

respectable alternative in academe. He realistically analyzes the benefits and risks of self-publishing for academic authors and goes on to discuss print and electronic options and to explain precisely how to accomplish the various self-publishing tasks. He writes,

[Many college faculty] tend to assume if you have to publish it yourself, there must be something wrong with it, and, consequently, the publication isn't worthy to be considered academically respectable. If you tend to make such assumptions and are willing to read this chapter with an open mind, your beliefs about the respectability of at least some self-published textbooks may be challenged (p. 1).

Aimed at academic and scholarly writers, college instructors and curriculum developers, the book examines the details of scholarly publishing, provides an overview of the entire publication process and discusses technical details (copyright issues, marketing, typesetting, financing and approaching publishers). For the adventurous, the book also presents how one can establish a publishing company. Of particular interest to me were the sections on electronic publishing (electronic books), developing on-line resources, financial considerations and designing a marketing campaign to promote one's book.

Silverman definitely practices what he preaches. His book is endorsed with forewords by Ronald Pynn, Executive Director of the Text and Academic Authors Association, and John Vivian, President of the Society of Academic Authors.

If this book were to have a sequel, I would recommend that its topic be exploring publishing for the digital realm. These days textbooks and instructional materials are outdated even before they hit the stands. Trends in international publishing dictate that hybrid publishing, downloadable electronic books and materials associated with regularly updated web sites or CD-ROMs are the way of the future.

COOK BOOK: GERTRUDE STEIN, WILLIAM COOK, AND LE CORBUSIER

by Roy R. Behrens. Bobolink Books, Dysart, IA, U.S.A., 2005. 96 pp., illus. Paper. ISBN: 0-9713244-1-7.

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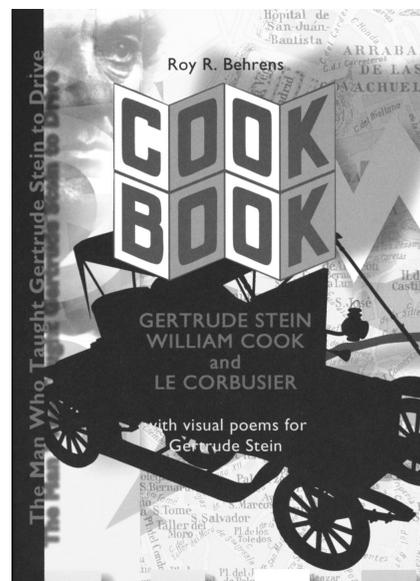
Upon picking up Roy Behrens's *Cook Book: Gertrude Stein, William Cook and Le Corbusier*, one is immediately reminded of *The Alice B. Toklas Cook Book*. But unlike Toklas's work, the Roy Behrens *Cook Book* does not offer recipes. Rather, his book, whose title is actually a pun on the name of little-known artist William Cook, provides a very well-written "biographical sketch" (p. 7) of Cook and an account of the relationship between Cook and Stein as well as that between Cook and the architect Le Corbusier. As Stein scholars and fans would expect, Toklas does, however, figure on its many pages—although sans culinary advice.

Those unfamiliar with William Cook

and his art should know that Behrens describes him as a "minor participant in what Gertrude Stein called the 'lost generation'" (p. 7), an American from Iowa who moved to Europe and lived in France, Spain and Italy. His work never achieved the level of greatness of that of his many colleagues (such as Picasso), but he did much in later life to promote modernism on the island of Majorca. Cook is best known for his long, unwavering friendship with Stein (he is credited with teaching her how to drive—wonderful trivia for Stein fans) and for having had the foresight (and insight) to hire a young Le Corbusier to design his Paris home—what has come to be known as "Villa Cook."

While any review of Behrens's book should dwell at length on the well-written prose and well-researched information he gives readers—and, indeed, this reviewer does below in this review—it would be a grave error not to talk first about the artifact of the book itself, for it is too wonderfully conceived and executed to ignore. That the author is himself an artist and professor of art comes as no surprise to anyone who looks at *and* inside the book: The frontispiece, a "digital collage" produced by Behrens, belongs to the series called *Visual Poems for Gertrude Stein*, and each of the seven chapters is introduced by one of the works in the series. Inside, each page offers images and photos expanding upon the details provided by the text. The fragmented reading experience they provoke evokes the modernist experiment with which Stein and Le Corbusier were both engaged. Beside the main text on each page, readers will also find marginalia composed of anecdotes, sayings and remarks by prominent or pertinent people related to Behrens's subject.

Readers will be sorely disappointed that both Cook's and Behrens's works appear in black and white, but will surely understand the economic reasons for this. A companion web site that provides readers with a more optimal viewing of Behrens's work, however, would be most welcome. This reviewer, whose habit of marking up books for future reference unnerves most of her family and friends, merely underlined a few passages and dog-eared the most important pages so as not to mar the book's beauty. Even with its colorful jacket removed, the book exhibits style: A fragment of Cook's signature—only his last name—runs across the back and front covers, the white background inscribed by black ink reminiscent of



the white house Le Corbusier created for Cook.

The book likewise pleases with the quality of writing and content it offers. Highly readable, Behrens's style is more like storytelling than scholarship. But readers should not be fooled by this tact—the book establishes Cook's reputation as a loyal friend to Stein and a well-connected figure among the expatriate community of artists living in Europe in the early 20th century.

Each chapter plays with the notion of courses, such as one would see at a fine restaurant. Chapter 1, for example, is entitled "Lentil Soup: When Good Americans Die They Go to Paris." Found here are comments by Wallace Stevens, Colette and others about Paris, French culture and those who lived there. Chapter 2, "Mirrored Eggs: America Is My Country but Paris Is My Hometown," introduces Cook and his friendships with Stein, Picasso and other expats in Paris. Chapter 3, "Cold Ham with Lettuce Salad: The Man Who Taught Gertrude Stein To Drive," establishes Cook's close relationship to Stein and accords much attention to the writer and her longtime companion, Toklas. Chapter 4 is called "Purée of Spinach with Croutons: Returning Home But Not To Roost" and tells of Cook's brief return to Iowa for the purpose of attending to his parent's estate. Chapter 5, "Cheese: The Proprietor of a True Cubist House," leads us to Le Corbusier and the Villa Cook. Chapter 6, "Berries and Fruit: Almost Thou Persuaded Me To Be a Picassoite," reveals that Cook believed that it was due to Stein that Picasso found fame as an artist. Behrens cites a letter Cook wrote Stein in which he asserts, "You have made Picassoism in the same sense that St. Paul made Christianity" (p. 77). Chapter 7, "Liqueurs: The Past Is Not Gone Nor Is Gertrude," ends the book as it starts—with anecdotes, sayings and remarks by famous people—this time Stein, T.S. Eliot and even Dan Rather. Art historians and literary scholars will be happy for the detailed notes found at the end of the book as well as Behrens's list of works consulted and cited.

That Cook, Stein and Le Corbusier are bound together in this book makes a lot of sense considering today's complete disregard for Cook's art, the lack of attention paid to Stein's literary output and controversy surrounding Le Corbusier's designs. All three come to us with reputations lost, tarnished or never soundly attained. What notoriety

they still enjoy is derived from, ironically, not their own work but the collective consciousness of the heady time and place that was modernist Europe.

GLOBAL IT OUTSOURCING: SOFTWARE DEVELOPMENT ACROSS BORDERS

by Sundeep Sahay, Brian Nicholson and S. Krishna. Cambridge Univ. Press, Cambridge, U.K., 2003. 282 pp. Trade. ISBN: 0-521-81604-1.

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Global software alliances (GSAs) are partnerships between software houses in the developed world, on the one hand, and software companies in the developing world, on the other hand. In recent years, Indian, Russian, Israeli and Chinese companies have rapidly expanded their export of IT services through these GSAs, and many developers in the U.K., U.S.A., Japan and other traditionally leading countries in the software business feel threatened by this relocation of labor across the globe. An analysis of the trends in global software work (GSW) and the rise of the GSAs is certainly due. Managers want to learn from the experiences of others; pioneers and early adopters in the practice of GSW and policy makers in the developed countries want to alleviate the fear of loss of IT jobs; and strategists and analysts want to have a preview of the future and get some answers to questions frequently asked by their customers: Is this another bubble? Is this a real threat or rather an opportunity at the corporate level, and how will it affect markets and company results worldwide?

The authors have chosen to take a twofold approach. First, they supply the reader with a clear and concise framework for understanding globalization in general and GSW in particular, briefly discussing different theories of globalization and introducing useful concepts for describing the processes involved along the way. Next, they describe and analyze in considerable depth six cases of global software alliances, using each case to illustrate those concepts. In this way, they use GSAs both as "models of" and "models for" globalization, dialectically linking the abstract to the particular and the specific to the general. This dual approach leads to syntheses of

theoretical and managerial implications, based upon inter-case comparisons of various theoretical and managerial issues.

For most people who are at least superficially acquainted with the literature on globalization, most of the themes will not come as a surprise. But the most attractive feature of this study is the way most of these themes are evident in the dealings of a single Canadian software company, GlobTel, with four Indian companies. The processes of standardization and knowledge transfer and the (re)definition of identity, space and place are well known from the work of Castells, Giddens and a wide range of authors on knowledge management, and we can see them at work through the eyes of the people who have to deal with them on a day-to-day managerial level. The ideas literally come to life as the analysis progresses. Management itself, of course, is a problematic activity in a GSA, even if it is less thoroughly discussed in sociological theories of globalization. So the analysis of power and control in GSW through the example of Gowing-Eron is a very important addition to existing theories. Moreover, international collaboration poses practical problems of an entirely different nature. Horizontal relationships between workers in different places across the globe are not necessarily mechanical and stripped of personal aspects. Thus, the cultural aspect comes into play as well, a field of tension that the authors choose to explore through the example of Indian-Japanese collaboration.

This book will be of interest not only to the sociologist and the manager but also to anyone who wants to get a clear picture of what globalization actually means and who wants to go beyond the slogans and clichés of the heated debate being held in the streets and in the plush chairs of countless conferences.

MODELS: THE THIRD DIMENSION OF SCIENCE

edited by Soraya de Chadarevian and Nick Hopwood. Stanford Univ. Press, Stanford, CA, U.S.A., 2004. 488 pp., illus. Trade, paper. ISBN: 0-8047-3971-4; ISBN: 0-8047-3972-2.

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This well-edited collection of essays provides a much-needed study of the