

## The EFA needs you!

By Margaret Moser and J.P. Partland, EFA co-execs

One of the EFA's strengths is our dedicated volunteers. We have some great ones, but we need more.

Our numbers are growing, pushing toward 2,000 members, and we're increasingly geographically scattered. Those two factors can make it easy to assume that other members are doing the heavy lifting and no further efforts

are needed, but just the opposite is true.

All of which is to urge you to vote in this year's EFA election (details at <http://www.the-efa.org/whatsnew.php>). While nominations have closed, voting is still to come, and is an important way to express your involvement.

If you aren't running for the EFA Board of Governors, think about vol-

unteering in other ways. For instance, we need help with our Insurance Committee, among others. If that's not your thing, perhaps you have an idea of what you can do. Or maybe you'd like to help, but aren't sure where to start. One possibility is to launch a chapter, if there isn't already one in your town or region. Another is to write a new EFA publication.

Whatever your interest, we'd love to hear from you. The EFA's ongoing success depends on the efforts of its members! ■

## Why serve?

By Scott Bogue, EFA Board of Governors

If you're benefiting from your EFA membership, it's largely because of the service of your Board of Governors, who dedicate time and energy to keeping the EFA going and are constantly coming up with new ways to make it useful to you.

With the exception of a full-time office manager, the EFA is staffed, supported and run by volunteers. It cannot exist without them. Money, prestige and recognition are less important to board members than the knowledge that what we are doing brings something of value to fellow freelancers.

Serving on the board or a committee requires a commitment of time and

effort, but the demands aren't onerous and the rewards are many. In welcome contrast to some organizations, monthly EFA board meetings are brief, efficient, and marked by a spirit of cooperation and shared goals.

If you didn't throw your hat in the ring to run for office, you still can pitch in. As much as you need the EFA, the EFA also needs you. ■

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## Success with the EFA JobList, part 2 of 2: respecting the job

By Robin Martin, [robin@twosongbirdspress.com](mailto:robin@twosongbirdspress.com)

To maintain the integrity of the EFA JobList and increase qualified candidates' opportunities to be matched with appropriate assignments, it is important for every one of us to recognize and respect the variation in skill sets required within the broad field of editing and writing.

When a prospective client posts to the EFA JobList, the opportunity goes out to our 1,800+ members. Quite often, clients receive so many responses before the end of the day that they see fit to send a note that they "have

received sufficient applications and are no longer accepting" any more. If they are overwhelmed by qualified applicants, they might be happy with the situation, but if their e-mail inboxes fill up with the résumés of freelancers who do not meet the qualifications listed in their job descriptions, they are less than pleased and may not use the EFA JobList in the future.

"Respecting the job" means acknowledging that some, if not most, types of writing and editing require

*Continued on next page*





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## How *not* to use the JobList

While there are legitimate concerns among **EFA** members about JobList posters who never reply to members' responses, the **EFA JobList** often hears from clients who are discouraged by the responses to their listings. Here are a few things to keep in mind when you receive a JobList opportunity.

The top reason that people don't get JobList projects is that they don't match what the client wanted. For example, a recent listing was for people with solid experience in editing fiction; the client was quite specific that respondents had to have edited at least five published works of fiction, among other details. Responses came from people who had experience in editing *nonfiction* and from people who had done no book-length editing at all. Those responses not only made the client feel like banging her head on her desk; they mean she probably won't use the JobList the next time she needs freelancers.

Things *not* to tell prospective clients include "I can do the job you need someone for tomorrow if you can wait two weeks" and "I want double the amount you're paying." Other common deal-killers include being too casual in your response, not telling a client why you're a good match for the project, forgetting to attach your résumé, sending attachments when the listing said to paste information into an e-mail message, having an outdated website/résumé/directory listing/LinkedIn profile, and having typos in your message or supporting materials.

Sometimes you're close but not quite right, or someone else is just closer enough to the client's ideal to be chosen. Some jobs get a lot of replies, and you were crowded out because the client found the right person before getting to you.

Responding to JobList opportunities inappropriately makes the freelancer and the EFA look bad. For your own and our sake, the next time a JobList message arrives, please think it through before going after something that really isn't you. ■

## JobList, continued

skills specific to the task. In some cases, a generalist is not the best person for the job. Writing a video game manual is different from editing urban fiction or writing for a medical journal. The same freelancer is rarely truly qualified to do all three.

General guidelines for determining whether you should apply to a post from the JobList include:

- It strikes you as something you would be excited to do.
- Your professional experience meets or exceeds the qualifications specified.
- The parameters of the job and fee are acceptable to you.

You are probably unqualified for the position and should let others compete for the project if:

- You don't understand terms or acronyms in the listing.
- The post specifies a certain number of years' experience and you have fewer than that.
- You have never done the kind of work described in the listing.
- You have never used the tools, such as computer programs, required for the job.

Of course, there is a gray area for freelancers—when we're branching out into new topics or services, for example. We shouldn't feel discouraged from doing so, but when you respond to that listing, carefully consider whether you are respecting the job and the people who do it. Applying for something for which you aren't remotely qualified doesn't do your career any good and can damage the reputation of the JobList. ■

**Book reviews****Bonzo goes to college, magazines get made**

Copyright © 2013 Marie Shear, Freelancer book reviewer, [emshear@juno.com](mailto:emshear@juno.com)

- Dave Tomar, *The Shadow Scholar: How I Made a Living Helping College Kids Cheat*, New York: Bloomsbury, 2012, 251 pages, \$25.00, hardcover.
- Victor S. Navasky and Evan Cornog, eds., *The Art of Making Magazines: On Being an Editor and Other Views from the Industry*, New York: Columbia University Press, 2012, 179 pages, \$22.50, paperback.

After spending 10 years writing papers, even doctoral dissertations, for smug, shiftless students, Dave Tomar sees their unethical conduct, and his own, in a larger context. *The Shadow Scholar* condemns American higher education for not preparing students for decent jobs. Meanwhile, Tomar says, the predatory student loan industry crushes students under staggering debt.

Tomar worked feverishly for customers he despised as moronic losers. They reminded him of George W. Bush. To meet their deadlines, he leaned on alcohol, pot and cocaine. Paradoxically, writing for cheaters about monetary policy, Laurel and Hardy, the Nuremberg Trials, and bovine mating behavior slaked his thirst for learning. His Rutgers University courses hadn't.

College did teach him to hate Rutgers for being a mean-spirited "scam," one of many schools indifferent to academic integrity that he felt deserved to be defrauded in return. By writing the papers, he was doing just that, says Tomar. Aboil with spite, he launches a raw, vengeful tirade.

Now, rowdy ranting can stem from moral outrage or trigger hilarity. But self-indulgent vulgarity can detract from social criticism. The problem isn't the fastidious temperament of a priggish reader who recoils, then swoons, at indelicate words. It is an author's sloth, the lazy reliance on scatological and anatomical language as a default vocabulary, repeated as if on autopilot

by a writer who calls his vomit "stomach chowder." What could have been a powerful indictment of nationwide avarice and corruption, which genuinely infuriate Tomar, is too often interrupted by tiresome fetidness.

If gonzo prose appeals to you, you'll find *The Shadow Scholar* refreshingly freewheeling. Otherwise you may mutter, "Hey, Dave. You're writing a book. Grow up, already."

# # #

Victor Navasky and Evan Cornog have gathered a dozen pros from the magazine world—editors, publishers and copyeditors—to create *The Art of Making Magazines*, a collection of essays that originated as lectures delivered at Columbia University's Graduate School of Journalism from 2002 through 2010.

The authors can't be faulted for not being clairvoyant. But because Columbia publishes the *Columbia Journalism Review*, whose high standards of fact-checking I can vouch for, it's surprising that the editors have not annotated the passages that have been overtaken by events. Thus one chapter perpetuates errors about two sensational crimes, and another says there are "a lot of" publishing houses, when their ranks have actually dwindled by now.

Even so, many authors are informative or entertaining, particularly when they talk about fact-checking and copy editing. Some chapters interlock, and others implicitly debate each other.

Ruth Reichl contributes a lively

account of her adventures as a food critic and editor, who was treated "like dirt" by a posh restaurant, then pampered when employees realized that she wrote for the *New York Times*.

Michael Kelly thoughtfully describes how journalism imposes illusory order upon chaotic reality. He also analyzes magazines' differing world views as they affect their influence and income.

Peter Canby lays out the particulars and subtleties of fact-checking. He cautions writers not to exaggerate a single, blind source of a story by identifying the source in several different ways. Although the editors don't tell us whether the *New Yorker* still has the 16 fact-checkers Canby mentions, his warning remains timely.

Barbara Walraff explains why copyediting, whose practitioners are reputedly "anal and obsessive," is at once essential and thankless.

An engaging storyteller, Robert Gottlieb contrasts editing at a publishing house, where you strive to keep the writers happy, with editing at a magazine, where "[y]ou are the living god." Gottlieb's perspective, coupled with Tina Brown's, brings life at the *New Yorker* to life.

*The Art of Making Magazines* has a touch of pepper in the soup. When Brown arrived from *Vanity Fair*, she recalls, the *New Yorker's* staff "thought, 'The anti-Christ has arrived.'" Canby was frustrated by two months spent fact-checking the manuscript of a

*Continued on next page*



## Reviews, continued

journalist who never got anything wrong. Another editor remarks dryly that “people save *The New Yorker* in order to never read it.”

In an indirect debate, one publisher trumpets that “the reader is king,” not the advertiser, while another mourns that advertisers hold magazines hostage. In an equally sharp disagreement, one editor declares that “you must edit for your audience” while another insists that editors should print what they themselves want to read.

The cockiest message comes from publisher Felix Dennis. Speaking in 2008, he announced that, regardless of the Internet, “journalists, writers, and editors will still be employed at vastly inflated salaries, because the media can’t exist without them.” I’d say a suitable riposte is a horselaugh. ■

## Welcome, new members

*International—*

**BC:** **Mary Guilfoyle**, Victoria; **Darlene Elizabeth Williams**, Kelowna

**England:** **Alanna Green**, Brighton, East Sussex

*USA—*

**AZ:** **Janet L. Brown**, Phoenix; **Susan Christine Lantz**, **Ann Seiferle-Valencia**, Tucson; **Jeannette Monahan**, Glendale

**CA:** **Asher Davison**, Oakland; **Berkeley Fontaine Fuller**, Emeryville; **Kristen Havens**, Sherman Oaks; **Kishore Jethanandani**, San Francisco; **Martha Parks**, San Diego;

**Donna L. Whitmarsh**, Pinole

**CO:** **Mary Soroka**, Thornton

**CT:** **Adrienne Julier**, Ridgefield

**DC:** **Cindy DeLano**, **David Lindeman**, **Clay O’Dell**

**GA:** **Leslie Lapidés**, Atlanta

**Guam:** **Sylvie H. Alvarez**, Santa Rita

**IL:** **Noah Berlatsky**, **Erin Wright**, Chicago

**IN:** **Debra Collins Davis**, Carmel

**KY:** **Marguerite Floyd**, Lexington

**MA:** **Cynthia Col**, Watertown; **Deborah Ann Prato**, Westford; **Noam Rifkind**, Medford

**MD:** **Terry Alan Anderson**, Silver Spring; **Sylvia Davis**, Hyattsville; **Valerie Hartman**, White Hall; **Terry Irving**, Bethesda; **Joseph Latta**, Ellicott City; **Nicole Pfeifer**, Bowie;

**Priscilla M. Travis**, Chester

**MI:** **Christopher William Benson**, Holland; **Jane Alice Malonis**, Berkley; **Dianne Stucki**, South Lyon

**MO:** **Treasa Edmond**, Springfield; **David Sheets**, Saint Louis

**NC:** **Paul Dudenhefer**, Durham; **Katie Haywood**, Hillsborough; **Trish Hevey**, Cornelius

**ND:** **Melissa Paulik**, Fargo

**NH:** **Susan Doonan Bielski**, Exeter

**NJ:** **Rosalie Herion**, West Orange; **Petra Sauer**, Denville; **Suzanne Toppy**, Robbinsville

**NM:** **Patricia M. Brandow**, Arroyo Seco; **Julie Carroll**, Las Cruces

**NY:** **Christa Bourg**, **Melissa Groves**, Brooklyn; **Khephra Burns**, **Temma Ehrenfeld**, **Sylvia J. Feinman**, **Sandra Hurtes**, **Anne Murgues**, NYC; **Michele Combs**, Syracuse; **Megan Fair Miller**, Russellville; **Jeremy Montano**, Long Island City

**OR:** **Christine Cody**, Eugene; **Lara E. Milton**, Bend; **Donna Jane Weinson**, Portland

**PA:** **Erica Kristina Freeman**, Philadelphia; **Stephen Murray**, Exton; **Stephanie Anderson Witmer**, Carlisle

**SC:** **Deborah Bernard**, Charleston

**TN:** **Alan Bajandas**, Knoxville; **Becky Walton**, Joelton

**TX:** **Marina Braverman**, **Abby Webber**, Austin; **Izul de la Vega**, El Paso; **Kelly Cannon Hess**, Dallas; **Jesus Rangel**, San Antonio; **Sue K. Rasmussen**, Livingston; **Thressa Donette Smith**, Galveston

**VA:** **David Cherry**, Leesburg; **Derrill Hagood**, Williamsburg; **Christina MacDonald**, Burke; **Jennifer Salopek**, McLean

**VT:** **Leanne Jewett**, Ludlow; **Jean Julius**, South Londonderry

**WA:** **Irene Costello**, **Cameron Harris**, Seattle; **Lea Galanter**, Kirkland; **Laura Susan Wood**, Bellingham

**WI:** **Elizabeth Lamb**, Helenville; **Elizabeth Pace**, Kenosha ■

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**EFA member spotlight****Meet Ellen Kaplan-Maxfield***Interview by Cassie Tuttle, EFA Membership chair*

- *City, state:*  
Boston, MA
- *Age:*  
59 (shocking)
- *How long an EFA member?*  
I've lost track—10 years?
- *What kind of freelance work do you do?*

Back-of-the-book scholarly indexing; copyediting; substantive editing; proofreading; book cover and interior design, layout and typesetting; e-book production. Also web design, though nothing too fancy.

- *Career before freelancing?*

I've always freelanced; I started out working on the first word processor. I have a master's in counseling psychology, for which I did two long years of internships (working with schizophrenics in a homeless shelter, then on a hospital ward), but have never practiced.

- *Two things always in your refrigerator?*

Mozzarella cheese, whole-wheat English muffins.

- *PC or Mac?*  
PC.
- *Hardcopy or e-reader?*

Hard copy for my own reading (as a bibliophile, I'm a pretty regular book buyer). For editing and indexing, I work wholly with electronic versions.

- *Morning person or night owl?*

Definite night owl (both my e-mail address and website include the phrase "middleofthenight").

- *Gym or movie theater?*

It used to be both/and (have to get



back to that). But now it's movies and almost exclusively old classics at that.

- *What was your first paying job?*

At 15, I found a weekend job in a radio station, where my older sister was working. (I recorded some public service announcements but can't remember what else I did ...)

- *With whom do you share your home?*

My husband of 36 years, Tom, and our cat Pepper, who is the head of the household. Tom is an English professor, novelist and residential building contractor. Pepper is an extraordinary leaper who also assists me as I work.

- *Work from home or outside the home?*

Home, fortunately, often in the middleofthenight. We're currently undertaking a huge renovation of our old house (essentially gutting and rebuilding; Tom is doing much of the work while I ... endure it).

- *Ideal vacation?*

It always feels good to get outside the U.S. for a while, though no vacation is ideal away from Pepper. More often, a vacation is reading in bed for a long while. Simple pleasures. ■

**Member news**

• **April Michelle Davis** was a guest on "The Freelance Life" program of the National Association of Independent Writers and Editors (NAIWE). The recording is at <http://news.naiwe.com/2013/01/16/a-guide-for-the-freelance-indexer-book-chat-with-april-michelle-davis/>

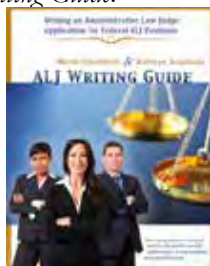
Davis also is featured in *When Talent Isn't Enough: Business Basics for the Creatively Inclined* by Kristen Fischer (Career Press), sharing insights into how creative professionals can run successful businesses.

• Grace Rogers, sister of the late **Trumbull Rogers**, sent the following message to the EFA:

"On behalf of Trumbull's family, I would like to extend to you and so many at EFA [thanks] for your sympa-

thies. This is indeed a hard road for all of us—his friends, colleagues and family. His final road was most unfair and it is the heartfelt support of so many that has poked moonbeams through the darkness. May Trum's EFA devotion continue to energize everyone."

• **Nicole Schulteis** is the co-author (with Kathryn Troutman) of the recently published *Writing a Law Judge Application for Federal ALJ Positions – ALJ Writing Guide*.



• **Erin Brenner** and **Ruth E. Thaler-Carter** participated in a free-

lancers' forum, moderated by **Mark Allen**, during the 2013 conference of the American Copy Editors Society (ACES). Brenner also presented a session on "Centering Yourself in Social Media: The Hub-and-Spoke Model" and Thaler-Carter presented one on "Basics of Editing and Proofreading."

Thaler-Carter also was the opening presenter in the Society for Technical Communication's first-ever virtual conference, on starting a business or freelance shop, April 16–18, 2013.

• **Lourdes Venard** moderated a panel of crime fiction authors discussing "Foreign Affairs: Thrills from Other Countries" at the Left Coast Crime convention in March in Colorado Springs, CO. She also will teach a free online class on self-editing and revising for the Guppies, a subgroup of Sisters in Crime, in June. ■

**EFA elements****Chapter members learn about websites***By Rebecca McBride, EFA Upper Hudson chapter coordinator*

**B**eing prepared before building, or rebuilding, a website for a freelance business means asking key questions of a potential web developer, according to Suzanne Trevellyan of **Trevellyan.biz** in remarks at the March 14 meeting of the EFA's **Upper Hudson Chapter** in Chatham, NY. **Trevellyan.biz** is a locally owned, full-service marketing agency in Chatham with an emphasis on website design and development.

Three questions to ask yourself to start the process of developing a good, productive website, Trevellyan said, are: Who is your audience/target market? What is your Unique Selling Proposition (USP)? Do you want to make changes to the website yourself?

The next step is to identify who will be your partner in this project. Ask a prospective web developer:

- Can you provide a list of references, including a list of sites you have recently completed?
- Upon completion, who owns the website?
- Will the website be mobile-friendly?
- What SEO techniques will you include to help people find my website?

Building a website is not a set-it-and-forget-it endeavor, Trevellyan said; it's an ongoing effort to grab the attention of the people you've defined as your target market, and you want to keep them engaged by providing good



*Suzanne Trevellyan at EFA Upper Hudson meeting.*

content. By understanding how you want to be presented online, knowing what features you'll need and finding the right partner to walk you through the process, you are on your way to building your business and getting more work. ■

**Patricia Godfrey****November 13, 1939–December 6, 2012**

**T**he EFA is sad to announce that long-time member **Patricia M. Godfrey**, renowned as a grammar maven, for her popular column in the **EFA** newsletter and as author of the EFA's first booklet ("Grammatical Gleanings"), died on December 6, 2012, at 73.

In her column, "The Wizard of Rs," Godfrey discussed issues of grammar and syntax, idiom and semantics, and punctuation and typography. Through 15 of her essays that originally appeared in the column in the EFA newsletter, Godfrey's booklet continues to offer guidance to professional copy editors and any others who share a love of the English language and "delight to explore its byways."

In addition to her contributions to EFA publications, Godfrey served as secretary of EFA in the late 1980s and early 1990s. "In her long service as secretary, she provided minutes that were always accurate, often witty and sometimes erudite," recalled **Sheila Buff**. "Patricia was also an expert on Roberts Rules and always remembered which board members were up for reelection. She had a great sense of humor, not at all stuffy, and was a lot of fun to be with at EFA parties."

**Elliot Linzer** recalled that "Patricia was more than computer-literate back in the 1980s, when it was not all that common among our EFA members. I was amazed at her knowledge of the hardware and the software used in publishing."

A member of the Xywrite discussion list praised Godfrey for her "erudite, gentle and sometimes gently remonstrating voice. Her integrity and love of knowledge shone through in everything she said here."

Godfrey worked as a copy editor, an editor and a writer for Grolier Publishers of Encyclopedias in New York City, and was also a staff writer for the *Observer* newspaper in Hasbrouck Heights, NJ. She was a parishioner of Corpus Christi R.C. Church in Hasbrouck Heights, where she served as a lector, and a member of the Office of Emergency Management in Hasbrouck Heights. She received a bachelor's degree in history as a graduate of the College of Mount St. Vincent in Riverdale, NY. ■



## Book reviews

# Improving the relationship between science authors and editors

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*What Editors Want: An Author's Guide to Scientific Journal Publishing*, University of Chicago Press, cloth (ISBN 978-0-226-04313-5; US\$55), paperback (978-0-226-04314-2; US\$20), e-book (978-0-226-04315-9; US\$7 to US\$20); 192 pages.

Since 1991, I've been editing articles written for biomedical journals. And since 1991, I've wished that there was a reference work that taught authors about the process of getting their writing published in journals, so that instead of my having to teach them in bits and pieces, they could find all of the information in one place.

Thank goodness, Philippa J. Benson, PhD, and Susan C. Silver, PhD, have created exactly that: *What Editors Want: An Author's Guide to Scientific Journal Publishing*. It's well-organized, it's comprehensive, and it's authoritative. I fervently hope that medical schools and university science programs everywhere will make it part of their curricula.

Medical and science students are taught how to do research, and often how to report it, but they generally aren't taught about the publication process and how to navigate it. That makes the process unnecessarily frustrating both for researchers and for ... journal [editor], journal staff members and freelance manuscript editors, too.

... I must disclose a few things that you may or may not believe predispose me toward writing a favorable review:

- The University of Chicago Press sent me a free review copy of *What Editors Want*, at co-author Benson's request.
- I have a connection to Benson via Facebook. On Facebook and on Twitter ..., I have become friendly with Jennifer Kuhn, who provided administrative assistance to Benson ... and is now assistant managing editor for the American

Society for Parenteral and Enteral Nutrition. Kuhn connected me with Benson.

- I adore the *Chicago Manual of Style*, published by the same press as *What Editors Want* ...
- I am a member of the Council of Science Editors (CSE), one of the organizations through which the authors met.
- I have been invited, by one of my longtime author-clients, to travel to China at some point and teach the young researchers in his hospital department about writing for publication. I plan to use *What Authors Want* to guide me in teaching those researchers.

The writing is straightforward and a pleasure to read. As an editor who works closely with a lot of authors outside the United States who are non-native speakers of English, I believe that the writing is accessible to authors with that background.

Benson and Silver even have a sense of humor, as evidenced by their advice in chapter 10, "Dealing with Decision Letters": "... you should never allow your emotions to influence your response to a rejection letter. Usually, a little time and the immediate ingestion of chocolate or alcohol will sooth[e] the pain and you will start to see what you can do to get the manuscript back on track. Do nothing for at least twenty-four hours or until any strong emotions have subsided."

Part of what makes this book so valuable for researchers who are navigating the U.S. publishing world for the first time is that Benson and Silver have been on both sides of the

author–publisher relationship. Silver said, "On a couple of occasions, we completely failed to take our own advice about the book. It took us a while to ... see that there were some useful points [made by one of the manuscript's reviewers]."

There's an aspect of the book that editorial professionals like me might find surprising, though it is minor compared with the importance of the book's content: Throughout the book, the word editor is capitalized. I asked the authors about it. Silver explained that, "Our point was that in this book, [editors have] a starring role. It's their wants and needs that are being discussed. They were an important character in the book." Benson added, "We wanted to build the persona of the editor, and one of the ways to do that was through capitalizing. We had to pick our battles carefully with Chicago. We really were very mindful about the things we pressed hard for, and this was one of them."

The book takes readers through:

- Who cares what editors want?
  - Changing perspective from author to editor
  - Judging the newness of your science
  - Authorship issues
  - Choosing the right journal
  - Understanding impact factors
  - How to write a cover letter
  - Preparing for manuscript submission
  - Who does what in peer review
  - Dealing with decision letters
  - Ethical issues in publishing
  - Trends in scientific publishing
- The authors' coverage of those

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EDITORIAL  
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THE **FREELANCER**

## Reviews, continued

issues is thorough. All of their advice is on target, especially for would-be authors to look at issues of their target journals before definitely deciding to submit manuscripts to those journals, to read and follow in detail the author instructions of their target journals, to educate themselves about the permissions process, and to learn how the peer-review system works.

I found only one problem with the book: The cross-references in chapters 4 and 5 to sidebars 8.1, 8.2 and 8.3 from chapter 8 are incorrect.

The authors have impressive credentials, but they told me that they thought it would be good to have input from other authoritative sources in journal publishing. The pieces that those contributors wrote became helpful sidebars throughout the book:

- Carol Anne Meyer, CrossRef, “What authors need to know about CrossRef DOIs [digital ob-
- ject identifiers], CrossCheck, and CrossMark”
- Monica Bradford, executive editor of *Science*, “Honesty in authorship”
- Kepin Ma, professor at the Institute of Botany at the Chinese Academy of the Sciences, “The challenges of publishing as an international author”
- Catriona MacCallum, senior editor of *PLoS Biology* and consulting editor of *PLoS ONE*, “Choosing open access for your paper”
- Carol Edwards, publishing manager of TESOL International Association, “The permissions process”
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The authors told me that they welcome feedback on the book because they would like to make any necessary corrections or additions to its next edition. You can write to them at [whateditorswant@gmail.com](mailto:whateditorswant@gmail.com).

Without reservation, I recommend this book for those new to the publisher-perish atmosphere of science, to those who work with science authors and especially to those who teach them. There are already other resources available to teach researchers about good science writing, but *What Editors Want* is the first map that I know of through the science publication process. It's a map that no one who plays any role in science publishing should be without. ■