

For the aspiring author: The care and feeding of editorial assistants

By Ally E. Peltier, www.ambitiousenterprises.com

Few people know this, but editorial assistants (EAs) are the true gatekeepers of publishing. In the world of towering slush piles and deep agented-submissions bins, EAs are often the first to look at submissions. They screen calls and fend off anxious authors and would-be authors.

In book publishing, the proper care and feeding of EAs is the key to gaining an editor's attention and developing a solid relationship with a publisher. These tips from the front

may make all the difference between rejection and acceptance; avoidance and attention.

- **Understand the psychology.**
EAs think like this: *It is my job to protect my boss's time.* It's really that simple. Editors are ridiculously busy with many aspects of the business in addition to acquiring and editing, so the role of the gatekeeper is paramount.
- **Make sure your submission**

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EFA elements

- **Lisa Owens**, current Facebook coordinator for the EFA and former Education chair, has consented to take the reins as EFA Education chair once again. "Many of you will recall Lisa as a crackerjack chair, who moved the Education program forward with much enthusiasm, wonderful innovation, and plenty of hard work," said co-executives **Margaret Moser** and **JP Partland**. "We're pleased and lucky to have her back—welcome, Lisa!"

- The EFA also would like to reiterate its gratitude to **Jen Maybin** for her excellent tenure in the role of Education chair. She was diligent, creative and an exceedingly pleasant colleague. *Thank you, Jen!*

- The newest member of the EFA Board of Governors is **Amy Rose**, who serves as the national grievance officer for the National Writers Union. "We help our members get paid when their clients stiff them," she said. "Es-

entially, we educate members in how to interpret their contracts (so they know they're right about what's owed to them) and then direct them to write what we call a 'demand letter' to the recalcitrant employer. More often than you might think, a stern request for justice gets a positive response, and the writer gets paid. One needn't always go to an attorney."



New service to help with payment and contract issues

One of the most frequently raised topics at the EFA's e-mail discussion list is how to deal with slow- or non-paying clients, along with how best to craft contracts or letters of agreement for editorial services and projects. In response, the EFA has decided to offer tips for dealing with such situations or needs.

If you have a question about how to get paid, please send it to:
newsletter@the-efa.org

Board of Governors member **Amy Rose** will look into the matter and provide insights in response, based on her experience as a grievance officer with the National Writers Union. Please note that this will *not* be legal advice and should not be treated or acted upon as such. ■



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Annual Meeting, continued

is professional. Chocolates are like free address labels—they're nice, but no one thinks, "I should reciprocate with extra attention." If EAs aren't impressed, they won't want to waste their bosses' time (and make themselves look bad) by passing on your work for review. Rather than send chocolates with your manuscript, polish your writing and research your intended market. Carefully edit your material. Use sturdy, clean paper and a readable typeface for paper submissions. And make sure you spell the editor's name correctly on all correspondence.

- **Make sure you are professional.** Do not call twice a week, once a week or even every other week to see if your submission has been read yet. You may call once to make sure your package arrived, and you may also call to check in once a month thereafter. EAs sift through hundreds of submissions weekly to find those worthy of their bosses' attention. EAs also write "reader reports" that summarize a submission's content and give an informed opinion of whether it appears worth publishing. If you harass the EA, that report will include how annoying and rude you are. There are millions of hopeful writers. No editor wants to sign a difficult author unless the work is just too good to pass up—and very few are that good.
- **Treat your EA like a partner.** EAs organize their bosses' schedules, participate in the production process and keep tabs on pending issues. If you have a question, the EA will usually be the one to provide the answer. Establish a friendly rapport with your EA early on. Always be polite. Ask thoughtful questions. Show that

you are invested in your success as a published author or freelancer. These behaviors will earn your EA's respect, and he or she will be more likely to go that extra mile for you—especially when it involves getting something you need, or pulling your editor away from a hectic day to talk to you. If you treat EAs like secretaries, they will simply take your message and promise that someone will get back to you ... *eventually*.

- **Be realistic.** While you are concerned with only one book or project, your editor and EA are managing several. If you call or e-mail, give them some time to get back to you. It may take multiple calls to different departments to get the information you need or pass on the suggestions you've offered. There are also marketing meetings, staff meetings, business lunches, reading periods, editing sessions, phone calls, paperwork, research efforts and many other components in the work day of your EA. Publishing is a big, complex business—you can't take it personally that you aren't first on everyone's list. There is a difference between polite reminders and foot-stomping: If you call once, the EA will keep reminding your editor until he or she calls you back; if you call five times a day, the EA will probably still only bother your editor about it once.

While your ultimate goal may be to reach an editor, don't forget about the EAs who answer the phones. They just may get your submission read, your questions answered, your concerns heard, and your book published more successfully, with more of your input.

Ally E. Peltier is an editor, writer and publishing consultant with her EA days far behind her. Her work has appeared in a wide variety of places, including The Writer and Writer's Digest magazines. ■

Welcome to new members

Welcome to these new members. See you at the EFA discussion list and EFA events!

Madeleine B. Adams, Salisbury, MD
Paul Martin Bacon, Skokie, IL
Kathleen Porta Baker, Springfield, VA
Sharon Rose Berger, Grantham, PA
Jed Bickman, Brooklyn, NY
Cynthia Blair, Stony Brook, NY
J. Regina Coar, Le Kremlin-Bicêtre, Île-de-France, Paris, France
Janet Crews, Youngstown, OH
Margaret Daisley, New York, NY
John DeGaspari, Oakland Gardens, NY
Melissa Deutsch, St. Louis, MO
Sandra Ripley Distelhorst, Vashon, WA
Ellen R. Dreyer, Maplewood, NJ
Elizabeth Fiala, Fall City, WA
Kathleen Florio, Bellevue, WA

Helen Fosbery, New York, NY
Melanie Frey-Eppard, Fort Worth, TX
Diana Gibney, Fort Lauderdale, FL
Gregory R. Gunter, Laredo, TX
Katherine Hasal, Lake Forest, CA
Heather Hester, Wilmette, IL
Nancy Hogan, Edmonds, WA
Rosemary Holland, Chapel Hill, NC
Judy Koutsky, New York, NY
Diane Kraut, Commack, NY
Nancy R. Lambert, Astoria, NY
Dan Larsen, Banning, CA
Brandee Mack, Atlanta, GA
Laura A. McGowan, Peoria, IL
Stephanie McGuire, Woodside, NY
Christina Myers, Baltimore, MD
Patti A. Reali, Yardley, PA
Joann Sandone Reed, Lake Placid, NY
Deborah A. Renfrew, Troy, NY

Steve Schlosnagle, Chapel Hill, NC
Elizabeth Seymour, Mableton, GA
Shelly Shepard, Charlotte, NC
Leah Josephine Carlson Shepherd, Silver Spring, MD
Cynthia Smith, Falls Church, VA
Naomi Sofer, Framingham, MA
Maria Sosh, Owensboro, KY
Jennifer G. Spanier, South Salem, NY
Kelly Stewart, Menlo Park, CA
Sally Stillings, Richardson, TX
Robert Stromberg, Saratoga Springs, NY
Diane James Strzelecki, Cary, IL
Martha Swearingen, Silver Spring, MD
Marta Tanrikulu, Lafayette, CA
Amy Vanessa Townsend, Everett, WA
Leonard Vogler, Corning, NY
Jim Whiting, Bainbridge Island, WA
Mary Ruth Yao, Silver Spring, MD ■

Tips for safe computing

Compiled from the EFA e-mail discussion list

In the wake of a recent message to the EFA e-mail discussion list, in which a well-meaning colleague shared a forwarded warning of a computer virus that turned out to be a hoax, listmates discussed how they practice “safe computing.”

Those who practice safe computing on a regular basis—have antivirus protection, read computer columnists to keep up with trends, do not download attachments from unknown senders or click on links in messages, etc.—may find that virus warnings become unnecessary.

A good policy is to check snopes.com whenever a virus warning arrives from a well-meaning friend or colleague, even if it looks like the sender has already checked. Another is never to click on links, even from known senders; check with the sender first.

For **Mark Farrell** of suburban Maryland, “There’s really no harm in these warnings. I’ve long since realized most if not all are hoaxes, but I let

them serve as a reminder to be careful about what I open—it’s easy to get busy or distracted and open something without thinking about it.”

However, **Hilary Powers** of Oakland, CA, tends to disagree about the harmlessness of hoax warnings: “Hoax warnings are viruses in themselves,” she said—“wetware viruses, intended to clog the brains of the people who read them, worry about them, and forward them to all their friends and acquaintances, who in turn waste mental energy reading-worrying-forwarding, steaming-and-deleting, or attempting to chase down the warnings and tell everyone it’s just a hoax.

“Don’t forward virus warnings’ is a good rule of thumb—as worthy of mental or even physical posting as ‘Don’t open unexpected attachments without confirming their safety.’”

Here’s what other EFA members do to keep their computers safe from viruses and hoaxes.

“I don’t try to keep up to date,” said **Scott Bogue**, Greenboro, NC. “It’s not a lack of interest; it’s only that

the knowledge is of no value in keeping my computer clean.

“What is of value are the classic daily antivirus update, daily scan, cautious computing, firewalls, router, etc. I also use an AVG link scan that checks for malware before I access a website. I have an automatic patch update for Microsoft programs, for Firefox (browser) and for my AVG antivirus, but probably miss some opportunities with the other software by not checking once in a while.”

“I have my computer (PC) set to notify me regularly of updates and patches, and then I download and install them,” said **Trudy Balch**, who also reads leading computer columnists regularly. “I run regular antivirus scans with my current antivirus software (Avast, including a boot-time scan once a month), and I also run regular malware scans with MalwareBytes. I run a daily scan with Windows Defender (another anti-spyware program). And I have a trusted advisor whom I check in with whenever something seems off with my computer.” ■

Calendar of EFA events

Unless otherwise specified, General Meetings, special events and Affinity Group meetings are held at the EFA office, 71 West 23rd Street, 4th Floor, New York, NY, and begin promptly at 6:30 p.m., with networking for 30–45 minutes beforehand.

Affinity Groups usually meet once a month; schedules and topics are announced at the EFA website or by e-mail to members. Contact the office or Affinity Group leaders for late-breaking information on dates, presenters and topics.

Scrabble Night

November 16, December 14, 6–9 p.m., at the EFA office; pizza provided. RSVP to: **Laurie Lewis**, llewisfreelance@earthlink.net

Chapter/Regional meetings

North Carolina: November 7 (tentative), "On-screen editing." Hands-on session; may be longer than usual meetings. Chapel Hill library.

Washington, DC: November 9, 6–8 p.m., "Government Contract Work: Takes Stamina to Win but Worth the Payoff," with Shirley Sirota Rosenberg, founder/president of SSR, Inc. Small Conference Room, West End Public Library, DC. Nearest Metro: Foggy Bottom. Contact **Mark Pavlick**, mvp1@igc.org

Central MA: November 14, topic and speaker TBA.

EFA Arizona: November 17, 5:15–7:15 p.m. Topic and speaker TBA. Casa Libre en La Solana (<http://www.casalibre.org/>). Contact **Erin M. Wilcox**, chap_arizona@the-efa.org

Rochester, NY: November 19, 6–8 p.m., "Gearing Up for Tax Filing," with Pamela Dodge of H&R Block. The Renaissance, 2500 East Avenue. RSVP: **Ruth E. Thaler-Carter**, **585-248-8464** or chap_rochester@the-efa.org

For up-to-the-minute announcements of EFA meetings and events from coast to coast, check the EFA website:

<http://the-efa.org/chp/>

To start a new EFA chapter or become an EFA regional liaison, contact **Kristine Hunt** at: chapters@the-efa.org

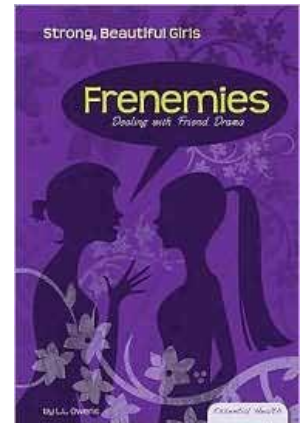
As the EFA's publication of record, the *Freelancer* may include events that have taken place when you receive it.

Member news

• **Susan Herman** compiled *Concise Rules of APA Style*, *Mastering APA Style*, *Guide to Electronic References* and online tutorials, "sidekicks" to the new edition of the *APA Publication Manual*. Among the topics she thinks colleagues will find of interest: "When are numbers words and when are they numerals? How do you format confidence intervals? How do you reference a blog post? What to do with out-of-date, un-PC language like 'moron' when

referring to a classic psychology text in your writing?"

• **Lisa L. Owens** has published *Frenemies, Dealing with Friend Trauma*, in the "Strong, Beautiful Girls" series from ABDO. ■



Obituary

Long-time EFA member Irene Cumming Kleeberg

By Trumbull Rogers

Irene Cumming Kleeberg, a long-time member of EFA, died on August 18, 2009, from respiratory failure. Irene was born in Chicago, IL, was brought up in New Jersey. After graduating from Wellesley College, she lived in England for a year, then moved to Manhattan, where she pursued a career as a freelance editor and writer, initially in the garment industry, although her published books ranged from *Make Your Own Pants and Skirts* to *Going to Camp, Christianity*, and the sewing classic *The Butterick Fabric Handbook: A Consumer's Guide to Fabrics for Clothing and Home Furnishings*. In her career, besides being a regular contributor to *Home Sewing Trade News*, and writing *The Merchant's Newsletter*, a weekly, she worked at the National Retail Federation and edited *The Buyer's Manual*, among other publications. More recently, she worked as a copyeditor at *Black Enterprise*. She loved to travel and, for a time, went yearly to England to attend the book fair, but her true love was the Netherlands, especially the 17th-century painter Pieter de Hooch, and she was fluent in Dutch.

As a member of the EFA, Irene served as a member-at-large and, as **Education** chair, succeeded in creating the organization's first truly successful education program, which is her continuing legacy at the EFA, an organization she loved. She was a contributor to the EFA's newsletter, a Job Phone (now **JobList**) subscriber for many years, and one of the first to sign up for EFA's e-mail discussion list. Over the years, she was a fixture at General Meetings and EFA holiday parties, the last time at this year's Holiday Party. She will be sorely missed by both the EFA and all who knew her.

Irene was married to Fred M. Kleeberg, who worked freelance in book production, and who died in 1992. They had two children, John M. Kleeberg of New York City and Margaret K. Kelly of Greenville, NY, who survive her. Also surviving her are a brother, Jack Cumming, of Carlsbad, CA; a sister, Carol Peterson, of Gilbert, AZ; and two granddaughters, Marta and Anna Kelly. Donations in her memory can be made to the Wellesley Students' Aid Society, Wellesley College, 106 Central Street, Wellesley, MA 02481. ■

Help! I'm being audited!

By Laurie Lewis, llevisfreelance@earthlink.net

Editor's note: With the end of the year fast approaching, we thought some insight into what it's like to go through an IRS audit might be of interest to members, in part as a reminder to keep very good records. Who knew consistency in ink color could be a red flag!

The last week of February, I received a large, hand-addressed envelope from the Internal Revenue Service. It was too big to be an unexpected refund check. I quickly decoded the second line of the return address: SBSE—Small Business Self-Employed. I had been randomly selected for an audit, focusing on Schedule C.

The letter instructed me to call within 10 days to schedule an appointment. Halfway through this period, I finally calmed down sufficiently to notify my accountant, whom I'll call John. As I expected, he was up to his plastic pocket protector preparing current income tax returns and wouldn't be able to help until after April 15. He told me to get an appointment with the IRS after that date so he could represent me and spare me from attending personally.

A big project I was expecting from a client was late, and I found myself preparing materials for the audit during every hour I should have been doing paid work. Following the auditor's and my accountant's instructions, I drew the layout of my apartment to scale and indicated the space devoted exclusively to business. I made lists of expenses, tallied them, and copied receipts. By the time I went to see John, I had gone through almost a ream of paper. I figured I had done everything so thoroughly that this would be the end of my preparatory work, and I could turn the audit over to John.

He saw it differently. The bills for my cable modem are the same every

month. To save trees, I had copied the first and last bill of the year on a single sheet of paper and omitted the intervening ones. John told me I had to copy every bill and pair it with a cancelled check. Ditto for the phone bills, electric bills, mortgage payments and every other bill. An invoice or receipt by itself was not sufficient; it had to have a corresponding check. Even an itemized credit card statement, by itself, was not enough to satisfy John and the IRS.

(My goal) was not to let the audit put me out of business.

I pointed out that my bank no longer returned checks. John told me to get them, whatever the cost. I nearly lost it when he said, "You need proof that you are the one paying the bills." Who else would? I've been in business for over two decades and was financially self-sufficient long before that.

When it came time to review deductions for business meals and travel, I produced my log book. For years, I have been keeping a list of these expenses in the same pocket calendar in which I log my work hours. Granted, some of these expenses were fudged. But the exaggerations were minor, nowhere near the magnitude of Bernie Madoff's deceptions.

John frowned when he looked at the log book. "It's all in the same pen. It looks fake," he said.

That's when I did lose it. I nearly shouted, "If you look at the Staples receipts, you'll see I buy blue pens by the box. All the pens in a box are the same color."

It wasn't just the one-pen-for-all that bothered John. I had almost no food receipts, because I had read

(in material from John) that receipts were not necessary for meals costing less than \$70. Most of the entries in my log book were along the lines of "Starbucks—\$12." "Without receipts, you don't have a prayer of getting a no-change audit," John said grimly. Then he added, "I've had four audits in the last year. This will be the first with charges."

In the next two weeks, the audit process became much clearer to me. It's not about catching tax cheats. It's about intimidating the taxpayer. It's about overwhelming the auditor with thousands of sheets of paper. It's about writing fiction—embellished memories of business expenses. It's about copying page after page that nobody will read because nobody really cares about the minute details of the life of a small-business owner. Where's the titillation, the glamour or the scandal, in knowing that a freelancer with a five-figure income ran up a \$45 tab while dining with Joe Client?

At the next meeting with John, the tension was almost as thick as the stack of papers I lugged in. My anger had shifted from the IRS to John, who was insisting I prepare all that documentation. I couldn't believe that any IRS agent was going to accuse me of being a tax scofflaw because I was missing a receipt or a cancelled check here and there.

Furthermore, I now realized that John and I had different goals. His was to maintain his unblemished record of no-change audits. Mine was not to let the audit put me out of business. By now, two projects were on my desk, and I couldn't get to them because the audit prep was taking so much time and energy.

So, when John again muttered that a missing receipt would be a red flag for the auditor, I responded, "If I do have to pay back taxes and penalties, will it be anywhere near \$9,000? That's

Continued on next page

Questions to ask about potential work

By Anne Ketchen, anneketchen@comcast.net

A new client is on the horizon. Here are some of the questions to ask about the work that might be coming your way.

(Editor's note: Please be careful about bombarding a new client with a lot of detailed questions; as one EFA member discussed with colleagues at the EFA e-mail discussion list, that can alienate some prospective clients.)

- **What is the scope of the job?** (What are the components of the project [text document, slides, e-learning storyboard, workshop materials, etc.] or what is the total page/word count?)
- **What kind of an edit is needed?** Is it mostly proofing, copy edits, style comparisons; how many iterations are anticipated? Are you looking for minimal cleanup—just fixing grammar, punctuation

and spelling errors? What about consistency in capitalization, styles, sentence structure? Any need to look at formatting? Organization? Is this a first edition, a revised edition?

- **Does the job entail reviewing a bibliography, references, index?**
- **How many figures and tables are there?** What kind of formatting do you require for the tables?
- **Is any fact-checking involved?**
- **Would I need to work onsite or can all work be done remotely?**
- **Is the document really ready to be edited, or is it still being worked on?**
- **How much work might there be?** How many hours a week? How long do you anticipate the editing part will take?

- **What format is the document in**—hard copy, Word, Adobe, etc.? How would my edits be indicated (marked-up hard copy, Track Changes, double underlines, Comments)? Would I enter edits myself? How would I transmit an edited file—e-mail attachment, FTP site, shipped hard copy, etc.?
- **Will you want my work on the project to include cleanup after the author has reviewed the editing?**
- **What is the schedule/deadline for this project?**
- **What style guide and dictionary do you prefer to follow?** Do you follow a certain style manual (Chicago Manual of Style, AMA Manual of Style, APA, MLA, AP, GPO, Bluebook, etc.) or certain dictionary (Merriam-Webster)? Do you have a style sheet or standards document? If not, would you expect me to create one?
- **Who would my contact person be?** Does my contact person prefer to communicate by phone or e-mail? Would I interact with any other team members? Is there any direct author contact?
- **Would you want me to sign a contract/nondisclosure agreement, etc.?** *(Editor's note: Considering asking, Do you have a standard contract, or would you like me to provide one?)*
- **What is your budget?**
- **What are your payment terms and, specifically, your payment cycle?** Do you pay in increments? If this project is scheduled to last 30 days or more, I'd want to invoice every two weeks. Does that work for you?
- **If materials are to be copied or go back and forth on paper, may I use your account number (FedEx, UPS, DHL, etc.)?** ■

Audit, continued

how much income is at stake if I can't get to the work my clients are expecting. I don't have any more time to create documentation."

He may not have been happy with this outburst, but finally John understood. He went to the audit anticipating that it would not have a positive outcome.

I stayed home the morning of the audit, in case John called for any clarifications. I was not surprised when he phoned around 11:30 a.m. But I was surprised that the audit was already over—and that it was a no-change audit.

Even more surprising, the auditor had looked only at the first of the two years under scrutiny. John told me to watch the mail for a letter from the IRS confirming the no-change status.

The first letter came the next week. The language was classic government double-speak: "We are pleased to tell

you that after further review of your tax returns for the above periods [the second year, which the auditor did not review], we have accepted them as filed. Do not consider this as an examination that resulted in no change to your tax liabilities. You were not examined for these years."

Three weeks later, another letter confirmed the no-change status for the first year, the one the auditor did examine.

John said a no-change audit is protection against further audits. Should I ever receive another audit notice, I can reply that my 2006 return was reviewed without change, so the IRS would be wasting time auditing me. If that doesn't get the monkey off my back, I'll just pay whatever the government wants. I never again want to go through this harrowing, nonsensical experience.

Note: If an audit results in a "change," there are likely to be charges. ■

Book review

Delving, developing and “short snorts”

© 2009 Marie Shear, EFA Freelancer book reviewer, emshear@juno.com

• Scott Norton, *Developmental Editing: A Handbook for Freelancers, Authors, and Publishers*, Chicago: University of Chicago Press, 2009, 238 pages, hardcover \$35.

• Mari Anne Vanella, *42 Rules of Cold Calling Executives*, Cupertino, California: Superstar Press, 2008, 90 pages, paperback \$19.95.

Been wondering whether to seek work as a developmental editor? Or what a developmental editor *does*, anyhow? If so, Scott Norton delves deeply enough into the field to show you that you're well-suited to it—or to convince you to explore goat-herding.

Developmental Editing, Norton says, is the first work devoted entirely to the specialty. His reflective examination is based on case studies he's invented to illustrate problems in nonfiction trade book manuscripts from varied, imaginary authors and publishers.

One author may be an expert on arcana, another bent on settling old scores. The intentions of a third may be “opaque and loopy.” A manuscript's core may be buried beneath bloat and tangents. The publisher may be Visigoth Publishing or Dungeness University Press.

On every project, Norton says, a developmental editor (DE) should have a knack for recognizing both the author's and the readers' needs and for finding the manuscript's inherent strengths, then devising a logical structure to reveal them.

If Norton's reader already has a dog's breakfast of a manuscript on hand and longs for help in transforming it into an actual book, she or he is likely to be grateful for his systematic dissection, complete with a flow chart and scrutiny of the reasoning behind his DE's revisions of the table of contents for each manuscript. But readers who do not have a giant splat of a manuscript to which to apply Norton's

methods may find the first half of *Developmental Editing* abstract.

So, too, may readers who are born DEs and who, therefore, instantly understand Norton's references to a manuscript's “implicit oscillation between... points of view” and its “sense of rhythm,” but who tend to edit by feeling their way along, rather than by ruminating about its concepts, theses, subjects and topics or contemplating “nesting logic” and a “vision statement.”

With the second half, *Developmental Editing* turns to basics that serve editors of all stripes: planning a project; devising chapter titles and judging chapter lengths; subheadings and sidebars; improving the manuscript's pace; bridging gaps created by reorganization; and keeping a grip on relocated chunks of text.

All told, Norton succeeds in demystifying developmental editing and supplying instruction on several levels. Readers with divergent casts of mind and dissimilar editing MOs may dwell on some sections of *Developmental Editing* and skim others. The very passages that seem to pull one reader deeper into the weeds will clear a pathway out of them for another.

In nice touches, Norton often calls an archetypical person “she” or “she or he,” and he thanks an “ace proof-reader” for “spectacular catches.” But, as I've said in review after review, the print is too small, particularly in the fictional tables of contents. And writers who use “foreground” and “privilege” as verbs are committing a federal rap.

#

Like delving and rumination, “short snorts” have their uses. People who shudder at the thought of phoning strangers while marketing can pick up tips from Mari Anne Vanella's *42 Rules of Cold Calling Executives*.

In chapters that are each about a page-and-a-half long, she prompts queasy people to speak naturally and confidently and avoid a short-sighted preoccupation with making a sale in every call. If you listen more than you talk, you'll elicit information about what the prospective client needs. Your notes of the conversation let you cultivate that prospect in follow-up calls and e-mail and parlay one call into referrals to other prospects.

Prepare points to cover, after researching the company, says Vanella. But don't miss cues to the prospect's current problems, which your services might solve, by gluing yourself to a script. If your results are skimpy, record your voice to check that you sound relaxed but succinct and that you're speaking slowly enough. As the results improve, you'll come to enjoy calling, she says.

42 Rules is aimed at sales reps phoning executives. But editorial workers who ignore the references to engineering and “procurement interface” and don't mind the book's pricey tab or repetitiousness can find something to nudge them past the fear of rejection and help them identify the right person to talk to.

I myself would hesitate to “first

Continued on next page



EDITORIAL
FREELANCERS
ASSOCIATION

71 West 23rd Street, 4th Floor
New York, NY 10010-4102

FIRST-CLASS MAIL
U.S. POSTAGE
PAID
JERSEY CITY, NJ
PERMIT NO. 295

***First-class mail
Dated material***

Typo alert!

These reports from the field, of EFA members' "catches" in the work we edit or proofread and the publications, discussion lists and even menus we read, are a great reminder of why our clients need us. Looking for such errors hones the editorial eye, and clipping them is a good way to add to a portfolio.

If you make a "great catch" before a project gets into print, or notice an egregious or especially funny typo in published material, send it to newsletter@the-efa.org for mention in an upcoming of *Freelancer* newsletter.

From **Jon Kaufman**:

"... His arm grazed hers his, fingers skimmed her back."

—*a new mystery novel*

From **Henry Krawitz**:

"In an article appearing in the latest addition of the Village Voice ... Tom Robbins paints a picture of how our Majority Conference's progressive agenda became a clear target of the state's powerbrokers."

—*July 2009 flyer from a New York State senator to his constituency*

From **Ruth E. Thaler-Carter**:

"... the audience waived their hands over their heads ..."

—*local newspaper*

"Granite, everyone has a bad day"

—*online discussion list*

"... those who have a deep-seeded commitment ..."

—*client manuscript*

"Salad with mesaline greens"

—*restaurant menu*

From **Trish Wooldridge**:

"The restaurant is quite proud to offer an accomplished staff wit out the attitude."

—*website of a restaurant she was reviewing: "one of my compliments is about the excellent—and witty—server we had, which made this typo on their website all the funnier."* ■

Book reviews, continued

name" people I call. On e-mailing, I'd add a caution: "Proofread twice. Send once."

Unfortunately, rules 43-45 are missing: They'd tell us what to do when all our contact people have been discarded; when most of the work has been sent abroad; and when the pay rates won't keep a hamster in pellets. ■