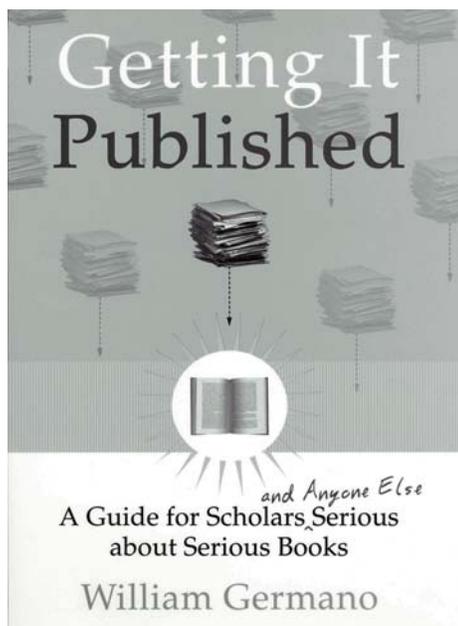


edited by Stephanie Deming



GETTING IT PUBLISHED: A GUIDE FOR SCHOLARS AND ANYONE ELSE SERIOUS ABOUT SERIOUS BOOKS. WILLIAM GERMANO. CHICAGO: UNIVERSITY OF CHICAGO PRESS; 2001. 210 PAGES. SOFTCOVER \$15.00. ISBN 0-226-28844-7.

GRETCHEN VAN HOUTEN is publishing director at Iowa State University Press, a Blackwell Publishing Company. She also actively acquires books in food science and technology, dietetics, aquaculture, and the animal sciences.

Author William Germano announces his intent and his target audience in the title of this book. The design element that presents the words “and Anyone Else” as an editorial afterthought was aptly chosen. Though anyone else seeking to publish a “serious” book may find much of value in Germano’s guide, the focus is on helping academics in the humanities and the social sciences to get published so that they can move into and upward through academe. The author addresses previously published book authors as well as neophytes; however, it seems improbable that published authors will choose to read this book unless they have had an especially unsatisfactory publishing experience.

Germano is a knowledgeable acquisitions editor (also known as a sponsoring or commissioning editor) with experience in both university-press and commercial scholarly publishing. His goals in this book are to explain the book-selection process from the publisher’s perspective, to assist potential authors in finding the right publisher and presenting their work so that it is accepted, and to smooth the publishing process from beginning to end by explaining what a publisher needs from an author and why.

The first and second goals are successfully addressed in the introduction and chapters 2 through 7—“What Do Publishers Do?”, “Writing the Manuscript”, “Selecting a Publisher”, “Your Proposal”, “What Editors Look For”, and “Surviving the Review Process”.

Germano’s third goal is addressed in chapters 8 through 12. As an experienced and occasionally cynical publisher, I have doubts that all or even most difficulties in the publishing process can be avoided by warning—there are too many human elements, and the necessary focus of authors is on conveying their message and material. Nevertheless, Germano’s advice for making the process work is good, and I plan to use it to supplement the advice and guidelines that my fellow editors and I now supply to potential authors.

Germano leads off by directing authors to the key contractual obligations of date, length, illustrations delivery format, permissions, and warranty (authors’ assurance that

the work is completely their own and does not disregard the rights of anyone else). If every author met those obligations, publishing would be a cakewalk.

Any credible publisher supplies authors or potential authors with guidelines that explain the whys and wherefores of the publishing processes and the nuts and bolts peculiar to that publishing house from the early stages of the author-publisher relationship to its conclusion; however, few publishers are consistently successful in getting authors to adhere to their guidelines. Perhaps publishers contribute to this syndrome by selling potential authors on the notion that the ease of the publishing process is simply a function of selecting the right publisher. Perhaps authors, once their book has been accepted for publication and they are consumed by the task of writing, have less incentive and time to concern themselves with details that seem tangential.

The use of subheads, bulleted and numbered lists, and entertaining examples makes Germano’s book an easy read. As a fellow publisher, I found that some sections were especially satisfying, including the discussion of selecting a title and the thorough explanation of the responsibilities (and agonies) of a collection or anthology editor. The section “The Copyright Question” left me hungry for more, but in all fairness, copyright issues are complex, and entire books have been devoted to the subject.

Readers of *Science Editor* should be aware that science, technical, and medical (STM) publishing differs in some basic ways from the scholarly humanities and social-science publishing that is the focus of Germano’s book. For example, not until page 45 does Germano refer to the situation in which an author is invited to propose a work. However, a substantial proportion of books published by STM publishers are conceived in just this manner—they are commissioned or at least actively sought by an editor who is eager to publish a book that addresses a perceived market need.

In the hard or applied sciences, book publishing seldom leads to the academic reward that it does in the humanities and the social sciences. Title and salary are far

more likely to be influenced by the ability to obtain research funding, by research results, and by the resulting journal articles. In the world of STM publishing, the wooing process Germano describes is turned on its head—instead of authors seeking publishers, publishers seek authors and work to convince them of the rewards of book publishing.

That said, there is much of value here for “anyone else” who is seeking or considering publication of a book of an informational

nature intended for a narrowly focused market. For those with a day job, writing or editing a book will probably take the better part of a year—nights, weekends, and holidays; exercise time; sleeping time; reading time; and family time. This handbook covers all the publishing territory that authors may encounter. Learning what to expect and following the pertinent advice will save potential authors time and spare them grief.

Gretchen Van Houten



THE EXECUTIVE BRAIN: FRONTAL LOBES AND THE CIVILIZED MIND. ELKHONON GOLDBERG. NEW YORK: OXFORD UNIVERSITY PRESS; 2001. 288 PAGES. HARDCOVER \$29.95. ISBN 0-19-514022-2.

MARTHA C ENGSTROM teaches psychology at the University of Wyoming and is a freelance science writer and editor specializing in grants, literature reviews, and manuscripts for academic journals.

The Executive Brain: Frontal Lobes and the Civilized Mind is a unique hybrid of scientific reporting and personal narrative. Elkhonon Goldberg takes us on his life's journey from the Communist Soviet Union, where he studied under Alexandr Romanovich Luria, a “founding father of neuropsychology”, to the United States. At the same time, he takes us on a parallel scientific journey throughout the brain.

This book is incredibly ambitious: The introduction notes that the book is about leadership, motivation, self- and other-awareness, creativity, sex differences in cognitive styles, social maturity, cognitive development, aging and dementia, mental illness (including both neurologic and psychiatric illnesses), and improving and maintaining one's cognitive fitness (a new concept akin to physical fitness). How Goldberg ties all this together into a comprehensive theory of the role of the frontal lobes is fascinating and thought-provoking.

Goldberg wrote this book because few (if any) popular books had been written about the frontal lobes even though this area of the brain is the focus of much of neuroscience today. The frontal lobes are typically described by neuroscientists as the chief executive officer (CEO) of the brain. The function of this CEO is to be in charge of the rest of the brain: to set goals, to plan, and to make decisions.

Goldberg uses the metaphor of the frontal lobes as the “orchestra conductor”

(rather than CEO) of the brain. He argues that this is a more enlightening metaphor. For example, when musical pieces are well learned through rehearsal, the conductor is less involved and the performance is more automatic. Similarly, there is evidence from neuroimaging research that the frontal lobes are more involved when a cognitive task is novel and less involved when a task is more familiar.

Until reading this book, I was puzzled by the broad generalization of the frontal lobes as serving the “executive functions” of the brain. I wondered whether maybe neuroscientists had discovered the specific function of the frontal lobes and thus just assigned them the global function of being in charge of everything else. However, by describing, explaining, and making associations between seemingly disparate research findings, Goldberg convincingly demonstrates that this isn't so—that in fact, the frontal lobes do perform the brain's executive functions. As the conductor (or CEO) of the brain, the frontal lobes interpret the musical piece to be performed (assess the situation or problem at hand), select the appropriate instruments to be played at the appropriate time (delegate tasks to employees), and coordinate the final performance (run the organization on a day-to-day basis).

Goldberg also suggests the intriguing hypothesis that the phylogenetic development of the brain (a complex system) is recapitulated in the development of

modern society (another complex system). Specifically, the brain developed from a primarily modular system of discrete localized units that act autonomously (as exemplified by the workings of the thalamus) to a distributed system in which interactions occurring simultaneously throughout the brain result in cognitive functioning (that is, a neural network, as exemplified by the workings of the cortex). Similarly, recent changes in modern society include the breakdown of large powers (such as the Soviet Union) and the creation of many smaller political entities that work together. According to Goldberg, with the breakdown of modularity, the need for a leader arises, and perhaps the frontal

lobes developed to meet this need just as political entities like the European Union developed to manage the interactions of smaller political units.

Anyone who is interested in the workings of the brain, “science’s last frontier”, will enjoy reading *The Executive Brain*. Goldberg has produced a well-written and engaging book that clearly outlines his theory of the function of the frontal lobes. The author’s use of personal narrative and compelling metaphors help to make even the most technical information accessible to a general audience.

Martha C Engstrom

Book Notes

THE CRAFT OF EDITING: A GUIDE FOR MANAGERS, SCIENTISTS, AND ENGINEERS. MICHAEL ALLEY. NEW YORK: SPRINGER-VERLAG; 2000. 159 PAGES. SOFTCOVER \$19.95. ISBN 0-387-98964-1.

The Craft of Editing is potentially useful to science editors working in almost any capacity, from proofreading to copyediting to the most substantive peer-reviewing. Highlights of the book are a checklist for peer reviewers; a list of commonly confused word pairs; synopses of common editing situations (such as copyediting on paper vs online) and how to avoid their pitfalls; a list of “Alley’s Pet Peeves”, including bureaucratic nouns like *prioriti-*

zation, needless abbreviations, and overuse of the exclamation point; and a discussion of issues that can arise in online editing and file transfer between different computing platforms. Bonuses near the end of the book are two wonderful compilations that any editor will benefit from reading—the chapter “One Hundred Problems of Style” and the “Glossary of Editing Terms”. The style-problems chapter rates each situation with a color-coded dot that shows the severity of the error in terms of how distracting it is to readers. The glossary is a useful refresher course in the finer points of grammar and the terminology of publication production and graphic design.

Gabe Waggoner

GABE WAGGONER was an intern with Science Editor and a graduate student in science and technology journalism at Texas A&M University when this book note was written.