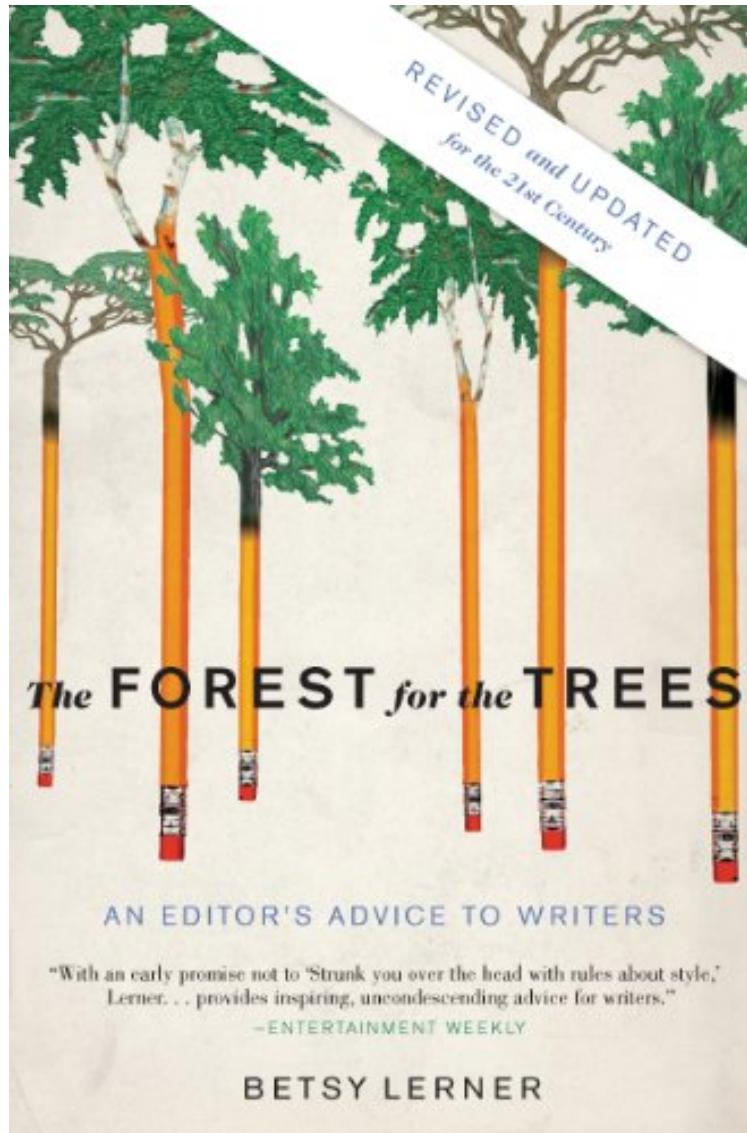


(Free download) The Forest for the Trees (Revised and Updated): An Editor's Advice to Writers

The Forest for the Trees (Revised and Updated): An Editor's Advice to Writers

Von Betsy Lerner

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Von Betsy Lerner : The Forest for the Trees (Revised and Updated): An Editor's Advice to Writers before purchasing it in order to gage whether or not it would be worth my time, and all praised The Forest for the Trees (Revised and Updated): An Editor's Advice to Writers:

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. Best

book on writing/publishing in years Von Dave Cullen Great insights, and what a pleasure to get them from someone talented with the language. How rare to find a how-to book written by a gifted writer (she has a poetry MFA, and it shows). But that's not the reason to get this book, it just makes it a very pleasant experience to whip through it. I actually enjoyed Part 2 of this book the best, so I'll focus on that. I spent three and a half years in a two year graduate creative writing program, and there were plenty of great mentors, books and peers out there to help with the writing, but we were all so damn clueless about getting published, with no one much around to help us. (Our profs were certainly clueless about big-time publishing.) I got an agent a few years ago, gobbled up PW every week and read quite a few books, and thought I'd learned as much as I could from the outside--plus a modest amount of exposure to the inside. But this book really added to my understanding, gave me a much more intimate look at what it's like on the other side of the phone line, understanding the editor's point of view. I got a much better feel for how to approach an editor, how to win them, what they wanted in a book proposal, (e.g., DON'T use a proposal voice), etc. No just straight how-to of do's and don't, but a real editor's POV fleshed out, so I finally got what they were all about, how to interact with them better. Hundreds of insights like that. It's not a list book, or an advice book, it's a look inside the world, that made me a better-informed party to interact with the other parties in the business more effectively. (And understand how my breakdowns were normal, and how to avoid pissing off my editor). A really great book, even if you think you've read enough of them... 0 von 0 Kunden fanden die folgende Rezension hilfreich. THANK YOU, BETSY LERNER! Von ltp1 You point out that writers need -- crave -- validation, and you have provided much of that here. The reader in me loved this book. The writer in me loved this book. The psychologist in me loved this book. I'm tempted to recommend it as absorbing reading for all readers, not just writers. You've written passages that made me feel like I was discovering for the first time what I always knew. That's a great feeling. I wanted to churn through the book, but I wanted to savor it too. It will merit many re-readings and has already earned several post-it flags. You have a remarkable facility for expressing the heart of the matter. (She's a poet, folks, or was in a former life, and it seems to help!) Yes, maybe the typology of writers is overgeneralized, as another reviewer found. Mostly I think reality is just a little less stark than this when it comes to "writer" and "nonwriter". But the types in this book (The Ambivalent Writer, The Natural, The Wicked Child, The Self-Promoter, The Neurotic, and the one Touching Fire) are caricatures, almost, based on large kernels of truth and delivered in frankness and good humor, not with any malice whatsoever. I don't think we're intended to label ourselves only one of these; most writers and aspiring writers will find they fit parts of each category. Lerner never claimed otherwise. It's a vehicle, to make a point and provoke self-examination among writers. It works. There's no substitute for personal experience. This book is 100% Lerner's-eye-view -- as editor, writer, student, agent, reader, person; it feels like what we'd perceive if we were in her shoes AND were so gifted at observation and distillation. Those of us who haven't been there, or who just like to read about what other people are going through -- especially the people behind the books we like -- will get a lot out of *The Forest for The Trees*. This is a wonderful, encouraging, absorbing, fulfilling book. p.s. The jacket did its job. 0 von 0 Kunden fanden die folgende Rezension hilfreich. Not a typical how to write book Von Ein Kunde To start with *THE FOREST FOR THE TREES: AN EDITOR'S ADVICE TO WRITERS* is not your typical how to book that leaves a wannabe wondering what they did not understand. Instead, Betsy Lerner divides her nonfiction work into two segments, Writing and Publishing, which do not always go hand in hand. Using her vast years in the business, especially as an editor, Ms. Lerner provides anecdotal tales to describe six writing personalities in which one will fit like a glove (non-OJ style) on most aspiring authors. Writers should be concerned about staying true to their own personality. This will make it easier to write and stay committed to writing. The second part of the book deals with publishing, something new writers fail to think about until rejections pile up and the smell of failure (at least in their minds) becomes a way of life. Ms. Lerner explains what goes on inside the brain of an editor and agent, the impact of the net, and answers questions that torture authors even after they complete a book. Doubts linger on whether to agent or not to agent or to self publicize or remain silent, etc. This book is a combination autobiography and what to expect book. The prose is entertaining and very humorous, especially when Ms. Lerner provides a look at the famous authors she has worked with. Anyone who wants to understand the today's publishing industry and not just the writers that make up a part of it will gain much pleasure and insight from this well-written book. It gives hope to aspiring authors because it proves that even an editor can write a good book. Harriet Klausner

Kurzbeschreibung Quickly established as an essential and enduring companion for aspiring writers when it was first published, Betsy Lerner's sharp, funny, and insightful guide has been meticulously updated and revised to address the dramatic changes that have reshaped the publishing industry in the decade since. From blank page to first glowing (or gutting) review, Betsy Lerner is a knowing and sympathetic coach who helps writers discover how they can be more productive in the creative process and how they can better their odds of not only getting published, but getting published well. This is an essential trove of advice for writers and an indispensable user's manual to both the inner life of the writer and the increasingly anxious place where art and commerce meet: the boardrooms and cubicles of the

publishing house..deOne feels for Betsy Lerner's writers. Oh, sure, Lerner must be a fabulous agent. But too bad for them: In gaining her as an agent, they lost her as an editor. How rare and wonderful it must have been to have such an advocate, advisor, and, yes, admirer so firmly ensconced in publisher territory (at various times, Houghton Mifflin, Ballantine, Simon Schuster, and Doubleday). In *The Forest for the Trees*, Lerner reflects on writing and publishing from an editor's point of view. There are so many books by writers and agents promising to disclose what editors really want; here, finally, is one straight from the source. Like all experienced editors, Lerner has seen writers at their best, and at their worst. "Like shrinks," she says, editors "have a privileged and exclusive view into a writer's psyche, from the ecstasy of acquisition to the agony of the remainder table." To writers, particularly unpublished ones, editors can seem imposing figures determined to thwart their success. They won't take calls, they don't offer feedback--sometimes they don't respond to queries at all. Guess what: Editors don't lug home hundreds of pounds of manuscripts to read each year because they aren't looking for good writing. "An editor gets off," says Lerner, "on the thrill of discovering a new writer." Editors crave "succinct, well-written cover letters," inspiration that comes from within (as opposed to from the bestseller list), and "catchy, clearly targeted title[s]." They detest unsolicited phone calls, "query letters that sound as if they were penned by Crazy Eddie," and writers who offer to "write it however I want it" (it's "like saying I'll be straight or gay; you tell me, I have no preference"). Lerner is aware of how excruciating it is for a writer to wait for feedback on his or her work. But she also lets writers in on a little secret of her own. "I'm always anxious about the author's response," she confides. "Will he or she take to my editing?" --Jane Steinberg.co.uk

One feels for Betsy Lerner's writers. Oh, sure, Lerner must be a fabulous agent. But too bad for them that in gaining her as an agent, they lost her as an editor. How rare and wonderful it must have been to have such an advocate, adviser and, yes, admirer so firmly ensconced in publisher territory (at various times, Houghton Mifflin, Ballantine, Simon Schuster and Doubleday). In *The Forest for the Trees*, Lerner reflects on writing and publishing, both from an editor's point of view. There are so many books by writers and agents promising to disclose what editors really want; here, finally, is one straight from the source. Like all experienced editors, Lerner has seen writers at their best, and she has seen them at their worst. "Like shrinks", she says, editors "have a privileged and exclusive view into a writer's psyche, from the ecstasy of acquisition to the agony of the remainder table". To writers, particularly unpublished ones, editors can seem imposing figures determined to thwart their success. They won't take calls, they don't offer feedback--sometimes they don't respond to queries at all. Guess what: editors don't lug home hundreds of pounds of manuscripts to read each year because they aren't looking for good writing. "An editor gets off", says Lerner, "on the thrill of discovering a new writer". Editors crave "succinct, well-written cover letters", inspiration that comes from within (as opposed to from the best-seller list), and "catchy, clearly targeted title[s]". They detest unsolicited phone calls, "query letters that sound as if they were penned by Crazy Eddie", and writers who offer to "write it however I want it" (it's "like saying I'll be straight or gay; you tell me, I have no preference"). Lerner is aware of how excruciating it is for a writer to wait for feedback on his work. But she also lets writers in on a little secret of her own. "I'm always anxious about the author's response", she confides. "Will he or she take to my editing?" --Jane Steinberg