The *Journal* at 80 years: 'Same as it ever was'—sort of

In the 1980s, the eclectic rock band Talking Heads sang, "You may ask yourself, How did I get here?"—a reflective question appropriate now on the occasion of the 80th anniversary of the *Cleveland Clinic Journal of Medicine*. That question can be answered by reviewing a bit of history, and corollary questions addressing the current identity and status of the *Journal* can be (sort of) answered with a refrain from the same song: "Same as it ever was."

The *Journal* is currently received by more than 100,000 general internists, cardiologists, hospitalists, and medical subspecialists. It is fully peer-reviewed, listed in MEDLINE, and freely available in complete format at **www.ccjm.org**. Cleveland Clinic supports the production and distribution of the *Journal* and provides free CME credits linked to selected articles in an effort to enhance the delivery of high-quality medical care to patients everywhere. The *Journal* is housed within Cleveland Clinic's Education Institute, distinct from any direct influence of our marketing or public relations departments—a distinction that I, as editor-in-chief, take extremely seriously. Our primary editorial goal is, and has been, to provide relevant and useful clinical knowledge to the medical community.

The *Journal* began as the *Cleveland Clinic Bulletin* in 1931, morphing into the *Cleveland Clinic Quarterly* the following year and into the *Cleveland Clinic Journal of Medicine* in 1987. The *Quarterly* published reprints of papers published elsewhere, as well as case reports and scholarly work presented by Clinic physicians at their staff meetings. Perhaps the latter content was intended to compete with that published in the *Proceedings of the Staff Meetings of the Mayo Clinic* (first appearing in 1926). Dr. George Crile, one of the founders of Cleveland Clinic, was intent on putting the medical and scientific work of the Clinic in the limelight of American medicine. He felt back in 1931 the same as we feel now, 80 years later, that the *Journal* contributes to the three pillar missions of the Clinic: better care of the sick, investigation of their problems, and further education of those who serve.

In 1934, the *Quarterly* ceased publishing reprints from other journals, and Clinic staff were encouraged to publish their case reports, topic reviews, and clinical series in the *Quarterly*. Over the years, some articles reflected practice at the Clinic and included a description of 1,000 consecutive patients with irritable colon (1941), a description of 10,744 patients who underwent coronary revascularization (1976), and a report of cardiac complications in 951 patients who underwent peripheral vascular surgery (1982). Also notable was the description of the "LE prep test" for the diagnosis of systemic lupus erythematosus (1949).

I am the eighth physician editor-in-chief of the *Journal*. Three of us have been rheumatologists (perhaps we read more, and cost less). We each have had the opportunity, along with input from the *Journal* editorial staff, to change the appearance, the content, and sometimes the editorial direction of the *Journal*. Following the lead of my preceding editor Dr. John Clough and former publisher Linda K. Hengstler, we pub-

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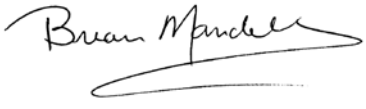
lish monthly, continue to expand our online content, and publish only peer-reviewed teaching articles and reviews—no longer case reports or original research. We try to address the practical challenges faced by our readers as they strive to deliver quality medical care. We continue to expand our CME offerings, linking with our CME center and working with Dr. Tim Gilligan (our deputy editor) to enhance the educational quality of the *Journal*-related CME activities.

And always, we emphasize the need for articles to be accurate, timely, relevant to our readership, and perhaps most important, readable. To accomplish the last, our editorial staff includes several talented medical editors and writers—notably Ray Borazanian, Phil Canuto, and Dave Huddleston—who work with our authors on every article we publish. Art directors Joe Pangrace and Ross Papalardo, our medical illustration department, and our production manager Bruce Marich continue to provide the high-quality images that enhance the written word. Our authors and our peer-reviewers include both experienced Clinic staff and nationally recognized clinical content experts.

The *Journal* in 2011 faces challenges. Advertising income, which has supported a significant portion of our expenses, has decreased, as it has for almost all medical journals. The complicated relationships between industry, academia, physicians, and medical education companies at times strain our ability to provide full disclosure and adequate peer review. The time constraints of authors and the widespread availability of cut-and-paste-ready electronic publications have led us to utilize duplication-recognition software in an effort to limit plagiarism and duplicate publication. The costs and complexity of production and publication of online and print versions of the *Journal* continue to rise. At the same time, the advances in technology offer the possibility of increased interactivity between reader and content, and we welcome this opportunity. But despite all the challenges, the spirit of the Clinic's mission to further the education of those who serve is maintained, the same as it ever was.

In this 80th anniversary issue, we kick off a series of articles on the overall care of patients with cancer. Coincidentally, the 1931 seminal issue of the *Cleveland Clinic Bulletin* started with an article on page 1 by Dr. George Crile entitled, "Treatment of malignancy." Fortunately, the care of patients with cancer in 2011 is *not* the same as it was in 1931.

As we start our 80th anniversary year, I offer our sincere wishes to all of you, our readers, for a year of peace and good health.



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Editor-in-Chief

"Once in a Lifetime" is a song by Talking Heads, from their album *Remain in Light*. Written by David Byrne, Brian Eno, Chris Frantz, Jerry Harrison, and Tina Weymouth, it was named one of the 100 most important American musical works of the 20th century by National Public Radio. It made #14 in the UK charts and #31 in the Netherlands (Wikipedia).