

Blue Pencil

Newsletter of
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PEN: Freedom to write, freedom to read

International PEN was founded more than eighty years ago. Nicholas Jose, President of Sydney PEN Centre, reflects on this important organisation's history and activities.

'There is no gate, no lock, no bolt that you can set upon the freedom of the mind', wrote Virginia Woolf in 1928.

In the same bold spirit her contemporaries in an outward-looking generation of British writers founded International PEN in London in 1921, determined to keep the lines of communication open, especially between writers, despite barriers of ideology, language, culture and geography, in an unsettled post-war geopolitical climate. Soon PEN had spread far and wide, including to China in 1929 and Australia in 1931, with the establishment of Sydney PEN by Mary Gilmore, Dorothea Mackellar, Ethel Turner and others.

Today there are some 130 PEN Centres in more than 90 countries, while in Australia we have a nationwide network of PEN Centres and branches,

with the largest Centre, Sydney PEN, going strong.

With such a venerable, diverse and far-flung organisation it is sometimes hard to know what PEN does. Every Centre, having signed on to PEN's Charter, is autonomous and different. What we have learnt in three-quarters of a century, however, is that the ideal Virginia Woolf proclaimed so confidently has proved hard to maintain in practice in a world that seems to get nastier as it progresses.

Time and again governments, organisations and other groups with power have attempted to assail the freedom of the mind by curtailing freedom of expression in one way or another, by banning books and subjecting writers to harassment, persecution, violence and death, infringing not only the 'freedom to

write', but also the 'freedom to read' for all of us. That means restricting our right to know, to debate, to seek the truth.

In the spectrum from secrecy to spin with which governments and the media conduct business in the name of the citizenry today, we are subject to these pressures in new ways. PEN attempts to keep up its counterpressure.

There are other ways too in which voices can be silenced and communication between people impeded: language barriers, especially for indigenous and minority languages; the difficulties faced by less powerful cultures in a globally dominated world; educational and cultural barriers to literacy and participation for some sectors of a community; censorship by edict, manipulation or bottom-line corporate behaviour. All these concerns

continued on next page

Inside

Report on the Beatrice Davis Editorial Fellowship 2002–2003

Page 2

Book Review

Page 3

The On-Screen Editing Handbook

MS Word tip of the month

Page 4

What word is that?

Page 4

Apo- what?

The history of @

Page 5

News and Notices

Page 6

Conference Diary

Page 7

Professional

Development

Page 8

Next meeting: Tuesday, 1 June 2004

The Challenges of Writing, Editing and Publishing Controversial Works

Speakers: Peter Arnold, Winton Higgins and Veronica Sumegi.

Peter Arnold, a retired General Practitioner, will share his experiences as co-editor of *Genocide Perspectives II: Essays on Holocaust and Genocide*.

Winton Higgins, an ex-barrister retrained in social and political theory, will talk about writing *Journey into Darkness*—a travel diary drawing on the lessons of the Holocaust.

Veronica Sumegi, founder of Brandl & Schlesinger, will discuss the challenges of publishing confronting works.

Sydney Mechanics' School of Arts, 280 Pitt Street, Sydney (between Park & Bathurst streets, closest train station is Town Hall), 6.30 p.m. for 7.00 p.m. Drinks and light refreshments provided. \$13 for members; \$16 for non-members and those who don't RSVP; \$7 for holders of a current Centrelink or DVA concession card.

Please RSVP to 9294 4999 (voicemail) or <brhed@pnc.com.au> (email) by Friday 28 May. July Meeting: Tuesday, 6 July.

continued from page 1

come under the rubric of freedom of expression, which is at the core of PEN's Charter.

Australian PEN Centres take action in different ways. Sydney PEN organises discussions and readings. Our new Writers in Detention Committee has campaigned with some success for the release of writers from Australian detention centres. We have just launched *Another Country*, an anthology of refugee writing. We have formed a coalition with partner organisations called The Observatory to keep watch on freedom of expression and information in Australia. Our Writers in Prison Committee campaigns for writers, journalists and publishers overseas who face persecution or detention.

Among the thousand or so cases currently on PEN's list, attacks on newspaper and journal editors are common. In 2002 the editor-in-chief of a Brazilian daily was shot dead in connection with his paper's coverage of drug-trafficking and corruption. Recently in China two newspaper editors in the southern city of Guangzhou were sentenced and a third arrested amid concerns that they were targeted for their reporting. If that is the case, they are being detained in violation of the International Covenant on Civil and Political Rights (ICCPR), to which China is a signatory, and may not have received a fair trial.

Australian PEN Centres play an active role in International PEN, which is the world's largest association of writers and the only writers' organisation accredited to UNESCO and the UN.

Judith Rodriguez from Melbourne PEN is currently the Deputy Chair of International PEN. Judith Buckrich, President of Melbourne PEN is Chair of International PEN's Women Writers' Committee. Chip Rolley, Chair of Sydney PEN's Writers in Prison Committee, is Convenor of International PEN's Search Committee.

The most recent International PEN Congress in Mexico City, November 2003, voted in support of a resolution deploring Australia's asylum seeker policies. Regionally we have initiated an Asia and Pacific Writers Network to encourage dialogue between those with shared interests, including in countries

where circumstances do not permit the existence of a PEN Centre to offer support.

PEN is often said to be an acronym for Poets, Essayists and Novelists, but membership in PEN is wider than that. Sydney PEN welcomes all who support the values of PEN, including writers of all kinds, publishers, librarians, scholars, students and members of the general public.

In any case, the E in PEN has always stood for Editors. Legendary Australian editor Beatrice Davis was the backbone of Sydney PEN for many years and we continue to number editors prominently among our members. Nowadays we extend the E to include Electronic Writers and Publishers, just as the P covers Playwrights and Screen Writers and the N Non-fictioneers.

PEN in Australia is a lean, dynamic volunteer organisation with a wonderful membership. Of a modest \$45 annual membership fee, about half goes to sustain the international work of PEN, including Writers in Prison research and campaigning, publications, communication and co-ordination. That does not leave us much for all that we do here. Find out more about our activities at <www.pen.org.au>.

We would love you to join us. By doing so you become part of an extraordinary and enduring international network and do your bit for the watch on freedom of expression that is essential to our common enterprise as communicators.



Nicholas Jose



Report on the Beatrice Davis Editorial Fellowship 2002–2003

When I applied for the 2002-2003 Beatrice Davis Editorial Fellowship I wanted to find a project that would allow my editing and writing to converge rather than diverge. After conversations with other editors and publishers I became quite excited about investigating the editorial development and positioning of writing that looks at history and politics through the prism of personality. This broad net includes different genres—biography, memoir, history and fiction—and writing that crosses genres.

During my time in New York City I met authors, agents, editors, publishers, publicists and marketers. I attended editorial meetings and spent time in-house with a literary scout (Jane Starr) and two publishers (Hyperion and St Martin's Press). I attended author readings, got lost in Barnes & Noble stores and immersed myself in American print media.

I was interested in how editors who acquire manuscripts visualise, describe and sell books. I was also fascinated to trace how certain books came into being—the faith and tenacity of the authors who wanted to explore a particular issue, or ask some hard questions; the vision of the editors who turn this writing into a book; and all the work that publishers do to get those books in front of the public. NYC is an endlessly stimulating place to explore the symbiotic relationship between ideas and the market. I learnt many things, and I returned to Australia inspired about books and publishing. My report is available on the Australian Publishers Association website <www.publishers.asn.au>.

The deadline for applications for the 2004–2005 Beatrice Davis Editorial Fellowship is 23 June. I thoroughly recommend editors apply.

Rowena Lennox

This piece was written for the Queensland Society of Editors.

For more information about the call for applications, please see News and Notices on Page 7 of this newsletter.



Book Review

The On-screen Editing Handbook by Michele Sabto

Croydon, Vic: Tertiary Press, 2003, 89pp., ISBN 0-86458-310-9 AUS RRP: \$22.50

The *On-screen Editing Handbook* explains the process of making changes to text-based documents using Microsoft Word. The handbook assumes a working knowledge of Word. The Word features and commands referred to are available in Word 6/95, 97, 2000 and 2002.

The handbook is designed for both PC and Mac users. However, some of the features and commands may be accessed differently, depending on which version of Word is used. This publication is aimed at writers and editors working on their own or other people's texts, and for people who regularly work with text-based documents and who want to use some of the time-saving features of Word.

According to the author, the methods outlined in the handbook reflect what today's publishing industry requires of both writers and editors. The blurb states that Michele Sabto has worked as 'editor and managing editor of books for the tertiary education and general consumer market. As an in-house editor with Oxford University Press, she was an early adopter of on-screen editing, delivering professional training on the subject to freelance editors and proofreaders'.

The *On-screen Editing Handbook* contains six chapters. The first five cover the basic steps of on-screen editing:

1. organising and naming the files to be worked with
2. cleaning up the manuscript
3. formatting the manuscript
4. editing and making comments/ annotations/queries on the manuscript
5. sending the author the edited manuscript and taking in the author's changes to the edited manuscript.

The final chapter is 'a grab bag of tips and tricks' designed to save the editor time, enhance accuracy, and streamline

the editing process. There are two appendixes: the first provides a sample design brief and the second outlines steps in the pre-production process.

Chapter 1, *Managing files* (pp. 5–11), explains how to manage the files associated with a manuscript. It looks at setting up and naming folders and files for greater efficiency and ease of access. It also discusses suitable folder and file structures for different sorts of manuscripts and explains how to merge multiple documents into one file.

The second chapter, *Removing redundant spacing* (pp. 12–18), shows how to use Word's Find and Replace feature to remove unnecessary spaces in the manuscript. It also briefly discusses Word styles. These are covered in greater detail in the following chapter.

Chapter 3, *Creating and applying styles* (pp. 19–52), explains the role of styles in on-screen editing and the pre-production process, and shows how to create, format, modify and apply styles. Also discussed are shortcuts for applying styles, how to treat tabbed text and how to style tables.

The next chapter, *Editing with Track Changes and Comments* (pp. 53–62), discusses the 'nuts and bolts' of on-screen editing: how to use the Track Changes feature to make your changes to the manuscript visible to authors, and how to display revision marks on the screen and/or hard copy. Also discussed are display options and the process of accepting or rejecting changes. In addition, this chapter shows how to make editorial queries using Word's Comments feature.

Publishing houses are increasingly expecting writers to supply manuscripts prepared on a computer. Chapter 5, *Working with authors* (pp. 63–7), covers the process of sending the author the edited manuscript, instructing the author on how to make electronic changes to the edited manuscript, and taking the author's changes into the edited manuscript before sending the polished document to the publishing house and the designer.

Chapter 6, *Other Word features* (pp. 68–81), includes inserting page and section breaks, viewing and creating footnotes or endnotes, setting footnote or endnote numbering options, checking heading hierarchy, creating an automated table of contents, creating and attaching a template, and recording and running a macro.

This wire-bound handbook comes in a handy A5 format. Its presentation is attractive, uncluttered and consistent, and the style clear and concise. The easy-to-follow instructions supported by appropriate screen snapshots, and useful tips, shortcut keys and cross-references make the handbook useful to both the novice and the more experienced computer user.

Unfortunately, despite its many strengths, *The On-screen Editing Handbook* is not free of the occasional proofreading lapse: 'One space is after a full-stop is sufficient.' (p. 13); '...the Paragraph dialog box' and '...the **Paragraph** dialog box' (p. 28); and on the same page 'body text paragraphs' and 'body-text paragraphs'.

More importantly, perhaps, when discussing the creation of styles, Sabto could have chosen a consistent and readable way to name the various levels of headings used in a manuscript. For example, I found Aheads, Bheads and Cheads (when presented together) more readable than aheads, bheads and cheads (especially when presented separately). A hyphen may have been more useful.

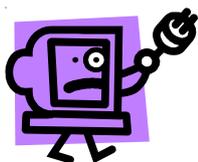
Nevertheless, *The On-screen Editing Handbook* is a valuable tool. Effective on-screen editing can streamline the editing process, saving time spent liaising with authors over changes, and making the process of design and typesetting more efficient.

I recommend this handbook to all editors and writers who wish to be part of the future of publishing by engaging more effectively with the new technology and exploring its potential.

Helen Topor

Article first published in the Canberra Society of Editors newsletter Vol.12, No. 7, August 2003.

MSWORD TIP OF THE MONTH



Change curly quotes to straight quotes and vice versa

Microsoft Word automatically changes straight quotation marks ('or ") to curly (smart, or typographer's) quotes (' or ") as you type.

You might not want curly quotes in some cases. To turn this feature on or off:

1. On the **Tools** menu, click **AutoCorrect**, and then click the **AutoFormat As You Type** tab.
2. Under **Replace as you type**, select or clear the **Straight quotes with smart quotes** check box.

Note You can find and replace all instances of single or double curly quotes with straight quotes in your document.

To do this, clear the **Straight quotes with smart quotes** check box on the **AutoFormat As You Type** tab. On the **Edit** menu, click **Replace**. In both the **Find what** and **Replace with** boxes, type ' or " , and then click **Find Next** or **Replace All**.

To replace all straight quotes with curly quotes, select the **Straight quotes with smart quotes** check box, and repeat the find and replace procedure.

International Conference on the Future of the Book

The second conference on the Future of the Book will be hosted in Beijing, China from 29 to 31 August 2004. Topics include: reading and literacy trends, enhancing the viability of the publishing industry, print on demand and e-books.

Find out more on the web at www.Book-conference.com.



What word is that?

Apo- what?

Members of the Society of Editors (NSW) Inc. have been introduced to the **EdLine** e-mail list, sometimes known as the 'Electric Editors'. This UK-based list, run by an Australian, is a rich source of information and insight for the dedicated editor and for the language freak (he said, modestly).

But there's another list, US-based, that has a much larger membership (about 1600, scattered around the globe) and a much higher rate of activity (sometimes many more than 100 messages in a day).

This list, the **Copy-Editors** List, takes up far too many of my waking hours, and I love it. Collectively known as the CEL-ery, the members of this list are a vibrant and diverse global community. Only a hundred or so of the CEL-ery are particularly active, and only about half a dozen of those active members are based in Australia—but, apart from the occasional lapse, the members are remarkably ecumenical and international in outlook.

Such a diverse and committed group inevitably brings up some arcane issues from time to time. But editors have to be as sensitive to the arcane as to the obvious. Last month's column was a transcript of an exchange on that list; unfortunately, it wasn't meant to be a transcript, but we failed to edit it for a wider audience. So, if you were left wondering about the reference to someone named Simon, suffice to say that he's one of the CEL-ery and a participant in the discussion from which that text was lifted. Now here's another example, in which I was a late but keen participant.

A member expressed a degree of discomfort with the expression 'possibly apocryphal'. She had done her homework, looking up the obvious dictionaries, and had concluded that the primary meaning of *apocryphal* was 'of dubious authenticity'. So, for her, 'possibly apocryphal' was pleonastic. But she wasn't sure, and sought other opinions. Other contributors weighed in, some agreeing, some not.

Then a teacher of secondary-school English came up with the following astute observation:

Aha! Here's the crux of the biscuit. To me (connotation rears its ugly head), apocryphal means something more like 'legendary' than 'of dubious veracity'. Maybe this is the reason for the difference of opinion?

At this point, I couldn't restrain myself. Here's what I wrote:

I'm sure it is. Dictionaries aren't very good at connotation. For me, the meaning of *apocryphal* is inseparable from the historical origin. It doesn't mean 'false' or 'unsubstantiated' so much as 'outside the canon'. What's 'dubious' about an apocryphal story is that it lacks the endorsement of authority. The antonym of apocryphal is not 'true'; it's 'canonical' (though 'confirmed' and 'endorsed' come close). Since there are many 'canonical' stories that clearly lack veracity, I'm uncomfortable with any use of 'apocryphal' in relation to truth or falsehood. To say that a story is apocryphal, then, means that the story has emerged from an unconfirmed source. 'Possibly apocryphal' means that the speaker or writer has no knowledge of whether the story has been confirmed by anyone capable of doing so. I'm comfortable with it.

That seemed to put the matter to rest; perhaps I bored everyone to tears with my contribution! Interestingly, I've since been led to examine the etymology of *apocryphal*, because I was intrigued by its apparent resemblance to *apocalyptic*. The investigation of the similarity (and difference) is 'left as an exercise for the reader'.

If you're interested in joining the CEL-ery, contact me at mlewis@brandle.com.au—I'll be glad to pass on subscription information.

Michael Lewis

The history of @

A few years ago a Barcelona theatre company, La Fura dels Baus, developed a musical version of Goethe's most famous drama, the one about the fellow who sells his soul to the Devil. Because it was a highly experimental work, they needed a title that sounded up-to-the-minute. So they turned to computer language and settled on F@ust: Version 3.0. The appearance of that show in New York in 1998 turned out to be another landmark in the bizarre career of @, the symbol that is now part of the decor of this age, omnipresent in print and television.

At least, that's how I reconstruct a bit of its recent cultural history. It had already been put to similar imaginative use elsewhere, in relatively isolated ways, but the Lincoln Center advertising for F@ust: Version 3.0 apparently caught the attention of designers and editors looking for ways to inject life or flavour into otherwise routine phrases. Certainly 1998 was the year the avalanche of @ usage began. In 1999 Bill Gates called his book *Business @ the Speed of Thought*. Later that year *The Wall Street Journal* noted that @ was becoming a 'with-it symbol, an instant emblem of the digital age'. It's been spreading ever since. Now, apparently, about half the graphic designers in the world think it's just the cleverest little thing. They have an annoying way of using it as if they had just come up with a fresh idea.

At the moment the Discovery Channel has a program called @discovery.ca, the Movie Channel has a series called @ The Movies, CNN has a show called Live@Daybreak, ABC News has a feature called @issue, and *The Toronto Star* has both a section called @Biz and a column headed Where it's @. The tourist information service for Los Angeles goes under the name @LA, there's an information program called Fight AIDS @Home, and there's even an outfit called Zen@Metalab, which distributes koans and other Zen Buddhist material. The @ has acquired the particular comfort of a cliché: It feels current and reassuringly right, like saying 'Don't go there' or 'Thinking outside the box'.

What makes this especially remarkable is that @ nearly disappeared from the Earth a few generations ago. It's the Cinderella of pictographs, once

despised and disdained but now elevated to first place among typographic symbols. Currently it appears billions of times a day in e-mails.

*It began life in the Middle Ages. Berthold L. Ullman says in **Ancient Writing and Its Influence (1932) that this strudel-shaped sign was created by monks in the scriptoria as an abbreviation of the common Latin word 'ad', which can mean, depending on the context, 'to', 'toward', 'near' or 'at'.***

The monks wrote 'a' and then curled part of the 'd' around it. After a millennium or so, @ moved over into business as a way of indicating unit prices. In an account book or an invoice, people would write '5 men's belts @\$1.20' or '10 lb. sugar @20 cents'. I picture the people who used it sitting at rolltop desks and wearing sleeve garters.

It began appearing on typewriter keyboards in the 1880s, and soon after on the keyboards of linotype and other word-handling machines. It slowly fell from fashion in business during the first half of the 20th century, but never lost its place on the machines, apparently because no one thought of eliminating it. So it was still part of the teletype keyboard (used by telegraphy companies and news agencies) in the 1970s, when that keyboard was standard in computer labs and e-mail was invented.

The inventor, who is now a legend in computer circles but otherwise unknown, was a 30-year-old MIT graduate named Ray Tomlinson. This young engineer changed the way the world communicates, and inserted @ into all the languages of the world. He was just barely conscious that he might be doing something world-shaking. It seemed to him then, as it seems to him now, that every move he made was merely another detail in a long chain of inventions made by hundreds of engineers.

He was working in Cambridge, Mass., for Bolt Beranek & Newman, one of the computer companies assigned by the Pentagon to build what became the

Internet. He was working on a way to transfer files among the 15 American computers linked to the network. He needed to indicate that a file was moving between computers rather than within just one, so he chose @: 'I used the @ sign to indicate that the user was 'at' some other host rather than being local'. His lab contained two computers, separately wired to the network, so in 1972 his first message went from one of the company's computers to the other, in the same room but via the network. He created the first e-mail address: tomlinson@bbn-tenexa.

Unfortunately, he didn't have the presence of mind or historical self-consciousness to send a message that we could quote for the next century or so. He certainly didn't imitate Samuel Morse, who in 1844 gave the opening of the telegraphy era a grand rhetorical flourish by transmitting, in dot-dash code, 'What hath God wrought!' Alas, Tomlinson can't remember quite what his message said, but he thinks it was probably QWERTYUIOP, the top line of letters on the standard keyboard. (He sent it in capitals, which today would be considered rude).

Despite its global usage, @ today remains without a real name in the English language; nothing to compare with ampersand (&) or tilde (~). In some parts of the world it's been called a snail, an elephant's trunk, and a monkey's tail, but English has no equivalent description. Our dictionaries can't do any better than 'at', 'per' 'priced at', or 'commercial at'—all of which entirely ignore the vibrant new life that @ has been experiencing in recent years.

Should it be allowed to float namelessly through cyberspace forever? Given that we know who resurrected it, and given that he made nothing but his regular salary inventing e-mail, it seems only right and just that @ should be officially named 'the tomlinson'.

Robert Fulford

Reprinted with kind permission of the author, this article appeared in *The National Post*, Canada, May 22, 2001.

An abridged version edited by Robert Doolan appeared in *Offpress* (newsletter of the Society of Editors Queensland) April 2004.

The author's website is at <www.robertfulford.com>



The Beatrice Davis Editorial Fellowship 2004–2005

Named after the distinguished literary editor and honouring her contribution to Australian letters, the Beatrice Davis Editorial fellowship is sponsored by the Literature Board of the Australia Council, the Australian Publishers Association and the Australian publishing industry. The fellowship is awarded biennially and allows the recipient a 12-week attachment to the editorial department of a US publishing house or houses. The Fellowship will be awarded in 2004 for travel in 2005.

The successful applicant will be an Australian-based editor, working either in-house or freelance. They will be expected to have at least five years or equivalent editorial work experience in high-quality Australian fiction and non-fiction, in either adult or children's publishing. Experience should be at a senior level, and should include editorial functions such as structural and development work on manuscripts with authors, commissioning, or substantive or copy editing of manuscripts.

Application forms and guidelines are available from Mary Kumvaj, Administrator, Australian Publishers Association, 60/89 Jones Street, Ultimo NSW 2007.

Telephone 02 9281 9788, email: <mary.kumvaj@publishers.asn.au>

The closing date for applications is Wednesday 23 June 2004.

Antiquarian Book Fair

The Australia and New Zealand Association of Antiquarian Booksellers (ANZAAB) will host the 20th International Antiquarian Book Fair at the Royal Exhibition Buildings in Melbourne from 15 to 17 October.

This is the first time the event will be held in Australia.

ANZAAB will also host the 37th Congress of the International League of Antiquarian Booksellers in Melbourne from 8 to 13 October. For more information visit <www.anzaab.com>

Style Council 2004

Style Council 2004 featuring the theme 'Public and Professional discourse', will be held in Sydney, 9 to 11 July 2004 at the State Library of New South Wales.

The conference, the thirteenth in a regular series which concerns itself with professional uses of Australian English, is to be conducted by the Macquarie Dictionary Research Centre and Style Council Centre.

The conference highlights contemporary themes raised by Don Watson's *Death Sentence: the decay of public language* (2003), bringing together editors, professional communicators, teachers and anyone else interested in the common quest for clarity.

Topics will include:

The language of government, politics and bureaucracy

Professional communication (including legal, medical, scientific)

Writing within academia (and the editing of PhDs)

Business and corporate writing (including vision and mission statements)

Plain English and its application

Public discourse on minority groups (inclusiveness versus identity).

Early bird registration for the conference is \$250 (+GST), with full- and half-day rates available on request.

Registration forms and program details are available at <<http://www.shlrc.mq.edu.au/style/styleconf04.htm>>.

For further enquiries, contact Adam Smith at the Style Council Centre on email: <Adam.Smith@ling.mq.edu.au> or (02) 9850 8783.

27th IPA Congress

'Publishing for a better world' is the motto of the 27th Congress of the International Publishers Association to be held in Berlin from 21 to 24 June 2004.

The congress is held every four years and consists of talks, workshops, panel debates. Publishers from all over the world meet and share their experiences and views.

More information on the web at <<http://www.ipa-congress.com>>.

Miles Franklin shortlist announced

The 2004 shortlist for the Miles Franklin Literary Award was announced on Thursday 29 April. The six shortlisted novels are:

Elizabeth Costello by J.M. Coetzee

My Life As A Fake by Peter Carey

The Great Fire by Shirley Hazzard

Three Dog Night by Peter Goldsworthy

Seven Types of Ambiguity by Elliot Perlman

Slow Water by Annamarie Jagose

This award was established in 1954 and the prize is \$42,000. The winning novel must be of 'the highest literary merit' and 'must present Australian life in any of its phases'.

Forty-four books were submitted for this year's competition and the winner will be announced on 17 June.

For more details including previous winners, judges' formal comments, descriptions of novels, please visit <http://www.permanentgroup.com.au/awards/Miles_Franklin.htm>

Literary events at Gleebooks

The Empire of Ignorance, Hypocrisy and Obedience: What's wrong with America...and How We Can Fix It

Julian Ninio will discuss his book with Alison Broinowski.

The book has been described as 'an immensely persuasive indictment of the most powerful country on earth'.

Tuesday, 25 May 6.30 for 7.00 p.m.

Cost: \$9/\$6 concession, Gleeclub members welcome.

Bearing Witness: The Lives of War Correspondents & Photojournalists

Denise Leith discusses her book with Scott Bevan.

How do journalists and photographers cope with documenting the horrors and atrocities of war? When, if at all, do or should they stop being a filter for information and step in to help those whose suffering they are witnessing?

Thursday, 27 May 6.30 for 7.00 p.m.

Cost: \$9/\$6 concession, Gleeclub members welcome.

Gleebooks is at 49 Glebe Point Road Glebe 2037. Telephone: 9660 2333 or go to their website at <www.bleebooks.com.au> for more information.



AUSTRALEX biennial conference 2004

The Biennial Conference of AUSTRALEX (Australasian Association for Lexicography) will be held at the University of Sydney on Monday 12 July 2004 and will be hosted by the Department of Linguistics, University of Sydney and the Department of Linguistics, and the Dictionary Research Centre, Macquarie University.

The conference will take place over one day and will consist of papers, a session on place-names, and the Biennial General Meeting of AUSTRALEX.

Visit the website at <http://conferences.arts.usyd.edu.au/index.php?cf=5>

The conference follows a meeting of Style Council and directly precedes the Australian Linguistics Society Annual Conference (July 13 to 15), which is being held in Sancta Sophia College.

Contact the AUSTRALEX conference organisers at: australex@arts.usyd.edu.au and for information about the call for papers, go to the website at <http://conferences.arts.usyd.edu.au/callforpapers.php?cf=5>

Information Architecture Conference

'Designing and organising digital information spaces', an intensive two-day conference, will be take place in Paris, at the Palais de Congres from 8 to 9 June 2004.

Content managers and other IT professionals will gain a better understanding of fundamental information architecture strategies and will learn how to create, organise, and manage a well-structured, shared information environment.

<http://www.infotoday.com/iaparis>.

International Conference on Electronic Publishing

Presented by the International Council for Computer Communciation (ICCC), this is the eighth conference in the series. It will be held in Brazil at the University of Brasilia from 23 to 26 June 2004.

This year's theme is 'Building Digital Bridges: Linking Cultures, Commerce and Science' and will encompass many aspects of e-publishing including social, economic, cultural, legal, commercial and technical issues. For details, go to the website at <http://www.elpub.net>.

Society of Editors (NSW) Inc.

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Blue Pencil

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Your comments and contributions are welcome. Mail them to the Editor, *Blue Pencil*, Society of Editors (NSW) Inc., PO Box 254, Broadway NSW 2007, or email Paula Grunseit pgg@optusnet.com.au.

Copy deadline for the July issue is Wednesday, 9 June 2004.

The views expressed in the articles and letters, or the material contained in any advertisement or insert, are not the responsibility of The Society of Editors (NSW) Inc.

Advertising rates:

Full page, \$150; half page, \$80 (horizontal only); one-third page, \$50 (vertical or horizontal); quarter page \$40 (horizontal only); one-sixth page, \$30 (half of one column). Inserts: \$75 per hundred for DL-sized or A4 pre-folded to DL size. Circulation: approximately 375.

Membership

Membership of the Society of Editors (NSW) Inc. is open to anyone working as an editor for publication (print or electronic documents), and anyone who supports the society's aims.

Membership runs for a calendar year. 2004 fees are \$65 for new members (\$40 if joining after 30 June) and \$60 for renewals.

For a membership application form, phone (02) 9294 4999, write to PO Box 254, Broadway NSW 2007, or download an application from the society's website at <http://www.users.bigpond.com/socednsw/>.

Listing in the Editorial Services Directory

A print edition of the *Editorial Services Directory* is due to be published soon (new listings can no longer be accepted for inclusion in this edition). The online version is updated quarterly, with deadlines of 31 March, 30 June, 30 September and 31 December. Listing costs \$40 per year (\$20 for new entries added from 30 June 2004) in addition to the fee for membership of the society. New entries should be submitted using a template file available from Cathy Gray at cgray@mpx.com.au.

Committee meetings

All members are welcome to attend the society's committee meetings. Contact a committee member for details if you wish to attend the next meeting.

2004 COMMITTEE

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Copy deadline for July issue:

Wednesday, 9 June 2004.

Professional development

Copyediting: skills and issues

Date: Saturday, 19 June 2004 Presenter: Shelley Kenigsberg, lecturer, Macleay College Book Editing and Publishing Diploma
Venue: City Tattersalls Club, 198 Pitt Street, Sydney
Cost: \$145 members, Society of Editors, \$175 non-members (lunch included)

This workshop will focus on the skills that a copyeditor needs to develop, and it will consider some of the issues modern professional editors face.

Quotations and Negotiations

Date: Friday, 9 July 2004 Presenters: Renée Otmar and Sally Woollett
Venue: TBA
Cost: \$175 members, Society of Editors, \$199 non-members (lunch included)

Does the idea of submitting a quote make you shudder? Have you ever worked for half of your normal rate because you couldn't tell the publisher that the manuscript needed more than just a 'light edit'? Have you ever had to negotiate payment for work of a type you hadn't encountered before? If you answered 'yes' to any of these questions, then this course is for you. Renée Otmar and Sally Woollett share their freelance experiences in difficult situations such as these. They explore how a proactive approach, good communication skills and a good dose of assertiveness can avert many of these problems.

Professional Proofreading

Date: Saturday, 21 August 2004 Presenter: Tim Learner, who has proofread more than 500 books.
Venue: City Tattersalls Club, 198 Pitt Street, Sydney
Cost: \$145 members, Society of Editors, \$175 non-members (lunch included)

Are you confident that your documents are free from errors that lurk, unseen, to sabotage your work? Are you responsible for checking other people's writing? Do you want to develop your skills so you can work as a proofreader? If so, this workshop will help you master the skill of proofreading.

Bookings

The society now accepts payment by credit card (MasterCard, Visa and Bankcard, but not American Express or Diners Card), cheque and money order. To book, please send a registration form to the Society of Editors (NSW) Inc. PO Box 254, Broadway, with your credit card details or fax or phone your registration and credit card details to the treasurer, Janice Beavan, at the numbers given in the committee list on this page. Bookings will close one week before a workshop takes place.

Cancellation and refunds

The society will refund 100 per cent of the fee if you cancel four or more working days before the workshop, and 50 per cent if you cancel one to three days before. However, please note that there can be no refund if you cancel on the day of the workshop.

Manuals and handouts

The society can only provide manuals and handouts to people who attend the workshop. Please see the information about workshop bookings on this page.

For more information about the society's workshops, please email Pauline Waugh at <paulinewaugh@ozemail.com.au>.