

The SOCIETY of EDITORS (VICTORIA)

NEWSLETTER

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NOVEMBER/DECEMBER 2003

Next meeting *Christmas party*

Rhumbaralla's Café (The Loft, upstairs)

342 Brunswick Street, Fitzroy (**Not** 23 Bourke Street, city)

Wednesday, 3 December 2003, 6.30 p.m. for 7 p.m.

\$30 members and \$35 non-members for a festive 3-course Christmas menu including tea and coffee. Drinks at bar prices

Get together a table of six and plan your strategy to win our Trivial Pursuit competition, or join a table on the night and settle in to have some Xmas cheer! Guaranteed fun – and prizes to be won! Bring along a partner or non-editor friend. Of course, we'd love to welcome some editors who are not yet members.

Your Choice Editing Awards 2003

If you're coming to the dinner, we want YOUR nominations for these awards of the year. Email your nomination with your RSVP for any or all of the following awards, with supporting evidence where possible. Nominees may be challenged to talk up their nominations on the night!

- The 'Big Booker Award' – for the person making a booking for the biggest group to the Christmas party.
- The 'Nightmare Award' – tell us about your 'tear-your-hair-out' experience this year.
- The 'Eye Teeth Award' – the job you'd give your eye teeth to work on (can be real or fictitious).
- The 'Em-Dash Award' – for the manuscript with the most inappropriate use of punctuation marks. Nomination must be supported by at least a paragraph displaying the offensive features, and bonus points will be awarded if you read it at the dinner with Victor Borg-style sound-effects.
- The 'Irrelevance Award' – for the book title with least possible relevance to the book content.
- The 'Nutty Reporter Award' – most unique title for an edited report (research report, annual report, etc).

PRIZES – PRIZES – PRIZES!!! – packs of NEW – NEW – NEW!!! books for each award.

Trivial Pursuit

Find an outlet to display your stunning intellect to the world (well – the cream of Melbourne's editing community at least).

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Will it be silly? Probably. Will it be challenging? You bet your Santa socks it will be! Get your Dream Team table of six together to outwit your rival editors! Trivial Pursuit as you've never played it before.

The menu

Paco has come up with a stunning three-course Christmas menu – so when you reply, please make your selection from the following:

- Entree:* Roast pumpkin soup
Smoked salmon salad with a dill lime dressing
Thai beef salad with noodles and Asian dressing
- Main:* Roast turkey and ham on a bed of vegetables with a cranberry jus
Medallions of sirloin served on a mushroom risotto and a red wine sauce
Grilled fillet of ocean trout on ratatouille vegetables finished with a pesto oil
Potato gnocchi in a sauce of roast pumpkin, sundried tomatoes, cream and parmesan
- Dessert:* Traditional plum pudding with a brandy custard
Chocolate fudge mud cake
Lemon tart

Please book with Kerry Biram by either email at <kerry.biram@bigpond.com> or phone on 9481 3993, **strictly before 5 p.m. on Monday 1 December**. If you later find you have to cancel, please let Kerry know as soon as possible so we don't waste money on the catering. If you cancel after 6pm on Tuesday 2 December, we will need to charge you as if you had attended.

Coming up: Please read the next newsletter and our website for details of our 2004 program. If you have a brilliant idea for a speaker or activity for next year, we'd love to hear about it; email <kerry.biram@bigpond.com>.



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News, comments, letters and other material for publication, review or mention in the *Newsletter* should be addressed to the *Newsletter* Editor at the address on the left.

Disclaimer: The views expressed by individuals in this *Newsletter* are their own and do not necessarily represent the views of the Society of Editors (Victoria) Inc.

Thanks to all

This is the last newsletter for the Society until next year. Thanks to all those who have contributed tirelessly each month to make it all happen – the committee and the rest of the newsletter team. Thanks also to those who have contributed from out there this year. It's always a pleasure to get feedback and receive literary contributions from the membership. We hope you all enjoy some break over the Xmas period and wish everyone a Happy New Year!

Liz Steele

Calendar of training events for 2003–04

29 November 2003	Quotations and Negotiations (some vacancies still available)
Feb/March 2004	Editing for On-screen Publications
April 2004	Project Management for Editors
May 2004	Structural Editing
June 2004	Using Macros as an Editing Tool

Please let me know what training courses you would be interested in doing (those listed here or others you would like to see on the list) so that we can plan for the months ahead.

If you would like a say, please email me at <bohemian@memlbbc.com.au>.

Marta Veroni

Editors on the shelf

with Sally Woollett

No, this is not a column of the 'stylish male editor seeks like-minded female for proofreading and fun times' variety! It will, however, occupy an evening or two.

What we really want to know is what editors are reading. Tell us (in 50 words or less) about the latest publication to make it from the library or bookshop shelf to your bedside table. We want to know the good, the bad and the ugly. Here's a guide to get you started.

Title	<i>Shantaram</i>
Author	Gregory David Roberts
Reader	Sally Woollett

In a nutshell

A partly fictional, partly biographical account of Roberts' life on the run after escaping from an Australian prison. Roberts takes the reader into the midst of Bombay life: from the resilience of the slum-dwellers to the pervasive influence of the mafia. For the most part a good page turner, *Shantaram* would nonetheless have benefited from further pruning.

The verdict

Read it Take it or leave it Pulp it

Email your literary lowdowns to Sally at <wools@bigpond.net.au>. If you disagree with or support someone else's verdict, email and tell us why.

Residential Editorial Program

29 March – 3 April 2004, Varuna – the Writers' House, Katoomba NSW

The Residential Editorial Program (REP) is a training program for mid-career editors who would like to enhance their literary editing skills through intensive workshops with highly experienced and respected industry practitioners. The program is designed to complement the Beatrice Davis Editorial Fellowship program and recognises editors' need for mentorships and advanced in-service training with senior members of the editorial profession and publishing industry.

Supported by the Literature Board of the Australia Council, the REP aims to enhance the standard of writing published in Australia by:

- identifying and developing the professional skills of good literary editors
- enabling interaction between editors
- raising the profile of editors in the literary and publishing community
- encouraging editors to establish and maintain good working relationships with authors
- teaching editors to recognise and balance the commitment to their authors with their publisher's business expectations.

Twelve participants will be chosen by the organising committee on the basis of their applications. Participants or their employers will be expected to contribute toward the cost of the program, though there will be a limited number of scholarships available for freelance and Indigenous editors. Applications close Tuesday 9 December 2003. Successful applicants will be notified by the end of December 2003.

Eligibility criteria

Applicants must:

- be Australian-based editors working either in-house or freelance
- be available to participate in the program
- have several years' editorial work experience, which should include structural and developmental work with authors on manuscripts, and structural editing and copy editing of manuscripts
- submit all supporting information requested in the application form to be eligible for consideration

For further information on application conditions and to organise an application form, contact Robyn Sheahan-Bright, Program Manager, phone 07 4972 9760 email <rshahan@tpgi.com.au>.

Accreditation: a work in progress

Janet Mackenzie

Convenor, CASE Accreditation Working Group

The Draft Report of the Accreditation Working Group, was posted to you this week and is being considered by the members of editors' societies nationwide. The societies are holding workshops to discuss the report and inviting email comment. Because accreditation is such a huge step for the profession and requires the fullest possible consultation with members, the Working Group has extended the deadline for comment to 31 December.

The feedback so far almost unanimously supports an accreditation scheme, seeing it as part of wider moves to professionalise and improve editing practice. However, members see many practical difficulties in the scheme proposed in the Draft Report. What follows is an account of the main issues raised at the Victorian workshop held on 25 October. It is not intended to pre-empt or direct or constrain further discussion.

There was general agreement that editors must retain control of any accreditation scheme, and that promotion of it to employers and clients is a key issue. Participants wanted to know how the vote would be counted; what jurisdiction the scheme would operate in; and where the Accreditation Board would be located. Accreditation needs to be worth something to members, and there were several constructive suggestions about this.

On Option 1, the workshop agreed that:

- **qualifications** – the weighting of points needs to be revised
- **experience** – difficult to quantify and may not be a good guide to competence

- **portfolio** – interview and workplace visit both require documentary evidence and waiving of assessors' anonymity
- **testimonials** – easy to get and not good evidence of competence
- **professional participation** – could be extended to include, for instance, authorship of a substantial style guide or textbook on editing.

The workshop agreed that Option 2, an exam-based system, cannot be pursued with existing resources.

On the administration of the scheme, the workshop agreed that a permanent, professional secretariat is needed to maintain corporate memory, consistency and continuity. The quality of the assessors was seen as critical, and it was suggested that honorary life members of the society could be invited to become assessors to kick-start the scheme. There was concern that complaints and appeals might cause serious problems, and it was suggested that this section could be deleted and the scheme could operate with a disclaimer, as the *Freelance Register* does. With regard to the fee, about half the people present thought \$200 for five years was too low.

The Accreditation Working Group seeks further comments on the Draft Report; send them to me as the Victorian delegate at <jmack@mansfield.net.au>.

Each member will receive a copy of the Draft Accreditation Report in the mail with the newsletter.

VIC bid to host 2005 national conference

by **Renée Otmar**

At the October general meeting we mooted the idea of our Society hosting the next CASE conference in 2005. Members present voted overwhelmingly in favour, and since then, several people have contacted me independently to express their support.

The idea has also gained favour with our committee, which has indicated in-principle support. Time will be set aside at our February committee meeting to discuss the possibilities and to set in place a framework for development of a proposal to CASE.

The Queensland Society is preparing a manual based on its experience in organising this year's conference. As well as this fantastic support, we will need a LOT of people involved to make it work. We'll need ideas people, action people, support people, back-up people – in short, many brains and many bodies. Please think about getting involved ... and then

take action. I want to hear from everyone and anyone who is willing to give this a go. Let me know also of the level of involvement you're interested in, be it an hour a week, half a day a month or even just volunteering to be a dogsbody at the actual event. Maybe you want to be part of the organising committee, to make decisions about programming, venues, speakers, entertainment, events, accommodation and more. Alternatively, you may have some specialist expertise to offer (e.g. design skills, fundraising/sponsorship) or have access to Very Important People. I'm preparing lists, and I want names, names, names!

Send your name, contact details, specialist skills and/or level of involvement desired to me at email: <office@otmarmiller.com.au> or via snail mail to 75 Fisher Parade, Ascot Vale 3032 – send it by 24 December as a Christmas present to your Society and colleagues!

What you should be reading this Xmas

By guest writer Tess Moloney

A small but select group of members and associates heard Mark Rubbo and Tim White talk about books – always a satisfying topic for editors.

Mark Rubbo: Readings



Thirty per cent of Readings' annual trade is completed in November and December so choosing to stock the right titles in the lead-up to Christmas is crucial to Readings' ongoing success. In the last 12 years, Readings' buying decisions have been driven by its Summer Reading Guide (or Christmas

catalogue). In total, over 800,000 copies are printed and the run for each group of participating independent bookstores is separately branded. The original 'idealistic' plan for the Reading Guide in the mid-1980s was to select good books and, while this is still important, today's catalogue is also influenced by commercial imperatives – publishers pay a fee to have a book included. (The catalogue's 'Highly Recommended' titles are included at no cost to the publisher.)

Catalogue selection process

The selection process for the catalogue starts in June and, as forthcoming books cannot be read and the lists of some publishers are still unknown, the selection of titles can be governed by the bookseller's intuition and a title's subject. While Mark Rubbo regards the catalogue with its 300 entries as terribly useful, he also acknowledges its shortcomings, in particular that it locks out other potentially worthy books.

Mark brought along a showbag (or box) of books. These were chosen to illustrate the myriad of factors that either contribute to a decision to promote a title or influence its independent success.

Mark's showbag included:

The Great Fire (Virago) – Australian author Shirley Hazzard's second novel, published 20 years after her first book *Transit of Venus*. Readings is keen to support Shirley Hazzard, and if her latest title takes off, it wishes to be the bookseller with stock! Notably, *The Great Fire* also has a pleasing cover.

Don Watson's *Death Sentence: The Decay of Public Language* (Knopf), is a well-presented and well-priced hardback on a topic that attracts some interest. Following on from the success of Watson's *Recollections of a Bleeding Heart*, it is proving to sell well.

Anne Summers' *The End of Equality: Work, Babies and Women's Choices in 21st Century Australia* (Random House) – despite some initial reservations, Mark was persuaded to back Summers' latest title over an expensive dinner at Donovans, courtesy of the Random House marketing team.

One Planet: See It for Yourself, a large format coffee table book from Lonely Planet's image library which is sure to move.

Conversely, Elliot Perlman's very long second novel *Seven Types of Ambiguity* (Picador) appears to be moving despite universally negative reviews. It is being marketed this Christmas on the recommendation of one of Readings' staff who loved it.

Best Australian Political Cartoons (Scribe Publishing) is a creative book from one of Australia's independent presses – also promises to sell well.

Mark noted that the Booker Prize is now the chief driver for Christmas fiction sales. Regrettably the Miles Franklin Award, of which Mark is a judge, doesn't have the same selling power.

Combating opposition

Mark, a Melbourne icon himself, acknowledges that Readings can sometimes make wrong decisions, that lots of books don't sell, and that lots of 'crap' sells in the lead-up to Christmas. He expressed interest in hearing from editors about what we are working on that excites us.

And on another note, Readings is surviving Borders' invasion of its turf and is developing strategies to compete with Borders' supermarket sales style. Besides Readings' strong reputation and established and loyal customer base, Mark sees its initiatives, such as its monthly newsletter, author events, selective discounting, and remainders sales as a key to its ongoing operations.

<www.readings.com.au>

Tim White: Books for Cooks



Tim White and Amanda Schulze have a longstanding personal interest in books. Professionally, they are relative newcomers to the trade. Books for Cooks is located in Gertrude Street, Fitzroy and is three-and-a-half years old. Tim and Amanda's two-year-old daughter is their third member of staff!

Books for Cooks stocks new and old books about wine, food and the culinary arts. It doesn't discount its books as Tim doesn't think this is fair to others in the trade.

Life experience and recipes

Every year, 20,000 cookbooks are published in the English language. Today's cookbooks are driven by lifestyle and personality. They aim to give their readers a wealth of experience, not just recipes.

Tim observed that there has been a shift away from 1990s cookbooks, which were white and photographed with Vaseline® on the camera lens (witness Marie Claire titles). The current crop of cookbooks have substance. They are also instructional manuals, reflecting the fact that lots of people are disconnected from food in the kitchen.

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Freelance Register 2004

APPLICATIONS NOW OPEN Applications close Friday 28 November 2003

Applications are now open for the 2004 *Freelance Register*. You must be a financial full member of the Society for 2003–2004 to be eligible for a listing.

Please note: Freelancers with an entry in the 2003 *Freelance Register* will not be automatically included in the 2004 *Register*. It is your responsibility to reapply each year.

Distribution

We will be printing 1000 copies of the *Register* for distribution to the book publishing industry, corporations, government departments, and community organisations. The *Register* is also published on the Society of Editors (Vic.) website.

Fee

The fee for an entry in the *Register* will be \$60 (including GST). This fee covers production and printing costs. The Society meets the distribution costs.

Payment

Send a cheque for \$60, payable to the Society of Editors (Vic) Inc. to: **Freelance Register, The Society of Editors, 3/241 Punt Road, Richmond 3121.**

Proofing your copy

You will be emailed a PDF file of your page in the 2004 Register to proofread. Keep a copy of your original entry so that you can proofread against it. You must approve your page, or notify us of any corrections, by **14 January 2004**; otherwise your page will be published exactly as it appears in the proof. Additions to original text will not be accepted as proofreading. Proofreading will take place between 1 and 14 January 2004. If you are unavailable between these dates, you will need to arrange for someone to proofread your copy for you.

HOW TO APPLY

1 Updated entries

Please photocopy your entry in the 2003 *Register* and update your contact information and/or professional details by annotating your entry clearly in red pen. If there are no changes, simply send a photocopy marked 'no changes'. Send your update together with payment. If you make significant changes to your entry, email the new text to Kirsten Slifirski at <thegirls@labyrinth.net.au>.

2 New entries

Supply your contact information and professional details, following exactly the headings given here under *Contact information* and *Professional details*. You may wish to look at a 2003 *Freelance Register* for guidance.

Note:

'Areas of interest' and 'Areas of expertise' are separate items for the purposes of indexing.

The word limit for professional details is 180.

Send your entry as a Word document. If you use a different application, save the file as text-only. Email your entry to Kirsten Slifirski at <thegirls@labyrinth.net.au>. Send a hard copy, together with payment, to the address listed here.

Contact information

Name
Address
Telephone
Mobile
Fax
Email
www homepage
ABN
Do you freelance full- or part-time?

Professional details

Summary of services provided
In-house experience
Freelance experience

Examples of projects you have worked on and your role in them (you may wish to subdivide this section into areas such as project management, editing, on screen, writing and proofreading. Many publishers find this breakdown useful when choosing a freelance editor for a particular project).

Qualifications, formal and other; relevant awards

Areas of expertise

Areas of interest

Relevant membership

Computer/s used (Windows or Macintosh)

Main software used (note versions)

ABOUT US

Catherine Hunt

Leading Senior Editor,
Blackwell Publishing Asia



Catherine has worked at Blackwell Publishing Asia since graduating with a BA/BSc degree four years ago. She is delighted to have stumbled into science editing, which allows her to capitalise on her vague interest in scientific principles and methodology, but utter disinterest in the nitty gritty of any particular area. Catherine

has worked on a range of academic journals, in disciplines ranging from gastroenterology to entomology (during which time she discovered some alarming facts about aphids). Although still editing, these days, she spends much of her time trying to optimise the workflows used by the team of editors at Blackwell, and she has also dallied with electronic editing software. She has a special interest in working with Chinese authors to help them 'un-Chinesify' their work, using her working knowledge of Mandarin.

What's the best thing about your job?

Having something tangible at the end of it all. You just never get over having something you can take home and show your Mum. I also love working with material that will be published online – it really makes you think about structure and information flow.

What's the worst thing about your job?

Being ultimately responsible for mistakes in the final product, even if it wasn't your boo-boo to start with.

What's the best thing about being an editor?

Working in a collaborative environment and learning as you work.

What was your first editing job?

Editing a Japanese ecology journal, where at proof stage an author asked for everything to be changed back to his original phrasing (which used English words, but didn't really appear to be in English).

How did you become an editor?

At the end of a long university degree, I found myself unqualified to do anything much at all, much less anything I wanted to be doing. I seized on the fact that I quite liked writing up reports, and so I thought that a career working with information would be more up my alley. Blackwell was kind enough to offer me some work experience, and I happened to be in the right place at the right time for a trainee editor job at the end of it all. Luckily, I love my job!

What are the essential qualities of being a good editor?

Knowing the rules of language and, more importantly, knowing when to ignore them – when they don't aid clarity, when popular usage has moved on, and when no-one honestly cares (except other editors).

What's the most rewarding job you've ever done?

I love working with non-native English speakers – they're so grateful when they're confident that their painstaking work has been put into pristine condition by someone who understands what they are trying to say, and wants to work with them to allow them to say it.

What's the most tedious job you've ever done?

Spending about a day trying to write a macro to swap the order of the authors' first and second names in a set of 800 medical abstracts. The client decided on a whim that they'd like them changed over, and couldn't be dissuaded. It was better than doing it manually though!

Which word will you never spell incorrectly again?

'Liaise' – spelt it wrongly in a job application once, and didn't realise until after I'd sent it off. I didn't get the job either – I'm sure there was a connection.

Which mistake will you never make again?

Doing anything tedious manually when I can write a macro to do it faster.

Do you prefer to edit on hard copy or on screen?

On screen of course! First, I have illegible handwriting (kind friends tell me that it's 'artistic'); second, life without macros, autoedit and search and replace seems almost unthinkable!

What advice would you give to editing students?

Learn to be a perfectionist (if you're not already), then learn to relax Max. You'll go craaaazy if you don't.

What book would you most like to have edited?

I'd love to work on some history and philosophy of science stuff. Other than academic work, if I had my choice of anything, probably a cookbook – maybe Charmaine Solomon's *Encyclopedia of Asian Food*. The work I'd least like to have edited is a surgical paper that a friend edited, which was titled 'Where the sun never shines: Anorectal melanoma'.

continued from page 4

What you should be reading this Xmas

Marketing plays an increasingly significant role in cookbooks. In Tim's view, popular new chef Kylie Kwong isn't doing anything new but she offers great marketing and great presentation. Her books are sumptuous, rich, evocative and rewarding – like good food.

The need for good indexes

Tim covered a wide range of topics including regional food, Australia's reputation as a great place to eat, and some eclectic culinary traditions – from Latvian cooking to eating blindfolded – captured, of course, in books. He also mentioned his passion for a good index and enthused over the recent recovery of Elizabeth David's final manuscript, which will soon be released.

Rhumbarras provided us with a pleasant environment and a meal worthy of the latter topic of discussion. The ensuing wide-ranging questions and discussion reflected the stimulating nature of both presentations.

< www.booksforcooks.com.au >

ABOUT US

Robert Moore

Mathematics specialist,
Pearson Education
Australia



Robert Moore has been editing, in one guise or another for over 20 years. Since 1999, he has worked freelance, gradually moving into a specialisation in mathematics and science. He currently works in-house at Pearson Education Australia as a mathematics specialist. Robert still pursues his interests in music, playing

guitar and bass, and developing systems in algorithmic and computer-assisted composition. In his spare time he cooks, and contributes to the domestication of two teenage children, a cat and a garden.

What's the best thing about your job?

Looking at a full-colour textbook and remembering where it came from. Someone said recently that book publishing is one of the last true cottage industries. We 'hand make' these mass products. And, of course, to be involved in any way in producing books – wonderful objects – is a privilege.

What's the worst thing about your job?

When I was freelancing, it was the touting and marketing – getting the jobs. I've always loved performing but hated having to try to sell myself. Now, in-house, it's air-conditioning and driving in traffic.

What's the best thing about being an editor?

The intellectual puzzles that every job brings. The 'nurturing' of the material. It's quite like gardening, really. But also realising (at last) what the author really intended and helping make that happen.

What was your first editing job?

Editing Tasmanian Parliamentary *Hansard*. We edited transcripts of recordings of proceedings. It involved gruelling hours and very sensitive editorial decisions, but it was fun in a bizarre way.

How did you become an editor?

I originally studied biochemistry, but spent a number of years as an academic in Media Studies and Sociology, as a TV comedy scriptwriter (including a Penguin Award), a radio producer, and a photographer. I slipped into journalism briefly after the *Hansard* stint. I then got into the 'mainstream' at Deakin University as an editor, so named, in course materials. I also have long-standing interests in maths and computers and music, so when I started freelancing, the specialisation in maths was fairly natural.

What are the essential qualities of being a good editor?

Intellectual curiosity, broad general knowledge, diplomatic skills of Solomon, absolute team playing. It's an impossibly difficult job. I wonder how any of us manage to do it. But the general knowledge is the biggest asset – we've got to know

enough about enough to know when things don't 'look' right. And that could be a knowledge of astronomy because that's the content you're working on, or because that's the basis of a metaphor the author has used.

What's the most rewarding job you've ever done?

Whatever I'm currently working on. Almost anything can suck me in when I'm immersed in it, even one-colour student workbooks.

What's the most tedious job you've ever done?

Four fat volumes of course materials in Sanitary Engineering, cut and pasted together over the years by a variety of academic authors, all of whom were engineers and none of whom could string a sentence together. (They were excellent engineers, though!) I ended up knowing a lot more than I wanted about sewers and waste management, in distressing detail.

Which word will you never spell incorrectly again?

Separate. (Or is it seperate? No, I jest.) Years ago an English teacher wrote it on the blackboard (that's how long ago) with the first 'a' about three feet (at that time – now about a metre) high. I was impressed!

Which mistake will you never make again?

Making changes on the assumption that I knew better than the author. But then, I'll also never repeat the mistake of assuming that the author is right.

Do you prefer to edit on hard copy or on screen?

Hard copy. In the late 80s I championed on-screen editing, but have come full circle. I don't think this generation of editors is culturally suited to accurate and detailed reading and editing on screen. We've grown up as paper readers. Maybe in a generation or so, readers will be adapted to the screen better.

What advice would you give to editing students?

Read, read, read. Write, write, write. Analyse, analyse, analyse. And that includes all media, all genres, all disciplines. If you dislike any of those three, maybe a different professional life would suit you.

What book would you most like to have edited?

The Mathematical Society of Japan's *Encyclopedic Dictionary of Mathematics*. What a wonderful set of books. Not necessarily because of the way they look, but the essence of civilisation that they contain. Maths is the language of the Gods. Besides, at over 2000 pages, I wouldn't have to tout for more work for a while.

Membership report

This month we welcome Vanessa Battersby, Jo Horsburgh, Tasmin Waby and Erin Spiric as full members of the Society.

We also welcome associate members Karen Gillen, Jaclyn Crupi, and Claire Owen.

The backlog of mailing membership cards and receipts has been substantially cleared at last, but if you've not received them, please email me at <cqv@datafast.net.au>.

Robert Moore

Dates for your diary

December meeting and Xmas party and trivia extravaganza

Wednesday, 3 December 2003

Freelance Register 2004

Applications close Friday, 28 November 2003



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If undeliverable,
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Beatrice Davis (d. 1992)
Frank Eyre (d. 1988)
Stephen Murray-Smith (d. 1988)

Membership of the Society is open to anyone engaged professionally in any
aspect of editing for publication, or who has had such experience in the
past. Associate membership is open to anyone interested in the Society's
activities. Associate members may not vote or hold office in the Society.

Membership application/renewal forms are available from the Secretary, the
Membership Secretary or the Society's website: www.socedvic.org

Subscriptions

Full membership \$66
Associate membership \$66
Distant membership \$38.50