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## NEWSLETTER

Volume 39 Number 10, November 2009

### IN THIS ISSUE

November dinner meeting  
 Editors' confab was fab  
 Launch of Editors in Conversation 2  
 4th National Editors Conference - Editors in Conversation 2 launch speech  
 IPEd notes  
 Dear Ed ...

Dates for your diary  
 Moving it right along  
 Membership matters  
 68th World Science Fiction Convention  
 National Black, White & Brindle Writers' Conference

## November dinner meeting

**Bel Monypenny, Editor, *Voiceworks* magazine  
*Editors in Conversation 2* launch**

Wednesday, 11 November, 6.30 pm for 7.00 pm  
 Lanai Bar  
 113 Queen St (cnr Little Collins St), City  
 (car parking on site, kerbside, or near Queen Victoria Market)

Bel Monypenny is the editor of *Voiceworks* magazine, which publishes Australian writers under 25. In previous incarnations, she worked as a development editor at Thomson Learning (now Cengage Learning), a freelance editor for Allen & Unwin and an intern at Sleepers Publishing, and has written reviews for the *Big Issue*, *Readings Monthly* and *Overland*. This year she was on the Write in Your Face Grant selection panel, and has also sat on panels at the Melbourne Writers Festival and National Young Writers Festival. She has almost worked in some very exciting publishing houses, and is now undertaking a Postgraduate Diploma in Editing & Publishing at RMIT to make sure she doesn't miss out again.

The evening will also include the Victorian launch of *Editors in Conversation 2*, the second volume of this series put together by the Occasional Series on Australian Editors (OSAE) working group. This volume recognises eight of the Society of Editors' Honorary Life Members, and also covers the evolution of the project *Mao's Last Dancer* from inspirational story to book to film.

PLEASE NOTE BOOKING DETAILS FOR DINNER MEETINGS

- Book with Lu Sexton at [bookings@socedvic.org](mailto:bookings@socedvic.org) by 5.00 pm on Monday, 9 November
- State if you are a Soc Eds member, or a member of VWC, ASTC, ANZSI, APA, or a student.
- Please state if you are a vegetarian.
- Cost: \$25 members, \$20 students, \$30 non-members. (Pay cash or cheque on the night; no credit card facilities available.)

### CONTACT DETAILS

PO Box 176  
 Carlton South VIC 3053

Email: [newsletter@socedvic.org](mailto:newsletter@socedvic.org)  
 Web: [www.socedvic.org](http://www.socedvic.org)

### Dates for your diary

**Next dinner meeting**  
 Bel Monypenny, Editor, *Voiceworks* magazine  
*Editors in Conversation 2* launch  
 Wednesday, 11 November

**National Black, White & Brindle Writers' Conference**  
 11–13 November

**Advanced Word for Editors**  
 Saturday, 21 November

**Freelance lunch**  
 Tuesday, 24 November

**Introduction to InDesign for PCs**  
 Saturday, 28 November

### Training

There are a few places still available in the following training courses:

- **Advanced Word for Editors** with Emma Koch on 21 November 2009
- **Introduction to InDesign for PCs** with Noè Harsel on 28 November 2009.

For details of courses, please visit the website's [training page](#).

To book please contact the [Training Officer](#).

### Freelance lunch

Here's a date for your diary.

The next freelance lunch will be upstairs at the **Fitz Cafe**, 347 Brunswick St, Fitzroy, on **Tuesday, 24 November**. Further details will be circulated soon on the Society's e-list.

- If you need to cancel, please contact Lu as soon as possible.
- If you cancel after 7.00 pm on the day before the meeting, Lu will contact you and ask you to pay as if you had attended.
- People who arrive on the night without a booking will be unable to attend.

## Editors' confab was fab

### The Fourth IPEd Conference, Adelaide

I almost didn't go to Adelaide for the IPEd Conference. Everything seemed to be working against me ... but I'm really glad I went. I did go to the IPEd Conference when it was in Melbourne in 2005 but it's a completely different experience going to a conference interstate because, hey, it's away from home: there was no sneaking back to normality at night to check emails and worry about tomorrow's deadlines.

I arrived the day before the conference started and went to what was, for me, the best part: the Friendship Dinner on Wednesday night where, after drinks, we went in groups of 10 to local restaurants and drank, ate and talked about editing. We talked about what we do, how we work and how we find clients. We talked about good websites, isolation, transcribing Indigenous speech and a host of other topics.



Photos: Adelaide Festival Centre – conference venue near the Torrens River; Conference welcome panel – Zoe Rodrigues, Susan Rintoul, Virginia Wilton, Heather Linaker, Douglas Gautier; keynote speaker – Neal Porter

The keynote address by Neal Porter on the first day reminded me why I became an editor in the first place. Neal explained how the Roaring Brook Press create its titles, from the seemingly simple picture books for children to *Action Jackson*, a picture book about how Jackson Pollock created his paintings – a book which has been used at every level from primary school to art college.

It was often a toss-up which presentation to attend from the three on offer at any one session. They were many and varied, including sessions by our own Melanie Dankel and Peter Riches. Some sessions were too limited, ending just as they were approaching the interesting issues; others, such as Brian Matthews and Jane Arms talking about the author–editor relationship involved in the creation of *Louisa*, could have gone on all afternoon. Some sessions appeared to be unpromising, such as 'Publishing Australiana in the Digital Age', but then showcased the excellent work performed by dedicated volunteers in making rare Australian books available to a wider readership.

Pamela Ball's launch of *Editors in Conversation 2* was a treat, and if you didn't get to Adelaide you can catch the Victorian launch of *Editors in Conversation 2* at the dinner meeting on 11 November.

Mary McCarthy's inspirational keynote address on mentoring led into two sessions on mentoring, with input from CAL and the Queensland Society of Editors on their mentoring programs.

I came back from the conference feeling inspired, refreshed and reaffirmed as an editor. Book me in for the IPEd Conference in Sydney in September 2011!

Philip Bryan

Photos by Kerry Biram. For more of Kerrys photos, please go to [Day 1](#) and [Day 2](#).

TOP

## Moving it right along

This month the **Centre for Books, Writing & Ideas** and its resident organisations relocate to their new space in the State Library of Victoria building. The CBWI's first events will commence in mid-February 2010 – it won't be open to the public prior to then. Resident organisations will be holding various events. The best way to receive updates on the Centre is by registering on the place-holder [website](#).

**Victorian Writers' Centre** has been relocating and will be open for phone or email queries on Wednesday 4 November.

All VWC events will now be held at VWC at CBWI (unless otherwise stated).

Event locations are also on the website [here](#). VWC's new office details: Level 3, 176 Little Lonsdale Street Centre for Books, Writing & Ideas Melbourne VIC 3000 Tel 03-9094 7855

## Membership matters

### Membership renewals for 2009–10 have now closed

Unfortunately, members who have not yet paid their 2009–10 fees are no longer financial, and are not receiving this newsletter or e-mail bulletins.

If you know an unfinancial member, perhaps you could remind them that it is now past time that they paid their membership dues. They can get a renewal form, and instructions about how to pay, from [here](#).

Ron Thiele  
Membership Secretary

## Accreditation exam 2009

Larissa Joseph, Chair of the Accreditation Board, has advised candidates that there will be a delay in the finalisation of results.

It is anticipated that these will be provided no later than 30 November.

## Newsletter news

Next month's newsletter will be a bumper, two-month edition to carry us through until February.

Send any comments, contributions and suggestions – including [Typo of the month](#) tragedies, [Say what?](#) bloopers or [On my bookshelf](#) revelations – [here](#).

Jackey and Rachel

## Launch of Editors in Conversation 2

*Editors in Conversation 2* was launched in Adelaide on the last day of the IPEd National Editors Conference by Pamela Ball, founding president and current member of the SA Society of Editors. Pamela featured in the first book in the series, *Editors in Conversation*. Diane Brown (outgoing convenor of the Occasional Series working group) introduced Pamela.



Photo 1: Launch of *Editors in Conversation 2* by Pamela Ball

Photo 2: Book sales – from left Jenny Craig, Kerry Biram and Diane Brown

Photos taken at the launch by Kerry Biram [and others] appear in this newsletter.

Pamela opened with establishing the structure of the book. Part One recognises eight honorary life members:

- Nick Hudson & Basil Walby
- Ruth Dixon & Jackie Yowell
- Teresa Pitt & Colin Jevons (all from the Victorian Society)
- Janette Whelan (of the Queensland Society) & Barbara Ker Wilson (of both the Queensland and NSW societies).

Part Two recounts 'one editor's role in a project that most would die for'.

Pamela spoke of being 'bowled over by the depth and experience that was crammed into 153 pages' and calculated that it amounted to 'roughly 400 years of working experience' by editors who were 'intelligent, enterprising and charming'.

From the conversations Pamela identified and extracted a number of interesting and important themes, including:

- becoming an editor
- the 'good old days'
- the pros and cons of the technological revolution
- the interviewees' contribution to their respective societies – and the fun they had while doing so.

She also mentioned the interviewees' pride in being awarded honorary life membership of their societies.

## 68th World Science Fiction Convention

At the September dinner meeting, I happened to mention to the person sitting next to me that I was involved in helping to plan Aussiecon 4, the 68th World Science Fiction Convention, which is happening at the Melbourne Convention & Exhibition Centre 2–6 September 2010. She turned out to be a reader of science fiction, as were two other people at my table. So I thought the rest of the SocEd (Vic) members might want to learn more about this convention as well.

The annual Worldcon conventions are run by non-profit, volunteer fan organisations, which bid over several years to host the event. The convention brings together people including professional authors, artists, and fans from all over the world with an interest in the science fiction and fantasy genres.

Although the emphasis is on the literary side, all other forms, such as film, television, and comics, are included. Programming includes panel discussions, lectures, science demonstrations, films, readings, and autographings. Other events include an art show, a dealers room, and the presentation of the prestigious Hugo awards.

The Aussiecon 4 Guests of Honour are award-winning author Kim Stanley Robinson, award-winning Melbourne artist Shaun Tan, and dedicated fan Robin Johnson.

For more information about the convention, go [here](#). Hope to see some of you there!

Janice Gelb

## National Black, White & Brindle Writers' Conference

The University of Ballarat Aboriginal Education Centre and the Professional Writing & Editing Program, in conjunction with the City of Ballarat, proudly present the National Black, White & Brindle Writers' Conference, 11–13 November.

This is an excellent opportunity to hear writers such as Australian Aboriginal playwright David Milroy, freelance journalist and photographer Alison Aprhys and many others. The conference includes writing workshops, forums and networking opportunities

The second part of the book is a transcript of a speech that Julie Watts, former Penguin publisher, gave to the Society of Editors Victoria on the journey she and her colleagues took in bringing Li Cunxin's *Mao's Last Dancer* – and the condensed young readers' version and the children's book – to the public. As we did, Pamela found the story of the journey fascinating. She also noted how Julie's account of the process emphasises the importance of the relationship between publisher, author, editor and designer. She encouraged the audience to make sure they read Julie's 'truly inspirational' story. Pamela concluded by congratulating all those involved in the development of *Editors in Conversation 2*.

Kerry Biram thanked Pamela for her warm words and comprehensive review and presented her with a gift from the Occasional Series working group.

After the launch the book went on sale and the working group is pleased to report a good response from conference attendees. Copies of *Editors in Conversation* (2007) were also on sale.

If you didn't attend the national launch, you'll have the opportunity to purchase your copy of *Editors in Conversation 2*, to be launched by Bryony Cosgrove, on 11 November at the dinner meeting.

*Jenny Craig*

*For the Occasional Series on Australian Editors working group  
Kerry Biram, Diane Brown, Jenny Craig and Wendy Owen*

*Postscript:*

After the conference Kerry Biram and I went to see the recently released film of *Mao's Last Dancer*. It seemed a fitting coda to a launch of a book that included the tale of how Li Cunxin's story came to public attention.

TOP

## 4th National Editors Conference - Editors in Conversation 2 launch speech

### Pamela Ball's speech

9 October 2009

Thank you to the Victorian Society for allowing me the pleasure of introducing *Editors in Conversation 2* to you.

It's a book of two parts. The first part recognises eight Society of Editors Honorary Life Members; the second part recounts one editor's involvement in a project that most of us would die for.

I'll deal with Part One first and I'll start with an act of ageism. (It's OK – I've passed the eligibility test.)

When I leafed through Part One of *Editors in Conversation* I was bowled over by the depth and breadth of experience that was crammed into 126 pages. How could this be? Well, I thought, maybe it was because there were so many years crammed into the lives of these eight interviewees. When I totaled their ages, the answer came to 549 years, which means an average age of just under 70. Even if we start the calculation from age 18, it still comes to roughly 400 years of working experience. So, if you're as intelligent, enterprising and charming as these eight Honorary Life Members reveal themselves to be, you can achieve an amazing number of things in 400 years.

In the dining-out fashion of the times, here's a degustation menu of the many and varied things that these people have encountered over those years – and here's a warning: the name-dropping is unavoidable!

This was Ruth Dixon, an Australian working in London.

In 1964, I farewelled Longmans, and went to Faber & Faber. Being a much smaller company I was thrown in head first. And on some days, a certain immaculately dressed TS Eliot would enter the front door and ascend to his office.

Or this from Jackie Yowell.

for writers of all genres, along with a gala dinner with entertainment on Thursday, 12 November.

For program and registration forms, see [here](#).

## Advertising

For advertising rates and enquiries, please contact us [here](#).

## PDF of this newsletter

Download a [PDF copy of this newsletter](#).

HONORARY LIFE MEMBERS

THE COMMITTEE



Oh, how could I forget Gough Whitlam's *The Truth of the Matter* [Penguin, 1979] – working closely with a giant of a man whose erudition was terrifying – and whose rage could be terrifying too, though he didn't maintain it for long!

How Basil Walby and Nick Hudson each changed career – a very common experience in the '80s.

Basil Walby: Well, we had one of our frequent palace revolutions in CSIRO and they brought in a soap salesman to run the information publishing library operations. My job disappeared, in fact. There were three editors-in-chief in CSIRO from the word go, and I was the third and last. There's never been one since. They put in a manager.

Nick Hudson: My experience was similar, but it wasn't a palace revolution. The parent company was taken over, and they brought in this very dour individual with extraordinarily limited intelligence. I think he was fearful that I would remain loyal to the old regime ... So he dismissed me. '

Or this from Barbara Ker Wilson, Hon Life Member twice over, in NSW and Queensland.

Oh, people usually say I discovered Paddington Bear and Captain Pugwash but that was ages ago. At The Bodley Head I helped to complete the last of the CS Lewis Narnia series. When *The Last Battle* was awarded the Carnegie Medal, Professor Lewis asked me to accept the medal on his behalf, and sent me a marvellous speech to read out. I practised it for days.

Janette Whelan talked of her work on the committee for *Australian Standards for Editing Practice*.

Hard work, but it was the finest committee I have ever been involved with. We all got on exceedingly well. Nobody was precious about her work. That was the marvellous thing about working with eight women.

Teresa Pitt tells of her encounter with Barry Humphries.

The most fun I ever had working with an author was when I worked with Barry Humphries to produce the Sandy Stone book. Barry kept coming up with funny stories and hysterically witty comments and jokes and puns. I have to say that was the greatest fun.

As a last taster, here's Colin Jevons being somewhat provocative.

... when I left the publishing industry, as a result of an involuntary career change, I discovered somewhat to my surprise that what I'd been doing all this time was actually marketing. I think the commercial reason for employing an editor is to sell more books. ... it's actually no different philosophically from some chemist in the Coca-Cola laboratory figuring out how to make Coke even sweeter or whatever.

Out of these few tastings one can pull any number of themes but I'll touch on a few that strike me as interesting and important.

#### 1 Becoming an editor

This is always fascinating. For most the passion began very young, often through family experience and four out of eight had edited a school magazine. What possibly differentiates their generation from the emerging one is the experience of becoming an editor. Back then you got a toehold in the door of a publishing firm and gained knowledge and experience by osmosis, through observation, mentoring and just doing it. I suppose this sink or swim approach means that some drowned on the way and we only know the champion swimmers. But what a training it was – hands-on, multi-faceted and comprehensive. For many of the interviewees, the current notion of formal accreditation is a good one but there is some fear that the editing horse has already bolted from the publishing stable because the bottom line doesn't allow the luxury of editing time; it's marketing that controls the purse strings. However, many of these editors have learned through involuntary separation that being self-employed has advantages. If publishing houses have cut their internal staff, they will surely still need to employ some freelancers. The new generation of aspiring freelancers will have to make it their business to pursue excellence through university and TAFE courses, and

somehow develop the experience, knowledge and skills that will equip them to pass the exam.

## 2 The good old days

It was inevitable that the good old days were given a good run. I did a count and found 18 references to 'fun' – great fun, tremendous fun, such fun etc. This reflects the cooperative and usually very democratic nature of the major publishing houses, in the UK and Australia, and the fact that they valued creative people.

It was always first-name terms regardless of who you were. There was no humbug. That's what I really liked about the 'good old days'. Janette Whelan

The other fond memory of this time, which came to an end in roughly the mid-'80s, was that these editors were involved in the whole publishing process, from the first commission to seeing the publication come off the press. They compared this with today, where it's very few lucky editors who can take responsibility or even observe a publication from the kernel of an idea through to its birth. Marketing runs the publishing company and the editor is sitting in freelance isolation.

## 3 Technological revolution – good or bad?

The paradox of the technological revolution was another theme for discussion.

I get a little tired of people who think the computer is the be-all and end-all – a substitute for clear thinking and solid knowledge of the English language. Janette Whelan

However, no-one disputed that editing, design and typesetting are much easier to do these days. Hot metal was exciting, preparing copy for the printer was exacting, but things now allow for so much more flexibility. It's just that too often the wrong people are given this miraculous publishing tool and they have no guidelines for its use.

One solution – Editors must push their professional barrow more vigorously.

## 4 Working for the Society of Editors – a common thread

All eight of these Honorary Life Members of their state society are clearly esteemed by their peers and recognised for the contribution they have made to setting up their society, to providing training and mentoring in all aspects of editing and publishing, and to providing companionship and support to hundreds of editors, young and old, over the decades. They all expressed great pride in being singled out for the HLM honor and while acknowledging the effort and time they have devoted to the cause, that word kept on appearing – it was great fun!

Now for Part 2 – Three books and a film is the transcript of a presentation made to the Victorian Society of Editors by former Penguin publisher Julie Watts. Julie tells the story of the evolution of *Mao's Last Dancer* – the book, the young readers' book (condensed by Barbara Ker Wilson) and the children's picture book, all based on the autobiography of Li Cunxin. The film version directed by Bruce Beresford premiered recently and is now screening in Australian cinemas.

Julie Watts, recipient of the Dromkeen Medal and the Pixie O'Harris award for her services to children's literature, gives a fascinating account of working with Li on a manuscript that grew and grew, eventually to 680 000 words. She says many warm things about Penguin's senior editor, Suzanne Wilson, who did painstaking background research and worked with Li to cut the words down to 150 000. This was a logistical nightmare – 'what to do with 680 000 words every one of which we loved!'

Her account emphasises the importance of the relationship between publisher, author, editor and designer.

We were a dream team, with a shared vision, and we all worked so hard to make it happen, to ensure that others would love Li's story as much as we did.

Make sure you read Julie's story – it's truly inspirational.

In this brief time I can only skate across the surface of this engaging collection of conversations. I encourage you to delve deeper and take inspiration from a previous generation of thinkers and achievers in the world of publishing. As I launch *Editors in Conversation 2*, I congratulate all those

involved in its development – the contributors and interviewers, and the general editors from the Society of Editors Victoria – Kerry Biram, Diane Brown, Jenny Craig and Wendy Owen.

*Pamela Ball*  
*Honorary Life Member*  
*Society of Editors (SA)*

TOP

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## IPEd notes

### News from the Institute of Professional Editors Limited

[www.iped-editors.org](http://www.iped-editors.org)

October 2009

I have to record at the outset that the 4th IPEd National Editors Conference held in Adelaide over 8–10 October was not a great success: it was a stupendous success, thoroughly appreciated by the over 200 participants.

All sessions, plenary and parallel, were packed with enthusiastic audiences, who enjoyed highly professional presentations covering topics ranging from aspects of the standard nuts and bolts of editorial practice to the sustainability of green editing. Some 25 per cent of submitted papers dealt with editing and publication in non-print media, reflecting the rapidly overwhelming importance of digital communication endeavours. My tip is that, by the next national conference, such papers will be in the majority.

Each from their own particular professional contexts and viewpoints, the conference's four keynote speakers – Neal Porter, Wendy McCarthy, Natasha Stott Despoja and Julian Burnside – focused sharply on Getting the message across, the conference theme.

Neal Porter, an editor and publisher of children's books, revealed through delightful examples and with audience participation, the intimate and reversible relationship between words and pictures in this genre. There's more to the chicken and egg story than I'm sure most of us had thought.

Wendy McCarthy is a champion of mentoring as a means of enabling individuals to reach their full potential and get their message across in their chosen careers. She highlighted the importance of the relationship between mentor and mentee, and that there are benefits to both parties. We much value her advice, because mentoring is of direct interest to us with the decline and fall of in-house training for editors in the publishing industry.

Julian Burnside was incisive and entertaining in his presentation that showed how we often need to dissect the message to get to the truth – or lies – of the matter. He recounted sections of the summing up of the chief US prosecutor at the Nuremberg war crimes trials, which laid bare the lies created and promoted by the worst of those arraigned. Regrettably, as related by Mr Burnside, such practices remain common among the usual suspects.

Natasha Stott Despoja first entertained us with numerous amusing anecdotes from her time as a senator in the Parliament of Australia. The serious side of her presentation that followed contained many useful tips about getting the message across in politics, parliament and the community. This is something that we, as a profession, need to do if we are to raise our profile from that of pedants and punctuation pundits to communication specialists. And what better to exemplify that we are the latter than the exemplary carriage of this conference.

The conference debate on the motion that 'A writer needs an editor like a fish needs a bicycle' was a hoot and laid 'em in the aisles. By audience acclamation the 'against' case won, but this obscene partisanship was somewhat redressed by chairman Burnside's decision that the 'for' case had won on merit. Just a few cheers there.

The IPEd Council had its first opportunity to make, to a national forum, a retrospective and prospective presentation on the Institute's activities. This was admirably done by Virginia Wilton, the Council's retiring chair. IPEd's 2009 Annual General Meeting was held immediately preceding this. In another presentation, the IPEd Accreditation Board outlined its plans and

prospects, and honoured on stage some 35 of the first batch of 112 IPEd Accredited Editors (AEs), together with many of the Distinguished Editors (DEs) who contributed their expertise and experience to make possible the first accreditation examination, held in 2008. The Council hopes that, through these presentations and personal contacts made with IPEd associates during the conference, the members of the societies of editors that together constitute IPEd gained a deeper understanding of its role, aims and work.

Congratulations are due to the Society of Editors (SA) for hosting and organising a wonderful conference, which I'm sure will be recalled with pleasure and professional pride by all who were there. If you were not, well, don't sulk, there's another big event in two years in Sydney. And from the content of presentation made by the Sydney team at the end of the Adelaide program, it's again going to be a real occasion. Also, the presentations made in Adelaide will, in due course, appear on the IPEd [website](#). Keep a lookout there.

*Ed Highley*  
Secretary

TOP

## Dear Ed ...

What is it with Etihad Stadium? Why can't it have a name that tells you where and what it is?

*Claude*

### Dear Claude

[Etihad](#) is Latin for naming rights.

However, don't be too harsh on Etihad because it's an

anagram of [HA EDIT](#), which is what I should be doing right now instead of writing this column. (Ha edit almost sounds like Latin, doesn't it? Perhaps it should be encribed on the IPEd coat of arms. Which neatly takes me back to my Latin rant at the beginning of the paragraph, so the rest of the column is basically an appendix. But read on anyway; you never know what might turn up.)

I was fond of the old name for Etihad Stadium: Telstra Dome. Telstra Dome won the 2005 Anagram Award for being the Melbourne building with the most anagrams in its name. There were so many anagrams that you could invent a new one every time you went past on the train, a bit like playing virtual Scrabble. Depending on the mood of the day and how the letters took you, [TELSTRA DOME](#) could become [STARLET MODE](#) or [SORTA MELTED](#) or [STARTLE DEMO](#).

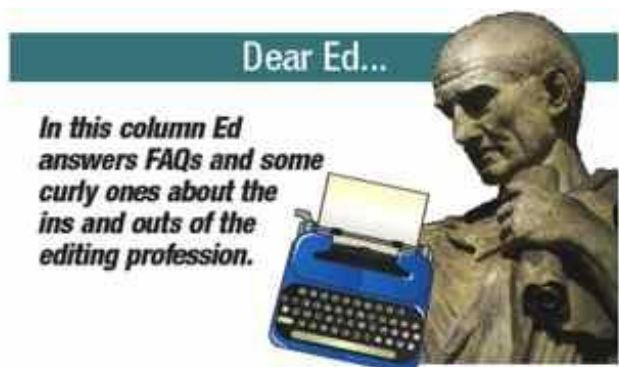
Sadly, that's behind us now and Etihad is all there is. But there's a little-known museum at [TOAD SMELTER](#), sorry, Etihad Stadium, called the Museum of Sporting Anomalies. It's not in any Lonely Planet guidebook but you can get there by taking the footbridge from Southern Cross station, then opening the first door that says [DO NOT ENTER](#). (Ignore the sign, it's just a test to see if you're up to the challenge: it's an anagram for [ED NET NO ROT](#).) Walk this way. The first exhibit is coming up now. The lighting is poor so you'll have to imagine the displays. Please try for an M rating:

### [The abilities that skilled performers illicit are a type of intelligence](#)

Well, that explains why footballers are always dropping their pants in public and having to fine themselves for their bad behaviour; they're trying to prove that they're Mensa candidates.

### [Exhausted athletes suffer sever fatigue](#)

Everybody knows that marathon runners' toenails fall off, but did you know



the real price for 42 kilometres of endorphin-assisted bliss is an arm and a leg?

#### He got borked on the run-in to the finish

I'm sure he did, but I'm not sure by what. An Icelandic singer, perhaps?

#### Could this be an oman for the horse races in Australia next year?

Hmm, so what are we talking here: Chippendales or Arab states? Or perhaps it's both at the same time, which throws up the image of male bodybuilders draped in Laurence of Arabia costumes racing around sand dunes on horseback. Let's hope no-one gets borked on the run-in to the finish.

#### I'm wrapped with the support I received from the team

But I wasn't so rapt that he was so wrapped up in himself that hadn't learnt to spell. It's probably half the reason there are so many anagrams in the signs at **STARTLED EMO**, sorry, Etihad Stadium. Obviously if you can't spell, you can't untangle the anagrams that tell you to go into rooms you're not meant to go into.

Oh, there's more but there's a sign saying **UNDER CONSTRUCTION**. That's an anagram for **DISCONNECT TOUR RUN**, so I think it's time to leave.

Until next month, Ha edit!

*Ed*

## A snippet for the Newsletter

Methinks both 'Dear Ed' and the *Age* got it wrong with the cryptic crossword quoted by Dear Ed in the October newsletter.

His clue for 20 Down was:

**Edit badly, with hesitation and ennui (6).**

And the answer which he couldn't arrive at (and which made little sense) was, according to the *Age*:

Editor

No way.

Edit badly means rearranging the letters of edit to give us 'tedi'. To this we add 'um' – an expression of hesitation – and end up with tedium, another word for ennui. QED.

*Tony Berry*

TOP

News, comments, letters and other material for publication, review or mention in the *Newsletter* should be addressed to the [Newsletter Editor](#).

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