

Next meeting

24 February

6.00 pm for 6.30 pm

Editors and first-time authors

Have you ever wondered what it must be like for a first-time author to experience their first comprehensive edit? What it is for an author to be told to change the words they've sweated over for months, or even years?

Anne-Maree Britton from the ACT Writers Centre will describe, from the author's perspective, her experiences and those of others, as she has helped many an aspiring author through this difficult but rewarding phase.

Anne-Maree Britton has been the Director of the ACT Writers Centre for 15 years. She finds editors to both assess and edit manuscripts for writers as well as to talk about the process of editing. As the author of short stories she has also had her own work edited.

Canberra Society of Editors Newsletter

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President's report



Welcome back everyone. 2010 is shaping up to be an interesting year for the Canberra Society of Editors.

Our activities start with our February general meeting, which has Anne-Maree Britton from the ACT Writer's Centre as our guest speaker. She will share from her years of experience in dealing with first-time authors. Also in February is a training course on developing templates in MS-Word. This is an essential skill for editors these days, but note that it is aimed at those still using the 2003 version.

The Society's website is about to change. Our inaugural website manager, Peter Judge, has stepped down after years of dedicated service. Peter not only set up our first website in 1996, but he has maintained it ever since. I know from experience how much work this involves, and I have always admired Peter's ability to have almost every requested change posted within minutes.

Our new web manager will be Gabby Lhuede. A small team has already started work on a new structure, which you can see in draft form at www.wb2615.net/cse (this address is just a 'holding' site). By the way, if you have an entry in the online freelance register, now would be a good time to check your details are up-to-date. Please send in any revisions as soon as you can. Also, if there are any features you desperately want to see, just let us know and we'll see what we can do.

I would also like to thank our treasurer, Lee-Ling Sim, for her contribution to the running of the Society in 2009. Unfortunately, she can no longer continue in that role. The position is now vacant, so please feel welcome to volunteer for that role.

So welcome back everyone, and I hope to see you all at our general meeting later this month.

Cathy Nicoll

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Training news

The first training event for 2010 will take place on Saturday 27 February 2010 when Brian O'Donnell will show us how to create templates in *Word 2003*.

This will be followed on Saturday 27 March 2010 by a double-header, when Helen Topor will present **Editing essentials** in the morning (9.00–12.00) and David Whitbread will present **Design essentials 101** in the afternoon (1.00–5.00) at the National Library of Australia. The fees for members will be \$95 for a single session, \$175 for both, and for non-members \$195 for a single session, \$275 for both.

Other courses being planned include:

- **Using WordPress** the web-publishing platform with Michael Cairns in May
- in June, David Whitbread's full-day graphic design course, which was very popular when last held in August 2009.

Building templates in *Word 2003*

Presenter	Brian O'Donnell
Date and time	Saturday 27 February 2010, 9.00–1.00
Location	National Library of Australia IT training rooms 1 and 2
Cost	Members \$95, non-members \$195
Bookings	Martin Holmes martin.holmes-forte@bigpond.com 6255 8142

The aim of this course is to provide participants with a hands-on approach to building templates in *Word's* most customisable version—2003.

Well-constructed templates can provide substantial productivity benefits and the focus of this workshop will be to build templates that deliver those benefits in both *Word 2003* and *Word 2007*. Among the specifics the course will cover are:

- customisable toolbars and menus
- assigning autotext entries to toolbar buttons
- inserting section breaks with a single button click
- macro button fields, and more.

Participants will use *Word 2003* for the course, but they will find out how to use those templates in *Word 2007* which will enhance the flexibility of that program.

The National Library IT training computers have *Word 2003* and *2007*. Participants will be given a memory stick which will be pre-loaded with course materials, and on which they can save course work to take home.

Brian O'Donnell

Brian has worked in a variety of roles. During 20 years in the public service, he worked in an IT support role, as a staff trainer (including an IT trainer), and as a training manager. His final training role was in a policy area as Assistant Director IT Training.

Since leaving the public service in 1996, Brian has worked as a contract writer and editor, for the last eight years within the Department of Defence. During that time he has been responsible for developing many templates in *Word 2003*, and he will share his skills with course participants.

Martin Holmes



English alive

Coordinating conjunction *and* goes quasi

And certaynly our langage now used varyeth ferre from that whiche was used and spoken whan I was borne ... Loo, what sholde a man in thyse dayes now wryte, egges or eyren? Certaynly it is harde to playse every man by cause of dyversite & chaunge of langage.

William Caxton, preface to *Eneydos*, 1490

Some language changes achieve wide currency before the next edition of the recommended reference books. For example, I have noticed an increasing use of the coordinating conjunction *and* as a quasi coordinator (like *together with*, *in addition to*, *along with*, *as well as*):

High levels of ATS use in the ACT, and the association between chronic drug use and mental illness, is cause for significant concern.

The identification of such equipment by Customs in 2003 is a clear indicator that this, and similar products, are being used within Australia.

This multiplicity of partnerships, and the associated range of services provided by the agency, have allowed it to become more customer-focused.

The wide variation among agencies, and the higher absence rate when compared with the private sector, suggests that unscheduled absence is not being managed well.

The last edition of the *Style manual* discusses compound subjects but does not count *and* among the quasi-coordinators (p. 71). Therefore the editor has decisions to make about this increasingly common use of *and*.

Editorial decision 1:

- replace *and* with a traditional quasi-coordinator

This multiplicity of partnerships, **along with** the associated range of services provided by the agency, have allowed it to become more customer-focused.

or

- delete the commas

High levels of ATS use in the ACT and the association between chronic drug use and mental illness is cause for significant concern.

or

- accept this unorthodox use of *and*.

I am inclined to accept the use of *and* as a quasi-conjunction, given its currency and the fact that the commas serve a genuine rhetorical purpose. But there is another grammatical issue: the four sentences provided at the beginning of this article vary with respect to subject–verb agreement. In traditional quasi-coordinator constructions the verb agrees with the head subject; however, only the last of the four sentences complies with this convention:

levels ... is
identification ... are
multiplicity ... have
variation ... suggests.

Editorial decision 2:

- make the verb agree only with the head subject, as in traditional quasi-coordinator constructions

The wide **variation** among agencies, and the higher absence rate when compared with the private sector, **suggests** that unscheduled absence is not being managed well.

or

- make the verb plural as a kind of notional agreement associated with *and*

The identification of such equipment by Customs in 2003 is a clear indicator that **this**, and similar products, **are** being used within Australia.

I am inclined to make the verb agree only with the head subject—if *and* goes quasi, it should go all the way.

If you are faced with language changes that have not yet made it into the reference books, you may find it helpful to confer with colleagues at canberraeditors@yahoogroups.com.

References

Albert Baugh, *A history of the English language*, Routledge & Kegan Paul Ltd, London, 1959.

Snooks & Co, *Style manual*, 6th edition, John Wiley & Sons Australia Ltd, 2002.

Anne Reed



Thinking about words: the disappearing adverb

I am an unashamed fan of Professor Kate Burridge, who always gives good value in her segment, 'Wise words', on the ABC TV program 'Can we help'. Even when the questions seem quite inconsequential she provides a scholarly response with a light touch. One such question, towards the end of last year, was 'Why is the adverb disappearing from our language? The suffix '-ly' is not used by sports commentators these days.' What an extraordinary idea—an English without adverbs? Unthinkable! What was Kate's answer? (Come to that, what about that word 'scholarly' a few lines back? That has a '-ly', but it's an adjective.)

Kate began with the comment, 'It's true that in Modern English the earmark of our adverbs has become this *-ly* ending and, when it's left off, it's usually condemned as "bad English" as in "Drive slow".' But having said this, she continued with an examination of the medieval origins of the modern English adverb, where a simple 'e' on the end of the word could turn it from an adjective to an adverb: *glæd*>*glæde* (glad>gladly). She explained that the '-ly' was once a separate word *lic* meaning 'body' or 'shape', which became added to a noun to make an adjective, and then added its 'e' if needed to make an adverb. Kate's example here was *craeft*, meaning skill, then *craeftlic*, 'skilful', and so *craeftlice*, 'skilfully'. In the further evolution of the language the '-e' was lost and the '-lic' was whittled down to '-ly'. But the *-ly* isn't always there, and the adverb 'slow' without the *-ly* in 'Drive slow' has a long and respectable ancestry.

I wondered whether the occasional suffix '-like' was also involved in the '-ly' story. The Oxford dictionary considers that while these two suffixes resemble each other, they come from different origins, giving the example of the Middle English adverb *gredilike* ('greedily') and modern Scots adjective *greedy-like* (with a hyphen). Other adjectival examples, such as *gentleman-like/gentlemanly*, point up the nuanced difference between the two forms. However, this may depend on regional pronunciations—the OED compares *lich/like* to *ditch/dyke*, the latter being Northern English dialect.

The *lic* had me intrigued. In German the same word often does duty for both adjective and adverb: *gut* can serve for both 'good' and 'well'. Many adjectives (and hence adverbs) in German end in the suffix *-lich*, as in *freundlich*, *herzlich* (friendly, hearty) and looking back to the etymology of this suffix we come

to the noun *Leiche*, meaning a body or shape—just like that Old English *lic*—so that when added to a noun it has the meaning of 'in the form of'. The OED gives various spellings under its entry *lich*, including *lic* and *lych*, and like *Leiche*, the word *lich/lych* later became generally used to mean a corpse. Kate Burridge pointed out that the lych gate of the church, at the entrance to the cemetery, is where the coffin was carried through to the grave site.

Just like the German, '-ly' could turn an English noun into an adjective—'scholarly, friendly, lovely'—but although many of these may look like adverbs they don't necessarily behave as adverbs and can be quite confusing. We have all laughed at the mythical German who had been toiling since morning and boasted, 'I have been hardly working all day'. And how then do we form the correct adverb from a '-ly' adjective? Not by using 'scholarlily, friendlily, lovelyly'! It has to be reworded, perhaps as 'he gave me a friendly handshake', not 'he shook my hand friendlily'. I have to admit that both the Oxford and Macquarie dictionaries admit 'friendlily' and even the MS Word spellchecker allows it, but I don't think it's something we editors should encourage! Many adjectives of time, like *daily*, *hourly*, *weekly*, *monthly* also serve as adverbs, compounding the problems for the hapless learner of English as a second language.

Incidentally, the French have their adverbial suffix in the form of *-ment*, added to an adjective, but *-ment* also performs as a noun ending when the noun is taken from a verb. So *doucement* means 'gently' (from the adjective *douce*, 'sweet, gentle'), but *soulagement* is the noun 'relief' (from the verb *soulager*, 'to relieve'). These two suffixes look alike but they come from different Latin roots, the adverb from *mente* (ablative of *mens*, *mentis*, 'the mind', for all you classical scholars), with the sense of in the spirit or nature of, and the noun from *-mentum*, which the Romans added to the root of a verb: Latin *ornare* 'to decorate' gives *ornamentum*. Italians do much the same sorts of thing with *-mente*.

What about the very many adverbs in English that don't have a '-ly'? Pam Peters lists five kinds of 'zero adverb': those that double as prepositions like *above*, *after*, *before*; negatives like *not*, *never*, *no*; some adverbs of time like *often*, *soon*, *then*; focusing adverbs like *also*, *even*, *only*; and modifying adverbs like *rather*, *quite*, *very*. Some can come with or without a '-ly', like *right*, *wrong*, *close*, *flat*, all of which may be used in different contexts with or

Suprize?

While I was working a stint in the Commonwealth Public Service some years after my retirement from CSIRO, a colleague half my age commented one day on my use of the ‘American’ ‘z’ in my memos. My spelling of words ending in *-ize*, learned many years ago in a tiny bush school in the Adelaide hills, and from dictionaries in our home, had never been challenged up ‘til then—all those years at other schools, universities, forest services and CSIRO, not one criticism or even comment that I can remember.

Of course I denied that I was using the American spelling. It’s true I have spent time in USA—at UC, Berkeley in the 1960s—but I returned to Australia with not a hint of an American accent so why would I have picked up their spelling? (The fact that there was a wager of a case of beer on the matter had nothing whatsoever to do with the outcome!) At home that night I looked in the most up-to-date, and largest dictionary my parents had ever possessed – *Thorndike English Dictionary*, published by Hodder & Stoughton for the English Universities Press, London, 1948 (reprinted in 1949). Yes, ‘organize’ was spelled with a ‘z’. But hang on, the dictionary allowed ‘advertise’ to be spelled either with an ‘s’ or a ‘z’! Hadn’t I read that some words such as advertise could not be spelled with a ‘z’? H.W. Fowler in *A Dictionary of Modern English Usage*, OUP, 1950, lists 21 such words, including advertise, enfranchise, exercise, improvise and surprise, as among ‘the more important of these’. The naming of the ship *Suprize* that brought John Boston, who was to become Australia’s first brewer, to this land with the Second Fleet, would have broken those etymological rules to which Fowler refers; namely that the ultimate

source of a ‘z’ ending is the Greek *-izo* and that its use depends on whether the word was an actual Greek one or was a Latin, or French or English imitation made by adding the termination to a Greek stem. Words such as advertise and surprise do not ‘even remotely’ qualify for an *-ize* ending ‘and must be spelt with ‘s’, Fowler said.

The difficulty of remembering which these *-ise* verbs are is in fact the only reason for making *-ize* universal, & the sacrifice of significance to ease does not seem justified.

I trotted out some of this knowledge at the Society’s end-of-year dinner when one of our members was somewhat taken aback by finding zeds in the recently published *Oxford Companion to the Romantic Age* introduced by our guest speaker and the Companion’s chief compiler, Iain McCalman. The OUP are sticking to their long-held belief that ‘there is no reason why, in English, the special French spelling (in) *-iser* should ever be followed’ (from my big, fat one-volume *Shorter Oxford English Dictionary*, given me by my parents just before I embarked—with no weight restrictions—on a ship to England in 1962).

In case you don’t care for the rather pedantic tenor of Fowler in word and grammar matters such as this, have a look at *New Fowler’s Modern English Usage* by R.W. Birchfield. I enjoyed reading a review of the third edition, published in the *Queensland Bar News* of June 1999, which I found on the website www.lexscripta.com/pdf/fowler.pdf, but I haven’t yet read what the New Fowler’s has to say on this old chestnut.

Kim Wells

Thinking about words: the disappearing adverb (cont’d)

without a ‘-ly’. Peters says that where there is a choice, the zero form tends to be the more colloquial and the ‘-ly’ version the formal or academic. But she notes that in American writing the ‘-ly’ form tends to predominate (they like ‘rule-governed forms’), while in English it is the zero form.

So, to sum up, while it may not be the ‘disappearing adverb’, it is perhaps the diminishing ‘-ly’. And doubtless (I don’t say ‘doubtlessly’!) this is a process that txtng with its emphasis on minimising keystrokes will tend to accelerate ...

Peter Judge

Sources

Can we help, ABC 1 TV, 13 Nov 09. Kate Burridge, at <www.abc.net.au/tv/canwehelp/episodes/>.

Oxford English Dictionary Second Edition on CD-ROM (v. 4.0), 2009.

The Cambridge Guide to English Usage, Pam Peters, 2004.

Da s Herkunftswörterbuch: Etymologie der deutschen Sprache, Duden Band 7, 2007.

Le Trésor de la Langue Française informatisé, at <<http://atilf.atilf.fr/tlf.htm>>.

The end-of-year dinner

Twenty-five people turned up at Pistachio Restaurant in Torrens in December to round off the CSE's 2009 program with a very enjoyable end-of-year dinner. Good food, good wines and good company set the mood, and were complemented by a very interesting speaker: Iain McCalman, editor of the *Oxford Companion to the Romantic Age*. This book of 42 essays by leading international experts covers covering all the principal figures, events, and movements in the broad culture of the period. It's very readable, and you can find more information can be found at http://www.oxfordreference.com/pages/Subjects_and_titles_t285. Iain's other books include *Darwin's Armada* (2009), which is the basis for the television series 'Darwin's Brave New World' that aired recently on the ABC.

Iain spoke about how he and his team came to put in a bid to do the Oxford Companion publication, and of the resultant hullabaloo when the contract was awarded to what were regarded as ill-qualified antipodeans (one expert questioned whether this 'coterie of young Australians really has the *bottom* for such a major undertaking'). Iain went on to talk about the process of soliciting contributions, of chasing them up, and then chasing them up again and yet again, and of turning a wide variety of academic papers (in terms of style, stodginess and jargon) into a readable volume; all this hard work was pleasingly rewarded by outstanding success and international acclaim, both for Iain's team and for OUP.

Thanks to Dallas Stow for finding the venue, to Ara Nalbandian for arranging the booking, to Helen Topor for organising the speaker, and to Lee-Ling Sim and Bree Winchester for all the admin drudgery in putting it together.

Damaris Wilson

Apostrophes in artists books

Artists' books are defined by librarians as 'books that are produced by artists and intended as visual objects' (Library of Congress). But as well as giving librarians and art curators problems with applying the definition (there is also a category of 'book artists' who produce craft objects, not fine art), the term itself gives writers many problems with the position of the apostrophe. What should an editor say?

The Book Arts quarterly journal *Ampersand*, Winter 2008 (Pacific Center for the Book Arts, San Francisco) has a short note:

A PCBA member writes "I'm having problems with the apostrophe placement in the phrase *artist's book*. When is it 'artists' book' and when is it 'artist's book'. Can you give me 2 sample sentences, one with each use?"

PCBA member Steve Woodall graciously supplied these examples:

Babette DuRien's artist's book, "Cipher," was recently featured in the exhibition, "Garbled Messages" at the Institute for Criminal Thought.

The artists' book "Huh?," a collaboration between conceptual blacksmith Bob Jones and his parole officer Lefty Larue, is on display at Zeno's Library and Grill through the end of the millenium.

The Moline Academy of Animal Husbandry exhibition "Grunt" contains 156 artists' books made from feed bags.

I have also seen the form 'artist book' which avoids the apostrophe altogether. Is this an elegant solution (the difference being barely noticeable in speaking), a cop-out, or an error to avoid?

Chris Johnson

Congratulations to our accredited editors!

The following members of the Canberra Society of Editors were accredited by the Institute of Professional Editors in 2008 and 2009:

2008—Rebecca Crannaford, James Dixon, Elizabeth Drysdale, Louise Forster, Eris Jane Harrison, Tracy Harwood, Clare Hoey, Larissa Joseph, Peter Markmann, Meredith Thatcher, Susan Wales, Penny Wheeler, Virginia Wilton

2009—Hilary Cadman, Malini Devadas, Veronica Green, Martin Holmes, Gabrielle Mary Lhuede, Kirsten McNeill, Catherine Nicoll, Carolyn Page, Ruth Pitt, Tristan Viscarra Rossel, Janet Salisbury, Rebecca Kristine Schmidt, Mary Christina Webb, Carolyn Weiller

For a state-by-state list of Australia's accredited editors and a report on the 2009 accreditation exam, visit the IPed website at <www.iped-editors.org>.

Ted Briggs, IPed delegate

Bad language: the use and abuse of official language

House of Commons
Public Administration Select Committee

First Report of Session 2009–10
Report, together with formal minutes,
oral and written evidence
HC 17 – 30 November 2009
London: The Stationery Office Limited

If you are editing for a government body, you are likely to be converting officialese into plain language most of the time. While every five years or so an Australian politician speaks up against the convoluted language used by our mandarins, nothing much happens. The British Parliament took it seriously enough to investigate the problem of bad language. Here is the executive summary of their report:

‘Politics and government are public activities, and so politicians and public servants should use language that people find clear, accurate and understandable. We undertook this inquiry because we were concerned that too often official language distorts or confuses meaning. This is damaging because it can prevent public understanding of policies and their consequences, and can also deter people from getting access to public services and benefits.

We conclude that bad official language which results in tangible harm—such as preventing someone from receiving the benefits or services to which they are entitled—should be regarded as “maladministration”. People should feel able to complain about cases of confusing or misleading language, as they would for any other type of poor administration.

Equally, government and public sector bodies need to respond properly to complaints about bad official language; and if they do not, people should be encouraged to take their complaints to the relevant Ombudsman.

Bad official language deserves to be mocked, but it also needs to be taken seriously. We hope that our conclusions and suggestions will encourage government to mind its language in future.’

Gil Garcon

Letters to the editor

Thank you Elizabeth

The Editor

My thanks to Elizabeth Manning Murphy for her ‘Nuts and Bolts’ articles. I found them engaging, clear and useful.

Peter Eddington

About spaced en rules

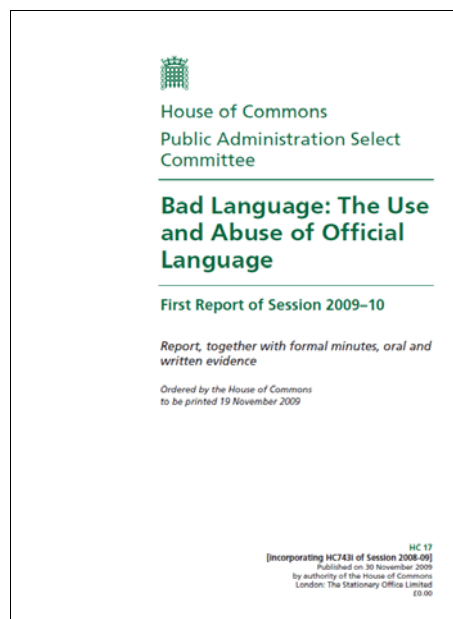
The Editor

Thanks for asking, I prefer the spaced ‘en’. I edit for the WHO and they give editors a choice, unspaced em or spaced en, and I always plump for the spaced en because it’s so much easier to read. Biotext has a spaced ‘em’ in their style, but I feel the ‘em’ looks too long when used in that way.

Hilary Cadman

Editor: Thank you Hilary for your contribution to the topic about which I had expected a flurry of letters! For my part, my employer requires spaced en rules and bans em rules. If you add to that a widespread ignorance about punctuation, en rules end up getting used as em rules, brackets, commas, minus signs and even hyphens. It’s all very confusing for the reader. Generally a pair of brackets or commas (as Anne encouraged in her article) will do. I tend to think that spaced en rules are becoming just another universal punctuation mark for the inattentive writer.

As a non-fiction and technical editor, I believe my function is to ensure that what the reader understands is precisely what the author means—and nothing else—and does so without effort. Consequently, I have to use symbols and words that cannot generate confusion, and ensure sentences can have only one meaning. So I prefer symbols, words and punctuation marks which have a unique meaning, or at the very least, a very obvious contextual meaning. For that reason, here as in my other work, I would prefer to stay with the *Style manual* and use hyphens, en and em rules in their conventional roles.



Position vacant

Are you looking for a way to be more active in the Canberra Society of Editors? Well, here's your chance.

The position of Treasurer is now available for any full member of the society who is interested.

It isn't an onerous task, but can be fiddly. It is also a relatively quiet time in the year, so you can take your time to get up to speed. Our previous treasurer is available to help with the transition.

We would also like to thank Lee-Ling Sim for the valuable contribution she has made during her time as treasurer.

Contents

Next meeting: editors and first-time authors	1
President's report	1
Training news	2
English alive ... <i>and</i> goes quasi	3
Thinking about words: the disappearing adverb	4
Suprize?	5
The end-of-year dinner	6
Apostrophes in artists books	6
Congratulations to our accredited editors	6
Bad language	7
Letters to the editor	7
Position vacant	8

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March 2010 newsletter

The copy deadline for the newsletter is the first
day of the month. Please email your contributions
and letters, to <Gil.Garcon@ato.gov.au> and
<Cupertino@lizzy.com.au> with your phone number.

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