

## It's all about relationships

### Next meeting

28 July

6.00 pm

Ferguson Room  
NLA

### Andrea Close

Former ABC Radio 666  
and WIN TV journalist  
Andrea Close will be  
our guest speaker.

Following the meeting  
we will go out for  
dinner. If you can make  
time after the meeting,  
then please join our  
guest speaker and your  
fellow members.

Judy Waters entertained the June meeting with an account of her journey from primary school teaching to success in public relations, marketing and event management. She believes her teaching background was an asset throughout her career: 'It's about relationships, about managing a number of issues at once, and about keeping things moving forward in a positive direction.' Important skills can also be learned from the most difficult jobs—for example a stint in tele-marketing taught her toughness and confidence and helped her to 'work out what makes people tick' as she made her pitch.

Client relationships are the key to business success, and Judy had a lot of advice for editors thinking of freelancing. The relationship with a client (no matter how large) must be one of mutual respect, not a 'master-slave' relationship. This means creating the basis for trust and open communication by spending time clarifying the clients' needs and educating them about what to expect. This doesn't mean that you won't have difficult clients (the 'groan list' whose calls you dread) and you should always be prepared to finish a relationship that's not working. For Judy, building these relationships is the heart of her work:

Personally I find it really challenging to work someone out, to work out what they want and to make it happen. It's fun—and you have to think of it as fun—or it's a drag.

Judy concluded with some general observations:

- As a freelancer, it's important to work out what you're going to do and stick to it.
- Don't shy away from 'cold calling' when you are first building your client base, but do your research first. Pitch to what the client needs rather than simply selling what you offer, and try to identify a 'hook' or a connection you already have with the client department.
- There are pros and cons of working with a large firm. Agencies can add other elements (such as strategic planning or media) to the skills you offer a client. However 'bigger is not always better' because people are increasingly looking for a more personal relationship, for a service provider who will get to know their business and become an extension of it.

Judy's presentation stimulated a lively audience discussion. One debate centred on whether you should use 'loss leaders' (that is, sell your services below cost or below the market rate) when you are pitching for your first freelance jobs. The strong feeling of the meeting was that this is bad for the industry and you run the risk of locking yourself in to a low price with that client. As one audience member put it, 'You just end up under-cutting yourself in the long run'.

The presentation ended with a lively survey of the room to find out how CSE members got their first client. Perhaps a topic for future meeting or an article in *The Canberra Editor*?

Carolyn Page



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# Annual General Meeting 25 August 2010

## The Drawing Room, University House Australian National University

We will begin at 6.00 pm, and follow with dinner. Our guest speaker is Stephen Speer, Assistant Director of Visitor Services at the Australian National Botanic Gardens.

Think about filling committee positions. Feel free to have a chat with some of the current committee members to see how you can be more involved in what happens in your society.

## News from the June meeting

### Change of meeting room

The June meeting was the last CSE meeting in the Friends' Lounge. The meeting on 28 July will still be at the National Library of Australia but in the Ferguson Room on level one. This room is above the lobby and we can get to it using the stairs in the lobby. For anyone who can't use the stairs, the cloak room guard will arrange for one of the lifts to operate to level one.

The Library offers us the room free for our meetings. The room does not currently include audio-visual equipment. It might be desirable for the Society to purchase its own data projector. And we will need a venue for future meetings.

### Graphic designer

The committee has appointed a graphic designer to develop its website and logo.

### Style Manual

IPed has responded to a call for expressions of interest in developing an updated edition of the *Style manual*. As AGIMO (Australian Government Information Management Office) was looking for a stronger online presence, IPed has developed a consortium bid to include expertise in website connectivity and graphic design.

## Training courses

The most recent training was a successful workshop on building and maintaining an online presence using WordPress software.

The following courses are in the pipeline:

- a full-day course on graphic design by David Whitbread (following an earlier course that had been over-subscribed)
- a workshop on structural editing by Pam Hewitt
- a day or half-day workshop with Jennifer Prosser on project management for publication
- a follow-on workshop on 'editing essentials' by Cathy Nicholl.

We will provide further details when they are available. Indicate your interest in those courses by contacting Martin Holmes at martin.holmes-forte@bigpond.com or on 6255 8142 or 0431 268 948.

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Our website is currently advertising editing positions and opportunities.  
Have you checked it recently?

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# English alive: conjunction (sem)antics

*Time goes by so slowly and time can do so much.* Righteous Brothers, *Unchained melody*



**Given that conjunctions are a relatively small word class, it intrigues me that their semantic territories are not discrete.**

**since** (introducing adverbial clause of time)

Since Captain Cook explored the east coast of Australia, many species have become extinct.

**since, as** (introducing adverbial clause of reason)

You should avoid all demonstrations since/as they may turn violent.

**as, while** (introducing adverbial clause of time)

We watched from the roof as/while the sun went down.

**while, although** (introducing adverbial clause of concession)

While/Although we strive to protect your personal details, we cannot ensure the security of anything transmitted to us online.

**while, whereas** (introducing adverbial clause of contrast)

A single-flush toilet uses up to 12 litres of water per flush while/whereas a dual-flush toilet averages as little as 3.1 litres per flush.

**while, if** (introducing adverbial clause of condition)

While/If the leadership continues to be drawn from an older generation that retains political baggage, there will be no democratic change.

**if, whether** (introducing a noun clause\*)

Go to our website to find out if/whether you are entitled to compensation.

As you can see, the conjunction *while* is particularly prone to gregarious antics and has been for centuries. Although *while* is derived from Old English *hwil* (time), the Oxford English Dictionary records its use in the conditional sense of *so long as, provided that, if* as far back as 1375:

Thar mycht succed na female,  
Quhill foundyn mycht be ony male.

Moreover, Fowler points out that *while* has been used in concessive (*although*) and contrastive (*whereas*) senses since at least the 16th century.

I wonder whether this polysemy indicates that the human psyche does not perceive time, condition,

cause and concession as discretely as our grammatical classifications do. Observe the interrelated nature of time, cause and condition in this sentence:

While I think, I exist.

The principal clause, *I exist*, is modified by an adverbial clause of condition, *While I think (If I think)*.

But time is implied in this sentence (the thinking coincides with the existing). Cause is also implied in this sentence, which paraphrases the causal sentence *I think; therefore I am* (cogito ergo sum).

The conjunction *while* also combines notions of time, concession and contrast. Without notably changing the sense, you could substitute *at the same time as* (time), *although* (concession) or *whereas* (contrast) for *while* in this sentence:

I enjoy a job that provides me with significant satisfaction while Indigenous Australians face significant levels of unemployment.

## Implications for editing

Occasionally the overlap in meaning of conjunctions causes ambiguity:

Since the government implemented the scheme, there have been many problems.

While the government implemented the scheme, there were many problems.

Unless it is obvious from the context, we would need to clarify whether *since* means 'from the time that' or 'because' in the first sentence and whether *while* means 'during the time that' or 'although' in the second sentence.

Anne Reed

## References

*New Fowler's Modern English Usage*, revised 3<sup>rd</sup> edition by RW Burchfield, Oxford University Press, Oxford, 1998.

*Oxford English Dictionary*, 2<sup>nd</sup> edition, Clarendon Press, Oxford, 1989.

Anne has also provided a crossword on the same topic. You will find it on page 9.

Editor

\* Here *if* ventures into another syntactic, rather than semantic, territory.

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The conjunction *while* combines notions of time, concession and contrast.

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# Software solutions

## **This month, I thought I'd focus on some of the programs I use in my small business.**

I've already written about *PerfectIt* ([www.intelligentediting.com](http://www.intelligentediting.com)), but here are other programs I use regularly:

- *Intervals*—to manage my projects ([www.myintervals.com](http://www.myintervals.com))
- *Dropbox*—to share files ([www.dropbox.com](http://www.dropbox.com))
- *Breakreminder*—to encourage me to take regular breaks ([www.cheqsoft.com/break.html](http://www.cheqsoft.com/break.html))
- *Post-It Digital Notes*—to keep my desk free of post-it notes ([www.3m.com](http://www.3m.com); click on 'Products', then on 'Digital products')
- *SmartDraw*—to create diagrams ([www.smartdraw.com](http://www.smartdraw.com)).

### **Intervals**

As those who know me well will confirm, I am not a well-organised person; therefore, setting up my own business was a real challenge. However, one year into the project, I am reasonably on top of things, thanks to *Intervals*. It's a fabulous project-management system, and I use it to run my business and all my external projects.

Basically, when a new job comes in, I create a project in *Intervals*, enter client details and project notes, and assign various tasks. For example, a typical editing job might include the tasks 'Set up job', 'Communicate with client', 'Edit—round 1', 'Edit—round 2' and 'Invoice'. For each task, I set the estimated hours, timeframe, priority and so on. Often, I can save time by copying a previous project, changing the details as necessary.

The beauty of *Intervals* is the richness of the information it produces, and at the heart of this is the timesheet. Imagine that I've worked for four hours editing a particular document. I click on 'Add time' in *Intervals* and it brings up a dialogue box with that day's date and my name automatically showing. I then click on the appropriate client, project and task from drop-down lists, and record the four hours worked, plus notes on what I actually did. This is very quick and easy, and it reduces the chance that I will mistakenly do a task for which I'm not being paid. For example, if I've been editing a document and have

noticed that it needs to be formatted, I can easily see from the 'Add time' dialogue box whether 'Formatting' is a task for this particular project.

Various parts of the program allow me to see hours worked in a week (and the proportion of those that are billable), projects worked on, deadlines missed, tasks that have gone over time, and so on. A 'Reports' function allows me to check my progress on a particular project by creating a summary showing the different tasks, hours spent and notes from the timesheet.

A downside to *Intervals* is that it doesn't link with MYOB, but apparently the company is working on this.

You can trial a single project version of *Intervals* for free, and then move to a more sophisticated version (starting with the basic at US\$20 per month) if it meets your needs.

### **Dropbox**

*Dropbox* is an online application that makes it easy to share files rather than emailing them back and forth. I use it to share files with clients and subcontractors, and have found it very effective (except with one client, who cannot access the files due to controls on their system).

Advantages of *Dropbox* are that it:

- is easy to use
- looks professional (other services I investigated featured scantily clad women, and thus weren't suitable for liaising with clients!)
- allows you to share files (e.g. designed documents) that are too large to send by email
- allows you to organise multiple files into neat subfolders, rather than attaching the files to an email and overwhelming the recipient
- is accessible from anywhere with internet access
- provides a quick and easy way to backup files; I use it as a temporary backup at the end of each day.

*Dropbox* provides a couple of gigabytes of space for free, and you can increase the amount of free space by encouraging friends and relations to sign up for the service.

# Tips and tricks with Office 2003

## Breakreminder

A sore shoulder caused by an 11-hour editing marathon (I was trying to meet a somewhat unrealistic deadline!) prompted me to look for a program that would force me to take breaks. I chose *Breakreminder* because it provides a range of exercises and can be set to force you to stop work at regular intervals.

I have to admit that, initially, I sat with my hand hovering over the mouse during the 15-second micropause that came up at 5-minute intervals. However, since my physiotherapist gave me remedial exercises that match those that come up on the screen, I've started actually doing the *Breakreminder* exercises. The program can be customised for prevention, treatment or intense treatment.

*Breakreminder* currently costs about US\$60 for one year, with discounts for multiple users or years of subscription.

## Post-It Digital Notes

When the little notes sticky taped to the edge of the shelf above my computer screen started to obscure my view of the screen, I realised it was time to find a program that would help me to get organised.

I trialled *Post-It Digital Notes* and decided to buy it because it was relatively cheap and I liked the way it could be customised. The program is a little clunky, but quite versatile—you can change colours, fonts and layout, and add photos, alarms and links to the notes. I now have two 'memoboards' on my desktop, one for home and one for work, each adorned with brightly coloured virtual sticky notes.

*Post-It Digital Notes* currently costs US\$19.99.

## SmartDraw

In the past I have used *MS Visio* to prepare diagrams, but it wasn't part of the MS Office package that came with my computer. When I needed to create a flowchart for a recent job, I looked online for *Visio* and came across recommendations for *SmartDraw*, which looked a bit more versatile. Again, I trialled the program before buying; I liked the interface (it has a ribbon that is much like the one in the Office 2007 suite) and the 'Smartpanel', which made it very easy to create diagrams. I'm now using *SmartDraw* to turn all my procedures into flowcharts, and to create an organisation chart for my business.

*SmartDraw* currently costs about US\$200.

*Hilary Cadman*

**While Excel is not a mainstream editing tool there are plenty of situations in which it can be quite handy**—in calculating fees for example. If you do use Excel you may find this tip useful.

## Transposing Excel tables

Have you ever started to build an Excel table and then realised that your planned layout isn't going to work, because the items you have designated as your column headings would work out much better as row headings (or vice versa)? Don't despair—Excel has a neat solution, which is described in the following procedure.

1. Select the table you have created.
2. Choose **Edit>Copy**.
3. Go to suitable location for your new table layout (like another sheet in your workbook).
4. Choose **Edit>Paste Special**.
5. Check mark **Transpose** in the *Paste Special* dialog box (located just above the OK button).
6. Click on **OK**.

What you will see now is all your existing data re-arranged, with your rows converted to columns and your columns to rows. Any formula you have created will also be converted to correspond to the new layout.

Why not find some sample spreadsheets and try it?

*Brian O'Donnell*

*If you have a software issue or problem that you would like covered in this column, send Brian an email at <odonnell1@netspace.net.au>.*

*Editor*

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## Did you know?

Our annual general meeting will be on 25 August 2010 at 6.00 pm in the Drawing Room, University House, ANU.

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# Thinking about murder most foul

See *how love and murder will out*. Congreve, *The double dealer* (iv, vi)

**Just after 12.30 am on 10 May, a man was shot dead at close range while sitting in a small car behind the Hughes shops.**

Later that morning I had a phone call from one of the University of the Third Age organisers to say the police had declared the area a crime scene and I might not be able to get into the Hughes Community Centre to give my German lesson that afternoon. As it happened, all was clear by the time I arrived, although the police were still busy in the back street where the shooting occurred and the car was still aslant across the roadway with all its doors open. None of this meant that I was actually involved in the crime or its investigation, but it was the closest I have ever been to a murder (I'm happy to say). And started me thinking ...

What do we call a *murder*? The Hughes event has all the hallmarks of a gangland killing, an 'execution', but was it 'murder'? The OED defines the word with great care as 'the unlawful killing of a human being with malice aforethought; often more explicitly *wilful murder*'. If someone fires a gun at you at short range through your car window, there has probably been some degree of 'malice aforethought', even if the press insists on referring to the killing as 'an *alleged murder*'. Without the 'aforethought' it could have been manslaughter, carrying a degree of criminality less than murder—either an intentional killing in a fit of passion, or an unintentional killing as the result of an accident. Homicide is a general term covering both these: it may be *justifiable homicide*, as in a legal execution, or to prevent an atrocious crime; or *excusable*, as in self-defence or through an accident; or *culpable* or *felonious*, the crime of murder.

So where do these words come from? If we push back a few millennia, most European languages, whether from the Romance or Teutonic families, have their roots in Proto-Indo-European (PIE). PIE is a theoretical prehistoric language which is thought to go back to around 4000 BCE. It long pre-dates writing and so has no solid evidence to support it. It was first postulated in the 18th century by the linguist Sir William Jones, who noticed the similarities between Sanskrit, Ancient Greek, and Latin. It has since been partially reconstructed by scholars using comparative linguistics, extrapolating backwards

from the more recent languages that have supposedly evolved from it. While enough word-equivalents have been figured out to begin making dictionaries, little has so far been synthesised of a possible grammar or syntax. The only valid test of PIE as something that perhaps once really existed is that it works—it can be used to explain similarities and links between modern languages.

All the words related to murder in both the Germanic and the Romance languages go back to the presumed PIE root *mer-*, from which Latin *mors*, *mortis* (death) apparently stemmed. Medieval 'law Latin' took '*mors*' and invented *murdrum* as the term for 'murder. This came into English as *murther*, which survived alongside *murder* in English spelling right up to the 19th century. Modern French has *mort* for 'death' and *meurtre* for murder. On the other side of the linguistic fence, the modern German for murder is *Mord* (Inspector Rex devotees will know that he and his human colleagues are in the Viennese *Mordkommission*, the murder squad) and *Mörder* means murderer.

*Homicide* derives from the Latin words *homo* and *-cidere*, respectively 'man' and 'to kill'. The *hom-* bit looks the same as it appears in *homosexual* but in the latter case it comes from the Greek *homos* (ὁμός) meaning 'the same'. There used to be some argument about the pronunciation: is it *homosexual* or *hoe-mosexual*? The OED doesn't make a commitment here (it shows both *homm-* and *hoe-*) but puts *homm-* first, just as in *homicide*, implying a preference.

Was the Hughes killing *culpable* homicide? Latin *culpa* means blame or guilt—the cry of *mea culpa* is an admission of 'my fault'. If you *exculpate* somebody you take away the blame from them, that is you excuse them. This tempts you to suppose that in the word *excuse* the '*cuse*' syllable might be related to *culpa*, but not so—the link is to *cause*. You *ex-cause* them, so removing them from the cause of something, and hence from any guilt associated with it.

Was it *felonious*? That's a word most of us have only met in Gilbert's lyric for the Policemen's song in *The Pirates of Penzance*: 'When a felon's not engaged in his employment / or maturing his felonious little plans ...' Alas, *felony* isn't often funny, and its etymology is also

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The Hughes event has all the hallmarks of a gangland killing, but was it 'murder'?

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# Is there an editor in the house?

most confusing. The OED says that *felon* comes from the Old French *felon* (well, it sounds reasonable) and ultimately perhaps back to Latin *fell-*, 'gall', and so to someone full of bitterness or venom. However, the French claim that their modern word *félon* comes from the Anglo-saxon *fillian*, to ill-treat or whip—but then they also first applied it to a vassal who betrayed his feudal lord. Across the Romance languages words close to felon can have a variety of meanings: wicked, angry, brave, melancholy, sad or intensely painful. Yer takes yer pick! To add to the confusion, in medieval times *felon* could also mean a boil or other swelling, or a whitlow under a fingernail. Something painfully unpleasant.

The Hughes killing was certainly a *crime*, 'an act punishable by law', a term reaching us unchanged from a French word *crime* (pronounced 'cream'). However, in the 12th century the French spelt their word *crimne*, harking back to the Latin *crimen*, 'judgement, accusation, offence'. The German for crime is *Verbrechen*, linked to our English word 'break', as in law-breaking, but they lifted their word *Kriminell* from the French, pausing only to change the first and last letters. A detective story in German is a *Krimi*; the French call it a *roman policier*, possibly one of a *série noire*. People have been fascinated by murder stories ever since Cain slew his brother Abel in 3875 BC, a date taken from my Victorian bible, which relied on the chronology established in the 17th century by the Anglo-Irish Bishop James Ussher. (The good bishop pinned the Creation down, with bewildering precision, to the night preceding 23 October 4004 BC.) The popular saying, 'I love a good murder', hopefully referring to crime novels and not to real-life mayhem, must surely be heard again and again in just about every language on the planet.

But see where our local real-life killing has led us! Time for me to return to the safe fictional haven of Dorothy Sayers and Lord Peter Wimsey on his *Busman's Honeymoon*.

Peter Judge

Sources:

Oxford English Dictionary Second Edition on CD-ROM (v. 4.0), 2009. Das Herkunftswörterbuch: Etymologie der deutschen Sprache, Duden Band 7, 2007. Le Trésor de la Langue Française informatisé, at <<http://atilf.atilf.fr/tlf.htm>>.



## ATTENTION CUSTOMERS

OUR NEW TROLLEY'S NOW TAKE \$2 OR \$1 COINS, THEY ARE REFUNDABLE. JUST POP YOUR \$2 OR \$1 COIN IN THE SLOT AND WHEN YOUR FINISHED WITH YOUR SHOPPING JUST RETURN THE TROLLEY WERE YOU GOT IT FROM OR THE TROLLEY BAY OUTSIDE AND GET YOUR COIN BACK. IF YOU REQUIRE ANY ASSISTANCE PLEASE ASK ONE OF OUR STAFF. THANK YOU.

WOOLWORTHS MANAGEMENT

I photographed this sign in the window of Woolworths in Dickson earlier this year.

At almost every decision point the writer has jumped the wrong way. (I've called it 'Editor's Opportunity' in the spirit of 'Renovator's Opportunity' in real estate.)

I went back a few days later to share it with a friend, but some literate person had taken it down, so I'm glad I caught it on film.

Carolyn Page





# Shall we dance?

**Do you remember that song from *The King and I*? The governess, Anna, and the King of Siam got into all sorts of confused situations, some of them with words. Well, I'm looking at some more 'confusions', and one of them is when to use *shall* and when to use *will*.**

The question *Shall we dance?* is worded correctly. If we follow the rulings of the grammarians of a couple of centuries ago, *shall* expresses first person (person speaking) future tense, while *will* expresses second person (person spoken to) and third person (person spoken about) future tense. So:

- I/we shall dance.
- You will dance.
- He/she/it/they will dance.

Reverse the pattern when it's intention you are expressing:

- I/we will dance.
- You shall dance.
- He/she/it/they shall dance.

This pattern was still being taught when I went to school and persists to this day in the question form—thus, *Shall we dance?*

For most purposes, however, *will* is tending to replace *shall* when one or the other is necessary, and there are other ways to express the future:

- He's going to sing at the next concert.
- He's singing at the next concert
- He'll sing at the next concert

## **And then there was *than*!**

You'd be surprised at the number of times I've had to edit one or the other for being the wrong one. *Than* is grammatically either a conjunction or a preposition. *Then* is mostly an adverb of time. The two should not be confused, but they are, and I wonder whether the increasing presence of different accents in Australia is a factor in the misspelling of *than* as *then*.

The correct use of *than* is illustrated below:

- You know *more than I do* about gardening. (*than* is a subordinate conjunction introducing the subordinate clause *I do*)

- You know *more than me* about gardening. (*than* is a preposition with the pronoun *me*, object case, properly following it)

Some grammarians allow *You know more than I about gardening*, on the basis that the verb *do* is understood after *I*. My view is that it is rather stiff, and *me* is quite acceptable in this context.

*Different than* is becoming acceptable in speech, but *different from* and *different to* are better established in writing.

*Then* is easier to deal with. Mostly it's an adverb:

- *We're waiting for everyone to arrive; we'll leave for our picnic then.*

Sometimes it's an adjective:

- *The then prime minister.*

And sometimes it's a noun;

- *Let's leave it till then.*

There's another use, which is a form of adverb described as a *conjunct*, as in:

- *You know you want to try skiing. Then why don't you?*

In that example, *then* has a sort of 'linking' role, joining the two separate sentences<sup>1</sup>.

While we're looking at prepositions with object case pronouns following, let's look at a problem area for some people—the **incorrect form of the pronoun that follows the preposition**:

- Please come to the movie with Jack and *I*.
- Please come to the movie with Jack and *myself*.

The preposition *with* needs the object form of the personal pronoun after it. In the first example, *I* is wrong because it's the subject form of the pronoun—we should use *me*. In the second example, *myself* is wrong because it is a reflexive pronoun and needs *I* or *me* earlier in the sentence to reflect back on.

- Please come to the movie *with* Jack and *me*.
- *I don't want to go to the movie myself unless you and Jack come with me.*

Try leaving out *Jack and* in the first sentence: *Please come with I/me*. Which is correct? Clearly, it's *me*. Putting the words *Jack and* in makes no difference to the need to use the object case after the preposition.

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Nothing beats confidence in your own mastery of spelling and grammar.

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# How are your conjunctions?

## Spellchecker and Grammar checker

Why can't we just rely on these devices to fix things that we get wrong? Spellchecker can't spell—it can recognise English words, and if they're spelled correctly, Spellchecker will accept them as correct. In a sentence like this:

- The boys took *they're* jackets off because *their* was too much heating in the room.

Spellchecker has not picked up either *they're* or *their* as being wrong. It doesn't know the grammatical difference between *there*, *their* and *they're*.

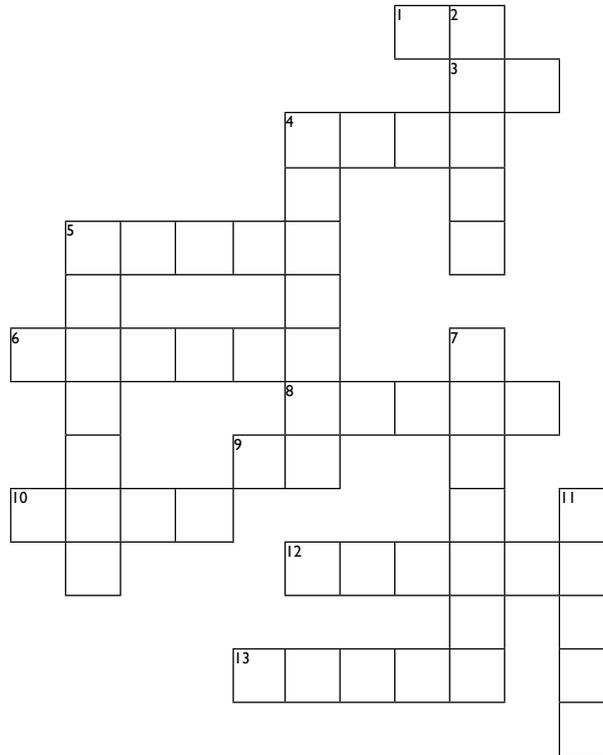
Grammar checker tends to pick up more syntactic errors, but concentrates heavily on pulling you up for using passive voice, even when you want to use passive voice.

My advice is to use Spellchecker to check on spelling and typos, but don't rely on it for picking up wrong uses of words. Grammar checker is possibly a little more useful, but it won't teach you correct grammar and is sometimes actually wrong. (I put this article through Grammar checker and it told me that a complete sentence was a fragment!)

Many of my clients have tried relying on these devices, found them wanting, and eventually come to me to have their work edited. You will undoubtedly have the same experience. Nothing beats confidence in your own mastery of spelling and grammar.

*Elizabeth Manning Murphy*

1. Pam Peters, in *The Cambridge Guide to Australian English Usage*, CUP, Cambridge, 2007, discusses various types of adverbs, including some that you may not have learned about at school—subjuncts, disjuncts and conjunctions.



### Across

1. While
3. Whether
4. At the time that
5. As
6. Prior to the time that
8. Following the time that
9. Since
10. For fear that
12. While
13. From the time that

### Down

2. As
4. While
5. If
7. Since
11. Whereas

Finished? If you can't wait till next month for the solution, you will find it on page 10.

## New venues for July and August

We will hold our **July** meeting on Wednesday 28 at the National Library as usual but in a new venue: the **Ferguson Room** on the mezzanine level (level 1). This room is above the lobby and we can get to it by using the stairs in the lobby. For anyone who can't use the stairs, the cloak room guard will arrange for a lift to operate to the mezzanine level.

Our **August** meeting on Wednesday 25 will be our annual general meeting beginning at 6.00 pm. The venue is the **Drawing Room, University House, ANU**.



# President's report

This is an exciting time for the Canberra Society of Editors as we look for new ways to build our profile in the community.

As announced at the last general meeting, your committee has decided to invest in updating the 'look' of the society. So far this has involved having our logo redesigned. The brief given to the designer was to maintain a connection with our existing identity, while giving us a more modern, yet still authoritative, feel.

By the time you read this, a subcommittee will have seen the concept drawings. If all goes well, the final two or three options will be presented to the committee and then to the next general meeting at the end of July for comment from the wider membership.

Following this, the new website will be finalised; a new look for the newsletter is to be developed later on. This is all very timely, anyway, since we have been working away on the structure for a new website for some time now. We are also almost out of 'shells'—the blank newsletter pages with just the front-page masthead printed on them. Whatever we chose to do, we would have been facing redrawing and reprinting fees.

Finally, I have to add a further reminder of the annual general meeting. There are several committee positions that must be filled—the vice-president, the secretary, and the membership secretary. Our constitution says that the executive positions must be vacated every two years, so some incumbents cannot stand again.

We are also looking for people who might be interested in serving on the committee on a more informal basis. It's a great way to get to know your society's other members. It's a good, friendly committee to be part of, so why not give it a go?

# Freelance register

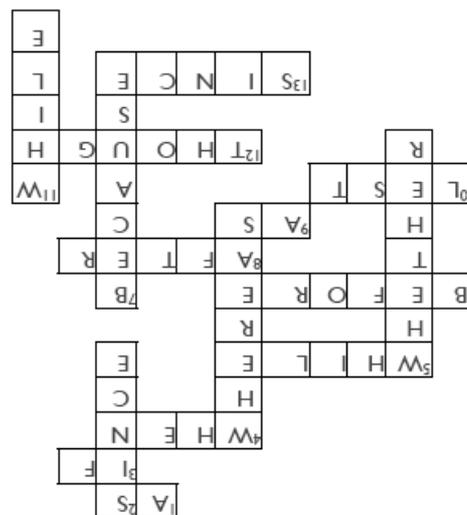
Have you looked at your freelance register entry lately? As part of developing the new website, we've been transferring your entries across using the old copy-and-paste technique.

One thing we've noticed from this exercise is the amazing breadth and depth of skills our members have. Another is that some entries could use a little updating.

We are now investigating the practicality of allowing freelance editors to update their own entries. A couple of brave freelancers have tried the system out, and reports so far are good. If you want to see for yourself, contact me at <cathy.nicoll@atrx.net.au> for further information.

*Cathy Nicoll*

## Solution to the crossword



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# When CamelCase matters

As editors, we know all about the perils of global search and replace and the potential for it to have unintended consequences. There's a storm brewing in one blogging community, WordPress, about this very issue: the main programmers have set the software to automatically change all instances of Wordpress, or any other form, to WordPress [capital 'W', capital 'P'].

As editors, we know the official form should prevail in text, but the unintended consequence of this global search and replace is that it changes links in the software to directories on people's websites—from wordpress to WordPress. Some computer file systems are case sensitive, and so this change breaks the hyperlink. The blogging world also has trouble with the concept of changing people's writing, in any way, but that is something editors are comfortable with when done for the right reasons in the right way.

You can read more about it from the perspective of a writer and programmer at:  
<<http://justintadlock.com/archives/2010/07/08/lowercase-p-dangit>>

## Membership Renewal Form

Membership year 1 July–30 June

Membership expires on 30 June each year. Please renew **before 31 July** to remain financial.

**Note:** Only full members are eligible to vote at general meetings or be listed in the freelance register. Associate members who are currently employed in editing or publishing, or who have had appropriate experience in the past, may apply for full membership.

### How to pay

EFT or direct deposit (preferred)		Amount payable	
Financial institution	<b>Community CPS Australia</b>	Full member	\$60
Account name	<b>Canberra Society of Editors</b>	Associate member	\$45
BSB	<b>805 022</b>	Student member	\$30
Account number	<b>0342 3503</b>	Corporate member	\$225
<b>Please include your last name with your deposit</b>			

Cheques/money orders payable to Canberra Society of Editors

The form is also available on the website [www.editorscanberra.org/renewal\\_form.pdf](http://www.editorscanberra.org/renewal_form.pdf)

**Send completed form to:** Canberra Society of Editors  
 PO Box 3222  
 Manuka ACT 2603

### Note: Renew existing membership only on this form

If you are not currently a member, please do not use this form. You can find application forms for full or associate membership on our website at [www.editorscanberra.org/members.htm](http://www.editorscanberra.org/members.htm)

<b>Your contact details</b>	
Renewing for membership year	
Renewing membership type	Full <input type="checkbox"/> Associate <input type="checkbox"/> Student <input type="checkbox"/> Corporate <input type="checkbox"/>
Full name	
Address – postal	
Phone – home	
Phone – work	
Fax – home	
Fax – work	
Mobile	
Email	

### Your payment details

Amount paid: \$ .....	Cheque/money order <input type="checkbox"/>	EFT/direct deposit <input type="checkbox"/> Date: .....
		Financial institution: .....

# It's still membership renewal time!

All memberships expired on 30 June—please renew before the end of July in order to remain financial. You can find a renewal form on page 11 of this newsletter and on the CSE website.

The fees for 2010–11 are:

- \$60 for full members,
- \$45 for associates,
- \$30 for students
- \$225 for corporate associates.

Please pay by EFT or direct deposit if possible. This is quicker, more efficient and less costly for the society than handling cheques. Payment details are included on the renewal form. Don't forget to send the form back as well so we have your contact details correct.

Payments by cheque or money order will still be accepted but are not our preferred method.

Contact the treasurer, Margaret Millard <margaret.millard@ozemail.com.au> if you have any questions about renewal payments.

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## Contents

It's all about relationships  
CSE news, meetings and training courses  
English alive: conjunction (sem)antics  
Software solutions  
Tips and tricks with Office 2003  
Thinking about murder most foul  
Is there an editor in the house?  
Shall we dance?  
How are your conjunctions?  
New venues for July and August  
Letter to the editor  
Membership renewal form

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