

From the impossibly messy desk of the (still) President

Thanks very much to those of you who made the time to attend the 2020 Annual General Meeting (AGM). Thanks also to our technical wizards, Ngaire and Ted, who made it work smoothly.

We were very sorry that our hopes of an in-person AGM were dashed by Bookplate's late withdrawal, but it was great to see so many faces on the screen. I look forward to when we can meet over a drink and a feed again. Certainly, some of us will gather at St Mark's in November to farewell a difficult year. We have some entertainment planned, so stay tuned to your inboxes for more information.

As you heard at the AGM, CSE is in excellent shape. We have a solid reserve, and the Auditor gave us a good report once again. Membership has remained very stable. We continue to run training workshops and monthly meetings.

Since I last wrote to you, we've held two excellent meetings, one presented online by Pam Hewitt and one in person by Pam Peters. We have identified a model and a provider for our new website.

CSE has a brilliant committee, mostly re-elected at the AGM, and details will be elsewhere in this newsletter. Sincere thanks to all who've volunteered to keep the society functioning and advance the interests of the profession. Particular thanks to the new Vice President, Elizabeth Ganter.

Thank you for continuing to support CSE. Stay strong and safe. Please tell us if you need any information or support from the committee.

Eris Jane Harrison AE
President

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Announcements

For our members taking the IPeD Accreditation Exam in December, an updated *Guide for candidates* is now available on IPeD's [website](#). It includes COVID-safe arrangements and a timetable for the day.

Book now for the online workshops *Editing references and bibliographies: principles and practice* with Jocelyn Hargrave. 9:30am to 12:00pm, on Saturday 21 November and Sunday 22 November 2020 (booking covers both workshops). Details on the CSE [website](#).

The Canberra Society of Editors acknowledges the traditional owners of country in the Canberra region and their continuing connection to land, culture and community. The Society pays its respects to the elders of the Ngunnawal and Ngambri people, past and present.

Annual General Meeting

We'll have a full run-down on the Committee members in our end of year wrap-up in December. For now, here are the names of the new Committee, and the roles not filled at the meeting. Thank you to all members who filled Committee roles in 2020, and welcome to the new Committee for 2021.



Here's our re-elected President, Eris Harrison (glamming it up with gold accessories on the night of the AGM)



And newly-elected Vice President, Elizabeth Ganter (in what she calls her natural habitat)

Outcome of other Committee positions:

Secretary

Treasurer

Public Officer

Assistant Treasurer

Membership Secretary

Professional Development Coordinator

General Meetings Coordinator

Newsletter Editor

Web Manager

Broadcast Communications Officer

Assistant Newsletter Editor

General Committee members

Catering Coordinator (non-Committee role)

ACT Mentoring Coordinator (non-Committee role)

Publicity Officer

Ngaire Kinnear

Geoff Dawson

Gina Dow

Not filled

Christine Belcher

Nigel Brew

Not filled

Deb Fleming

Howard Silcock

Vicki Taylor

Adam Fenech

Louise Maher

Elizabeth Manning Murphy

Gil Garcon

Mary Webb

Kaaren Sutcliffe

Not filled

Professional Development

Over the last few months we have held a very successful series of training workshops focusing on the Accreditation Exam, dealing with copyediting, exam preparation, and grammar.

It was great to see so many eager faces at each of these workshops and so popular was the *Grammar in a Nutshell* workshop, that we ran two of them! While we conducted the copyediting and exam prep workshops the old-fashioned way (in person), both grammar workshops were conducted online, reflecting a change to which we are quickly adapting. There are of course pros and cons to the online format, but the feedback has been positive, and one of the unexpected advantages has been that people living outside of Canberra who might have otherwise found it difficult to attend workshops in person, are able to participate from anywhere.

Our most recent workshop was *Word for Editors* on 7 November, presented online by Kevin O'Brien, an on-screen editor and Microsoft Word expert with over twenty years of professional experience in various publishing companies. This was a great opportunity for those of us who are accustomed to using Microsoft Word for editing but suspect we are not getting the most out of it.

With 2020 fast coming to an end, I am beginning to consider training topics for 2021. If you would like to suggest a topic, you can contact me via the CSE website by going to 'About' > 'Contact us' and selecting 'Workshops and courses', or simply reply to any of the general society emails and your suggestion will find its way to me.

Nigel Brew AE
Professional Development Coordinator

Institute of Professional Editors (IPEd) News

Accreditation exam venues

The Accreditation Board has released additional information regarding venues for sitting the 2020 accreditation exam, to be held on 5 December. Registrations close Sunday 8 November. Read more [here](#). CSE is offering members who have to pay their own registration fees \$100 reimbursement.

IPEd Editors Conference

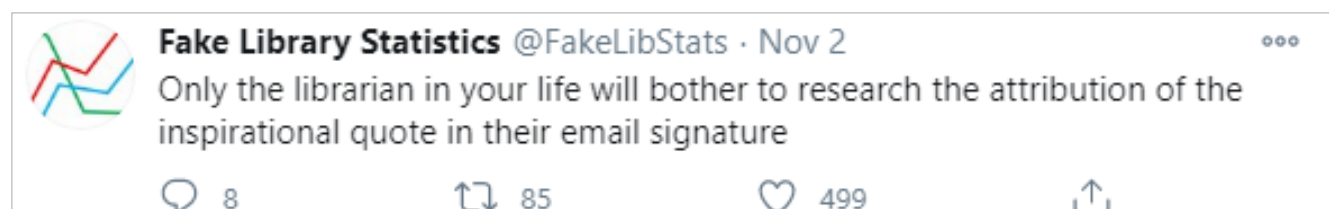
The [10th IPEd Editors Conference](#) is planned for Hobart, Monday 28 June 2021 to Wednesday 30 June 2021; the possibility of holding all or part of it online is under consideration.

Branch Events

The [branches](#) of IPEd host workshops, seminars, member meetings and other events that are open to all IPEd members. Information and booking details are listed on the [Events](#) page of IPEd's website.

Budget 2020

IPEd has sent members information about the relevance of the Federal Budget to editors. Generally, funding has supported industries outside the arts, but editors may benefit from some of the tax breaks and small business assistance.



Membership update

Until our new membership system is in place, we continue to send out monthly membership renewals as they fall due. It's great to see members paying attention to this early and paying their annual fees promptly.

Welcome to new members **Vicki Taylor** and **Damien Spendlove**. Even in these 'online times', we hope to see your smiling faces at a CSE do very soon.

And talking of our increased virtual comfort zones, I am calling for short member information that we can share so we can continue to get to know one another. The newsletter is a great place.

If you would like to share a brief 'about me', some news, some achievement, some failure, send along about **200 words** to the membership coordinator and I'll make it happen.

To send a note: email Christine.editors@gmail.com by **COB any FRIDAY** to make the publishing deadline. Send Word doc or email of ~200 words. Will be published as received. Final decision to publish rests with the President.

Members notes from the field

I have never looked forward to 15 October with so much anticipation and trepidation. That's when the annual report was tabled (and it was, happily). It also went live on www.transparency.gov.au the next day. These were the two goals for my contract with my government employer and as that contract is closing out, we are already making plans for production for 2021.

I have been the editor (now project manager) for a few annual reports over the last 5 years and it's great to leave happy clients and jobs well done. If you have been involved with performance reporting, I trust your project went well. However, there's always lots to learn and I'm interested to hear from and catch up with members in a similar driving seat.

This year, one **good thing** was that I was pretty much project manager of the whole process. I was included in early meetings last December and again in February and could set up an early document structure and establish content templates. I was then onboard from May.

One **not-so-good thing** is that government is still transitioning from print-preferred to online annual reports. Both are on the same deadline and I was responsible for getting both over the line.

So editors of annual reports had better have their online publishing radar up and their MasterDocs skills shiny if you want to be ready for next year's production cycle.

Send me your brief tale of your annual report experience — or any other work examples — with one good/great thing and one lesson for next year

Sharing is caring 😊

Christine Belcher FPRIA
Membership Secretary



Editing Memoir

In August, Pam Hewitt gave an excellent presentation on editing memoir. This genre, she said, ‘combines the skills of a fiction editor with better odds for publication’. Memoir is like autobiography in that it is written from the author’s viewpoint, but it is unlike autobiography in that it focusses on a theme or event rather than a whole life. Memoir is also different from biography, which aims at objectivity about someone else’s (usually more well-known) life. Pam described memoir as ‘kindly’: ‘We see the world and a life through the writer’s eyes.’

Memoir is popular because it gives perspective on experiences with which people struggle, or insight into dramatic or unusual life stories. Recent examples of best-selling memoirs are Elizabeth Gilbert’s *Eat, Pray, Love* (2006), Ali Cobby Eckermann’s *Too Afraid to Cry* (2015), Mark Colvin’s *Light and Shadow* (2016) and Roxanne Gay’s *Hunger* (2017). Despite different themes, Pam told us, these memoirs have in common that they touched a nerve, were authentic, raw and personal, transported readers to a new place and were well written. The Black Inc anthology series, *Growing Up ... in Australia*, has been successful by showcasing writers from diverse backgrounds and helping us understand the richness of Australian society. As Pam explained, people who are part of these communities may look to these memoirs as a ‘mirror’, and people who are not may see these memoirs as a ‘window’.

Memoir may be ‘transformational, confessional, professional or celebrity or travel’, and some break boundaries with fiction, for example Helen Garner’s *The Spare Room* and Robert Dessaix’s *A Mother’s Disgrace* and *Night Letters*. A recent favourite of Pam’s is Nadja Spiegelman’s brilliant *I’m Supposed to Protect You from All This*, with another forthcoming by the same author.

In successful memoir, Pam told us, ‘writers often seek to make sense of their own lives and readers go along on the journey’. For Pam, memoir ‘inhabits a liminal space, somewhere between the factual and the imaginative world’. Self-publishing means that writers can by-pass traditional publishers, but a memoir can ‘fall flat’ if the writer is too self-focussed. ‘To find critical acclaim and a large readership’, Pam explained ‘memoirs need to be well written and well edited’. She drew on the example of Vickie Laveau-Harvie’s award-winning *The Erratics*.

Here is Pam’s outline of the main, and most usual, tasks for the editors of memoir:

- structural advice, particularly on beginnings, endings and transitions
- removal of unnecessary sections like prologues and epilogues, and even photographs
- improvements to the title
- re-ordering of material
- fiction techniques, such as pacing, using anecdote, dialogue and foreshadowing
- introduction of humour and informality
- adjustments to point of view through dialogue, other characters and narrative voice
- advice on legal pitfalls like defamation and copyright, discussion of strategies like de-identification, cutting out or fictionalising controversial material and using a pen name (but writers to seek to seek legal advice if there is any chance of litigation)
- fact checking
- reducing repetition
- honesty and authenticity in the author-editor relationship, acknowledging the redeeming features of the work but taking memoir manuscripts case by case – see Jane Friedman’s blog piece, ‘Why Your Memoir Won’t Sell’ as essential reading for editors and memoirists
- sensitivity editing including advice on inclusive language
- ensuring professional distance and the confidentiality of material
- for manuscripts that are not ready: manuscript assessment, developmental edit, coaching, ghost writing, referral to a writers’ group or beta reading and self-publishing.

In closing, Pam gave participants a heads-up on the next new publishing sensation: the COVID memoir! Stand by everyone.

Elizabeth Ganter

Introducing the Australian Manual of Style (AMOS)

At the September meeting, Emeritus Professor Pam Peters introduced the forthcoming Australian Manual of Style or AMOS. AMOS is a partnership between Biotext and Macquarie University that Pam characterised as ‘style meets science’. Through this partnership, Biotext and Macquarie University are producing what they hope will be a national style manual. AMOS will provide a ‘full quality update’ to the Australian Style Manual 6th edition (2002) that we’ve all been using, and will sit alongside the Commonwealth Government’s Australian Style Manual (ASM) 7th edition that was recently released by the Digital Transformation Office.

Pam explained the relationship between AMOS and ASM: AMOS is designed for a broad readership of professional and general/student writers, editors and content developers and will have broad cross-disciplinary application, whereas ASM will be a manual specifically suited to the needs of government staff. AMOS discusses all types of content and media (print, online, text, graphic). ASM focuses on online content. AMOS is more detailed and provides background and principles so that its style advice is educative and generalizable. AMOS and the ASM mostly converge in their style advice (with admittedly just a few differences!). In short, AMOS is for everyone; ASM is for government.

AMOS will structure 550 online pages by six major sections. Navigation capabilities will include top-down menus for every section and all segments (from top and side menus), links back to top of page, forward links to additional information, bookmarking options and a breadcrumb trail — so, that’s dinner too!

The sections will cover:

1. Engaging
 - Identifying your audiences; scenarios of communication; needs of first- and second-language Australians; interactive voices/styles for communicating
 - For example providing advice on, and itself following, the principles of accessibility, readability and usability
2. Writing
 - Writing for the medium; motivating your writing; structure/headings in print and online; clear, accurate and appropriate language
 - Advising writers on planning and purpose, structure and headings and clear and appropriate language, with general guidance on effective writing
3. Editing
 - Details and principles of style for different contexts; grammar essentials; variable punctuation; Australian and international spellings
 - Also advising editors on capitalisation styles, referencing and much, much more
4. Showing
 - Information design approach; infographics; diagram choices for the data; using photos, maps
 - For example, advice on graphical alternatives, the elements of a histogram and levels of information design (infographics, style choices)
5. Subject Areas
 - Individual sections for writing/editing in 15 different fields, including arts, biology, economics, government, health/medicine, law, science, social science
 - For example, advising on writing about Indigenous history and culture, explaining quantitative and qualitative social science methods and more
6. Resources
 - Extensions to AMOS, external links, connect with current style and usage
 - Links to Macquarie Style Hub, Australian Style bulletin and Termfinders

Pam completed her presentation with a virtual tour and a few final points: AMOS will be out this year, will contain grammar FAQs, punctuation rules and resources for indexing and will NOT be focused on fiction or playwrighting.

Elizabeth Ganter

Grammar Gremlin No 3 – The apostrophe to show possession

In ‘Grammar Gremlins’ we look at parts of grammar that writers often get wrong, or that we editors aren’t sure how to explain to writers who make the errors.

We don’t always need an apostrophe to show who owns what. For instance with personal pronouns – as they have a special possessive form: This is *my* book. Yes, this book is *mine*. *Yours* is on the table. But for most nouns and for pronouns that behave like nouns, ownership is usually expressed by using the apostrophe. Here is my 3-step rule that works for all nouns, including those that end in a simple ‘s’ or even the ‘ses’ sound and for pronouns like ‘anyone’ or ‘everyone’.

Suppose we want to write about the car belonging to the teacher.

Step 1: Write down the possessing noun, in this case: *the teacher*

Step 2: Put an apostrophe after ‘teacher’: *teacher’* and say it aloud. Does it sound right? *The teacher’ car*? No.

Step 3: Add ‘s’ if it sounds right when you add the ‘s’: *the teacher’s car*. Yay!

Try it with a plural noun: the teachers + ‘ + s = *the teachers’s cars*. No, we say ‘teacherz cars’, so skip Step 3: the teachers’ cars. Yep! And *the children’s toys* is ok because the plural doesn’t end in ‘s’. Try it with a name ending in ‘s’: Mr Edmunds + ‘ + s = *Mr Edmunds’s car*. Ooh! Can we have ‘s’ twice like that? Yes, we can. People can pronounce it as Mr Edmundz car or Mr Edmundzez car. Many will elide the sound into one in speech. That’s OK. We’re being consistent in how we write. And we’re respecting the spelling of his name – he is not Mr Edmund, so we can’t write *Mr Edmund’s car*.

What about plurals with multiple ‘s’ sounds already? As in the yachts belonging to the two duchesses? Try the same 3-step process: the two duchesses + ‘ + s. It comes out as *duchessessez*, and is too clumsy. So, having tried to say it aloud and failed, skip Step 3. Write the two duchesses’ yachts.

There are some special exceptions to the general consistency rule: Biblical names and some classical names ending in ‘vowel + s’ like Jesus take the apostrophe only: *Jesus’ miracles*.

Learn more about the apostrophe for possession: Section 3.9 in *Effective writing: plain English at work* by Elizabeth Manning Murphy with Hilary Cadman, Lacuna Publishing, Sydney, 2014

Elizabeth Manning Murphy DE



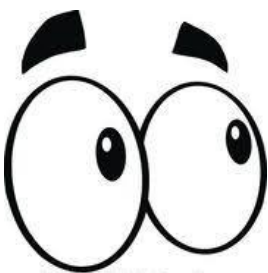
Dictionary.com @Dictionarycom · Nov 5

Understatement is a noun. It’s a good way to describe “high interest” in Nevada voting results.



8 News NOW @8NewsNow · Nov 5

JUST IN: Instead of delaying releasing results until tomorrow, Nevada officials will release more results later today due to the high interest in how Nevada voted. #8NN #Election2020 #NVElection #YLHE bit.ly/2TU34QG



Here are some entries that caught our eye from the *Macquarie Dictionary* blog’s monthly round-up of words to watch. The [September](#) list introduced us to *zump*, or end a relationship via a videoconference call (sad face). Speaking of dating, the [October](#) list included *wokefishing*, which is when someone pretends to have progressive views on dating apps to attract a partner but doesn’t hold them in real life. A *corona corridor* is a route such as an air corridor established to allow movement within a *travel bubble*. We suspect that the favourite among our discerning readers will be *letterati*, defined as a person who frequently writes ‘letters to the editor’ (*Awww* ❤️ -Ed).

My True Shelf, with Sherrey Quinn

The 'My True Shelf' series features interviews with people who work with words, inspired by the way Zoom backgrounds are giving us a peek at people's bookshelves during lockdown.

Interview by Gina Dow



Sherrey Quinn and Ian McCallum.

CSE member Sherrey Quinn generously made time to show me her 'true shelf' in between finishing an indexing job and packing for a COVID-delayed trip to Queensland.

Sherrey doesn't have books or even shelves as her Zoom background. She and her partner Ian share an office, seated back to back, so they both Zoom against a backdrop of the other's double screen.

'I haven't encountered any Zoom vanity in the library sector that we're aware of,' says Sherrey. 'Though we were impressed when one of our colleagues dropped in photos of various mobile libraries behind her. And Mt Stromlo, when we watch their virtual open nights, have a celestial Zoom background that is very impressive.'

Training librarians to be 'shelf talkers'

Sherrey and Ian are both library consultants and run a company, Libraries Alive!, from their office in Canberra's north.

A substantial part of their work is teaching public librarians, largely in regional areas across Australia and also New Zealand, how best to make recommendations to customers on what books they might like to read next.

'The library workers we train – and we have trained about 2,000 of them – range from qualified librarians to council customer service officers who are doubling up their duties,' says Sherrey.

'Librarians would love nothing more than to mentor customers and broaden their reading horizons, but of course many of them have limited time for this.

'Through Libraries Alive! we are developing a set of readers' advisory cards for librarians to hand to readers, suggesting authors whose works they might like to borrow.

'A reader might approach a librarian and say, "I've read all the Lee Child books – who else can I try?" and they can be handed a card with other author suggestions.

‘Coronavirus is stymying the project for now; objects as handleable as cards of course can’t be used at present.’

‘We’re excited about the project’, says Ian. ‘We’ve had the good fortune to work with graphic designer Brian Sadgrove, and he has designed a set of 34 cards, with a focus on fiction and popular non-fiction. Each card has its topic with an appealing graphic and a short list of authors or titles to try.’

‘Besides helping readers find works they will enjoy, the aim is to get the circulation statistics up. Public libraries are still well supported. Forty-five per cent of the population are members of their public library; in some states it is as high as 65 per cent. Even in these days of electronic resources, lending books and DVDs is still core business.’

The internet ‘rabbit hole’ is not a new thing

In the same way as there are human networks, Sherrey says that their books don’t just represent human reading and relationships but are their own ecology.

‘They are like a web. One of the cases I use in our training is one that arose out of a course when somebody in New Zealand mentioned that they had read Jeffrey Archer’s novel *Paths to Glory*, which is about Mallory and Irvine’s attempts to reach the summit of Mt Everest in 1924. It is of course anathema in New Zealand because of Edmund Hillary’s heroic status. Those two mountaineers disappeared and never came back (although Mallory’s body was found in 1999), and no-one knows whether they reached the summit. I was quite fascinated by this book. In our courses we talk about appeal characteristics, and one of the appeal characteristics for me about this book was the fact that it was a real-life mystery, that it was historical, and that it was about interesting people.’

That one recommendation led to an extended web of reading over years.

‘I then looked up Mallory, read his biography, watched a DVD version, read the official reports of the three British expeditions to Everest in the 1920s, then I read some books by academics about how important that exploration was in the context of British social history between the wars. Then I read books by mountaineers about whether or not Mallory made it and what they thought and why they thought it. That led to an interest in the author himself, and we listened to Archer’s prison diaries.’

‘It was a web of reading that arose from somebody saying something about a book that really chimed with us.’

‘It’s that “chiming” that we try to get across to our students – what a wonderful gift it is to be able to suggest something that someone will enjoy reading, particularly if they then find that the author has written a host of other things, or that it leads the reader on to parallels.’

Collecting, discarding and the circular economy

Sherrey and Ian are bibliophiles in the purest sense: they collect books for the content and not for antiquarian value or rarity. ‘We aren’t hoarders; we cull our books semi-regularly’, says Ian. ‘Our book collection is very much about the ideas they contain rather than their monetary value.’

‘We have some “childhood friends”, like those Billabong books of Sherrey’s, but we don’t do things like invest in old first editions.’

Sherrey adds, ‘We’re not interested in collecting books as commodities. We’re interested in reading.’

Pragmatics win over aesthetics for the constant reader. ‘When I lived in Sydney,’ says Sherrey, ‘I collected paperbacks that you could read on public transport and turn pages with your thumb. Those ‘read while commuting’ books must be paperback – hardcover would be cumbersome. It’s funny looking at them now – the writing is so small!’

Sherrey and Ian cull their books from time to time, and Sherrey says there are never any regrets about letting go.

‘Canberra is lucky to have Lifeline. If a book is no longer liked, there is somewhere it can go. Books go around and around. And – how very Canberra – we quite often strike the names of people we know on books we find at the Lifeline Book Fair.’

We don’t have a favourite bookshelf!

Sherrey and Ian don’t have a shelf of favourite books. The closest to a favourite that they are prepared to nominate is the one with the highest turnover.

‘This is what we call our active bookshelf,’ say Sherrey. ‘This is where we dump stuff when we get home. The top shelf chops and changes with stuff, library books and things. A couple of shelves down, all of our Lee Child books are together. We both love Lee Child and re-read him, so he’s on the active shelf.’

Coaxed further about which is their favourite of the eight or so tall bookshelves in the house, Sherrey and Ian lead me to shelves of Canberra-ana and an eclectic host of favourites. We have mutual ‘friends’, it turns out: besides a rare three-volume set of the *History of Canberra* that I covet, I see several favourites, with Tim Fischer’s *Steam Australia* and Marcia Langton’s *Welcome to Country* among them.

Book review: *Dreyer's English: An Utterly Correct Guide to Clarity and Style*, Benjamin Dreyer (2019, Random House Group)

I fell in love with this book on the first page of the introduction, when Dreyer shared this insight about his work: “Copyediting ... involves shaking loose and rearranging punctuation — I sometimes feel as if I spend half my life prying up commas and the other half tacking them down someplace else— and keeping an eye open for dropped words (‘He went to store’) and repeated words (He went to the the store).”

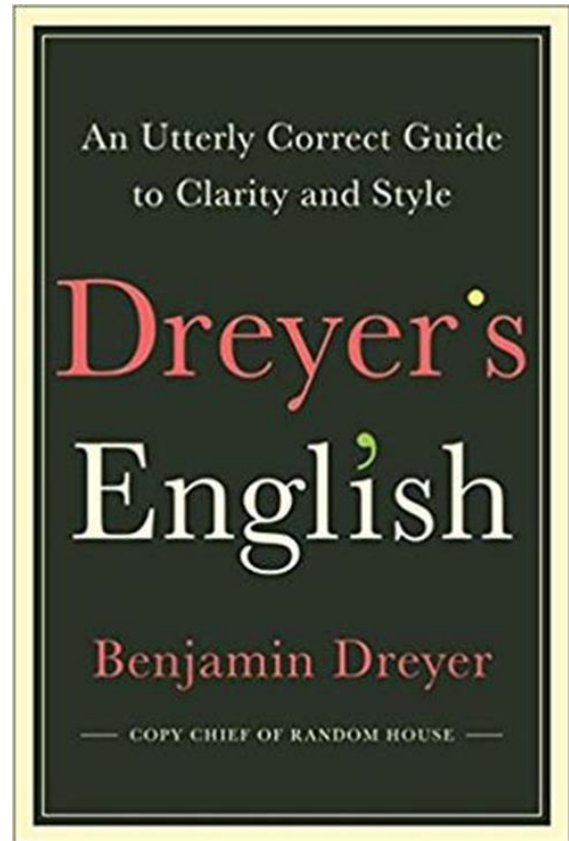
It is not just the delightful metaphor about commas/tacks or Dreyer’s acknowledgement that his important job is sometimes mundane. I also adore the happy use of dashes — one of my favourite writing tools — which stud his writing.

Benjamin Dreyer is vice president and copy chief of Random House US. He’s worked with words (and Very Famous Authors) for decades. In this book, he distils what he’s learnt into a humorous, erudite guide for anyone who wants to put their ‘best prose foot forward’.

Along the way, Dreyer treats us to anecdotes about life as a copy editor, including a stoush with a Pulitzer Prize-winning novelist about helloing and smiling. Amid the copious and often hilarious footnotes (pleasingly on the same page as the text they refer to) are notes from his own copy editor about the very book we’re reading.

Dreyer’s English is divided into chapters with witty, instructive titles. *66 Assorted Things to Do (and Not to Do) with Punctuation* includes this gem: ‘I love semicolons like I love pizza; fried pork dumplings; Venice, Italy; and the operas of Puccini’.

In *A Little Grammar is a Dangerous Thing*, Dreyer confides: ‘I think the word ‘genitive’ sounds vaguely smutty, and I certainly don’t know, or care to know, how to diagram a sentence’. And — Dreyer thinks it’s fine to start a sentence with ‘and’ — in *Peeves and Crotchets* he highlights aim words and their uses that drive most editors nuts, such as: ‘Fulsome: A word that over the centuries has picked up more meanings than are good for it, or for you ... ‘; and Gift (as a verb), which Dreyer ‘wouldn’t even consider describing as odious because I’m not that sort of a person and because, I assure you, many other people are already lined up eagerly to do so.’



My edition is what Dreyer describes as a ‘suavely reworked’ version for non-American devotees of the English language. By this he means mainly UK speakers, and he apologises to readers in Australia or South Africa, for example, who may be puzzled by his ‘linguistic idiosyncrasies’.

However, Dreyer provides an excellent section on Indian English. While describing the Indian tendency towards reduplication — I had to look that up — Dreyer informs us that Indian English speakers have given us such excellent words as higgledy-piggledy, hocus-pocus and argy-bargy.

There are plenty of grammar and style guides around, and Dreyer is not the first lover of English to play as he teaches. You may prefer a more traditional approach or you may disagree with some of his takes on the language but at a time when we need more light in our lives, this is a book that should gladden your heart. And Dreyer’s take on the Oxford (or what he calls the ‘series’) comma? Use it, because ‘only godless savages eschew (it)’.

Louise Maher

Back Page Bloopers

12
SEP
2020

Feds response to pleas for Gulf Livestock 1 search resumption not good enough

Like 0 Tweet

THE PARENTS of missing Mount Isa vet Lukas Orda, KAP Leader Robbie Katter and Kennedy MP Bob Katter say the Federal Government's response to pleas for a search resumption for the 40 missing crew of the Gulf Livestock 1 ship that capsized off the coast of Japan, has been simply not good enough.

Does this [recent media release](#) from Bob Katter MP remind anyone of the apocryphal acceptance speech, "I'd like to thank my parents, God and Mother Teresa, for inspiring me"? The classic mistake distracts from the serious subject. -Ed

From *The Guardian* (UK)'s regular corrections and clarifications column.

A prime example...

- A cryptic crossword clue, "Nine is the most popular time for broadcasters", called for the answer PRIME. That clue should have started with 11, as nine is not a prime number ([No 28,280](#), 2 October 2020, page 8, Journal).

...and another from homophone corner

- "One criticism of Januhairy is that it is a naval-gazing exercise" ([We're letting it grow for Januhairy](#), 30 January 2020, page 4, G2)

(Offending the maths geeks as well as the word nerds will have everyone at sea! -Ed)

Your Committee for 2021

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Elizabeth Manning Murphy

Louise Maher

Gil Garcon

Non-Committee positions

ACT Mentoring Coordinator

Kaaren Sutcliffe

Catering Coordinator Mary Webb

ACTIVE VOICE

(Formerly 'The Canberra editor')

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ACTIVE VOICE is available from www.editorscanberra.org.

Regular content includes news and reports of Society meetings, professional development, mentoring, membership, committee business, and features on diverse topics relevant to editing, including guest presentations, workshops, conferences, editor profiles, and more.

Advertising

Relevant advertising is welcome.

Rates (subject to review) and specifications

\$40	1 column	w 54mm x h 273mm
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\$60	½ page	w 180mm x h 140mm
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\$120	1 page	w 178mm x h 273mm
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