

THE SOCIETY OF EDITORS NEWSLETTER

Registered by Australia Post
Publication no. VBC 2766

FEBRUARY 1993

VOLUME 22 NUMBER 7

ISSN 0311 0907

Published by The Society of
Editors (Victoria) Inc.,
PO Box 176, Carlton South,
Victoria 3053, Australia

News, comment, newsletters and
other material for publication,
review or mention in the Newsletter
should be addressed to
John Bangsund, PO Box 1096,
Thornbury, Victoria 3071

Our next meeting

will be held on THURSDAY 25 FEBRUARY at the Asti Restaurant, corner of Grattan and Swanston Streets, Carlton. We gather about 6.30 for dinner at 7, and the meeting proper starts about 8 with luck. Dinner, including drinks, costs members \$25, others \$30. Please book with Susan Keogh (344 6223) by 24 February.

Our guest speakers this month are Ann Haddon and Ann James, proprietors of Books Illustrated, a bookshop and art gallery that specializes in children's books and the art from them. An interesting concept, and Ann and Ann are about to move into larger premises after five years in Beaconsfield Parade, Middle Park, so they must be doing something right. Ann Haddon is also secretary of the Victorian branch of the Children's Book Council.

A meeting of freelancers

will be held on THURSDAY 11 MARCH, 7.30 to 9.30 p.m., at The Terrace Bookshop, 310 Rathdowne Street, Carlton, to discuss the matter of publishers withholding tax from payments to freelancers. We suggest you reread Stephen de Salis's article on the subject in last month's Newsletter, and discuss it with your accountant before the meeting. You might ask about the GST while you're about it.

Towards a national society

At our meeting on 28 January we voted unanimously for a national society, to be called the Australian Society of Editors, its members the six Australian societies of editors. Full report within.

Industry gears up for GST fight,

it says on page 1 of the *Weekly Book Newsletter* dated 10 February, just 31 days before the Federal Election: 'representatives of the ABPA, ABA and NBC were meeting to finalise details of a concerted campaign to oppose the tax in the lead-up to the election'. No they weren't: they don't oppose the tax, they just want a zero-rated tax on books. Their timing is exquisite. We'll let you know what they have in mind next month, after the election. ABPA president Garry Eastman says lobbying will continue 'in the event of a Liberal victory'. Good luck, mate.

Meanwhile, economists are telling us that there's no difference between the parties, that ultimately their economic goals are the same. If that's true, and they seem remarkably unanimous about it, I'll stay with the low-stress, pro-book, no-GST lot, thank you. And that's all the political comment there is in this issue. [JB]

DEATHS IN THE FAMILY

Nancy Keesing, AM

Nancy Keesing died in Sydney on 19 January after a long illness, in her seventieth year. She was a prolific and lively writer and editor, and her service on many boards and committees reflected her profound commitment to Australian literary, cultural and social values. Although perhaps best known as Chairman (a term she preferred) of the Literature Board of the Australia Council (1974–7), and one of its foundation Members in 1973, she had also been a member of the Management Committee of the Australian Society of Authors (1969–73) and editor of its journal, *The Australian Author* (1971–4), as well as a Council Member of the Kuring-gai CAE (1976–90) and Board Member of the Sturt Craft Workshop (1978–88) and, from 1988, a Member of the Disciplinary Tribunal and Professional Standards Board of NSW. Nancy was also active in the Jewish community and a member of the Australian Jewish Historical Society. Her anthology *Shalom* was an important representation of Jewish writing and writers in Australia.

Nancy made her initial impact in Australian literature as a poet, and in the 1940s and 1950s was a regular contributor to the *Bulletin*. Her first collection of poems, *Imminent Summer* (1951), also marked the beginnings of a poets' co-operative publishing press, Lyrebird Writers. It was an early example of her financial generosity to other writers – a generosity which continued throughout her life and culminated in her endowment, to the Australia Council, of the 'Keesing Studio' for writers in Paris.

She edited, with Douglas Stewart, two seminal collections of Australian ballads and songs – *Australian Bush Ballads* (1955) and *Old Bush Songs* (1957) – but is perhaps best remembered for her two later anthologies of mainly women's writing, *White Chrysanthemum* (1977) and *Lily on the Dustbin: Slang of Australian Women and Families* (1982), and her autobiographical memoir, *Riding the Elephant* (1988).

Nancy Keesing was a woman of great humour and common sense, with concern for others and a lively interest in a great range of people and activities. This is reflected in her writing; the rich humanity of the author is vivid on the page.

Tom Shapcott

Harriet Michell at the Australian National Dictionary Centre

Harriet had had two previous lives, as a teacher and as Head of The Faculties Computer Unit. She first came to the Dictionary Centre in 1990 on a consultant basis, her assignment being to assess the computing needs of the Centre. In the course of doing this she spent a fortnight in Oxford, when she gained some familiarity with the much larger and more complex system with which that developed in the Centre had to dovetail. Early in 1991 she moved to the Centre on a two-year secondment.

From the start her brief was twofold. She had to develop a database system which stored the Centre's post-1988 citation holdings and facilitated their manipulation into regional or subject files which might provide interim publications but which ultimately would be considered for entries in the second edition of

the *Australian National Dictionary*. She sought also to develop an electronic publication system which would cope with adaptations of British dictionaries such as the *Concise* and *Pocket Oxford* much more economically than conventional publishing.

At the time of her death (on 1 January, having been seriously injured the day before in a motor accident) she had established both systems, had completed the first year of a diploma course in Linguistics, and had more than laid the groundwork for an Australian English corpus project which was to be modelled on the British National Corpus and which would be vastly larger and more manipulable than any existing Australian corpus.

What characterised her approach from the beginning was its creativity and energy. She showed a rare sensitivity to the time-honoured practices of historical lexicography – and to the feelings of historical lexicographers who were reluctant to be wooed away from these time-honoured practices – and faithfully replicated these with computer techniques. She loved experimenting – frequently coming up with bent-nail solutions which were subsequently refined – and she loved the quantity and quality of lexical data which she had at her fingertips. Above all, she loved a challenge (particularly if it was one created by those pesky poms in Oxford).

As a colleague she was tolerant if forthright, companionable, riotously good-humoured and about the noisiest person one could imagine sharing the Kingsley Street Cottage with. She was never afraid to have a go and swiftly built up a network of e-mail contacts on whom she could try out possible solutions to problems. Her genuineness was her guarantee. The tragedy of her death was that she had done so much in so short a time and was at the point at which she could begin seriously to innovate. Her memorial is the recently published second edition of the *Australian Concise Oxford Dictionary* – a dictionary which would never have met its deadlines had it not been for her – a memorial that would have been infinitely greater had she been able to see Bruce Moore's third edition of the *Australian Pocket Oxford* through and fulfil the many ambitions which she had sketched out and of which the foundations remain. We shall not look upon her like again.

Bill Ramson

Theo Haskin

Sometimes you get a letter and, from the return address, know exactly what will be in it. Like this one.

Dear John,

I am writing to let you know that my dear friend Theo Haskin died just before Christmas. 1992 was such an extremely difficult year for him that I can only be pleased. He was 88 years old and admitted that 87 years had been 'good'. To me he was the perfect example of a self-educated person and until the accident was always asking me to follow up some issue. I know that he enjoyed reading the *Society of Editors Newsletter* and especially your articles on usage and abuse of English.

Robert King

I never met Theo. Ten years ago I saw an ad in the *Melbourne Trading Post* for 'Oxford dictionary, \$100'. On the off chance I rang, and yes, it was the OED. There was no room for it in the place Theo was moving to. I arranged for a taxi to collect it at Ringwood. Later that day I wrote to Theo, and enclosed a copy of the News-

letter; from our conversation I thought he might be interested. He was. He joined the Society as an associate member. When I became Newsletter editor again in 1990 I was delighted to see that Theo was still a member. I rang him. 'You may not remember me,' I said. 'You're the bugger who got my dictionary,' he said. We had a great old yarn. He reminded me of Albert Facey: he'd had a similar 'fortunate life'. I told him he needn't renew his membership; while I remained editor, I said, he was on the free list. Now he has gone, and a tiny part of me has gone with him; but part of him lives on in this room, in those thirteen mighty volumes.

JB

Alan McCulloch, author of the *Encyclopedia of Australian Art*, and father of publisher Susan McCulloch, died in January, aged 85.

Leonard Meares died in Sydney early in February, a week short of his seventieth birthday. Better known to readers as Marshall Grover (westerns), Frank Everton (mysteries) or Val Sterling (romances), he wrote over 700 books.

NEWS AND NOTES

The Society of Editors (NSW) held its AGM on 2 February. Retiring President Shalom Paul reported on the matter of a national society that all of the societies 'share a common view — uncertainty. Some societies are in favour of such a body, others are unsure. Needless to say, with such fragmentation of opinion, we have some way to go before we reach a national verdict. It is the view of the NSW Society that it is unsure of the purpose and manner of operation of such a body.' The society, it should be noted, has not held a meeting to discuss the matter, but Shalom's view seems representative. Michael Wyatt and Margaret Foster have a more positive view, so we shouldn't count NSW out just yet.

Committee for 1993: Margaret Foster (PO Box 57, Oyster Bay 2225; 02 528 6315), President and acting Secretary; Judith Simpson, Treasurer; Gary Hayes (4/103 Arden Street, Coogee 2034), Newsletter editor; Robyn Appleton; Beverley Barnes; Maria Karlsson-Lillas; Margaret McPhee.

AusSI, I am gently chided by secretary Ian Odgers, is the preferred abbreviation of the **Australian Society of Indexers**. Information about AusSI's new ACT Region branch may be had from Geraldine Triffitt, PO Box 537, Mawson, ACT 2607 (06 246 1177).

Congratulations to **Di Gribble**, elevated to membership of the Order of Australia on 26 January.

Graham Grayston, editor of the *AGPS Style Manual*, has left AGPS. He may be contacted at PO Box 64, Narrabundah, ACT 2604 (06 297 7163).

Deidre Missingham and **Adrienne de Kretser** have moved to Law Book Company to work on the *Laws of Australia*.

Helen Lightfoot is returning to Melbourne. There's a farewell party for her in Sydney on 12 March.

Hyland House Publishing has moved to 387 Clarendon Street, South Melbourne (696 9064, fax 696 9065).

Robert Fisher will succeed **Neil Ryan** as managing director of Longman Cheshire in July.

Towards a National Society of Editors

OUR JANUARY MEETING

The president, Ruth Siems, opened the meeting and outlined the issue of federation as she saw it. Federation was a logical step given the growing number of societies of editors and the need to discuss matters of national interest. There was little communication between the societies, yet there was sometimes a need for editors to speak at a national level or to deal with federal bodies on major issues. The word 'federation' evoked layers of bureaucracy, but we should and could avoid that. It was important to keep any national body simple, to avoid its becoming so big and complex that it did not represent the interests of the smaller groups of editors. Ruth proposed a national society of which the state societies would be members. Each society would appoint one or two representatives to liaise with each other and to attend any national meetings. The national society would only act when some need arose. At other times the state societies would communicate with each other and co-ordinate any action needed. Such an arrangement would be simple and flexible. Ruth then called for discussion.

Sue Harvey said there was an urgent need for national co-ordination on the issue of publishers withholding tax from freelancers' earnings. Other urgent matters awaiting the attention of a national society were accreditation of editors, award negotiations, training and consistent membership criteria.

John Bangsund apologised for using the word 'federation' in discussion in the Newsletter; some had interpreted it as meaning or implying amalgamation, which he had never intended. Fears that a national association might become a trade union were groundless, he said, but the societies had a legitimate interest in industrial matters. The Victorian society had been founded to improve the wages and working conditions of editors, but it had achieved this through the appropriate union, the AJA (now MEAA), which worked with the society to gain a federal Book Editors Award. John had heard rumours that 'the MEAA wants to take over the societies of editors'. He pointed out the illogicality of this: the MEAA could no more take over the societies than Campbell's Soups could take over the MEAA, or Mr Kennett sell off our society to overseas investors.

Beth Dolan said that the MEAA envisaged a national society of editors as being a consultative body, and saw distinct advantages in the federation of editors' societies, such as lobbying and consultation.

Deidre Missingham asked whether a national body could be formed even if some societies did not want to join. John said anyone could set up a national society — it could be done tomorrow — but if it did not include all of the present societies there would be little point in doing it. He mentioned in this respect that there had never been any suggestion that the Galley Club of Sydney be included in a national society of editors.

Neil Whitlock asked whether the MEAA offered a useful model. Colin Jevons said it did not. The MEAA's

form of organisation required state branches to be subordinate to the federal body, whereas the state bodies should be the driving force in a national association of editors.

John said that in general he liked the ideas of the Queensland society on the matter. He singled out their idea of a national journal (in a way, he said, we already have one, but only Victorians see it) and said that he would like to see both a national journal and a national freelance register. He had no idea how these would be funded but was sure they could be done if everyone wanted them. Asked if he would like to edit a national journal, John admitted that he would. Among other things, he said, it would allow the Newsletter to revert to its primary function as a meeting notice and newsletter in the true sense.

Terry Johnston asked whether there would be a national conference. Ruth said that we didn't necessarily need it. Colin said that a national body should be primarily a means for the state societies to communicate with each other, and even that would require some subsidy of representatives' expenses. But the societies did not have the resources of such bodies as the ABPA, and individual editors, especially freelancers, might not be able to afford to attend interstate meetings (look at all the editors who can't afford Style Council, even when it is held locally), so a national conference could be some way off.

Sue Harvey asked whether voting could be on a per-capita basis, such as one vote per 100 members, but others felt that smaller states would not consider themselves represented under such a system. Colin agreed with the suggestion that only the state societies should be members, not individuals, and said that the voting entity should be the state society. Otherwise the national body would not be representative, since the state societies varied so much in size. John pointed out that membership requirements are not uniform in the various societies; per-capita voting would disadvantage the societies that require their members to be editors. Ruth said there should be some provision for voting on occasion by the whole membership on federal matters.

John proposed that the national body be called the Australian Society of Editors, and there was general agreement to this.

Caroline Williamson proposed that we adopt the Queensland society's propositions, which seemed to reflect the general feeling of the meeting, and agree to set up a national body. She moved that the Society of Editors (Victoria) supports the propositions of the Queensland society and agrees to the formation of an Australian Society of Editors, its members the several Australian societies of editors. The motion was seconded by Elizabeth Wood Ellem and carried unanimously.

Elizabeth then reminded the meeting that a motion had been passed at the last AGM that the committee set up a task force to formulate a proposal for accreditation. Ruth said there had been little progress on this. Elizabeth moved that a task force now be formed, comprising one or two committee members and others co-opted as required, and that it be organised and directed by the committee and report to it as required. The motion was seconded by Kerry Herbstreit and carried unanimously.

Scholarly Publishing in the Post-Gutenberg Era

TØNNES BEKKER-NIELSEN

Which came first, the chicken or the egg? The question has puzzled philosophers for centuries. The origin of books is less controversial. According to St John, 'in the beginning was the word'. Later came authors, then books. (This interpretation is not universally accepted. Certain editors maintain that it was a copy-editor who created the first book out of chaos. Against this, some authors object that without an author there would have been no chaos to start from.) Later came booksellers, printers, and finally publishers.

Just as books existed before there were printers, so sponsors existed before the age of state research councils, national endowments for the humanities or Rockefeller Foundations. One of the great book sponsors of the fifteenth century was the Florentine aristocrat Cosimo de' Medici, who among many other projects financed a library for the Benedictine abbey at Fiesole (the building that now houses the European University Institute). Like other sensible sponsors, Cosimo sought the advice of a book-trade professional, Vespasiano da Bisticci, who said that it would not be worth the expense and trouble to obtain the books through local booksellers; it made better sense to borrow copies of the titles that were needed and then copy them. This was duly done: at Cosimo's expense, Vespasiano hired 45 scribes, who within two years produced 200 manuscript books.

Given the technology of the time, that was the way to go about building a library. But within Cosimo's lifetime (he died in 1464) the first printed books from Germany arrived in Florence. Soon printing presses were established locally; the price of books fell, and unemployment in the book trade (i.e. among scribes) rose. Fortunately for the scribes, there were still rich aristocratic reactionaries like Count Federigo of Urbino, who is quoted as saying that he would be ashamed to permit a printed book in his library.

One can see Federigo's point. The printed books of the Renaissance, with their leather bindings and hand-made paper made from linen, are very pleasing to the eye — but they do look cheap and mass-produced when compared with the handwritten, illuminated manuscript on parchment. The customer would choose his own binding for a printed book, of course — but the customer who commissioned a manuscript book could also choose the page size, the script and the colour of the ink.

Whatever the aesthetics of the matter, economic realities meant that mass-produced printed books were far cheaper than copies produced individually. This state of affairs was brought about by Gutenberg and his colleagues, and it remained so until the late 1970s. However, it is no longer the case. Today many books can be photocopied at a lower cost than the price of the book itself: a 200-page softcover book may well cost \$15, but it is possible to make a photocopy for less than \$10.

In the West, the battle between the photocopier and the printing press has been going on for two decades. In the East, where until recently there was a shortage of photocopying machines and generous subsidies for book production, it is just starting. The printing press regained some lost ground in the last half of the 1980s when DTP reduced the starting costs for short-run publications, but was soon forced to retreat again. The outcome of the final battle is a foregone conclusion: the heavy-calibre photocopiers are already being loaded with paper, and behind them the long-range artillery is being made ready for action: telefax machines working on plain paper, and the high-speed laserprinter, which prints, sorts and binds a 200-page 'book' in a matter of minutes.

Today

Publishers and booksellers must face the facts: as far as short-run publications are concerned, we are back in the pre-Gutenberg era: today, as in the age of Vespasiano da Bisticci, it takes less in terms of time and expense to copy a book than to obtain it from a bookseller. And many readers do just that; some build whole libraries of photocopied books — and it does not take them two years to do so.

Various measures have been taken to redress the balance in favour of the printed book. Copyright licensing is one of them: in many countries, the person who photocopies a copyright work must pay a fee, which, via a licensing agency, finds its way to the copyright holder. There is no doubt that licensed photocopying is a useful arrangement, and that among many other things, it has helped improve copyright awareness among the general reading public. However, the system is far from perfect. It is difficult to enforce effectively; unlicensed photocopying still takes place, just as there is a great deal of photocopying going on in the grey zone defined by such vague legal formulas as 'fair use' or 'single copies for personal use'. Another weakness in licensing is the high administrative cost of collecting licence fees from the users and channelling them to the copyright holders.

On a more abstract level, the system of copyright licensing has been challenged on theoretical grounds. Is it fair to ask for a licence fee if the book is out of print? The publisher and the author do not suffer any loss in this case; it is their own fault that they do not make a sale. Or what if the book is in stock with a publisher in New Zealand but unobtainable in Spain?

Those who take an economic view of the legal science point out that the administrative costs of licensing are already high today, and that a good deal of small-time piracy goes unpunished, while many small-time publishers receive no licensing fees at all for copying outside their own countries. Improved enforcement, increased surveillance of small-time photocopying and more international payment transfers mean more work for the copyright agencies, work that must be paid for out of the licence fees. *Summum ius, summa iniuria*: a higher level of justice could mean distributing less money more equitably, which would benefit some publishers but not the publishing sector as a whole.

Others take a straightforward economic view of the matter and regard licence fees as a sort of tax intended

to restrain photocopying, just as there is a tax on beer to restrain drinking and on cigarettes to restrain smoking. A tax on photocopies would have a similar effect, and the revenues could be distributed among all publishers or used for subsidizing publications.

The greatest threat to the present system of licensed photocopying is inherent in its success. As the amount of money transferred from research institutions and libraries to publishers via photocopying fees increases, it is bound to attract the attention of politicians and administrators. Universities may begin to ask for a share of licensing fees for copyright material written by their staff; national research councils or private foundations may demand that subsidized scholarly publications should be freely available for photocopying without restrictions.

But if we can't beat them, why not join them? If widespread photocopying has made short-run publishing uneconomical, it might make better sense to use the potential of the copier and the laserprinter to produce 'books' on demand. The idea is not in itself new: this is what University Microfilms in Ann Arbor, USA, has been doing for decades. They store tens of thousands of PhD theses in microfilm or electronic form, and at any time a customer may have a copy printed out for his or her use. Many other institutions, academic and non-academic, likewise produce manuals, working papers, reports and similar publications one copy at a time as needed.

Tomorrow?

High-speed laserprinters capable of producing a 'book' in minutes already exist. We have low-cost, high-capacity electronic storage capability for text and graphics. By the middle of this decade, most industrialized countries will have a public telecommunications network for high-speed data transmission. It will then be possible to link up computers to form a regional or national publishing network. The concept is especially attractive for the smaller language areas where press runs for scholarly titles in the native language are very short.

Taking Denmark as an example, this country has five million inhabitants, six universities and six university libraries. Let each university have an electronic bookshop consisting of a laserprinter, a computer with extended storage facilities, a number of user terminals and a telecommunications connection.

Any student or teacher at the university could submit a text on computer disk, with graphs and illustrations stored on the disk as well. If accepted by the bookstore, the 'book' would be stored in the bookstore computer and catalogued.

When customers visit the bookshop, they can look through the catalogue on screen and see not only the titles available locally but also those in the other five electronic bookshops. If they want to have a closer look, they can call up a document and browse through it on screen. A document that is in the bookstore itself can be retrieved from the storage facility; if it's in another of the six bookshops it can be retrieved from that bookshop via the telecommunications network. The on-screen browsing option should ideally be free of charge,

just as reading a book in the university library is free. If the reader wants to buy a copy and keep it, the bookshop will print a copy on paper or produce a diskette copy. A few minutes after placing the order, the customer can take a 'book' home.

This is not science fiction. The hardware is already being produced, and it is being mass-produced, which means that it's inexpensive. Some of it is already available at universities and libraries. Britain has demonstrated the potential of electronic bookshops with the 'Superplan' system, operated by the Ordnance Survey. Map dealers no longer need to have drawers and cabinets stuffed with printed sheets: they have a computer and a laserprinter — and they produce the map sheets while you wait. The computer memory is updated at night via a telecommunications connection with the central OS computer.

Or never?

The idea of publishing in a national electronic network may sound attractive to me; but will an author find it attractive as well? Probably not: he will want his text to be printed and bound and on view in bookstores and libraries. And he will have a number of reasons for doing so.

One, books and journal articles have a value as markers in the academic careers game that electronic publications generally do not.

Two, books are reviewed in newspapers and journals. Academic books rarely receive extensive reviews in the daily press, but journal reviews are an important form of scholarly dialogue.

Three, books are registered in the national bibliography. Here one could object that registration in a well-organized electronic publications catalogue might be just as valuable; it might well be faster. Some countries do not have a cataloguing-in-publication service; new books are announced in the national bibliography several months after the publication date.

Four, books are available in libraries — but so are a vast range of other materials, including laserprinted or photocopied publications.

Five, books are distributed commercially through the bookstore network. Yes and no: books are, but short-run scholarly titles are stocked only by the very largest bookstores; most bookstores order such titles only after a customer has requested them.

Authors also want their manuscript to be published as quickly as possible. But it takes time to evaluate the manuscript. More time is needed to obtain publication subsidies. Then comes the time-consuming business of copy-editing, proofreading, printing and binding, and this work has to fit into the production schedules of publisher and printer. Sometimes six months suffice; more often, a year or more is needed from the day when the final manuscript is submitted to the day when a book is released to the public. Here the electronic bookshop has a significant head start. Since there is no financial risk involved, there is no need for a commercial evaluation of the manuscript, nor for fund-raising.

Finally, two metaphysical but no less important considerations: immortality and aesthetics. An old proverb

says that if you want to leave a lasting mark on this world, you should raise children, plant trees or write a book. The printed book provides its author with a sensation of immortality; the laserprinted text does not. And a well-designed and carefully produced book gives its reader a pleasant aesthetic experience. Unfortunately, one is forced to conclude that many readers do not care much about aesthetic quality — otherwise they would not content themselves with smudgy photocopies of the real thing.

If Federigo of Urbino were alive today, he would surely not allow a single photocopied or laserprinted text to enter his house. However, he is dead; and the academic book buyers of today are not as discriminating as he was — nor, alas, as rich. If photocopying (licensed or not) continues to erode the market for short-run academic books (which is likely), and unless public or private foundations are willing to provide the necessary subsidies (which is unlikely), we must look around for alternative production technologies. For some types of text, the long-term solution may be to use no paper and 'publish' on screen via electronic computer networks; at present (as the rapid spread of the telefax machine compared with the slow spread of e-mail shows) many readers still prefer to have their text on a piece of paper. At the present stage and for the next twenty years, laserprinted books distributed through national electronic bookshops could be a viable solution. The physical format is less than perfect (although attention to typeface selection and layout can improve the aesthetics of laserprint) but the contents would be the same; and if the quality of the message is up to standard, then present-day readers would not need to feel ashamed at having laserprinted books on their shelves.

Dr Bekker-Nielsen is President of the International Association of Scholarly Publishers, and editor of its newsletter. This article is reprinted from the IASP Newsletter no. 6, 1992.

Faster than a speeding bullet

The world's fastest printer can print the Bible in 65 seconds (illuminations, gilding, marginalia take a little longer). It moves at 30,000 lines a minute, and lives at the Lawrence Radiation Laboratory, Livermore, California.

ISO Bulletin, June 1992, via European Science Editing 47, September 1992

Well, OK, that's pretty nifty, and it tends to support Dr Bekker-Nielsen's point, but I have just counted the lines in a little old Bible I have here, and there seem to be about 63,000 of them. That would take the Lawrence printer 126 seconds to print. Do you check these wild claims, Maeve?

Books for Editors

BBC English Dictionary, HarperCollins, London, 1992, 1408pp, hardcover, ISBN 0 00 370554 4, A\$39.95

This innovative dictionary has been created by the COBUILD (Collins Birmingham University International Language Database) team from an analysis of 80 million words broadcast on the BBC World Service (London) and National Public Radio (Washington) since 1988. The result is an extremely user-friendly dictionary based on current usage rather than historical development. Every definition and variation is defined using a sentence which employs the word itself. Further example sentences, pronunciation guides, usage notes, and notes on British and American differences are given. Around 1000 up-to-date encyclopedic entries are included for world organisations, countries, major cities and political leaders (Paul Keating is given as our PM). The aim has been to provide a dictionary of modern English for a world audience, including those for whom English is not their first language, and in this it succeeds. For me the main interest in this dictionary lies in comparing its definitions with those of a historically based dictionary, and in the creative ways it presents the information.

Kevin Mark

Whoops! Just one book. But here's another: Kerry Herbstreit reminds me that she has ordered a quantity of Hans H. Wellisch's excellent *Indexing from A to Z* from the USA. If you would like a copy, ring her (03 727 2347). Delivery about 12 weeks, price about \$65-70, pay on receipt of book.



Threepenny Planet

There wasn't supposed to be a Threepenny Planet this month, but as you can see, I have a gaping great hole to fill. What to do? Reprint something, of course.

I am sad about Nancy Keesing. She was a great lady. She visited me in Canberra in 1972, and we talked mostly, as I recall, about humor. Australian humor. We still don't have a successor to Lennie Lower, we agreed, after bandying a lot of names about. Nancy had noticed an element of humor in the fanzines I had sent her. She asked me to write something about fanzines for *The Australian Author*. So I did. This is what I wrote, all those years ago, for Nancy.

THE FANZINE PHENOMENON

'The mystique of the group — the surrogate of love.' Thus André Maurois, summing up brilliantly one aspect of that remarkable fellow Balzac. It could almost have been written of that strange phenomenon, science fiction fandom — and its prime vehicle, the fanzine.

A fanzine is a magazine produced by fans. In particular, since they coined the Orwellian word in the first

place, a fanzine is a magazine produced by science fiction fans. It is, one might say, a kind of little magazine — but not usually the kind of little magazine that Michael Wilding wrote about in this journal a few issues back. It is more like the sort of publication John Willett wrote about in the 1967 *Penrose Annual*: 'Little magazines are essentially magazines — or vaguely magazine-like publications that can be anything from a young portfolio to a single sheet — which are produced for fun, love or conviction, in defiance of alleged economic good sense . . . No editor, however, has yet managed to make such a magazine look other than shoddy.' John Willett presumably had not seen many fanzines when he wrote that. In general, what he has to say about his little magazines is true of fanzines, but I have quite a few fanzines in my accumulation that are more elegant in appearance than *The Australian Author*, for example.

Science fiction has existed for a long time — if you are in any doubt about that, read W. H. G. Armytage's excellent *Yesterday's Tomorrows* (a volume, incidentally, in which fanzines are referred to as such, without quotation marks or explanations) — but Hugo Gernsback gave it a name. (Actually he preferred 'scientifiction', but that didn't last.) It is not a good name, but it serves. Since 1926, when Gernsback's *Amazing Stories* launched the genre as something distinct from the mainstream of literature, something special, there has grown with sf the curious complex of relationships, the amorphous, heterogeneous, constantly changing yet undeniably existent universal non-organization called fandom.

There was nothing unique about the fan clubs started by Gernsback, his successors and competitors. Fan clubs have existed for a long time, and will spring up (or be organized) wherever there is enthusiasm (or a need for it). There is nothing unique about fan magazines either. They go along with the fan clubs. They serve their (usually commercial) purpose. They spring up, they flourish, they die. Their memorial is the nostalgia of the few.

The early sf fan clubs ranged from the commercially promoted Captain Galaxy's Space League kind of thing to the British Interplanetary Society, which started off messing about with backyard rockets and is now a respectable institution. Today there are still clubs orientated basically to particular magazines (such as the enormous Perry Rhodan club in Germany) or television series (such as the proliferation of Star Trek clubs, which still linger on). Most of these clubs consist of enthusiastic youngsters who some time or other will decide that their studies or their jobs are more important, or will discover sex or pot or classical music or something, and they drift away from the club and become more or less normal people. Some, however, graduate into fandom.

The three recognizable outward manifestations of fandom are fanzines, conventions and clubs and groups of various kinds. I will not talk about conventions and clubs here, beyond mentioning that there are usually about three conventions each year in Australia, and last time I looked there were about a dozen clubs. The convention is the annual World SF Convention, and Australia is bidding this year in Toronto for the honour of holding it in 1975.

Fandom consists of people whose initial mutual

interest is science fiction. They might lose interest in sf, but as long as they remain interested in each other they are fans. At any given time, probably most of the Big Name Fans have relegated sf to a minor interest. They have become more interested in marriage, religion, literature, politics, medieval brass rubbings — it could be anything — but they remain fans. Along with the greenest 15-year-old neofan who has just been transported into ecstasy by the writings of A. Bertram Chandler, Andre Norton or J.G. Ballard (and won't shut up about it!), they attend conventions and enjoy themselves hugely, and they write for, publish or at least receive in the mail, fanzines.

Historically the fanzine is said to have started when the sf magazines reduced or eliminated their letter columns. I do not know whether that is correct, but there is something of the personal quality of a letter about most fanzines, and certainly this is true of the best.

There are as many kinds of fanzine as there are people who publish them. In purpose, they range from the letterzine (a duplicated letter-substitute) to the ultimate in fan publishing — the pro fanzine (large circulation, professional reproduction and content). At what point the pro fanzine turns into a prozine, I am not sure. The British *New Worlds* started as a kind of fanzine, became a quite professional magazine by issue no. 4, was impossible to label in its latter years, and is now a quarterly paperback. The Spanish *Nueva Dimensión* is widely distributed, most handsomely produced, and it pays (un-handsomely) for material, but I regard it as basically a fanzine. The Japanese fanzine *Uchujin*, the Hungarian *Pozitron*, and many others, are similarly professional in approach.

In subject matter, fanzines are as diverse as the world we live in. If you can think of it, someone has written about it in a fanzine. In writing style, the range is from almost illiterate to surpassingly brilliant, but you do not find much of those extremes. The average is workmanlike. In appearance, fanzines range from the sloppiest, most indecipherable mess to utterly professional work, superbly laid-out, sometimes using full-colour artwork. Again, the average is workmanlike, the majority using stencil duplicators of some kind. Experimentation is characteristic: fanzine production is a craft. For some the medium is far more important than the message, the craft more important than the content.

A special kind of fanzine is the apazine. Amateur publishing associations (hence 'apa') were not invented by and are not unique to fandom, but the activity flourishes here as perhaps nowhere else. Such an association usually has an 'official editor' or mailing officer, to whom each member sends a stated number of copies of his publication for distribution to the rest of the members. Communication, the interplay of diverse personalities, is the essence of the fannish apa. Apart from talking and drinking with fans, this is for me the most pleasant and rewarding of fan activities. I am a member of the Fantasy Amateur Press Association (USA), the Off-trail Magazine Publishers Association (UK) and the Australian and New Zealand Amateur Publishing Association. There are many others.

Fanzines are published just about wherever sf is read — and that means practically everywhere. The majority

probably (the English-language majority certainly) emanates from America. How many fanzines are there? I have no idea. Thousands perhaps. For a start, the three apas I belong to have a total membership of about 120. The 'Fanzines received' column of the American newszine *Locus* usually runs for several pages. Frequency of publication? Many have maintained a monthly schedule for years, some even weekly, but most appear irregularly. Lee Hoffman's *Science Fiction Five-Yearly* has never missed a deadline.

It would be difficult to say how many fanzines are published in Australia. Among the better local publications are Bruce Gillespie's *SF Commentary* (nominated for the Hugo Award last year, and our best and most regular fanzine), David Grigg's *The Fanarchist*, Eric Lindsay's *Gegenschein*, John Alderson's *Chai*, Ron Clarke's *The Mentor*, Dennis Stocks's *Mithral*, John Foyster's *Chunder!*, Shayne McCormack's *Something Else*, Bill Wright's *Interstellar Ramjet Scoop* and my own *Scythrop*. All the local clubs and groups publish things from time to time. If you would like to contact any of these publishers, write to the Space Age Bookshop, 317 Swanston Street, Melbourne. (The Space Age is a kind of four-dimensional fanzine, published daily except Sundays, thinly disguised as a commercial enterprise.)

At the eleventh Australian Science Fiction Convention in Sydney last August I led a discussion on the subject 'Why Fanzines?' I was delighted to find no less than sixteen fanzine publishers in my audience, including our American guest of honour, Lesleigh Luttrell, and I asked them in turn why they went to the immense effort and expense of publishing these things. Leigh Edmonds said something about weaving baskets (and promptly went to sleep); Bruce Gillespie talked profoundly about communication; John Foyster said it kept people off the streets. After I had badgered them all, and received all the expected answers, they turned on me and demanded to know why I publish fanzines. I said: 'Because I am lonely.' There was a momentary silence, until someone realized there must be more to it than that and asked whether I would stop publishing fanzines if I stopped being lonely. I sidestepped the question, and answered it, simultaneously. Every now and then I want to give up this foolishness, and whenever I feel this way my immediate impulse is to rush to the typewriter and start producing a fanzine explaining why I have stopped publishing fanzines. Make of that what you will.

'It is a proud and lonely thing to be a fan.' Robert Bloch said it, years ago, in a story called 'A Way of Life', in *Fantastic Universe*. The pride is discernible immediately. I am proud to have published original material by Bob Bloch, Bert Chandler, Ursula Le Guin, George Turner, David Compton, Mungo MacCallum, Jim Blish, John Brunner, John Boyd, Mike Moorcock, Ted Carnell — and a host of others, famous, not yet famous and never to be famous. The loneliness is less easily discerned.

The trufan finds in fandom 'the mystique of the group' — something he has possibly experienced before, in a church (as I did), at university, in some association or other, and has lost. Or perhaps he has never experienced it before. It doesn't matter. Here in fandom he mixes with an élite group. He meets Bert Chandler or

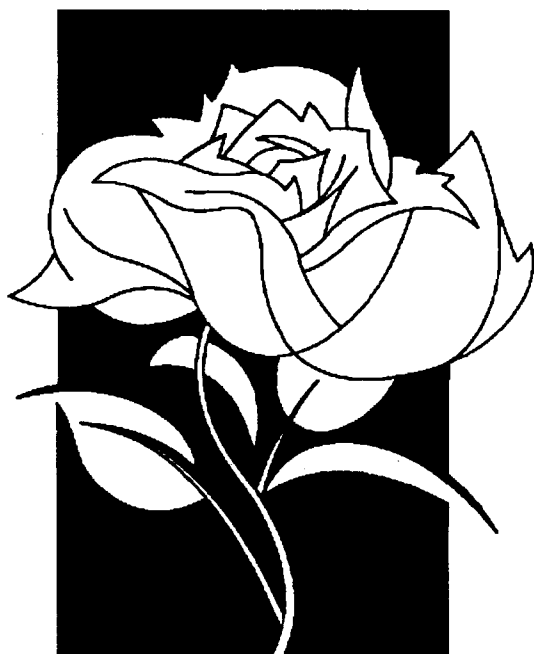
Isaac Asimov at a convention. He gets a letter from Brian Aldiss or Stanislaw Lem. He asks L. Sprague de Camp for an article for his fanzine, and gets it by return mail. He does not know it yet perhaps, but this is his 'surrogate of love'.

When, if, he finds love — personal, immediate love — he might very well give up fandom and rejoin mundania. Or he might continue his fanactivity, realizing that love is universal and fandom one of its multifarious forms. It depends a lot on what he wants from life.

Applying André Maurois's words to fandom is, I think, not unseemly or inappropriate. The mystique of the group *can* be the surrogate of love, and for many of my fannish friends is just that. But for some, the group becomes a means of spreading love. I like to think of fandom in that way, and to regard the fanzine as the best way for me to do a bit of that spreading.

And (pardon me, Dr Johnson) who ever wrote, except for love?

The Australian Author, January 1973



DIRECTORY

THE SOCIETY OF EDITORS (VICTORIA) INC.

PO BOX 176 CARLTON SOUTH VICTORIA 3053 AUSTRALIA

Newsletter: PO Box 1096 Thornbury Victoria 3071

COMMITTEE, 1992-93

RUTH SIEMS (Freelance: 699 8377) President
 CATHRYN GAME (Freelance: 534 3570) Secretary
 KEVIN MARK (D.W.Thorpe: 645 1511) Treasurer
 ROSIE ADAMS (Freelance: 836 8626) Membership Secretary
 JOHN BANGSUND (Freelance: 480 4698) Newsletter Editor
 LOUISE CALLAN (Oxford: 646 4200) Training Assistant
 BETH DOLAN (Allen & Unwin: 347 3133) MEAA Liaison
 ELIZABETH FLANN (Freelance: 523 5330) Training Officer
 SUSAN KEOGH (MUP: 344 6223) Meeting Secretary
 JILL TAYLOR (Freelance: 370 6497) Freelance Affairs
 CAROLINE WILLIAMSON (Lonely Planet: 819 1877) Training Assistant

HONORARY LIFE MEMBERS

Basil Walby Wendy Sutherland John Bangsund Teresa Pitt
 Beryl Hill Sally Milner Vane Lindesay Anne Godden Ruth Dixon
 Frank Eyre (d.1988) Stephen Murray-Smith (d.1988) Beatrice Davis (d.1992)

Membership of the Society is open to any person engaged in editing or publishing. Associate membership is open to other persons interested in the Society's activities. Associate members may not vote or hold office in the Society. *Subscriptions*: full membership \$40; associate membership \$30; distant membership \$20.

THE SOCIETY OF EDITORS (NEW SOUTH WALES)

PO Box 254 BROADWAY NSW 2007 (02 901 9033)

President: Margaret Foster (02 528 6315)

Secretary:

Publicity: Robyn Appleton

Newsletter: Gary Hayes

THE SOCIETY OF EDITORS (TASMANIA)

PO Box 32 SANDY BAY TAS 7005

President: Judith Nguyen (002 30 5739)

Secretary: Gordon Cameron (002 20 5818)

Newsletter: Robyn Colman (002 23 8277)

THE SOCIETY OF EDITORS (SOUTH AUSTRALIA)

PO Box 2328 KENT TOWN SA 5071

President: Pamela Ball (08 377 0399)

Secretary: Jackie Burns

Newsletter: Celia Jellett (08 231 6138)

THE SOCIETY OF EDITORS (QUEENSLAND)

PO Box 1524 TOOWONG QLD 4066

President: Dolores Moore (07 224 7536)

Vice-President: Rosemary Allen (07 870 0615)

Secretary: Shirley Twist (07 369 9755)

Newsletter: Jan Whelan (07 369 8681)

THE CANBERRA SOCIETY OF EDITORS

PO Box 3222 MANUKA ACT 2603

President: Loma Snooks (06 257 5245)

Secretary: Maureen Wright (06 274 6788)

Newsletter: Roger Green (06 247 0059)

Overseas Associations of Editors

AFRICAN ASSOCIATION OF SCIENCE EDITORS
PO Box 3041, Harare, Zimbabwe

ASSOCIATION OF EARTH SCIENCE EDITORS
Kathleen Krafft, US Geological Survey, Mail Stop 903, Reston, VA 22092 USA

COUNCIL OF BIOLOGY EDITORS
111 East Wacker Drive, Suite 200, Chicago, IL 60601 USA

EDITORIAL FREELANCERS ASSOCIATION, INC.
PO Box 2050, Madison Square Station, New York 10159 USA
Newsletter: Anita Mondello

EUROPEAN ASSOCIATION OF SCIENCE EDITORS
49 Rossendale Way, London NW1 0XB
Secretary-Treasurer: Maeve O'Connor

FREELANCE EDITORS' ASSOCIATION OF CANADA
35 Spadina Road, Toronto, Ontario M5R 2S9
Newsletter: Lauren Walker, 184 Primrose Avenue, Ottawa, Ontario K1R 6M6

GHANA ASSOCIATION OF BOOK EDITORS
PO Box K601, Accra New Town, Ghana
President: W. A. Dekutsey

MIDDLE EAST ASSOCIATION OF SCIENCE EDITORS
[No information to hand]

NEW ZEALAND BOOK EDITORS' ASSOCIATION
Information: Brian O'Flaherty, PO Box 99-259, Newmarket, Auckland

NIGERIAN ASSOCIATION OF SCIENCE EDITORS
[No address to hand]
President: Ifeanyi Atueyi

SINGAPORE SOCIETY OF EDITORS
35 Bright Hill Crescent, Singapore 2057
President: Lau Kwong Fook

SOCIETY OF ENGLISH-NATIVE-SPEAKING EDITORS
Boeslaan 3, 6703 EN Wageningen, Netherlands
Secretary: Joy Burroughs-Boenisch

SOCIETY OF FREELANCE EDITORS AND PROOFREADERS
Chair: Michèle Clarke
Secretary: Jane Sugarman, 16 Brenthouse Road, London E9 6QG
Newsletter: Sylvia Sullivan, 3 Primrose Hill, Little Gransden, Sandy, Beds SG19 3DP

Other Overseas Associations

AFRO-ASIAN BOOK COUNCIL
4649 B/21 Ansari Road, New Delhi 110 002, India

AMERICAN SOCIETY OF INDEXERS
1700 18th Street NW, Washington, DC 20009 USA

ASSOCIATION OF SCIENTIFIC AND TECHNICAL COMMUNICATORS (NZ)
Post Box 12-171, Wellington, New Zealand

INDEPENDENT PUBLISHERS ASSOCIATION OF SOUTH AFRICA
c/o Eve Horwitz, Witwatersrand University Press, PO Wits, Johannesburg 2050

INTERNATIONAL ASSOCIATION OF BUSINESS COMMUNICATORS
1 Hallidie Plaza, Suite 600, San Francisco, CA 94102 USA

INTERNATIONAL ASSOCIATION OF SCHOLARLY PUBLISHERS
President: Tønnes Bekker-Nielsen, Aarhus University Press, Aarhus Universitet, DK-8000 Aarhus C, Denmark

INTERNATIONAL PUBLISHERS ASSOCIATION
Avenue de Miremont 3, CH-1206 Geneva, Switzerland

SOCIETY FOR TECHNICAL COMMUNICATION
901 N. Stuart Street, Suite 304, Arlington, VA 22203 USA

SOCIETY OF INDEXERS
Secretary: Mrs H. C. Troughton, 16 Green Road, Birchington, Kent CT7 9JZ

STM – International Group of Scientific, Technical and Medical Publishers
Keizersgracht 462, 1016 GE Amsterdam, Netherlands

WOMEN IN PUBLISHING
c/o 12 Dyott Street, London WC1A 1DF

Other Australian Associations and Institutions

ALITRA – AUSTRALIAN LITERARY TRANSLATORS ASSOCIATION
PO Box 6284, Melbourne 3004 Information: Anna Epstein (650 5772)

AUSTRALEX – AUSTRALASIAN ASSOCIATION FOR LEXICOGRAPHY
Australian National Dictionary Centre, Australian National University,
GPO Box 4, Canberra 2601 (06 249 2615) Secretary: Bill Ramson

AUSTRALIAN ARTS LAW CENTRE
11 Randle Street, Surry Hills, NSW 2010 (02 211 4033)

AUSTRALIAN BOOK PUBLISHERS ASSOCIATION [ABPA]
Suite 59, Level 3, 89 Jones Street, Ultimo NSW 2007 (02 281 9788)
Director: Sue Blackwell

AUSTRALIAN BOOKSELLERS ASSOCIATION [ABA]
PO Box 173, Carlton North 3054 (387 5422)
Director: Sue Girling-Butcher

AUSTRALIAN COPYRIGHT COUNCIL
245 Chalmers Street, Suite 3, Fedfem NSW 2016

AUSTRALIAN INSTITUTE OF PROFESSIONAL COMMUNICATORS [AIPC]
GPO Box 2385, Sydney 2001 [Formerly SBC (NSW)]

AUSTRALIAN LIBRARY AND INFORMATION ASSOCIATION [ALIA]
PO Box E441, Queen Victoria Terrace, Canberra, ACT 2600 (06 285 1877)

AUSTRALIAN MEDICAL WRITERS ASSOCIATION [AMWA]
PO Box 423, Broadway NSW 2007

AUSTRALIAN SOCIETY FOR TECHNICAL COMMUNICATION [ASTC]
VIC: PO Box 390, Heidelberg 3084 President: Bruce Wallace (634 2336)
NSW: PO Box R812, Royal Exchange, Sydney 2000
QLD: PO Box 118, Spring Hill 4004

AUSTRALIAN SOCIETY OF AUTHORS [ASA]
PO Box 1566, Strawberry Hills 2012 (02 318 0877)

AUSTRALIAN SOCIETY OF INDEXERS [AusSI]
GPO Box 1251L, Melbourne 3001
VIC: President: Isabelle Mentha (418 7222)
NSW: President: Garry Cousins (02 955 1525, 955 5880)
ACT: Information: Geraldine Triffitt (06 246 1177)

CHILDREN'S BOOK COUNCIL OF AUSTRALIA [CBC]
VIC: PO Box 310, Heidelberg 3084 Secretary: Ann Haddon (03 534 7751)

GALLEY CLUB OF SYDNEY
PO Box 983, Lane Cove 2066 President: Sheila Drummond (02 818 5819)

LITERATURE BOARD OF THE AUSTRALIA COUNCIL
PO Box 788, Strawberry Hills NSW 2012 (02 950 9000) Director: Sandra Forbes

MEDIA, ENTERTAINMENT AND ARTS ALLIANCE [MEAA]
Formed 1992 by amalgamation of the Australian Journalists' Association, Actors Equity and the Australian Theatrical and Amusement Employees Association. The former AJA secretaries noted here are now joint secretaries of the MEAA.
1/405 Elizabeth Street, Surry Hills 2010 (02 281 4133)
Federal Secretary: Chris Warren
74 Victoria Street, Carlton South 3053 (639 0799)
Secretary: Michael Sutherland Industrial Officer: Nancy Atkin
403 Elizabeth Street, Surry Hills 2010 (02 212 1511) Secretary: Walter Pearson
40 Brisbane Ave, Barton 2600 (06 273 2528) Secretary: Paul Lewer
25 Anderson Street, Fortitude Valley 4006 (07 252 3098) Secretary: Arthur Gornie
241 Pirie Street, Adelaide 5000 (08 223 6055) Secretary: Stephen Halliday
1 Museum St, Northbridge 6000 (09 388 1866) Secretary: Chris Smyth
GPO Box 74A, Hobart 7001 (002 34 6432) Secretary: Sue Jacobson

NATIONAL BOOK COUNCIL [NBC]
3/21 Drummond Place, Carlton 3053 (663 8657) Director: Tom Shapcott

PUBLIC RELATIONS INSTITUTE OF AUSTRALIA (VIC) [PRIA]
Executive Officer: Margaret Hegarty, PO Box 21, Hawthorn 3122 (03 810 6333)

SOCIETY OF BUSINESS COMMUNICATORS [SBC]
VIC: GPO Box 4021, Melbourne 3001 President: Tony Rainer (344 6945)
SA: GPO Box 1301, Adelaide 5001
NSW: [See AIPC]

SOCIETY OF WOMEN WRITERS (AUSTRALIA)
VIC: President: Trudy Oldaker, PO Box 45, Lilydale 3140

VICTORIAN ARTS AND ENTERTAINMENT INDUSTRY TRAINING BOARD
1 Drummond Street, Carlton 3053 (663 1096)

VICTORIAN FELLOWSHIP OF AUSTRALIAN WRITERS [VicFAW]
1/317 Barkers Road, Kew 3101 (817 5243) President: Jim Hamilton

VICTORIAN MINISTRY FOR THE ARTS
Locked Bag 1, City Road PO, South Melbourne 3205 (649 8888)

WRITERS' CENTRES
VIC: 156 George Street, Fitzroy 3065 (415 1080)
TAS: 1 Kelly Street, Battery Point 7000 (24 0029)
SA: 242 Pirie Street, Adelaide 5000 (223 7662)
QLD: PO Box 12059, Elizabeth Street, Brisbane 4002 (210 0320)
WA: 11 Old York Road, Greenmount 6056 (294 1872)
NSW: PO Box 908, Rozelle 2039

The Society of Editors (Victoria) Inc.

PO BOX 176, CARLTON SOUTH, VICTORIA 3053, AUSTRALIA

APPLICATION FOR MEMBERSHIP * MEMBERSHIP RENEWAL

* New members joining after 1 January should pay half the fee noted below

Full membership in The Society of Editors (Victoria) Inc. is open to anyone actively engaged in editing or publishing. Associate membership is open to anyone interested in the activities of the Society; associate members may not vote or hold office in the Society. Membership fees are due and payable on 1 July.



Applicants for membership, and all members renewing for 1992-3, are requested to complete this form. We need to know more about our members' education in general, and training and experience in publishing in particular. Feel free to attach a separate sheet if there isn't room here.

NAME

ADDRESS

TELEPHONE Business Home

FAX Business Home

EMPLOYMENT In-house Freelance Full-time Part-time

EMPLOYER

POSITION

MAIN FIELDS OF WORK

EXPERIENCE IN PUBLISHING

FORMAL EDUCATIONAL QUALIFICATIONS

TRAINING IN PUBLISHING On the job Society of Editors workshops Other workshops

Formal training in publishing

COMPUTER used (type, series)

Main WP/DTP software used

I wish to renew / apply for / membership of the Society for 1992-3. I enclose a cheque for \$, being for:

- Full membership \$40.00
- Associate membership \$30.00
- Distant membership (more than 50km from Melbourne GPO) - full status \$20.00
- Distant membership (more than 50km from Melbourne GPO) - associate status \$20.00

SIGNED Date

OFFICIAL STUFF		Comment / Action
Cheque Cash Amount \$	Received by	
FM DM AM HLM	Date received:	

THE SOCIETY OF EDITORS NEWSLETTER

Registered by Australia Post

Publication no. VBG 2766

If undeliverable, please return to

The Society of Editors (Victoria) Inc.

PO BOX 176 CARLTON SOUTH 3053

SURFACE MAIL

POSTAGE
PAID
AUSTRALIA

Our next meeting

THURSDAY 25 FEBRUARY

Books Illustrated: Ann Haddon & Ann James

We vote in favor of an
Australian Society of Editors

Freelancers' meeting on tax
THURSDAY 11 MARCH

Tønnes Bekker-Nielsen on Scholarly
Publishing in the Post-Gutenberg Era