

# ...the word

Newsletter of the Society of Editors (SA)

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May – June 2006

## Next meeting

Wednesday 14 June, 6:00 pm

Finsbury Press, 1a South Road

Thebarton (Approach from north)

A look at another stage of the publishing process.

Please rsvp to Aimee Pope <aimeepope@hotmail.com> by Friday 9 June.

## Accreditation workshop

Saturday 19 August, 1 – 5 pm

The Writers Centre

2nd floor, 187 Rundle Street

Entry: 'gold' coin donation

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## Writers' Week: Rick Hosking

*Karen Disney*

Many of you would have heard of a delightful incident that captured the magic of Adelaide Writers' Week this year.

The UK poet Simon Armitage gently declined to re-read a poem that he had recited earlier in the week, saying that his words had already settled in the trees around the tent.

'But Simon', objected a woman in the audience, 'Your words settled in the trees around the West Tent and this is the East Tent'.

Such is the passion that Writers' Week generates. And how has it all come about? Rick Hosking, who chairs the Adelaide Writers' Week Advisers' Committee, was our generous and lively guest speaker for the April meeting, giving us a full hour packed with observations and 'goss', an under-the-dust-jacket view of Writers' Week from its origins in the 1960s to its current position as one of the world's most popular writers' week events.

It started out 50 years ago as a forum for Australian writers, who at the time were much more isolated and enjoyed this rare

opportunity to meet and exchange ideas on local issues. Over the years it has evolved to better represent Australia's cultural diversity, expanding to include more indigenous writers and attracting international writers voicing their views on international issues. Ten years ago it moved outdoors to the banks of the Torrens behind Government House.

And it certainly is a winner. It's estimated that over 100,000 people attended during the week-long event in 2004 and 2006. This is second only to Edinburgh (200,000), but way ahead of Sydney, Melbourne, Toronto or Hay on Wye.

Rick reported that authors are often bowled over by the size of the Adelaide audiences: the aforementioned Simon, who is one of Britain's leading poets, exclaimed that he had never seen so many people coming to hear him.

Unlike many others, Adelaide Writers' Week is free to the public. According to Rick, the Book Tent sales pay for the authors' airfares,

Continued next page...

**Deadline next issue: Friday 7 July**

## Writers' Week: Rick Hosking

...continued

and government grants and sponsorships from the book trade and business cover the rest.

Adelaide is popular with authors and audiences alike. A tradition now well established is to take as many authors as possible to the Southern Vales for four or five days, with long lunches at places like D'Arry's Verandah putting them, said Rick, into a 'deeply good mood'.

Certainly Writers Week comes pretty close to this editor's idea of Paradise: sitting beneath a shady spreading tree on a summer's afternoon, listening to an author — superstar or local hero — share their passions, provoke opinions, banter with the audience. Throw in a glass of wine and you can see why the streets of Adelaide are empty for six days in March.



## ...the editorial word

**Peter Carter**

The work to set up the new national body, IPEd, continues, and several items in this issue reflect this. Although there is only one monthly report this time because of the timing of a teleconference. On page 7, for example, you'll find the first in a regular series from the Accreditation Board. On a later page Kathie Stove seeks testimonials to help develop a promotional strategy for the institute.

That work has not been without controversy in some circles. You can read some of this in *Blue Pencil*, the newsletter of the NSW society, and accessible at [www.editorsnsw.com/blue.htm](http://www.editorsnsw.com/blue.htm) (And no, I don't know why the page title is index.gif either.)

Our two feature items come from other organisations. The first, 'How to index, for non-indexers — an overview', comes from the Australian and New Zealand Society of Indexers, and gives a useful introduction to those of us who may be faced with providing an index to a publication. The other, 'Hyphen-panic (sic)' comes from the journal of the Australian Skeptics [www.skeptics.com.au](http://www.skeptics.com.au), and is some musings on the use or non-use of hyphens.

My thanks to Lynne Farkas and Barry Williams respectively for permission to reprint.

Like it or not, we often find ourselves using Microsoft Word. Among its features is a comprehensive metadata system, accessed via File > Properties... Some of it Word takes for itself from the operating system and the document, the rest can be supplied by the writer or editor.

There are five panes to the Properties... window: General (where the file is in the system, its size, etc.), Summary (document title, author's name, company name), Statistics (word count, etc.), Contents (virtually an outline, based on headings), and Custom (data on all manner of things). All this is, or at least should be, known to all professional users of Word.

I was somewhat surprised to find this described as an 'indiscretion' in 'With Word, all shall be revealed' in the HES in *The Australian* for 12 April (p 30). It seems that some supposedly anonymous reviewers had left their details in documents: there in Properties... Summary were their names. Some academic institutions and other organisations have now been issuing guidelines on maintaining security in Word documents. (One private school for girls in Adelaide might do this: a document submitted for another pub-

lication I edit had its name in the metadata, even though it was not a school document.)

But there's more. Open a Word document with a text editor like BBEdit and you can find not only the Summary data but the edits: deletions and changes are there too, along with other things like the type of printer if the document has been printed at some stage. Very revealing...

The next version of Word, part of Office 2007, is to have an inspector in place of the current Properties... window to better manage the metadata. Might help a few people.

Meanwhile, if you're sending a Word document to someone else, check your Properties... and do a Save As... for the final version.

Word, of course, is not alone in this. Hit Command-D (Mac) or Control-D (PC) while you're reading this on screen and you'll be able to read the metadata in the Acrobat file. In this case it's come from the original InDesign document, incorporated during the export to PDF.

## ...the vice-presidential word

*John Pfitzner*

**R**osemary Luke, our president, is in Europe for the next three months (poor thing!), so I'll be deputising for her in her absence.

We are conducting two workshops in coming months that you might be interested in attending. On Saturday 22 July Kathie Stove, a past president of our society and an experienced editor, will conduct a workshop entitled 'The other half'. It will be specifically for freelance editors and will deal with the fifty per cent of an editor's time that is not spent on editing: financials, BAS, stationery supplies, finding work, computer malfunctions, organising time for life outside work, etc. Look for further details in this newsletter.

The other workshop, which will be on Saturday 19 August, will be on the accreditation program being established at present by the national body, the Institute of Professional

Editors (IPEd). For this workshop we are bringing from interstate Robin Bennett, who has special expertise in this area. She will conduct the workshop with Karen Disney, an experienced editor and member of our society who is also involved at the national level. This workshop will be an excellent opportunity for you to become fully informed about the accreditation process — its benefits, what it involves, how it will work, what it will cost — so that you can then make an informed decision about what to do about it. You can find further details about the workshop in this newsletter.

You will soon receive a short survey form that the committee is sending to members to get their views about the society and its effectiveness. We would like to be sure that the activities we organise and the services we provide actually meet members' needs. We would

appreciate your response to the survey, especially if you have ideas about how the society could be of greater help to you or could support or promote the work of editors more effectively.

Our next general meeting will be on Wednesday 14 June and will involve a visit to Finsbury Press. The visit will provide an opportunity for members to become more familiar with the printing process, another stage in the publishing process that editors play a vital role in. The press is at 1a South Road, Thebarton, and has to be approached from the north. There is plenty of parking. Please get there before 6:00 pm, which is when the tour will start. We are asking that you register your intention to attend so that we can tell the people at Finsbury how many people to expect (email Aimee Pope at <aimeepope@hotmail.com>).

## The other half

A workshop for freelance editors on the non-editing part of their business, with Kathie Stove BSc ELS

**Saturday 22 July, 10 am to 2:30 pm**

**South Australian Writers' Centre**

**Members \$75, Associates \$100, Non-members \$125**

Lunch included

**Book by 10 July (Form on website)**

Please bring a pen and some paper to write on.

A freelance editor doesn't just edit. Probably 50% of the freelancer's business is all that other stuff – financials, BAS, stationery supplies, finding work, computer malfunctions,

organising time to allow for a life outside work.

This 4.5-hour workshop (including lunch) is designed to help freelance editors get a grip on the administratrivia of their working life, and look after themselves physically, socially and emotionally.

Most of the time in the workshop is spent completing exercises, individually, in pairs and in groups. Kathie is just there to give you a bit of a push every now and again.

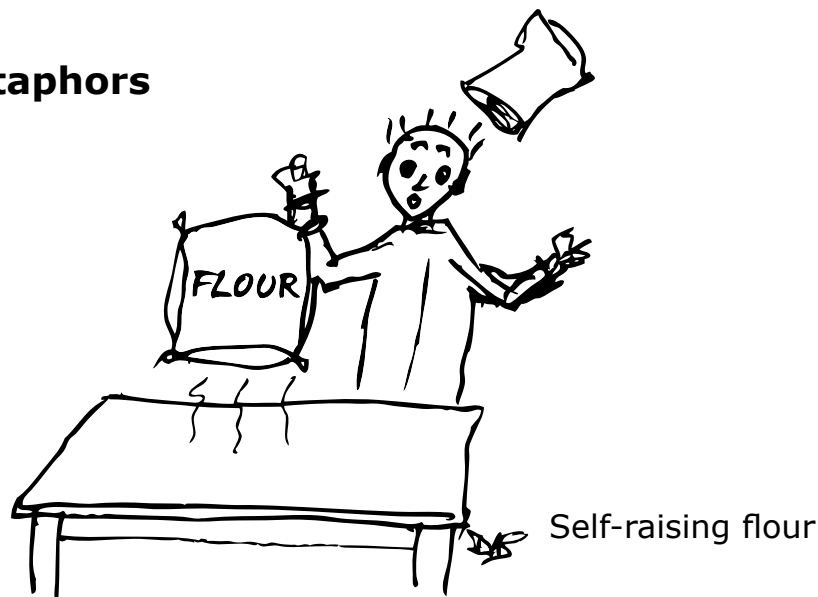
Kathie Stove is an experienced freelance editor and writer of 15 years standing who specialises in government and business reports on environmental, science and engineering

matters (and a few other bits and pieces).

Kathie was president of the Society of Editors (SA) for two years, was convenor of the working group that developed the original CASE Australian Standards for Editing Practice, and is currently convenor of the IPEd communications working group.

She originally wrote this workshop for the first national editing conference in Brisbane in 2003 and ran it later that year for the Society of Editors (SA). Rosemary Luke, who attended that second workshop, asked Kathie to run it again for newer members and freelancers.

### Missed metaphors



David Schubert

# IPEd Notes

## News from the Institute of Professional Editors

April 2006

**Janet Mackenzie**

**S**ome members may have wondered about the expense of forming and operating a national body, or be unclear about the process by which it is going ahead. There's still a lot to be done before any decisions are made.

The IPed Interim Council is extremely sensitive to costing issues, as well as the need to protect the societies' revenue deriving from membership and activities. As foreshadowed at the national conference last October, we have re-formed the National Organisation Working Group (NOWG), an *ad hoc* group of interested volunteers, to examine the method

of forming a national organisation. Care is being taken to ensure NOWG involves contributors from all states and territories so that all viewpoints and society structures can be taken into account.

NOWG's task is to research and make a recommendation on the most effective and lowest-cost option for the establishment of a national entity. It will first make recommendations on its own terms of reference, consultative methodologies, ratification guidelines and so on, to make sure all interested parties are heard. Only after that will it set to work on exploring possible structures, taking into account the existing realities as well as what

might be accomplished into the future. In due course a detailed, costed proposal will be put before the members, who will decide whether to create the national body.

IPed is also alert to industrial issues. On its behalf the Victorian society's committee is holding preliminary talks with the trade union that covers editors, the Media, Entertainment and Arts Alliance, about the implications of accreditation for union membership, the book editors award, and the new industrial relations legislation.

We are making progress with the new, improved national website: have a look at [www.iped-editors.org](http://www.iped-editors.org).

## Testimonials please

**Kathie Stove**

**T**he IPed Communications Working Group has been formed to facilitate promotion of the business of editing and the worth of editors. We are preparing a brief for a PR company to develop a national promotion campaign that also includes local initiatives.

Now we know the worth of editing but there is very little research evidence to back us up (that doesn't mean we aren't worthwhile, it's just that the research hasn't been done). So the best we can do in the meantime is gather

testimonials that support our assertion of the value of editing.

Subjective and vague testimonials "she was just great and made the text so much more readable" probably won't cut it. We need something with a little bit more guts to it, something along the lines of "he streamlined the production process so that we saved time and money" or "she picked up inconsistencies/mistakes that would have caused us embarrassment/cost us money/forced us to pulp and reprint".

If you have any personal testimonials of this

type that you would be willing to share, please consider sending them to us. You will need to ask the client if they are willing to have the testimonial, and their name and organisation, published. The sources of the testimonials must be acknowledged (and be reputable and preferably well-known).

Perhaps you might be able to solicit a testimonial from a satisfied client or employer, under the same conditions.

All contributions will be gratefully received. Please send to <kathie@inwriting.com.au>

Kathie Stove is convenor of the IPed CWG

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# CredAbility 1

This is the first of the Accreditation Board's regular columns in our quest to reach the grail of accreditation for editors. Any quest is a challenge, and any challenge becomes easier if we all know as much as possible about what it entails. The aim of this column is to involve you by telling you what the Accreditation Board is seeking to do, how it is trying to do it, and by asking for your input. Our initial topic covers what has become a FAQ: how were the first assessors chosen?

## Establishing our first pool of assessors

As set out in page 4 of the Accreditation Working Group's Final Report (2004), the Accreditation Board was charged, 'in consultation with each state and territory to set up an interim pool of assessors comprising distinguished editors acceptable to their peers'. Once accreditation is granted, any accredited editor will be eligible to be appointed as an assessor. 'The aim is to ensure that the profession as a whole regulates itself, and that accreditation is not controlled by a small and possibly unrepresentative group.'

Each member of the Board went back to their respective committees and asked them to nominate individuals who met the criteria of 'a distinguished editor'. It was clear that we needed career editors who were endorsed by their societies, who were accomplished and respected by their peers, who were ethical,

professional and active supporters of editing standards.

The obvious choices were the honorary life members of each society. However, as some societies had fewer such people to draw on than others, the various committees nominated appropriate people from among their peers. Those people, now deemed to be distinguished editors, were then invited to be among the first assessors, and the list of acceptances was provided to the Board.

As you can see from the list below, we have a formidable group of people who have agreed to take on the task of being the first assessors. (Details about the assessors and their areas of expertise will soon be available on our various state and territory websites, as well as the IPed website <[www.iped-editors.org](http://www.iped-editors.org)>.) This inaugural pool of editors has effectively been accredited by virtue of having been identified by their societies as 'distinguished' and nominated as assessors.

Please use CredAbility as a forum to raise your comments and queries. Contact Karen Disney at <[eds@editors-sa.org.au](mailto:eds@editors-sa.org.au)> with your feedback. The Board wants to know what your concerns are, to address them, and to discuss them via CredAbility.

## ACT

Elizabeth Murphy, Chris Pirie, Loma Snooks

## NSW

Heather Jamieson, Sybil Kesteven, Pam Peters, Meryl Potter, Julie Stanton

## SA

Jane Arms, Karen Disney, Celia Jellett, Susan Rintoul, Kathie Stove

## Qld

Susan Addison, Paul Bennett, Rosanne Fitzgibbon, Barbara Ker Wilson, Jill Morris, Ruth Ridgway, Jan Whelan

## Tas

Janice Bird

## Vic

Elizabeth Flann, Beryl Hill, Susan Keogh, Janet Mackenzie, Renée Otmar

## WA

Janet Blagg, Anne Surma

# How to index, for non-indexers — an overview

Lynn Farkas, President ANZSI

These are the basic steps involved in indexing. Following this sequence will ensure that you cover all the basic processes for creating an index, but be warned — indexing is an intellectual task undertaken by information analysts. Only experience, practice and a predisposition for information retrieval can help you decide what to include and what not to, how to identify key concepts, and how to present your index in a clear and concise manner.

**1 Read the document** all the way through, at least once before you begin indexing (you will probably be reading most or all of it a number of times again as you progress). Get a feeling for the main issues, important points, general structure, etc. of the document.

**2** Beginning at the start of the document, go through it page by page, **identifying key concepts**, names, places, non-text items (maps, photos, illustrations), etc. which should be included in the index. Some indexers highlight these in the work (if using paper-based products), some transcribe the terms onto cards, most enter the terms used directly into an indexing software package. Be sure to include page numbers for every item you record. Try to use the author's words, but if a concept is there but not

named, include it as an entry point. (Note, this step may include going back through the document a number of times)

**3 Sort the 'entries' you have created into order.** Most indexes are in alphabetical order, but you have choices about filing arrangements, and for historical or biographical works you may also choose to arrange sub-entries into chronological rather than alphabetical order. If using file cards, this will be a manual sorting exercise. If using software, the program will sort for you.

**4 Edit your entries for structure.** Identify synonyms for the same concept and ensure you make cross-references from variant terms to the preferred term. Identify related concepts or terms and add 'see also' references to link them in the index. See which concepts have large numbers of page references attached and decide if these can be broken down into smaller groupings. Decide on the wording for these 'subheadings'. Change the wording of your entries (or 'headings' as they will now be called) to reflect the decisions you have made.

**5** Sort your entries again, and **edit for content.** Are the headings consistent in format? Do they reflect everything in the work? (you may have to re-read parts, or all of the

work to check this). Can they be 'read' and understood easily, particularly the subheadings? Do all your references lead to something relevant? Make any changes needed to ensure full and correct content.

**6** View your entries in the final format (e.g. in the number of columns and font size required by the publisher), and **edit for space limits.** Are you within the page limit specified by the publisher (most indexes aren't, at this point). If you exceed the space limit, **'prune' your index** by cutting out the least essential or least informative entries, reducing the number of subheadings, and/or amalgamating similar headings into one broader concept heading.

**7** If necessary, sort your entries again to reflect the changes in Step 6, ensuring that if you have merged some headings or subheadings your page numbers have migrated to the correct heading. Now **edit for style.** Ensure commas are in the correct place, holding and italics are used when needed, capitalisation is appropriate, leading articles are not used as filing points, etc. — the Style Manual covers all the points you require.

**8 Check your final 'proof' for accuracy.** Do a spot check of page numbers to ensure you have transcribed them correctly. If you

## How to index, for non-indexers...

...continued

haven't done so already, run a spell-check over your headings. Re-check your cross references and decide if any can be converted to double indexing (this is useful if a 'see' reference only has one or two page references attached; in that case it is easier to add the page numbers after both forms of the heading rather than creating a 'see' reference from one to the other).

- 9 Add an introductory paragraph if necessary, **explaining any symbols** you have used to indicate maps, illustrations, etc. (for example page numbers in bold or italic). Provide the client/publisher with your **index in an agreed format** — many prefer an electronic copy plus a paper copy.
- 10 If you have reached this point and are happy with your results, congratulate yourself — you have created your index! If you have reached this point and are not happy with the results, **call a professional indexer** and get some help.

### Indexing Tips for Non-Indexers

- 1 **Include an index.** The detailed information in most nonfiction documents requires detailed access. Even a comprehensive table of contents will not cover all the issues or ideas in a document.

- 2 **Use an indexer.** Professional indexers can index more efficiently than you can. They have the expertise, experience and specialist tools to get the job done quickly and correctly, the first time. In the long run they will save you money, either in real dollars or in equivalent time spent on the task. There are freelance indexers available in all states and territories. The Australian and New Zealand Society of Indexers (ANZSI) maintains a directory of indexers, some of whom have undergone the Society's registration process which ensures their work meets our basic standards for good indexing.

- 3 **Don't use word processing index generators.** Not unless you are very proficient with manipulating the word processing package, and/or have lots of time to spend editing your final product. While the index generators in word processors are improving, they do not yet (and probably never will) provide the special time-saving features of dedicated indexing software.

- 4 **Invest in indexing software if you intend to index yourself.** Cindex, Macrex and SkyIndex are used by professional indexers around the world, are well supported by their parent companies (and some by agents in Australia), and are relatively inexpensive. They have been developed by practitioners in the indexing profession, and include lots of advanced features appreciated by freelancers. They are all relatively

simple to operate, and you can be up and running creating a basic index fairly quickly.

- 5 **Buy the most recent Style Manual.** The chapter on indexing was written by one of Australia's longstanding practicing indexers and provides all the basics to get you through a DIY index.

- 6 **Visit the ANZSI website.** The Australian and New Zealand Society of Indexers' website provides information and links to indexing issues, as well as a directory of practicing indexers if you decide the task is too much for you! Visit us at <[www.aussi.org](http://www.aussi.org)>. In addition to setting recommended rates for indexing and providing information for potential clients about what an indexer can do, the Society runs biennial conferences and numerous state-based workshops and training sessions, which are open to non-members. The ANZSI site can also link you to the websites of other affiliated bodies overseas (e.g. the American, Canadian and British indexing groups).

From the *ANZSI Newsletter*, Jan – Feb 2006

# Hyphen-panic (sic)

## Courage is the word\*

**An over-due fight-back from a cool-headed word-smith**

**Mike Robinson**

**W**hy *fast-track, scan-read, timeframe, self-promotion, process-writing, Comb-Over, chuck-writing* or *print-outs*?

The italicised hyphenated words above (and below) are all examples of another punch in the face for punctuation at the hands of a phenomenon that could be called *hyphen-panic* (sic; sick, even). Ironically, the examples of *hyphen-panic* above were used without jest in Jef Clark's otherwise-noble piece, 'English expression; is their cause for concern?' (*the Skeptic*, 25:3), lamenting the hazy use of language. I am only quibbling with Jef's own hazy overuse of hyphens because he may be one of the few people to take my point seriously — rather than as anal-retentive ramblings.

Jef could claim that he shares esteemed company in his usage of hyphens. Yes, I have noticed *ill-effects* in the usually-precise prose of *The Spectator*, and *breast-feeding* in that other stickler for style, *Time* magazine.

*Hyphen-panic* seems to come in occasional and irrational jolts that are gripping a raft of

\* Without a hyphen

thoughtful and articulate modern authors of excellent books, such as Michio Kaku who hyphenates *light-years* in his *Parallel Worlds*, and Luke Slattery in *Dating Aphrodite* (hyphenating *sea-crossings, stomach-churners, no-one* and 'Dionysus the god of *letting-go*'). Peter Watson's *Ideas: a history from fire to Freud* hyphenates *hand-axes, word-plays, sea-change, well-being*. I was perversely pleased to find *free-will* used throughout John Carroll's book, *The Wreck of Western Culture: Humanism revisited*, only because it tied in with that book's woolly line of argument. A.C. Grayling, in his great new biography on Descartes, briefly restored my faith. Here was 'free will' without a hyphen. But, alas, also here was *still-births, counter-attack, pen-portrait* and *no-one*.

Iain McCalman does not hyphenate 'no one' in *The Last Alchemist: Count Cagliostro: Master of Magic in the Age of Reason*, but lapsed with *good-bye, wonder-worker, show-off, wife-beater* and *next-door*. In another great book, *The Tyrannicide Brief*, Geoffrey Robertson was also blighted by *hyphen-panic* with *court-martial, king-killing, cross-examine, letter-bomb* — but 'no one' was used without a hyphen. (*Time* magazine, thankfully, is holding the no-hyphen line on 'no one'. Why should it be hyphenated? No one knows.)

So what is *hyphen-panic* and its symptoms? It occurs when we are faced with using two associated words such as 'free will' or 'baby boomers'. There seems to be haziness as to how to treat them. Are they:

- two separate words
- two hyphenated words, or
- one joined complex word?

Take, 'bully boy', for instance. It could easily be joined as 'bullyboy' without causing mayhem. So why hyphenate *bully-boy*? (*The Weekend Australian Magazine*, Nov 19 – 20, 2005, p 31). No reason, except that even the best reporters and sub editors are getting caught in the panic and confusion.

Just two other instances of the confusion. A headline says 'Resources groups rock solid' — but in the body of the story we are told 'big resources players are now about as *rock-solid* as any investment'. (*The Weekend Australian*, Nov 19 – 20, 2005, p 41). Also, Kerry Packer faced death *head-on*, according to an Adelaide *Advertiser* headline (Dec 29, 2005), but the report tells us that his 'wish was to face death — without a hyphen — 'head on'.

This is hyphen haziness that can lead to laziness, if not craziness. I have always found *The Macquarie Dictionary* to be a source of this haziness. My pickpocket (as distinct from

## Hyphen-panic (sic)

...continued

*pick-pocket*) edition of the *Macquarie* has, for instance, *water-column* and *water-bottle* hyphenated but not ‘water cycle’ and ‘water dragon’. Then the *Mac* has *sea-urchin* but ‘sea wasp’ sans hyphen, along with a host of other bewildering hyphenations such as *fence-sitter*, *pen-name* and *lime-juicer*. This extends into the latest *Macquarie Australian Slang Dictionary*. Why are *dung-puncher* and *leg-opener* hyphenated but not ‘Toorak truck’?

So what is wrong or right in how we use hyphens? Somewhere there are arcane rules, such as the one about not hyphenating an adverb, which are receding beyond the memory of the best writers. That’s why even they get *hyphen-panic*.

Life would return to an uncluttered elegance — the haze would clear — if we had just one primary use for the hyphens: as the means to link words that are adjectival descriptors of another key word. This is where the hyphen shines.

The hyphen’s importance in making sense of what we write can be seen in the example of a ‘man eating tiger’ as against the intended ‘man-eating tiger’. Or, more delicately, ‘a man-eating woman’ as against a ‘man eating woman’.

A ‘once in a lifetime opportunity’ should have

the words ‘once-in-a-lifetime’ hyphenated to qualify ‘opportunity’.

Hyphens, as these examples show, not only improve the sense of our writing. They are crucial in punctuation’s other role: to orchestrate the rhythm of language as we read it. Punctuation is the literary equivalent of musical notations. That is why the hyphens in ‘once-in-a-lifetime’ are a signal to mentally absorb it at a faster pace (the pace at which we would speak it) than ‘once in a lifetime’ without hyphens.

To hyphenate *free-will* demeans the full weight that should be given intellectually and rhythmically to two special words: free will. Not using hyphens demands courage (deriving do, not *derring-do* — bravely defying the *Oxford Dictionary*’s insistence on a hyphen). This need for courage relates to the vexed question of when and whether two associated words, such as ‘high’ and ‘way’ suddenly become one word: ‘highway’ — without going through that wimpy halfway period of being *high-way*.

That moment when two words suddenly become joined as one compound noun is cloaked in mystery. Maybe it happens on winter solstice nights when all those buried cow horns filled with dung start weaving their magic. The Germans have many compound

words in their *Worterverzeichnis* or vocabulary. Rudolf Steiner spoke German. Join the dots.

But there are many English words that could be compounded if we had the courage to give them a go. Associated words could be made into compound nouns, such as ‘takeoff’, ‘leadup’, ‘washout’, ‘breakin’, instead of coping out with the hyphenated *take-off*, *lead-up*, *wash-out* and *break-in*.

Nor is there any need for a hyphen after ‘self’, as in ‘self defence, self determination and self control’, when ‘self’ is being used as just an adjective. And let’s rise up and reject style books or dictionaries that say references to a commander in chief or a bride to be or an attorney general or lieutenant colonel need to be hyphenated.

We could even learn to live with the dreaded joining of vowels in ‘coordinate’ and ‘cooperate’ if we gave them a go. OK, maybe ‘reenter’ and ‘reelected’ should not be attempted in front of children, but it is better to avoid them rather than resorting to *re-elected* and *re-enter*.

The choice is clear: either associated words, such as ‘breast feeding’ (when they do not adjectivally qualify another word) are two separate words or they should be joined in holy matrimony as one compound word,

## Hyphen-panic (sic)

...continued

'breastfeeding'. But they should never be split asunder by a rogue hyphen.

Conversely, as a side symptom of *hyphen-panic*, compound words such as 'anymore' and 'everyday' are starting to crop up in a context where they should remain two words. We are losing the distinction between everyday happenings every day.

The prime example of this side symptom is the case of 'underway' — as in: 'The project is about to get underway'. Surely, in this case, it should be, and always be, 'under way' as two words — while an 'underway' describes the opposite of an overpass. But, no, this profligate misuse of 'underway' is out there breeding like rabbits. It even bobbed up in Slattery's erudite *Dating Aphrodite*. How did all these underways get under way? What set them off? This remains one helluva (not *hell-uv-a*) mystery.

Perhaps a few cow horns with bung dung were buried that winter — by someone. Ah! 'Someone' — the wedding of 'some' and 'one' with a sharing of vowels and a happy loss of hyphen.

From *the Skeptic*, Autumn 2006, p 52. Mike Robinson is a semi-retired journalist

## ANZSI Medal

ANZSI is again offering its Medal for the most outstanding index to a book or periodical compiled in Australia or New Zealand. The Medal will be presented to the indexer responsible for the best work submitted and the publisher will be presented with a certificate.

To be eligible for the award, the index must be in print and must have been first published after 2002. It must have been compiled in Australia or New Zealand even though the text to which it refers may have originated elsewhere.

For the award, indexes are judged at the level of outstanding professional achievement, thus sufficient material is required, both in quality and quantity, for appraisal. The index should be substantial in size, the subject matter should be complex, and the language, form and structure of the index should demonstrate the indexer's expertise as well as serving the needs of the text and the reader.

Publishers, indexers and all interested persons are invited to nominate indexes which meet the above criteria, and which they regard as worthy of consideration. Indexers are encouraged to nominate their own works.

Please send recommendations, with bibliographic details, together with a copy of the book (which will be returned if requested) to:

John Simkin  
Australian Society of Indexers Medal Competition  
PO Box 680  
Belgrave Vic 3160

as soon as possible but no later than Monday 3 July 2006.

For further information, please contact John Simkin on the above address or by e-mail: <simmo27au@yahoo.com.au>

### Wanted: A lecturer

To support the 4th edition of the Macquarie dictionary.

With 1696 pp, and at 25 cm x 35 cm, it is nearly impossible to find table room for. Should you have such an article looking for a home please contact Susan Rintoul at <susan@seaviewpress.com.au> and we'll discuss remuneration.

## Society of Editors (SA)

### Contact details

PO Box 2328 Kent Town SA 5071

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

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Address news, reviews or comments for *...the word* to the Editor: [eds@editors-sa.org.au](mailto:eds@editors-sa.org.au)

For further information about the society, contact:

Secretary: [eds@editors-sa.org.au](mailto:eds@editors-sa.org.au)

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Treasurer, Nena Bierbaum:

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### Membership

To join the society just use any of the addresses above

or email direct to: [membership@editors-sa.org.au](mailto:membership@editors-sa.org.au)

Membership of the society is open to anyone who is engaged professionally in any aspect of editing for publication, on a full-time or part-time basis, or who has had such experience in the past.

Associate membership is open to any interested person.

Subscriptions and freelance register fees are due on 1 July each year. You need to be a full member to be included in the freelance register.

\$55 full membership

\$30 associate membership

\$60 freelance register

Society of Editors (SA) membership is due annually on 1 July. If you have an inquiry about your membership status, please email [info@editors-sa.org.au](mailto:info@editors-sa.org.au).

### Freelance register

The Freelance Register is available at: [www.editors-sa.org.au/FRregister/FreelanceRegister.htm](http://www.editors-sa.org.au/FRregister/FreelanceRegister.htm).

Please contact the society if you'd like your details to be included.

### *...the word* available by email

*...the word* will be sent to members by email unless a posted copy is specifically requested. This saves the Society considerable sums in printing and postage each year

### Society meetings

General meetings are open to all members and prospective members and are held (unless other wise indicated) in the Seminar Room of the SA Writers' Centre, 2nd Floor, 187 Rundle Street East, with drinks from 7:15 pm.

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## ...the final word

Seen recently:

'A public meeting was held between officers of the Department and Traditional Owner groups to decimate information regarding the project.'