

# Edition

The newsletter for members of the Editors' Association of Canada, Toronto branch

November 2005

## Program Report

# Romancing the Word— True Stories about Editing Sex

by Trudi Down

**S**o, you've been asked to edit a book of erotic short stories. Should be a breeze, you think—and fun, too! But, as the panellists at our branch's September 26 meeting revealed, there is more to editing sexy writing than checking descriptions of body parts and positions.



*Panellists Edward Keenan and Wanda Ottewell*

The panellists for the program on “Hot and Heavy Editing” were Edward Keenan of *Eye Weekly* and Wanda Ottewell of *Harlequin*. Both speakers offered interesting comments and informative tips about their work.

Ottewell has worked in the Editorial department of *Harlequin* for over four years. During that time, she has been involved with the *Blaze* and *Silhouette Desire* series, and *Harlequin Temptation* (which is no longer published in North America). She began the evening by defining a typical *Harlequin* romance, which must have a romantic relationship from the start of the book to the happily-ever-after ending. With the sexier stories published in the *Blaze* and *Silhouette Desire* series, however, “steamy sex is the spark; a relationship grows out of this.”

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Hours: 9 AM to 1 PM, Monday to Thursday

## FROM THE TORONTO EXECUTIVE

In National EAC news, the National Executive will be in Toronto the first weekend in December to set the national budget. We will keep you posted.

Jennie Worden shared Toronto's "Thesis Editing Guidelines" at the most recent National Executive meeting. The Guidelines have created lots of interest and many appreciate them and are using them. Congratulations again to the members of the hard-working

committee who produced this useful document.

Finally, the Toronto Executive is very happy with attendance at this season's seminars. Congratulations to PD chairs Martin Townsend and Alan Yoshioka on another successful semester. Check the EAC Web site for information about upcoming seminars.

*Janice Dyer, Secretary*

## EAC TORONTO MEETINGS SCHEDULE

### TORONTO EXECUTIVE MEETING

**Monday, November 14**

**6:30 p.m.**

EAC Office: 27 Carlton Street,  
Suite 502

All members welcome

RSVP: Janice Dyer, 905 823-3724

[janicedyer@editors.ca](mailto:janicedyer@editors.ca)

### TORONTO GENERAL MEETING

**Monday, November 28**

6:45 p.m. New members Q&A

7:30 p.m. Business meeting

8:30 p.m. Program:

**Career in Crisis**

Women's Art Association of  
Canada

23 Prince Arthur Avenue

Members free/non-members \$5

## WELCOME! TO NEW EAC TORONTO MEMBERS

As of October 8, the Branch had 691 members: 514 Associate, and 177 Voting. From September 11 to October 8, 20 new members joined, and 17 allowed their memberships to lapse.

Daphne Boxill

Gail Brown

Mark Cirillo

Jan Collins

Nancy Foran

Johanna Goering

Melissa Hajek

Catherine London

Lawrence Mollon

Erin O'Brien

Catherine O'Leary

Astrid Otto

Shari Segal

Marta Sinyard

Meg Taylor

Kristen Teixeira

Marion Voysey

Brenda Wasson

Marion Wehner

Lora Lee Wood

## Romancing *from page 1*

Even though the series promise racier stories, Harlequin discovered it is limited by what the distributors of mass-market books will accept. “Our authors and readers may want something more graphic,” Ottewell said, “but we are mindful of the more conservative distributors out there, especially those in the United States right now.” As editor, Ottewell noted that she must walk a fine line between creative freedom and what is generally deemed acceptable.

Keenan, City and Opinion Editor for Toronto-based *Eye Weekly*, began by noting the difference between his work and that of Ottewell. Keenan edits a weekly sex advice column, “Love Bites,” authored by Sasha, which is aimed at 18- to 35-year-olds. The column, located on the same page as sex-trade advertisements, answers wide-ranging questions from *Eye* readers. It deals with sex “in a straightforward manner using language appropriate to Sasha’s readers,” Keenan said. The only limitation is what is proscribed by law.

Citing an interesting consequence of his work, Keenan said that spam filters on his computer had to be disabled for him to receive the column via e-mail. He also admitted that he’s probably the only person at *Eye Weekly* permitted to visit “certain” Web sites during regular working hours—for research purposes, of course!

During the question period that followed the presentations,

questions ranged from who decides which queries Sasha will answer, to what happens when it is obvious that the *Blaze* or *Silhouette Desire* author can’t write convincingly. However, it was the question concerning the difference between erotica and pornography that received the most attention, and the evening’s discussion returned to this issue a number of times.

While Ottewell felt the difference depended upon a person’s morality, Keenan thought it lay with the purpose of the material. Pornography’s basic objective is arousal, he said. One audience member thought the difference was in how the material was used. Another said there was no difference—it’s all simply a matter of marketing! Both Ottewell and Keenan agreed with the comment

that the line between erotica and pornography cannot be definitively drawn because it depends too much on the perception of the reader.

“I mostly decide not to draw the line,” Keenan said at one point. He puts himself in the role of the reader and asks two questions: What is the purpose of this column? and Does it work? However, he allowed that he could be more liberal because of the magazine’s target audience.

Getting back to the work of editing, Keenan noted that because Sasha herself decides which questions to answer, his role is more of a copy editor, dealing with structure and ensuring the question posed is ultimately answered. If the issue is particularly sensitive, he also makes sure the legal ramifications are clearly

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## UPCOMING PROGRAM

### Career in Crisis

Has your career stalled? Are you editing the same materials, at the same level, at more or less the same pay, as a few years ago? The November program features career coach Diane Davies, who will look at ways to restart a freelance or in-house career.

**Panellist biography:** Diane Davies (M.A. (York U.) Psychology) is a pioneer in career coaching. Her programs have helped individuals and groups of all sizes identify their strengths and weaknesses, chart a course for success and design methods to help participants stay on track in the future. Her company, Davies and Associates (<http://www.daviesandassociates.com>), works with clients in Canada, the US, and Asia.

The meeting will take place on Monday, November 28 at the Women’s Art Association of Canada, 23 Prince Arthur Avenue. The general meeting starts at 7:30 p.m., followed by the program at 8:30 p.m. Check the EAC Web site at <http://www.editors.ca/toronto/index.htm> for directions. Please join new and established editors for a pre-meeting dinner at the Duke of York, 39 Prince Arthur Avenue (on the southeast side of Prince Arthur Avenue at Bedford Road), at 6 p.m.

*Craig Saunders, Program Chair*

# The Word on the Street Festival

By Karen E. Black

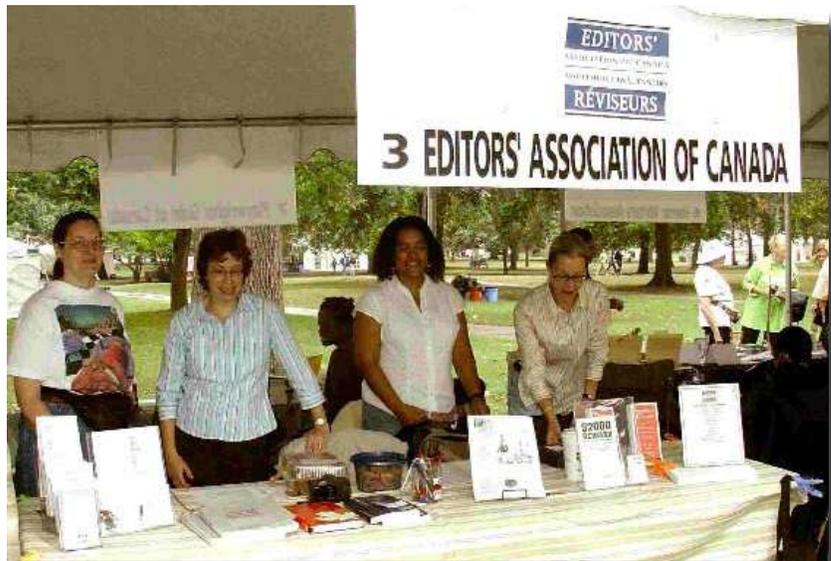
On what threatened to be a rainy September 23, the EAC Toronto branch once again participated with an exhibit at the The Word on the Street (WOTS) festival in Toronto. Fortunately, it didn't rain (which was good, because the volunteers at the booth only had three umbrellas).

Mike Brassard and Barbara Kamienski helped ferry and set up EAC materials, and greeted our first visitors. Mike spent several hours talking to visitors, answering questions, and taking photographs. We handed out coupons for free entry to an EAC general meeting, Fall 2005 Editing Seminar brochures, and more than a few pens. (Question to branch members: Should we have more interesting give-aways for 2006, like bookmarks or buttons?) Several visitors to the booth asked about the progress of our initiative to certify professional editors. There is definitely a continuing and growing interest in this initiative.

Housed in the Writer's Block along with seven other exhibitors, the EAC booth was crowded during the midday hours. New members of our branch Jean Robinson, Linda Stuart, and Daphne Boxill capably staffed the booth with support from veteran members and past or present branch/national executives, including Nelly Auster Young, Karen Kligman, Monica Plant, Elizabeth d'Anjou, Chrissy de Siato, Jennie Worden, and Gillian Watts.

When it was all over, Monica, Gillian, and Jennie struck the set and lugged the boxes back to the car. Included in the stuff was a bag containing the 110 entries in our word-selection contest. The

their social and professional networks or their areas of expertise through our professional development program; and for those in need of editors' specialized services. In future years, we'd like



Linda Stuart, Karen Kligman, Daphne Boxill, Karen Black

Hard Challenge, provided by Greg Ioannou, proved to be very difficult for many of the participants. Toronto members are welcome to submit questions for next year's EAC WOTS contest (preferably ones that don't intimidate or confuse the contestants). This year's winner will receive a free Toronto EAC seminar of his or her choice, subject to availability. Unfortunately, fellow members, you are not eligible for the seminar prize, though you are free to submit an entry.

Our exhibit at WOTS is a valuable promotional tool for us—to reach students of editing and those working to break into the profession; for those already in editing who are looking to expand

to extend our activities to editors in marginal areas of the editorial profession, to expand the benefits and services offered to our francophone members in Ontario, and to provide services to ethnic publications doing business or providing social activities in the Canadian market.

Please consider volunteering at next year's WOTS. For veteran volunteers, WOTS is an opportunity to share your knowledge of editing and the benefits of EAC membership to visitors. For new or less active EAC members, it's an opportunity to get involved in your association, and to network and socialize with those veterans. Next year, please answer the call!

## Romancing *from page 3*

stated in the article. In a recent column dealing with bestiality, he made sure that its illegality was clearly communicated. (Writing about the subject, however, is not.) He admitted that occasionally it is a challenge to determine the accuracy of the information, and even though it is written by a sex educator, it is fact-checked—sometimes with sources provided by Sasha herself, and sometimes not. (Keenan made the valid point that fact-checkers should always check alternate sources.) He almost always allows the column to run even if it deals with a controversial issue. The bestiality column was published because, in fact, Sasha was counselling against this form of sexual behaviour, saying that it was unfair to the animal. Consent, along with safety, are primary concerns of the column, Keenan noted.

Is there any line he would not cross? Anything that is against the law would not be published, Keenan said. The obvious example is sex with children; sex with kids is illegal and there is also a law against counselling sex with children.

Ottewell's primary editing challenges arise from the fact that she deals with many different writers of varying writing styles and abilities. Occasionally it is obvious that the author has little experience with the sexual attitude or body position he or she is trying to describe. She feels that a scene involving sex has to arise out of the character and be an integral part of the story. "If the author is not comfortable with the scene, it will show," she said. When that happens, she sends the work back to the writer for revision. "I am straight with the author. Either fix it or cut it. A mere description of body parts is always a mood-killer." A sex scene works for all the same reasons that any good story works, she said; there is good characterization, tension is developed, and the dialogue is in the character's own words and keeps the scene moving forward.

Getting writers to "add more emotion and less description of (body) parts" is a recurring problem. In her experience, authors writing in the third person achieve this more successfully than first-person accounts. She also ensures that the characters stay consistent throughout the story, including sexy scenes where consistency can be a challenge.

Ottewell noted that the use of appropriate language

is critical to the success of the story. "You have to use the language of the street, and call a spade a spade. Take the phrase 'making love'—what alpha male of today says this?" She also keeps a sharp *Eye* out for euphemisms, which, she feels, "can typify all the negative stereotypes."

Both panellists were asked what reference sources and dictionaries are used in their respective offices. Ottewell said that Harlequin uses *Webster's Dictionary*, though she admitted to Googling for quick reference information. She also refers to her company's extensive house style guide. At *Eye Weekly*, Keenan uses the *Oxford Canadian Dictionary* and the *CP Stylebook*, in addition to checking up-to-date sexual terms via Google searches.

A question on the possible differences in writing about sex for the North American market versus other areas of the world prompted Ottewell to remark that the United States, which is Harlequin's largest market, is currently experiencing a conservative movement. "That is having a huge impact on covers and titles. The same books sold in Germany will have much racier covers and titles." At the same time, she says, there is an "explosion" of erotica in the United States. This has given rise to the "romantica" genre, which combines romance and erotica.

The discussion had exceeded the allotted time, and the evening wound down quickly. Later, I asked both Ottewell and Keenan to offer some advice for novice editors working in this genre.

"The one piece of advice I'd give editors working on 'sexfiction' is to be aware of the publisher's program/guidelines," Ottewell says. "That often means reading/skimming what has been published to get a feel for the parameters, expectations, promises, and deliverables of the series. All fiction editors do their jobs well when they have an understanding of reader expectation."

"Putting the dirty language and steamy scenes aside," Keenan says, "it is like any editing work. You want to be sure the language is clear and does the job. You check that the material is interesting, appropriate and informative. You ensure that the writer is communicating properly with your readers."

So, put your inhibitions aside, sharpen that pencil, and get to work. It's only editing, after all! **E**

# Industry Briefs

This issue of *Edition* marks the return of Industry Briefs. Here you will find reports written by EAC Toronto branch members on various topics related to the editing, publishing, and writing industries. If you are interested in filing a report—the more personal the better—please send it to [edition@rogers.com](mailto:edition@rogers.com).

## NEWSPAPER JOURNALISM'S PRINCE OF PROFESSIONAL DEVELOPMENT

By Monica Plant

There's a part of me that aches for the recognition of behind-the-scenes people. As a production editor and former conference organizer, I am fully aware of the long hours, faithful plodding and thanklessness inherent in those roles. On September 24 this year, I found that particular part of me surging after attending Wordstock—a daylong journalism seminar in Toronto—and becoming acquainted with its chief organizer and creator, Bryan Cantley.

An alumnus of the Ryerson School of Journalism, Cantley began Wordstock 10 years ago as part of an ongoing personal crusade to provide accessible training and professional development opportunities within the Canadian newspaper industry. Among his many functions as current Vice President of Member Services at the Canadian Newspaper Association (CNA), Cantley also develops seminars and resources, and administers award programs, including the National Newspaper Awards. His work demonstrates the importance he places on professional improvement. "I believe in growth and

getting better at what you do," he affirms. "You don't just stagnate."

Cantley admits he didn't have many professional development opportunities when he was working as a sports writer, columnist and feature writer for a series of Toronto-area newspapers in the 1970s. After serving as editor at the *Etobicoke Gazette*, he joined the then Canadian Daily Newspaper Association (CDNA) in 1981 as Director of Editorial Services. (The CDNA transformed into the CNA in 1996.) In addition to such tasks as running award programs, printing newsletters, and producing communication vehicles for publishers and advertisers, Cantley's new role included organizing seminars.

The intent behind the seminars was to provide opportunities for copy editors and reporters to "move on to greater things." The National Copy Editors Seminar that Cantley organized in the late 1980s was especially tailored to fit this bill. Cantley conceived of the high-level weeklong training "not for remedial purposes, nor to solve copy editors' problems or cure them of their inadequacies but to provide a growth opportunity."

It was an opportunity for participants to learn more about copyediting than they could ever have gotten on the job. "There

was nobody else putting on that kind of copyediting seminar,"

Cantley remarks. It assembled some well-respected journalism stalwarts, including prominent copyediting workshop leader Shelley Robertson, former *Toronto Star* deputy managing editor and former head of journalism at Ryerson University John Miller, and now-retired University of Regina journalism professor Nick Russell. The slate included sessions on language, media law, and management styles.

The one-and-a-half day copyediting session was particularly popular, where journalists had opportunities to edit and critique each other's work. Pairing an editor from the *Montreal Gazette* with another from the *Edmonton Journal*, for example, provided a rare opportunity for cross-newspaper interface. As Cantley reflects, "it enabled people to talk shop in a way that they had never learned to do before. Every one of them would come out of these critique sessions with a greater appreciation of someone else's newsroom—somebody else's way of doing things."

An economic downturn and shrinking training budgets brought a temporary end to the seminar (which Cantley has

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## Industry Briefs *from page 6*

recently revived), but Wordstock soon picked up some of the slack. Cantley started it as a low-cost opportunity for editors and writers, particularly those at smaller dailies or community papers, to get access to high-quality training. Open to the public and attended by over 200 journalists from across Canada, the program includes an invigorating keynote speaker and, this past year, 18 seminars on topics as diverse as editing convoluted stories, the challenges of convergence between print and broadcast, writing editorials, and injecting emotion into magazine stories.

The genesis of the conference came after Cantley attended a similar event in the United States and asked: Why can't we do the same thing in Canada? He continues to ask this question as he keeps abreast of newspaper-related activities in both the United States and Europe, and devises seminars and resources to respond to shifting needs in the Canadian newspaper industry. Cantley's longstanding faithfulness to professional development is exceptional.

Isn't that something worth recognizing?

*Monica Plant is a freelance editor and writer, the Toronto branch Public Relations Chair, and bears no resemblance to the winner of our photo contest this month.*

## MY EXPERIENCE AT THE HUMBER CREATIVE BOOK PUBLISHING PROGRAM

By Lilly Quan

Now I know what it must be like to be on Canadian Idol.

In May of this year, I enrolled in the inaugural running of the Creative Book Publishing Program at Humber College. The accelerated four-month program explored all aspects of book publishing, especially trade (fiction and non-fiction). I had been freelancing as a copy editor/proofreader, but wanted to upgrade my skills. This program would give me the intense training I wanted without years of schooling. As it turns out, it gave me a lot more than that.

For three months, we explored every aspect of book publishing, from editing and marketing to production and distribution. Our instructors were the top of the field: Karen Cossar, VP of Marketing at HarperCollins Canada, was our marketing instructor, and Prof. Keith Oatley, author of *The Case of Emily V.*, taught a course on creativity. We sat entranced as Scott Richardson, creative director for Random House of Canada, took us through the frustrating process of designing the cover for *The Way the Crow Flies* by Ann-Marie MacDonald.

And then there were the guest speakers. On the first day of class, there was a surprise visit from Giller nominee Camilla Gibb, who graciously spoke to us about the writer-editor relationship. That set the tone for the course. You never knew who would show up. The CBC's Mary Lou Finlay and Andy Barrie explained the dynamics of book coverage at CBC Radio. Foreign rights agent Nicole Winstanley explained the decision-making behind selling the UK rights to *Life of Pi* and the serendipity that led to the Booker Prize win. A top literary agent told us that authors lie to each other

about their advances. His Excellency John Ralston Saul challenged us, as newcomers to a cultural industry, to view ourselves as potential agents of change.

A friend kept asking me why all these famous people would come talk to us. The reason is that the program director, Cynthia Good. Cynthia, former president and publisher of Penguin, is passionate about books and people, and this course is her labour of love. All of her students felt privileged to be part of the program.

And we worked hard for her. The days were long and intense. For the final month, we were divided into groups, and we set up our own publishing houses. We created our own booklists, complete with marketing and business plans, profit and loss forecasts, and book covers. The finale was like performing at a "Literary Idol" competition: we gave a business presentation to a group of judges who represented potential investors. Among them were Scott Griffin, sponsor of the Griffin Poetry prize, and Kim McArthur, president and publisher of McArthur and Company and one of *Chatelaine's* top women entrepreneurs in Canada. The presentations were superb, and our booklists, according to Kim, "the most realistic I've ever seen." At the end of the day, Cynthia's students gave her a standing ovation.

Such was my exposure to a side of life I had never before encountered. When I asked Cynthia what her experience with the first year of the program was like, she said, "Exhausting and exhilarating." I would have to agree.

*Lilly Quan is a Toronto-based freelance writer and editor. Her work has appeared in The Globe and Mail and on CBC Radio. You can reach Lilly at lquan@rogers.com.*

# Networking

Compiled by Anne Koenig *All events are in Toronto unless otherwise noted.*

## ASSOCIATION OF TRANSLATORS AND INTERPRETERS OF ONTARIO (ATIO)

<http://www.atio.on.ca>

### English Grammar Workshop

**When:** Saturday, November 12, 9 a.m.–4 p.m. (lunch included)

**Where:** University of St. Michael's College-Father Madden Hall (Carr Hall), 100 St. Joseph Street

**Cost:** \$70 for members, \$90 for non-members

**Contact:** [info@atio.on.ca](mailto:info@atio.on.ca). Register online by November 8

## BOOK PUBLISHERS' PROFESSIONAL ASSOCIATION

<http://www.bppa.ca>

**Panel Discussion:** Beauty is in the Eye of the ...?!

Covers in the Last Season

**When:** November 15, 6–8 p.m.

**Where:** The Arts and Letters Club, 14 Elm Street (west of Yonge Street, two blocks north of Dundas Street)

**Cost:** Free for members, \$20 for non-members

**Contact:** Andrea Battiston at [info@bppa.ca](mailto:info@bppa.ca)

## THE CANADIAN AUTHORS ASSOCIATION

<http://www.canauthorstoronto.org>

**Panel Discussion:** From Agent to Editor

**Panelists:** Wayson Choy (author), Denise Bukowski (The Bukowski Agency), and Martha-Kanya Forstner (editor from Doubleday)

**When:** Thursday, November 17, 7–9 p.m.

**Where:** Northern District Library, 40 Orchard View Boulevard (one block north of Eglinton Avenue, west of Yonge Street), Room 200

**Cost:** Free for members, \$5 for guests

**Contact:** Ben Antao, President, at [ben.anta@rogers.com](mailto:ben.anta@rogers.com), or phone 416 250-8885

## CANADIAN SOCIETY OF CHILDREN'S AUTHORS, ILLUSTRATORS AND PERFORMERS (CANSICAIP)

<http://www.canscaip.org>

### Monthly Meetings

**When:** The second Wednesday of each month, from September to June, at 7:30 p.m.

**Where:** St. Bonaventure's Parish Centre, 1300 Leslie Street, next to the Toronto Botanical Garden at the corner of Leslie Street and Lawrence Avenue East

**Contact:** 416 515-1559, or [office@canscaip.org](mailto:office@canscaip.org)

**Workshop:** Packaging your Imagination

**When:** Saturday, November 5, 8:30 a.m.–3:30 p.m.

**Where:** Victoria College, University of Toronto, 73 Queen's Park Crescent East

**Cost:** \$120 (includes lunch)

**Contact:** 416 515-1559, or [office@canscaip.org](mailto:office@canscaip.org)

## CANADIAN SCIENCE WRITERS' ASSOCIATION

<http://www.sciencewriters.ca>

**Conference:** 2005 Science & Technology Awareness Network (STAN): Advancing a Science & Technology Culture in Canada

**When:** Wednesday, November 9, 8:30 a.m.–4:30 p.m.

**Where:** DoubleTree International Plaza Hotel, Toronto Airport, 655 Dixon Road

**Cost:** \$150 (includes lunch)

**Contact:** Leanne Suffel at 1-866-352-3060, or [lsuffel@letstalkscience.ca](mailto:lsuffel@letstalkscience.ca), or <http://www.scienceandtechnologynetwork.ca>

## EAST END WRITERS' GROUP

<http://www.samcraw.com/Articles/EastEndWriters.html>

**Monthly** Writing Critiques (with guest speakers, periodically)

**When:** November 30 (always the last Wednesday of the month), 7–10 p.m.

**Where:** O'Connor Drive and St. Clair Avenue East area

**Cost:** Free

**Contact:** Sharon Crawford at [angel@samcraw.com](mailto:angel@samcraw.com)

## THE EDITORIAL FREELANCERS ASSOCIATION (EFA)

<http://www.the-efa.org>

**Workshop:** Breaking into Corporate Writing

**When:** November 19, 1–4 p.m.

**Where:** EFA Headquarters, 71 West 23rd Street, Suite 1910, New York, New York

**Cost:** EFA members \$80 US, non-members \$100 US

**Contact:** Register online

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## Networking *from page 8*

### LITERARY TRANSLATORS' ASSOCIATION OF CANADA (LTAC)

<http://www.attlc-ltac.org>

**Conference:** Joint Conference of LTAC and the American Literary Translators' Association

**When:** Wednesday, November 2 until Saturday, November 5

**Where:** Omni Hotel, 1050 Sherbrooke Street West, Montreal

**Cost:** Before October 11: \$70 for LTAC members, \$40 for students

**After** October 11: \$85 for LTAC members, \$40 for students

**Contact:** Hugh Hazelton at [hhazelton@earthlink.net](mailto:hhazelton@earthlink.net), or Jerry Chapple at [chapple@univmail.cis](mailto:chapple@univmail.cis)

### PERIODICAL WRITERS ASSOCIATION OF CANADA, TORONTO CHAPTER (PWAC)

<http://www.pwactoronto.org>

**Workshop:** Conquering Corporate Markets: How to find and price corporate writing, editing, and translation assignments

**When:** Saturday, November 5, 9 a.m.–4 p.m.

**Where:** Atwater Library, 4023 rue Tupper, Montreal

**Cost:** \$65 for PWAC members, \$95 for non-members

**Contact:** Craig Silverman at 514 274-3985, or [ordinary@sympatico.ca](mailto:ordinary@sympatico.ca)

**Workshop:** The 6-Figure Freelancer—Part I & Part II

**When:** Part I: Saturday, November 12, 9:30 a.m.–3:45 p.m. Part II: Saturday, November 26, 9:30 a.m.–3:45 p.m.

**Where:** Northern District Library, 40 Orchard View Boulevard, Room 200

**Cost:** \$75 per workshop for PWAC/CAA/WEN members, \$95 for non-members, or \$135 combined for PWAC/CAA/WEN members, \$175 for non-members

**Contact:** Paul Lima at [info@paullima.com](mailto:info@paullima.com)

**Evening Seminar:** Getting Down to Business: Tools & tactics that will make your freelance writing business thrive!

**When:** Tuesday, November 22, from 7:00–8:45 p.m.

**Where:** Northern District Library, 40 Orchard View Boulevard, Room 200

**Cost:** Free for PWAC members, pay what you can (\$10.00 suggested) for non-members

**Contact:** [email@pwactoronto.org](mailto:email@pwactoronto.org)

### THE PLAIN LANGUAGE ASSOCIATION INTERNATIONAL (PLAIN)

<http://www.plainlanguagenetwork.org>

**Conference:** Plain Language: Adding up the benefits

**When:** November 3–6

**Where:** L'Enfant Plaza Hotel, 480 L'Enfant Plaza, Washington, DC

**Cost:** \$275 US conference fee for PLAIN members, \$300 US for non-members

**Contact:** Register online

### SALON DU LIVRE DE MONTRÉAL [THE MONTREAL BOOK FAIR]

<http://www.salondulivredemontreal.com>

**Book Fair**

**When:** November 17–21

**Where:** Place Bonaventure, Exhibition Hall, 800 de la Gauchetière Street West, Montreal

**Contact:** 514 845-2365, or [slm.info@videotron.ca](mailto:slm.info@videotron.ca)

### SOCIETY FOR TECHNICAL COMMUNICATION (STC)

<http://www.stctoronto.org>

**Monthly Meetings**

**When:** Second Tuesday of each month, from September to June

**Where:** North York Memorial Community Hall, Gold Room, Toronto Public Library, 5110 Yonge Street

**Contact:** Rob Hanna at [president@stctoronto.org](mailto:president@stctoronto.org), or 416 221-4113

### WRITERS AND EDITORS NETWORK (WEN)

<http://www.wenetwork.org>

**Breakfast Meeting**

**Speaker:** Deb Loughead, author of five children's books

**When:** Saturday, November 19, from 9–11:30 a.m.

**Where:** Canadiana Restaurant, Six Points Plaza, 5230 Dundas Street West

**Cost:** \$13 for WEN members, \$16 for guests

**Contact:** [info@wenetwork.org](mailto:info@wenetwork.org), or 905 824-5035

### WRITERS' CIRCLE OF DURHAM REGION (WCDR)

<http://www.wcdr.org>

**Breakfast Meeting**

**When:** November 12, 8:30–11 a.m.

**Where:** Sports Garden Café, Iroquois Park Sports Centre, Victoria and Henry Streets, Whitby

**Cost:** \$13 for WCDR members, \$16 for guests

**Contact:** Gladys Farquharson at [breakfast@wcdr.org](mailto:breakfast@wcdr.org), or 905 686-0211 to pre-register by noon of the preceding Wednesday

*continued on page 11*

# Editing is a Bloody Trade

By Karlene Ruddock

Henry James called it the butcher's trade. D.H. Lawrence compared it to trying to clip his own nose into shape with scissors. John Updike compared it to going to the barber, adding that he never liked haircuts. And Vladimir Nabokov condescendingly referred to it as "proofreading."

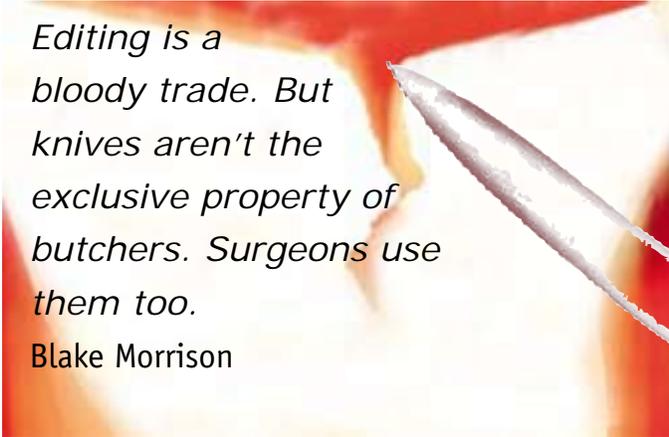
Call it what you will, but the experience of being edited is not all bad, says Blake Morrison, as he comes to the defence of editors in his article, "Black Day for the Blue Pencil" (*The Guardian*, August 6, 2005.) The myth of the destructive editor, "the dolt with the

blue pencil," is pervasive. Morrison argues that, in his experience, editors don't quash and coerce writers, but instead draw them out. And *all* writers need editors. He cited three major works of early twentieth-century literature—*Sons and Lovers*, *The Waste Land*, and *The Great Gatsby*—that were transformed by editors.

Some writers, however, are downright dependent on editors. Take Thomas Wolfe, for instance. Not Thomas Wolfe, author of *The Bonfire of the Vanities*, but the *other* Thomas Wolfe, a man of 6'6" who wrote standing up using the top of his fridge as a desk. His

writing was as long as he was tall. The manuscript of his first novel stretched to more than 300,000 words. Maxwell Perkins, his editor at Scribner's in New York, agreed to publish it if Wolfe cut 90,000 words. Between the two of them they did the job.

Wolfe began his second novel some time later. This time it was four times as long as the uncut version of the first one, and



*Editing is a bloody trade. But knives aren't the exclusive property of butchers. Surgeons use them too.*

Blake Morrison

growing at a rate of 50,000 words a month. At this stage, Perkins told colleagues he'd have to "take the book away from him," and invited Wolfe to bring all that he had written so far into his office. There were jokes about the manuscript being delivered by truck. The bundle stood two feet high and more than 3,000 pages, and this was just the first part of the novel. In the end it came to 450,000 words. The title was *Of Time and the River*.

Just as some writers write too much, some editors edit too much. *The New Yorker* writer Renata Adler describes these

editors as "those who cannot leave a text intact, eating through it leaf and branch like tent caterpillars, leaving everywhere their mark." On the other hand you have the quiet, nurturing editors who "ease you through so gently that when they do tamper with the text, you barely notice."

Gone is the golden age of editing. It is rare nowadays to get the kind of intense collaborative process between author and editor as Wolfe had with Perkins, Morrison laments. He had read about a literacy conference where writers and agents were complaining that modern-day editors don't have time to edit because of the pressures they are under these days. Editors have to be all-rounders, involved with promotion, publicity and sales. And editors' contributions go largely unacknowledged. "...they are ghosts in the machine, the secret sharers, the anonymous power behind the throne."

Morrison sees this as an explanation why the number of creative writing programs in Britain has increased in recent years. Aspiring writers are signing up for MAs and Ph.Ds to get the kind of editorial help they used to get from publishing houses. He believes that you can teach would-be writers to edit. Walk in on a creative writing class and

*continued on page 11*

## Networking *from page 9*

**Weekend Retreat:** The Writer's Balancing Act

**Presenters:** Dorothea Helms and Ruth E. Walker

**When:** November 4–6

**Where:** Golden Pathways Retreat, RR 11, 3075 Wallace Point Road, Peterborough

**Cost:** \$300 for WCDR or WEN members, \$275 for non-members by October 14; \$325/\$300 after October 14. The registration deadline is October 21

**Contact:** Dorothea Helms at 905 852-9294, or [fairy@thewritingfairy.com](mailto:fairy@thewritingfairy.com)

**Workshop:** The Writing Fairy: Bu\$iness of Writing

**When:** November 19, 9 a.m.–4 p.m.

**Where:** TBD

**Cost:** \$100 for members of WCDR, WEN, and HHWEN, \$110 for non-members. The registration deadline is November 9

**Contact:** Dorothea Helms at 905 852-9294, or [fairy@thewritingfairy.com](mailto:fairy@thewritingfairy.com)

**Contest:** WCDR Online 24-Hour Non-Fiction Contest: An online contest of last-minute word count and topic

**When:** November 12, 1 p.m. until November 13, 1 p.m. (24 hours)

**Where:** <http://www.wcdr.org/nonfictioncontest.html>

**Cost:** \$10; Registration is limited to 400 people

**Contact:** Register online by November 11

**Incentive:** First Prize: \$500; Second Prize: \$300; Third Prize: \$200

## THE WRITERS' TRUST OF CANADA

<http://www.writerstrust.com>

**Dinner:** The Writers' Trust Great Literary Dinner: Over 400 of Toronto's most prominent cultural, philanthropic and business leaders meet more than 40 Canadian authors

**When:** November 23

**Where:** The Four Seasons Hotel, 21 Avenue Road

**Contact:** Don Oravec at 416 504-8222, extension 244

## PHOTO CONTEST WINNER

The winner of the Scariest Editor Photo Contest is **Monica Plant** for the picture of her and her sister, Pamela. We thank all those who submitted entries.



## Bloody *from page 10*

you will hear the kind of babble you might have heard from (Edward) Garnett with Lawrence, (Ezra) Pound with (T.S.) Eliot, or Perkins with (F. Scott) Fitzgerald:

"Give the reader more signposts."

"Show, don't tell."

"Stop bombarding us with so many characters."

"Why not think of losing that, or moving that there?"

"Don't parade your research, integrate it."

Morrison concludes that editors matter. If editing is in decline it would be bad for literature, he says. And if editing disappears, no books will be worth taking the credit for.

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## SEMINAR SPOTLIGHT... ON JAN WALTER

How do trade publishers decide which authors and which manuscripts are worth pursuing? Find out from Jan Walter. Even seasoned professionals can benefit from the industry insights this highly



Photo by Brian A. Kilgore

respected book editor and developer has gleaned from her 30-year career in publishing, including executive positions with McClelland & Stewart, Macmillan of Canada, and a partnership in Macfarlane, Walter & Ross.

In her seminar on November 20, **Acquisitions in Trade Publishing**, Walter will use real examples and case studies to explain effective acquisition techniques and creative list-building. Her expertise

in politics, biography, business, history, and pop culture makes this seminar one of the season's top picks.

For more information on EAC Toronto branch seminars, visit <http://www.editors.ca/toronto/seminars.htm>. To register, phone 416 975-5528.

## HOTLINE REGISTRATION

Clients call to be matched with branch members who have registered with the Hotline for work.

When you register, please note these guidelines:

- If you are in EAC's Directory of Editors (print or online), note any changes to your listing.
- If you are not in the Directory and have not previously registered with the Hotline, send your resume in Directory or Hotline style. You can find guidelines to the Directory format at <http://www.editors.ca/ode/index.htm>. Hotline style follows the Directory format. However, you may include as many interests as you wish and write your profile in point form.
- Please limit resumes to one page.
- If you have registered before, send your resume only if it has changed.
- Hotline registration begins on the first of each month. Please contact the branch every month to be listed again.

**Tel.:** 416 860-8511

**Fax:** 416 975-5596

**E-mail:** [eactoronto@bellnet.ca](mailto:eactoronto@bellnet.ca)  
(.rtf attachment; subject: Hotline)



## HOTLINE REPORT

Member registrations: 5

Client registrations: 5

Requests for Editorial Jobs and Assistance

- Childrens' book series
- Web brochures
- Hi-technology terms
- Ethnic poetry and proverbs
- Business research reports
- Short stories

How Clients Found Out about the Hotline

- Internet
- friend

## Letter from The Editor

The Toronto branch has reason to celebrate! Thanks to the efforts of Edition's volunteers, our branch newsletter has received an Award of Excellence in the 17th Annual APEX Awards for Publication Excellence, an annual competition for writers, editors, publications staff, and business and non-profit communicators. Our publication is now listed on the <http://www.apexawards.com/> Web site.

FYI: 661 newsletter entries were received. There were two Grand Prizes, and 50 Awards of Excellence.

Thanks to everyone who contributed!

*Ken Weinberg  
Newsletter Chair*

# Edition

The newsletter for members of the Editors' Association of Canada, Toronto branch

### Editor

Ken Weinberg

### Layout Editor

Ken Weinberg

### Copy Editor

Frederick Rocque

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Annie Leung

### Executive Readers

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Gillian Faulkner  
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### Networking Reporter

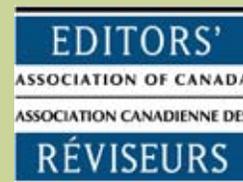
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