



# translorial

Volume XXV - No. 3 - Sept 2003

Northern California Translators Association • A chapter of *ata*, American Translators Association

## NCTA on the air!

By *Brigitte Keen*

From as far away as Monterey, 16 NCTA members drove to the KTEH studios in San Jose in order to volunteer their services on pledge night, Friday, August 15. We were eagerly awaited and five of us were immediately whisked off to take pledges during the BBC news, while the rest of us, who had not been trained before, received our instructions on how to operate the phones and fill out the pledge forms.

In between the BBC news and the next program, "Victor Borge", we managed to install the new NCTA banner in front of the tables with the telephones. We hope very much that some of you

watched the various shows KTEH was broadcasting that evening and can confirm that our efforts were not in vain. We had no idea if the banner was visible when the cameras panned over to the phone volunteers. We also did not know if we were on camera, as we were constantly on the phone taking pledges with relatively short interruptions, from 6 pm until shortly after 10 pm. Some of us caught short glimpses of the programs – the BBC news, Victor Borge: The Great Dane of Comedy, the Mrs. Bradley mysteries and Rumpole of the Bailey.

An excellent dinner was donated by the Los Gatos restaurant "Crimson".

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However, we were extremely busy and had hardly started eating, when we were called back into the studio to take pledges. Isn't it good to be wanted!

KTEH is a relatively small operation, much smaller than KQED. And we were told by Tom Fanella, KTEH's president, that while KQED is a PBS station and much wealthier, KTEH is a PBS affiliate and does not have the same amount of corporate support as its sister station to the north.

A very nice surprise for those of us who are interested in the inner workings of a television studio was the studio

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### Mark your calendars: NCTA celebrates its 25th Anniversary

In fall 1978, Thomas R. Bauman, Deborah Lee Wilson, and Deolinda Maria Adao signed the Articles of Incorporation that marked the official beginning of the Northern California Translators Association. To celebrate our 25th anniversary of this occasion, and also in honor of International Translators Day, the NCTA is planning a very special dinner party with live Spanish Guitar music at the Patio Español on Saturday, September 27.

There will be a few select door prizes to delight a translator's or interpreter's heart. If you know of any company that might be willing to donate a new dictionary or software program, contact <events@ncta.org>.

Do you have any choice anecdotes you would like to relate about past NCTA events? Is there any longtime member whom you would especially like to honor? Any voice from the past from whom you're longing to hear a few words of wisdom? All suggestions for edification are welcome. Please send your ideas to <events@ncta.org> or post them on the NCTA members' list.

To purchase tickets for the 25th Anniversary Dinner, either send a check (\$30 per person) to: NCTA, P.O. Box 14015, Berkeley, CA 94712-5015 or call the NCTA office at (510) 845-8712 with your charge card information.

### NCTA 2003 CALENDAR

- Trados Workshop**  
( September 20
- General meetings**  
( September 27, December 13
- ATA Accreditation Exam**  
( October 11
- ATA annual conference – Phoenix, AZ**  
( November 5–8
- Deadline for Submissions to Next Translorial**  
( November 8

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# Letter from the President

## As always... a lot to tell

Let us take some time from our hectic daily lives this month to commemorate the silver anniversary of NCTA. Twenty-five years! Congratulations, NCTA! A quarter-century that translates into one hundred general meetings, countless workshops, and many truly memorable events and moments in representing our profession. Congratulations and a big thank-you to all the volunteers and board members that have helped over the years to make this Association such a vital and vibrant body, one that has evolved from a small gathering many years ago to a group of over 500 professionals here in Northern California and throughout the world.

As I write this, we are in the midst of preparations for the celebration. There are invitations to be printed, mailings that need go out, reservations to be made.... Events Chair Blaine Stoddard is coordinating and planning all the myriad details that will make the evening of September 27 a truly memorable NCTA



Michael Metzger

event for all attending. I promise you it will be something you do not want to miss. If tickets are still available by the time you are reading this article, be sure to get one.

Other highlights? As always, there are many. The Board is multitasking after the summer break to bring you a series of workshops, starting at the end of August and continuing right up to the moment when you will be getting ready for the ATA conference in Phoenix. As usual, there will be a separate announcement for each workshop. And if you are planning to attend the ATA conference, please let us know. NCTA traditionally has a table at the conference, where we

## A Big Thank-You from the Editor

Since May, NCTA's *Translorial* has been going through some changes. Bob Killingsworth needed to resign as editor, and I was appointed by the Board to take over. I had assisted as content editor for about a year and therefore had some experience with the production of the *Translorial*. However, sitting in the driver's seat is different from writing and selecting contributions.

Not being a native English speaker, I decided to manage the publication rather than doing the editing and proofreading myself. I gathered a team of proofreaders who have helped me with this issue of the newsletter and the previous one.

These two issues would not have been possible without the help of these people. I'd like to thank all those volunteers who have worked hard and taken time from their busy work schedules, among them Alison Anderson, Juliet Viola, Naomi Baer, and Bob Killingsworth, who continues to be a major source of support. I'm also happy to welcome Ginger Wei, our new marketing director, and to welcome back former editor Sharlee Merner Bradley, who will join our team of proofreaders starting with the December issue.

With the support of this team, I'm hoping to maintain the standard and the timely production of the *Translorial*. And as we're always looking for articles to make this publication more interesting and fun to read, I'd like to encourage all of you to send your contributions to <editor@ncta.org>.

Andrea Bindereif

try to answer questions attendees might have before joining our Association. All members are welcome to take a turn sitting at our table, and we encourage you to sign up.

Great moments of the past summer? There was our NCTA picnic in Golden Gate Park, with unexpected sunshine (!) and a wonderful barbeque prepared by maître d' cuisine Blaine Stoddard, attended by some thirty folks including friends and family and our youngest "members". Then there was the KTEH pledge drive down in San Jose, organized by member Brigitte Keen-Matthei. Needless to say, we want to thank Brigitte for her great work in the realm of public visibility for NCTA. See pictures from this event in this issue.

And did I forget to mention the new Board members? Oh, I think I'll tell you more about them in my next president's letter. In the meantime, see you on September 27!

*Michael Metzger*

## Media Alliance Offers Group Health Insurance to NCTA Members

*By Naomi Baer*

As a freelancer, health care coverage can be a major concern. Finding a plan that provides the coverage you want, at reasonable rates, and jumping through qualifying hoops can make you wonder why you haven't moved to Canada yet. About a year ago, I joined Media Alliance's group plan, and have been pleasantly surprised at how hassle-free it is. I was able to get clear information easily, find a health plan comparable to my previous plan, and keep my doctor.

In the early 1990's, California created a statewide health insurance purchasing pool, now called PacAdvantage, to provide access to a wider variety of health plans for small businesses and professional associations. By taking advantage of this pool, Media Alliance, a well-established San Francisco non-profit organization, is able to offer guaranteed issue group health insurance to its Media Professional members. Once translators certify that they work regularly in a media-related field, including translation, they and their families are then eligible for a variety of health plans, without being screened for health history.

Providers include Blue Shield, Chinese Community Health, Health Net, and Kaiser Permanente, in the form of HMO, PPO, and triple coverage plans. A range of dental plans is also available. While it seems that no health insurance is truly inexpensive these days, costs for these plans may be especially competitive for people without any other access to group coverage, or for people who are in an age bracket or with health histories that make their individual coverage rates particularly high.

Media Alliance offers NCTA members a special discounted membership rate when they join. Current members can only enroll for new health insurance during the annual open enrollment period in May. However, new Media Alliance members have an additional period to enroll, for a limited time beginning 60 days after their membership takes effect.

*Editor's Note: In order to enroll in the health insurance plan offered by Media Alliance, you must qualify as a Media Professional member of the Alliance. For details see the section under "Health and Dental Insurance": <http://www.media-alliance.org/services.html>. For rate and benefit information call Media Alliance's insurance broker Ed Elkin (925) 254-3864. For Media Alliance professional member information call Media Alliance at (415) 546-6334, ext. 370.*

## NCTA on the air!

By Brigitte Keen

*Continued from page 1*

tour we were offered during one of our longer breaks. A volunteer demonstrated all the special video effects which the engineers have at their fingertips, as well as the specialized digital video playback equipment, transmission equipment, etc. Most of the people operating the studio, such as some of the engineers on duty on our night as well as camera people and talent, among them Alan Dale and Victoria Hunter, are volunteers and some are station employees. There are plenty of interesting opportunities to volunteer in a technical or non-technical capacity for those who have the time and the inclination.

Our goal for the evening was \$24,000. However, the enthusiasm of the audience for the evening's programs was such that we finished the evening having received a total of 323 pledges in the amount of \$31,933 for the station! Three cheers for all the volunteers who made it possible!



The NCTA volunteers in action and on the air at the KTEH pledge drive.



Thank you to NCTA Pledge Drive Volunteers: Ana Maria Alvarez, Leo Alvarez, Nahid Fannizadeh, Hany Farag, Minou Kamkar, Brigitte Keen (event organizer), Colin Keen, George Leslie, Yasuko Masaki, Hannelore McCrumb, Tony Roder, Sylvie Roder, Sjamsir Sjarif, Ines Swaney and Farah Vezvae.

# "This is a tough business"

*An interview with Anna Schlegel about the globalization market*

*By Andrea Bindereif*

*At the May 2003 general meeting, Anna Schlegel, Global Content Manager at Xerox and long-time member of NCTA, presented a Q&A session about the localization market for translators. Originally from Spain, Anna had made the exciting transition from freelance translator to in-house translator and then project manager during the boom years, in the mid- and late 1990s. She has worked for some of the biggest companies in the industry, such as Cisco Systems and Xerox, and has experienced the transformation of the translation field first-hand. We captured Anna's view of the localization industry in an interview.*

**TL:** *Anna, tell me a little bit about yourself. Where are you from, when and why did you come to the US, and how did you start as a translator in this country?*

**AS:** I am Catalán. I come from a little beautiful village called Olot, at the foot of the Pyrenees, not far from Perpignan. I came to the States in 1992, and I had already started my own little translation business in my head flying over in the plane, thinking what I would do in this country if I were not accepted into an MBA Program.

**TL:** *How was the translation industry when you started working here? And how was it in Spain back then?*

**AS:** When I started here in the States I had WordPerfect, there were no translation tools, and I was already being paid

11 cents a word. Localization and Globalization were really scary words to me at that time, but I already wanted to learn more about them.

In Spain, I had worked at a software engineering firm, translating manuals into English, and I was being paid the equivalent of \$5 an hour. That was in 1990. That was also my fifth year of studies in German philology, and I needed the cash to survive in Barcelona. Then I came to the States. To get by, I also had to teach English and German. I didn't know how to get into the translation market back then.

**TL:** *How did you make the transition from freelance to in-house translator at one of the biggest tech companies?*

**AS:** I got a phone call one day from a desperate HR employee at Cisco saying, "We hear you are good, can you start tomorrow?" The next day I got an anxiety attack, but I started anyway. It was awful. I was sitting in a conference room with all these corporate folks with paradigms, visions and objectives, Q1s and levels of effort, suits and PowerPoints full of acronyms. I thought I would die.

I found out later that a Silicon Graphics employee for whom I had done telephony translations had recommended me for the position. He was Andreas Ramos. I will always remember his name, and I don't know if I would ever have worked in these powerhouses otherwise.

**TL:** *How important was translation work for high-tech companies in the 1990s, and how much respect did translators enjoy?*

**AS:** The work was very well paid, we were already able to telecommute, and we learned TRADOS and other tools. It was fun, but also scary because we were just translators trying to navigate the bureaucracy in these really big corporations.

**TL:** *How has your own role as an in-house translator for high-tech companies changed over the years?*

**AS:** I started as an in-house translator and was promoted several times in the course of three years. Those were the good old days... I went from consultant to in-house translator to project manager to program manager II to leading a small team. And now to leading the globalization effort for a bigger operation of 28 websites.

**TL:** *Can you tell us a bit about the development of software localization and globalization?*

**AS:** It is key to be part of the very first stages of whatever software application you're working on, and you need to raise your concerns right at

the requirements phase. You want to follow its development all the way until implementation. Some companies, or should I say groups, are better than others in engaging the global folks at the outset of software development. Globalization really happens through education of software developers and close collaboration with your stakeholders. Also, you need to find the kinds of

*"Localization and Globalization were really scary words to me at that time, but I already wanted to learn more about them".*

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## “This is a tough business”

By *Andrea Bindereif*

*Continued from page 5*

people who can bridge technology and the business side of why you need a global tool. Communication and being at the same level is key.

**TL:** *Do you remember the early translation tools, and can you tell us how they've developed over the past few years?*

**AS:** I remember working with TRADOS. I still own it, but I rarely use it anymore; I am more on the management side of globalization now. Our current vendor is moving away from creating an internal tool and going back to TRADOS.

I am still surprised to see all these companies spending humongous amounts of money trying to create tools that don't integrate well.

**TL:** *What is required from a translator today in comparison to the mid-1990s? What is a typical profile of a translator specializing in localization?*

**AS:** I don't think that much has changed for the profession in itself, other than the tools we use are better and computers are faster. What has changed in the newer versions of translation memory programs is that nowadays we have better tools to freeze tags. I can remember destroying all kinds of code...

I'd say that a typical profile would describe someone who uses computer-assisted translation tools, understands the business he/she is working for, asks about terminology, has a good relationship with the project managers. And is someone who understands what the project entails, who needs to know what not to touch in a translation, who knows about HTML, XML, or whatever format is needed. Although now we do have good file processing that can freeze code.

**TL:** *What does a typical workday look like for you?*

**AS:** As a Global Content Manager at Xerox, I am in meetings all day with translation project managers, web managers and my senior managers, trying to coordinate 28 countries. I am on the phone with South Africa, India, France, Egypt, Brazil—you name it. We brainstorm about what countries need to have, content-wise, to make their business successful. Most projects start in the US, then we follow up for other regions.

**TL:** *How important is knowledge of translation tools for a translator today? And what is a good way of learning to use CAT tools?*

**AS:** To those not familiar with translation tools, I would suggest downloading demos from TRADOS and IBM. I would start there. I think a translator who is here to stay in the profession and wants to go into localization needs those kinds of tools.

I am not talking here about translating resumes or fliers or business cards. I don't think you have to have CAT tools for those, but it definitely helps on those bigger projects.

**TL:** *What would you recommend to a translator to stay competitive in the field?*

**AS:** Market yourself, get ATA-accredited, put yourself out there even if it is scary. And take those jobs that scare you; you can always take a partner in crime. Learn by doing, write to corporations, or take tests with translation firms that are looking for freelancers.

Keep evolving with whatever is needed.

**TL:** *Where do you see translation five and ten years from now?*

**AS:** More and more, US corporations are leaving globalization up to the foreign countries. I see less being paid from the US and more being relegated to other countries: it is up to them if they want something translated. That is

where things are heading, to my mind.

This is a tough business. Budgets are tight, and things get translated only if they will bring in money and are key to the success of the business.

I also see less centralization. Globalization customers within the corporation are not forced to use a particular vendor or another corporate unit; it is preferred, but not mandated, in most of the corporations I know. This hurts the business, in my opinion. I am for a centralized approach, if it is well leveraged and well run.

**TL:** *Thank you for talking with us, Anna.*

### NCTA on the Internet

We have our own domain on the Web. Check out NCTA's home page at [www.ncta.org](http://www.ncta.org).

There you will find information about our organization, a selection of past articles from *Translorial*, and other helpful information.

From our home page there is a link to The Translator's Home Companion, or you can go directly to [www.lai.com/companion.html](http://www.lai.com/companion.html).

As a benefit of membership, NCTA maintains three free mailing lists:

- ( [NCTA-Members@yahoogroups.com](mailto:NCTA-Members@yahoogroups.com), for general-interest discussions and exchanges of information;
- ( [EntreNous@yahoogroups.com](mailto:EntreNous@yahoogroups.com), for francophones and those interested in the French language;
- ( [CiberTertulia@yahoogroups.com](mailto:CiberTertulia@yahoogroups.com), for Spanish-speakers and those interested in the Spanish language.

These lists are available only to NCTA members and will not accept messages from non-subscribers. For further information, visit the NCTA website at [www.ncta.org/html/list.html](http://www.ncta.org/html/list.html). For a free subscription to any of these lists, e-mail a request to [listmaster@ncta.org](mailto:listmaster@ncta.org).

If you are a subscriber and have not recently received any list mail, write to the listmaster and complain.

Your ever-loving listmaster,  
Michael Schubert

## Relaxed Picnic in the Park

By Blaine Stoddard

NCTA picnickers enjoyed getting together for a Saturday afternoon barbeque in Lindley Meadow, Golden Gate Park, San Francisco, on July 19th. Despite concerns about summer fog, we enjoyed clear skies and warm temperatures. Members shared a variety of dishes and refreshments. The grill sizzled with steak, Vietnamese and Hawaiian marinated chicken, gourmet sausage and pork loin. International side dishes included homemade quiche, Korean sushi, and lentil salad, among others, as well as numerous desserts. Beer and wine, including a rare popular "Tempranillo" from Argentina, complimented the global delicacies.

This event drew approximately 30 members from as far south as Monterey, as far east as Orinda and as far north as Petaluma. Translators with friends, families and significant others enjoyed an afternoon of relaxation and greenery.

Any members with ideas for venues for future picnics, please contact:

Blaine Stoddard  
<events@ncta.org>

# NCTA Board Report for the August 2003 Translorial

## At the May meeting

- ( The Ethics Committee and Board finalized changes to the mailinglist netiquette
- ( Planning for the May General Meeting and new member orientation were finalized
- ( Workshop topics were discussed, including an accreditation workshop
- ( The first steps were made for planning the 25th anniversary in September

## At the May General Meeting

- ( General Meeting minutes were not available at the time of printing; they will be forthcoming in the next issue

## At the June meeting

- ( Planning started for the July picnic and KTEH pledge drive.
- ( Workshop ideas were worked out further; a Trados workshop was proposed
- ( The publications and technology chairs reported on progress with the database
- ( The details for the accreditation exam and workshop were established

## At the July meeting

- ( The July minutes were not available at the time of printing; they will be forthcoming in the next issue



# A Guide to the Process of Book Publishing

By Karl Kaussen

*Some time ago, a number of questions about literary contracts and book publishing were discussed on the NCTA Members e-mail list. Long-time member and former NCTA vice president Karl Kaussen addressed the topic in a detailed message. We thought his contribution was interesting enough to be published again here.—ed.*

## Working with an Acquisitions Editor

The acquisitions editor will orient you to the basic workings of the company you choose, help you get your manuscript in shape, handle all contractual questions, and, finally, help put your book on the production schedule.

## The Contract

Most companies have an author contract that is relatively uncomplicated. It is important that all aspects of the signed contract be honored. It is a violation of the contract to submit a completed manuscript that doesn't fit the original conception of the book. If your book begins to move in an unanticipated direction, get in touch with the acquisitions editor immediately to avoid any contractual complications.

The contract usually states that there will be an editorial review at the halfway point between the signing of the contract and the deadline for the completed manuscript. This clause is usually written to require the review of a substantial portion of the book, as well as a chapter-by-chapter summary of the book. This developmental review will give you an

opportunity to get feedback from an editor while your book is still a work in progress. This is to ensure that everyone involved in the project shares the same vision for the final draft of the book, and that your tone, organization, and style will fit with that vision.

## ISBN

An International Standard Book Number (ISBN) must be assigned to each book under a system established by the R.R. Bowker Company and the International Standards Organization (ISO). The ISBN uniquely identifies each book, for order fulfillment and computer tracking of inventory. It is the publisher's responsibility to assign each book an ISBN.

## Copyright

A book in manuscript form is automatically covered by copyright law. The Copyright Act of 1989 does not require that published works carry a copyright notice in order to secure copyright protection, but most publishers continue to carry the notice. Most companies register for the copyright upon the first printing of their books. The usual notice consists of the symbol ©, the year the book is published, and the name of the copyright owner. Most publishers also include the phrase, "All rights reserved," to ensure protection for the book under the Buenos Aires Convention, to which the United States and most Latin American countries belong. The author's name appears on the copyright page, with the name and address of the publisher listed below. This indicates that the author holds the copyright, but the publisher has the right to publish the book. Subsequent editions (as dis-

tinct from reprintings) of a book are each copyrighted, and their dates should appear in the copyright notice. If the new edition has been extensively revised, so as to constitute a new publication, all previous copyright dates may be omitted. For more on this subject, consult *The Chicago Manual of Style*, Fourteenth Edition, which is our source for this information.

## Permissions

As an author, you are responsible for obtaining all permissions for your book. The following subsections outline how to determine what kind of material needs permission and how to go about obtaining it.

## When Permission Is Needed

Permission is needed for the following:

- ( More than three hundred words of copyrighted prose from a single source. This includes a single quotation of three hundred words or more as well as scattered quotations that total more than three hundred words.
- ( As little as one line of poetry, of a play, or of song lyrics under copyright
- ( Newspaper and magazine articles used in significant proportion to their length
- ( Any material that is complete in itself—a short newspaper article, a picture, a graph, or a table
- ( A secondary source—that is, a prose quote or lyrics from another source under copyright within a selection you are reprinting by permission
- ( Unpublished material (protected by common law copyright)
- ( A recent translation. A translation constitutes a new work and may be copyrighted even though the original work is in the public domain.
- ( Photographs, tables, and graphs. Permission is necessary to (1) use a photograph under copyright, or a table or graph from a copyrighted source, or (2) adapt a table or graph from one that is under a copyright.

Under current U.S. copyright law, which covers works published after



January 1, 1978, an edition of a work is protected for a period equaling the lifetime of the last surviving author plus fifty years. Works published before this date are subject to the former term, which was twenty-eight years after publication, renewable once for an additional twenty-eight years. British copyright law protects a work for fifty years following the death of the author.

### When Permission Is Not Needed

Under certain circumstances permission is not needed, primarily when a work is in the public domain, or when the borrowing occurs within the bounds of fair use.

### Public Domain

A work in the public domain is not covered by copyright and may be used without permission. A work is in the public domain only if:

- ( Its copyright has expired. However, keep in mind that a recent translation is viewed as a new copyright.
- ( It has never been copyrighted. This category includes most U.S. government documents and publications, as well as public speeches made by officials of the U.S. government. However, many works published by the Government Printing Office are not in the public domain. If you are in doubt, write to the agency or organization that prepared the work, not to the GPO.

### Fair Use

Unfortunately, copyright law provides no clear definition of fair use. It is considered fair use for writers to quote from another author's copyrighted work as long as they do not quote out of context or quote so much material that "the value of the source" is diminished, and provided that proper credit is given to the author quoted. Your own work is not excepted if you do not hold copyright.

### How To Obtain Permission

You must request permission in writing from the appropriate copyright holders of the works you are using. The copyright holder is identified on the copyright page of a book or a journal; if a book copyright is held by the author, you should begin with the publisher. In the case of a magazine or journal article, permission is usually needed from the author as well as the publisher. The publisher will advise you if such permission is needed and can usually supply the last known address of the author. Address all permission requests to the permissions department of the publisher, not to an editor, and include all requests for that publisher in the same mailing, if possible.

Publishers' addresses can be found in the *Literary Market Place*, an annual book that is available in most libraries and many bookstores. The permissions process can take some time, so it is best to begin writing for permissions by the time you begin to prepare the final draft of your manuscript at the latest. If you have trouble locating a copyright owner, or if permission is refused, you will need to find substitute material and perhaps obtain permission for that. Some publishers will charge a fee for granting permission to reprint material. Be sure to check with the acquisitions editor before signing any agreements. Permission fees are either paid for by you or charged against your royalties, unless your contract states otherwise.

### Eight Tips for Requesting Permissions

1. Request early—there will be delays!
2. You must seek permission if the work is not in the public domain or considered fair use.
3. Request permission whether or not the works are in print; remember that "out-of-print" does not necessarily mean "in the public domain."
4. Document all your efforts.
5. Be wary of additional copyright embedded in the material.
6. Ask if there are additional conditions for getting the copyright holder's

permission.

7. Direct your request to the publisher's copyright/permissions department, not the author or the editorial department.

### The Editorial Process

The editorial process happens in two steps. The first begins approximately halfway between the time you sign your contract and the time your final manuscript is due, when you'll send in a partial rough draft of the book. Your contract will stipulate how much of the manuscript needs to be sent in at this point—typically, half of the manuscript and a complete annotated outline. Your manuscript will probably receive a developmental edit to ensure that you're on target in terms of content, tone, and organization. Once the developmental editor has gone over the material, all suggestions, questions, and comments will be sent back to you with your manuscript. This preview of your material will also be used to begin matching you with a copyeditor.

The second step begins once you've completed your manuscript and sent a double-spaced hard copy and disk (along with bibliography, art, and any permissions you needed to secure) to the acquisitions editor to meet the deadline specified in your contract. This second part of the editorial process involves teamwork—you and your copyeditor work together toward a common goal of making your book the best it can be. The copyeditor receives your manuscript, along with any information she or he will need to gain further insight into the subject and purpose of your book. After the editor has reviewed the manuscript and contacted you to discuss deadlines and any scheduling problems or conflicting obligations you might have, editing begins.

In this pass, the editor checks everything—the manuscript is read for sense, clarity, consistency, spelling, grammar,

*Continued on page 10*

## A Guide to the Process of Book Publishing

By Karl Kausen

*Continued from page 9*

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and tone. Changes are made and queries are written as needed, and then sent to you. This pass is sometimes done in batches, which means the editor sends you a third to a half of the edited manuscript to work on while she or he is completing the other part(s). Your job, when you receive the edited manuscript, is to respond clearly to all queries and make sure that you agree with all of the changes the editor has made. This is also the point at which rewriting, adding, or deleting text is still an option. Everything should be read carefully; after this step, the text will be in page proofs and substantial changes cannot be made.

You and your editor will have agreed upon a time frame in which you must complete this pass in order to meet your next deadline. You'll usually have two or three weeks to complete the task. After you send the manuscript back, your editor will go through every page incorporating your changes and preparing it for the next stage in the process: production. The duration of the second step of the editorial process depends on the length of your book and condition of your manuscript and can last anywhere from five weeks to two months.

### The Production Process

The production process begins when your edited manuscript is turned over to typesetting, where it is word processed and typestyle design is established. The typeset pages along with the style sheet, design template, table of contents, and any other relevant information are sent to a proofreader. Any questions the proofreader has are either answered by the editor or left on query tags on the pages to be answered by you, the author.

You'll receive these pages three to

seven weeks after the book comes in to production, and will have one to two weeks to read this pass, answering all queries and making any necessary minor changes. Your corrections and changes are incorporated, and second proof pages are then sent to the proofreader. The proofreader reads the second proofs against the first proofs. This part of the process takes between two and four weeks. The proofreader then returns all copies of the book to the publisher, and at this point the final changes are inserted. The final corrections are proofed by a new proofreader, who also reads the book for any problems that might have been missed. A typesetter makes these corrections, checks them, and sends the book to the printer, all of which takes about two to three weeks. Once it's been sent to the printer, you can expect to see your book in four to six weeks.

### The Royalty Process

Author's royalty statements are processed quarterly each year, in April (for January-March), July (for April-June), October (for July-September), and January (for October-December). Royalty statements, which are accountings of receipts from net sales and licensing of your work by the publisher, and payments are mailed out during the weeks following these quarters. The royalty statement does not report all sales for the quarter—only paid net sales.

For foreign edition sales, your author's contract usually entitles you to receive half of all royalties received by the publisher. Foreign rights contracts typically include an advance sum, usually equal to royalties on the retail value of 50 percent of the edition's total print run. (For example, if a book sells to a Spanish publisher who is printing 5,000 copies, and the book sells for \$2 in Spain, and the royalty rate is 8 percent, then the advance amount would be \$400, of which you would receive half. If an agent had been involved with the transaction, a 10 percent commission would also be deducted from the advance, making the advance amount \$360.)

Royalty rates for foreign editions typically range from 6 to 10 percent of the publisher's sales.

*This description of the publishing process is only an approximation. Particulars may vary, depending on which publisher you use for your book.*

# NCTA Welcomes New Members

*(Joining April 10, 2003 - August 9, 2003)*

*Californians: someone to carpool with to the next meeting*

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### (Working languages, other than English)

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*caiqq@hotmail.com*

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*jack.daryl@verizon.net*

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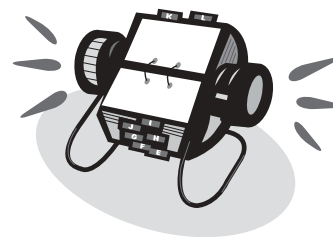
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**Heather Helen O'Donovan**  
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*michal45@earthlink.net*

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### Speaking of anniversaries...

Long-time NCTA member  
Ralph Costa of San Carlos  
will celebrate his **90<sup>th</sup>** on  
November 13, 2003.

***Happy Birthday, Ralph!***

### Mark your calendars!

The next ATA Accreditation Exam  
will be held on:

***Saturday, October 11, 2003***  
***9:30 AM - 12:30 PM***  
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For more information and registra-  
tion please go to the ATA's Website  
at [www.atanet.org](http://www.atanet.org)

*“...In choosing the language I use in my message, I must take into consideration how important the target audience is versus how important the client is...”*

## An Interview with Reinhold Werner

By Rudy Heller (English translation by Andre Moskowitz)

Reinhold Werner, Professor of Applied Linguistics at the University of Augsburg, Germany, was the Spanish Language Division’s special guest speaker at the 42nd Annual ATA Conference in Los Angeles, California. The interview was conducted in Spanish by Rudy Heller, administrator of ATA’s Spanish Language Division, and has been translated into English by Andre Moskowitz.

**RH:** *At the first talk you gave in Los Angeles, no answer was given to the title of the presentation: Into what variety of Spanish should one translate in the United States? Does this question have an answer?*

There is no single recipe. At best, the answer may be a list of criteria that need to be taken into account. In choosing the language I use in my message, I must take into consideration how important the target audience is versus how important the client is. The person who hires you to do the translation is often someone other than the target audience.

There may also be more complicated situations in which you have different target audiences with different levels of understanding. For example, people from different countries with different educational levels. In these cases, you have to find a solution that may entail using language that is more neutral. Of course, one must ask “what does ‘neutral’ mean?”

**RH:** *How do you define it?*

One is never completely neutral. By neutral, I mean the ability to find com-

mon denominators, to avoid language that is very specific to one variety or another, and to always try to use language that is common to a majority of the target audience. Thus, it is not a neutral style or a neutral register, but rather the broadest common denominator.

**RH:** *What role can “Spanglish” play?*

I think we need to be very careful with that term because it is not very clearly defined. Spanglish was originally conceived as a battle cry and was criticized. Lately, the trend has been just the opposite—to promote its use. One shouldn’t be afraid of creating a variety of Spanish that is specific to the United States. I believe it is inevitable, and even necessary, to create a vocabulary for the U.S.’s own realities and concepts. Of course, the first denominations for these objects, for these realities, and for these concepts were created in English. It would be very artificial to avoid using loanwords or calques from English. This must be accepted.

The other issue associated with “Spanglish” is that it is a very restricted and poor code, stemming from the mixture of English and Spanish elements in particular social situations. It is both a reduced Spanish and a reduced English. That should not be the goal. Although one should not be afraid of English-language influence when it is necessary to name concepts that are particular to this country, language shouldn’t be reduced by whittling away its vocabulary just to make it easi-

er. The mixture of languages should contribute to their enrichment through mutual influence, not to their impoverishment.

**RH:** *Are there other places, other areas of the world, where something similar takes place?*

Yes, to a certain extent it happens all over the world. English is omnipresent. We have a strong English-language influence in German, also in Peninsular Spanish, and in French. Spanglish has developed parallel to the *Franglais* of the French. To an even greater extent, we also have this problem in many societies of the developing world. This is the case in societies that are not bilingual but multilingual (such as India and the Philippines), in places where the languages spoken are much less similar and have different historical backgrounds, and where the use of one language or another is much more closely related to one’s membership in a particular social group.

**RH:** *But saying le weekend in French is quite different from saying vacunar la carpeta in Spanish. In le weekend, at least the full English word was adopted...but in Spanglish, what is often done is to invent a word, to “Spanishize” an English word when there is already a proper term or phrase for it.*

The concept of a weekend did not exist. It was new. Because, in theory, there is an end to the week. Everything has an end. Here you can really see how one language has influenced another. In

*“The mixture of languages should contribute to their enrichment through mutual influence, not to their impoverishment”.*

the background is another ideological world, another worldview, because the weekend is Saturday plus Sunday, which is a rather recent concept. It used to be that one was only assured of being able to rest on Sundays, and this idea of the "weekend," which includes having Saturday off, was a gift. This is something that comes from the North American world.

*RH: You addressed a topic in your presentation that I would like you to expand on a little. Please begin with the definition of "isogloss."*

"Isogloss" is a term that comes from traditional dialectology, in which the goal is to delimit dialectal regions. One asks the question, where does one dialect start and another end? Linguistic atlases, generally based on different types of surveys, are drawn up. You find out how people say something in Town A or Town B. There is an entire network of points in a region, and at each point (location) you find out how people speak in terms of phonology, syntax, and lexicon. Then a comparison is made, and often the entire region can be divided up into different subregions. A subregion is where people speak a certain way, for example, using a certain word for something that is referred to by a different word in another part of the same region. The line that can be drawn between the two subregions is called the isogloss. On one side, for example, people pronounce the Spanish letter ll like the li in "million," and on the other side, they pronounce it another way (for example, like the y in "canyon" or the g in "prestige"). The lines that separate the areas where the letter ll is pronounced two different ways are called isoglosses. Similarly, in Colombia, for example, there are areas where people still use the word aguacate for "avocado," and other areas of the country, such as in Pasto, where people now use the word palta. And there are other areas, for instance, a small region

where the word cura is used in this sense. It seems that Colombia is the only place where cura is used that way. The lines, the borders, that divide one region from another are the isoglosses.

*RH: In other words, the "isogloss" is always a geographic designation.*

The term comes from linguistic geography, from dialectology.

*RH: In discussing this subject, you also spoke about diastatic differences...*

Yes, I discussed the terms diatopical, diastatic, diachronic, and diaphasic. These terms come from structural linguistics, which was first developed by Ferdinand de Saussure and other European linguists and later by North American linguists. Saussure distinguished between diachronic and synchronic linguistics. Before Saussure, people mostly did diachronic linguistic studies, which focused on linguistic changes over time. Saussure introduced synchronic linguistics on a large scale, so it no longer compared different periods in the history of a language, but focused on the way a language worked at a particular moment in time. Thus, when you consider a language at a particular moment in time, you are doing a synchronic study, that is, of the same time. When you compare different periods, you are doing a diachronic study.

Later, following the diachronic and synchronic models, other terms were introduced. For example, when a linguistic comparison is made among different varieties or different dialects (dialects in the sense of linguistic geography), you use the term "diatopical." A diatopical study is one in which you examine and compare data from different parts of a linguistic region. For example, in Spain, comparing the Spanish of Andalucía to that of Castilla or, in Colombia, comparing the speech of Pasto to that of Bogotá. This would be a diatopical study. And you can do the

same thing by focusing on social criteria. For example, a diastatic study would be when data from the speech of one social group is compared to the speech of another. And finally, the term diaphasic was introduced. This refers to different registers and different styles, but, in this case, it may be the same person who speaks in different registers. In other words, one speaks differently depending on the situation. When I speak to my friends, I speak differently than when I speak in an official situation. The register I use also varies depending on the form or medium. For example, the language I use when writing a letter is different from the way I write an e-mail message. This type of comparison is called diaphasic.

*RH: So would "diaphasic" be equivalent to "register"?*

Well, the term register is more traditional and always assumes a clear cut hierarchy (starting from the top at the high register, then going down to a normal or neutral register, and from there down to registers such as familiar, slang, and vulgar). When you talk about diaphasic, you can focus on a whole range of factors. Who am I talking to, in what situation, and in what medium am I speaking or writing? It is a combination of factors and has no hierarchy. When you talk about registers you are immediately placing them into a hierarchy. That is, a neutral register is better than a vulgar register, although, of course, a low or vulgar register may be very appropriate in certain situations, much more so than a neutral register. If you want to insult someone, you often use a vulgar register. But when you talk about registers you are always making an assumption that one register is better than another, and you also somewhat confuse diastatic and diaphasic factors.

*RH: I am asking you about this precisely because translators face this a lot here. We are often required to use a register (at least that's how it's called here within the translation industry), and are told to "keep the*

*Continued on page 14*

## An Interview with Reinhold Werner

By Rudy Heller (English translation  
by Andre Moskowitz)

Continued from page 13

register at a very low educational level." There is this notion out there that the reader has a very low level of knowledge. We see that people often write in an English that lacks formality. Writing is reduced to the lowest level, much lower—many of us believe—than what we feel Spanish should be written in.

There you have it. One must also distinguish between social factors and situational factors...

RH: And educational factors...

And educational factors, and many others. Because, of course, it may be fine for you to use the language of a particular social group to make yourself understood, but that does not automatically mean you have to speak in a less formal style. When all is said and done, it depends on what you're writing. We write certain things in a particular style and that helps us recognize immediately what type of message it is. For example, a business letter is written in a particular style, and if we change its register, it is no longer a business letter and we do not achieve our objective. Thus, with every type of text there is always a tradition in the way things are formulated. If I don't follow that tradition, I may also cause comprehension problems because the person I am addressing will say, "what the heck is this?" They won't identify the type of message. There is almost always a struggle between a desire for ease of comprehension and a

desire for accuracy. If I lower the register, I may also reduce the accuracy. There is a certain vocabulary that is appropriate for speaking accurately about certain realities: scientific terminology, technical terminology, legal, or administrative terminology. If I change the vocabulary used for a more common one simply because I am afraid someone won't understand me, then I run the risk of not calling things by their name. As a result, the message becomes more vague.

The translator has the task of trying to transmit a message that, to the extent possible, will be understood at the target audience's comprehension level. On the other hand, the target audience also has a job. Your reader or listener will sometimes have to make an effort to understand the message. For example, I must write legal texts using legal language, even though legal terminology causes problems, because if I eliminate the legal terms and replace them with terms from everyday language, they are no longer precise. As a result, I may create legal problems, because the terms are not unambiguous. I must maintain the legal language even though the other person may not understand it right away. In this case, the target audience

has the task of trying to decipher it. It depends a lot on the situation, but there are cases where I cannot lower the degree of precision, and therefore must write using difficult language.

*"The translator has the task of trying to transmit a message that, to the extent possible, will be understood at the target audience's comprehension level"*

Reinhold Werner is a professor of applied linguistics in the Department of Romance Languages at the University of Augsburg, Germany. He is also the director of the university's Foreign Language Center and its Instituto de Investigaciones sobre España y América Latina. Professor Werner has published extensively in the areas of languages in contact, lexicography, and lexicology. He holds a Ph.D. in romance philology

from the University of Salzburg and a "Habilitation" degree in romance philology and applied linguistics from the University of Erlangen-Nuremberg. (A "Habilitation" degree is a second doctoral degree that is earned after a Ph.D. at many European universities.) He is a corresponding member of the Academia Colombiana de la Lengua and the Academia Peruana de la Lengua. He is also the director of the journal *Lebende Sprachen* (Berlin/Munich, Germany) and the book series *Aspectos de Lingüística Aplicada* (Frankfurt am Main/Madrid), and is on the editorial boards of the journals *Revista de Lexicografía* (La Coruña, Spain) and *Lexis* (Lima, Peru). Contact: reinhold.werner@phil.uni-augsburg.de.

Notes:

1 The original Spanish-language version of this interview was published in the February 2002 issue of *Intercambios*, the quarterly newsletter of ATA's Spanish Language Division. Andre Moskowitz translated it into English and it was published in the July 2002 issue of *The ATA Chronicle*. This revised version has been reprinted with permission from the ATA.

2 While Sunday is the traditional day of rest in the Christian world, Friday is the day of rest and prayer for Muslims (the Juma'a), and the Jewish sabbath is on Saturday. Note that the words for Saturday in Italian and Spanish are *sábato* and *sábado*, respectively, which derive from the Hebrew word.

# NCTA trdb Activity Report

By David Lakritz

Searches of NCTA's online translator database at [www.lai.com/ncta/trdb.htm](http://www.lai.com/ncta/trdb.htm)

Second quarter 2003 (April 1–June 30, 91 days): during this period there were a total of 6,557 search requests (~72/day), a 48.5% decrease from first quarter 2003. (Although this seems large, fourth quarter 2002 was a bit of an aberration because if you compare second quarter 2003 with second quarter 2002 you find that the decrease was only 17.5%.)

Of these requests, 4.1% were specialty matches. The breakdown of these requests is shown in the table at the right (some requests were for multiple specialties).

## Most requested specialties

Second quarter 2003		
73	27%	Arts/Humanities
56	21%	Medicine
54	20%	Software
38	14%	Business
38	14%	Computers
36	13%	Engineering
33	12%	Law
20	7%	Biology
20	7%	Electronics
18	7%	Finance
17	6%	Chemistry

## Top 20 languages requested

Second quarter 2003					
From English INTO:		Into English FROM:		Other languages FROM>INTO	
418	Spanish	271	Spanish	41	German>Spanish
227	French	172	German	28	German>French
199	German	163	French	27	German>Turkish
191	Chinese	156	Chinese	24	Dutch>German
133	Japanese	107	Japanese	21	French>German
110	Arabic	91	Arabic	21	Dutch>French
109	Italian	81	Russian	18	German>Italian
95	Portuguese	80	Swedish	18	German>Dutch
88	Swedish	80	Latin	16	Latin>Swedish
88	Russian	73	Italian	15	Swedish>Spanish
84	Greek	70	Dutch	14	Spanish>Portuguese
65	Hindi	55	Polish	14	Spanish>Italian
64	Polish	48	Portuguese	14	Italian>German
57	Turkish	42	Greek	14	German>Swedish
56	Korean	41	Vietnamese	13	Spanish>Swedish
55	Vietnamese	41	Turkish	13	Spanish>French
50	Dutch	40	Afrikaans	13	German>Polish
48	Indonesian	35	Norwegian	13	Chinese>Swedish
42	Danish	34	Finnish	12	Italian>Spanish
39	Finnish	30	Farsi	11	Turkish>German

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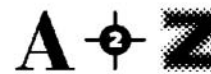
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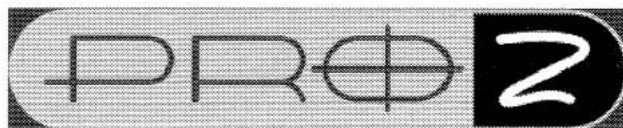
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