

The major articles in this issue take us on a journey behind the scenes of language use. The power of profanity and humour go beyond linguistics into the realms of human behaviour and the power of language. In their study of taboo language, Kate Burridge and Keith Allan investigate a surprisingly wide range of categories and suggest that we may have a special place in our brains for offensive words. Censorship and self-censorship do little to stamp out taboo words and they have a prodigious capacity for replication, with no fewer than 2000 words recorded for *wanton woman*.

Jessica Milner Davis shows us that humorous language is not only entertaining but also challenging and baffling. Australians practise an 'anti-authoritarian and levelling humour' that can be perplexing for the newcomer, who is often the butt of the joke.

I confess that when I saw Philip Ruddock's name in the context of defending freedom of speech, I wondered if someone was taking the mickey out of me. For a different interpretation of the government's views on censorship, see Paula Grunseit's review of *His Master's Voice* by David Marr.

For the first time, this issue publishes poetry with the theme of language and its power. Bei Ling's three poems speak of the pain of exile from language and culture. He well knows the danger and power of language, having been imprisoned for the crime of spreading 'spiritual pollution', in his case the Chinese language publication of the works of Seamus Heaney, the Nobel Literary laureate.

Poetry continues to be a theme in Shaoyang Zhang's interview with Kevin Hart. It ranges across the mystery of inspiration, 'the gap between "experience" and "meaning" and belief. *The Fine Print* welcomes future submissions of poetry about language issues and contributions on editing poetry.

Issue number 4 contains personal and professional accounts of professional practice—Rae Luckie's 'The accidental editor', Glenda Browne's piece on indexing trends and Paul Bennett's light-hearted but heartfelt 'Word thieves'. There is a report on the Victorian training initiative for editors, Redact, and a new association in NSW, the Professional Editors' Association.

We welcome Eva Sallis to the editorial board of *The Fine Print* and farewell Susan Hampton. Author, editor, scholar, publisher and translator, Eva brings an extraordinarily broad perspective to the role.