Liebe GLD-Mitglieder!

von Frieda Ruppaner-Lind, GLD Administrator

Wie Sie bereits durch mehrere Ankündigungen unserer Verbandsleitung erfahren haben, wird mit Beginn des Jahres 2006 keine zusätzliche Gebühr für die Mitgliedschaft in den ATA-Divisions mehr erhoben. Jedes ATA-Mitglied kann außerdem einer beliebigen Anzahl von Divisions beitreten. Dies führt zu einer Vereinfachung für die Division Administrators, die sich jetzt nicht mehr mit separaten Budgets abgeben müssen und automatisch für jede ATA-Konferenz zwei Sprecher direkt einladen können. Dies hängt auch nicht mehr von der Größe der einzelnen Divisions ab und gibt somit den kleineren Divisions die Möglichkeit, ein besseres Programm zu bieten. Ein anderer positiver Effekt ist die Erhöhung der Mitgliederzahlen in allen Divisions. Im Vergleich zum Vorjahr verfügt die GLD jetzt über ca. 950 Mitglieder, was einer Steigerung von 350 Mitgliedern entspricht.

Für die Mitgliedschaft in der GLD-Liste in Yahoo Groups ist nach wie vor die Mitgliedschaft in der Division Voraussetzung. Auch hier ist ein Anstieg der Mitgliederzahl auf 231 Mitglieder zu verzeichnen, was gegenüber dem Vorjahr allerdings geringfügig ist. Trotzdem ist die Liste wie immer sehr aktiv und ich freue mich über die vielen interessanten Beiträge.

Bevor der Sommer mit den hierzulande recht heißen Temperaturen herannaht, waren die GLD-Administratoren wie im letzten Jahr wieder an der Gestaltung des deutschen Programmteils der ATA-Konferenz in New Orleans beteiligt. Wir haben uns auch die Vorschläge notiert, die während der GLD-Jahresversammlung in Seattle von Mitgliedern gemacht wurden; einer der Vorschläge lautete, etwas zum Thema Medizin zu präsentieren. Diesen Wunsch werden wir erfüllen können: Im Rahmen eines dreistündigen Seminars am Mittwoch wird Prof. Dr. Leube aus Heidelberg einen Vortrag über Anatomie halten. Am Nachmittag finden dann zwei Workshops mit praktischen Übersetzungsthemen zu diesem Thema statt, und zwar in den Sprachrichtungen Deutsch-Englisch mit Karen Leube (Ph. D.), die von 1994 bis 2004 an der Universität Heidelberg lehrte, und Englisch-Deutsch mit Renate Chestnut, die zusätzlich zu ihrer Tätigkeit als Übersetzerin noch am Monterey Institute of International Studies unterrichtet. Karen Leube hält

noch zusätzlich einen 90-minütigen Vortrag über das deutsche Gesundheits-wesen an einem der anderen Konferenztage, bei dem u.a. Musterdokumente und ein deutsch-englisches Glossar präsentiert werden.

Im Bereich Finanzen wird Ralf Lemster aus Deutschland ein Seminar über Derivate mit dem Titel „Butterflies, Condors and Jelly Rolls - Derivatives Explained" bieten. Dazu gibt es dann noch zwei 90-minütige Vorträge, einen über Kreditderivate mit dem Titel „CDSs, CLOs, CLNs - Credit Derivatives are Leaving (i)Traxx" und einen über Risikomanagement mit dem Titel „Risk Management for Language Service Providers". Diese Veranstaltungen werden z.T. auf Englisch gehalten, wobei die Erklärungen auf Deutsch erfolgen. Wer außerdem in Bezug auf Finanzthemen „Berüh-rungsängste" hat, darf sich von diesen Themen nicht einschüchtern lassen. Ralf versteht es, die Lerninhalte mit Schwung und Humor vorzutragen. Man könnte dabei beinahe vergessen, dass es sich um Finanzthemen handelt!

Wie auch bei vergangenen ATA-Konferenzen wird Robin Bonthrone die ständige Weiterentwicklung auf dem Gebiet der Rechnungslegung mit seinem Vortrag „German GAAP Today" im Rahmen eines Seminars behan-deln. Dazu bietet er noch einen Vortrag über das deutsche Steuersystem mit dem Titel „German Tax Today".

Vier weitere Vorträge zu unterschiedlichen Themen, die z.T. von GLD-Mitgliedern gehalten werden, vervollständigen den deutschen Programmteil, der hoffentlich für viele etwas bieten wird. Näheres darüber noch in der nächsten Ausgabe von *interaktiv* vor der Konferenz in New Orleans.

Und da auch die Geselligkeit und das persönliche Kennenlernen von GLD-Mitgliedern eine sehr wichtige Rolle spielt, soll in Kürze die Planung für den GLD-Empfang in Angriff genommen werden. Auch Wahlen für Administrator und Assistant Administrator stehen auf dem Programm.

Ich wünsche Ihnen noch einen schönen Sommer und freue mich bereits darauf, recht viele unserer GLD-Mitglieder in New Orleans zu sehen!

Mit herzlichen Grüßen

Frieda Ruppaner-Lind

1/3/10/30/90

by John P. Shaklee

The most frequently asked questions of mentors in the American Translators Association mentoring program have to do with marketing: "How can I market my services? Where do I begin? What works?" This article will describe a marketing tip shared with me by one of my mentors. It sounds simple: contact one hundred potential clients, and follow up three, ten, thirty and ninety days later. The prediction is that ten of those contacts will become clients. Sound hokey? Maybe. But it worked for me. I left a fulltime interpreting job last year to become a freelancer and profited from the 1/3/10/30/90 marketing tool.

Here's a breakdown of what I did:

Day 1: I sent out a cover letter, resumé and notification of my court certification status by snail mail. The letter included my availability, experience and recent assignments. At the end I wrote "as part of my ongoing training …" (fill in the blank). This notifies the client that I'm not stagnating and that I am willing to continue to learn. I asked another of my mentors, who happens to be an agency owner, to review my resumé for content and mechanical errors. Jill Sommer, NOTA president and a frequent contributor to American Translators Association conferences and publications, provided a template for the cover letter. If you would like a copy of my resumé or cover letter, please email me at jshaklee@neo.rr.com.

Day 3: I contacted the recipient of my mailing to see if the information arrived. Be it by snail mail, email or a phone call, this is another opportunity to make personal contact with a potential client. When a job crosses someone's desk, I want "John Shaklee, Interpreter" to be the first name to come to mind. If the recipient says that the information didn't arrive, politely offer to submit it once again and hang up quickly. On day ten, contact the recipient again to see if the information arrived yet. Find out who actually decides which interpreters to call so that your information gets to the right person. Be pleasant and polite no matter who answers. Remember, they are doing you a favor: "May I speak to the person in charge of XXX? I appreciate your time today." A frazzled secretary will remember you if you are warm and nice instead of huffy and is more likely to see that your information is passed on.

Day 10: Send a brief letter to explain what has happened since your last contact. For example, "I recently translated XXX" or "I attended a workshop on interpreter ethics through the Community and Court Interpreters of the Ohio Valley." Mention job-related activities since the last call and that you look forward to your first assignment with them. Have you written an article for publication? As a court interpreter, I mention which new court I've worked in lately. The network grows with each effort you make.

Day 30: If you haven't been called by this time, don't fret. Here is a sample of a day 30 letter: "Dear Mr. Smith … I appreciate the email from your secretary who mentioned my information is already on file. Most recently, I interpreted for a lengthy pre-sentence report in Columbiana County. Also, I've been assigned to team- interpret for a trial in Judge Lucci's court in Painesville. Should you have the need for a state-certified court interpreter, please call me at XXX.XXX.XXX. I'm willing to travel and my rates are competitive." Short, simple, and to the point. Once again, the potential client hears my name. Tailor the letter to reflect your experience.

Day 90: You can review assignments, workshops, recent credentials or anything that you have done in the past time period related to why they ought to hire you. Did you build a Web site? Again, make the letter brief.

Do I enjoy this disciplined exercise? No. Frankly, I don't like this any more than balancing the checkbook. Yet, since I started to work freelance last August, my work load has increased. I am working harder for shorter periods of time and earning more. The 1/3/10/30/90 tool has put my name in the hands of judges and court administrators throughout northeast Ohio. When a case comes up, they know to contact "that guy from North Canton who keeps contacting us and is certified." Have your rates and availability at hand as the client will call. Join me in the abundance.

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Looking for Answers Within: An Introspective Look at Professionalism of Translators and Interpreters

by Natasha Curtis

"Money for interpreters runs out again, half way through the fiscal year": "While serving as jail judge, Clinger said he often utilizes the services of inmates or deputies as interpreters."[1] I wonder if we can have my dog's veterinarian perform that open-heart surgery for my neighbor?

Why does society at large have such a hard time understanding? Don't they know that translating and interpreting (T&I) is a profession? What is wrong with this picture? Can we do anything about it?

In case you are wondering, even though I strongly believe in the great need for client education, this article is not about the general lack of knowledge the public has regarding the T&I profession (and its members) as is evident by the article cited –only one of many similar articles that occupy the pages of mainstream newspapers on a daily basis. Rather, inspired by the old saying "the best form of teaching is modeling," I'd like to urge us to reflect on the things that we can do to forge our way into the position that the T&I profession should enjoy –and hopefully will– in the public eye. I would like to urge us, as translators and interpreters, to reflect on how we view *professionalism* and how our view influences those of the outsiders.

I'd like to briefly discuss some key points about professionalism. The Oxford English Dictionary defines it as "the competence or skill expected of a professional," and the Merriam Webster expands by saying "the conduct, aims, or qualities that characterize or mark a profession or a professional person". One of

these definitions seems to focus more on the individual, whereas the other seems to refer to professionalism as a corporate characteristic.

Edgar Schien, a leading educationalist in the USA, recognizes three basic components of professionalism: an underlying basic body of scientific knowledge, the systems to apply this knowledge, and a set of attitudes or values that define how we relate to those for whom we provide service.[2] This same triumvirate of values, knowledge and systems is seen at the heart of almost all professions, including translating and interpreting.

Undoubtedly, the T&I profession is one characterized by a vast body of scientific knowledge! If we were to consider the multitude of scenarios that a translator or interpreter may come in contact with, we would easily come to the conclusion that no one person can do it all –at least not equally well in all areas. I am glad to see more and more professional translators and interpreters specialize and limit their expertise to only a few areas. I am certain that the quality of our translations and interpreting greatly improves the more deeply we study the subject field we work with. Yes, this is still true even in the midst of the Internet era. We might be able to find anything we look for on the World Wide Web, but unless we are repeatedly exposed to the same body of knowledge, it may not even occur to us what it is that we should look for. If we know more about the areas we work with, we may be able to serve the public from a more educated perspective. This will undoubtedly translate into professionalism.

Unfortunately, many aspiring translators and interpreters have not yet understood the necessity for specialization. Some try to cover it all superficially, allowing dollar signs to dictate whether they will accept an interpreting or translation assignment, thinking that they will manage and no one will notice. But the truth is that there is no patch big enough to cover up the lack of knowledge. Individually, we need to understand that as human beings we are limited, but if we manage our limitations conscientiously we can do wonderful things, and the public will be better served.

As I stated previously, professionalism is a conduct, aim or characteristic that applies to the members of a profession as well as the profession as a whole. In speaking of professionalism, the members of the Oregon State Bar declare: "Professionalism includes integrity, courtesy, honesty, and willing compliance with the highest ethical standards." [3] The pioneers who founded professional associations of translators and interpreters such as ATA, NAJIT, and NCIHC have worked hard (and continue to do so) at describing the standards of practice and professional conduct to which all professional translators and interpreters should adhere. I firmly believe that it is these ethical standards which set us apart from amateurs. There is no professionalism without ethical standards.

However, some of us call ourselves "professional" without even acknowledging that there *are* ethical standards that we should adhere to. And some know the standards exist, but personal gain comes before anything else. It never ceases to amaze me that many translators forget about the ATA's canon number 5, for instance. In it, immediately after mentioning the duty of sharing professional information with colleagues –which will hopefully be reciprocal– we are reminded of the duty to "To refrain from any action likely to discredit the profession, and in particular to abstain from engaging in unfair competition." [4]

Way too often, I find that so-called professional translators and interpreters are involved in the client-stealing business. They find out the name of a colleague's client and the usual fees, and then offer

their own services to the same client at a lower rate. They take an assignment initially from a T&I bureau, and while performing their duties *on behalf of the bureau*, they offer their services independently at a lower rate. And this is just one of the frequently disregarded ethical standards.

I could continue, but I do not think I need to go any further to illustrate that there are things going on *within* our profession that discredit it more than the lack of understanding from the public. As long as these kinds of attitudes towards our fellow colleagues and the profession continue, we will not reap the benefits of a high status in the public eye. We need to *be* professional before the public will believe that we have earned that status. In addition to specialization and continuing education, adherence to ethical and moral standards is at the core of professionalism.

I'd like to conclude by quoting an individual who, in my opinion, had a healthy understanding of professionalism: "Professional is not a label you give yourself -it's a description you hope others will apply to you. . . If you want to be trusted and respected you have to earn it." [5]

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Born and raised in Buenos Aires, Argentina, **Natasha Curtis** is a freelance Spanish><English T&I with over 13 years of experience in the field. She is the sole proprietor of Lingua Nexus, LLC, President of the Community and Court Interpreters of the Ohio Valley (CCIO), member of the translation Subcommittee of the Supreme Court of Ohio Interpreter Services Program, and member of the Publications Committee of the National Association of Judiciary Interpreters and Translators (NAJIT). In addition, Natasha provides ethics and skill-building workshops for interpreters. She holds a BA in Translation from Argentina, and a MA in translation from USA.
She can be reached at: natasha@linguanexus.net.

Doing the Impossible - Quite Possibly What Translators Do Best

by Nancy Huskins

It's an average work day in Northeast Ohio like any other cloudy day here. 10 a.m., the phone rings. I don't recognize the name of the caller and loathe the thought of yet another telemarketer. But it's business and so I'd better answer it. It might be a new client. And so goes the subsequent conversation.

N: Good morning, Nancy Huskins.
X: *Hi. My name is Xavier Xanadu. I have my birth certificate and papers from studying in Germany that I need to have translated. Can you do that?*
N: Probably. I would need to see them to be sure. Could you fax them to me?
X: *Yes. I can do that. They aren't much, just a few things, maybe 20 pages.*
N: OK. Send them over and I will call you back and tell you what it will cost you.
X: *Oh... and I need them to be certified.*
N: For whom are you having these translated?
X: *US Immigration. My wife is American, and I'm trying to get citizenship.*
N: I will tell you what I can do and you can decide if that's acceptable. U.S. translators cannot certify a translation like you may have seen in Germany. There is no government standardized examination that qualifies you to be a translator. What I typically do in these situations and what has worked for other people is to translate the document and put a paragraph at the bottom or on a separate attached page that says:

> "The attached document, titled 'Birth Certificate for Xavier Xanadu' is, to the best of my knowledge and ability, a true and accurate translation of the attached original presented to me titled 'Geburtsurkunde - Xavier Xanadu.' I am a professionally trained translator competent to translate from German into English."

I sign and date it before a notary public who signs and dates it. She can't address the accuracy of the translation or the documents in general. She just proves I am who I say I am and notarizes it with a signature and raised seal.
X: *Oh. Is this OK? I really need a certified translation.*
N: This is what we do to certify a translation.
X: *And you think this will work?*
N: I've never known it to be a problem for anybody. I've had clients use this with immigration, university admissions, social security, etc.
X: *OK. I'll fax them to you.*
N: Great. I'll keep an eye out and get back to you as soon as possible with a timeline and quote. Thanks for calling. This conversation, or one much like it, is one that most freelance translators will have many times during their professional life.

It's educating the client on the most basic level. And it brings to light an ongoing problem in the U.S. translation market. Anybody can tack a sign up and say, "I'm a translator." It's not unique to our profession. Other professions fall prey to the same issue. Yet many have found a way to provide some degree of licensing, accreditation, etc. for their profession. And the trans-

lation profession through the ATA has made steady progress at raising the bar for a more uniform standard from ATA accreditation now to certification. I'm sure it will continue to move forward. These efforts are, however, voluntary on the part of the translator and unlike some other countries or some other professions in the US, there is no government standard for certifying a translator and thus a translation. Some times people don't really know what they need or what they are asking them to do. I have translated tons of birth certificates, marriage certificates, diplomas, etc. and the only thing I have done after I have translated the document is take it to the bank and have it notarized. I have never had a legal document come back to me for a stamp or anything.

I don't really know what people want when they say "certified translation" and I guess they don't know either. For whatever purpose they need a translation, they have been asked to get the translation "certified" and they pass the requirement to the translator. I also have continuous requests for "certified translation" and it always involves birth certificates or other type of certificates and also diplomas. What I do, after the translation, I just add a sentence which reads, "This translation has been prepared by me, (name). I am a professional translator and fully competent to translate, and to the best of my knowledge and ability, this translation is complete and accurate."
Signed, dated and signature notarized, and it always works. Which leads me to believe that this is a "certified translation."

Here are a few examples of how other translators think about and certify documents:

[to be printed on translator's business letterhead] [date]

I, [translator's name] ([translator's academic or other credentials, if any; e.g., Ph.D.]), a translator of proven expertise in translating [source language] to [target language] and an active, certified member of the American Translators Association by a certificate attesting thereto issued on [date], do hereby CERTIFY: That the foregoing translation of [a] document[s] pertaining to:
corresponds to its/their original in [language], which I had in my possession.
In [city], [state], USA, on the _____ day of _____, _____.
_____
[TRANSLATOR'S NAME]

STATE OF [STATE]
COUNTY OF [COUNTY]

I, the undersigned Notary Public, do hereby certify that [translator's name] appeared before me and acknowledged that [she/he] is an active, certified member of the American Translators Association and that [she/he] executed this document of [her/his] own free act and deed.
In witness whereof, I have set my hand and seal, this _____ day of _____.
_____
NOTARY PUBLIC

I hereby certify that the foregoing is, to the best of my knowledge and belief, a true and correct translation from the (…) language of the original document.

Translator: _____

STATE OF OHIO

CUYAHOGA COUNTY Notary: _____

Sworn to and subscribed in my presence this _____ day of _____.

This is to certify that I translated, to the best of my ability, the above document (xx pages) from (source language) into English and that this is a true English version of the ( ) original.

_____

First and last name

ATA-Certified Translator

Address and Tel. No.

STATE OF OHIO:

_____COUNTY:

SWORN TO BEFORE ME and subscribed in my presence this _____ day of _____, 200_.

_____

NOTARY PUBLIC

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Nancy Huskins, M.A. is a freelance translator in Ohio. She has worked primarily in the technical and automotive fields for almost 15 years. She holds an M.A. in German Translation from Kent State University. She may be contacted by email at WRT-Nancy@neo.rr.com.

Your Personal Space: Separating Your Personal and Professional Lives

by Amanda Ennis

A few weeks ago, I got a call from a small agency I know and like asking me to do a translation. In and of itself, this is a perfectly ordinary event that happens to all of us on a regular basis. What was extraordinary was the timing of the call: Sunday, 10:20 AM.

"Hello, Amanda," the caller begins, "did you get the email I sent you?"

"No, I didn't. What email? When did you send it?" I reply, with an irritated glance at the clock.

"Yesterday. [Saturday. As if I were a 24/7 office. My irritation grows by the second.] It's this teeny little translation I need for Monday morning, less than a page…"

I tell him in no uncertain terms that I am expecting visitors, frantically trying to throw my house into some semblance of order, and I don't care if it's three words, I'm not doing it.

I hang up and realize that it is time to draw a line in the sand.

Most freelance translators work out of their homes, making it difficult to truly "leave the office" at the end of a day or week of hard work. Likewise, some clients feel it is perfectly all right to disturb you at all hours of the day and night, including weekends. What can you or should you do about this situation? Exactly how do you balance your personal and professional personas without angering your clients or giving up every moment of what should be *your* free time? Surprisingly, the most effective rule for teaching your clients to respect your personal space also applies to raising children or training dogs: Set clear limits, and be **consistent** in enforcing those limits.

First, if you do not already have set office hours, sit down and decide on some. If you're an early riser and/or do a lot of work with European clients, you might decide on a 7 AM-4 PM schedule. If, on the other hand, you like sleeping in, have other early morning commitments, or do a lot of work with California clients, you could go for an 11 AM-7 PM schedule. If you are a part-time translator, you can set shorter office hours or be available for calls only on certain days of the week. Think carefully about just how available you would like to be to your clients. Would you like to have weekend hours as well, or just work Monday to Friday? Or perhaps you're only available on weekends due to a full-time job in another field. Tailor your hours to your situation.

Second, once you have decided on your office hours, make them known to clients and stick to them. Record your office hours as part of your voice mail or answering machine message so clients will know

when they are "out of bounds." And if you must be away from your desk during your stated office hours, try to give callers an alternate way to reach you: "Thank you for calling Smith Translations. Our office hours are from 9 AM to 6 PM, Monday through Friday. If you receive this message during business hours, please try my cell phone at 555-1212. If you are calling after hours, please leave a message after the tone and I will return your call in the morning. Thank you!" This will show clients that you are serious about being available to them during your stated business hours.

Third, don't undermine your own efforts by making constant exceptions to the limits you have set. If you have decided your office hours end at 6:00 PM, turn on your answering machine at 6:00 PM. If you do answer a late call for some reason, be sure to say something like, "You're lucky to have caught me—the office normally closes at six." Don't respond to late-night client emails, either, unless you want to send the message that you are available at all hours of the day and night.

Finally, when it is time to close the office for the day, close it down completely. Turn your computer off, flip the answering machine on or let voice mail pick up calls, and create a physical barrier between you and your office. Close the door if your office has one. Close the cabinet doors and fold everything away if you have what I like to call a "computer armoire." Even if you have your equipment set up on a desk or table in your bedroom, dining room, or kitchen, you can throw a decorative blanket or sheet over your work area to help you bring an end to your workday.

As independent contractors, we pride ourselves on providing excellent service and a quick response time to our clientele. We often accept assignments that will require evening and/or weekend work to complete on time without a second thought. These are admirable traits, and a certain amount of overtime is required of us all at one time or another, but unless you also carve out some time for your personal life, you may soon find that you no longer have one.

Amanda Ennis is an ATA-certified German-to-English technical/medical/marketing translator based in Kent, Ohio who tries to work as few weekends as possible. She can often be found at regional agility competitions with her dog Quincy, who has earned more than a dozen agility titles. She can be reached at germantoenglish@earthlink.net.

Controlling What Programs Windows Runs Automatically

by Jost Zetzsche

If your computer's startup is very sluggish or you don't know what some of the icons in the system tray (the right-hand corner of your task bar in Windows) stand for, it may be a good idea to reduce the number of programs that automatically start each time you turn your computer on. There are two ways to do this. Any program that is listed under Start>Programs>Startup will be automatically started when you open Windows. To delete a program from the list, simply right-click it and select Delete.

However, deleting them from the list does not stop all automatic startup programs from running. To accomplish this, select Start>Run and type msconfig. The System Configuration Utility will appear. All utilities and programs on the Startup tab are started automatically. You will need some of these programs to start up, but the vast majority can be unchecked (depending on your computer configuration) to promote a faster startup and better performance.

Most of us won't know what the odd-sounding names stand for (such as At2mdxx or ctfmon), but here are a few links that will give you a good idea of what each of these programs stands for and whether you need it or not:

http://www.3feetunder.com/krick/startup/list.html
http://www.sysinfo.org/startuplist.php
http://www.answersthatwork.com/Tasklist_pages/tasklist.htm
http://www2.whidbey.com/djdenham/Uncheck.htm

For some odd reason, Microsoft decided to abolish the System Configuration Utility for Windows 2000 (only to reinstate it again for Windows XP). If you have Windows 2000 and you would like to use this utility anyway, you can easily use the version that comes with Windows XP. (If you don't have access to a Windows XP computer, you can download it at http://downloads.thetechguide.com/msconfig.zip). To retrieve it from a Windows XP computer, locate the file msconfig.exe in the C:/WINDOWS directory (including its subdirectories). Once you find it, copy it to the C:/WINNT/system32 directory on the Windows 2000 computer and it will run without a hitch.

An even easier way to do this is with the help of a specialized application such as Startup Inspector (see www.windowsstartup.com). This will not only give you a listing of the applications that are started, but it will also furnish you with a "rating" of each application. Like so many of the programs discussed in this newsletter, this program is freeware, or, more specifically, "donationware," which is free software that leaves you the option of donating something to the author.

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Jost is an ATA certified EN>DE translator and a localization and translation consultant. He began working in localization and technical translation in 1997, and in 1999 co-founded International Writers' Group on the Oregon coast. Since the beginning of 2004 he is publishing a free biweekly technical newsletter for translators (www.internationalwriters.com/toolkit).

Tool Review: Workpace®

by Jill Sommer

"WorkPace® is a breaks and exercise software tool proven to help prevent, and aid recovery from, Repetitive Strain Injury (also known as RSI, OOS and Carpal Tunnel Syndrome). The software provides an integrated health and safety solution for computer users, with break, stretch and exercise reminders, ergonomic training, monitoring of discomfort levels, and statistics on computer use." If you are anything like me, you are passionate about translation and can become fixated on what is displayed on your computer screen, forgetting everything around you. I can work for several hours without taking a break and have been known to forget to eat or even move. I have been hearing about WorkPace® (or a program very similar to it) since the late 1990s when I lived in Germany. I kept telling myself I should download it but never got around to it. I have always been concerned about ergonomics (as demonstrated by my ergonomic German keyboard with integrated touchpad, which no one but me enjoys working on. I love it so much I moved both keyboards—work and home—with me when I relocated back to the U.S. in 2001). Well, I am now on a health kick and finally got around to downloading the 1-month trial version. I honestly don't know what took me so long and am going to purchase it before the trial is even up.

WorkPace® monitors your keystrokes and offers break reminders that include stretches and exercises you can do in front of your computer to "reinvigorate your body and mind." The more intensely you work, the more "microbreaks" (8-second pauses in your typing) will be displayed. However, you can change the settings to fit your needs. It took a while to adjust to these microbreaks and especially the breaks (I have since turned off the microbreaks, because I found them too distracting). The first day I used the program I was under a lot of stress to get a legal translation of the German Cosmetics Ordinance finished, but I complied with most of the breaks and found my stress level wasn't as high as it could have been. I never realized how badly I need to stretch and am reminded each time I perform a stretch and hear my back crack or feel the muscle stretch and loosen.

WorkPace 3.0 is the biggest upgrade to WorkPace in years, and I am actually glad I waited until now to install it. It displays exercises and stretches on your monitor, which is apparently a welcome upgrade. It has also added 25 new exercises designed to address eye fatigue, the lower body, and provide more variety for the upper body. You can also monitor your work intensity and break compliance, which are indicated by icons in the systems toolbar. It is available in two editions, Personal and Professional. WorkPace Personal is perfect for the translator sitting in his or her home office. WorkPace 3.0 supports English, Dutch, Spanish, and Portuguese, and WorkPace 2.51 supports English, Dutch, German, French, and Danish (Note: All languages supported are automatically included with each software product. When you download and install the product, all languages are then available. Each user can choose their own language preferences from the Preferences / Language menu in WorkPace).

System Requirements for WorkPace 3.0

Windows
• Microsoft Windows 95b, NT4, 98, 2000, Me, XP
• 30 MB disk space
• Minimum Pentium 300 with 64MB of RAM
• Supports both local and network installations

Macintosh
• Mac OS X 10.1 or higher
• 10 MB disk space
• Minimum G3 processor or higher with 128MB RAM

If you have a tool that you would like to share with the rest of us, we would love to hear about it!
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> **Jill R. Sommer** is a full-time freelance German English translator and president of the Northeast Ohio Translators Association and an adjunct faculty member of Kent State University's Institute for Applied Linguistics. She received her M.A. in German translation from Kent State University in 1995. A self-taught "tech geek," she enjoys constantly learning about new technology.

Add Value... And Start Collecting Your Money. Solutions to Common Problems for Freelance Translators

by Denise M. Boehning

Working as a freelance translator is often a solitary business and usually our direct contact with clients is limited. Nowadays it is not uncommon to deal with our clients entirely over the Internet; never talking to them or meeting them face-to-face. However, sometimes situations force us to interact with people on a level that may make us rather uncomfortable, such as calling a client about a late payment. In such instances it is important that we know how to deal or talk to our clients without taking a risk of losing them or even worse ruining our reputation. Therefore, it is important to know how to handle certain situations and deal with them diplomatically so both parties hang up the phone satisfied; leaving neither party angry or on the defensive.

Everyone who is a self-employed translator, writer, consultant or professional will have problems with a client. Any freelancer who says "I never have any problems" is either not telling the truth or has too little business that problems haven't come up. Most small problems you will face do not become big ones if you know how to handle them correctly. Below are some of the most common problems you may come across dealing with clients and how to handle them.

1. The client does not like your translation!

Those are the most dreaded words a translator could ever hear, but you may hear them someday or have already, despite your credentials or background. Remember, translation does not only require a knack and expertise for languages, but also good writing skills. So, if you hear the words "the client was not satisfied with your translation" do not throw in the towel, or start ranting and raving about having this degree and that certification and that the client is wrong. The client will probably think twice before dealing with you again, if you have an attitude like that. Instead, ask the client what specifically he disliked. Get examples of sentences or words the client "hated" so much. Once you have some concrete examples, study them carefully. Chances are the client's dissatisfaction is a stylistic issue. Your best bet then is to go over the text you translated and adjust your style to the style of the client. Make use of the examples given.

If, however, the client thinks there are mistranslations in your work and again, you have concrete examples, review these with another translator *before* getting back to the client. If another translator agrees with you and confirms the client is in the wrong do not immediately "stick it" to the client. On the contrary, calmly and professionally tell the client that you do not agree with his translation. Keep in mind that you are the expert and that is what the client is paying you for. So, do not disagree but do not agree either, simply explain why you know that your choice of word is the correct one. You may then suggest having another translator review the text to reconfirm your statement.

Unfortunately, many translation agencies try to get out of paying their translators by stating that a translation was so bad that it needed to be re-translated. To protect yourself, always ask for concrete examples and review them carefully. Regardless of why the client does not like your translation, always handle the matter professionally and do not let your emotions get in the way. You are working together to achieve the same goal. This kind of attitude will have the client come back to you.

2. The Client Can't Pay Your Bill

Apart from the known nonpaying agencies (there is a list for those), sooner or later we will come across a client or agency who does not have the cash to pay us. I have known of translators who cursed agencies/clients or sent clients threatening letters that eventually only made the translator look bad. Trust me, threats and screams will not get you paid any sooner, on the contrary you will definitely lose a potentially good client and may get a bad reputation on top of that.

The first thing to do is find out what is the problem. Call the client and ask why and how you can help the client resolve this matter. Remember you want to get paid and the client wants to pay you and putting anyone on the defensive will not help. Let's say Versacorp Translations assigned you a 3000-word job. As always, you completed the job perfectly and on time. Then you receive a call from Versacorp stating that their client Protégé Corp, who requested the translation, actually only wanted 1000 words translated and will pay Versacorp only for 1000 words. Of course, Versacorp is now in a pickle, since on one hand they owe you for 3000 words and on the other hand they are only getting paid for a 1000 words. So what do you do; Say "too bad; I want my money", essentially saying I don't care about your problems just pay me? But is an attitude like that wise? Is this a great customer who has been giving you a lot of work in the past and probably will in the future? Not being flexible may hurt you. One way to resolve this issue is to suggest that you will take payment for only 1000 words now. But, for all subsequent jobs you want to be paid one or two pennies extra until the remaining 2000 words have been paid. Now you are offering your client a solution. The client is happy, since he has some breathing room and you are happy because you still get your money in the long run, kept a client and you added value to your service.

Many translators may not agree with solutions as this one above. There may be other or better solutions. Consider your own life when, let's say, you need to pay a $5000 doctor's bill and do not have the cash or the room on your credit card. What do you do in your personal life? Most likely, you would call the doctor's office to work out a payment plan. Granted, we as translators cannot afford to do this all the time. However, if the client has sent a lot of work our way and we want to keep this client, then we may want to think about making allowances that really do not hurt our pocket in the long run. It does not mean that we have to sell ourselves short! Ultimately, we want to win by providing high quality services to our client, thus getting more work and maybe even a good referral for future business.

3. The Client Cancels the Job Midway

This thankfully does not happen too often, but can especially with larger projects. For large projects that are 10,000 words or more I recommend adding a clause in your contract that outlines what happens if a client cancels the project midway. For example it can say "Ivana, Inc. has the right to terminate at any time upon notice. In such event Ivana, Inc. will compensate the contractors for hours/words/lines completed." Thus, if the client cancels on Tuesday 9:00 am you have the right to bill him for your time (words) completed up to that point

Managing difficult situations with clients or agencies can be frustrating, but we need to remember that we work towards the same goal - to make money. However, no matter what the issue is with your client, if the client is late in paying the bill, can't pay the bill, says your translation is bad, cancels the job and so forth always:
• be calm
• never threaten
• never be on the defensive or make the client be on the defensive
• be friendly and polite
• be flexible and offer solutions; add value

A good attitude and professional behavior and some flexibility will get you a lot further and most of all it will pay off in the end. A client will always remember the professional, helpful translator, the one who seeks resolution, but know this, the client will never forget the "uncooperative" translator, the one who rants and raves.

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@ How to Subscribe to the GLD E-mail List

As a member of ATA's German Language Division you are entitled to subscribe to the GLD mailing list. To subscribe send an email to:
gldlist-owner@yahoogroups.com
- In the Subject line of the message write: subscribe gldlist
- In the body of the message write:
> - your email address,
> - your full name,
> - your ATA ID number.

Dictionary Review

Wörterbuch der Elektronik, Datentechnik, Telekommunikation und Medien/Dictionary of Electronics, Computing, Telecommunications and Media

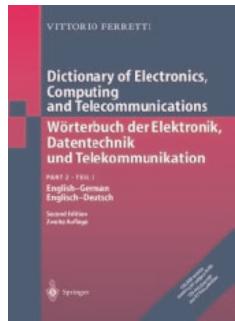***Teil 1: Deutsch-Englisch***
Teil 2: Englisch-Deutsch

von Frank Dietz

Ich benutze nun seit über zehn Jahren „den Ferretti" in verschiedenen Versionen. Die erste CD-ROM-Version (1992) besaß noch eine recht biedere Benutzeroberfläche aus den Zeiten von Windows 3.1, die nächste (die ich heute noch verwende) ließ sich schön in die UniLex-Oberfläche einbinden und arbeitete mit anderen elektronischen Wörterbüchern wie Ernst und Brinkmann/Blaha zusammen.
Die dritte Auflage ist also die erste Buchversion des Ferretti, die ich benutzt habe. Die beiden dicken Bände sind massiv und schwergewichtig, aber man muss sich schon fragen, ob sich die Anschaffung für freiberufliche Übersetzer lohnt. Ich habe seit Jahren praktisch nur noch elektronische Wörterbücher gekauft, da das Suchen so viel schneller geht und sie kaum Platz im Bücherregal wegnehmen. Außer Bibliotheken kann ich mir eigentlich kaum eine Zielgruppe für die gedruckte Ausgabe vorstellen, aber das ist letztlich Sache des Verlags.

Zurück zu den Büchern selbst. Es war schon immer eine Stärke des Ferretti, dass dieses Wörterbuch ein breiteres Spektrum abdeckte, als andere Produkte (etwa Brinkmann/Blaha *Wörterbuch der Daten- und Kommunikationstechnik*) auf dem Markt. Der Themenbereich dieser Bände umfasst Druckwesen, Elektronik, Fernsehen, Film, Tontechnik, Mess- und Regeltechnik, Schaltungstechnik, Bürotechnik, Künstliche Intelligenz, Hardware, Software, Internet, Mobilfunknetze und vieles mehr. Die Einträge selbst sind klar aufgebaut und gut lesbar, und jeder Begriff ist einem spezifischen Fachgebiet zugeordnet.

Kann ein derart umfassendes Wörterbuch mit mehr spezialisierten Produkten der Konkurrenz und Quellen im Internet konkurrieren? Ich habe das geprüft, indem ich 20 Begriffe aus verschiedenen abgedeckten Bereichen (**interlacing, page description language, Flatrate, podcasting, card reader, Schusterjunge, half duplex, Turing test, synthetic aperture radar, VoIP, KVM, anti-aliasing, Elektrosmog, Stiftbelegung, Regionscode, Spitzenbelastung, Druck-Server, Mitteltöner, Flankensteilheit, flat file**) im Ferretti und in anderen Quellen nachschlug. Auf der folgenden Seite ist das Ergebnis (Prozentwert der in der jeweiligen Quelle gefundenen Begriffe) dieser Stichprobe.

Quelle	Prozentwert
Ferretti: *Wörterbuch der Elektronik, Datentechnik, Telekommunikation und Medien*	85
Schmitt: *Langenscheidt e-Fachwörterbuch Technik und angewandte Wissenschaften* (CD-ROM)	70
Brinkmann/Blaha: *Wörterbuch der Daten- und Kommunikationstechnik* (CD-ROM)	45
LEO Online-Wörterbuch Englisch - Deutsch (http://dict.leo.org)	55
Renouard: *Fachwörterbuch Elektronische Medien und Dienste* (1997)	30

Der Ferretti war also der ganz klare Sieger. Schwächen gab es hier nur bei relativ neuen Begriffen (**Podcasting. Flatrate**), was natürlich bei der Vorbereitungszeit für Wörterbücher und der Schnelligkeit, mit der das Internet neue Begriffe hervorbringt, überhaupt kein Wunder ist. Erstaunlicherweise wurde die Abkürzung **KVM** (Keyboard, Video, Mouse), von keinem der verwendeten Wörterbücher erkannt, obwohl sie durchaus gängig ist und beispielsweise von Wikipedia ausführlich erläutert wird (http://de.wikipedia.org/wiki/KVM-Switch). Der Begriff **card reader** wurde im Ferretti-Wörterbuch nur als *Kreditkartenleser* wiedergegeben, was angesichts der vielen heutzutage vorkommenden Speichermedien, die alle von Kartenlesern gelesen werden, zu eng definiert ist. An manchen Stellen fallen Einträge auf, deren Relevanz zweifelhaft ist. Benötigt man beispielsweise **anthroponomastics** (*Personennamenforschung*) in einem technischen Wörterbuch, oder **anthem**, **poetry**, **Klarinettist** oder **Kleinwohnung**?

Aber das sind nur geringe Mängel im Vergleich zur Gesamtleistung dieses beeindruckenden Werks. Mit über 157.000 Fachwörtern aus 102 Fachgebieten ist der Ferretti das Schwergewicht unter den englisch-deutschen Fachwörterbüchern im Bereich Elektronik, Computer und Telekommunikation. Dieses Allround-Wörterbuch ist umfassend, übersichtlich und präzise, und es bleibt nur eines zu wünschen übrig: die möglichst baldige Veröffentlichung einer elektronischen Version (auf der Website des Springer-Verlags wird momentan nur die CD-ROM von 2001 angeboten), am besten noch mit einer Aktualisierungsfunktion über das Internet.

Frank Dietz wohnt in Austin, Texas und spezialisiert sich auf technische Übersetzungen und Softwarelokalisierung (vor allem Computer- und Videospiele). Seine Website (www.frankdietz.com) enthält Links zu über 2.500 Online-Glossaren.
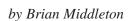
Dictionary Review

Praxiswörterbuch Musik
Italienisch – Englisch – Deutsch – Französisch

First edition, 2005 (ISBN 3-86117-247-X)
Editor: Roberto Braccini
Publisher: Langenscheidt Fachverlag,
in cooperation with Musikverlag Schott
Paperback, 435 pages
Approx. 4,200 entries
Price: 19.95 Euros

by Brian Middleton

During the 1980s I spent seven years earning bachelors and masters degrees in music, and I can say without reservation, I wish this dictionary had been available to me then. Langenscheidt describes its Praxiswörterbuch Musik as ". . . besonders geeignet für die Berufsausbildung, für alle Musiker vom interessierten Musikliebhaber bis zum professionellen Musiker im Berufsfeld Musikindustrie, Verlag, Rundfunk und Fernsehen, Orchester, Hochschule und Universität." As an American music student, music lover and professional musician, I will endorse without qualification that statement for my fellow English-speaking musicians. My endorsement is somewhat more qualified as I consider Italian, German or French music students using this dictionary to learn English terms. I will discuss these qualifications after describing the layout and use of the dictionary.

Appropriately for a four-language dictionary, the Contents and Preface appear in German, Italian, English and French. The body of the dictionary is divided into 12 sections:

1) Stringed instruments
2) Wind instruments
3) Percussion instruments
4) Keyboard instruments
5) Mechanical musical instruments
6) Electric/electronic musical instruments, recording of music and playback units
7) Singers and singing
8) The language of the scores [sic]
9) Music theory
10) Every day [sic] language
11) Appendix
12) Index

With the exception of the Appendix and Index, each section is arranged alphabetically by Italian keyword, Italian being the lingua franca of music. The English, German and French translations follow across the page, and the entries (consisting of the Italian, English, German and French words or phrases) are numbered successively through the first ten sections. Entries on a typical page look like this:

[Entry #]	[Italian keyword]	[English]	[German]	[French]
722	adagio	slow	langsam	lent/adage
723	adagissimo/lentissimo	extremely slow	sehr langsam	très lent
724	ad libitum (L)	at one's pleasure	nach Belieben	à volonté

This system results in 3,529 numbered entries and allows for a) the translation of a foreign word/phrase into English, b) the translation of an English word/phrase into another language, and c) the translation of a foreign word from one language into another.

The Appendix consists of five glossaries in five alphabets:
• Französische Fachausdrücke—French specialist terms
• Deutsche Fachausdrücke—German specialist terms
• Englische und amerikanische Fachausdrücke—English and American specialist terms
• Jazz, Rock, Pop
• 100 berühmte Kompositionen—100 famous works

Entries in the Appendix take the same form as in the first ten sections, i.e. keyword followed by the translations in three languages, the obvious difference being that the keywords are not in Italian. The glossary of Jazz, Rock and Pop has English keywords. The 100 selected compositions are grouped alphabetically by composer's last name (using the German spelling of names transliterated from non-Roman alphabets), then alphabetically by *Italian* title, regardless of the original language of the title: Italian is again used for the keywords or "keytitles," the English, German and French translations following across the page.

The final section of the dictionary is the Index, which, due to its thoroughness and user-friendliness, is nearly as long as the first ten sections of entries. The Index cross-references all Italian keywords and their English, German and French translations in a single alphabet with their entry numbers. Hence, if the user knows the French, German, English or Italian word or phrase, he can easily locate the translation in the other three languages. Coming across the unfamiliar word **Stimmungsmusik** in a text, the user turns to S in the Index, locates **Stimmungsmusik**, and is directed to entry number 3126, where he finds the translations *musica d'ambiente* (Italian), *mood music* (English) and *musique d'ambiance* (French).

As I mentioned earlier, I wish I had had this dictionary 20 years ago, not only for its obvious value in translating foreign terms, but also for its remarkable completeness, which spurs the curious mind on to discover previously unimagined terms. While checking the accuracy of the ENG<>GER translations*, for instance, I was compelled to further research several entries:

22   pochette   kit   Taschengeige   pochette
Who would have imagined that English would forego some variant of "pocket violin," the term implied by the Italian, German and French words, in favor of *kit*, "which probably arose from the idea that the diminutive instruments were 'kittens' to the larger bowed instruments such as those of the violin family . . ." (NG2: vol. 13, p. 635). Not only that, but a German synonym describing the instrument's function is *Tanzmeistergeige*.

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* I performed no more than a cursory check of Italian and French terms (only as they were related to irregularities I identified in the English translations), my focus being instead on the German and English translations. My authority for verifying any curious or doubtful translations of music terminology is *The New Grove Dictionary of Music and Musicians*, 2nd edition, ed. Stanley Sadie, London: Macmillan Publishers Limited, 2002. The *New Grove* is the definitive English-language general reference for music students and music writers; it is a given in every music school's library. The *New Grove* comprises 28 volumes of 900+ pages each plus a 29th volume containing the index. In questions of correct English usage and style, the *Oxford English Dictionary* and the *Chicago Manual of Style* hold sway.

**301	mirliton	kazoo/eunuch flute	Mirliton/Flatsche/Zwiebelflöte	mirliton**

I know what a kazoo is, but a eunuch flute? As it turns out, mirliton is also used in English as a "generic term for membranophones played by a performer speaking or singing into them, and which alter the voice by means of a vibrating membrane" (NG2: vol. 16, p. 749). *Eunuch-flute* (hyphenated) is derived from the French *flûte eunuque*, the descriptive name of which refers to the instrument's phallic shape or possibly to its timbre, which was said to resemble the castrato voices that were becoming fashionable in the early 1600s in France (NG2: vol. 8, p. 416). For the curious, the German name for the same instrument, *Zwiebelflöte*, refers to the instrument's onion-shaped mouthpiece, which contained the requisite vibrating parchment or onion skin.

**250	almgloken	almglocken	Almglocken	almglocken**

Now here's an enlightening entry. The New Grove actually does have an entry for Almglocken: "See Cowbells," under which entry are listed the following synonyms: Fr. *sonnailles, cloches à vache*; Ger. *Kuhglocken, Kuhschellen, Almglocken, Herdenglocken*; It. *cencerro* (NG2: vol. 6, p. 620). Not surprisingly, two of the most notable works calling for almglocken are symphonies by Gustav Mahler and Richard Strauß, no strangers to the Austrian and German Alps, respectively.

**391	bandoneon	bandoneon	Bandoneon	bandonéon**

Because of its classification as a keyboard instrument I was curious what this obscure instrument might be. The answer: Not so obscure after all, and even familiar to me. The bandoneon is a "square-built button accordion [see entry number 396: *Knopfgriff-Akkordeon*] or concertina developed in the 1840s by Heinrich Band of Krefeld. . . . The bandoneon has been used since about 1900 as a solo virtuoso instrument in tango orchestras of Argentina, Uruguay and Brazil. Perhaps its most famous exponent was the Argentine Astor Piazzolla," whose CDs were standard Friday fare at the Argentine-owned translation agency where I used to work (NG2: vol. 2, p. 652).

Because the Langenscheidt *Praxiswörterbuch Musik* is such a rich resource, providing not just two but 12 directions of translation, it is all the more distressing to discover a significant number of errors in the dictionary. Some of these errors are simple typographical errors, not in and of itself horrific, but sufficiently serious when we consider that a dictionary—and especially a foreign-language dictionary—should provide not only the definition but the correct orthography of words and phrases. The following examples are drawn from the Deutsche Fachausdrücke section of the Appendix (pages 220-223):

gefühlvoll	**full of feelings**
	[S/B: full of *feeling*]
in das nächste Zeitmaß übergehen	**to go on the the next tempo**
	[S/B: to go on *to* the next tempo]
in ruhigem, gleichmäßigem Zeitmaß	**with a quite steady tempo**
	[S/B: in a quiet, steady tempo]
mit geheimnisvoll schwermütigem Ausdruck	**with an expression full of mistery and melancholy**

[S/B: *mystery*] I am not convinced of the German here. I suspect the original was mit *geheimnisvoll**em** schwermütigem Ausdruck*; however, if *geheimnisvoll* is indeed an adverb, the English should have been rendered "with an expression of mysterious melancholy."

In the section on pipe organs, my own area of musical expertise, I found the following error that could cause significant misunderstanding:

415   canna labiale   labial pipe/flute pipe   Labialpfeife   tuyau à bouche

While the English *labial pipe* is correct, the second entry should be *flue pipe*. In organ terminology, *flutes* is a family of sounds or pipes within the constructional category of *flues*; a flute pipe is always a flue pipe, but a flue pipe is not necessarily a flute pipe. And even in German, eine Flötenpfeife ist immer eine Labialpfeife, aber eine Labialpfeife ist nicht unbedingt eine Flötenpfeife.

A second editorial reading might have prevented the transposition of the second halves of these two entries in the *English and American specialist terms* section of the Appendix (page 228-229):

dazzling	**abblagiante/radioso**	**delikat/zart**	**délicatement**
delicately	**delicatamente**	**glänzend/blendend**	**radieux**

We might expect to see this error, found in the 100 famous works section of the Appendix (page 254-255), in a first- or second-year student's work, but never in a dictionary:

Schumann, Robert
Frauenliebe und -leben   **Woman's Love and Live**
                                 [S/B: A Woman's Life and Love]

Non-native speakers of English should also beware of the Germanification in the form of capitalization of a number of entries in the *Jazz, Rock, Pop* section of the Appendix (pages 238 ff.): **Boogie-Woogie, Cool Jazz, Folk-Rock** (and hyphenated only as an adjective before a noun), **Jam Session, Mainstream, Pop Music, Swing**, to name a few. These incorrect capitalizations could be particularly confusing since some entries are correctly capitalized, e.g. **Dixieland** or **West Coast Jazz** (although here again, only West Coast should be capitalized and not jazz).

interaktiv June 2006

A second, more serious category of error appears to be the result of the bane of our existence—the translator who is not qualified to but still translates into his non-native language. This type of error is by far the most numerous in the *Praxiswörterbuch Musik*, and although English-speaking students (and, indeed, translators) may smile or giggle at some of the "close, but not quite" translations, non-English speakers may be learning or using incorrect information. A sampling of this type of error includes the following:

426   grand'organo   full organ/great organ Hauptwerk   grand orgue
When translating *Hauptwerk* or *grand orgue* into English, only *great* or *great organ* is correct. *Full organ* refers not to the main or most-used division of the organ but to a registration or combination of sounds.

455   a due manuale   double manual   zweimanualig à deux claviers manuels
458   a un manuale   single manual   einmanualig   à un (seul) clavier manuel
In both of these entries the translation team seems to have fallen into the German's trap of translating an adverb with an adjective. Because of the context in which this entry occurs (Playing Techniques), the English translation can only be the adverbial phrase *on one/two manual(s)*, in German, *ein- / zweimanualig [spielen]*. When referring to *eine ein- bzw. zweimanualige Orgel*, we say in English, *a one- or two-manual organ*.

470   sostituzione delle dita change of finger   Fingerwechsel substitution des doigts
The correct English term is *substitution* or, rarely, *finger substitution*; the translation team appears to have selected the wrong option for *Wechsel*.

[p. 58] Velocità   Velocity   Tempo   Vitesse
Velocity and *tempo* represent two distinct concepts. Either the German should be *Geschwindigkeit* or, the correct choice in this example, all four headers should be *Tempo*.

[p. 140] Valori delle note   Time   Notenwerte   Valeur des notes
I am at a loss to explain this mistake. Even translators with little or no musical experience should be able to come up with the English *Note values*.

2924   calcare le scene   to tread the stage   auf die Bühne gehen monter sur les planches
Here the translation team seems to have chosen *betreten* as a synonym for *gehen*, resulting in the English *to tread the stage* instead of *to walk onto the stage* or *to walk onstage*.

3265   pseudonimo   pseudonym/pen-name Pseudonym/Künstlername   pseudonyme
The translation team appears to have stopped reading halfway through the entry in one of their reference books. While *Künstlername* is used for both writers and performers in German, English uses *pen name* (no hyphen) for authors and playwrights, and *stage name* for actors and other stage performers.

3525   tromba   trumpeter/trumpetist Trompeter/Trompeterin   trompette
The suffix *-ist* is used to denote the players of various musical instruments, e.g. organist, flutist, oboist, violinist, and even trombonist. Trumpet, unfortunately for this translation team, is not one of those instruments, and *trumpetist* simply does not exist.

I found a number of this second type of error in the *100 famous works* section of the Appendix. In what appears to be a fit of either poor judgment or ego on the part of the translators or editors, many of the

English titles seem to have been translated from the German instead of from the original language. Thus the French title of Hector Berlioz's *La damnation de Faust* is translated into German as *Faust's Verdammnis* and then into English as *Faust's Damnation* instead of the customary *Damnation of Faust*. Similarly, Gaetano Donizetti's Italian opera *L'elisir d'amore* is rendered first in German as *Der Liebestrank* and then in English as *The Love Potion* instead of *Elixir of Love*. One has to wonder, then, why Modest Mussorgsky's *Ivanova noch' na Lïsoy gore (Eine Nacht auf dem kahlen Berg)* was translated as *Night on the Bare Mountain* instead of more literally—and correctly—as *Night on Bald Mountain*.

I take issue with only one deliberate linguistic decision in the *Praxiswörterbuch Musik*. Section 10, *Every day* [sic] *language*, contains a selection of some 225 verbs as well as "a small collection of words" plus catalogs of the parts of the human body and musical professions. In our first year of high-school German we all learned that the infinitive form of German verbs ends in -en or -n, which corresponds to the English infinitive to _____; *gehen = to go, lachen = to laugh*. None of us, however, would ever think to look under *T* in the dictionary to find the definition of *to go*. That, regrettably, is exactly what the editors at Langenscheidt have asked us to do in this dictionary. All 225+ English verbs are alphabetized under *T* for *to* in the Index. Thus, beginning on page 412 we find this series of entries: **. . . tirolese – titubante – to – to accelerate – to accompany – . . . – to write – to yawn – tobend – tobsüchtig – . . . .**

Despite the various problems highlighted above, the Langenscheidt *Praxiswörterbuch Musik* is a valuable resource, if for no other reason than the wealth of information it offers to students, scholars, professional musicians, music critics, and not least of all, translators working in any of six language pairs. My recommendation: Native speakers of English and foreign students who are studying or have studied at music schools in English-speaking countries, spend the 20 euros and add this resource to your library. Non-native speakers of English, use this dictionary carefully and be prepared to laugh at yourselves if your American friends or colleagues point out an amusing gaffe. We English speakers have certainly had to do the same when we bungled a German word or phrase!

Brian Middleton holds degrees in German from Miami University in Oxford, OH, as well as in sacred music and organ performance from Westminster Choir College in Princeton, NJ. In addition to working as a GER>ENG translator, he is a freelance musician in and around Philadelphia. He has also conducted music seminars in Europe, including the former GDR. Brian can be reached by e-mail at PHLbrian@yahoo.com.

Termine

Was	Wann	Wo	Informationen/Kontakt
BBQ of MiTiN	23. Juli 2006	Novi MI	Info: www.mitinweb.org/calendar.cfm
ATA, Medical Interpreting Seminar	26. August 2006 WA	Kansas City, MO	Info: www.atanet.org
Congress of the European Society for Translation Studies	3.-5. Sept. 2006	Ljubljana Slovenien	Info: www.est-translationstudies.org
Annual Picnic of the Delaware Valley Translators Association	9. Sept. 2006	Philadelphia, PA	Info: www.dvta.org
Annual Conference of the Midwest Association of T&I	9.-10. Sept. 2006	IUPI	Info: www.matiata.org
International Translators Day	30. Sept. 2006	Weltweit	
Annual Conference of the Upper Midwest T&I Assoc.	30. Sept. 2006	Bloomington, MN	Info: www.umtia.com
Jubiläumstagung zum 50-jähr. Bestehen der universitären Übersetzer- und Dolmetscher- ausbildung in Leipzig	4.-7. Okt.	Leipzig Universität	Info: www.lictra.org
Annual conference of the American Literary Association	18.-21. Okt. 2006	Bellevue, WA	Info: www.literarytranslators.org
ATA, Annual Conference	1.-4. Nov. 2005	New Orleans, LA	Info: www.atanet.org Kontakt: ata-hq@atanet.org
International Forum of the Fédération Internationale des Traducteurs	2.-5. Nov. 2006	Winterthur, Schweiz	Info: www.forum-zuerich.ais-oeg.com

Please note: If you know of any upcoming events that are of interest to other readers, please forward the information to the editors (RainerKlett@aol.com und r.grefer@gmx.net). Your help is much appreciated. The calendar listing of conferences, seminars, workshops, etc. includes only some of the upcoming events that might be of interest to GLD members.