

## EDITOR'S NOTE

Introductions and Acknowledgements are an arcane kind of scholarly life writing. I admit I pore through most Acknowledgements because I am always curious about the relationships that have produced creative and scholarly work. However, I always feel a bit vain and silly writing these things, and many scholarly journals forgo this personal touch. Lindsay Simpson, our Creative Editor, began this personal note of Introduction when she and I started editing *LiNQ* together four years ago. As a tribute to her, and because I do love reading these personal notes myself, I leave this note as an acknowledgement that this work is the product of a network of relationships, many of which are personal as well as professional.

In this year's annual themed issue of *LiNQ*, we are so very thankful to have enjoyed a wonderful collaboration with guest editors from the Flinders' Life Narrative Research Group who have skilfully and professionally taken much of this labour off our desks as different forms of life and scholarly narrative take shape in our lives: Lindsay Simpson is writing yet another true crime book, and I've been elbows-deep in research.

As lives go in different directions, it's with great sadness that I announce here that this is the last issue in which Lindsay and I co-edit *LiNQ*. It's ironic that our themed issue 'Life Writing: Performing Lives' takes shape as Lindsay's writing life takes over and she moves away from academia to write full-time. My first memory of working at James Cook University, where *LiNQ* has been published for over forty years, involves being cornered in an office by the effervescent Lindsay who pressured me to sign in blood, on the spot, to a commitment to edit this journal with her. Those who know Lindsay will agree that she is larger than life. We've had adventures together, and editing with Lindsay has never been a lonely activity.

As Lindsay has transitioned away from academia, I want to thank all of those who have made this issue less laborious and lonely to produce than it might otherwise have been. Chantel Russell, our 2012 *LiNQ* intern and Book Reviews Editor: you are a champion, in every way. Luke Madsen, Poetry Editor: thanks for your willingness to help. Karen Nettelfield: we would be lost without your typesetting and design expertise. Louise Lennon: you are graceful and reliable, every year. Kylie Davis: your generous help with our website and your genial, hard-working attitude never go unnoticed. The Foundation for Australian Literary Studies and the Faculty of Arts and Social Sciences: thank you for your continued support. Contributors: thanks for placing your exceptional talents in the trust of our regional literary journal. Book reviewers: thanks for taking the time to undertake a necessary but often credit-less service to writers and readers. Nameless peer reviewers: your incisive scholarly critiques and suggestions help make this regional journal stand up to world-class standards of academic excellence.

Pamela and Melanie: this is your issue, please excuse me for writing all over it...I know it's unscholarly to write "Mwah xx" in an Editors' Note, but there you go: here at *LiNQ* we have always walked that fine line between classy and parochial, professional and personal. It's something about the atmosphere here in Tropical Far North Queensland. But you two are undoubtedly a class act: a huge thank you.

Dear readers: Please stay tuned... Lindsay's season with *LiNQ* is sadly over but *LiNQ* continues. Thank you for reading, for subscribing, and even for poring through the fine print. (Now stop reading this vain preamble stuff, and sink your teeth in the fabulous issue that is *Performing Lives*.)

Victoria Kuttainen and Lindsay Simpson

