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NINK

January 2005
Vol. 16, No. 1

The official newsletter of Novelists, Inc. — a professional organization for writers of popular fiction

*Nag,
Nag,
Nag...*

If you're waiting for a paper dues renewal notice, it ain't coming this year! Your two avenues for renewal — and I know you want to! — are through the website at www.ninc.com or by sending in the handy-dandy form in the November *NINK*. Can't find that? Call me at 888-297-9308 (yes, that's toll-free) and I'll fax you the form. The deadline is January 15. Don't miss out. We cherish each and every one of you!

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In Praise of Sleep

BY JANELLE CLARE SCHNEIDER

Remember your childhood days of hating naps? Mom insisted you lie down "just for a rest," but that forced inactivity was the worst possible thing you could imagine. The more you needed the nap, the less you wanted it.

Then came adulthood. What you'd give for a daily "nap requirement" now, right?

Here it is: because you are a creative person, you *need* your naps in addition to your normal night's sleep.

I'm really not bluffing. An article on CNN.com, dated January 21, 2004, states, "German scientists say they have demonstrated for the first time that our sleeping brains continue working on problems that baffle us during the day, and the right answer may come more easily after eight hours of rest."

Okay, so that doesn't specifically justify naps, but think about it for a moment. If the brain is more creative after sleep, then wouldn't it stand to reason that people who make their living in creative endeavors might benefit from more than the basic eight?

I initially re-discovered the delights of napping when my firstborn was an infant. Because my husband was overseas at the time, I felt keenly my "solo" responsibility for our little treasure. Thus, I religiously adhered to the "sleep when Baby sleeps" advice. It felt so good to lie down both physically and emotionally. By the time she was five months old, though, I felt relief when I no longer needed to sleep during her morning nap.

I was not only raised with a Puritan work ethic, but I'm also a perfectionist. I tend to measure my days according to what I've accomplished, and how well I've met my own standards of "a job well done." Two major naps each day really gets in the way of being a super-performer. Gradually, I slipped out of the napping habit.

Then I stumbled into a creative desert. For two years, the mere idea of creating a story made me feel as though I were being threatened with bodily harm. I felt doubly frustrated by the fact that when I did finally push myself to the computer, within five or ten minutes, I'd feel an

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Novelists, Inc.

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President's Voice

The Art of Receiving

Happy New Year! I've been awaiting this year with a mixture of anxiety and eagerness. Okay, that's pretty much how I await every New Year, but in 2005 I have this Ninc presidency going on. Besides that, I'm taking the baton from a dynamo, Jean Brashear, who gave us Santa Fe in the spring plus online membership and conference registration in the fall. Quite a legacy.

Jean is a giver, as are most of us in this organization. When a fellow author runs into trouble, we rush to help. We don't *sort of* help, we *really* help, offering time and money with both hands. In the heartbreaking event we lose a member, we search for ways to pay tribute. That's why we renamed the Benevolent Fund the Linda Kay West Memorial Fund to honor Linda, a former Ninc treasurer, and why we routed donations in memory of Cheryl Ann Porter into that fund.

So far we've only used that fund to pay someone's dues when they hit a rough patch. Members are allowed to apply for dues aid once every four years. Here's the thing: contributions are coming in faster than benevolence is going out. I could conclude that everyone's doing so well financially that no one needs assistance, but c'mon. This is publishing we're talking about. I've had several years when a credit card cash advance was my paycheck. I'm sure many of you know all about that.

Because I don't believe our organization is chock full of rich people, I've come to a different conclusion. I think we're better at giving than receiving. The art of giving comes naturally to most of us. The art of receiving—not so much. I would hate, hate, hate to think someone dropped out of Ninc because they couldn't justify the sixty-five bucks and couldn't face asking for it, either. But I'll bet it's happened.

I've had personal experience with the P word. Years ago when the kids were small, the economy was down and my husband was working on commission, we qualified for food stamps. Larry applied and I was furious. Not my finest moment. He prevailed and we used food stamps for a year. I learned to swallow my pride so we could eat.

Ninc membership isn't food, but it's food for the soul. If you've crunched the numbers and your budget won't include Ninc dues this year, *please* ask to have the dues paid. No one but you and the treasurer will know. That's what the fund is for, and why your generous colleagues have

*E-moved lately?
Remember to update
your email address at
the Ninc website.*

donated to it. No one wants you to miss out.

But I can already see dues aid isn't going to deplete this fund in any significant way, so I've come up with another idea. Let's give a scholarship for this year's conference fee. Let's give someone a chance to attend the conference who might not otherwise consider it. Everything in addition to the conference fee would be the member's responsibility, but those expenses can be creatively managed, while the fee is set.

There will be no litmus test for this, and the winner will be anonymous. If you'd like to apply for the scholarship, simply send me your name before February 1, either by

email or snail mail. If more than one person applies, I'll put the names in a hat. Members will be eligible for this scholarship only once, but this year in NYC, with the market in flux, would be a great time to take advantage of the opportunity.

The scholarship will be given in the names of Linda Kay West and Cheryl Ann Porter, both of whom loved Ninc and generously shared their talents with the organization. Many of you contributed to the fund this year in their names. I just know they'd approve the hell out of this plan.

— Vicki Lewis Thompson

Ninc Volunteers . . . The Unsung Heroes

COMPILED BY LORRAINE HEATH

Novelists' Inc. is a wonderful organization, but like any organization, it doesn't run itself —although with the innovative changes to the website, we may be dreaming of some day reaching that point. But until that time, it takes many people willing to give their time to Ninc for it to run as smoothly as it does.

Through the President's monthly columns, I think we all gain an understanding of the dedication and hard work that is involved in serving as president. I think the work of *NINK's* editor is also quite visible. And we probably have a fairly good idea of what the secretary, treasurer, conference chair, and audit committee do.

But behind the scenes of Ninc, we have other members who work diligently, often with very little recognition. In recognizing these positions and providing you with a glimpse of the duties involved, I'm hoping not only to acquaint you with some who have recently served, but to entice you into possibly finding a position that you might consider volunteering for in the future.

Advisory Council Representative

This is surely the best position on the board. All past presidents of Ninc automatically become members of the Advisory Council, and the council chooses a representative to provide continuity between the past and the present and to act as a liaison between the board and the council.

For the most part, the job entails reassuring the president that, yes, he/she *can* do that, and yes, he/she is doing a fine job. Occasionally you have to research precedents and discuss issues with the Advisory Council, a group of incredibly intelligent folks with prodigious memories. Once a year, you host a conference call during which the Advisory

Council evaluates how Ninc is doing, contemplates where the organization is heading, and airs specific concerns that need to be addressed by the current board.

You attend all the board meetings, which are held monthly via conference call. You make yourself available to answer questions and untangle knots. You get comped for the annual conference, and your travel and hotel expenses are paid (definitely a lovely perk).

The hardest aspect of the job is qualifying for it. No one can be an Advisory Council Representative without first serving as Ninc president, which for many years now has also entailed serving as Ninc president-elect. Those jobs, frankly, are much more demanding than anything the Advisory Council Representative ever has to do.

—Barbara J. Keiler

President-Elect

Accepting the job as Ninc's President-Elect is like discovering you're pregnant with your first kid. The gestation period is a little longer, which gives you three additional months to wonder *what was I thinking?* Your main job is to prepare for becoming Ninc's President, which includes a lot of listening and watching the current President to see how she/he is holding up.

I'm sure that experience differs depending on who's in that office ahead of you. In my case, the indomitable Jean Brashear has been my most excellent role model. Stepping into the shoes of a woman with her energy and organizational skills is a tad intimidating, but ready or not, here I go.

This year, in addition to Jean-watching, I was a representative to the Author's Coalition, that terrific organization that retrieves reprographic funds from all over the world and distributes them to groups like Ninc. Besides attending phone meetings for the Coalition, I filed the eligibility forms required each year so we continue to get that lovely money. I'm also proud of having recruited Ninc's conference coordinator, Ken Casper, a roll-up-your-sleeves kind of guy. Yes, wine was involved.

Being President-Elect has been a good thing. ▶

Unsung Heroes

▶ Serving Ninc is (and I'm not making this up) an honor and a privilege. I won't kid you — the responsibility factor is not small, but I'm glad I took that leap of faith and got myself pregnant.
—*Vicki Lewis Thompson*

Membership Chair

Either the website or our central coordinator sends me the name and statistics of new applicants. I double-check on their publication history, to make sure it fits within our by-laws (two novels within the last five years). Then I collect the names of new applicants and send them to the newsletter on the 10th of the month. On the 15th of the month I send the names of the new members (the people who were the new applicants the month before) to Brenda for Ninlink and mark them "Approved" on the website.

Now that the new website is up, some messages I used to send out are now done automatically. There's one that goes to each new applicant, explaining the approval process, and there's one that goes to each new member, telling them that the website will send them the access code to get into the members only section and telling them how to join Ninlink.

From my point of view, the benefit is that while it's a picky job, it's not very time-consuming, and can be done entirely by email. I do have occasionally to deal with whether an applicant's publisher is acceptable, or with telling an applicant they're not qualified (or not yet qualified—the second book has to be out), or with questions about membership or registering for the conference.

—*Lillian Stewart Carl*

Retention Chair

Retention chair? That's what I'm called? Oh no! That sounds awful. Could I maybe be Queen of Renewals or something? Really, the job was fun. I just called people up and ever-so-meechly asked whether they would like to renew their membership to Ninc. I took "no thank you" with a smile and no further comment. I'm not a saleswoman. But most people I called or emailed had just forgotten to write their checks. I can relate to that. I spend a lot of my life repressing the awareness that there are checks to be written. I'm not sure how one could enjoy one's days if she weren't in some form of denial that any bills that aren't in the drawer are probably on their way to the mailbox. We have to pay every bill as though it were the last time it had to be paid. It's how we stay sane. So I could definitely relate!

Now, how I got roped into this is a good question. I think it was flattery. That's usually how I get talked into things. Somebody says something nice about me, and then for the next five minutes, it becomes my mission not to dissuade them from their opinion. This time, it was Jean Brashear who suggested I had the kind of personality that might make it easy for people to hear from me if they were a little late with their renewals. She phrased it so flatteringly, I

was putty in her hands. She probably could've asked me to be in charge of clubbing people who were late. On the other hand, if she'd said the position was called "retention chair," that would've been another story! Just kidding—I love you, Jean!
—*Elizabeth Doyle Fowler*

Ninlink Moderator

I'm pretty sure I'm the second Ninlink moderator and I'm thinking that Anne Holmberg was the first, though I could be confused on that. I was involved in the original discussion on whether or not we should have a link, which included at least one conference call. At that time, we were going to be paying a provider and there was definite resistance by some of the Board, who were skeptical that enough of our members would use the link to make it worth the expense. (Remember, many—perhaps most?—writers weren't online yet.) I think it was shortly after I took over as moderator that Ninlink first went over 100 subscribers, which was seen as a huge milestone.

As for my duties, they're really not onerous at all: approving new subscribers, trying to fix technical problems with subscriptions (sometimes with more success than others), and monitoring the link itself. That last one is the trickiest, since it pretty much falls to me to decide what's "acceptable" and what's not, in terms of postings. I've had to use every shred of my diplomacy on a few occasions. By and large, though, our members are so intelligent and so professional that even that part of my job is pretty minimal. We have very few rules (no politics, etc.), and I try to be at least a little bit flexible even with those, rather than stifle discussion. In my years moderating the link, we've only had what I'd call a flame war break out once—and wouldn't you know, it started while I was offline, away on a week's vacation! That was "fun" to come home to. It only lasted a few days, though, and other than the occasional ruffled feathers, we haven't come close to such a blowup since.

—*Brenda Hiatt Barber*

Next Page Coordinator

When Ninc developed a website, they wanted to make the Next Page available for prospective members and others to see our list of current titles. It's actually quite impressive, with dozens of listings for the three-month period it covers. Which makes it obvious that Ninc members are actively publishing genre fiction. And a good place to go to see if there's a book coming out that you're interested in picking up before it drops from sight.

I took the job on after the Denver conference in 1995, I think. Craig Johnson was and still is the helpful webmaster, but I also had assistance initially from Eileen Buckholtz. In those days I didn't know a lot of HTML and she walked me through some things. I've pretty much always collected member titles through email, and these days I try to announce a few days before the end of a month on Ninlink for members to send titles to me for inclusion in the next three-month page.

I don't think there's an official title, and the tasks are pretty routine, simply gathering the information and coding it for the Internet file. It's my favorite type of volunteering—behind the scenes, a few hours a month, to provide a useful service.

—Neff Rotter

And there you have it. A few of the behind-the-scenes

positions that you might not have known existed, or if you did know, perhaps you didn't know the details of the positions. If you're interested in serving Ninc, you can email President Vicki Lewis Thompson or indicate your willingness to serve when you update your information on the website. Doesn't get any easier than that! *

In Praise of Sleep

Continued from p. 1 ▶

overwhelming urge to sleep. All that effort to get to my desk, and then my body betrayed me... or so I thought.

My first hint of a different perspective arrived one morning as I was browsing the website of an author I'd recently "discovered." To my delight, I found she wrote columns about her creative life.

"I decide that maybe I can catch a quick nap before I have to really think about dinner," writes Barbara Samuel in a column entitled "The real reason I became a writer: or, what other job lets you take naps and call it work?"

"As I climb the stairs, trailed by the animals who know what I'm going to do, I think about what's bugging me in this book. Why isn't it working? ...When I wake up, the cat has curled himself around my hand and I rub his chin, realizing that the hero smells of patchouli and he likes it, a vigorous scent with manly overtones. The heroine is a fan of lavender, and roses that smell of lemon. They like the bees, these two, for different reasons. The hero likes the sound of them, low and lazy. The heroine likes their single-mindedness. I think there might be a cat in this scene. An exuberant cat who has a lot to teach this careful, guarded pair.

"Ah-ha. Langour wins again.

"I might have sat, frustrated and growing more annoyed by the minute, at the computer until the words came unstuck. I might have struggled for days. Instead, walking away, into the lazy world of a summer afternoon, letting go, did all the work for me."

I started following her example. When the words refused to come, I learned to let myself sleep. Thankfully, my husband, who had taken time off work to take care of the family while I worked toward deadline, understood far better than I that this sleeping time was not wasted time. Napping did get me to the end of that book, on time. Yet, as my creativity became less wounded, I resumed expecting it to function without those naps. It refused, and still refuses, to cooperate.

Thank goodness for Dr. Stanley Coren's book, *Sleep Thieves*, subtitled, "An Eye-Opening Exploration into the Science and Mysteries of Sleep."

He reports that about 25 years ago, a British researcher by the name of James Horne came forward with the idea of

"core" versus "optional" sleep. He believed that only the first few hours of each night's sleep are vital. Using the analogy that many people eat and drink more than they truly need from a nutritional standpoint, he suggested that people sleep more than they really need simply because they enjoy it.

Dr. Coren was fascinated by this idea. A self-confessed workaholic, he loved the idea of how much more he could accomplish if he could spend three hours less in sleep each night. He decided to go on a "sleep diet," reducing his nightly sleep time by 30 minutes the first week, another 30 the next week, and so on. He kept a journal of his thoughts and experiences.

At Week 6, getting only six hours of sleep each night, he records, "LMW wanted to know what I thought of the manuscript. I didn't know what he was talking about. He reminded me that we had a conversation yesterday and that he was worried about my health. He had given me a section of the manuscript that we were coauthoring at that time. I was sure that he was wrong. When I went to my office, though, the computer disk with the manuscript, plus a folder with the rough drawings of the figures, was lying next to the phone. I don't remember him giving them to me. When I finally looked at the manuscript text, I felt that it didn't make much sense. It was more that the content felt trivial, and it was as if I was asking myself, 'Why would anyone want to read this kind of junk?' This is not right. I do like this area."

A week later, he ended his "sleep diet." After allowing himself a full 12 hours of sleep, he went back to his office. He was stunned to realize his office had fallen into disarray during his sleep deprivation. "I next entered my word processing program and retrieved the manuscript that I had been working on. It was in really bad shape. There were hundreds of trivial errors, many of them grammatical.... What was much worse was the structure of the text and the pattern of reasoning.... It read like an undergraduate student essay rather than the work of a professional scientist. I was horrified and wondered to myself, 'How much of this garbage have I sent out?'"

"The answer was to come back over the next several months. Of the three manuscripts I sent out during ▶

In Praise of Sleep

▶ the course of my sleep reduction experiment, only one (the one completed during the first week...) was accepted for publication. The other two were rejected and had to be completely rewritten before they were acceptable for publication anywhere. Some comments by the reviewers about these rejected manuscripts were very telling. One wrote, 'I am surprised at the shoddy quality of the writing. He is normally one of the clearest writers in this field.'

Many of us are inadvertently on sleep diets due to cumulative loss of sleep. If a writer stays up an hour later each night in order to finish line edits, at the end of the week, her brain will be functioning as if she'd deprived herself of an entire night's sleep. Sleep deficits also occur in smaller increments when our sleep is interrupted by a restless child, a barking dog, or a snoring partner. An uncomfortable mattress, a room that is too hot or too cold, or even nightclothes that bind can interrupt sleep and add to the overall deficit.

So what are the symptoms of a seven-hour sleep debt? Itching or burning eyes can tip you off, as well as blurred vision, feeling chilled, or craving fatty foods more than usual.

When the debt increases beyond this point, common symptoms include lethargy, apathy about social activities, and what kinds of food are consumed. Irritability increases, while enjoyment of recreational activity decreases. Feelings of being overwhelmed are also common, as is a sense of indecisiveness. Some then begin to feel worthless and guilty about not being able to keep up to their previous standard of performance, even though their production may not have changed much.

Whether the deficit is an hour or ten, studies have shown that creativity is one of the first things to be impacted. The frontal lobes of the brain are the most sensitive to sleep deprivation, and it is this area where creativity happens.

Which brings us to the question: What does sleep do for us that so directly impacts our creativity? Prior to the work of Dr. Nathaniel Kleitman in Chicago in the 1930s, sleep was seen as essentially a "shutting off" of the brain, much like a car engine is turned off when the car is parked. Dr. Kleitman discovered that sleep doesn't actually shut the brain down. Rather, it puts the brain into a state similar to a slowly idling engine.

The 2004 German study indicates that memories are stored during our "slow wave" or deepest sleep. It seems that the brain actually restructures memories before it stores them, and it is this process which seems to enhance creativity. Thus, without the "slow idle" of sleep, our brain doesn't get the chance to "sort itself out" by storing its memories.

This slow wave sleep is also called non-REM sleep. It happens in four different stages during the night. The first

stage, within the first four hours, is what James Horne called "core sleep," and precedes the REM, or dreaming, sleep. REM sleep is then followed by more NREM sleep, which is even deeper than previously experienced. Phases 2, 3, and 4 of this NREM time are considered the time in which some of our best thinking and problem solving is done.

One of my favorite creativity authors, Dr. Eric Maisel, has written an entire book on the subject, entitled *Sleep Thinking*. Using certain techniques in preparing for sleep, as well as in awakening, our brain will provide us with solutions to some of our thorniest problems, be they creative, relational, or practical.

Ah, so my three-hour nap on a rainy afternoon isn't laziness. It's actually "processing" time. I do know it works. My story solutions are rarely as dramatic as chemist Dmitri Mendeleev dreaming the periodical table of elements. However, when I yield to my body's request for additional sleep, I awake with a more positive outlook, even an assurance that the time I spend at my computer isn't completely futile. Usually within an hour of awaking, I realize where the story needs to go next, or how a previous scene needs to change to accommodate the heroine's character arc.

There are days I still have to wrestle with the guilt over sleeping instead of "working." My son is proving to be an excellent teacher in this, however. Seeing how he fights sleep when he is his most tired reminds me that my resistance to the idea of a nap may be telling me just how badly I need it.

In fact, I'm pretty sure "nap" is written right into my "writer" job description. I think it's time to go "process" now. *

When she isn't sleeping or looking after two children, one husband, one dog, and 13 fish, Janelle Clare Schneider writes inspirational romance and inspirational women's fiction. Beginning with the February issue of NINK, she will offer monthly musings on the juggling act she calls her life, entitled "Crayon on My Keyboard."

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Karp on Books And Music

Jonathan Karp, Senior Vice President and Editor-in-Chief of Random House, is one of the most powerful men in publishing. His list of authors includes Mario Puzo (deceased, *The Godfather* trilogy), Jonathan Schwartz (*All in Good Time*), Jon Meacham (*Franklin and Winston*), Susan Olean (*The Orchid Thief*), Robert Kurson (*Shadow Divers*), Rupert Holmes (*Where the Truth Lies*), and Laura Hillenbrand (*Seabiscuit*).

A native of Short Hills, New Jersey, with degrees in American Civilization from Brown and NYU, Jon Karp got his start at Random House as editorial assistant to the legendary Kate Medina.

Not only is Jon one of the top players in publishing, but he's also a lyricist and librettist. His musical, *How to Save the World and Win True Love in 90 Minutes*, played in New York's International Fringe Festival the summer of '04.

Ah, music! Born in the cradle of the blues and brought up in the hometown of the King of Rock and Roll, I played piano even before I could read. How could I resist interviewing Jon Karp?

NINK: Let's talk about music first. Tell me about your love of music and how that passion led you to write the lyrics and the libretto of *How to Save the World and Find True Love in 90 Minutes*.

Jonathan Karp: My grandfather had a collection of wonderful LPs of great Broadway shows—*Guys and Dolls*, *Showboat*, *South Pacific*, *Carousel*. Listening to singers such as Frank Sinatra and Sammy Davis Jr. sing “Luck Be a Lady Tonight,” “It Ain't Necessarily So,” and “There's Nothing Like a Dame” made me want to go to Broadway and write musicals.

NINK: You've often expressed your admiration for Rupert Holmes, whose recurring theme—men and women who misconnect—resonates in your musical. Tell me how he has influenced your musical career.

JK: Rupert Holmes' work has been a profound influence in my life. He taught me how to write compressed conversation lyrics and also tell a story. I think he's one of the great American lyricists. Listen to his seven CDs of the '70s and '80s: they're wonderful. His songs have many movies in them. *The Mystery of Edwin*

Drood (by Rupert Holmes) is a great musical.

NINK: Your musical played this past summer in New York. Tell me about the venue.

JK: The New York International Fringe Festival is an annual event, the largest theatrical festival in the world. More than two hundred new works are produced there each year. Some of them go on to further production; some don't.

NINK: Have you written other musicals, and are you working on one now?

JK: Seth Weinstein and I also wrote *Heart Throb*. We have two in progress. I have a pretty demanding day job which keeps me busy.

NINK: Do you also write single title songs?

JK: Every now and then.

NINK: I was particularly intrigued that *How to Save the World and Find True Love in 90 Minutes* includes a gospel song.

JK: It's a Jewish gospel song. They're under-represented.

NINK: What connection do you see between books and music other than the obvious, i.e. they are both a part of the arts?

JK: I think there is a huge connection between them. Both books and songs tell stories. Sometimes the narrative power of song writing is under-utilized. I wish more songs told stories. I wish more were about characters seeking something. Great songs do this. Stephen Schwartz's “Meadowlark” is a fantastic song. So are “Butterfly Kisses” by Bob Carlisle and Randy Thomas and “The Living Years” by Mike Rutherford and B. A. Robertson. “The Living Years,” a song from the 80s, tells about a father/son relationship. You can tell a great story in three minutes or 300 pages.

NINK: Your first job was editorial assistant to the great Kate Medina, who worked with such stellar talents as Tom Brokaw, John Irving, Anna Quindlen, and Elizabeth Berg. What's the most valuable thing you learned from her?

JK: She taught me that there's a nice way to do everything. That's the human gift. Professionally, I was simply watching a great editor work. I learned her way of thinking about books, of thinking about the

The Buzz in the Biz.....

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writing and the editing.

NINK: In the last couple of years you undertook a search to find an author to write a sequel to Mario Puzo's *Godfather* trilogy. Do you expect the sequel to have the same impact as the original books?

JK: We think it (the sequel) is going to be an enormously successful book and that readers are going to love it. You can't compete with the original; it's a pop classic and a cultural landmark. Our goal was to give readers a great story, and we believe we've done that.

The book (*The Godfather Returns*, Mark Winegardner) is out this month.

NINK: You discovered Laura Hillenbrand (*Seabiscuit*). Are you currently looking for new talent, and what are you looking for?

JK: We're looking for original writers telling great stories that only they can tell, either through access, experience, or insight. I want to look at books that are represented by literary agents. (No unsolicited manuscripts, please).

NINK: Do you take risks on seasoned authors who are trying to reinvent their careers? How important is an author's track record to you?

JK: If they don't have a track record with us, it's not an issue. Even if an author does have a track record with us, we try to approach each book individually and see each project for its potential. It's a little harder to do when there's a sales history, but nothing is insurmountable. Recently we published *Birth of Venus* by Sarah Dunant. Her previous books sold modestly, but everybody loved the book so much we got behind it and it became a big best seller for us.

NINK: How do you decide which books to promote?

JK: You know it when you've got it. It's not as Byzantine as you might think. We read the pages and when we love a book, we're very aggressive.

NINK: What makes you want to buy a manuscript?

JK: The voice, the immediacy of the story telling, a strong point of view, characters with something at stake, and a feeling that I didn't know it quite that way before.

NINK: What are the most effective promotional strategies, and does author promotion work?

JK: The authors who are most successful are the ones who connect with their readers. They care about them, listen to what they're interested in, and find ways to engage the readers through their own work.

Generally, publicity drives sales. Good publicity always helps. Advertising doesn't matter that much. Ultimately the publicity that really makes a difference convinces the readers they need a particular book because the

author has something to say that is directly relevant.

NINK: At this summer's BookExpo in Chicago you said you were "very bullish" about the future of publishing. Could you elaborate?

JK: Books provide a unique way of making sense of life, and a lot of people are searching for answers. As Baby Boomers grow older and have more leisure time, I think they'll turn to books.

NINK: How will electronic books impact the future of publishing?

JK: I believe there will be a role for e-books because they're easier to transport and distribute. But I think e-books will be like audio or paperback; I don't think they will take over completely. Books as we know them will survive digital technologies. *

Bits'n'Pieces

Size Does Matter, or Is it Trade?
NO, it's Mass Market.

Two publishers are experimenting with new sizes in their Mass Market selects. Penguin will start in Jan. by increasing the size approximately 3/4 of an inch in length and 1/16th of an inch in width. The new size will fit in existing racks, but the price will inflate to \$10.00 for Minette Walters' *Disordered Minds*. Simon & Schuster will follow with a 4 x 75/8 shape priced at \$9.95. S&S will release two, a Max Allan Collins' *CSI* graphic novel in February and a *World Wrestling Entertainment* novel in August.

Rocket eBook has Returned

Fictionwise has issued a new model of the *Rocket* called *Ebookwise* with a sticker price of \$99.00. The small, sleek model will have a bigger screen than most Palm Pilots. The company also promised there will be 6,500 titles available to defer continuing concern about proprietary formats. Is this the beginning of a reasonably priced e-book carrier?

Women with Spine

Novelists, Inc. members Susan Grant and Kathleen Nance got a nod for the 2176 series from the *Chicago Sun Times*. Delia O'Hara presented a high profile, positive article on romance titles. She covered the trend in romance/adventure and likened the new heroine to Emma Peel with background on *Harlequin's Bombshell* line as well as the five book 2176 series. <http://www.suntimes.com/output/lifestyles/cst-fts-bomb30.html>

BITS Compiled by Sally Hawke

No Excuses.... Yep, Ninc Needs Numbers.

Due to the switch in conference timing from fall to spring, the annual business meeting will not include an election of officers, which has already taken place. But our bylaws require an annual business meeting be conducted at the conference and a quorum is necessary to conduct business. A meeting also gives members a forum to ask questions of the board, air concerns, etc. No vote is anticipated at this time, but your presence, in the form of a proxy or physical appearance, is necessary to ensure a quorum and a legal meeting. Please make sure your proxy arrives by **February 1, 2005.**



Proxy A

Use to appoint current NINC Board of Directors as your agent.

Proxy solicited on behalf of the Board of Directors of Novelists, Inc. for the annual business meeting of members to be held on April 7, 2005.

The undersigned hereby appoints Vicki Lewis Thompson, Brenda Hiatt Barber, Linda Madl, Ann Josephson, Barbara Keiler and Annette Carney, each of them as his/her true and lawful agents and proxies full power of substitution to represent the undersigned on all matters coming before the meeting at the annual business meeting of members to be held at Crowne Plaza Times Square Manhattan, 1605 Broadway, New York, New York on Thursday, April 7 at 5 p.m.

This proxy when properly executed will be voted in the manner you directed. If no direction is given with respect to any particular item, this proxy will be voted in favor of the proposals put forth by the Board of Directors.

Member please sign here: _____

Please print name here: _____

Please mail this Ballot/Proxy to:

Election Committee, c/o Julie Leto Klapka, P.O. Box 270885, Tampa, FL 33688-0885

Proxy must be received by February 1, 2005.

Bits'n'Pieces

The Book Standard Chart Alert

Neilsen Bookscan is offering a free, weekly eNewsletter of charts and analysis. Included are the Top 5 bestseller lists for the trade overall, and for fiction, nonfiction, and children's, as well as two alternating charts that provide a regional market spotlight and a category chart. The charts are similar to USA Today in mixing fiction and non-fiction. To sign up, go to <http://www.bookstandard.com/bookstandard/index.jsp>

No Excuses.... Yep, Ninc Needs Numbers.



Proxy B

Use to appoint a fellow Ninc member as your agent.

Print the member's name in the appropriate space below.

Proxy for the annual business meeting of Novelists, Inc. to be held April 7, 2005.

The undersigned hereby appoints _____ as his/her true and lawful agent and proxy with full power of substitution to represent the undersigned on all matters coming before the meeting at the annual business meeting of members to be held at Crowne Plaza Times Square Manhattan, 1605 Broadway, New York, New York on Thursday, April 7 at 5 p.m.

This proxy when properly executed will be voted in the manner you directed. If no direction is given with respect to any particular item, this proxy will be voted in favor of the proposals put forth by the Board of Directors.

Member please sign here: _____

Please print name here: _____

Please mail this Ballot/Proxy to:

Election Committee, c/o Julie Leto Klapka, P.O. Box 270885, Tampa, FL 33688-0885

Proxy must be received by February 1, 2005.

Your proxy will be distributed at the annual business meeting to the Ninc member you have designated.

Bits'n'Pieces

Determining a Reading Public by Red States

Warner Books is launching Center Street this month and it's supposed to be targeted at the readers that were concerned about values in the 2004 national election. This house will reside in Nashville, TN. According to publisher Rolf Zettersten, "We've always said the trends start on the coasts and make their way into the middle of the country. What we're trying to do is identify the trends that start in the middle of the country and then work their way to the coasts."

The books won't include gratuitous sex or violence and will have characters who are more patriotic and more conservative. Red publishing will still be mainstream, general interest titles, but will come from the heartland and not the right or left coast. This is a trend the experts think will continue.

Writing

PDF



Tech

PDQ

BY LORRAINE HEATH

It's amazing the things you begin to obsess over when you're on deadline—especially when your characters stop cooperating, your plot has more holes than Swiss cheese, and you realize you're 90,000 words away from completion with a week to go.

I started obsessing about PDF files. It seemed like I was the only one no longer able to convert a regular MSWord file into a PDF file, and as fate would have it, within the last week, I'd had two files with extensive formatting that I needed to share with people who might not have the fonts or formatting that I was using. So I asked a friend with PDF conversion capability to convert my files. She did so, happily.

Then I discovered that I needed another file converted. Okay. This was getting ridiculous, but in order to use many of the online print services these days or to submit camera ready ads, PDF seems to be the order of the day.

I decided to break down and purchase Adobe Acrobat. I already had the free reader, but I needed the software that would convert my file to a PDF file. So I went searching on the Internet and discovered the software sold for about \$250, and I was quickly reminded why I'd never invested in it before.

Back to the WIP.

Then my Victorian-era gentleman was looking through some files, and I was again thinking about modern-day files, PDF files. So I went to the writers' most valuable resource: Ninlink, and asked if anyone knew about any inexpensive software that could be used to convert files to PDF.

Lawrence Watt-Evans told me that WordPerfect 10 or later has a built-in option that allows you to "publish" to PDF. But alas, I didn't have WordPerfect.

Kelly McClymer explained that MSWord would turn the document into a PDF file, but rather than using "Save As" — which I was trying to do— I needed to select "Print." When the dialogue box came up, I would see "Output Options." One of those options was "save to file" and ".pdf." She cautioned me that this option might be dependent on a specific printer interface.

I think she was right. My printer didn't offer that option. Of course, it's been around since the days before Al Gore invented the Internet, so it's quite possible that it's an old dog that can't be taught a new trick. I checked out my husband's printer—a younger model—but it, too, failed to have the

PDF-conversion option.

Then Sharon Lee told me that her husband had just discovered PDFCreate! and was very pleased with it. So I went out to the website she graciously recommended: www.scansoft.com/pdfconverter/create and discovered that the software was \$49.99. Not bad. Certainly a bit more affordable.

I was ready to purchase and download. Then my son wandered into my office, and I shared my excitement over finding this wonderful software.

"You can probably find free conversion software," he said.

"You think?"

And I did. Sort of.

I found deskPDF. The download is free at www.deskpdf.com. You can convert five files. After that, any files you convert will carry the deskPDF watermark. The watermark appears at the bottom of the document and states that the document was produced by deskPDF and provides the URL. It's not too obtrusive. If you don't want the watermark, you can "register" the standard software for \$19.95; then the watermark will disappear. They also have a "professional" version for \$29.95.

It took about two minutes to download the software and convert my first file. The conversion process was incredibly easy. I opened the file that I wanted to convert to PDF. I selected "Print." When the print options came up, I clicked "Printers," selected deskPDF, and clicked "Print." A menu came up very similar to a "save as" box and asked me to name the file. The file was then opened, saved, and displayed in PDF. I could close the file and re-open it with my Adobe Reader.

Kelly also shared another option with me. At www.createpdf.adobe.com you can convert five files for free. For unlimited file conversion, you pay a subscription fee of \$9.95 a month.

I'm not recommending any of the sites or software over another, but the options are out there. If you find yourself in need of creating a PDF file, you should first check your printer options. The ability to convert a file to PDF may be where you least expect it. If it's not there, you have the choice of limited free conversion or various software packages and prices.

*Lorraine Heath is now searching for something else to obsess over other than the upcoming release of *As An Earl Desires*.*

Organization Isn't a 12-Letter Word

BY SHIRLEY JUMP

Being an organized writer isn't an oxymoron. Entirely. It is possible to bring those two worlds together. All it takes is a little forethought, a spending spree at an office supply store and a bit of self-discipline. Here's what this reformed slob has found helps control the paper mountain:

1. *Archive boxes*: AKA writer friends. I keep manuscripts in them and label the outside. I stack them in a corner of my office, then go through and toss the ones I no longer need (after all edits have been approved) before I fill a new box.

2. *Colored file folders*: Different colors sort things such as: conferences, appearances, publicity, current book notes, etc. I keep them in a file holder on my desk and know at a glance which to grab when my publicist or agent calls. That way, I don't sound like a complete idiot on the phone. Most of the time.

3. *Plastic Storage Drawer Towers*: I have two of these under my desk. One holds all my promotional materials; the other holds papers I use regularly in my printer. Once sorted, it's easy to grab and go when I'm stuffing envelopes.

4. *Pop-Up Post-Its*: I have these in my kitchen and my office because I can *never* find a Post-It when I need one. These dispensers are great (and offer lined refills) for keeping those sticky notes coming.

All this organizing has done one good thing—it's fooled my Type-A husband into thinking I'm neat. He hasn't, of course, seen my towering receipt box. I hide that one under the desk until April 14.

INTRODUCING.....

The following authors have applied for membership in Ninc and are now presented by the Membership Committee to the members. If no legitimate objections are lodged with the Membership Committee within 15 days of this NINK issue, these authors shall be accepted as members of Ninc:

New Applicants:

Shelley Bates (*Shannon Hollis*), Redwood Estates CA
 Anna DePalo, New York NY
 Barbara Einstein (*Barbara Gale*), Brooklyn NY
 Debbie Federici (*Cheyenne McCray*), Mesa AZ
 Bobby Hutchinson, Vancouver, Canada
 Tony Karayianni (*Tori Carrington*), Toledo OH
 Liz Maverick, Sherman Oaks CA
 Stephanie Rowe, Beaverton OR
 Susan Sutherland (*Susan Stephens*), Prestbury, Cheshire, UK
 Nancy Robard Thompson (*Elizabeth Robards*), Orlando FL
 Susan Vaughan, Saint George ME

New Members:

Jessica Andersen, Voluntown CT
 Cheryl Bacon (*Lynnette Kent*), Fayetteville NC
 Lisa Childs-Theeuwes (*Lisa Childs*) Marne MI
 Jerri Corgiat, Overland Park KS
 Judy Corser (*Judith Bowen*), Point Roberts WA (returning member)
 Katie Fforde, Stroud, Gloucestershire, UK
 Dorien Kelly, Pentwater MI
 Lissa Manley, Beaverton OR
 Janice Macdonald, Vista, CA (returning member)
 Teresa McCarthy, Naperville IL
 Jill Shalvis, Truckee CA
 Marsha-Anne Tanksley (*Viveca Carllysle*), Jamaica NY

Ninc has room to grow...recommend membership to your colleagues. Prospective members may apply online at www.ninc.com.

Stay in Touch with Ninc online.

Visit the website at www.ninc.com. Join the never-ending e-conversation—for members only—by joining Ninclink. If you have questions, email moderator Brenda Hiatt Barber at BrendaHB@aol.com

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The Care and Feeding of the Girls in the Basement . . .

BY BARBARA SAMUEL

Showing Up

As a student in journalism, there were two things that I found difficult to learn. The first was composing at the keyboard. I'd always written long hand, in spiral notebooks, with blue Bic pens. The paper could be any color—in fact, I liked some of the flamboyant ones, lavender and pink and lime green. I liked best to have college ruled. There was something very precise and pernickety about the notebook, the lines, the pen, that I found comforting.

And I saw no reason to change it. I wrote prolifically. I had minors in sociology and psychology, so there were many papers to be done in addition to the usual journals, letters (I had, and maintain, a prodigious correspondence), and story assignments that came as a result of my junior reporter status for the college newspaper.

In the grimy basement newsroom where the student staff wrote stories at gray metal desks on dicey IBM typewriters, I would dutifully write out my stories in long hand, then rewrote them as I put them into typescript, which was then (and the labor intensity of the process of putting the paper together now amazes me) given to the typesetter, who typed it into a big computer that generated typewritten script in columns we then stuck to big pieces of white paper with a wax stick, getting the copy even with the aid of lightboard and blue lines (blue didn't show when copied).

Because this process was so very labor intensive,

the staff was often still at the job until 2 or 3 or 4 in the morning on Wednesdays, to meet the 5 am deadline of getting the paper to the printer. It was a weekly. We were a small staff, and we had other things going on besides the paper, so often Wednesdays were insanely crushed... people panicking, editing stories at the last minute, volleying for position on the front page. All of it.

And there I'd be, writing my stories out by hand at a desk I grabbed from someone.

The director of the mass communications program—a tall, lean man with a graying mustache and an air of dash and verve that was the very embodiment of what we all thought a "real" reporter should be—caught me doing it one night and grabbed the pen out of my hand. "You have to learn to compose at the typewriter," he said.

I was deeply dismayed. I protested that I couldn't do it that way, that I'd been writing a very long time (and it was true—I'd been writing seriously for more than a decade by then, my early twenties) and I had my system down pat. He shook his head, his attention already moving from me to something bigger in the newsroom.

My cheeks flamed. My hands were empty in my lap. I wanted to cry, but would never do something so amateurish in front of the group—and even if I'd done it in front of them, I would have bitten off



the Girls in the Basement . . .

► my own foot rather than let the professor see me cry.

The deadline loomed. Stinging, ears hot, I rolled a piece of paper into the machine and haltingly began to type the lead that was in my mind. It felt awkward. I wanted to go back and scribble things out. Instead, I back-spaced and xx'ed through whatever I didn't like.

Thirty minutes later, I was finished. I'd not died doing it. I had a story, and it was pretty decent, if I did say so myself.

The professor stopped by and gave me back my pen. "We all have to learn to do that," he said, and headed out into the newsroom once more. (*Girl reporter, illuminated, carried her story to the student editor.*)

The second thing I learned—and every young writer must learn this in some way—was to write on demand. Write because the work needs doing and I was trained to do it, and words were my hammers and nails, my cloth and thread.

Not because some beautiful or profound thought had worked its way to the conscious part of my brain. Not because I finally caught the motivation of a particular piece. Not even when I had good material to shape into a news story or feature I might not have been pleased to be assigned.

The newspaper world teaches you to write because there is a job to be done. Because I personally learned this lesson through college, when one... er... indulges quite a number of life experiences, I discovered writing can be done even when you have a headache, when you have the flu or haven't slept in 36 hours or even have the hangover bestowed by Bacchus himself. I wrote when I was sick, when my schedule of school, newspaper, internship, and bartending job, meant I hadn't had a day off in six weeks; when I was dragging around a heart inevitably broken by the usual flow of life.

It was more *enjoyable* when I was well-rested. It was certainly a little easier if I had some internal inspiration. There's absolutely nothing quite as thrilling as writing in a white hot heat of pure joy and energy, and it happened in those days as often as it does now.

Until the newspaper world taught me about deadline writing, I believed I needed to feel excited or inspired to get some good writing on the page. I learned there was virtually no difference at all in the end product. Once in awhile, something would pop up that was genuinely good, maybe even a little bit brilliant, like a

lead about a musician I still love a lot, even on the worst of days. Those years as a journalism student (I turned my attention to novels almost immediately after school) gave me one of the best truths of my career: if I showed up, I wrote, and the material was fine.

Most of us have learned this by now. The issue for most of us tends to be more along the lines of *how do you show up when there's no "fire in the belly" anymore?*

I have a friend who has been in a fallow period in her writing career for quite some time. When I would call and ask what she was working on, she kept insisting that she just wasn't feeling the prompt, that there wasn't anything there. She said she had been awfully busy with her family and other commitments, and pointed out it wasn't going to be long before her children were on their way, off to college. She said she'd had a lot of challenges in her life. She said she was disappointed by the business and big changes in the support she once felt. She was out of contract and didn't feel particularly compelled to hustle up a new one.

Being the mostly understanding friend I am, and the supporter of All Things Artistic, I made soothing noises. I sympathized. We all have fallow periods, and times when the words don't come as smoothly and easily as we like. I know I have experienced stretches when the worst possible thing I could think of to do on any given day was write. Like any other job, writing for a living can sometimes be a drag.

There are times when life has exhausted us and we simply don't have the energy to do anything else. If you're exhausted, the girls are exhausted, too—they're not only in charge of creativity in terms of the books; they're also in charge of creativity in problem-solving. A wise writer respects that, and rewards the girls with treats of movies, more reading, lots of rest and respite care.

It's also possible to exhaust them if you treat them like slaves, driving them too hard, working them constantly without sufficient breaks. They'll shut down every so often and just go comatose, forcing us to take a vacation, sleep and rest and feed the well.

None of those scenarios was quite true for my friend, however. She had some challenges a couple of years ago, and there are some ongoing extended family concerns, but nothing particularly immediate. Since she's not writing, she's certainly not wearing out the girls.

She's also not one of those writers who finds the

process agonizingly difficult (nor am I, thank heaven—I know some of you do and my heart goes out to you). She’s naturally prolific, the type who easily writes a book in a couple of months. I’ve known her to pour out a rough draft in a few weeks, just writing and writing and writing, and do it consistently, clearly, beautifully, over and over again.

What she is, however, is furious with the business, which has let her down repeatedly over the past couple of years. It’s been a brutal run of luck, honestly—lost editors and mix-ups of all sorts, and things that appear to be hopeful and end up being another false lead. Wretchedly frustrating stuff—the stuff that can make some of us give up.

But she’s a die-hard writer, and I know that and it was time to get beyond the sympathy angle. I told her it was time to just start showing up to write for a couple of hours a day.

She said, “But I don’t have anything to write.” I suggested a story she’s talked about off and on, an idea so brilliantly high concept I wish I’d thought of it. She protested there was no life to it. I suggested another one; she had another excuse. This went along for a few more volleys and I said, “I don’t care what you write, but you have to write something, starting tomorrow.” She pretended to agree in such a way that I knew she was going to ignore me. I said, “What did you do when you had a multi-book contract and you had to come up with something by a certain date? You wrote something.”

She agreed. Reluctantly.

And for whatever reason, that’s when it finally came tumbling out how furious she is with the business. It’s a very understandable fury. The business—publishing—has let her down. It made sense, in a writerly sort of way, that she wanted to punish that business by withdrawing.

What I also heard in her voice was a judgment about her ideas—that maybe the publishing world had been so brutal because her work was flawed. That’s a very tough thing to grapple with. It’s far too easy to turn external judgment *inward* and then find it difficult to embrace any of her ideas. I could tell her all day and night that it isn’t her work—and it isn’t—it’s just bad luck and a series of painful breaks, but she can’t hear me, and now she’s rejecting perfectly great ideas because she feels so wounded. Like a woman who has been jilted too often, she’s wary of falling in love again.

But we know where that goes. The wary lover becomes a spinster, when the very next man was going to be The One (hey, I’m a romance writer, I’m allowed to believe that). My friend needed to give her ideas a chance. The idea I think is brilliant, for example (if I told you, you’d suck in your breath, and be amazed)—she said it just didn’t feel like it had any life in it. Well, not at this point. It’s an idea. A concept. It needs brainstorming, characters, some of those little details that make it sit up and breathe—the things that take an idea into a living entity.

By not writing for too long, the writer is the one who is wounded. Writers write. They write for money and they write for love. They write when they have hangovers and when they have broken hearts and when they are furious. They write because it’s a way of understanding the world and because they don’t understand something and because it’s just something that they do. They sit down and raise their pens, or their hands to the keyboard, feeling dead empty, and they start a sentence, and they write another one and another. Some are good, some are not, but we don’t always know which is which at the moment of birth.

Mainly the girls in the basement just need for us to show up at the page, day in and day out. Write by hand or by keyboard or dictate into a microphone. They can take it from there, but they need your body.

This is the start of a new year. Maybe you’re one of the writers who needs to show up. Make a resolve to do it, to give the girls your body for an hour a day, or an hour a week. Whatever it is. Just promise yourself and the girls that you’re going to show up.

Happy New Year!

Barbara Samuel still writes about half of everything by hand in spiral notebooks, though she’s traded the Bics for Pilot Gel, black. Mr. Pavlik will never know.

Bits 'n' Pieces

Thanks...for the memoir-ies....

In the U.S., Simon Spotlight Entertainment is teaming with *Good Morning America* for a memoir contest. The 600 words or less entries are to tell the writer’s life story. Three finalists will be assisted by professional writers to turn the stories into full fledged manuscripts that will be voted on by viewers. The winner will be announced in April.

New Mexico Authors Become Booksellers

New Mexico Books & More is a co-op that operated from late November 2004 until New Year’s weekend 2005 at the Cottonwood Mall in Albuquerque. The venture was described as part holiday bookstore, part book fair showcasing self-published titles and titles from small presses. Approximately 95 readings and signings were scheduled while over 100 business owners and writers worked the store in 8 hour shifts. Each author and publisher paid a nominal fee per book title. All proceeds after expenses go to literacy programs.

Speaking of lists . . .

Here’s Book Sense’s top 70 highlights from 2004:

<http://news.bookweb.org/booksense/3020.html>



Graphic by Laura

Just a brief reminder:

The Novelists, Inc 15th Annual Conference will be in New York City at the Crowne Plaza Hotel on Times Square April 7-8-9, 2005

Member Registration: \$295
Late Registration (after Dec 15): \$315
Industry Registration: \$175
Late Industry registration (after Dec 15): \$195

Register online: www.ninc.com

Crowne Plaza Hotel Room Rates:
Single/Double: \$209 per night
Additional Occupants: \$20

Reservations to be handled individually.
You must be registered for the conference in order to get the specially reduced Ninc rate
Call the Crowne Plaza at:
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www.manhattan.crowneplaza.com/nycmh/index.shtml

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Please put "Roommates" in the subject line.

For up-to-the-minute information:
Check the website: www.ninc.com
or contact Ken Casper, the conference coordinator, at littleoaks@juno.com
or Susan Gable, the conference registrar, at sgable@susangable.com

Bits'n'Pieces

A Canadian Venture into Manhattan

McNally Robinson Booksellers, Canada's largest independent bookseller, opened a new bi-level bookstore in SoHo in December. McNally Robinson has stores in Calgary, Saskatoon and two in Winnipeg. This is the first U.S. enterprise. It will compete against 11 Barnes & Nobles, four Borders and four Shakespeare & Cos.

Original Voices Award Nominees from Borders

The nominees are selected by Borders corporate and store employees. Mike Spinozzi, executive vice-president and chief marketing officer sites the purpose to recognize "some of the most innovative and ambitious works in the world of literature throughout the year."

The winner will receive a \$5,000 prize.
The nominees:

- * *Amagansett* by Mark Mills
- * *Crossing California* by Adam Langer
- * *Jonathan Strange & Mr. Norrell* by Susanna Clarke
- * *Master* by Colm Tobin
- * *Natasha* by David Bezmozgis
- * *Shadow of the Wind* by Carlos Ruiz Zafon

Unwanted Book Baggage

Paradies Shops started the Read and Return program in September 2004 that allows customers to sell their books back to Paradies for 50% of the retail cost six months after the purchase. This followed a successful 12 month test at selected stores. Paradies has 206 newsstands and 19 bookstores in 63 U.S. airports as well as license agreements with a variety of other companies and organizations and operates airport CNBC, Brook Brothers, PGA, Harley-Davidson stores. Greg Paradies, CEO, states they aren't expecting much profit but are building a customer base.

NINK a publication of Novelists, Inc.

An Organization for Writers of Popular Fiction
P.O. Box 1166
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