

# NINK

December 2008  
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## Exploring the E-Publishing Option

BY PHYLIS WARADY

Have you ever been published by a major print publisher—only to be handed a pink slip when they periodically downsize their mid-list? Being coldly spurned is demoralizing. Well I know it—having twice suffered such an ignoble fate.

Fortunately, I'm resilient. Even more fortunate, I'm also a journalist who, if necessary, can eke out a living writing nonfiction articles. I never stopped writing novels though. Nor did I ever lose faith in their potential.

Instead, I bided my time until Cerridwen Press, a mid-sized digital publisher, decided to create their own traditional Regency line. Happily for me, I became part of their 2007 launch and now have four titles published under their Cerridwen/Cotillion imprint.

Even so, much to my surprise at tax time, I found that my e-book sales far outpace sales of the same title in trade paperback. Though versed in promoting my titles in print form, I had no idea how to further boost my electronic sales. I'd heard of the Electronically Published Internet Connection (EPIC.) Yet only recently did it occur to me to join forces in hope of gaining promo tips for my e-books.

Once I became a bone fide member, I heard from Shirley Parenteau, who wrote, "Early on, I enjoyed attending the annual EPIC conference. But in recent years, it's been scheduled too close to that of Ninc's for me to manage attending both events."

After welcoming me into the EPIC fold, she adds, "I won the first Eppie for Best Children's Book in 2000. That book with Hard Shell Word Factory is the only e-book I've done. More recently, I've been working with Candlewick Press. *One Frog Sang* came out and is still selling well. I'll have a second picture book with Candlewick in fall of 2009."

Shirley's remarks lay to rest the rumor that placing your work with an e-publisher forever precludes publication by a traditional house. After all, Candlewick Press is a highly regarded publisher of children's books, whose authors regularly garner major prizes such as the prestigious Newbery

Award. Besides, with Harlequin having taken the lead in 2007 by offering to sell its entire inventory in either e-book or print form, and with Pocketbook and St. Martin's Press quick to follow suit, trust me, it won't be long before the rest of the New York conglomerates offer both print and digital versions of their titles for sale.

What remains shrouded in doubt is whether or not old-guard print publishers will offer the same generous royalties for e-book sales as do e-publishers, whose royalties to their authors average 40% of the cover price. That's right: 40%.

Don't get me wrong. The fact is all publishing ventures are somewhat risky—including both small e-publishers as well as those lines initiated by major print conglomerates that dominate the Manhattan scene. Last year both Kensington and Signet cancelled their traditional Regency lines—leaving many talented authors virtually homeless. Canada-based Harlequin did when they aborted their NEXT line after a two-year run.

Susanne Knight, Dream Realm Winner for her speculative romance novel, *The Coming*, offers a refreshing slice of candor when she confides, "I've had experience with a few print pubs vanishing. Just as I had my foot in the door at Silhouette Shadows, the line closed.

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## Novelists, Inc.

FOUNDED IN 1989

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If you have questions regarding Novelists, Inc., please contact a member of the Board of Directors.

### 2008 Board of Directors

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Winnie Griggs  
JoAnn Grote  
Sylvie Kurtz  
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**Member Retention**  
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**NINK Online Index**  
Denise Lynn

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Linnea Sinclair  
Laurin Wittig

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Delilah Devlin

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Neff Rotter  
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Matthews  
Linnea Sinclair  
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Sasha White

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### Website:

<http://www.ninc.com>

Address changes may be made on the website.

For members without Internet access, send changes to the Central Coordinator.

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## 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. For further information or to recommend eligible writers, contact:

Membership Chair Holly Jacobs  
P.O. Box 11102  
Erie PA 16514-1102  
or email [HollyJacobs1@aol.com](mailto:HollyJacobs1@aol.com)

### New Applicants:

Michele Dunaway, Labadie MO  
Deborah Challinor, Hanilton Hamilton,  
New Zealand

### New Members:

Victoria Grondahl, Park City UT  
Pamela Osback, Scottsdale AZ  
Tawny Weber, Concord CA  
Karen Robards, Louisville KY  
Kimberly Sheetz, Oakdale CA

### Ninc has room to grow...

Recommend membership to your colleagues.

Prospective members may apply online at

<http://www.ninc.com>.

Refer members at ninc.com. Go to Members Only,

"Member Services" and click

"Refer a New Member to Ninc."

Take Ninc brochures to conferences.

Email Holly with your mailing address and requested number of brochures.

### Ninc Statement of Principle.

"Novelists, Inc., in acknowledgment of the crucial creative contributions novelists make to society, asserts the right of novelists to be treated with dignity and in good faith; to be recognized as the sole owners of their literary creations; to be fairly compensated for their creations when other entities are profiting from those creations; and to be accorded the respect and support of the society they serve."

# Hello, I Must Be Going!

## Dues Renewals

We've entered annual membership renewal season. You have until January 15, 2009, to renew your Ninc membership. After that, we bring out the firing squad.

You can renew online at Ninc.com.

Or you can renew by mail. Just fill out and mail (with payment) the dues renewal form that Ninc sent you in November. If you don't have it, you can download this form at Ninc.com and print it. Alternately, you can download it from the Files section of Ninclink's Yahoo site.

If you have any questions about or problems with your membership renewal, contact **Renewals Coordinator Delilah Devlin** at delilahdevlin@hughes.net.

Also, remember to fill out the **Authors Coalition Survey** when renewing your membership! Coalition funding is crucial to Ninc projects and programs that benefit members.

If you participated in the 2008 Outreach find-two-get-one-free campaign and convinced two multi-published novelists to apply to Ninc before the campaign deadline of November 30, then Ninc will **comp your 2009 membership**, as long as you follow the procedures that were explained in the September issue of *Nink*, and which were reiterated in the October and November issues.

If you have questions about the campaign, ask campaign coordinator Samantha Hunter, whose email address you can easily look up on Ninc.com.

## Bylaws Are My Life!

We included the Bylaws amendments proposal and ballot with your 2009 dues renewals forms. In order to pass, these Bylaws must be approved by *at least two-thirds* of the *entire* Ninc membership. This means everyone needs to vote. Including you—yes, **YOU**.

So even if you renew your Ninc membership online, I beg you—for the love of God, man!—fill out the Bylaws ballot and mail it!

**If you can't find your Bylaws amendments ballot, then you can download a replacement voting ballot from the Members Only area of Ninc.com.**

## Write If You Get Work

Tekno Books, our collaborative partner in our anthologies projects, will be marketing a multi-book nonfiction package—which they have organized thematically, edited, and compiled—consisting of articles by Ninc members about the craft and business of writing professionally.

The Ninc Anthologies Committee and Tekno Books are

currently working on Ninc's first fiction anthologies project. Once there is a sale, Ninc will announce how many slots in this particular project are open to submission from all Ninc members; what sort of material is needed (length, genre/subgenre, anthology theme or premise); how, where, and when to submit a proposal; who's publishing the material; and what the payment and terms will be.

Note: Exactly as with the nonfiction books compiled in 2008, our editorial partners at Tekno will be responsible for reviewing and selecting submissions for Ninc's fiction projects.

## Ninc Election Results

Congratulations to the incoming 2009 Board of Directors! Also congratulations to Ninc, which is getting an excellent team to run this circus next year!

Thanks to everyone who ran for the next Nominating Committee! And congratulations to the five intrepid explorers who'll be on the 2009 committee, charged with the task of hunting down, capturing, and subduing Ninc's 2010 officers.

## The Year In Review

2008 has been another busy year for Ninc.

► Working in collaboration with our packaging partner, Tekno Books, we've prepared a multi-book package of nonfiction books and are working on our first fiction project.

► We commenced Outreach efforts (such as the find-two-get-one-free campaign), hoping to expand Ninc's membership, bringing fresh faces and new ideas into Ninc. As part of our focus on Outreach, we also created, produced, and started distributing the new Ninc promo brochure.

► We stepped up volunteer recruitment efforts by instituting the Volunteer Jobs List, which appears in *Nink*, on Ninclink, and on Ninc.com.

► In May, Ninc attended an in-person meeting of the Authors Coalition of America (ACA) held in New York City, and participated in revising the proposed new ACA Operating Agreement, which I signed in July on behalf of Ninc. And we're transitioning two new Ninc representatives into ACA this year, Deborah Gordon and Elaine Isaak. Deb Gordon is participating in the ACA 101 project, which will help new ACA reps from all member organizations get up to speed more effectively when they first begin participating in ACA.

► We did a major overhaul of Ninc.com, completely redesigning and reorganizing the website. We also added new features, such as the Ninc blog, in which many ►

of you are participating now. Additional Ninc.com updates and improvements will continue in 2009.

► We hosted our national conference in March, in New York City, where nearly 50 industry professional participated in programming, and still more came to our cocktail reception. (So I was right: If you offer free booze, they will come.)

► We recruited new *Nink* columnists Susan Wiggs, F. Robert Stein, and Lou Aronica. We added the “Bulletin Board” to *Nink*, to provide you with operational updates and tidbits about Ninc. And we recruited a volunteer to create an online index, by topic and by author, of *Nink* articles since 1994.

► We expanded e-*Nink* to include additional content, such as a series of articles by creativity coach Eric Maisel. And we encouraged so many of you to switch over to electronic delivery of *Nink* that we’re now saving Ninc hundreds of dollars every month. We also revised the Membership Renewal and the New Member Application forms so that overseas members who subscribe to e-*Nink* will no longer pay an international postal surcharge.

► We did another Policies & Procedures Manual update, bringing the PPM into harmony with current Ninc operational practices and more thoroughly documenting new Ninc programs such as the Legal Fund. We also revised the Ninlink guidelines for the first time in many years (in hopes that, if the guidelines were shorter, more Ninlinkers might read and follow them).

► We participated in a Genre Writers Summit in New York, learning from and sharing information with our fellow writing organizations. Ninc also joined an e-list where leaders of writing organizations can discuss mutual concerns and issues affecting writers throughout the industry.

► We approved the first-ever application for a member to make use of the Ninc Legal Fund that was established in 2007.

► We implemented the new Membership Qualifications that were ratified in 2007, and we made the necessary accompanying changes in paperwork and procedure. Since doing so, the Board no longer hears cries of bewilderment from the Membership Chair who receives the applications in this much-changed marketplace.

► We negotiated new Member Discounts programs, such as the almost infinitely customizable arrangements that Ninc members can now make with Bookscan (see Ninc.com for details).

► We completed and are now making good use of projects commenced in 2007, such as the Ninc membership survey (which statistics we’re using in the Ninc brochures and on Ninc.com) and the Ninc Conference Handbook, which the 2009 “Ninc Goes Platinum” crew is using.

► We began planning the 2009 conference in St. Louis, which will include a celebration of Ninc’s 20th anniversary and numerous program innovations, as well as old favorites.

► And we’re attempting (did I mention?) Ninc’s first Bylaws amendment in six years.

## Elvis Has (Almost) Left the Building

I turn over the keys to incoming Nincpres Kasey Michaels at the end of the day on December 31. Kasey is fit, she’s feisty, she’s had a good year, she’s ready for the job. (And it’s too late for her to back out now, in any case.)

She will be capably assisted by incoming president-elect, bestselling novelist, and crazy cat-lover Kay Hooper; and supported by Ninc founder, former Ninc president, former *Nink* editor, and English rose Jasmine Cresswell serving as Advisory Council Representative.

The rest of the Board will remain the same in 2009, since Secretary Extraordinaire Charlotte Hubbard, Treasurer-Beyond-Measure Ruth Glick, and *Nink* Uber-Editor Cindi Myers have all agreed to serve for another year. (I suspect they were plied with strong liquor and promises of lasting glory... but we have a don’t-ask-don’t-tell policy when it comes to recruiting Ninc officers, so I’m minding my own business.)

Departing along with me is the wise and patient Pat Rice, who has served for three consecutive years as Advisory Council Representative. She and the rest of the 2008 Board have done stellar work this year, and quite a lot of work—as have Ninc’s various volunteers, *Nink* contributors, committee members, committee chairs, project coordinators, and professional staff.

Thank you, everyone, for helping me have a rewarding and productive presidency! I couldn’t have done any of it without all of you.

And knowing that I leave Ninc in excellent hands for 2009, I will exit this post on New Year’s Eve with peace of mind (and an exhausted little sob of relief).

— Laura Resnick

## Election Results:

Pres-elect: Kay Hooper  
Treasurer: Ruth Glick  
Secretary: Charlotte Hubbard

## 2009 Nominating Committee:

Lou Aronica  
Holly Jacobs  
Fran Baker  
Claudia Dain  
David Walker





## Workshops? We Don't Need No Steenking Workshops!

Let's get real here. Who attends workshops? Workshops are for newbies, right? The rest of us — we of the organization — average sixteen published novels per member? Hey, we'll catch up with you in the Lounge, okay? We're only at the conference to meet up with pals (and then write everything off), talk to our editors and agents, see the sights, maybe snag a couple of free meals and publisher hand-outs along the way. Take me, for instance, with nearly thirty years in the business — yeah, sure, I need workshops on “how to do it” ... not.

And then I met D. P. Lyle, MD ... and he flat-out blew me away! He stood at the podium, started talking, and for the first time in a lot of years I was suddenly scrambling to grab paper and pen, and spent the next too-short hour — gasp! — *taking notes*.

Dr. Lyle talks about the down-and-dirty subject of Forensics, sure, but he also talks about the Bad Guys and their victims, he talks about the How, the How-Not-To, and The Psychology of Character Motivation.

He speaks about things like this:

- ▶ Why do people love, hate, envy, loathe, and need one another?
- ▶ Why do they steal, cheat, batter, and kill?
- ▶ Why do they argue, lie, deceive, threaten, and comfort?

Whether we write thrillers, romance, science fiction, women's fiction, straight fiction, fantasies, suspense, horror, comedies, cozy mystery, ghosts, shape-shifters, vampires, aliens from other worlds, contemporaries or historicals, etc., etc. — *all of our characters do these things*. They do these things to tell our stories, to advance our plots. But, oh, how much more real our characters and our stories can be when we better understand *why* they do them.

Just Dr. Lyle's depiction of the path of the relationship between Hannibal Lector and his Clarice from Page One to The End, the motivations, changes in, and devel-

opment of both characters, was more than worth the price of my entire conference that year, no joke — and I write romance, for crying out loud!

And that was *one* Dr. Lyle workshop. Ninc Goes Platinum has Dr. Lyle on board for the entirety of Ninc Does Forensics day, as well as for workshops during the conference itself.

Along with our own Trauma Nurse Extraordinaire, Eileen Dreyer, Dr. Lyle will put on a Ninc Does Forensics day panel Thursday, October 1, 2009, intriguingly titled *So I Have This Character I Need To Kill*. Bring your character and they'll kill him for you, or at least tell you how to do it convincingly, and even help you figure out where to make the killer goof up so your hero/heroine can catch him. This is a fun, entertaining, and Can't-Miss-This interactive workshop.

For now, you can check out <http://www.dplylemd.com> and The Writer's Medical And Forensics Lab of this Macavity Award-winning and Edgar Award-nominated author of *Murder and Mayhem: A Doctor Answers Medical and Forensic Questions for Mystery Writers*. And poke around the website while you're there; it's a fascinating place to visit!

But great as Dr. Lyle is (keep it quiet, but I think I've got a small crush on the man...), he is not the only reason Ninc Does Forensics is a Can't-Miss-It programming day. Thanks to the efforts of, again, our own Eileen Dreyer, our jammed-packed program of workshops will also feature members of the Saint Louis Forensic community; real experts, with real answers.

And here's the deal — when you visit the Ninc Goes Platinum conference pages on our gorgeous new <http://www.ninc.com> website and read the Member Registration Form (have you checked out the Easy Payment Plans?), you'll learn that the fee for this special one-day program is, well, pretty darn good. It gets even better if you sign up for both the conference and Ninc ▶

Does Forensics at the same time during the *long* Early Bird payment(s) window, because then you get to knock off part of the Ninc Does Forensics cost.

Want more? As always, your innovative conference committee aims to please. Lunch is included with your fee, as well as a reception following the program, where you can mingle and chat one-on-one with all the presenters.

Want even more? Oh, they've got that covered, too. Ninc Goes Platinum is inviting all our editors and agents and other publishing personnel to be our guests at Ninc Does Forensics, at no charge. Why? There's a simple answer to that one. We may write the books, but we aren't the only ones who need to know if we've got our facts straight. So there will be editors and agents mingling with us all at lunch, at the reception. Want to be sure your editor or agent is included and/or find out how to get an invitation to them? Contact Karen Tintori Katz at [ktinti@aol.com](mailto:ktinti@aol.com), or check the website periodically for a list of all attending editors, publishers, and other industry guests.

Of course, any conference-goers who arrive at the Drury Plaza on Thursday night for the official start of the conference on Friday morning are also invited to drop in at that reception. Then you can tell them how wrong they were to miss the best, most useful and entertaining day of workshops you've ever attended.

Some nuts and bolts: You'll want to arrive at the Drury Plaza on Wednesday, September 30, 2009, so you'll be ready for Ninc Does Forensics bright and early Thursday morning (there will be an informal, all-welcome gathering in the President's Suite Wednesday evening).

And one warning: participation in Ninc Does Forensics is limited to the first 175 registrants.

Go to the <http://www.ninc.com> website and sign up now to be there in Saint Louis. Oh, and bring your imaginations ... and your notebooks. You're going to need them!

— Kasey Michaels

**P.S. from Eileen Dreyer**, who loves to talk about her city: "Feel free to send any questions about Saint Louis to me at [eileendreyer@eileendreyer.com](mailto:eileendreyer@eileendreyer.com) (these of course have to be legitimate questions. And how to pronounce Missouri is certainly one of them. I, of course, say Mi-zoo-ree)." ▲

## **Ninc Goes Platinum: Celebrating Twenty Years Of Excellence**

Drury Plaza Hotel, Saint Louis  
September 30 – October 4, 2009

*Register Now!*

<http://www.ninc.com>

## **Business Briefs**

Compiled by Sally Hawkes

**Employment News:** Jennifer Hunt, Little, Brown Books for Young Readers, is expanding her editorial director duties to include all middle grade and YA fiction acquisitions.

**Sales Down:** AAP monthly sales reports for the first 9 months are showing adult hardcover sales down 30% and paperback and trade results down 8%. Reports came in from 17 publishers. Children's sales had a leap at over 40% in hardback, but paperback were down around 19%. Ebooks had better results, from 13 publisher reports, with a 77.8% increase over last year

**Catalogs Online:** With the approval of the American Booksellers Association, Above the Treeline began a partnership with eight major publishing houses. The catalog is named Edelweiss and will be tested for six months. The partners include Chronicle Books, HarperCollins, John Wiley, Penguin Group, Random House, Simon & Schuster, Thomas Nelson and Tyndale House. The intent is to streamline communication and cut printing costs.

**Too Many Options Spoil the Upgrade:** BookSense/IndiBound is making a slow transition to Drupal, an open source system for booksellers. Apparently it's offering so much the 230 BookSense.com stores have a major learning curve to conquer. The users can personalize their sites, include event calendars, gift registries and more. For the time being ABA is canceling workshop and slowing the transition from this fall to next year. Once the training is done, they anticipate stores will be able make the switch overnight.

# Exploring the E-Publishing Option

*Continued from page 1* ▶ At Harlequin Presents, while the initial editor was interested, her replacement wasn't. I've gone to contract with at least two small press publishers and a romance magazine, then those companies went out of business. These things happen in the publishing world."

From yet another perspective, Brenna Lyons, Senior Editor of Mundania Press, who has also authored 50 novels, mostly Science Fiction, observes wryly, "I see daily examples of e-publishers willing and able to forge new markets that the New York conglomerates often adopt—once they are proven a good investment with strong readership. Among those would be paranormal romances and cross-genre erotic romances."

Clearly, whether or not to explore this burgeoning market must be your decision. But assuming your latest proposal has no takers in either Manhattan or Toronto, perhaps you should consider signing with a small press e-publisher. To help you decide, here's a random sampling of comments from e-book authors.

Ann Jacobs: "I initially wrote for both Berkley and Kensington where I was firmly mired in mid-list, in lines whose shelf life was very short indeed. Then, after a two-year dry spell, I was advised to check out Ellora's Cave for my erotic stuff. At first I demurred because I'd heard there was no money in e-books. 'Wrong!' my friends told me. They were right.

"To be honest, I made less money with my New York books than I have with my e-books from the start. I love writing novella-length erotic romances—especially when I can make significantly more money than I can with a longer novel.

"Yes, I'd like to write a really special, longer erotic romance novel for a major New York publisher—for the prestige among my fellow authors as much as for the money—which I'm not even sure would be better. I've a proposal with a top agent—but even if she takes me on—unless said book skyrockets on the *USA Today* list—I'm not likely to make more money, word for word, than I do with Ellora's Cave."

Judy Gill: "Being semi-retired, I mostly focus on getting out-of-print books back out there. But once in awhile I offer something new to either Neff Rotter at Belgrave House or to Awe-Struck. Neff has published *The Dawning*, a futuristic novel about Earth a couple of centuries hence. I'd first sent it to a few print houses but while they all liked it, liked my writing, they couldn't 'find a way to market it.' It was a square tomato—not really Sci-Fi—not really Fantasy—not really Romance.

"While this was going back and forth, I wrote *Mother Love*, with much the same result. One editor said, 'This is a

wonderful story, but is it women's fiction, romance, or none of the above?' The last answer was correct. Again—no slot for that kind of book. I sent it to Kathryn at Awe-Struck. She loved it just as it was.

"I flatly refuse anymore to revise on spec and this is where the e-pubs come in. They are more willing to take chances, pay a much higher royalty rate and reply usually within days."

Angela Knight: "I love writing for Red Sage because it's the publisher that gave me my start. My Berkley editor discovered my work when reading Red Sage's *SECRETS* anthology for pleasure. She then emailed me and asked if I'd be interested in writing erotic romance for Berkley, which of course I was.

"The advantages of writing for *SECRETS* is that I don't have to worry about the marketability of a particular story I would like to write. For example they were happy to publish my futuristic and vampire romances even while both markets were dead in New York. On the other hand, I truly love writing for Berkley too. My editor, Cindy Hwang, is so generous and supportive of my work and gives me great freedom. The money and distribution are wonderful—with the result that my last book made the *New York Times* list. I intend to continue writing short fiction for Red Sage to repay publisher, Alex Kendal, for her kindness, but writing for Berkley is my bread and butter—not to mention a huge honor."

Savvy authors readily acknowledge e-publishers can serve as a steppingstone for a first-time novelist, such as Angela was initially. But it's also a great place to re-launch a stalled career as I did. Yet it's clear from the above testimonials that there are other valid reasons for authors to consider the e-books option.

Ann, for instance, craved the freedom to write steamier erotic romance than permitted by her New York publishers—and found a natural fit at Ellora's Cave.

Judy's case clearly illustrates a novelist eager to soar yet frustrated by old guard publishers who shun books that aren't 'good fits' regardless of their innate appeal. Yet her 'square tomato' novel was eagerly accepted 'just as it was' by Awestruck.

But there are other equally valid reasons for going to contract with an e-book publisher. A writer may be firmly entrenched in a specific genre and not necessarily wish to abandon it. This venue can serve as a testing ground to try their luck in another direction. Sue Swift is a prime example of an adventurous soul who thrives on new challenges. A best selling author of traditional romance novels, she currently writes for Five Star. *Spy Game*, her most current release, was declared a "Fast Paced Romantic Romp" ▶

by *Publishers Weekly*.

Never content to rest on her laurels, as Suz DeMello, she also writes erotic romances for several on-line publishers, including Ellora's Cave and Loose-Id. Her latest "sizzler" is *Queen of Shadow*, from Liquid Silver Book.

"I love writing traditional romance but after several years in the same mode, I felt that I really needed to cut loose as a creative artist and write hot, sexy books that reflect the wilder side of being human," Suz says.

Yet another facet to weigh before deciding to pursue the e-publishing option is one's innate temperament. Illuminating this very point, triple Golden Heart Winner, Nadele Jacobs muses, "I'm not a good fit for the publishing industry in general. E-books came along at just the right time for me. Being a pioneer of a sort has actually meant more to me than the fame I might have had with a traditional publisher. In fact, I just don't think fame is something that interests me much. Being read, yes, but not being famous."

Before you rush off to study e-publishers, please take time to weigh the caveats offered by contributors to this article.

Ann Jacobs: "I really wouldn't recommend anyone dip into the e-book market with anything other than erotic romance unless they care nothing at all about the monetary returns. I further recommend that anyone wanting to succeed financially stick with Ellora's Cave, Loose Id or Samhain. E-publishers have the alarming tendency of going belly-up when their authors least expect it. I feel confident about the financial stability of these three, plus the Changeling Press, which publishes nothing but novellas."

Judy Gill: "If the author is out to make lots of money, e-publishing isn't the place to go just yet but as more and more reading devices come on-market, that, in my opinion, will begin to change. I'll probably still send original work (if I write any) around to New York houses before I send it to an e-pub, but it's nice to know, if I'm outside the niche New York wants, there is another outlet available to me."

Angela Knight: "What writers must do is check out a small company before they start writing for it. Read their contracts. Don't be so excited about being e-published that you don't protect yourself."

In conclusion, while true that the highest royalties paid are for erotic romance novels, I've a hunch that the paranormalists are not too far behind. Personally, I'd expand Ann's list to include my publisher, Cerridwen Press, since it's owned by Jasmine-Jade—as is Ellora's Cave—and thus enjoys the same sound financial structure. I also appreciate their staffs' willingness to answer any question I care to pose. Besides—to my delight—they've actually featured two of my covers in separate *Romantic Times* ads. None of my three former print publishers would ever have dreamt of making such an investment.

Wild Rose Press is yet another publisher I'd add to Ann's list. In my view, their full page ad featuring their authors' current covers in a recent issue of *Romance Writer's Report* indicates financial soundness as well as a willingness to invest hard cash in their authors' careers.

In addition to those e-book publishers cited above, I'm confident there are many more who are reputable. But it's up to the individual author to thoroughly investigate each e-publisher they think viable. I further suggest you take Angela's advice to heart. Read any contract offered with due care. Ask questions about any clause you don't understand. And, for heaven's sake—if dissatisfied with the answers—never ever sign on the dotted line!

Actually no game plan works for all writers. If your present career path is on target, obviously you've no need to explore. But if you yearn for a fresh start or for less stress than is often the case with major conglomerates at the mercy of their in-house bean counters, an e-publisher may prove to be a better fit.

Finally, if I've convinced you to explore the e-publishing option, check out the list of websites provided on page 16, designed to help you decide which one suits your needs best.

*In addition to her traditional Regency novels, Phylis Warady also writes award-winning essays and short fiction published in anthologies and literary journals in the USA and Canada. Four of her Regencies are currently published by Cerridwen Press with a fifth in the works. For more information, kindly visit her website: <http://www.phyliswarady.com>*

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## **Business Briefs**

**WeRead & Selling:** HarperCollins and Penguin are joining the social networking book site WeRead to reach new readers. The network uses an algorithm that calculates the member's book preferences, book rating and recommendations to friends to make recommendations of titles to members. Those titles are included at a cost to the publisher. They have "Sponsored Recommendations," and "Sponsored News-feeds," as well as accepted online promos such as banner ads, featured placements, and premium space in the Author's Corner. This costs the publishers anywhere from \$1,000 to over \$10,000. Currently members cannot purchase books at WeRead but they are working on that angle.



# Authors, publishers, and Google reach landmark settlement.

## **Copyright Accord Would Make Millions More Books Available Online.**

New York, N. Y. (October 28, 2008) – The Authors Guild, the Association of American Publishers (AAP), and Google today announced a groundbreaking settlement agreement on behalf of a broad class of authors and publishers worldwide that would expand online access to millions of in-copyright books and other written materials in the U.S. from the collections of a number of major U.S. libraries participating in Google Book Search. The agreement, reached after two years of negotiations, would resolve a class-action lawsuit brought by book authors and the Authors Guild, as well as a separate lawsuit filed by five large publishers as representatives of the AAP's membership. The class action is subject to approval by the US District Court for the Southern District of New York.

The agreement promises to benefit readers and researchers, and enhance the ability of authors and publishers to distribute their content in digital form, by significantly expanding online access to works through Google Book Search, an ambitious effort to make millions of books searchable via the Web. The agreement acknowledges the rights and interests of copyright owners, provides an efficient means for them to control how their intellectual property is accessed online and enables them to receive compensation for online access to their works.

If approved by the court, the agreement would provide:

### **MORE ACCESS TO OUT-OF-PRINT BOOKS** —

Generating greater exposure for millions of in-copyright works, including hard-to-find out-of-print books, by enabling readers in the U.S. to search these works and preview them online;

**ADDITIONAL WAYS TO PURCHASE COPYRIGHTED BOOKS** — Building off publishers' and authors' current efforts and further expanding the electronic market for copyrighted books in the U.S., by offering users the ability to purchase online access to many in-copyright books;

**INSTITUTIONAL SUBSCRIPTIONS TO MILLIONS OF BOOKS ONLINE** — Offering a means for U.S. colleges, universities and other organizations to obtain subscriptions for online access to collections from some of the world's most renowned libraries;

**FREE ACCESS FROM U.S. LIBRARIES** — Providing free, full-text, online viewing of millions of out-of-print books at designated computers in U.S. public and university libraries; and

### **COMPENSATION TO AUTHORS AND PUBLISHERS AND CONTROL OVER ACCESS TO THEIR WORKS** —

Distributing payments earned from online access provided by Google and, prospectively, from similar programs that may be established by other providers, through a newly created independent, not-for-profit Book Rights Registry that will also locate rightsholders, collect and maintain accurate rightsholder information, and provide a way for rightsholders to request inclusion in or exclusion from the project.

Under the agreement, Google will make payments totaling \$125 million. The money will be used to establish the Books Rights Registry, to resolve existing claims by authors and publishers and to cover legal fees. The settlement agreement resolves *Authors Guild vs Google*, a class action suit filed on September 20, 2005 by the Authors Guild and certain authors, and a suit filed on October 19, 2005 by five major publisher members of the Association of American Publishers: the McGraw-Hill Companies, Inc (NYSE: MHP); Pearson Education, Inc. and Penguin Group (USA) Inc, both of Pearson (LSE: PSON; NYSE: PSO); John Wiley & Sons, Inc (NYSE: JWa and JWb); and Simon & Schuster, Inc. part of CBS Corporation. (NYSE: CBS.A and CBS). These lawsuits challenged Google's plan to digitize, search and show snippets of in-copyright books and to share digital copies with libraries without the explicit permission of the copyright owner.

Holders worldwide of U.S. copyright can register their works with the Book Rights Registry and receive compensation from institutional subscriptions, book sales, ad revenues and other possible revenue models, as well as a cash payment if their works have already been digitized.

Libraries at the University of California, Michigan, Wisconsin, and Stanford have provided input into the settlement and expect to participate in the project, including by making their collections available. Along with a number of other U.S. libraries that currently work with Google, their significant efforts to preserve, maintain and provide access to books have played a critical role in achieving this agreement and, through their anticipated participation, they are furthering such efforts while making books even more accessible to students, researchers and readers in the US. It is expected that additional libraries in the US will participate in this project in the future.

Google Book Search users in the United States will be able to enjoy and purchase the products and services offered under the project. Outside the United States, the users' experience with Google Book Search will be unchanged, unless the offering of such products and services is

authorized by the rightsholder of the book.

"It's hard work writing a book, and even harder work getting paid for it," said Roy Blount Jr., President of the Authors Guild. "As a reader and researcher, I'll be delighted to stop by my local library to browse the stacks of some of the world's great libraries. As an author, well, we appreciate payment when people use our work. This deal makes good sense."

"This historic settlement is a win for everyone," said Richard Sarnoff, Chairman of the Association of American Publishers. "From our perspective, the agreement creates an innovative framework for the use of copyrighted material in a rapidly digitizing world, serves readers by enabling broader access to a huge trove of hard-to-find books, and benefits the publishing community by establishing an attractive commercial model that offers both control and choice to the rightsholder."

"Google's mission is to organize the world's information and make it universally accessible and useful. Today, together with the authors, publishers and libraries, we have been able to make a great leap in this endeavor," said Ser-

gey. Brin, cofounder and president of technology at Google. "While this agreement is a real win-win for all of us, the real victors are all the readers. The tremendous wealth of knowledge that lies within the books of the world will now be at their fingertips."

*For more information about this agreement, including information about whether you may be a class member, please visit <http://books.google.com/booksrightsholders/>. Class members include authors. (The Author Sub-Class) and publishers (The Publisher Sub-Class), and their heirs and successors, of books and other written works protected by U.S. copyright law.*

The above press release was issued by The Authors Guild. Ninc will be monitoring this issue and will report more on its repercussions for Ninc members in future newsletters. Meanwhile, the Authors Guild has an FAQ at <http://www.authorsguild.org/advocacy/articles/settlement-resources.attachment/press-faqs/Press%20FAQs%2010.28.08.pdf> which answers some common questions about the proposed settlement.

## ASK the **LAWYER**

**Q: Is there an expectation of privacy in email? Are emails or letters, for that matter, copyrighted? And if so, do fair use laws apply? Let's say a fan writes an angry, idiotic letter to you. Can you then post it on your blog? Can you send it to a friend and let them post it on their blog? If that fan then complains and says you violated their copyright....**

A: This question actually combines two different subject areas: privacy and copyright.

As to the privacy question, I'd say there is very little expectation of privacy in email. For instance, if the email is written on the writer's employer's computer and sent via the employer's email system, then there is no expectation of privacy whatsoever. Employers generally have the right to inspect all emails sent or received on their system.

In addition, the recipient of the email has the right to show the email to anyone she wishes. If she receives the email at work, her employer has the right to read the email.

Third, the email passes through any number of servers on its way from sender to recipient. None of the people maintaining those servers is prohibited (as far as I know) from reading anything they choose to.

Fourth, the US Patriot Act probably authorizes Dick Cheney to intercept and read your emails and laugh about them with his buddies.

The only privacy I think we can expect in email is that no one will break into our homes and read the emails stored on our computers (nevertheless, it wouldn't hurt to protect your home computer with a password).

As to copyright, expression becomes copyrighted when "fixed" in "any tangible medium of expression...from which it can be perceived, reproduced or otherwise communicated, either directly or with the aid of a machine or device."

I think there is little question but that an email, readable on or printable from one's computer, is "fixed" and thus protected by copyright.

Does the "fair use" doctrine apply? Yes, but to a very limited extent, because of the unpublished nature of the email.

Can you publish a fan's idiotic letter to you on your blog? No. Absolutely not. You may be able to publish extremely brief and pithy excerpts from the letter on your blog, depending on whether you are doing so for purposes of criticism and commentary (good fair use reasons), or simply to take revenge (bad fair use reason).

Can you send the fan's email to a friend? No. Doing so creates a copy of the email, which infringes the copyright of the person who wrote it and sent it to you. If your friend publishes the email on his blog, he too is infringing the writer's copyright. ▲

# Cover To Cover

By Lou Aronica



## Look...up on the bestseller list....

I spent a significant portion of the early part of my publishing career trying to come up with a new term to describe science fiction and fantasy. I played with the old standby of “speculative fiction” for a while, but that seemed like someone else’s invention and it’s tough to be a pioneer if you only explore already-inhabited turf. I became very comfortable with the phrase “imaginative fiction” after that and we even used it on a number of promotional pieces. Then someone said to me, “Isn’t *all* fiction imaginative?” and I started to feel foolish. I thought about using another qualifier to help make my point, but “very imaginative fiction” or “extreme imaginative fiction” made me think I was selling used cars or announcing an upcoming monster truck rally. I tried “allegorical fiction” for fantasy and “hard science novels” for science fiction and then several others that I’ve thankfully forgotten. In the end, I gave up. I made peace with the fact that Bantam Spectra, my first imprint, was a science fiction and fantasy line, and I started to sleep better at night.

There was, however, an actual point to the exercise. One of the realities of the book business – something that all of us need to be aware of as writers – is that it is considerably easier to generate excitement for a novel if the people involved in its publication actually read it. That means editorial staff, marketing staff, sales staff, accounting staff (trust me; they have connections you wouldn’t believe), booksellers, and anyone else involved in the process of bringing a book to market. When these people develop a personal stake in the novel, they make efforts that extend beyond their job descriptions. This means very good things for a book and, as someone who wanted good things for his books, I sought the engagement of as many of them as possible. Unfortunately, I learned quickly that it was very difficult to get a large group of them to willingly and excitedly read a science fiction manuscript, though I would have discovered similar reticence if I had been trying to get them to read a romance, mystery, or Western (ah, Westerns; simply the thought of publishing them now seems as historical as the novels themselves).

The speculative fiction/imaginative fiction/phantasmagorical – but not so much that it’ll creep you out – fiction phase of my spinning days ended relatively soon (though when we launched the Eos imprint at Avon, I heard others using similar terms; I’m sure still others are using

them now). Once I became Mass Market Publisher at Bantam and therefore experienced at a deeper level how the other genres faced similar biases, my frustration with people who didn’t read “that kind of book” grew. *Gone with the Wind* is a romance novel – you don’t read that? *Presumed Innocent* is a mystery novel – you didn’t jump on those galleys when they came around? *Fahrenheit 451* is a science fiction novel – you didn’t stand in line for an hour to get Ray Bradbury’s autograph at his signing?

What I came to realize is that there are two types of genre fiction. There’s the type that non-genre readers dismiss as formulaic (the hero is always a scoundrel, the pure-spirited kid is always The One, the butler always “did it”) or goofy (too much crinoline, too many things with pointed ears, too many cats who solve crimes) and there’s the type that they don’t consider to be genre fiction at all. I think of this other type as “supergenre” fiction. Yes, I know, there I go with the names again, but bear with me this time. Super-genre fiction is quite simply genre fiction with strong novelistic elements. It’s fiction that utilizes the conventions of a particular genre while also appealing to the universal elements that bring people to fiction of all kinds.

I’m not suggesting that supergenre novels are literarily superior to genre novels. Arthur Clarke was a great genre sf writer. Neal Stephenson is a great supergenre sf writer. The ages will probably be kind to both of them. Nor am I suggesting that supergenre novels have more resonance than genre novels. Debbie Macomber is a genre romance writer at least as moving as supergenre romance writer Diana Gabaldon. And I’m certainly not saying that supergenre novels automatically sell better than genre novels. Dennis Lehane is a brilliant and commercially successful supergenre mystery writer, but his sales don’t come close to the sales of genre mystery writer Mary Higgins Clark.

What I’m saying is that supergenre novels have the potential to reach non-genre readers in a way that genre novels don’t. If I’m looking to convince a friend who doesn’t read romance to read a romantic novel, I’m going to go with someone like Nicholas Sparks. If I want to turn someone onto a mystery without their knowing it, I’ll go with Michael Connelly. If I’m trying to sneak a fantasy novel to someone who believes the entire genre is about trolls and talking dragons, I’ll send a Neil Gaiman book to do the job. ▶

Publishing people are just like normal people, except they all wear glasses. Some of them don't read fiction at all (I've never understood how a reader could only read nonfiction; that's like only wearing gray socks or only eating American cheese), but what the rest love about fiction is the way the characters speak to them, the way the imagery comes off the page, the way the themes emerge and show them things about their lives they might not have otherwise seen. They get most excited professionally about novels that offer these experiences to them. Novels like *The Kite Runner*, *Water for Elephants*, and *The Guernsey Literary and Potato Peel Pie Society* all got a big boost from in-house enthusiasm. So did supergenre novels like *Mystic River*, *The Notebook*, and *American Gods*.

I said earlier that supergenre novels don't necessarily sell better than genre novels. However, they do often have a faster path to success because of their accessibility to the wider range of industry readers. Nicholas Sparks hit #1 on the *Times* list with his first novel; most genre romance writers take four or five books to hit the list at all (and, of course the vast majority never come close). The reason is that supergenre novels get the best of both worlds. They get the loyalty, enthusiasm, and viral potential of genre communities, and they get the sheer size of the general readership.

Does this mean that I'm advocating that every genre

writer write a supergenre novel? Absolutely not. I remember working years ago with a hugely talented science fiction writer who desperately wanted to find a wider audience. The man was literally a genius and he had an off-the-charts imagination. He also could not write characters at all. To call his characters wooden is an insult to trees. He tried a couple of times to write a supergenre novel and the results were dreadful: he didn't capture new readers and his old readers were mystified over his wasting their time with a creaky romantic subplot when all they wanted was dazzling scientific speculation.

Supergenre writing is not for every writer. However, if you're feeling trapped by genre conventions, if you love plumbing the depths of your characters, if you've felt a strong urge to explore big, universal themes, and if you have longed to stretch out stylistically, the supergenre novel might be your destiny. If you do it right, your editor will be excited because she'll have something to share with those people on the staff who don't read "that kind of thing," your publisher will look at you with new eyes, and the rest of the book world might pay real attention for the first time.

Just do yourself a favor and don't try to come up with a clever moniker for your new kind of fiction. Trust me, people will just laugh at you and throw it in your face years later. Really, they'll do this even if you come up with something as inspired as "imaginative fiction." So don't bother. ▲

## ASK the **LAWYER**

**Q: On another list I'm on, they're discussing the use of song lyrics in mysteries, and the consensus seems to be that authors can use up to four lines of a song without permission.**

**But I wonder what happens when a book comes out in an audio edition? Would the "performance" element change ASCAP's attitude toward "fair use" in that case?**

**A:** How many angels can fit on the head of a pin?

I am not aware of any basis in copyright law for the assumption that "authors can use up to four lines of a song without permission." Publishers I represented have received demand letters from music publishers even where a single line of lyrics appeared in a book.

One would have to justify inclusion of that line on the basis of Fair Use ... four lines would be that much more difficult to justify.

As for "performance" of a song in an audio edition, I'm not sure whether you mean reading the lyrics of the song aloud, singing them in the original song's tune, or

stealing the performance of the original artist and incorporating that in the audiobook.

I would say that singing the song multiplies the risk by a factor of 5 or 10. Incorporating a duplicate of the original performance probably multiplies risk by at least 1000. You are now infringing the P in a circle copyright of the recording as well as the C in a circle copyright of the lyrics, and yes, that is likely to bring ASCAP, BMI and SESAC to your door.

Even singing the lyrics to the original tune in the audiobook goes well beyond the use of the lyrics alone, and represents a conscious decision to take even more from the copyrighted song than did the print version of the book.

Myself, I would advise my hypothetical audiobook publisher client to recite the lyrics as poetry, rather than singing them, unless I were able to construct the world's best Fair Use argument, and, even then, I'd have to make sure my client was aware of and willing to risk the potential costs of defending a copyright infringement lawsuit. ▲

# The View from Here

By Susan Wiggs



## Tools of the Trade

I know you don't want to hear it, but your shopping days are numbered. Before you know it, Christmas will be here. My parting gift to you—a list of must-haves for writers. Some tools of the trade. So, from the lowliest low-tech item to the zippiest high-tech gizmo, here are some ideas for your wish list, for your writer friends, your secret pal, for someone who dreams of writing, someone who's on deadline or just needs a smile or pick-me-up. If you're reading the electronic version of this newsletter, just click the links and off you go.

It cost me about forty Belgian francs to write one of my earliest books. It was 1973, I was a schoolgirl in Waterloo (yes, *the* Waterloo), a suburb of Brussels. The book was an illustrated volume of heartfelt, terrible poems. I bought that first blank book—a gorgeous volume of thick, silky paper—at a *librairie-papeterie*, a stationers shop. Clairefontaine notebooks come in a dizzying array of shapes and sizes, but the most important element is the same in every single volume—the *velouté* paper. You think it doesn't matter? Try writing your next chapter on this stuff. I've turned so many writers on to Clairefontaines that I keep expecting to get royalties from the company. There are a number of sources on the web for these and other fine notebooks.

If you need motivation, try a “Her Story” composition book. <http://shop.writeaboutz.com/product.sc?categoryId=1&productId=22> It's beautiful and has a lovely motivational “feel” to it.

Tip: If you do write in longhand, then you have no backup copy. Until you get the text typed up (more on that below), take care not to lose it. You might even consider storing it in a fireproof safe or, if you're like me and can never remember the combination, throw it in the freezer. Really.

Now you need the perfect writing instrument. Writers tend to be picky about their pens. My favorite is the Sheaffer Javelin metal fountain pen, Extra Fine Point.

<http://www.discountofficeitems.com/product/SHF93059?ref=froogle> Why a fountain pen? For us lefties in particular, writing with high-quality ink that dries instantly keeps you from ruining your favorite cashmere/angora sweater by dragging your hand through wet ink. My favorite ink is Skrip in Peacock Blue. They changed the name to turquoise but to me, it will always be Peacock Blue. Some of the high end pen companies would like you to think you need a \$300 gold-nib Mont Blanc in order to create your masterpiece. Fuhgeddaboutit.

I recall having to memorize a passage from *Two Gentlemen of Verona* for a high school English teacher. I don't remember much about the play, but these words are written, in my school-girlish script in one of those old notebooks:

*“Write till your ink be dry, and with your tears  
Moist it again, and frame some feeling line  
That may discover such integrity.”*

—William Shakespeare.

Tip: If the idea of a fountain pen is just too excruciating, retro or whatever, try a Uniball Vision Elite. <http://www.uniball-na.com/main.taf?p=2,3,1> This has the added benefit of not leaking on airplanes. A leaking pen can wreak havoc on the lining of your perfect Moonsus bag (more on that below).

Tria Pantone markers by Letraset are for writers who like to sketch. Even if you can't draw or doodle your way out of a paper bag, these markers, with tips in three thicknesses, will make you feel like an artist: <http://www.lettraset.com/design/shopcontent.asp?type=TriaMarker>

Something sticky to unstick your mind—Post-It Index cards — a plotter's dream: <http://www.buynow.com/viewproduct.asp?SKU=MMM634RV>

Snarky Sticky notes are good, cheap fun: [http://www.gallery19.us/index.php?main\\_page=index&cPath=160](http://www.gallery19.us/index.php?main_page=index&cPath=160) My favorite — a deadpan ▶



## The View from Here

woman with the caption, “Do I look like I give a rat’s ass?”

Hate to type? Me, too. Try Dragon Naturally Speaking. Standard Edition, Version 10. <http://www.nuance.com/> You can use this to read your handwritten draft into the computer. It’s not perfect but it sure beats typing, it’s intuitive and spells better than most people. Plus you get a little inadvertent humor here and there when it makes a recognition error, turning your “old daguerrotype” into an “an old Dick hero type.”

Tip: The program prefers a computer with a really big brain. (Lots of RAM. Don’t ask me how much. Just...lots.) Otherwise, it slows everything down.

If your personal Santa is feeling flush, or if there’s somebody you really want to indulge this year, give her a Moonsus briefcase or computer bag. I’m pretty sure these were designed by women, because they’re beautiful and weigh almost nothing, and they’re organized perfectly, with a place for everything. <http://www.moonsus.com>. The guy version is the Marsus, <http://www.marsus.com>.

Do you write to music? The Bose docking station for your iPod now has a wireless model. [http://www.bose.com/controller?url=/shop\\_online/sounddock\\_systems/sounddock\\_portable/index.jsp](http://www.bose.com/controller?url=/shop_online/sounddock_systems/sounddock_portable/index.jsp). If Santa’s not feeling so flush, you’ll find something free at <http://www.pandora.com> — a music-matching program that uses your favorite music to find other stuff you’ll like.

Something else for your wish list — Keen amphibious athletic shoes. This is writing equipment? Sure it is. Walking happens to be one of the most powerful creativity exercises there is. The classic is a book called *A Walker in the City* by Alfred Kazin, but you can walk anywhere. In his poem, “The Invitation,” Charles Kingsley writes of “Washing brain and heart clean/Every step we take” and urges the walking writer to “See in every hedgerow/Marks of angels’ feet,/Epics in each pebble/Underneath our feet.” Keen shoes work year-round in all weather. I like the Newport H2. <http://www.keenfootwear.com>.

The gift of time is precious to a writer. How about

wishing for several hours of editing or cyber-office work from a seasoned pro? Wouldn’t it be great to hand over your mailing lists, email and PR to someone else? Ask your friends for referrals. I’m a huge fan of Sherrie Holmes and Lori Zue Stevens: <http://www.holmesedit.com> and <http://www.lorizueedits.com>.

One of the most touching gifts I’ve received lately was a contribution in my name to Lighthouse for the Blind, from someone who knows my affinity for services for the visually impaired. To indulge your inner do-gooder, check out <http://www.charityguide.org> or <http://www.charitynavigator.org> to see how the various nonprofits stack up, so you can pick an organization that’s been vetted.

The tools of your trade are whatever it takes to get you to write. Maybe you’re a creature of habit, still writing the way you did twenty years ago. Or you might rush to embrace every piece of new technology. But ultimately, we’re all after the same thing. French novelist and Nobel laureate Claude Simon said, “For me, the big chore is always the same: how to begin a sentence, how to continue it, how to complete it.”

**Bidding you a fond farewell:** I started this series by writing, “I can’t wait to hear what I had to say,” and then quickly went into panic mode, thinking I’d never come up with enough material for an entire year of columns. Thanks to my fellow Ninc members, that hasn’t been a problem. Your ideas and suggestions have yielded much food for thought.

So for the past year, I’ve been giving you glimpses of the view from here. It’s been a privilege to share this space with you. I’m looking forward to getting a peek of the view from *your* corner of the world. Thanks for all the notes and chat about this column.

*Surrounded by gizmos and low-tech writing implements on an island in the Pacific Northwest, Susan Wiggs is working on her next book. Her latest novel is Just Breathe from Mira Books. Visit Susan on the web at <http://www.susanwiggs.com> or email [susanwiggs@pobox.com](mailto:susanwiggs@pobox.com).*

## Business Briefs

**E-Book Only Publication for a Mainstream Publisher:** *The 100 Day Action Plan to Save the Planet* by William Becker from St. Martin’s is going through various e-book formats due to the environment, not economics. They thought it was a good idea since the book contains an environmental action plan for the president-elect.

# Ninc Bulletin Board

COMPILED BY NANCY J. PARRA

## Time to Renew Your Ninc Membership

Time to re-up your membership in Novelists, Inc. And while you're filling out the renewal form, don't forget to complete the Author's Coalition survey. Your answers on this survey translate into money for Ninc. If you've written articles, book reviews or contributed to a non-fiction anthology, your efforts qualify Ninc for dollars which can be used to maintain our website, produce this newsletter and provide a great conference. So fill out that survey and send it in. Thank you!

## Ninc has a brand new promotional brochure

Going to a conference? Giving a talk to a writers group or library? Ask Outreach Chair Pari Taichert (ptaichert@comcast.net) to send you a bundle of Ninc brochures to pass out! Let's get the word out there about Ninc, which has the highest density of professional achievement of any fiction writing organization.

## Want to blog?

Join the Ninc authors and industry guests who are already doing so. Signing up is easy. Go to <http://www.ninc.com/blog/> fill out your profile. then send me a notice that you have done so at Patricia.Rosemoor@gmail.com. Don't mail the notice to the list, please. The webmistress will approve you as an author so that you can post to the blog.

To sign up for a date, use the Yahoo calendar at the yahoo/Ninc website:

<http://groups.yahoo.com/group/NINCLINK/cal//group/NINCLINK/?v=2&t=1215072000>

Hopefully you have your yahoo ID and password. If not, you'll need to get them. Note that all the Wednesdays are already reserved for INDUSTRY GUESTS.

Please sign up for M-Tu-Th-F first, then sign up for weekends.

## Ninc Member Discounts has a new addition —

M.J. Rose is offering a once-a-year class on "Buzz Your Book," and she's giving a discount to Ninc members. Check it out on the website at: [http://www.ninc.com/members\\_only/member\\_services/discounts.asp](http://www.ninc.com/members_only/member_services/discounts.asp)

Or sign on to the Members Only Area in the usual way. Once there, you can click on the "Member Services" tab and it's the second item from the top. Right there, in big letters — MEMBER DISCOUNTS.

The discounts are listed in alphabetical order. Check them out! Save on Bookscan, promotions, websites, office supplies. Saving money is good. Be happy.

Want to write for *Nink*? We pay for articles of interest to our members. Have a writing related issue you want to explore? Found a self-promotion effort that worked for you and want to share your experience with others? Read a great writing book you want to review? Contact *Nink* Editor Cindi Myers at CMyersTex@aol.com

## Have you signed up for e-Nink?

Be the first to get all the scoop from this newsletter by signing up to have it delivered directly to your email box. The PDF format is easy to read and easy to print out in color or black and white. *e-Nink* subscribers not only receive the newsletter earlier than snail mail subscribers, they're privy to exclusive e-only features such as Eric Maisel's great series on Creative Recovery—a Novelists, Inc. exclusive.

To sign up, go to <http://www.ninc.com>, log in to the members-only pages, go to your profile and click the box for *e-Nink* delivery.

# Exploring the E-publishing Option... Websites

E-publishers prefer you approach them via their web site. It's there that they list the genres they accept, submission guidelines and in many cases their sample contract — making it easier for an author to decide which e-publishers to approach. Below is a fairly representative list to get you started. Read more about it, beginning on the front page.

Amber Quill Press	*6		<a href="http://www.amberquillpress.com">http://www.amberquillpress.com</a>
Awe-Struck E-Books	*6	**	<a href="http://www.awe-struck.net">http://www.awe-struck.net</a>
Belgrave House	*9		<a href="http://www.BelgraveHouse.com">http://www.BelgraveHouse.com</a>
Calderwood Books	4	**	<a href="http://www.calderwoodbooks.com">http://www.calderwoodbooks.com</a>
Cerridwen Press	*3		<a href="http://www.cerridwenpress.com">http://www.cerridwenpress.com</a>
Delphi Books	*10	**	<a href="http://www.DelphiBooks.us">http://www.DelphiBooks.us</a>
Double Dragon Publishing		**	<a href="http://www.double-dragon-publishing.com">http://www.double-dragon-publishing.com</a>
Dragonfly Publishing	*7		<a href="http://www.dragonflypubs.com">http://www.dragonflypubs.com</a>
Dragon Moon Press	*9		<a href="http://www.dragonmoonpress.com">http://www.dragonmoonpress.com</a>
Ellora's Cave	*7	**	<a href="http://www.ellorascave.com">http://www.ellorascave.com</a>
Hard Shell Word Factory	*12		<a href="http://www.hardshell.com">http://www.hardshell.com</a>
Mundania Press	*6		<a href="http://www.mundaniapress.com">http://www.mundaniapress.com</a>
Samhain Publishing	*3		<a href="http://www.samhainpublishing.com">http://www.samhainpublishing.com</a>
Regency Reads	*2	**	<a href="http://www.RegencyReads.com">http://www.RegencyReads.com</a>
Treble Heart Books	*7		<a href="http://www.trebleheartbooks.com">http://www.trebleheartbooks.com</a>
Uncial Press	*2		<a href="http://www.uncialpress.com">http://www.uncialpress.com</a>
Whiskey Creek Press	*5		<a href="http://www.whiskeycreekpress.com">http://www.whiskeycreekpress.com</a>
Wild Child Press	*9		<a href="http://www.wildchildpress.com">http://www.wildchildpress.com</a>
Wild Rose Press	*2	**	<a href="http://www.wildrosepress.com">http://www.wildrosepress.com</a>
Zumaya Publications	*9		<a href="http://www.zumayapublications.com">http://www.zumayapublications.com</a>

Note: \* and # indicates years in business; \*\* indicates publisher handles one genre exclusively.

That is, Children's for Calderwood Books, Delphi doesn't do e-books, does do reprints in large print editions, Sci/Fi for Double Dragon Publishing, Romance for both Wild Rose Press and Awe Struck, Erotic Romance for Ellora's Cave and Regency Reads publishes only Regency & Georgian e-books..

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## **CREATIVE RECOVERY—Part 8**

### **TROUBLES CREATING in RECOVERY**

Important issues with respect to creating are likely to arise in ongoing recovery. First, you will encounter the ordinary difficulties that go by such names as resistance and blockage. Most people, even highly creative ones, are resistant in a daily way to broaching the encounter with their creative work, and so they put that encounter off until tomorrow — until weeks, months, and sometimes years are lost. This is an enduring difficulty that creative people face and one that you will have to come to grips with in ongoing recovery.

Second, you will have to deal with the realities of process. Creative people, while they hope to do excellent work each time they create, will only see a percentage of their creative work actually rise to the level of excellence. Several songs on their latest album may not be as interesting as the album's best songs. Your third novel may not be as strong as your second. These are the realities of process and can't be avoided. What this means is that on a given day you may find yourself working on a novel that is turning out poorly; tomorrow you may find yourself in the same place; and a series of deeply discouraging days of this sort are a significant threat to your sobriety.

Third, you'll be confronted by craft issues as you struggle to shorten your wordy novel by a third, find the way to end your quiet screenplay so that the viewer feels satisfied, and so on. Craft is a lifelong apprenticeship, especially for the ambitious creative person who is continually trying to stretch out of her comfort zone and create work that maintains her own interest. Just as a carpenter may be stuck for the want of a nail, so a novelist may be stuck for the beginning or ending of her current novel, with all the attendant frustration and malaise that comes with being unceremoniously stuck.

Because resistance, blockage, process, and craft are enduring difficulties that confront every creative person, including the most sober ones, you will want to prepare yourself to face them by recognizing their reality and by accepting that your journey comes with exactly these challenges attached. Denial will not serve you here any better than it serves you with respect to your addictive tendencies.

You are unlikely to feel quite right if you don't manage to manifest your creative nature in recovery. Recovery itself is a blessing and a source of meaning, but it is not all the meaning that a creative person needs to make. Therefore it is vital that you remain adamant about creating. At the same time, it's important that you're careful with respect to creating, so that you don't produce too much stress and jeopardize your recovery. This may mean that you make a choice of the following sort, especially in early recovery: that you put aside the novel that you've been wrestling with for two years and instead write a "simpler," more available novel.

It isn't that in every case you need to "ratchet down" your creative energy, creative drive, or productivity so as to guard your sobriety. Indeed, to damp down your creativity to such an extent that you feel bored, empty, and existentially distressed is its own kind of danger. The goal is to walk a careful line, one that will become easier to walk with each day of sobriety: a line where you do your creative work while carefully monitoring the stresses that your creative work produces, stresses that can jeopardize recovery.

Here are some practical suggestions to help you manifest your creative nature in recovery:



1. Maintain a daily plan and a schedule for your creative efforts, watch out for missed days, and make sure that you have a space dedicated to your creative efforts, a private space where you can grow calm and lose yourself in the “trance of creating.” Don’t assume that you need big blocks of time: the exercise of creating even for fifteen minutes every few hours will build your muscles.

2. Have a creative project in place to work on, one that you can name, commit to, and finish. You aren’t really creating if you are only thinking about creating or if you are darting from project to project, leaving each unfinished. Calmly, without fanfare or drama, go through the whole creative process with each project: incubate it, start it, work on it, revise it, complete it, and, if it is meant for the world, show it and attempt to sell it. Get in the habit of always having a meaningful project in front of you.

3. Keep an abundance model in mind, so that you don’t overly attach to any one project and produce too much stress on yourself to get it right or too much pain if it turns out poorly. Picture a lifetime of work, rather than just a few isolated works, and by picturing that large bounty get in the habit of understanding that no single project defines you — or can hurt you. Learn to have excellent goals, ambitions, and dreams with respect to your creative projects while at the same time learning how to detach from outcomes, so that your ego (and your sobriety) won’t be threatened if the project in front of you misfires.

4. Change at a visceral level, and not just at an intel-

lectual level, your relationship to mistakes, messes, and not knowing, growing more comfortable with all three in a deep way. Every creative person knows as an intellectual matter that she is bound to make some messes and some mistakes as she creates and that sometimes she will simply not know what to do next (until the knowledge comes to her, often in the doing). But most creative people viscerally hate this reality and want it to be otherwise: they want to do only excellent work and to always know what happens next. Embrace the reality of mistakes, messes, and not knowing, as this is another example of necessary surrender.

5. Make sure that you have convinced yourself that what you are doing as a creative person matters, at the very least to you. If you do not believe that what you are doing matters, you will provoke a meaning crisis that can easily lead to existential depression and the urge to use. If you haven’t convinced yourself yet that your creative efforts matter, have a serious conversation with yourself in which you air your doubts and fears and counter those doubts and fears with heartfelt reasons for advocating for your own creative life.

*Come back next month for more of our discussion. If you have any thoughts or questions, by all means drop me a line at [ericmaisel@hotmail.com](mailto:ericmaisel@hotmail.com). For a comprehensive look at the addiction issues that confront writers, please consult Creative Recovery (Shambhala, 2008).*

**Embrace  
the reality  
of mistakes,  
messes, and  
not knowing**

### **Business Briefs**

**Dogs Day of Summer Have Good Results:** Book sales were up at the end of summer, out performing all retail sectors. Bookstore sales were up 5.4%. This brought the increase for bookstore sales for two-thirds of the year up 2.4%.

**Kindle, Nothing New Now:** Although Kindle sales were better than expected Amazon doesn’t plan to bring out a new version of the e-reader sooner than some time in 2009. While sales of the e-books to go along with the e-reader are up 10%, Jeff Bezos stated that Kindle buyers still purchase as many print books as e-books.



# CHAPBOOKS

BY J. A. KONRATH

A chapbook is a writing sample in booklet form, staple bound with a cardstock cover. In my experience, a free, limited edition chapbook (which you can print up for about 9 cents each, by buying paper and cardstock in bulk and refilling your own inkjet carts) is a much better bang for your marketing buck.

This could be comprised of a short story or two, or the first chapter of your novel. This gives people a taste of your writing, gives them something they'll keep (a signed, limited, numbered edition is collectible, and a lot of book buyers are collectors), and also serves as an advertisement for your book (website URL, blurbs, reviews, excerpts, bio).

I've done seven different chapbooks, and printed 200 copies of each.

The first chapbook I ever made was for a short story featuring the lead character from my novel, *Whiskey Sour*. The story was about 4000 words, and fit onto 16 chapbook pages.

Here's how it works. You write a story using your favorite word processor. Then you change the paper size (in the WP program) from 8.5 x 11 to 11 X 8.5. So instead of the pages being eleven inches long, they are now eleven inches wide.

Then divide the entire story into two columns, using the word processor. So each full page will have two pages printed on the front, and two pages printed on the back. (take apart any staple-bound magazine and it will have four pages printed on each piece of paper).

When you print the chapbook, use the command to print it as a booklet. Your printer will automatically print it in order, so when it's folded and stapled, the pages all look like a real book. This requires feeding in each sheet twice.

So my 16-page book was actually four paper pages, folded in half and with printing on both sides. Plus a cardstock cover.

The front cover looked like a book cover. The inside had the copyright info. The margins were all justified, and I adjusted font size until the text took up all 16 pages (you have to think in multiples of four, because anything less will give you blank pages at the end).

The inside back cover had an author photo and bio. The back cover was a blurb for the short story, plus info about *Whiskey Sour* and my website.

The second chapbook I printed had an excerpt from *Whiskey Sour*, plus a short story.

The third had a short story that tied into *Whiskey Sour*.

The fourth had some horror short stories that I gave out at a horror convention (a different crowd than the mystery crowd. I played up the serial killer angle of *Whiskey Sour*, rather than the mystery angle.)

The fifth was a reprint of #2.

The sixth and seventh were a new mystery short story that tied into *Whiskey Sour*, and a new horror short story that tied into *Whiskey Sour*.

All had my bio, website info, and facts about my novel on the back and inside covers.

Because it's basically a mini-book, people keep them. They store on the shelf next to regular books. I also put a cover price of \$2.50 on the booklet. At events, I NEVER sell the booklet, but the cover price makes it look a little more professional, and there's a perceived value to something that has a price on it.

With chapbooks, people don't feel like they're being marketed to — they feel like they're getting a gift.

*Joseph Andrew Konrath is the author of the Lt. Jacqueline "Jack" Daniels mystery series, including Bloody Mary (2005), Rusty Nail (2006), Dirty Martini (2007), Fuzzy Navel (2008), and Cherry Bomb (2009.) Under the name Jack Kilborn, he wrote the horror novel Afraid (2009). His blog, A Newbie's Guide to Publishing (<http://www.jakonrath.blogspot.com>), has had over 400,000 hits since 2005. You can reach Joe at [hadnort@comcast.net](mailto:hadnort@comcast.net)*

