

N I N K

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EMTs: Make 'Em Real

BY SHANNON DONNELLY

Three years ago, we moved to New Mexico and far enough into rural lands that the nearest hospital is 100 miles away. When you're that far from help, it's time to learn how to be your own help. After a few months of training and a lot of testing, I'm now an EMT and seeing the world differently—particularly when it comes to stories that have some emergency to increase story tension.

In fiction, grounding a story in plausibility can help make characters and situations seem real. But there are a lot of misconceptions about what happens when an ambulance shows up. So let's cover some basics.

Emergency Medical Technicians (EMTs) play a specific role—it's our job to get someone who is hurt or suffering a medical emergency to definitive care. In other words, we're trained how not to make it worse, and we have a few tools to help keep someone alive until we can get to a doctor and a hospital.

In the United States, EMTs come in several levels, and many are unpaid volunteers. EMTs may be attached to, or even be part of, the local fire department. But this is not always the case. It all depends on how the EMT and fire departments are organized, and this varies by both state and county.

EMT skill levels include (for most, but not all, states):

First Responders or EMT-R—at this level, the EMT knows first aid, CPR, how to splint bones, and how to deal with common medical issues such as allergic reactions, asthma, stroke, heart attack, diabetes, and pregnancies. This is where the basics of ABC—airway, breathing, and circulation starts. There's confusion in that any emergency service can be called "first responders." When a fire department shows up on a scene, or police, they are also first responders. This is why there's a move away from calling these EMTs "First Responders." (In 2014 new levels will replace the previous ones, so this will become Emergency Medical Responder.)

EMT, or what we've known as EMT-Basics or EMT-B, is the next level up. At this level, the EMT training includes more study of anatomy and pathology, and additional drugs that the EMT can administer to help a patient.

EMT-Intermediate or Advanced EMT is the next level up, and at this level, EMTs typically are also able to set up IVs for patients and again the level of drugs that can be administered expands.

The last level is Paramedic, or what some know as EMT-P, and their training includes advanced airway management skills and allows them access to a variety of drugs.

It is important to note that any EMT, even a Paramedic, is different than a nurse. EMTs operate in the field, dealing with emergencies. This requires special training.

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Novelists, Inc.

FOUNDED IN 1989

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Janice Young Brooks
Jasmine Cresswell

Maggie Osborne
Marianne Shock

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2014 Conference

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Website

Chair: Open

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25th Anniversary

Chair: Sally Hawkes

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are available on the website:

<http://www.ninc.com>

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Address changes may be made on the
website.

Members without Internet access may
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: Tracy Higley

tracy@tracyhigley.com

This Space
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*

Proprietary
Information

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.

Budgeting Our Energy—As Writers, As An Organization



Meredith Efken

I once attended a workshop presented by NINC member and membership chair Tracy Higley. She was talking about how everything we do either earns us or costs us three valuable resources: time, energy, and money.

Each task we do in the course of managing our writing business should budget for those three key resources. And each one impacts each of us differently. If I love using social media, being on Twitter or Facebook might cost me some time, but if I love it, it may actually put energy back into my “energy bank account.” Because of this, I might decide the time I spend is worth it—I get something accomplished that I need to, and I gain energy.

However, if I’m one who hates social media, using it might be an incredible drain on my energy. That’s energy that I then don’t have to put toward my next book. I may decide that I need to budget my energy more carefully, and spending it on social media isn’t worth the price I pay.

At that point, I have a choice to make. If the task is required—for example, promotion certainly is necessary for almost all of us—then I need to figure out what combination of time, energy, and money I can afford and will make the smallest impact on my resources. I may decide to pay someone to handle promotion for me (money), or I may barter with a writing friend, swapping editing services for their promotion services (time, possibly energy).

I make this decision based on my understanding of how “wealthy” I am in each type of resource. If I have enough money but am lower on time or energy, I may choose to pay someone else to do tasks that take more of my time and energy. If I don’t have a lot of money, then I may have to spend more time and energy doing things myself or find a way to barter or trade for what I need.

One thing we are seeing more and more people in NINC doing is this very kind of budgeting. We have cohort groups (aka “life boats”) forming to help each other do tasks we individually may lack ability or resources to do. We are also seeing more and more members turning to family members or hiring outside professionals to assist them in tasks that take too much time and energy away from writing.

Even the NINC board itself is making these sorts of evaluations. We have decided to hire a contracted administrative assistant to help us with the many organizational and administrative tasks that are coming ▶

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.

as a result of NINC's growth the past few years. If you are an organized, administrative-type person who would like to work with the board on a contractor basis, check out page 10 for a description of what we're looking for. We would love our administrative assistant to be a fellow NINC member, so we're offering it to all of you first.

As NINC members have begun searching for assistants and help, they've realized that most people—even professionals—have little or no experience helping novelists. It's a niche market, one that is only beginning to emerge.

The NINC board feels strongly that helping you find and train assistants is a valuable service NINC can offer its career authors. Training assistants is costly in terms of time and energy, possibly money as well. NINC is here to help make that process a bit more affordable in all three resources.

At the 2014 conference, we will be providing the opportunity for you to bring your assistants. There will be workshops just for them, and they are welcome to sit in and observe our general workshops and sessions as well. This is a member benefit for YOU—so that your assistant can better understand how our industry works, the way we approach our business, and our perspectives as novelists. You can find out more information on the conference site. We hope this new member benefit will give you another way to boost your career with minimal impact on your time, energy, or money resources.

What about those of us who cannot afford to hire an assistant? I sympathize, as I am currently in that position myself. At that point, we barter and trade and work together as much as possible. We also must prioritize what tasks we take on, balancing the outcome with the limitations on our key resources. We look for ways to automate some things, or set aside larger chunks of time to work ahead on tasks we know are a drain on energy.

Always, we return to the importance of working together. We each have a different combination of strengths and abilities, and different levels of those key resources. NINC members have pooled money to share an assistant. They have traded and bartered tasks for each other. Some even have given freely of their resources, for the joy and energy they receive from helping out another person.

The reality is, few—if any—of us can truly succeed solely on our own efforts. If we are conscious of our resource budgets, and if we are willing to ask others for help and to give help, I strongly believe that there is enough time, energy, and money for all of us to move forward in our careers. That's why we have each other—NINC is truly a team.

— Meredith Efken
2014 NINC President

Business Briefs

Compiled by Sally Hawkes

PEW's Post Holiday E-Reading Survey

The Pew Research Center's findings still have readers of e-books continuing with print as well. Only four percent were found to read e-book only. There also is an indication of increases in reading overall. The survey notes the "typical American adult" either listened to or read five books in 2013. The increase in adults with tablets was eight percent since Sept. 2013, and e-reader ownership increased by the same percentage. According to Pew, 50 percent of all Americans now have either an e-reader or a tablet. The latest survey was done January 2-5, 2014, with a sampling of 1,005 adults 18 or older in the U.S. For more details, see: <http://pewinternet.org/Reports/2014/E-Reading-Update.aspx>

PW Daily

EMTs: Make 'Em Real

Continued from page 1 ▶

If a nurse wishes to become an EMT, that nurse must go through EMT training.

Licensing

Not all states license all levels of EMTs. However, all EMTs must be licensed to operate within a specific state, and this means passing state exams. Almost all states now also require certification from the National Registry of Emergency Medical Technicians in order to apply for a state license. This is handy in that an EMT can more easily move from one state to another that recognizes the NREMT certification. A very few states have their own certification process and do not require the national certification. More information is posted online at the NREMT site at: https://www.nremt.org/nremt/about/emt_cand_state_offices.asp.

The national process sets up skill requirements for each EMT level. However, these can vary slightly by state. No matter the state, there are some laws that bind all EMTs.

Scope of operation

All EMTs operate under medical direction and the license of a doctor. The medical directions can be in the form of a written protocol, or standard procedures, but the EMTs can and will call their medical director or the receiving hospital for direction. As noted, some EMTs operate as part of a fire department. But in these days of budget cuts, services have to do more with less. And many fire departments prefer to hire fire fighters who also have EMT certification, so one hire fills two roles.

Every EMT is restricted by law to their scope of practice. The scope is specific by state and absolute—an EMT can be fired for breaching this scope and may even face lawsuits or prosecution if the breach results in damage done to a patient.

While any EMT can leave a patient for a short time to get more help, that EMT must return. EMTs have a duty to act and cannot abandon a patient—a patient's care can only be turned over to more advanced medical care.

The unwilling patient

EMTs also cannot provide treatment or transport to an unwilling patient. If a patient says no, we can try to talk them into care and transport, but if that person is aware and of sound mind, all we can do is talk. And that means nicely. The legal definition of assault is to imply physical violence—an EMT who threatens any patient is guilty of assault and can be charged. It becomes battery when a person is touched without that person's consent.

What about the aggressive patient? Or one who may not be in his or her right mind due to drugs, blood sugar issues, or a medical condition that is affecting the brain, such as a fall? The law assumes that in a situation where any rational person would consent to treatment, if that person is not mentally able to provide such consent, the EMT can assume an implied consent. This means an EMT can treat an unconscious person without getting permission from that person. An EMT can also treat someone who is not in their right mind—as in the EMT can help someone about to go down hard from a drug overdose. The criteria is the level of consciousness—if someone is in his or her right mind and that person says “no” to transport, that's going to be no.

And it's going to be a lot of paperwork.

That's the other thing with EMT work—everything is documented.

HIPPA notices must be given to the patient, so the patient is aware of medical privacy rights. Non-transport forms have to be filled out and signed. Every run is documented for the EMT department and the hospital and filed, generally onto a computer system. The paperwork really is endless.

For EMTs, things are always changing—the old TV show, “Emergency,” once gave a pretty good look into how EMTs operated, but that was a few decades ago. EMTs have better radios and terrific monitoring equipment on board now. Air support can be rapidly deployed with helicopters or planes to cut down on ▶

transport time from rural areas and within traffic-congested urban areas. The type of drugs now available are often amazing, but it is often the basics of a saline IV drip and oxygen which can help keep most patients stable. But any EMT is going to be asking questions upon questions. Often, the best things an EMT can do is keep a patient's airway viable, make sure breathing is adequate, circulation is not compromised by bleeding, keep them warm, and get all the patient's information transferred to the hospital.

Do remember that EMTs are people. Most states have extensive background checks—EMTs deal with restricted drugs. However, things happen. Stress happens that can break people. While EMTs are trained and obliged to do good, mistakes can be made, drugs can be stolen, and bad things can happen, in particular ambulance wrecks.

The jargon

As with any other profession, EMTs have their own language. Part of this is due to medical terminology—EMTs are trained to use medical language because the meaning is specific and that helps when transmitting information to a receiving hospital. Part of the language, however, is due to EMT culture. Whether you're a paid EMT or a volunteer, you have to keep training—new medical techniques are always coming and protocols change. This means you do attend a lot of meetings, conferences, training sessions—and you slip into the culture.

The ambulance becomes your rig, the station is sometimes the barn (although folks around here would rather not have it called that), you go on runs, and you learn the shorthand. SPO2 becomes how you judge someone's blood oxygen level, you're checking for BP, BGL, lung sounds, and other vitals (that's blood pressure, a key vital sign, and blood glucose levels). You're checking for PERL (pupils equal and reactive to light), and you use SAMPLE and a few other acronyms to remember all the questions you need to ask. There is also often black humor because some situations are too awful to deal with in any other way.

Keeping it real

If you're writing fiction, putting all the jargon and details into a story is a good way to sink a scene, but you want enough to lend a feeling of authenticity. EMT training takes months and even years. For fiction, you want to know enough to avoid obvious mistakes.

Your local ambulance/EMT service may not allow you to ride with them—there are medical privacy considerations, as well as disease and space issues. However, there are lots of great training videos on YouTube, and most services are happy to provide a tour of their facilities.

If you need to set a scene with EMTs, or fire and EMTs, call up your local department—or do a search for information on your state regulations. Figure out your basic scenario, so you can present it to those who work in the field and get feedback on what you might need to adjust. Do remember that a hospital emergency room and emergency doctors and nurses will give you a different take on things than will EMTs. Also, EMTs in cities are going to operate differently than those in rural areas—and each county and state will have its own protocols and budgets. Also, search and rescue is yet a different set of responders with different skills and protocols.

What this all boils down to is knowing what you don't know—and that means don't believe what you've seen in movies and TV. Give your stories that ring of plausibility by going to the source for your research.

Online Resources:

<https://www.nremt.org>

http://en.wikipedia.org/wiki/Emergency_medical_responder_levels_by_U.S._state

<http://www.youtube.com> (type in EMT Training)

After moving to the wilds of New Mexico, Shannon Donnelly decided a hundred miles was too far to the nearest hospital. Instead of moving from the rural area, she became a nationally licensed EMT Basic and now works with the volunteer Pie Town Ambulance service. While building a house off the grid, she still leaves time for writing. Her work has won numerous awards, including a RITA nomination for Best Regency, the Grand Prize in the “Minute Maid Sensational Romance Writer” contest, judged by Nora Roberts, RWA’s Golden Heart, and others. Her Regency romances

can be found as e-books on all formats, and with Cool Gus Publishing, and include a series of four novellas. And she also has out the Mackenzie Solomon, Demon/Warders urban fantasy series, Burn Baby Burn and Riding in on a Burning Tire, and the urban fantasy, Edge Walkers.



March Shout Out for NINC's 25th!

Remember all the way back to the December newsletter?

NINC Fast Five !

1. Include NINC in your e-mail signature line (Log in on the NINC website, then go to Member Services for the NINC logo. If your e-mail settings specify "plain text," the graphic logo won't appear, so you'll need to write out "Novelists, Inc." instead.)
2. List the NINC conference in the events listings on your web page and Facebook page.
3. Add the latest NINC anthology title (when it's available) in your tag line as well as your current book title
4. Mention your Novelists, Inc. membership in your bio on your web page and in your book.
5. Add a shout-out to Novelists, Inc. as part of your book acknowledgment.

Have NINC logo, will travel

Step Two will be the Social Media "Wave." Most of us use Facebook, Twitter, etc., knowing they're a great way to "spread the word." With member participation, we're going to use social media to tell our story.

Why call it a wave? We don't want everyone to send out the message all at once

— **Sally Hawkes, Chair, 25th Anniversary Promotion**

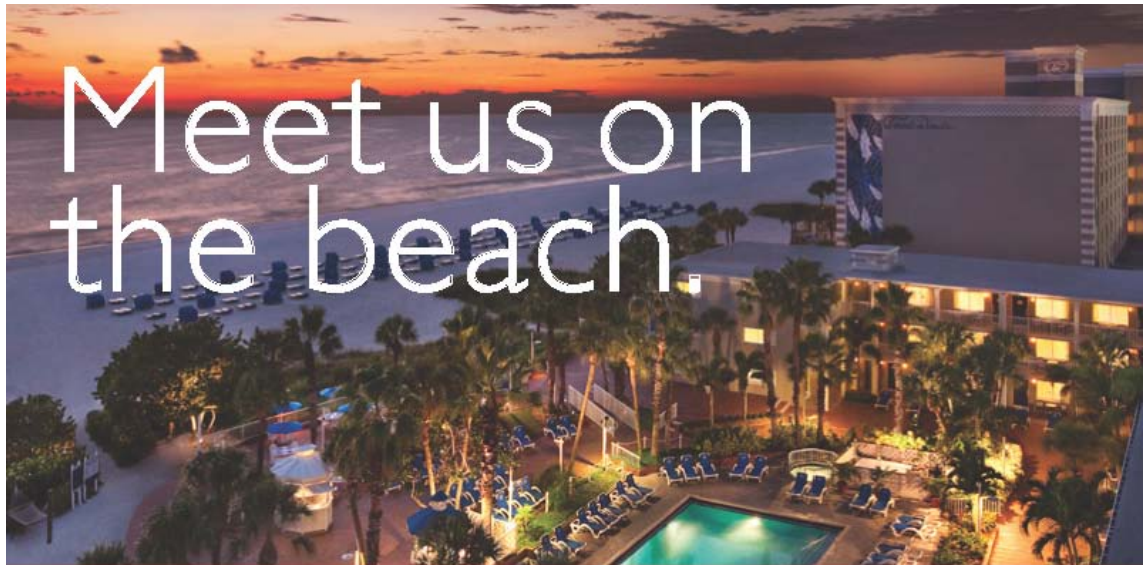
Months for message:	Authors' Last Names starting with:
January/February	A, B, C, D, E
March/April	F, G, H, I, J, K
May/June	L, M, N, O, P
July/August	Q, R, S, T, U
September/October	V, W, X, Y, Z
November/December	Everyone bragging about the 25th conference

HELP WANTED: Author with Skype experience to help with putting together information about a Skype group for NINC authors. Contact Sally Hawkes, sally@library.arkansas.gov



Celebrating the
Best of NINC

Tradewinds Hotel, St. Pete, FL
October 22-26, 2014



Meet us on
the beach.

Novelists, Inc. 25th Anniversary Conference
Celebrating the Best of NINC

Tradewinds Hotel and Resort, St. Pete, FL • October 22-26, 2014

If anyone asks you if the celebration of the 25th anniversary of NINC is going to be one helluva conference and one helluva party, here's the easy answer: you betcha!

Pictured above is the front side of the 8x5 postcard that went out to over 100 industry professionals in February, inviting them to be with us in Florida. Pretty "inviting," isn't it!

As of the beginning of February, there were one hundred and four (104), NINC members registered for the conference ... already with their rooms booked at the TradeWinds Island Grand.

Our fantastic, diverse line-up of main speakers for First Word and the regular conference are all on board. Go to the website, and check them out!

If you're waiting until it's closer to the conference to register—don't. We've increased our room block at the TradeWinds twice ... and those rooms are also going fast. There may come a time when we can no longer accommodate you at the TradeWinds, and some attendees could end up a block down the beach at their sister hotel also located on the resort grounds, the Sandpiper. Lovely hotel, sharing the same amenities of the TradeWinds, so it's not a "step down" ... but it is a few steps down the beach.

Here's more nuts and bolts about the conference:

First Word panels kick off early Thursday morning, October 22, so you'll want to arrive on the 21st, register, and attend the outdoor reception overlooking the beach. There will also be several Night Owl sessions Wednesday evening.

There have been some breakdowns as to costs for the conference for 2014. To clarify:

Members: \$375

Included: the whole ball of wax. This includes three nights of Night Owls, where members, and members only, talk about concerns personal to the working writer.

EZ Pay is once again available when you register, turning that \$375 into three payments of \$125. Once your first payment is in, you receive the hotel information and may book your room. The two remaining payments can be made anytime until the end of summer.

Author Assistants—working for THEIR NINC author: \$375

That \$375 includes First Word, all offered meals, all daytime workshops. (Only NINC members are allowed at Night Owls; no exceptions.)

Author Assistants are, for the most part, relatives or friends of NINC authors, handling their promo and e-book accounts, etc. With three workshops per hour, they may also be found scribbling notes in one workshop while their author is attending another workshop. There will be a full day “track” geared to assistants and NINC members who are doing their own “assisting” and/or contemplating taking on an assistant.

This is all a part of the new world of publishing—we can’t all go it alone anymore.

Author Assistants—Professional:

These are people who have their own companies and represent many clients. We vet them, make sure they’ve been around long enough and have good reputations, and we may ask them to sit in on panels. They register as Industry Professionals, just like any Industry Professional, and pay \$275. No Night Owls.

Please do not try to sign up your author assistant who works just for you as an industry professional, even if he/she is contemplating getting into the business. He/she isn’t, not yet, with no track record, no credentials. Buck up, pay the \$375, and enjoy the conference.

Spouses/Companions

First Word and the special workshop on literary trusts/estates are both offered at no charge. Meals purchased separately. Even if the spouse/companion is working for you a bit, if he/she doesn’t want the full conference, naturally he/she shouldn’t sign up for the full conference.

Industry Professionals:

Cost is \$275. We provide hotel information so they can register at the low conference rate, and we hope many will volunteer to sit in on panels while they’re with us. No Night Owls.

Non-NINC Writers:

May attend First Word. Only First Word. The cost is \$210 and includes the two offered meals.

Non-NINC members wanting to apply for membership and attend the conference:

We have provisions for that. When applying, the writer should indicate that he/she would like to come to the conference, and we’ll take it from there. Membership approval can take some time, so it is still recommended the applicant applies now.

That’s it, that’s all. Lots of bookkeeping, lots of extra work for the committee, but done in the interests of member services.

At the end of the 2014 conference, attendees will be asked for comment on what worked, what didn’t, and to make suggestions for next year.

You’ll notice a lot of what NINC is trying this year depends on the honor system. The committee is not going to play Badge Police, nor will it ask members who should be enjoying workshops to stand outside the room and check badge colors. If you bring a spouse/companion to a meal you or he/she did not pay for, the people sitting around you will be paying for that meal. The hotel staff counts noses at each meal—extra noses won’t slip by, and we pay for that. The same goes for everything conference-related. NINC provides many avenues, many opportunities ... choose the one that best suits your situation, and pay the required freight.

Laura Resnick has uploaded spreadsheets to the BeachNINC 2014 Yahoo! loop, for those looking to find a roommate and for those hoping to share transportation costs from either Tampa International Airport ▶

or St. Pete/Clearwater Airport (PIE). Many of the “bargain” airlines fly direct to Florida from regional airports.

Conversations and great ideas for workshops, for questions to prepare for our industry guests, are bouncing around on the loop, and with JOT volunteers, we’re able to go bigger and better than ever before. You can send an email to the address below and become part of the conversations.

beachninc2014-subscribe@yahogroups.com

Go to the website to see our list of speakers. (Industry registration just opened a few weeks ago.) We continue to seek out more industry guests to meet and mingle with our members at the resort in that relaxed, laid-back atmosphere found at the TradeWinds. Best networking opportunities ever!

Only about 230 days until NINC hits the beach. You want to be there!

— *Kasey Michaels, Conference Chair*
kcmi@aol.com

NINC News....

NINC Board Administrative Assistant

We are looking for an administrative assistant to help the board with a variety of tasks. Our admin assistant will be an independent contractor, not an official employee of Novelists, Inc. This is a PAID position, and we will require a contractor agreement and a confidentiality statement to be signed by the admin assistant.

Purpose: To assist the NINC president and other board members (as assigned by the president) with administrative tasks and to function as a point of contact for members and non-members contacting NINC.

Duties: To be determined on an as-needed basis by the president, but may include the following:

- ▶ Keeping NINC’s president apprised by regular email of all events and processes described below.
- ▶ Keeping track of the president’s calendar to remind the president of upcoming events and working with the president to prepare for those events.
- ▶ Attending monthly board meetings as a non-voting, non-participating observer, prepared to add tasks to your to-do list as necessary and to answer questions from the board as needed.
- ▶ Final proofread of *Nink* (the president will still do a read-through for content).
- ▶ Answering questions/requests from the membership or from outside, and alerting the president to any problems or issues that may need board discussion or action.
- ▶ Answering PR questions about NINC—or forwarding to board for discussion if needed.
- ▶ Managing membership renewals, with weekly updates to the president.
- ▶ Working with the Author Coalition rep to get member surveys and data as needed.
- ▶ Updating proxy forms to put into *Nink* for the general meeting.
- ▶ Overseeing the election process: working with the nominating chair to alert the Nominating Committee of its deadlines, obtaining a ballot from the committee, transferring it to the *Nink* editor and web developer.
- ▶ Contacting the board a week before monthly meetings and working with the president to create the meeting agenda.

- ▶ Coordinating PR and social media efforts with the PR team (once we have one set up).
- ▶ Receiving the minutes from the secretary to post on the board's Wiggio group and to send to the web developer to be posted online.
- ▶ Contacting all committee chairs a set number of times throughout the year to get reports and updates from them and sending those to the president.
- ▶ Coordinating website updates with the web developer, including receiving updates from committee chairs and sending the developer new bios/photos and contact info for incoming board members, conference committee, etc.
- ▶ Checking the website monthly for outdated information and bad links.
- ▶ Administrative work for the treasurer—sending out paperwork to incoming board members or other duties as needed by treasurer.

Required Skills/Qualifications:

- ▶ Good organizational skills—able to keep track of emails, schedules, calendar items.
- ▶ Able to communicate clearly and professionally via email and be a positive representation of NINC.
- ▶ Comfortable using social media and blog platforms (or at least willing and able to learn quickly).
- ▶ Comfortable using technology—email, social media, uploading documents online, handling SIMPLE spreadsheets, etc. You don't have to be a tech expert, but we need someone who isn't intimidated by technology and who is willing to learn as needed.
- ▶ Confidentiality is essential.

Equipment Needed:

Because this is a contracted position, you will need to provide your own equipment, including the following:

- ▶ Computer.
- ▶ Internet access.
- ▶ Email, Word, Excel, Calendar program, Adobe Reader (or other PDF reader program).
- ▶ Software to record time worked (several free programs or available at low cost—we will help you find a suitable program if needed, but you will need to purchase it if necessary yourself).

Time Required:

We're not sure! We hope it will be somewhere between two to eight hours a week (there could be a lot of variation from week to week), but we will need you to keep track of your hours to help us better understand the time commitment the job takes.

As a contractor, your schedule is flexible, but we do need someone who is available consistently throughout the year. If you are taking vacation time, we will need you to communicate with us on that in advance so we can plan around it.

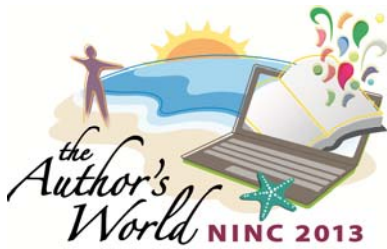
We also need someone who will be able to work consistently around their own writing deadlines. That means that if you need three months off to write a book, this might not be the right job for you.

Payment:

As a contractor, you will work with the president to arrive at an hourly fee that is agreeable to you and will work within the amount the board has budgeted. You will be responsible for keeping accurate account of your hours and invoicing NINC on a monthly basis for the time worked. NINC will not be responsible for withholding for taxes, but we will provide you a 1099 at the end of the year for your tax filing.

You are welcome to contract with other companies during this time or be employed by other people, or work for yourself.

Interested? Please send an email and overview of your qualifications to NINC President Meredith Efken, meredith.efken@gmail.com.



Raising the Bar: New Opportunities to Explore Something New and Different

BY PAT ROY

Panelists: Lou Aronica, novelist, editor, and CEO of The Story Plant; Lisa Cron, UCLA writing instructor, story consultant, author of *Wired for Story*; Lisa Erbach Vance, agent with Aaron Priest Literary Agency; Jim McCarthy, agent with Dystel & Goderich Literary Management; Lucia Macro, vice president/executive editor of William Morrow/Avon; Kam Miller, writer, TV producer; Carrie Ryan, author of Young Adult and Middle Grade novels; and Dan Slater, Amazon Independent Publishing Group.

While the number of traditional publishers has declined, avenues for independent publishing continue to grow. Expanding choices are keeping everybody on their toes. Authors are evaluating their options, with many developing hybrid careers combining independent publishing with traditional publishing.

The indie publishing revolution has taken a lot of pressure off the submission process, empowering authors with options for getting books out that traditional publishers may view as not having a broad enough audience.

Due to digital film production and growing distribution outlets, the need for content is increasing. Web series with a focused rather than broad commercial appeal have been successful.

Thanks to electronic publishing and online book selling, it is no longer necessary to fit books into specific categories. Readers never created these divisions. The categories were created by booksellers to make it easier to shelve books into sections. Writers can now write wonderful books without worrying about which category they fit into because the readers can easily find them on the online bookshelf.

The virtual shelf also offers authors ways to reach readers that were not possible even a few years ago and a chance to become visible in multiple genres and niches without physical limitations. Readers are looking for a satisfying experience, and many will follow an author to completely different genres looking for the experience we create. Not always, of course. Readers don't necessarily follow YA authors when they start a new series.

Authors need to find that balance between being an artist and a business person. Authors need to decide on their goals, then evaluate their options. It is valuable to have someone to bounce ideas around with whether it's an agent, colleague, or spouse. Even some authors committed to indie publishing, such as J.A. Konrath, work with a literary agent for career planning as well as selling foreign and movie rights.

Livia Blackburne, a "recovering neuroscientist" who blogs about the intersection of writing, neuroscience, and psychology, lays out the argument for independent versus traditional publishing in her blog: <http://blog.liviablackburne.com/2012/11/why-i-signed-with-traditional-publisher.html#more>

Blackburne was willing to assign the print rights to her first book, but declined the option clause and decided to retain the e-serial rights. If these were included in the contract, it was no longer worth it to her.

The freedom to walk away is the most powerful tool in any negotiation.

The idea of frontlist and backlist is becoming obsolete, amorphous. When reverted backlist outsells frontlist, editors wonder, "Dang, why didn't this work for us?" If practicality takes hold (never a sure bet),

the next question is, “What can we do to make the frontlist work better?”

Flexibility with backlist is valuable. Authors and publishers need to collaborate to take advantage of opportunities to engage readers with serialization, novellas, short stories, apps

In the past, there was some continuity with successful paperback authors moving into hardcover. Making the switch from digital to print copy is more difficult to determine as some novels have their best life as an e-book. Every author on Amazon’s top 100 has probably been approached by an agent and many have been published by traditional publishers, not all of them successfully. Just because readers will buy a digital book does not necessarily mean they will buy it in print.

New Adult has been floating around for eight to 10 years, but it broke out in digital, proving the market is there.

To grow an audience, it is important to reach readers in the format they want to experience. A bundled price for an e-book, print, and audio editions is attractive to readers who like to move between formats.

With the freedom to explore the marketplace and engage readers directly, authors may find their path to success includes audio books, serializations, novellas, reader participation, web and/or radio series, as well as apps and games that draw readers into the writers’ world.

YA and Middle Grade readers are inheriting technology. Kindles and iPads are being passed down as newer models are purchased. As devices get into younger hands, we’ll see stories told across different platforms, with apps, games, etc. to engage readers. YA publishers are asking for extra content beyond the book.

Realizing a story has cinematic potential, an agent may approach Hollywood before New York. If the movie rights are optioned, this can be used to entice a publisher.

Though the bare bones of traditional publishing remains the same from acquisition through editing, the publishing process landscape has changed. Marketing is different than five years ago with no more Borders, lots more e-book originals. With e-publishing, access to readers and time to market has changed dramatically.

Traditional and independent publishing will co-exist. The gap between 70 percent and 25 percent digital royalty rate will likely shrink in traditional publishing.

Readers have not changed, and there is no indication that readers want something different than a great story. Nobody buys an Avon book or Random House book. If the book looks and feels like a real book, the average consumer has little awareness of who published it.

The world of publishing is changing and for the better. Overall, more books are being bought and opportunities are available now that weren’t available six months ago. Even more will be available six months from now.

A good book will find an audience. Experiment. See what works.

Pat Roy writes women’s fiction. Fool’s Moon will be out in the spring. Until then, you can find information about her other books at www.patroy.net.

Business Briefs



Amazon’s Christian Imprint

Waterfall Press, is the new Christian imprint from Brilliance Publishing, a division of Amazon. The first title, Mark Buchanan’s *The Four Best Places to Live*, came out in February. Additional titles will be published every other month. *Christianity Today* will collaborate on a number of the launch titles. Tammy Fixel, previously with Tyndale House and Oasis Audio, will head the editorial staff.

PW Daily



Photo by Sabrina Ingram

Not Your Usual Writing Advice

By JoAnn Grote

Clarity During Crazy

“There are unknown forces within nature; when we give ourselves wholly to her, without reserve, she leads them to us; she shows us those forms which our watching eyes do not see, which our intelligence does not understand or suspect.”

— Auguste Rodin

The past year has been one of chaos and crazy for me. I moved 120 miles from a farm on the prairie to a small town on the edge of the prairie. I made helping my mother my top priority; she'd fallen and hurt herself, had surgery, almost died, spent time in two hospitals and a nursing home, and finally moved to an assisted living establishment near where I now live. For over two months I hardly slept while caring for her, and I had to take a leave of absence from my technical writing. For months it seemed I barely had time to catch my breath for dealing with chaos. My writing career was placed on a far back burner. There were times I felt a hypocrite writing this column about the writing life.

Around the beginning of September I read a suggestion (I wish I could remember who to accredit) to write down every night five things I'd done that day to further my writing career. I started the list the first night certain I had not done five things that day that qualified for the list and was glad for the suggestion that I could include “made this list” as one of the items. I was pleasantly surprised when I did recall five items, even though the fifth was “made this list.” Among the items on the list was “I read NINC posts.” Keeping up with the industry through this great organization's loop is definitely something I consider furthering my writing career.

At the NINC conference in October I made a list of things I accomplished during the months I felt I made no progress in my writing career. I wrote a novella, and it was traditionally published. I researched and began another novella. I made progress on the novel I consider my primary writing project. I wrote notes and scenes for another novel. I wrote two short stories, a form of story I seldom use. I wrote this column. I arranged a photo shoot for covers for the backlist I'll be indie publishing. I learned more about the process of indie publishing. I began work on a new website. I started a nonfiction compilation and made notes for another nonfiction book. I wrote a requested nonfiction piece for a book compiled by another author. I mentored an as yet unpublished fiction writer and a nonfiction writer who is working on her first novel. Three of my novels were reissued as e-books, and four novellas were reissued in print and e-book format. I attended the NINC conference.

This list doesn't include more than a fraction of the things I'd hoped to accomplish during the year. It looks meager indeed compared to, for instance, the year I wrote eight novels (although truth be told, that is not something I wish to ever do in one year again). My old habit of concentrating on one writing project at a time until it was completed was definitely broken. But when I look at everything besides writing that made up my life in 2013, I am impressed with that list.

Author Julia Cameron has two sayings which I keep posted beside my laptop screen: “Clarity is power,” and “Clarity invites manifestation.” I did not feel as if I had clarity concerning my writing in 2013, but in retro-

spect, I think I did. It wasn't clarity as I normally define it. It wasn't the clarity of setting a goal and driving relentlessly toward it with a specific plan. It was instead the clarity of life purpose that is part of one's soul. Even during those months when everything seemed upside down and I couldn't say when I got out of bed how I would spend the day before me because of my mother's needs, I found ways to keep my writing life moving forward, though often at a snail's pace. My writing has gained momentum, and I am able to consciously make it a high priority again. I just sent an editor a new proposal and am continuing with some of the projects on my October list.

My crazy past year looks sane beside NINC member Kieran Kramer's year in 2009.

"I still wasn't a published novelist when my husband Chuck was called up unexpectedly—the only guy plucked from his Navy Reserve unit—to go to Afghanistan for a year," Kieran told me. "When he left for Kabul, I had to take over all the things he'd always done at home, so I was busier than ever with our three children. I had the greatest excuse in the world *not* to go after the book dream. But it was, ironically, at that time that I did.

"Chuck's abrupt departure rattled me out of my complacency. The years were slipping by. Our kids were getting older. In a few years, we'd be sending the first two, born 16 months apart, to college. We experienced a big drop in income when Chuck went from receiving a mid-career professional's salary to a soldier's pay. I worked as a mostly full-time substitute teacher. The money—if I could make any as a working writer—would help.

"But my pursuit of publication wasn't so much about the money as my need to find something to fill the place in me that had been given solely to the family. It was time for me to grow. To risk. To start a new story in which *I* was the main character, a role I'd given up, happily enough, so that I could tend to everyone else.

"As I juggled a lot more balls than I ever had, I started writing *When Harry Met Molly*, a rollicking Regency tale that made me laugh out loud as I wrote. I used everything I'd learned over the years about craft and the market to make this the best story I could possibly create at that time in my life—which was much more stressful than usual. Every day I worried about Chuck's safety. And every day I wondered if I was giving the kids what they needed while he was gone.

"But ... I also decided that when Chuck came back, he'd find a wife who'd been on her own sort of adventure while he was away. We'd each share our own war stories.

"I wrote about Harry and Molly in the teachers' lounge at lunch. I worked on their love story at night. I *outlined*, which is anathema to me. And after a month, I had my first draft.

"*When Harry Met Molly* sold quickly. The other four books I'd written had gone nowhere. They weren't badly written, overall, but they lacked clear focus and a purpose bigger than the story. I do my best writing when I not only motivate my characters and tap into them but when I motivate and tap into *myself*. The energy comes through in my writing.

"So I have to say that adversity brings clarity. Clarity illuminates purpose. And purpose fuels creativity.

"I don't want my husband to return to Afghanistan. I like having him around. We have another teenager on our hands now, too, and it would be really nice if Dad could be there for all four years of our son's high school career. But I learned a good lesson from Chuck's absence: when it seems as if life is simply happening to you, it might be because you're letting it.

"I made the choice to turn adversity into advantage when Chuck was gone, but many times before, I'd ignored opportunities for growth. I'd shunned adversity. But these days, I keep an eye out for a good challenge. Hey, the clock's ticking either way. I'd rather live my story than simply wait it out."

Clarity can seem impossible during crazy times. Sometimes, as Kieran's story shows, the craziness highlights the clarity. And sometimes the clarity goes underground, and only in retrospect will you see that its power was there, running through the craziness even when you weren't aware of it.

JoAnn Grote is the award-winning author of 40 books, including inspirational romances, middle-grade historical novels, and children's nonfiction. Contact her at jaghi@rconnect.com.



WRITING is TAXING

By Diane Kelly

1099 Reporting for Payment Card and Third-Party Payer Transactions

In the digital age, cash and checks have become virtually obsolete. Many authors receive payments from their publishers via direct deposit. When a group of authors has joined to create an anthology, one of those authors is often designated to receive the full payment due to the group and will then issue each contributing author his or her share of the royalties via check or PayPal. Authors often pay their web designers, cover artists, formatters, or virtual assistants via PayPal, debit card, or credit card. It seems money is constantly flowing in and out of an author's bank accounts in various ways. With so many transactions taking place, it is critical that a writer accurately track both payments received and payments made in order to correctly report his or her income on tax returns.

The proper reporting of income is not only important to authors, but to the government, too. In its eternal quest to track taxpayers' income, the IRS has increased 1099 reporting requirements, imposing additional burdens on business owners, including self-employed writers. For instance, a writer is required to issue a 1099-MISC to anyone the writer has paid \$10 or more in royalties or \$600 or more for services during a tax year. To ensure compliance, the IRS added lines to the Schedule C form asking the taxpayer to assert whether he or she has a 1099 reporting requirement and whether the taxpayer has actually filed or will file the required forms. Penalties apply for both misrepresentations and the failure to file the required forms.

Luckily, however, there are exceptions to the reporting requirements. For instance, an exception to 1099 reporting exists for payments made to corporations. Another exception exists for reportable payments made via a payment card or third party network, which includes credit/debit card companies and payment processing services such as PayPal. This exception lets many writers off the hook since many payments are now made online by credit card, debit card, or via PayPal.

Given the complexity of 1099 reporting rules, small business owners often have difficulty knowing whether they must report a payment. As a result, some payments are reported by both the party who initiated the payment and the payment card company or third party payment processing service. If you receive two 1099s reporting the same income, never fear. The reporting can be corrected in one of two ways.

First, you can ask the party who issued you the 1099-MISC to issue a corrected form showing \$0.00 reportable payment. Given the reigning confusion, however, you might have difficulty convincing the party to issue the corrected form. The second way to correct the misreporting is simply to make an adjustment on your tax return. If your income was double reported, include both reports in the total income listed on your return and taking a corresponding deduction on line 27a "Other expenses" to negate the duplicate report. Be sure to clearly identify the deduction as an adjustment for duplicated income. I suggest using this second

method because if you do not include both reports in the total amount of income reported, the IRS might assume that you did not report all of your income and could withhold all or part of your refund or issue you a subsequent tax assessment. It's easier and more efficient to simply report the duplicate income with an equivalent deduction to make the adjustment.

Be sure to accurately track your income and expenses. A taxpayer has no 1099 reporting requirement for payments made via a credit or debit card or a third-party payment network, and the credit/debit card companies and the third-party payment networks are required to report payments only if the total paid to a particular recipient during a tax year exceeds \$20,000 or the total number of transactions exceeds 200. Thus, some payments will still go unreported. For this reason, if you receive payments via a payment network, it's critical that you maintain your own records and not rely solely on tax reports from others to compute your income.

Don't forget that you must still file a 1099 for reportable payments made by cash or check. Also, be aware that automated clearinghouses are not subject to 1099-K reporting requirements. Thus, you must report payments you make via an ACH transfer, such as an automated withdrawal from your bank account or electronic check.

Diane Kelly is a retired CPA/tax attorney and the author of the humorous Death and Taxes romantic mystery series.

Business Briefs

DBW 2014 Survey Finds Traditional Publishing Route Still Valid



The Digital Book World/Writer's Digest 2014 survey had some interesting results: many authors are still favoring traditional book publishing. There were four categories: aspiring with no publishing history, self-published who have never worked with a traditional publisher, traditionally published who have only worked with a traditional publisher, and hybrid authors who have experience with self-publishing and traditional publishers. The main focus was on writers of commercial fiction who were not writing full time but want to increase their income. The consensus was traditional publishers may limit their creativity but offered better prospects in marketing, distribution, and editorial support. The pattern reported for hybrid authors was going from traditionally publishing to self-published, with more satisfaction in the latter. Only 16 percent said they wished to return to work with traditional publishers. According to the survey, most self-published writers earned \$1-\$999, as did the hybrids. While five to 10 percent of the hybrids earned \$100,000 in a year, only two percent of the traditionally published made that amount. The survey had more 9,200 respondents. More details here: <http://tinyurl.com/ltanxs5>

PW Daily

Simon and Schuster, Saga Press for Science Fiction, Fantasy & Horror



Plans were announced in October 2013, and now Simon and Schuster's new imprint, Saga Press, is operating with Justin Chandra as publisher, Joe Monti as executive editor, and Navah Wolfe as editor. The launch is Spring 2015 with Ken Liu's *A Tempest of Gold*, Genevieve Valentine's *Persona*, Zachary Brown's *The Dark Side of War*, and Lee Kelly's *City of Savages*, as well as repackaged editions of Anne McCaffery's Harper Hall Trilogy and Rick Yancey's Monstrumologist Quartet. Saga will also produce e-book-only releases and serials.

PW Daily

The Mad Scribbler

By Laura Resnick



Snap

“You can never go wrong adding a dog to the story.”

— Jim Butcher, *White Knight*

Since I work at home and since this house has a (small) fenced yard, I recently decided to try something I'd been thinking about for a while—fostering a service puppy.

Snap is a golden retriever who moved in with me in the autumn when he was four months old. He'll return to the foundation that owns him, 4 Paws for Ability (“taking the ‘dis’ out of disability”), sometime this spring when he's ready to start his adult training to become a service dog, probably for a disabled child. (The specific type of work he'll do will be determined when he's evaluated at the start of his skills training.) If all goes as expected, he will graduate from the program after months of intensive training, be successfully paired with his permanent family, and spend the rest of his life as some lucky kid's best friend and working partner.

The goal for Snap, while he lives with me, is for him to become a confident, courteous companion in the world where he'll eventually accompany his permanent human partner 24/7. Therefore, in addition to learning to be a good housedog and attending obedience classes, Snap goes virtually everywhere with me: post office, library, supermarket, retail stores, the bank, coffee shops, my mechanic's garage, waiting rooms, public lectures, and so on.

In March, he'll attend a local *sfff* convention with me, where he'll be at my side the whole time I'm doing all the usual stuff I do at conferences. And I fervently hope that while I'm speaking to audiences, Snap won't suddenly start gagging, hiccupping, or vomiting—all of which things he, like many puppies, tends to do when you least expect it.

When he's invited (which is often), Snap also accompanies me to parties and dinners at my friends' homes. (Actually, invitations these days tend to read, “We haven't seen Snap in too long! ... Oh, and of course, you're welcome to come here with him.”) There's also a checklist in my foster handbook of things I am asked to expose Snap to so they'll be familiar to him as an adult, such as elevators, sliding doors, cars, public transportation, the zoo, museums, live music, etc.

So, obviously, there's a lot I'm supposed to teach Snap in the months that he's here. But I had not realized until after his arrival that Snap would also teach me a great deal.

For example, the standard best case scenario in my working life is that I write a book, the editor tells me it's okay (or tells me a few things need to be fixed; or says nothing at all to me), the book then goes into production, and I start writing the next book. Apart from that, in my experience, writing is mostly a life of being rejected and reviled.

So I was skeptical about 4 Paws' strict insistence on positive reinforcement training, wherein I reward Snap's good behavior with praise and dog treats, and I ignore his unsatisfactory behavior (or, if it's problematic behavior, like dirtying the carpet or eating a chair, I tell him “no” and show him the right thing to do—such as go outside or chew on a bone).

This made no sense to me. It would never work! Surely, I thought, when Snap wants to chase his squeaky toy instead of doing his obedience drills, I should tell him that there are a thousand puppies lined up at his back, eager to take his place if he doesn't do what I tell him to do—and those puppies will gladly train for *half* the treats he's getting! That's how I was taught to be a working writer, after all. Shouldn't a working dog also be inspired by similar motivators?

But I was wrong. To my astonishment, this whole “praise and rewards” system is effective. As soon as Snap realizes he'll get a bacon-flavored goody for sitting when I say “sit,” he's eager to comply. When he's off-leash at my local park, he makes a game of running 30 yards ahead of me, then waiting for me to say, “Come,” so he can get showered with praise when he returns to me. Around the house, he increasingly repeats behavior I tell him is good (such as playing with his own toys, lying on his bed, and staying out of my way when I'm cooking) and seldom repeats behavior that goes unrewarded (such as stealing used tissues from the waste bin, which I refuse to play with or let him shred).

Imagine if your editors praised you for writing a good story, delivering a clean MS, and conducting yourself professionally. And now imagine if they did it *every time* you wrote, delivered, and conducted!

Wow. What a wonderful world it would be.

On the other hand, Snap has also taught me that good looks matter more than I want to admit. Snap is a beautiful dog—and this attracts people to him. I know, because everywhere I go, people comment on how *beautiful* he is—then ask if they can pet him, what his name is, how old he is, etc., etc.

Snap has a service vest he wears whenever we leave the house, which outfit enables him to accompany me everywhere, since there are very few places that service dogs aren't allowed. The vest engenders a lot (a *lot*) of conversation with total strangers wherever we go. This amuses all my friends, since—brace yourself for a shock—I am not a people person, and I now typically find myself, as ambassador for my 4 Paws foster puppy, obliged to engage in friendly chats with strangers a dozen times a day. I'd honestly rather be subjected to a Vulcan mind probe, but whaddya gonna do?

Once in a while, though, the service vest is in the laundry after getting muddy and we go for a walk without it. And I *still* get stopped constantly by people who exclaim on Snap's beauty and want to interact with him. (In fact, whenever Snap is in the car with me, pedestrians wave and shout to me as we drive past, “What a beautiful dog!” On a day when the windows are open, people in *other cars* in traffic ask me questions about Snap.)

So, yeah, the reality is that looks make a difference. There's a good reason that so many protagonists in commercial fiction are good-looking, and we shouldn't feel we're pandering or “selling out” when we write characters with enviable looks. People are attracted to another being's beauty. I currently encounter empirical evidence of that every single day.

Nonetheless, Snap has also taught me that, while beauty may attract, character and personality are genuinely where it's at. I have friends who get choked up at the thought of Snap leaving our lives this spring when he moves on to his next phase—not because he's *physically* beautiful, but because Snap has a beautiful soul. And for all that total strangers are attracted by his beauty, it's Snap's sunny, gentle personality that makes busy people halt their day to spend five minutes petting a stranger's dog at the supermarket or computer store. Like any good protagonist, Snap is someone you start caring about within moments of meeting him.

Snap's effect on strangers is also always a good reminder that, even though I'm not a people person, there are valid reasons for *pretending* to be one when I'm in public. This is particularly true in my professional capacity, since I don't ever want to become one of those writers of whom readers say, “I used to like her books. But then I met her.”



Above all, Snap has reminded me that every story focuses on its protagonist—and, in this case, that’s not me. The question I am most commonly asked is always some variation of, “But don’t you get attached? Won’t it be hard to give him up?”

Well, yes, and yes. But so what?

This story isn’t about me; it’s Snap’s tale. It’s also about the disabled child whose life Snap will enrich and enliven. I’m not a humble person, but it strikes me as self-evident that, in this narrative, Snap and his eventual partner are the spine of the story, and I’m just a secondary character who’ll feel sad for a while after Snap returns to 4 Paws for his adult training.

Meanwhile, I’m teaching him how to live in the world—a skill we’re *all* a little shaky on, including me, yet we nonetheless manage to muddle through. Missing someone we grew attached to and who is no longer around is one of the things we all have to learn to do—and, after all, I think Snap will miss me, too.

This puppy has a challenging, rewarding, and important life ahead of him, and that’s what I focus on when I think about saying goodbye to him.

I also keep in mind that after he moves on, I will no longer be goosed out of a sound sleep or interrupted mid-paragraph by Snap vomiting on me.

Laura Resnick writes the Esther Diamond urban fantasy series, whose cast includes a canine familiar, Nelli, who is not as well-behaved as Snap.

Business Briefs



Mystery Writers of America

Edgar Nominations

The nominations were announced in mid-January. The awards will be announced May 1. The list of nominees is here:

<http://www.theedgars.com/nominees.html>

PW Daily



Agatha Nominations

The nominations were announced on December 31, and awards will be announced May 3. The list of nominees is here:

<http://www.malicedomestic.org/agathaawards.html>

Malice Domestic website

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