

Novelists'



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

View from the Top

First in a series of interviews with publishing management exploring issues of interest to publishers, Jean Brashear spoke with Isabel Swift, Vice President, Editorial at Harlequin, the parent corporation of both Harlequin and Silhouette Books, on the topic of attracting younger writers and readers to the romance genre.

NINC: You've been heard to say that you're interested in finding younger writers to attract new and younger readers. What can you tell the NINC membership about this?

Isabel Swift: Silhouette's 20th anniversary is this year, and I started working there twenty years ago. At that time, there was an explosion of the Romance genre and a lot of press along the lines of "Make a million dollars in your spare time—write a romance." I think it got people wanting to try to write one and in order to do so, they started to read them. Many people tried and some were successful in getting published. A lot of the top writers in the genre started out then.

I think if you asked the NINC membership at what age they started writing, you'd find that many started twenty years

ago in their twenties and thirties, making the bulk of the author base now in their forties and fifties. It was the beginning of an incredible flowering of the genre, and we're still living off that growth.

But in order to continue to survive and thrive, the genre's ability to attract talented new authors as well as young and new readers is crucial. We lose authors all the time—authors want to slow down, write a mainstream, or just stop writing. There's a constant need to replenish our author base—and there's a compelling need to ensure younger readers try reading romances. It is a lifelong habit that usually begins in a reader's early to mid-teens.

There's also a real need to be telling stories that speak to the twenty- and thirty-something reader. A good romance is timeless; a good author can create compelling, believable characters of any age. But romance is a genre of constant renewal and refreshment.

The 18-year-old virgin orphan heroine has not disappeared—but she shares the shelf now with experienced women with families and children,

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**Stronger than a locomotive!
Faster than a speeding bullet!
Able to leap tall buildings in a
single bound!**

**It's a bird!
It's a plane!
No! It's...**

E-BOOKS

Disclaimer: Prior to reading this article, please be aware that just about any other member of NINC is better qualified to write this article than me, Olivia Rupprecht.

I discovered e-mail and the Internet less than a year ago. I also just recently discovered NincLink, where most of the participants know infinitely more about eBooks than myself and I can't possibly tell them

anything new.

The amount of information on the e-publishing industry is overwhelming. As I consider the piles accumulated for research, it reminds me of swimming the English Channel—filled with quicksand. It's like, the more you know, the more you realize just how little you know?

Help me, I'm sinking...sinking...

Heads Up

That's right boys and girls, class is in session and unless you already know plenty about this subject, you'd do well to pay close attention. After all, a good chunk of

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Novelists, Inc.

FOUNDED IN 1989

Advisory Council

| | |
|----------------------|-------------------|
| Rebecca Brandewyne† | Linda Barlow |
| Janice Young Brooks† | Georgia Bockoven |
| Jasmine Cresswell† | Evan Maxwell |
| Maggie Osborne† | William Bernhardt |
| Marianne Shock† | Victoria Thompson |
| † Founder | Steven Womack |
| | Julie Kistler |

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

2000 Board of Directors

PRESIDENT Carla Neggers

P.O. Box 826
99 Deer Path Lane
Quechee VT 05059
Ph 802-295-1193
Fax 802-295-8795
CNeggers@vermontel.net

PRESIDENT-ELECT Barbara Keiler

32 Atkinson Lane
Sudbury MA 01776-1939
Ph 978-443-0770
Fax 978-443-0775
E-mail: B.KEILER@juno.com

SECRETARY Jane Bonander

2548 Sumac Circle
White Bear Lake MN 55110
Ph 651-704-9010
Fax 651-704-9011
E-mail: JBONANDER@aol.com

TREASURER Debbie Gordon

1240 Noonan Drive
Sacramento CA 95822-2507
Ph 916-448-1964
E-mail: DBHGORDON@aol.com

NEWSLETTER EDITOR Terey daly Ramin

2376 Musson Road
Howell MI 48843-9082
Ph 517-545-8946
Fax 810-821-7070
E-mail: terey@ismi.net

ADVISORY COUNCIL REPRESENTATIVE

Georgia Bockoven
3324 Zircon Dr.
Rocklin CA 95677-4725
Ph 916-624-7333
Fax 916-630-1145
E-mail: GBOCKOVEN@JPS.NET

CENTRAL COORDINATOR David L. Brooks

Novelists, Inc.
P.O. Box 1166
Mission KS 66222-0166
E-mail: davidlbrooks@earthlink.net
Fax: 913-262-2632

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

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.....THE PRESIDENT'S VOICE

When I tell people I'm the president of Novelists, Inc., I get two reactions. First, what is Novelists, Inc.? I tell them—a non-profit organization of approximately 600 multi-published writers of popular fiction that puts out a monthly newsletter, holds an annual conference and tackles various issues of concern and interest to its members. I tell them—it's a kind of organic organization that operates from the bottom up, not the top down, with an emphasis on networking and empowering individual writers.

Sounds good, doesn't it? So here comes the second reaction. "*What, are you CRAZY?*" Because it sounds like a lot of work to serve as president of such an organization—it is. And because these are people who know the complexities of my life. Dig out my early president's column and you'll get an idea of what I've got on my plate. As if the universe decided to make sure I'd never be president of anything again, I've had a few other things thrown at me. You remember the trip to Holland and the late manuscript? Well, I didn't finish before we took off. Long story, but I tried, okay? It was the most wonderful trip, even better than I imagined. Perfect weather, roses blooming everywhere, my cousins welcoming and fun—hey, I'll bring pictures to Vancouver (that was a joke!). I came home jet-lagged, but thrilled we went...I'd sent my editor the first half of the revised manuscript, she loved it, and I dug right back in.

That's when my daughter's friend, up from Houston for the summer, fell 40 feet at a swimming hole in western Massachusetts. This story has a pretty good ending—but it didn't look that way when I got the call at my computer. Nicole was life-flighted to a regional trauma center with a fractured skull, lacerated ear, four broken ribs, a punctured lung, a broken clavicle and many, many bruises. Swelling caused the right side of her face to "freeze," and while there was no brain injury, the fractured skull caused blurred vision. She still can't hear out of her right ear. The fall was terrible to watch—she landed unconscious and bleeding in the water. Her friends, including my daughter, thought she was dead, dying or paralyzed. A young onlooker fainted. People screamed. A man dove in and pulled her out, and a nurse at a picnic on the river treated her, later receiving a Good Samaritan award.

Nicole's parents were in southern Mexico on their first vacation without their children...it took them two-and-a-half days to get to their injured daughter. She'll make a good recovery, although it will take time. Once the parents were at her side, I went back to the book—and finished those last thirty pages between visits to the hospital.

What does this have to do with NINC? Here's what I learned. I learned that this organization has an incredible group of people serving on its board. Barbara Keiler, Jane Bonander, Deb Gordon, Georgia Bockoven and Terey daly Ramin all stepped in to make sure that anything that had to get done did get done. The truth is, most of the work we do isn't day-to-day. It'll keep if deadlines and kids falling off cliffs intervene from time to time. This isn't an organization that likes to eat its board members alive. We're all pretty much in the same boat, with work, families and lives. For the most part, the work we do is stimulating and fun, not a burden. NINC members understand we're all volunteers.

But there is work to do. Let me update you on where we are as we enter

the last third of the year. First, I'm delighted to announce that Steven Axelrod has agreed to serve as our liaison from the Association of Authors Representatives (AAR). This is excellent news. Steve attended NINC's very first conference in Stamford, and he knows our members and our organization. I welcome his ideas and comments, and I believe he'll help NINC continue a positive, open and constructive relationship with AAR.

Second, I represented NINC in April at an Authors Groups' Summit Meeting in New York, with representatives from various writers' organizations: Romance Writers of America, ASJA, Science Fiction Writers of America, Sisters in Crime, Western Writers of America, the Authors Guild, and NINC. Don Maass represented AAR. There was a follow-up meeting in Washington DC in late July, with Barbara Keiler representing NINC. As a start, these summits hope to produce guidelines for writers on basic "rights." Stay tuned.

The board also continues its emphasis on outreach to new members. What I've discovered—people like to be asked to join NINC. Please consider yourself an emissary and invite your writer friends to join. The membership requirements haven't changed, but if you have any questions, get in touch with any board member or Janice Young Brooks, this year's outreach chairman. The easiest way to find an application is to go to the website: www.ninc.com. Remember, we now take credit cards!

Speaking of the website, Julie Kistler and her Internet

committee continue to make great strides in adding content to the website. If you haven't yet done so, check out the Members Only pages for the e-mail guide to members and agents' guide (which provides addresses and the names of NINC members who have a particular agent). More good stuff to come!

Finally, we continue to work on the Vancouver conference. Check the website, NincLink and the newsletter for late-breaking updates. Zita Christian, our conference coordinator, and Kate Dooley, our meeting planner, are doing an incredible job. A number of NINC members are arriving in the Pacific Northwest early to participate in the Northwest Bookfest in Seattle: Sherryl Woods, Kathy Garbera, Terey daly Ramin, Ann Major...and me. Local authors Jayne Ann Krentz and Stella Cameron will also participate. Then, we're off to Vancouver.

We're also working on a NINC logo...advocacy issues...and, believe it or not, next year's conference in Philadelphia. It's the weekend after Labor Day (Sept. 8-11). It's not too early to mark your calendars!

As always, please feel free to get in touch with any board member with your ideas and concerns. And if you'd like to get involved in NINC, I hope you will. It's fun.

— **Carla Neggers**

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 30 days of this NINK issue, these authors shall be accepted as members of NINC:

New Applicants

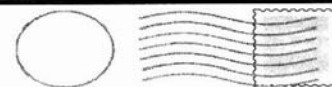
Joan Kilby, Frankston, Victoria, AUS
Kathleen F. Williams (*Kate Stevenson*),
Boulder CO

New Members

Julie Kenner, Austin TX
Suzanne Barrett, Santa Cruz CA
Ann Josephson (*Sara Jarrod, Ann Jacobs*),
Tampa FL

**NINC has room to grow...
recommend membership to
your colleagues.**

LETTERS TO THE EDITOR



Letters to the Editor is the most important column in our newsletter, since it is the monthly forum in which we can all share our views and express our opinions. Anonymous letters will never be published in NINK. Upon the author's request, signed letters may be published as "Name Withheld." In the interest of fairness and in the belief that more can be accomplished by writers and publishers talking with one another rather than about each other, when a letter addresses the policies of a particular publisher, the house in question may be invited to respond in the same issue. Letters may be edited for length or NINK style. Letters may be sent to the NINK editor via mail, fax or e-mail. See masthead for addresses.

Praise for July NINK

Wow, what a wonderful issue of the newsletter! I loved Barbara's article since (as we know) I'm not much of a goal-setter and the very idea that other people think I have to set goals annoys the prickly, independent side of me. So thank you to Barbara for giving me permission not to! I also thought Pam's maiden voyage on "Breaking News" was really pithy and good. Plus I had my husband popping cyber-bubbles within about thirty seconds of reading Jan/Lorraine's "OnLine" column, and while he was popping bubbles, I was reading him bits of Laura's hilarious take on "Going Postal."

— **Julie Kistler**

▶ ▶ ▶ Continued from page 1

your future paycheck could depend on what the Boy Scouts were preaching before most of us were in diapers: Always be prepared.

There's good news and bad news. Good news in that authors have a new, and promising, medium in which to sell their goods. The bad news is that the writing is the real name of the game and if you're spread thin as it is, here's something else to consume your too limited time. The wise, however, will make time to look down the road.

Honestly, I thought that all of this irksome e-publishing talk was much ado about nothing—until I started doing my homework. Ignorance might be bliss, but knowledge is power. And power, my friends, is the primary ingredient in the whole enchilada of publishing. Thanks (or no thanks) to the Internet, "whole" is no longer relegated to the printed word on bookstore shelves.

As for power, it takes many forms, not the least of which is money. Publisher's Row has some deep pockets. Not to be left out, they're jumping on the eBook bandwagon to pursue whatever opportunities might be forthcoming in the near and/or distant future.

While the eBook biz is still pretty much in its infancy, and not even Kreskin can predict for certain what will happen in the next one, five, ten, or twenty years, *The Wall Street Journal* ran an article this June 21 projecting eBook retail sales for the year 2005: A healthy \$2.28 billion, textbooks not included, as compared to a wimpy \$40 million expected this millenium year.

Whoa, baby! To what do we owe this breathtaking escalation in projected eBook sales? Well, let's see... There's increased availability of quality work to the consumer, and just as importantly, the means with which to read digitalized books in a user-friendly manner.

While reading devices such as Palm Pilots, Rocket eBook, and Softbook Readers aren't all that wide-spread yet—say about 20,000 floating around out there now—it is fact that soon, very soon, millions of these gizmos will be made available and *affordable* to the public at large. Plus they'll be new and improved, with enhanced features to tempt the wary. Microsoft, not surprisingly, is leader of the pack in the software department. Striking deals with HarperCollins, Bertelsmann, Time-Warner and more, their mission is to make the text being displayed a visual pleasure, via a program called "Reader."

In the actual device hardware department, gargantuan Gemstar International snapped up Nuvo-Media (maker of Rocket eBook) and SoftBook Press (maker of SoftBook Reader) earlier this year in a friendly takeover. Gemstar is now committed to getting an improved Rocket eBook and/or Softbook Reader into the hands of practically every living organism on the planet and doing so as expediently as possible. Sprinkle some other giants like Hewlett Packard into the mix, and the race is on.

Ah, nothing like competition to drive prices down. And who among us can resist an irresistible bargain?

Of course once everyone and their dog gets their hands on this new techno toy, they'll need eBooks to play with. Hey, perfect for the vacation, right? No need for a heavy bag filled with books, just take it all along in your purse or pack in a corner of your suitcase, and use the bag for souvenirs instead. Not that everyone will want to give up that wonderful, tactile experience of fingers to a wood pulp page—heaven forbid—but even the most stubborn of traditional readers could have a hard time turning away

their favorite author's book on digital if they'll have to wait months to pluck it off a shelf. And, too, many traditional readers are voracious readers, their appetites insatiable for a plethora of written wonders.

What happens, then, when the scanty cost of digital production allows an almost unlimited selection of available reads as opposed to the finite number of titles traditional publishing can offer due to the expense entailed? And what about the advantage of leisurely previewing the beginning of a book before buying? Sure beats forking over some hard-earned cash on one that initially looked enticing, only to scathingly decide by Chapter Two, "I wasted my money on *this*?"

And that's just where the tires hit the pavement for fiction writers. We all must remember the joy of hauling twenty pounds of tomes in a backpack to class, but that's already changing with digitalized textbooks being made available to some students for a lesser cost than the real, and heavy, thing. It's not much of a leap to imagine that this will catch on big time and universities will soon crank out graduates who read for pleasure on the same devices that saw them through school.

Now let's go back to the viability of eBooks entering the mainstream once the products to read them are as common as cell phones:

\$Ka-Ching\$

Sounds like a wake up call to me.

But wait! Roll up the drawbridge! Ready the troops! An enemy lurks in wait to take a big, juicy bite out of the fiscal pie!

No, we can't disregard the rampant fear of rip-offs that has just about everyone scrambling to protect their rightful rights. Which brings us to the subject of encryption and piracy. Not to be confused with some exotic code in a spy thriller, or a dashing Errol Flynn stealing more

kisses than loot from a ship, Internet encryption and piracy is all about...yawn.

Sorry, I'm getting ahead of myself.

All About MP3, Napster, and Computer Junkies Who Need To Get A Life

Actually, it's not all about Napster and thieving little computer nerds or their compatriots of all professions and stripes who steal creative properties on the net without a twinge of guilt. It's all about keeping this as brief as possible because by the time this article lands in your mailbox it'll be old news anyway, and besides, IMHO—that's net-speak for In My Humble Opinion, picked that up last week (grin), uh, I mean <g>—the whole issue is just plain boring. It's also frustrating and unavoidable and has to be dealt with since the net has a problem with copyright infringement.

Did I say a problem? Make that a big, migraine headache.

Actually, writers and those who would be Internet publishers aren't needing to down a lot of extra-strength Excedrin just yet, but observing what's happened to the music industry is enough to make them have some handy.

Keeping this as anorexic as possible, here's the skinny on all that: Tunes were made available for free by a music-sharing site called MP3 and another entity known as Napster. Unlike copying, say, a Grateful Dead cassette and passing some on to your too-poor-to-buy-one friends years ago, these websites made available just about everything to everyone who could access a computer. Lots of junk personally offered by bands no one would want to hear even for free, but a bootlegged song off of a yet-to-be-released album by Madonna and top hits by popular artists could be had for nada, too. Now that wouldn't be so bad if Madonna and her musical peers like Metallica gave their okay for a listen. But they didn't and with more technical

gizmos entering the picture, things got worse.

The gizmos are CD burners. They allow the possessor to make their very own CD of the music they download for free off the computer.

The big labels were caught with their pants down, totally unprepared for the information age equivalent of 13 million sticky fingers gone wild in a music store without a single guard to block the exit doors as they made off with half a billion songs.

Clambering to get some control, out came the lawyers and into the court system they went. The result? After stock plunged and legal bills skyrocketed, MP3.com agreed to pay BMG and Warner around \$100 million to drop the lawsuit. Napster, which mostly caters to the high school and college crowd, apparently doesn't have much of a business strategy or even revenues to show for their pirating ways. What they do have is the slap of a lawsuit for copyright infringement by Time Warner and the vocally outraged Metallica, who traced 300,000 hits on one of their songs in the span of a few days, all given away without their permission.

Oh well, dance to the music and pay the piper, boys.

Perhaps the whole mess will be resolved by the time you read this article, but for now there is a question as to how to make such music-sharing sites work for, instead of against, this end of the entertainment industry. It seems there might be a possibility of everyone shaking hands and making nice if some controls are put in place—something along the lines of charging a fee to subscribe to music-sharing sites and the labels providing selections in exchange for a cut of the action.

The irony is that music sales actually *rose* 8% in the first quarter of this year as compared to last. Might have something to do with



BREAKING NEWS

COMPILED BY PAMELA BROWNING

Seduction

Gail Fortune, editor at Berkley, now part of Penguin-Putnam, confirms that Jove is launching the Seduction line this month. They will publish a book every other month, historical or contemporary. The line is open to both new and previously published authors. Stories are hero-driven and sexy—but definitely not erotic. Berkley romance editors are acquiring for the line.

The first three books are *A Hint of Heather* by Rebecca Hagan Lee; *A Rogue's Pleasure* by Hope Tarr, and *My Lord Pirate* by Laura Renken. Our agents in the field report that the heroes are featured alone on the covers, that the authors' names are in huge letters, and that the books resemble single title releases.

Brava! Brava!

Kate Duffy, senior editor, Kensington Books, confirmed that in February 2001, Kensington will launch a new imprint, Brava. These trade paperbacks will be erotic romances, both historical and contemporary. The plan is to publish both anthologies and novels.

Featured authors include Bertrice Small, Susan Johnson, Thea Devine and Robin Schone.

Harry Waves His Wand...

...and Scholastic, his publisher, goes back to press for another 2 million copies of *Harry Potter and the Goblet of Fire*, on top of the 3.8 million-copy first printing. And hear this: the audiobook shipped 180,000 copies, the largest laydown ever for a children's audio title.

Barnes & Noble sold 502,000 copies of the book on the first two days of publication both in B&N stores and online, with 114,000 copies sold in the first hour the book was officially on sale. During the same time period, Amazon.com sold nearly 400,000 copies.

Publishers Weekly

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► ► ► ► kicking such ideas around.

Now, what does all this hullabaloo going on in the music world have to do with us, their literary counterparts?

A lot. We have our own dragons to slay and they're not so different from MP3. Actually, they're worse. These are the names of the bad guys who think it's cool to take whatever written matter appears on the net and pass it on to any Tom, Dick, or Harry who wants to adopt their brainchild of a program:

Gnutella, conceived and delivered by Justin Frankel, the 21-year-old founder of Nullsoft (which was acquired by AOL before a red flag went up and rendered them apoplectic) is gleefully running amok. Freenet is in its completion stage. Barring a bomb to blow developer Ian Clarke to smithereens, Freenet could make Gnutella eat dirt.

No doubt other siblings will join them, but these are the evil Bobbsey Twins that bear watching at present. And you can bet your bottom dollar, they are being watched by those who have a stake in the eBook industry.

So what makes Gnutella worse than MP3? And what makes Freenet even worse than Gnutella and Napster put together? Well, with Gnutella it's like the difference between a mother marching her kid back into the store with a pilfered candy bar as opposed to a street kid taking off without a mother to intercede. Freenet, *shudder*, is comparable to a huge gang making off with the goods then scattering in every direction before the store owner can dial 911, so by the time the police show, the thieves have disappeared without a trace.

The whole set-up boggles my mind, but if I understand what I've read, it all boils down to Gnutella's ability to act as an invited kind of virus. And once willingly downloaded by the user, Gnutella hooks that person up with the network of other users, and they all

unite to become this "thing" that's frighteningly similar to "The Borg" from *Star Trek, The Next Generation*. The computers these users are hooked up to act as both client (receiving information) and server (giving it out to others), so there isn't a central database, which means there's no individual or company to point a finger at and hold accountable (i.e. sue) for stealing copyrighted properties.

And if you think that's bad, wait till you get a load of what Freenet has to offer once set foot loose and fancy-free on the web. Sure, writers by and large are against censorship, but the major feature of Freenet is to propagate anything that another source wants to delete (can you say bootlegged copies of the latest hardcover bestseller?).

Wade Roush's feature article, which appeared on eBookNet.com June 2, tells it better than I possibly could:

"The Net interprets censorship as damage and routes around it," according to an old Internet adage. Clarke is designing Freenet to do the same, by giving it the ability to sense high demand or attempts at censorship and to respond automatically by copying and moving the targeted documents between client computers connected to the network. In this way, documents that are in high demand can be moved closer to the source of the demand, extra copies can be distributed around the network to increase availability, and documents that are "under attack" by censors can propagate across the network even after the originals are deleted. "It will be virtually impossible to forcibly remove a piece of information from Freenet," writes Clarke.

In an interview with *Newsweek*, Clarke goes on to say, "My opinion is that people who rely on copyright probably need to change their business model."

Anyone got a bomb handy? This

Ian Clarke ain't no Clark Kent when it comes to respecting the letter of copyright law. And yet, he hasn't done anything illegal so far, unless having an arrogant streak and a big mouth count for chargeable offenses. Too bad it doesn't—especially if such offenses weren't relegated to Mr. Clarke as a valid reason for arrest.

All of that nose thumbing, however, did arrest the attention of the *New York Times*. Using that platform to do a little more swaggering, Clarke had this to say about publishers bringing in DRM (digital rights management) companies to help them win the technological arms race: "I have two words for these companies: Give up. They are trying to plug holes in a dam that is about to burst."

As for what the *Times* had to say about Freenet: "Clarke and his group of programmers have deliberately set themselves on a collision course with the world's copyright laws."

Ooh, Ian, are you squirming yet? Apparently not, even after all the hot water that MP3 and Napster found themselves in for behaving like irresponsible churls while the Lords of Record Land were out to lunch (maybe Hard Rock Café? Nah).

What's happened to the recording industry has served as a cautionary tip-off to the more staid world of publishing, around which books revolve. For once, maybe it's not such a bad thing that the literary end of entertainment is slow to catch up with the fast lanes of L.A.

"Fool me once, shame on you. Fool me twice, shame on me." That seems an apt cliché for the stance eBook insiders are taking with this whole bad scene. All kinds of protective measures are being used, such as "encryption" which bars anyone from making a copy of a downloaded document and sending it on to someone else. That's not the answer in the long run since anything encrypted can be broken by determined hackers and people who have

legitimately bought something, such as an eBook, feel they have the right to share what they've purchased with friends.

A lot of theft-resistant software is being developed as well, making a purchased eBook that's passed onto non-paying sources traceable via its owner's credit card and various other means. But such Big Brother tactics tend to give people the creeps and serves as more deterrent than impetus to buy goods under the watchful eye of suspicion.

Suggestions, anyone? For a certainty, there are more questions than answers when it comes to protecting intellectual property on the Internet in these strange and interesting days of early development. Only time will tell if the good guys will prevail over the bad guys who would steal from us. Chances are, they'll make off with more than they should. But let's give our readers some credit, shall we? The individuals scarfing up illegal CDs aren't exactly in the same category as the typical bibliophile. If there's any justice to be had in this crazy world, the vast majority of book lovers will stay honest as long as they're given a fair shake price-wise while being made aware that Internet bootlegging is as illegal as snagging a stripped novel.

As for Gnutella and Freenet, they have their arguments about free press and the like, but I'm not amply sympathetic to give their arguments space in our newsletter, and I doubt few amongst us would disagree.

Hey, dinner's here! Fish from Long John Silver's, french fries from Rally's, even a milkshake being shaken, not stirred. The music is on. I think I hear...

No, don't tell me it's Metallica.

Not exactly what I'd call music-to-eat-by, but who cares when they can either keep writing about boring old copyright stuff or chow down and *Rock and Roll!*

Which reminds me, has anyone

heard of this guy who formed a band after his writing career took off? Haven't seen much of the Rock Bottom Reminders lately but word has it that the lead guitarist is still spinning yarns despite a nasty accident.

***Riding the Bullet*, aka, Byte Me, I'm King**

No matter what anyone might think of his books, you gotta hand it to Stephen King. This guy has balls and he'd rather knock them into terra incognita than sit around and scratch 'em while counting all his money (of course if he counted all his money, he wouldn't have any time for writing).

For those who have been in hiding for the past half year, here's a brief recap:

On March 8, Simon and Schuster announced plans to release *Riding The Bullet*, a 16,000-word novella by Stephen King. It would appear exclusively in eBook form.

Mr. King explained his reasoning as, "I'm curious to see what sort of response there is and whether or not this is the future."

A free 1100-word excerpt was available for preview. The novella was released on March 14. Over 70 online markets took orders. 500,000 copies were either given away or sold for \$2.50 within the first two days of release. Hackers cracked the encryption and pirated a limited number of copies. Mr. King earned an estimated \$450,000 in royalties. Industry advocates for eBooks crowed about a resounding success.

So what should we make of all this? The first thing that comes to mind is why in the world those hackers would want to crack the security code and risk being caught when there were plenty of free copies for the asking. Duh. Guess that just goes back to computer nerds who need to get a life.

As for those



BREAKING NEWS

▶▶▶▶ gave the book a starred review, saying, "The details are as ingenious and original as ever..."

Seems like a lot of fuss, but then what do I know? I'm only a Muggle.

Handwriting on the Wall

Versaware, a software developer specializing in e-publishing services, has entered into an agreement with Taylor & Francis, an international academic publisher with head-quarters in the UK, to convert digitally the 17,000 title backlist of T&F and its imprints.

Versaware will convert the T&F backlist into all e-book formats, including PDF, HTML, Microsoft Reader, Rocket ebook, Softbook and Glassbook, as well as its own Versabook multimedia format. Versaware will also set up a T&F "digital warehouse" that will provide fulfillment for all T&F e-book titles.

"Our partnership is paving the way for individuals to choose how they wish to receive information," said Harry Fox, co-founder and CEO of Versaware.

Sol Rosenberg, co-founder of Versaware, told *Publishers Weekly* that the deal involves "more than just reading books on handheld units." He noted, "E-publishing is leveraging all kinds of content—health, cookbooks, whatever—to find new channels. This agreement is a strategy to find new ways to slice up content and deliver it." He also said, "We're like Donnelley, Quebecor and Ingram all rolled into one. There's not much technically that we can't do."

Rife Rumor Department

They're popping up like erect nipples. You know, those rumors about a new City Girls line from Harlequin/Silhouette. The rumors were unofficially caressed in some detail at the Romance Writers of America conference in July and were winking around on Ninlink before that.

Finally, some confirmation. Joan Marlow Golan, ▶▶▶▶

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►►► free copies, there appear to be two schools of thought on that. The eBook naysayers say it only proves that people like to get freebies. The eBook advocates counter that a whole lot of people did buy the story and even those who got it gratis had to want to read it considering the time and trouble it took with battling the crowd (some sites were jammed from demand). They go on to contend that if nothing else, it proved that over half a million people are willing to read digital books.

Also worth noting is the expediency with which the book was delivered. What would have taken a year to do via traditional paper publishing was accomplished in a relative blink of the eye. There were no returns, no wait and see of actual sales, no potential breakdown in the chain from printer to shipper to distributor to bookseller, and so forth. And even though Stephen King is, well, Stephen King, the price of printing a novella of that size, along with all the attendant middle-men who need their cut, would have made that reasonable \$2.50 cost prohibitive and probably not a good business venture. Given that, it's doubtful that Mr. King could have walked away with a cool \$450k in two weeks with no holds against returns.

Hmmm. That's definitely something to think about. It's also worth considering what the esteemed Mr. King had to say about the experience: "While I think that the Internet and various computer applications for stories have great promise, I don't think anything will replace the printed word and the bound book."

Let's hear it for a giant amongst...giants.

David Make Way, Goliath Wants In

It's easy to think of Publisher's Row as a giant that does a lot more stepping on than backing down. Actually, the image I'm drawing is of the

Stay-Puff Marshmallow Man in *Ghostbusters*. Even some in the hierarchy of publishing will admit that the industry suffers from an inefficient method, marked by a lumbering bureaucracy, cost prohibitive chance taking, subjective selection of consumer offerings, and so on.

Is it any wonder then, that Internet eBook publishing would attract the interest of big business? And is it any wonder that an aggressive show of that interest would be of concern to lesser powers that have entered Internet publishing in the hope of establishing some autonomy outside the realm of traditional publishing?

There are a lot of tug-of-wars going on concerning electronic rights. Authors are scrambling to claim reversion of rights for their out-of-print books. There's a lot of backing and forthing concerning who should get how much when it comes to royalties on eBooks since it's a whole different ball game with the price of production. The SFWA (Science Fiction and Fantasy Writers of America) put it all in a nutshell in their Statement on Electronic Rights:

The current difficulties in negotiating electronic rights come largely from genuine ignorance about the value of these rights. The publishers do not want to let rights get away that will be necessary to their future financial health. Neither do we.

I would encourage anyone who is considering entry into the electronic publishing market to run, not walk, to their computer and call up www.sfwaweb.org, go to the Writer Beware section, and read all about it. The SFWA generously provides an in-depth look at eBook publishing to the writing community at large; their insights are invaluable.

As with any enterprise, not everyone in Internet publishing is on

the up-and-up. But if word of mouth is the best advertisement of all, then you need look no further than our membership roster to hook up with some first rate outlets for your work. And, being authors themselves, these eBook publishers have a great sense of fair play when it comes to divvying up the dividends. For more information, contact Nancy Martin regarding NovelsNow.com at nmartin@mail.yourinter.net.

My floor is littered with paper, shuffled through and underlined, so much to consume and spit out. There is no way to cover it all; the information age seems to change everything at the speed of light. Actually, curling up in bed with a really good book sounds lovely, and though there are innumerable reasons to investigate eBook publication, I want the feel of paper in my hands as I turn a page.

The world of publishing as we know it is indeed turning a page of its own. **NINK**

Olivia Rupprecht, aka Mallory Rush, has penned 17 novels and novellas. She's stuck a toe into political and journalistic waters, and is now contemplating a leap into the eBook seas.

Be sure to watch for the October issue wherein Claire Zion offers up the whole scoop on Time Warner's new iPublish.com venture. As Editorial Director, Claire provides an inside look into an ingenious, refreshing take on publishing.

VIEW FROM THE TOP

▶ ▶ ▶ ▶ Continued from page 1

and I think the genre is richer and stronger for that.) We need stories that capture the issues and realities of the younger reader in the timeless search for self-definition, friendship, career, love and romance.

NINC: Should existing authors be worried? Is there a move to cut these authors to bring in fresh blood?

IS: It's understandable that the topic of needing new authors can seem threatening to some existing authors, but it's not a matter of displacing those already writing but rather of being a good steward of the health of the genre.

To thrive, the genre requires talented, excited, vibrant new voices—that doesn't jeopardize the existing author base. But what does jeopardize it is if the best I can buy isn't the best there is out there—then the genre withers. If my net isn't thrown over a wide group of authors, the quality goes down.

The health and welfare of romance depends on having the best, because we lose readers if they're disappointed. For example, if a reader reads several books in a row that she finds sub-optimal from the same series, she'll quit reading that series altogether—that hurts even the best authors in that line.

We need the least appealing book out each month to be very good—otherwise, the disappointment leaks over onto the best author of that line, because most series readers don't buy by author. Mainstream is different, but series readers often don't remember what author wrote which book. They buy if the back cover copy tells them it's the type of story they like. It's not something authors are fond of hearing, but the upside is that series readers will try unfamiliar authors in a way mainstream readers often will not.

In terms of editorial "freshness," while there are a number of editors at Harlequin that have been around for

many years, there is also a constant influx of young and new talent. We have an editorial staff that consists of recent college graduates as well as twenty-year veterans, so there is a spectrum of ages reading the manuscripts.

But in authors, twenty to thirty-year-olds are not rushing out to write like they were twenty years ago. Thanks in part to writers' organizations, no one thinks that writing is a fun way to make easy money! In the early '80s, by the time the people figured out that these books couldn't be turned out in a weekend and weren't at all easy to write, they were already hooked as readers and writers. Now a lot of the creative talent in that age group is going to the dot.com companies.

NINC: What ages are we talking about attracting? The last profile I read of the average romance reader was late thirties, so where does the readership thin out?

IS: The bulk of our readership is skewed toward the late thirties, forties and beyond. The 18-35 age range and earlier is where we need to be growing our readers. A lot of present readers started reading in their early teens, reading their aunts', mothers' or grandmothers' romances. Many of these women became lifelong readers.

So we are challenged to bring in these new readers and need an author base that is as aware and interested in the issues of sex and birth control as they are in menopause. We need authors that genuinely understand young women's lives to create a connection with those readers.

And we need to create as compelling a message to generate the same excitement as "Make a million dollars in your spare time—write a romance." In the early '80s, for every author who got published, there were a hundred aspiring authors and then many hundreds of new readers. While these numbers are hypothetical, the point is a valid one. ▶ ▶ ▶



BREAKING NEWS

▶ ▶ ▶ senior editor, Silhouette, says that City Girls is the working title of a program still under development. Check with eHarlequin for forthcoming details of a contest.

Meanwhile, if authors and agents would like information on the editorial parameters for City Girls books, they should contact senior editors Birgit Davis-Todd, Joan Marlow Golan, Tessa Shapcott, or Samantha Bell.

Our agents in the field tell us (we're back to rumor here) that the City Girls books will *not* be romances. The books are said to be about women starting life in the city, a sort of "Bridget Jones meets Sex in the City." They're more about meeting all the Mr. Wrongs on the way to Mr. Right than meeting Mr. Right. But they need to have a satisfying ending with more realistic language, sex, snappy dialogue and a light, witty tone.

If you're still with me, you might like to know that the word is that the line will launch in late 2001 with four books and will continue to publish four books a month—single title, 100,000 words.

Comic Relief

If you've heard about another new venture from Harlequin/Silhouette, this one about comic book adaptations of romance novels, this confirmation may interest you. Joan Marlow Golan, the aforementioned Silhouette senior editor, says, "We are currently publishing romance comic books in two of our overseas markets. In Japan, comics (manga) are a significant part of the market. Our Japanese office has been working with several successful graphic novel and comic book publishers to publish our stories in that format. We have been reaching new readers and building authors very successfully with this new opportunity."

The Plant Didn't Die

Despite the early buzz that his serialized e-book *The Plant* was withering, Stephen King reports on his website that as of July 31 ▶ ▶ ▶



BREAKING NEWS

▶ ▶ ▶ there were 152,132 downloads. That figure is appreciably lower than the nearly 500,000 downloads in March of King's e-novella, *Riding the Bullet*.

King said that 116,200 or 76.38% of customers for *The Plant* had paid for the download at a dollar a pop. Of those, 93,200 paid up front with credit cards through Amazon.com. Promises to pay later came from 23,000, but those payments had begun to show up already, with one guy sending King a silver dollar.

If those who have downloaded Part 1 so far download the following ten or eleven installments, the total downloads would be 1,673,452. Costs to King as of Part 1 were \$124,150. "Do the math. It's pretty good math if people keep coming back," says King. So I guess we might as well keep rooting for this one.

Here's an idea: We put this column on the NINC website and you pay a dollar a download. Well?

Infinitely Harrow-ing Mischief

Last year, Douglas Clegg published the first ever e-serial novel, *Naomi*. He launched his second e-novel, *Nightmare House*, sponsored by Cemetery Dance Publications (yes! that's its real name!), on July 30. This one is the first in Clegg's projected Harrow Trilogy. The other two books are *Mischief*, which will be published this fall in mass-market paperback by Leisure Books, and *The Infinite*, Leisure's first hardcover, due out in the fall of 2001.

Nightmare House will be delivered in installments via e-mail. The novel is linked to a website (<http://www.ehaunting.com>) that provides a multimedia world to complement the text.

Exactly what is a multimedia world? Think visuals created by Desert Isle Design and an original soundtrack composed and/or played by e-novelist Jim Farris. PW says it ▶ ▶ ▶

VIEW FROM THE TOP

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NINC: Why do you think there were so many new readers?

IS: Well, not only did the romance wars generate a lot of interest and attention, that type of campaign gave readers the perfect comeback to any perceived stigma about reading the books.

If your colleague at the office said, "How come you're always reading those books at lunch?" you could say, "I'm researching how to write a romance novel in my spare time and make a million dollars." If your husband said, "How come you're spending so much household money on those books and always have your nose stuck in one instead of housework?" you said, "I'm doing research."

While only a few of those women made it to being published, a whole lot of them remain readers to this day.

NINC: What is the mindset of the twenty-something crowd as pertains to relationships between the sexes and romance in particular? Do younger women have any illusions about men, having been raised without the screen of mystery that prevailed in previous generations?

IS: I can't speak for the twenty-somethings, but I think there's as big a spread in that population as in the whole—some are very traditional, some very cynical about the idea of romance. But whatever our age or mindset, the "quest" is much the same. I think we all would like to be happy and fulfilled and to find a partner with whom to share our lives. But the dragons that we must overcome in our quest and the armor and weapons we carry do change with the times.

In the UK, there are a bunch of twenty and thirty-something authors springing up with books such as *Bridget Jones's Diary*. Those books are somewhat cynical, somewhat

pragmatic views of the sexes, but they are not without a romantic element. They're called "City Girl" books in the UK and we haven't really seen that here—where is the American version? We are hoping to discover it.

NINC: Have changing social structures (women marrying later, having children later) skewed the age at which we could expect women to want to read escape fiction? Or will they ever begin to do so?

IS: There have certainly been trends in which women start reading this genre in their teens. Some never quit but others stopped in their twenties, then came back. They understand that reading a romance can offer a relaxing, refreshing experience (take a look at the two major ad campaigns for Harlequin and Silhouette. I think they both really capture the rejuvenating aspect of reading a romance). But if readers don't know about the genre in the first place, they won't know to come back and may not try the genre later in life.

In addition, when authors who have published series romances become high-profile successes in mainstream, we've seen their many fans embrace their reissued category romances, and some of those readers may try other category stories. Fans of Linda Howard, Sandra Brown, Barbara Delinsky, Nora Roberts and many others enjoy *all* their work. The mainstream may be more of a five-course meal with *boeuf bourguignon* and the category romance a steak sandwich—but they both are filling, both delicious and there's no doubt where the "beef" is in either one! A good story is a good story.

So if we can bring a new, younger reader in with stories that capture her imagination, perhaps a North American version of a city girl book, we can pull her in and form that habit. If you went camping when you were little, chances are you'd go again when you're older, even introduce your own

kids to it. Early readership is critical, and I don't think we've adequately risen to the challenge of finding the perfect mechanism to bring larger numbers of new, younger readers in.

Of the most often mentioned benefits of reading romances—but it's a hard one to effectively articulate—is that they're books you can put down and pick up in small bites. By that, readers are saying "My free time comes in 20-45 minute segments, commuting, carpooling, cooking, on my lunch hour, etc."

They're not saying the books aren't compelling, but that they're so compelling, accessible and immediate that you don't need hours to get back into them if you're interrupted. You can't say that of *Moby Dick*. What our ad campaign with the woman reading in a bubble bath on the subway ("A Harlequin book makes anytime special") illustrates is that no matter where you are, no matter how ordinary, crowded, noisy, it is, our stories can sweep you away and make that time special.

That ability ought to be meaningful to women with today's harried lifestyles. Younger women who are trying to juggle everything need to be made aware that series books offer that benefit.

NINC: What do younger women find compelling in a man, and is it very different from women in their thirties, forties, fifties? Does the alpha male still attract, or is he passé?

IS: Some fantasies appear to be the same with women of any age, some are different. We get some age-specific reader feedback on titles, and it's clear that alpha males are very popular with younger readers. Some women react negatively to the confident, commanding and nurturing aspects of the alpha male and wonder, "Why is this man trying to tell me what to do?" But when you're sixteen or seventeen, your whole life is made up of alpha male type authority figures telling you what to do, so it's not something that jars you.

And when you have that wealthy,

powerful, attractive man down on his knees begging to be part of your life—that's a powerful fantasy at any age!

Harlequin Presents does very well with the alpha male and is the line most often mentioned as many readers' first romances—the line that got them started. Interestingly, some of the very successful North American authors started as Presents readers, writers like Diana Palmer, Ann Major, Elizabeth Lowell, Jayne Ann Krentz and others. They went on to write books that pulled off that strong dynamic—the war between the sexes, opposites attracting, how two very strong people build trust, share vulnerabilities and build a bridge between opposing worlds.

I think for younger readers, the element of self-discovery and personal growth—always part of a good romance—has added importance. How she relates to others—friends, parents, siblings, career, as well as the hero, would be a strong element as well.

NINC: Is it possible for an older writer to write "young" to appeal to these younger readers?

IS: A gifted storyteller can appeal to all ages. But in order to create a new way of telling a story—the romance of the 21st Century—the stories need to expand the possibilities and explore new ground.

That's why I want readers in the younger age groups to try writing. They will bring a fresh voice and a new reality to the marketplace.

The existing author base has significantly changed and expanded the genre—heroines have gotten older, some are grandmothers, many have children, and they're facing the challenges of blended families, aging parents, loss, etc. But the baby boomlet is coming of age and I must be sure we aren't turning our backs on the issues that face the 18-year-old.

We should have a blend of authors who have a lot of life experience and historical perspective along with authors who



BREAKING NEWS

▶ ▶ ▶ "contains lush, eerie visuals and promises to feature much interactivity, at what looks like an enjoyably high spook level."

Also, admission for the e-version of *Nightmare House* and the Harrow website is free. And if this is the future direction of publishing, we'd better start polishing up the old buck 'n' wing.

Christian Books

At the 51st annual Christian Booksellers Association International Convention in New Orleans in July, top prizes for the first time were taken by two general trade houses.

Doubleday won the best biography/autobiography prize for *Fingernail Moon* by Janie Webster, and Penguin Putnam took the top fiction award for Jan Karon's *A New Song*.

Revolving Doors

Angela Catalano of Harlequin/Silhouette has accepted a position as editor at Marshall Cavendish, a children's non-fiction publisher, after nearly nine years at Harlequin and Silhouette collectively.

A spokesman for the William Morris Agency confirmed that Tracy Fisher has joined the agency as an agent. Marcy Posner has left. So has author Tom Clancy.

Power Money Fame Sex

If you tried till Tuesday, you couldn't come up with a better title than the above. Gretchen Craft Rubin's book, sub-titled *A User's Guide*, combines self-help with pointers for attaining lifestyles of the rich and famous and contains lessons for the unabashedly ambitious.

One tip: Never give anonymously. Other info-natter includes photos of celebs flaunting their privileges.

But back to the title—there are many combinations of those words that might work for some of us. *Money Fame Sex Power. Sex Power Fame Money*. Or how about *The Cowboy's Bride's Baby's Sex Fame Money Power*?

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FROM THE TOP

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are just starting out, dealing with sex, competition, friendship, career and falling in love.

We've been through various generations since the Baby Boom writers who sparked the huge growth of this genre. But the new generations of women aren't flocking to writing romances, and we need to figure out how to get them to consider that—to replenish and reinvigorate our stories and to build the readers and authors of the future.

NINC: What type of writing style or tone do younger readers like? Is it sound bite prose? More dialogue, less narrative? Are the characterizations more like sitcoms than feature films?

IS: I hesitate to generalize, though

I'd be delighted if I knew those answers to those questions. I expect the prose would be livelier with less narrative, but it still needs substance and depth of characterization. Twenty-something writers can certainly write and like to read emotionally compelling and substantial stories. Life experience does offer depth and wisdom, but youth, with a world of possibilities and potential, has something unique and profound to offer as well.

It would be absurd to say that if you're young you can't express universal truths and touch hearts, or if you're older you can't capture the imagination of the young. As we've seen, if you're a good storyteller, your stories can touch readers of all ages, sexes, religions and walks of life—throughout the centuries! Truly, that's a wonderful gift.

One final question from the NINK editor: I've heard that Harlequin has a zero-tolerance rule when it comes to plagiarism.

IS: I can certainly say that a Harlequin author is under contractual obligation to provide us with original material, and a breach of that aspect of the contract is taken extremely seriously. While any case is assessed and responded to individually, past actions have included the elimination of any ongoing relationship with the author in question. **NINK**

NINK would like to commend Harlequin on its plagiarism stance and thank Isabel Swift in particular for her candid response to our questions. **TdR**

Software Review: FINEPRINT DRIVER

By **LYN COTE**

A paper and postage saver for the discriminating writer, Fineprint software, can also save time. To access this software, go to <http://www.fineprint.com>. This website will give you the information about this economical extra print-driver. This software works with any windows program, even the old 3.1 Windows.

You may also download a test program to use and see how you like it. This program allows you to format up to 8-10 pages to test whether you'd like to add this feature to your computer. I downloaded this onto a disk in A drive and tried it. One use and I was convinced.

How Fineprint works: When you are ready to run off copies for "later-stage" revision (when you need less space to jot changes), critique partners or reviewers, go to File, then select Print and choose "Fineprint driver" as your printer. Make all your other selections for the pages to be printed as usual. When you click OK, another screen will come up, the Fineprint screen where

you will choose how many pages you want on a page (2-8), what kind of borders (margins) you want, any special options, etc. Then you click OK and the printer prints out your choices. Voilà!

One note: if you have a printer like mine where I choose to have the pages printed in reverse order so that the chapter comes out in the order it should, you need to make two small adjustments. First, before you switch print drivers, go into the "Options" of your regular printer and take off the "print in reverse order choice." If you don't make this adjustment, your two pages on one page will be printed backward, i.e. 2-1 instead of 1-2 on a page. If you still want the "completed" pages printed in reverse order, when the Fineprint screen comes up, under Options merely check the box that says, "Print in reverse." Gee, wasn't that difficult?

One final note: if you want to run multiple copies of a chapter, don't note this on the regular print screen. Wait until you get to the Fineprint screen or you'll get double the

amount of chapters printed that you want. (Yes, I made this mistake once.)

As is usual for me, I don't learn to do anything with software that I don't need to know. But in addition to what I've mentioned there are a lot more options on the Fineprint Screen, many of which are for business applications, such as printing the word "Confidential" as a diagonal gray line on the background of a document.

I bought the software for two simple reasons. I participate in a weekly critique group and my using Fineprint gives my partners a readable copy of my work using only half the amount of paper. Second, Fineprint saves me time when I'm printing off reviewer copies. I don't have to do anything to each chapter except what I explained above. That saves time, but most of all, fewer pages means less postage.

If you're interested, visit the Fineprint website, and download the trial software. The price for the software is \$39.99 and Fineprint driver will pay for itself in postage saved. **NINK**



VANCOUVER CALLS: Banquet Speaker Jan Phillips Says, “Marry Your Muse.”

“Marry Your Muse” is the title of the workshop Jan Phillips gives at the annual conference of the International Women’s Writing Guild (IWWG). The title comes from her book, *Marry Your Muse: Making a Lasting Commitment to Your Creativity*, published by Quest Books.

Year after year at the IWWG’s week-long conference, I’ve watched Jan captivate an auditorium full of women, from teenagers to great-grandmothers, prodding and encouraging and eliciting belly laughs, tears, and thunderous applause with her wisdom.

When it came time for me to select the banquet speaker for Vancouver, I thought about the kind of person I wanted for the job. The candidate would have to be entertaining. After all, the banquet is on Saturday night. He or she would also have to be inspiring. Saturday night will be the last formal conference gathering; I want people to leave on a high note. Jan was the perfect choice.

Like the rest of us, Jan’s present is colored by her past. As I mentioned in an earlier column, Jan could have had a career as a comedian. Perhaps that was why she was asked to leave the convent after two years—she was told she lacked a “religious disposition.” Today, she is called a modern day

evangelist for creativity. Her workshops have been attended by thousands of people around the world—from Canyon Ranch Resort to the Nagasaki Peace Museum to Tufts University to the Maui Arts and Cultural Center to the national convention of N.O.W.

Her workshops are based on her “Artist’s Creed.” I keep a framed copy on my desk. In part, the Creed says:

I believe I am worth the time it takes to create whatever I feel called to create...I believe my work is worthy of its own space...I believe I have the right to work in silence, uninterrupted, for as long as I choose...I believe that what it is I am called to do will make itself known when I have made myself ready...I believe that the time I spend creating my art is as precious as the time I spend giving it to others...I believe that as the Muse gives to me, so does she deserve from me: faith, mindfulness, and enduring commitment.

Miss the conference, Jan’s workshop and the banquet speech she’s prepared for us, and you’ll know the meaning of regret!

**Zita Christian
Vancouver Conference
Coordinator**



BREAKING NEWS

Creators 0, People 1,000,000 plus?

Downloading continued apace by music fans after Napster won a temporary stay from Judge Marilyn Patel to keep its Web music site up. It’s anybody’s guess how many songs can be downloaded free before the next day in court.

Hollywood Strikes

The *LA Times* says that current strikes by AFTRA and SAG against TV commercial producers could widen to include widespread walkouts at the top movie studios and television production companies next year. The *Times* cited an item in the WGA’s July newsletter advising members: “Now is not the time to be buying the biggest house or the nicest car you can possibly afford. If you have a TV staff writing job, begin putting money away now. If you make a feature deal, bank every penny you can.”

The Wrong Image

Once upon a time, Commonwealth was a major subsidy publisher in Edmonton, Alberta, Canada. It folded in 1999 after failing to fulfill its contracts with hundreds of writers. Numerous complaints about Commonwealth were filed with writers’ organizations, consumer organizations, Canadian law enforcement, and the Better Business Bureau.

Donald Phelan ran Commonwealth. He and his wife are now operating The Write Image. Deja vu all over again—The Write Image is a subsidy publisher that has failed to fulfill its contracts with numerous allegedly defrauded writers.

Edmonton newspapers and the Better Business Bureau there have issued warnings about The Write Image.

For more info on Commonwealth, The Write Image, and subsidy publishers in general, check **To page 17** ▶▶▶

Online.....

Hard to Find Books at www.hardtofindbooks.com/ specializes in pre-read books. This year, however, they have begun promoting new romance novels. As a result, they are offering some promotional opportunities for romance authors. You can go to the site and enter a link to your homepage at icgnet.com/romancebooks/authors.cgi#H. At the time I'm writing this column, 320 romance authors are listed.

Sandi Heeter (sandi@hardtofindbooks.com) of Hard to Find Books recently announced that they "will be implementing a new design to the site about September and hope to have an area specifically for the authors—webpages, interviews, and articles." If you are interested in contributing an article, e-mail Sandi. Also, "if you offer a newsletter, let me know of it—my customers are 'thirsty' for this information! Our ongoing contest at the site is for a cash prize of \$50. We would like to add 'baskets of signed books' for several other winners. We also send out any promotional materials such as bookmarks, magnets, posters, postcards with each package to a customer." If you would like to contribute a signed book to a contest winner or provide promotional materials, send items to Hard to Find Books; 13407 N.E. 20th, Suite 7; Bellevue, WA 98005.

FREE LANCE WRITERS

Freelance Writers at freelancewrite.about.com/careers/freelancewrite/ contains articles on free lance writing. It also posts notices from editors who are looking for writers. Most of the notices describe the project and indicate the payment amount.

RESEARCH

Peggy Moreland shared a fascinating site with me this month. *Legal Fiction for Writers* at www.legal-fiction.com has a staff on hand to help you identify legal issues, write accurate courtroom dialogue, uncover legal precedents, and discuss ways to make your novel or script more authentic.

Another interesting site is *Film Scouts Online* at www.filmscoutsonline.com/. While it seems to focus on the "location" needs of scriptwriters, it provides information on major cities like Washington DC that could be of interest to anyone writing a story. It also provides links to movie scripts.

Guidon Books at www.guidon.com/ is paradise to writers of western and American fiction. It has a comprehensive listing of new books and hard to find books on the Civil War, women in the west, mountain men, outlaws . . . the list goes on. But it's a treasure trove.

The National Library of Medicine at www.ncbi.nlm.nih.gov/entrez/query.fcgi provides some fascinating articles on medical cases. My search on "bullet wounds" resulted in ten pages of articles. Included was information on

"The cervical wound of General James Longstreet" and "Alexander Pushkin's duel." Historical and contemporary wounds are discussed. A very interesting site.

PROMOTION

For information on relatively inexpensive postcards promoting your books, visit *ADG Printing* at www.adgprinting.com (thanks to Alexis Harrington for sharing this site) or *Modern Postcards* at www.modernpostcard.com (thanks to Peggy Moreland for sharing this site). Both sites offer 500 postcards for under \$100.

A very handy tool for locating bookstores can be found at the Yellow Pages at home.netscape.com/netcenter/yellowpages.html. You can search by city or state. When I typed in "book store" as the subject and then my hometown, I received a listing of twenty bookstores. Caution: the listing was not current. At least one of the stores was no longer in business. But phone numbers are provided as well as addresses if you wish to contact them. The site also provides a map and directions to the business. This site could be useful if you're planning a trip and want to visit the bookstores in the area. You can scope them out before you leave home.

Page Transfer at pagetransfer.com is a URL forwarding service. If your webpage has a long URL (you haven't set up your domain yet), you can register a shorter URL name at Page Transfer, such as www.yourname/pagetransfer.com. Not exactly a domain name but it could substitute until you have your domain and can make life easier for your readers if you have a long URL with a lot of slashes. Once they go to the shorter URL, they are automatically forwarded to your actual long URL location.

BookPage at www.bookpage.com is an online version of the printed review publication. According to Editorial Assistant Stephanie Swilley at stephanie@bookpage.com "BookPage, now celebrating its twelfth year, is a monthly book review distributed through more than 2,000 bookstores and public libraries across the country, with a circulation of more than 500,000. BookPage is a general interest publication that covers a broad range of books, with a definite focus on new releases. The reviews, interviews, and features that appear in BookPage each month are also posted on our website at www.bookpage.com.

"BookPage reviews almost every category of new books, including fiction, biography, history, pop culture, travel, gardening, cooking, mystery, science fiction, children's, audio-books, business and finance, and romance. We rarely review backlist books, poetry, or scholarly books.

"Because BookPage is distributed through bookstores and libraries, it is essential that a book be easy to obtain through major wholesalers, such as Ingram and Baker & Taylor. For this reason, we are unable to review self-published books, books from presses that lack major distri-

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3. BookPage assigns all reviews; we do not publish unsolicited reviews.

4. To have your book considered for review in BookPage, send a galley at least three months prior to the title's pub date. Early receipt of a galley gives us more time to assess the quality of a book and assign it to an appropriate reviewer. If no galleys are available, send a finished book as soon as possible. Send to: Lynn Green, Editor; BookPage; 2143 Belcourt Ave.; Nashville, TN 37212; lynn@bookpage.com. Children's titles, send to: Miriam Drennan; Children's Editor; BookPage; 2143 Belcourt Ave.; Nashville, TN 37212; miriam@bookpage.com.

NETWORKING

Article: "Neat Networking" By: Dr. Donald E. Wetmore (reprinted with permission)

So you want to significantly increase your personal productivity and success in all areas of your life? You can go it alone or enjoy the help of others.

Networking is a major Time Management tool helping us to learn from others, getting introductions more easily, and saving precious resources of time and money in the process. I have accumulated five "Neat Networking" suggestions that might help.

1. Make the list. There is power in writing things down rather than trying to remember everyone you know. I use a software contacts program to help. Who do you include? Everyone. Everyone you know, everyone you have met. Don't just copy the white pages from your local telephone directory. "Contact" means you have had "contact." Add everyone to the database. Leave no one out. Include name, address, and contacting information. The average person can easily come up with an initial list of over 1,000 contacts. Sounds unlikely? Start with your family, then your neighbors, and co-workers. How about the co-workers from your last job(s)? Your high school and college graduating classes and the teachers you had. You belong to a professional association, a club, a church? The bank teller, your dentist, your bookie, they all go on the list.

2. Categorize the list. This is when a contacts software program is really useful. Identify those who are friends, those who are acquaintances, customers, suppliers, politicians, professionals, or those who enjoy golf or tennis. The more categories you can place people in, the quicker you can access the right contacts. Through my database, there is not a problem I cannot get answered for myself and for those whom I want to help.

3. Feed the list. Once you create the list you have to

continue to feed it. Update, correct, and add more and more people as you meet them. We probably meet dozens of new people every week. My database has grown to over 4,000 now. I spend about an hour every Friday to feed my list. It's a chore. It's not convenient but it's worth it.

4. To have a friend, be a friend. Here's how you make all this data work for you. Networking is not a selfish technique. If you want this tool to work, you have to be like a good Congressman. You do things for people. You help them first. I'm always clipping articles I come across and sending them to people I know. I send a lot of birthday cards. I call the majority of the people in my database at least once a year to talk about them, how they are doing, what they may need that I can provide for them. Then when it comes around "election time," when I need something, I feel no hesitation to ask for a return favor.

5. Use it. Whenever I start anything, a new marketing program, a career move, buying a house or a car, I think of my network first and talk to those in my database who may be able to give me some answers. I have saved tons of time and money and advanced my success in so many ways by tapping into my Network database first.

To receive free Timely Time Management Tips on a regular basis, go to: www.topica.com/lists/timemanagement and select "subscribe." Visit their Supersite: www.balancetime.com.

FOR FUN AND NETWORKING

Planet Alumni at www.planetalumni.com/ provides student directories for high school, college, Greek, and military alumni. Of course, to be included, people must register themselves so the directories may not be comprehensive. For high schools only, you can also register at www.highschoolalumni.com.

NOVELISTS' INC. LISTSERVE

If you want to know more about the Ninclink, you can go to www.egroups.com/group/NINCLINK. At the site, you can subscribe and set your preferences (digest, individual posts, etc.).

You can also subscribe by sending a blank e-mail to: NINCLINK-subscribe@egroups.com

To unsubscribe, send a blank e-mail to: NINCLINK-unsubscribe@egroups.com

To go no-mail, send a blank e-mail to: NINCLINK-nomail@egroups.com

If you have questions, you can e-mail one of the three moderators—Brenda Hiatt-Barber (BrendaHB@aol.com); Patricia de la Fuente (Patricia@hiline.net) or Julie Kistler (julie@juliekistler.com).

If you have sites to share that you think would be of interest to Novelists' Inc. members, please e-mail me.

— **Lorraine Heath** (LorraineHe@aol.com)



THE COMELY CURMUDGEON

"Copy Edits We Have Known and Hated" (or: copy, Edits we have known... And hatedingly;)

If I were a malicious individual, I would take real pleasure this month in...

Oh, who am I kidding? I *am* a malicious individual! So I *do* take real pleasure this month in throwing a few darts at those rarely seen, seldom heard, shadowy figures of the fiction world: COPY EDITORS (I leave it to you to imagine the sinister music).

Fearful that my own copy editor horror stories would be insufficient to meet my word-count, and that NINK would be correspondingly stingy with this month's check, I solicited input from the mavens of NincLink, requesting their tales of copy edit woe. And my e-mail box was inundated! I now offer my apologies to those contributors whose stories I can't include here, due to lack of space (yes, that same space I was worried about not being able to fill), and I profusely thank all of you—not only for helping me, but also for reminding me once again that no matter what's happening to me as a writer, it's usually, go figure, *normal*. (A paradoxically depressing and comforting thought.)

Now, according to The Slot (www.theslot.com), a website for copy editors which Bill Walsh (author of *Lapsing Into a Comma*) established in 1995, a copy editor's job is to correct errors in grammar, spelling, usage, consistency, and house style. Obviously, this is an important function, a necessary part of the editing process. And I will be fair (just this once) and admit that throughout my career, most of my copy edits have been good—or least inoffensive enough that I don't really remember them.

Indeed, the unmemorable copy edit is the ideal experience. A good copy editor uses a light touch, rather than heavily stamping the prose with her own voice (or with her fascist storm trooper bootprint, as the case may be). A good copy editor discovers and alerts you to the occasional small mistake, inconsistency, or even embarrassment which has been missed in all the previous edits and revisions of a manuscript. Since a good copy editor is so valuable (and, alas, so rare), it's not unknown for authors to repeatedly request the same copy editor for all their books once they find a good one. In fact, I once read that one of my favorite writers used to insist her favorite copy editor be written into her contracts, as a guarantee, regardless of which house was publishing her books at the time.

However, a good copy editor—or even an inoffensive one—is like the relatives who send you a Christmas or Hanukkah card once a year and otherwise leave you alone; you forget all about how inoffensive they are when you're mired deep in primal rage over the relatives who never bring back the car they borrowed without asking—unless they suddenly return without warning one day because they've now decided to move into your basement.

Perhaps the most volatile reaction to a copy edit that I ever saw was that of my father, an sf/f writer. He wrote a novel in which the narrative describes one character, a leprechaun, as having an Irish accent. Perhaps you've already guessed what happened next: The copy editor went through the entire manuscript and changed every single word the character spoke which ended in *ing* to (wait for it!)

in! Showin' a surprisin' streak of practicality, Pop actually went out and had a STET stamp made at the local print shop, rather than writin' STET a thousand times. And when he sent the manuscript back to the publisher, he phoned the executive editor and warned him that if they didn't make his changes, he would personally fly to New York and rip his heart out of his chest.

This would be a good example of why I am considered the *nice* Resnick. I merely threaten to hurt editors badly. I have never, not even under extreme provocation, actually threatened to kill one. (Oh, wait. I'm lying. There was one, once. However, that one really, really deserved it.) But I digress.

A manuscript written by NINC member Lisa Ann Verge fell into the hands of a similarly compulsive copy editor who added ellipses to the end of "*every single damn sentence* of dialogue," Lisa says... For three hundred fifty pages... (Lisa should have borrowed Pop's STET stamp...) Indeed, there seem to be so many copy editors with a punctuation compulsion that someone should really consider starting a 12-Step program for them. Jo Beverley's worst copy editor experience was with "the obsessive semi-colon person," a copy editor who added semi-colons to prose the way Bill Gates adds dollars to his net worth. Jo STETed thirty pages before giving up in exhaustion and phoning her editor about the problem. And fair warning; beware; it seems that this copy editor may still be migrating around the industry; so you could be next.

I myself was once victimized by a compulsive comma lover in my seventh book, *Celestial Bodies* (w/a Laura Leone). On virtually every page of the manuscript, phrases like "he sat in his favorite thinking chair" were changed to "he sat in his favorite, thinking chair." (I should, have borrowed, Pop's STET, stamp.)

Although the copy editor is expected to make little changes, some copy editors are evidently unaware that the little changes are meant to be (hullo!) *corrections*. In Alice Duncan's historical romance, *Heaven's Promise* (w/a Rachel Wilson), the copy editor changed "footpad" to "footpath." Alice says, "I don't know anyone who's ever been attacked by a footpath, but I don't read much horror." (Actually, I was once attacked by a footpath, and it was such a traumatic experience that I immediately devour a pint of Ben & Jerry's ice cream whenever I think of it.)

[Curmudgeon takes a brief break and raids freezer.]

I'm back. Where was I? Ah, yes—

It's those *little* changes that can really get you if you don't carefully read every single damn word of your copy edit—particularly when you've been assigned a copy editor whose first language doesn't seem to be English. In another book of mine, the copy editor changed a description of horses as "animals born to a herd mentality," which I thought was a pretty standard phrase, to "animals born to a herd mentally." In *Celestial Bodies* (again), the copy editor changed "There was a sign in the window: Help Wanted" to "There was a sign in the window: help wanted." (I'm not making this up.) Failure to correct copy editor changes like these can



BREAKING NEWS

► ► ► **cont. from page 13**

convince your friends and family that your good education was completely wasted on you.

The bigger changes, however, are the truly infuriating ones. I don't know if some copy editors are frustrated aspiring writers or just cruel tormentors who enjoy elevating other people's blood pressure. And more than a few copy editors seem to be really incompetent amateur historians.

In one of my favorite examples, the copy editor changed the names of the songs in Alice Duncan's Civil War romance *Wild Dream*. Thus, the musician hero found himself playing, oops!, *The Battle Hymn of the Republic* instead of *The Battle Cry of Freedom*—suddenly changing sides in the war without warning. In a novel about the theft of JFK's limousine, Randy Russell wrote a description of JFK's driver's license, the information taken straight from a copy of Kennedy's actual license as it appeared in a biography; the copy editor changed JFK's hair color. In a historical romance novella set in Naples, Mary Jo Putney was obliged to produce a printed folk recipe from her research when the copy editor protested, "That dish doesn't have raisins!" When a copy editor insisted on writing "a herd of buffalo" into a character's thoughts, Jo Beverley had to explain that a herd of buffalo wouldn't be the first (or fifth) image to occur to an English Regency heroine.

Nor are such problems the exclusive burden of historical novelists. Carol Cail set a contemporary novel in the Utah desert and soon found her rustic barbed wire fence changed by the copy editor to chain link. In a Dixie Browning book, the copy editor had never heard of "drum fishermen" and changed it to "drunken fishermen." In another novel, Dixie used the old phrase "kicking over the traces," and the copy editor asked, "Traces of what?" Contemporary romance writer Susan Mallery had a copy editor who was mystified by the real-life Los Angeles advertising campaign ("LA's the place!"), which is repeated in the book, and wanted to know, "The place for what?" Another copy editor working on a manuscript by Pat Rice decided that the heroine wasn't taking the right route into the city and changed it. "Even though," Pat says, "I live here and knew exactly where I was going, and she didn't."

One of my favorite historically inaccurate copy edits comes from a contributor who asks to remain anonymous. The copy editor wrote a vitriolic letter to the editor in which she castigated the author thoroughly for her appalling sensibility in forcing the Regency heroine to adopt her husband's title after their marriage. The copy editor offered many alternatives that were more "sensitive" and reflected the individuality of the heroine—including a title which would, in fact, imply that the heroine was her husband's sister, and another which was his mother's title! According to the author, "The copy editor was obviously a rabid feminist who had absolutely no concept of British titles and forms of address and clearly thought the author had made them up." As the author points out, it's not *her* fault that Regency England discriminated against women. Fortunately, her editor was a sensible person who took care of the problem.

On the other hand, sometimes the author *does* just make things up; in a fantasy novel, the author is allowed—nay, expected!—to make up stuff. So I was bewildered to find words and phrases which I had *made up*, which existed nowhere except in my imagination and in my manuscript, "corrected" by the copy editor. For example, I would have thought it was obvious that if I referred to a completely fictional ethnic group, one which exists solely in my fantasy world, as the "sea-born folk" more than one hundred times, the copy editor would realize that I *meant* "sea-born folk" and would not feel compelled to change it, every single damn time, to "sea borne folk." But then, that's just me and my crazy way of thinking, isn't it?

Of course, sometimes copy editors just don't like the way we write and are, it seems, convinced they can do it better. And so they try. Consequently, Joan Johnston (who couldn't get all the changes changed *back* in a particular book) disclaims all responsibility if you find a soldier "barking" in one of her books. The poor fellow, through no fault of

out the website of Science Fiction Writers of America:

<http://www.sfwaweb.org/beware/cases.html>

<http://www.sfwaweb.org/beware/subsidypublishers.html>

More E-Books

Random House plans to launch a selective frontlist as well as a larger selection of classic backlist titles in e-book format. The titles will be offered in a variety of e-book formats and in print-on-demand trade paper editions by early next year. The imprint will be called AtRandom.

Random House's Modern Library will release e-book editions of 100 classic titles. All the e-books will be available for sale through online retailers, and bricks-and-mortar stores will be able to sell the POD editions.

Ann Godoff, president, publisher and editor-in-chief of Random House, will oversee both e-publishing programs.

The 20 authors featured on the initial AtRandom list were paid advances and will receive a 15% royalty rate, the standard Random House contract, said Jonathan Karp, vice-president and senior editor. Karp told *PW*, "Every agent was agreeable to embarking on this."

However, Robert Gottlieb of the William Morris Agency said that the haggling isn't quite finished, adding that too many agents let Random House have these rights because it's convenient: "It does an author a disservice to willingly give away these rights. They are allowing publishers to set a precedent before there's an industry and a real retail business." He added, "I say hold off until there is a real business and real copyright protection."

iPublish.com

iPublish.com at Time Warner Books <http://www.ipublish.com>



BREAKING NEWS

com), Time Warner Trade Publishing's newly announced e-publishing division, has unveiled its first monthly list.

Included on the September list is *The Switch*, a new release by Sandra Brown, as well as an e-book version of another Brown book, *The Alibi*. Other authors featured are Nicholas Sparks, David Baldacci, Nelson DeMille, David Foster Wallace, and James Gleick.

Academic Romance Studies

Rita Mackin Fox, former secretary and newsletter editor of the Kentucky Romance Writers chapter of RWA, founded the Romance Novel Studies website (<http://eku.edu/~inrfox/romancemain.htm>) in 1996. Now she has started the new *Romance Novel Studies Journal*, a journal for academics, readers, and authors that will provide a forum for critical thought, research, and news on the study of romance novels.

The RNSJ will address all manner of academic issues relating to the study of the romance-genre novel—the “happily-ever-after” heterosexual romantic fiction primarily written by and for women. The journal will be peer reviewed and will include positive and negative opinions about the romance genre.

Rita is looking for people who would like to contribute in any way. You can contact her at rfox@mis.net.

Rights Stuff

The *LA Times* reports that needlepoint enthusiasts are sharing patterns on the Web, creating a major bootleg/piracy problem. One company that produces and sells such patterns reports its sales down by \$200,000 this year and blames widespread Web pattern-piracy. Pattern manufacturers are gathering evidence for a legal battle as big as the music industry's against Napster.

Online Agreement for Freelancers

Jonathan Tasani, president



THE COMELY CURMUDGEON

▶ ▶ ▶ Joan's, also blurts and belches a lot of his dialogue, rather than simply saying it.

In a book by another NINC member, a couple is in the midst of a difficult personal relationship when the hero is suddenly hospitalized after being stabbed. As the heroine looks at his pain-filled face, she reflects on all the important things she should have said to him, and she hopes there's still time to say these things... or she *did*, until the copy editor crossed it all out and wrote, “She was upset he'd been hurt.” When Susan Mallery wrote that a character was “feeling lower than a snake's fanny pack,” the copy editor asked if she was aware that snakes do not wear clothing of any kind. [*Curmudgeon makes note to self: Leave snakes naked in next novel.*] My favorite example, however, is a copy editor who “corrected” a phrase of Susan Wiggs's to “she pulled herself across the room by her teeth.” (Is anyone else having a scary mental image now?)

The copy editor of my (by now infamous) *Celestial Bodies* manuscript clearly felt that I wasn't wordy and long-winded enough. To give you one example from among many dozens: She altered the phrase “she wanted more than sex from him” to “she wanted more than the feelings of the experience of sex from him.” (I am really not making this up.) Have I mentioned that I FedEx'd a hysterical nine-page letter to my editor about that copy edit? Although it was years ago, I still feel nauseated whenever I think about it.

[*Curmudgeon quickly retreats from room, wishing she hadn't eaten so much Ben & Jerry's.*]

I'm back again.

You'll be pleased to know I've saved the best story for last. Pat Rice tells of a copy edit which got progressively nastier as she worked her way through the manuscript, with the copy editor virtually snarling at Pat's writing and her characters, going far beyond anything she had ever before seen a copy editor do to a book. When the copy editor called the heroine “a total ninnyhammer,” Pat put down the manuscript and phoned her editor. (Pat describes herself as having a hysterical fit, which is understandable.) Well, her editor looked into it, but the copy editor was no longer available for comment. He'd had a nervous breakdown and been packed off to a psychiatric hospital. (I sincerely hope he was sharing his room there with the copy editor of *Celestial Bodies*.)

Although a good copy editor is worth her weight in Ben & Jerry's, a bad one makes you jumpy about copy edits for the rest of your life. A good copy editor, like a good editor or agent, is a tremendous asset to a writer. A bad copy editor, like a bad editor or agent, is a huge burden to a poor working writer who doesn't need this kind of senseless aggravation.

So let's take all the bad ones out back and re-read this article to them, over and over, until they promise never to “correct” our work again.

(“She wanted more than the feelings of the experience of sex from him...” I ask you, what kind of person *writes* a phrase like that???)

[*Curmudgeon reaches for headache tablets.*]

- The End -

Laura Resnick—author of *sf/f*, romance, and non-fiction—is now being electronically pirated in Russia, for those of you too cheap to actually buy her work. Meanwhile, a number of her early romances, all written as Laura Leone, are currently being reissued by Wildside Press—including a slightly correctedin', version... of the; notoriously celestial... Bodies.

MEMBER NEWS.....

NINC Members in the Media!

July was another stellar media month for Novelists, Inc. members.

Catherine Coulter made an appearance on the ABC-TV satire program, "Politically Incorrect," on July 11. She is currently on tour with the fifth book in her FBI Series, *Riptide*.

Mary Jo Putney and Susan Wiggs were recent guests on National Public Radio's "Talk of the Nation" for a discussion of why romance novels are so popular, who reads these books, and why the authors feel romance novels are misunderstood. They were invited to appear on the program because they were the featured speakers at the Romance Writers of America conference in Washington D.C. Putney's current books are *The Burning Point*, *The China Bride* and *The Wild Child*. Wiggs is the author of *The Charm School*, *The Horsemaster's Daughter* and *The Hostage*.

Donna Kauffman was the subject of a feature story on July 25 in *The Washington Times*. The newspaper also ran a "great plug," in Kauffman's words, for the literacy reception at the RWA National Conference and a side-bar with the list of facts and percentages about the romance industry. Kauffman's current book is *Legend of the Sorcerer* by Bantam Books.

Christy Award Winner

Robin Lee Hatcher's novel, *Whispers From Yesterday* won the 2000 Catherine Marshall Christian Fiction Award of Excellence or "Christy" award for Romance Fiction at the Christian Booksellers Association convention in New Orleans in July. The same novel was a finalist for the Inspirational Romance RITA Award this year. Both *Whispers From Yesterday*

and Hatcher's July release, *The Shepherd's Voice* were published by WaterBrook Press.

Seeing Stars

Christy Yorke received a starred review in the July 17 issue of *Publisher's Weekly* for her August release, *The Wishing Garden*. "As my husband said, 'there's your stroke for the next two years.' This business is amazing," was Yorke's comment.

Award Nomination

Dawn Reno's novel, *Loving Marie* has been nominated for the first Frankfurt eBook Awards. Top prize is \$100,000. *Loving Marie* was released in May on Bookmice.com. Reno has 23 published books to her credit. Soon to be released are *A Tale From Lavallah* on BooksOnScreen.com; *After Always* from Avid Press and *The Unofficial Guide to eBay and Online Auctions* from IDG/Macmillan. She recently sold another book, *Foxglove* to Bookmice.com.

Featured Author

Annette Mahon will be the featured author on her publisher's website (www.avalonbooks.com) in August and September. Mahon's *A Phantom Death* is an August release from Avalon Books.

Please send items for Member News to Kathy Chwedyk via e-mail at KChwed@aol.com or regular mail at 1215 Fairmont Court, Algonquin, IL 60102. Chwedyk writes Regencies as Kate Huntington and contemporaries as Kate Ivers. Her current books are *Lady Diana's Darlings* (by Kate Huntington) and *Midsummer Lightning* (by Kate Ivers.)



BREAKING NEWS

▶ ▶ ▶ of the National Writers' Union, and Steven Brill, CEO of Contentville, an online content distributor, announced that they had signed an agreement that will enable writers to be paid for the resale of old articles online.

Writers who find their work listed for sale on Contentville.com can assert ownership of the copyright, and the online distributor will either pay a fee through Publication Rights Clearinghouse, the writers' union's organization, or remove the work from their site.

What Are They Dune?

Touted as the first-ever book-and-DVD set, *The Secrets of Frank Herbert's Dune* is scheduled to be released in November by ibooks.

The set, which will retail for \$18.95, is the official tie-in to the new miniseries scheduled to air on the Sci-Fi Channel in December. The miniseries will last three nights, six hours, a worthy follow-up to the 1984 movie *Dune* directed by David Lynch. The movie wasn't that long, though. It only seemed like it.

Another Way to Sell Lots of Books

Chang Ta-Chun, a literary superstar and major bestseller in Taiwan, has published his first book in English, *Wild Kids: Two Novels About Growing Up*. Among the topics Chang addresses are Chinese legends, wet dreams, music lessons, divorce, Taiwanese politics, middle-school quarrels, pregnancy, and "the secret method of how to make your penis larger."

Pamela Browning, editor of the quarterly US-China Review, has written many books for Harlequin, Silhouette, Mills & Boon, and Berkeley, as well as articles and short fiction for all age groups. She is always looking for ways to sell books but has, unfortunately, never come up with a book nearly as good as the above.

.....THE FAST TRACK...

Compiled by MARILYN PAPPANO

NINC Members on the USA Today List

The Fast Track is a monthly report on Novelists, Inc. members on the *USA Today* top 150 bestseller list. (A letter "n" after the position indicates that the title is new on the list that week.) Members should send Marilyn Pappano a postcard alerting her to upcoming books, especially those in multi-author anthologies, which are often listed by last names only. Marilyn's phone number is 918-227-1608, fax 918-227-1601 or online: pappano@ionet.net. Internet surfers can find the list at: <http://www.usatoday.com>.

Members who write under pseudonyms should notify Marilyn at any of the above "addresses" to assure their listing in "Fast Track."

| NINC Member | Book Title/Publisher | July 6 | July 13 | July 20 | July 27 |
|-------------------------|---|--------|---------|---------|---------|
| Jennifer Blake | <i>Roan</i> , Mira | 71n | 63 | 126 | |
| Connie Brockway | <i>The Ravishing One</i> , Dell | | | 77n | 75 |
| Sandra Brown | <i>Tomorrow's Promise</i> , Mira | 93 | 126 | | |
| Catherine Coulter | <i>Riptide</i> , Putnam | | | 21n | 31 |
| Janet Evanovich | <i>Hot Six</i> , St. Martin's | 30 | 51 | 56 | 71 |
| Janet Evanovich | <i>High Five</i> , St. Martin's | 49 | 79 | 94 | 97 |
| Patricia Gaffney | <i>The Saving Graces</i> , HarperTorch | 14 | 16 | 18 | 19 |
| Julie Garwood | <i>Heartbreaker</i> , Pocket | 24 | 27 | 45 | 54 |
| Joan Hohl | <i>Something Special</i> , Zebra | 112n | 88 | 91 | 112 |
| Linda Howard | <i>MacKenzie's Mission</i> , Silhouette | 65n | 55 | 118 | |
| Iris Johansen | <i>The Search</i> , Bantam | 99 | 134 | | |
| Iris Johansen | <i>The Killing Game</i> , Bantam | 54 | 57 | 69 | 82 |
| Betina Krahn | <i>Sweet Talking Man</i> , Bantam | | 187 | 149 | |
| Jayne Ann Krentz | <i>Eclipse Bay</i> , Jove | 40 | 66 | 86 | 105 |
| Jayne Ann Krentz | <i>Between The Lines</i> , Mira | 55n | 58 | 122 | |
| Stephanie Laurens | <i>Rogue's Reform</i> , Harlequin | 83n | 81 | 117 | 141 |
| Stephanie Laurens | <i>A Secret Love</i> , Avon | 198 | 28 | 34 | 55 |
| Elizabeth Lowell | <i>Pearl Cove</i> , Avon | 52 | 73 | 109 | 127 |
| Elizabeth Lowell | <i>Midnight in Ruby Bayou</i> , Morrow | 74 | 131 | | |
| Debbie Macomber | <i>The Last Two Bachelors</i> , Harlequin | 27n | 26 | 44 | 47 |
| Anne McCaffrey, et al * | <i>Acorna's People</i> , HarperTorch | | 121n | 110 | 126 |
| Linda Lael Miller | <i>Skye</i> , Sonnet | 41 | 52 | 138 | |
| Pamela Morsi | <i>Here Comes the Bride</i> , Avon | | 100n | 105 | 145 |
| Patricia Potter | <i>Black Knave</i> , Jove | 107n | | | |
| Mary Jo Putney | <i>Wild Child</i> , Ballantine | | 40n | 24 | 37 |
| Patricia Rice | <i>Merely Magic</i> , Signet | | 234 | 127 | 138 |
| Nora Roberts | <i>Tears of the Moon</i> , Jove | 1n | 5 | 6 | 8 |
| Nora Roberts | <i>Irish Hearts</i> , Silhouette | 12 | 15 | 17 | 22 |
| Nora Roberts | <i>Irish Rebel</i> , Silhouette | 18 | 20 | 26 | 116 |
| Nora Roberts | <i>River's End</i> , Jove | 44 | 46 | 67 | 77 |
| Nora Roberts | <i>From the Heart</i> , Berkley | 145 | | | |
| Nora Roberts | <i>Jewels of the Sun</i> , Jove | | 147n | 181 | 118 |

* et al: indicates that the book was written with other authors who are not members of NINC

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