

# NINK

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## The Internet: Promotional Gold Mine or Black Hole?

BY JULIE ORTOLON

I used to think of blogging and social networking as a time-sucking black hole in Cyberspace. And, for me, they were. My efforts to drive readers to my Website had only a marginal effect on my numbers and fan base, so I gave up and stopped altogether. That was a mistake I regretted immediately, but I didn't know how to do those things in a way that made the time investment worthwhile. During a chance encounter with an Internet marketing consultant, I learned—much to my dismay—the problem wasn't my efforts at social networking. It was my Website. Basically, I was informed, my Website sucked.

“How can this be?” I gasped. “It's so pretty. I love how it looks.”

“Doesn't matter,” I was told. “It's completely ineffective.”

As a favor, the marketing consultant agreed to do a quick study of other author Websites to offer some suggestions. The dismay became hers when she discovered the vast majority of author Websites were even more ineffective than mine.

In retrospect, this isn't surprising. Authors aren't big companies with huge budgets to spend on a Web development team. Many of us can barely afford a Web designer, whom I've learned is the *last* person on the development team to come in. Hiring a Web designer to do your whole site is like hiring an interior decorator to build your house. A developer is the equivalent of an architect and general contractor.

This revelation was so startling, it set me on a journey to learn everything I was doing wrong and share that knowledge with other authors through a new blog: <http://JuliesJourneyOnline.com>. The blog is devoted entirely to sharing effective ways to promote novels online. Here's a little bit

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Address changes may be made on the  
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For members without Internet access,  
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## Introducing...

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

Membership Chair JoAnn Grote  
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### New Applicants:

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### Ninc has room to grow...

Recommend membership to *your* colleagues.

Prospective members may apply online at

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

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

"Member Services" and click

"Refer a New Member to Ninc."

Take Ninc brochures to conferences.

Email Pari Taichert with your mailing address and  
requested number of booklets.

[ptaichert@comcast.net](mailto:ptaichert@comcast.net).

### Ninc Statement of Principle.

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

# “Here’s Another Fine Mess...”

If I have to finish that quote for you, you’re obviously a babe in arms and I’d rather not be reminded of the difference in our ages, thank you very much. (Though I only learned it from old movies, I swear!) Thirty years in this business might give you some knowledge and a little wisdom – one hopes – but it also gives you gray hairs and a distinct leaning toward cynicism. Or, at least, sarcasm.

Brace yourselves.

Because not only have you poor people elected a second Scorpio in a row to your Presidency, you’ve elected one with Very Decided Opinions. About lots of things, but especially publishing.

Now, Kasey Michaels, my illustrious predecessor, is that rare Scorpio whose Very Decided Opinions are mostly leavened with humor, and since she’s also a damn fine writer, she’s treated you all to some entertaining communications while nudging you here and there to, among other things, renew your memberships, send in the AC forms, and calm down while your Board figures out what the hell to do about the latest crisis in publishing.

You guys have had it soooo easy. Really, you haven’t appreciated Kasey and her let’s-take-a-moment-and-think-about-this style of leadership nearly as much as you should have.

Pause a moment here to say a silent thanks, or maybe even shoot her an appreciative email. Because she’s been right in every case, steering the Ninc ship so we didn’t go aground and toss members and potential members overboard as some other writer’s groups chose to do. Instead, she looked at a changing industry in which the reality is that publishers and their desperate and/or greedy parent companies are going to do whatever they can to make money in a sucky economy and writers have no power to stop it. We may and do view some recent decisions and practices as egregious at best and something between piracy and pimpery (Is that a word?) at worst, but so far nothing publishers have done is illegal.

So.

As I write this in early December, we your 2009 Board have made various decisions and have taken a stand on the subject of vanity publishing, and I’m here to tell you that stand won’t waver during 2010. Unlike most of the other writer’s groups out there, Ninc membership is composed of multi-published working writers, and it’s the job and the responsibility of your elected Board to consider the needs of that membership. We don’t happen to believe that punishing our members for the corporate decisions of their publishers is a smart or practical thing to do, never mind the fact that it’s also just plain mean. (I’m Southern. Get used to it.)

Now, I happen to believe that writers who stand together can accomplish sometimes amazing things. I really do. I had firsthand experience with that years ago when a group of Loveswept writers decided to get the rights to our out-of-print romances reverted *despite the absence of a reversion clause in the contracts*. We stood together. We were polite, professional – and relentless. We also had right on our side, since both the industry standard and the law recognize that a license not being exploited should most certainly revert to the creator of the intellectual property under said license. And we won.

But, as they say, that was then and this is now.

Now publishers and their parent companies are bleeding money in this lousy economy, are struggling to sell their products (our books) in a world where technology is changing at a dizzying pace and threatening to change how readers experience our work, how they store and buy books and even how they read

them. In this rapidly changing world, publishers are going to make decisions in their best interests, and they are not going to consult us about how those decisions affect us.

Hell, I doubt they have any more of a clue than we do.

The point is that your 2010 President, taking a valuable lesson from the experiences of 2009, intends first of all to continue to strongly advocate for the rights of Ninc members and potential Ninc members, and to take no action to harm our members or our organization. Second, I intend to work hard with the other members of your 2010 BOD as well as committee chairs and any other members who wish to get involved (Like JOT volunteers; wasn't that a nifty idea?) to keep our organization humming along and to keep Ninc members as current as humanly possible with all the dizzying changes we face and the choices we're forced to make.

And, finally, I can promise that you will always have my ear if you have a problem or an issue I might be able to help with, as your President or just as another career writer with three decades of experience under my belt. Feel free to email me at [kay@kayhooper.com](mailto:kay@kayhooper.com) or [castlelady@bellsouth.net](mailto:castlelady@bellsouth.net) and we'll talk.

As for that partial quote with which I began this, my first President's column for *NINK*, I'll add a paraphrase: Here's another fine mess I've gotten myself into. Let's emphasize *fine* rather than *mess*, shall we?

Because I'm looking forward to 2010 being a fine year for Ninc. And if the industry implodes or more publishers choose to make choices and decisions that cause all of us sleepless nights, well ... Just remember that I'm a Southern Scorpio taught by my mama to be polite even when expressing my Very Decided Opinions about things.

So I'll do my best to remember my manners.

Most of the time. <G>

— Kay Hooper

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## ***Business Briefs***

Compiled by Sally Hawkes

### **Crown Makeover**

Maya Mavjee is leaving her position as executive publisher of Doubleday Canada and executive vice-president of Random House of Canada to become the president and publisher of Crown Publishing Group. Mavjee replaces Jenny Frost, and her move is part of a restructuring of the Crown Group, separating the trade publishing imprints from and Random House Audio Group and Random House Information Group. Mavjee will oversee the trade imprints, which will focus on general interest fiction and nonfiction, business, religion, political thought, cooking, and lifestyle and include Broadway Books, Broadway Business, Clarkson Potter, Crown Publishers, Crown Business, Crown Forum, Doubleday Business, Doubleday Religion, Harmony Books, the Monacelli Press, Potter Craft, Potter Style, Shaye Areheart Books, Ten Speed Press, Three Rivers Press, Watson-Guption Publications, and WaterBrook Multnomah

### **Marketing the Author – Another One with EverPub**

The newly formed EverPub, from publishing veteran Neil Levin, billed as “the ultimate online platform” will bring together key sales, marketing and social media information about a book on one Search Engine Optimized (SEO) landing page. According to Everpub press announcement, “Authors can now easily have the ultimate platform to share their Blog, Tweets, Facebook, and LinkedIn activity along with their reviews, video book trailers, and next appearance. Price for the service is \$295 per book for 27 months, although Levin is offering discounts to self publishers who have more than one title.

# The Internet: Promotional Gold Mine or Black Hole

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of what I've learned so far about how authors can improve their Web presence.

## Step 1: Define Your Website's Goals

I thought this was pretty obvious. An author Website should have a bio page, a bookshelf page, some "buy it now" links, and a newsletter subscription button if anyone was interested. Well, yes and no. Yes, those are the essentials to an effective author Website, but I had my priorities completely backwards. I needed to take that list and reverse the order.

## The Proper Order of Priorities for an Author Website

**1) Capture the Lead.** That's Web jargon for getting every visitor to leave behind some form of contact information via a newsletter subscription, blog feed, Twitter and/or Facebook. It's not enough to just have those links available, you need to place them prominently on every page. My Internet marketing guru swears by putting the links in the upper right corner of every page, and she has compelling reasons for doing so. Wherever you put them, mention them in your content to help drive visitors to those links.

**2) Establish an Email Newsletter.** Once you capture the most important of those leads – getting them to subscribe to your newsletter – you need to be sure you have a good service for generating that newsletter and managing a subscription list. I was sort-of, half-heartedly using Yahoo Groups because it's free and easy. The guru rolled her eyes at me because it's such a limited service and I didn't even have a regular schedule for sending out newsletters. I thought, if I didn't have a release coming out, I had nothing to say. I now hang my head in shame and realize that you find things to say. The newsletter isn't just to promote your books. It's to keep readers visiting your Website.

Duly chastised, I looked into getting a "real" newsletter service. The two best known are probably Constant Contact and aWeber. Both have pros and cons, and both cost more than I wanted to spend. After days of researching, I chose a little-known company called Mad Mimi So far, I'm really loving it!

(<http://madmimi.com/r/4793bfc98253b5452fe8c1baf48e8032>).

Mad Mimi does everything I want. I can organize my subscription list into various groups, and it lets me do a "drip campaign." That means when someone subscribes to my list, they will receive a series of prewritten e-mails in exactly the order and interval I want. The first will be an instant "Welcome to my newsletter, here's what you'll find on my Website." Followed a few days later by a "Here's more detailed information on what you'll find on my Website." And so forth. My goal is to have four auto e-mails in my drip campaign. I still have to write and design them, but once they're done, they're done. It's a lot of work up front, but has long range pay off.

**3) It's Not All About Me. It's All About My Books.** Notice in my original list I put the bio before the bookshelf? Apparently, I got even that wrong. Yes, you want your site to be personable because readers today expect authors to be accessible, but never forget your ultimate goal is *selling your books*. I was told to get those "buy it now" buttons all over my website. "But I'm a southerner," I argued. "I don't want to be pushy." I was told to "Get over it!" My new site will have a lot more "buy" buttons.

You'll want to include links to all the major booksellers, since most publisher require that now, but BIG NOTE: open an associate account with Amazon so you earn 4% off every book sold through those ▶

links. I can't believe I wasn't doing that before! I didn't want to mess with it, so I told my Web designer to use her account.

You also want lots of links on your site to take people from book to book to book. Once you get people on your site, keep them circling until they finally hit a "buy it now" button.

To do that, you need to "talk" to readers about your books. On my old site, I thought it was enough to have the book cover, the back cover blurb, some reviews, and an excerpt. It's not. On my last book, I added a book trailer. Even that isn't enough. You need something personal, in your own words, about each book.

**4) Keep your Website up-to-date, and active.** Your book pages and bio are going to be fairly static, so you need areas on your site that change constantly. Whether it's something as time-intensive as a blog or as simple as a Twitter widget, have something active. To make this feasible, have your site redesigned in WordPress, if you're not already there. You can get the software free at WordPress.org. With WordPress you can pay someone to set your site up, then you can make updates, post new content, and add pages all you want.

## **Step 2: If You Build it, Will They Come?**

Um, sadly, no. Now that you have an effective site, you need to drive traffic to it with two vehicles.

**Social Networking.** If you don't already have a Twitter and/or Facebook account, I recommend you get both. Remember, though, that the point of social networking isn't simply to interact with readers and get them to like you as a person. Nor is it to be completely mercenary about selling your books. You have to strike a balance between the two. Think of your Website as your store and social networking as you standing out front inviting people to come inside. If all you do is chit chat with people walking by and none of them go into your store, you're wasting your time. Neither should you be hawking your books on the sidewalk. Be friendly and chatty, but every few tweets or posts to the wall on Facebook should include a link to something on your Website: such as a new article, blog post, contest, or a YouTube video.

**Improve Your Site's SEO** (search engine optimization). Before I started this journey, I'd never even heard of this acronym. In layman's terms, it means making Google love you. I used to think authors were easy to find on the Internet. Type our name into Google and our Website pops up as number 1 on the results list. I now realize, that's like preaching to the choir. Anyone searching by your name is already a reader. You want to attract *new* readers by having Web surfers stumble onto your site through keyword searches that don't include your name. This means search engines have to be able to "see" what's on your site in order to send Web surfers your way. Sadly, that old site I thought was so pretty was just a big, graphic blob to Google. As are a lot of author Websites.

Here's a truth that was hard for me to swallow, since I'm a former graphic artists: All the pretty graphics in the world don't mean anything when it comes to readers finding you through Google. Search engines can't see graphics. Nor can they read words that have been turned into graphics so your Web designer can use that pretty font you love so much.

What can Google see? Keywords and tags. That and content that repeats those keywords and tags as frequently as possible. Truly mastering SEO is too huge a subject to cover here. Basically, though, you can increase your SEO simply by designing your site in WordPress, and by keeping your content up-to-date and active.

### Step 3: Keep the Ball Rolling

Now that you have your effective Website, your Twitter and Facebook pages, and your newsletter set up, how do you keep it all going without your writing time being sucked into that black hole in Cyberspace? I admit, in the beginning, it wasn't easy. But that's because of the learning curve getting to know Twitter and Facebook, choosing a newsletter service, and the time I spent designing each component. With each step I complete in my master plan, however, it gets easier and quicker.

Doing Twitter and Facebook are especially easy. Any time I stumble across something interesting on the Internet, I just click the "share" button, then add a short comment to explain why I found it interesting. Or, I glance down the list of tweets on my Twitter "home" page and "retweet" anything that catches your eye. Simple. That keeps things going when I don't have anything to tweet about myself or my Website. I've probably had the most success in terms of responses by posting recipes from RealSimple.com to my Facebook wall as a "what I'm fixing for dinner," or "doesn't this look good?"

### Establish a Schedule

For more time-intensive things, like a blog, I'm being told to not over do it. Start out with one blog a week on the same day every week to establish a pattern. Then, once a month, send out a newsletter with links to all that month's blog posts. It doesn't have to be long. In fact, in this fast-paced world, people like short. The key to building a following is consistency, not volume. You can also join or start a group blog if you don't want to go it alone.

### Is All This Work Worth it?

It's early days yet, but I'm convinced it is. I when I threw my arms up and stopped even trying, it hurt my career. I knew I needed to do something, but I didn't have an effective strategy. Now, thanks to meeting a very savvy marketing consultant, I do. That's the reason I'm going to so much trouble to share everything I'm learning through my blog: JuliesJourneyOnline.com (<http://www.juliesjourneyonline.com>). I could have started a blog that was all about me and my books, but I have made so many mistakes in the past, I wanted a place where authors could share information, ask questions, and learn how to navigate the confusing space-aged jungle known as Cyberspace to promote our books and further our careers.

*Julie Ortolon is the USA Today-bestselling author of heartwarming contemporary romances including Unforgettable, winner of the Book Buyers Best award.*

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## ***Business Briefs***

### **National Book Award for Fiction**

Colum McCann / *Let the Great World Spin* (Random House)

### **New Reader, or Not?**

Spring Design is currently working with content partners and plans to release the Alex, the first e-reader based on Google Android by the end of the year. With dual screens, Alex is not only an e-reader, but will have the capability to browse the Internet over Wi-Fi or mobile networks such as 3G, EVDO/CDMA and GSM.

**Editor's Note:** Looking to explore new genres in these tough publishing times? Considering trying your hand at a literary tome? David Lubar, who will be an occasional contributor, to Nink this year, offers the following helpful hints... **JN**

# A Guide to Literary Fiction

BY DAVID LUBAR

Just because a story makes no sense and seems to serve no purpose, don't assume it lacks literary merit. That's not your decision to make. The person who opted to publish the story has already bestowed merit on it by the very act of putting it into print.

While the world of literary fiction might seem anarchic, formless, and confusing, you can learn to enjoy this genre, or at least learn to recognize the nature of this thing that's taking up all the space that might otherwise go to cartoons. In fact, all literary fiction can be easily divided into just four categories. Here they are.

## **Crumbs-in-the-Butter Stories (AKA Breakfast with Epiphanies)**

Two characters meet somewhere, drink tea, and talk. One notices that there are crumbs in the butter and realizes this is a metaphor for her life. The story ends. The gender of the characters and the type of beverage being consumed can vary. It is permissible to have something other than crumbs in the butter (e.g., a dying fly or a small diamond). There can be something other than butter on the table. There need not even be a table.

## **Knocking-Postman Stories (AKA Stop depresses)**

These stories come to an abrupt and arbitrary ending, as if the writer, like Coleridge, was interrupted by the postman and just couldn't get back up to speed. The more threads left dangling, the greater the literary merit. The boldest versions stop mid sentence.

## **TCBH Stories (AKA Borges a Jolly Good Fellow)**

These stories, too clever by half, are based on literature in self-referential ways. The main character might realize he's a character in the story. Or he might be writing a story about a writer writing a story about himself. Or reading about himself. Or visiting another story. Or thinking about writing a story. In more civilized parts of the world, it is a misdemeanor for anyone over the age of 27 to write this type of story.

## **Tales from the Crypt (AKA All's Well That Ends)**

This is the great practical joker of the literary world, with a pedigree going back to the original shaggy-dog story. The reader is lulled by interesting characters and maybe even a whiff or two of plot. We read dozens of pages. Characters converge and interact. Things happen. Then we reach a conclusion that seems to bear no relationship to the previous text. For example — two people meet and have tea. Halfway around the world, a butterfly dies. The end. We are left as clueless about the ending as the author.

And that wraps things up. One final hint. If you're ever in doubt about whether a store is literary, there's a simple test. Look in a mirror immediately after reading the last sentence. If your eyebrows are closer together than normal, the answer is yes.

*David Lubar is an award winning author of middle grade and teen novels. His most recent book, My Rotten Life, is the first in a new series, Nathan Abercrombie, Accidental Zombie. Further reading online at <http://www.davidlubar.com>*

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## **Business Briefs**

### **E-Readers: They're Hot Now, but the Story Isn't Over**

[http://finance.yahoo.com/family-home/article/108283/e-readers-theyre-hot-now-but-the-story-isnt-over?mod=family-love\\_money](http://finance.yahoo.com/family-home/article/108283/e-readers-theyre-hot-now-but-the-story-isnt-over?mod=family-love_money)

### **More Digital Developments in Briefs on Page 13**

While we've got your attention, just a gentle reminder that features like Business Briefs, keeping you in the know about the latest developments in publishing, are just one of the many reasons to renew your Ninc membership. Why not do it today? <http://www.ninc.com> or the print renewal form and Authors Coalition survey mailed to membership in November.



# The Alternate Universe of SF Cons...

BY ELAINE ISAAK

In St. Louis, many people I spoke with were interested in science fiction and fantasy (SF/F) conventions. Some were writers who'd like to try a new genre and some were authors of cross-over works like medieval, paranormal or time-travel romances that would also appeal to SF/F fans. When I mentioned I'd be attending the World Fantasy Convention (WFC), their eyes lit up—then I had to explain. SF/F cons are not like most other conventions you may have attended. Curious about entering the alternate universe of SF/F cons? Read along!

The primary difference is that these conventions are run by and for the fans, rather than by writers' organizations or professional interests. Regional groups, often composed of dedicated readers or viewers of these genres, run smaller cons and band together to organize larger ones, in order to provide the space where fans can share all the things that they love. It's nice if writers attend—books are, after all, among the things they love—but the con is not about writers networking or promoting their work. As Priscilla Olson, a long-time organizer of the Boskone convention in Boston says, "Remember that the convention isn't really about (or for!) \*you\* - it's about (and for) the SF community."

One thing you'll miss from RWA events is the editor/agent appointments. If you're looking to make professional contacts in this new genre, you can't just sign up to talk to them. Agents and editors do attend SF/F cons, but they are treated as regular guests or attendees. Many cons publish lists of attendees that you can scan to find the people you'd like to meet. If they choose to participate in panels, you'll know where and when to find them. Otherwise, it can be a bit tricky. If you can, find someone more established in the area to introduce you. If you can't, hang out in the bar, or in the lobby around dinner time. A web search or a few issues of *Locus* magazine should give you some faces to look for.

## Structure of the Con

If there's a guest of honor there will be interviews—some of the literary conventions will shut down the rest of the programming to encourage fans to attend these. Program usually starts on Friday afternoon and runs through Sunday afternoon, but hours can vary.

Most cons have two or more tracks of programming, generally consisting of panel discussions about topics of interest—anything from "The Role of the Raven" in fantasy fiction, to what will happen next in popular television shows. Liz Maverick, author of the *Crimson City* series, found this a bit tricky when she started attending SF/F cons. She says, "The science fiction cons tend to mix books, comics, movies, video games, board games, and television. This means that it's less clear as an author where to find your target audience at a SFF event, and I've found there is far less emphasis on overt self-promotion, particularly during socialization."

In addition to literary topics, you may also find panels dealing with alternate lifestyles like Polyamory, or even B/D/S/M, usually later at night. Alisa Sheckley Kwitney, daughter of SF author William Sheckley and author of *Moon Burn*, advises first-time con attendees, "Erm, let's just say that it's important to remember that there's a lot of alternative life style in SF/F, and a lot of costuming, and you should never assume that the person sitting next to you isn't involved in a healthy, loving relationship with six other people."

Alongside the panels, you'll typically find one or two tracks of readings, with half-hour or hour-long slots for the authors. With the exception of WFC, which has a mass autograph session on Friday night, the cons schedule individual autographing sessions a few authors at a time. Signings often occur in the Dealers' Room, where you can buy books, jewelry, DVD's, kilts and other garb. Many also have an art show. While the art show at WFC is juried to a high standard and showcases current and up-and-coming cover artists, local and regional events have the full spectrum from brilliant traditionalists, to those experimenting with new media, to sketches of movie characters and paintings of naked women with wings.

## Types of Cons

You'll notice that I haven't mentioned "Star Trek" until now. While some SF/F cons have a media component, they

are not by or about Trekkers and there is no expectation that everyone will wear pointy ears. In fact, many fans get a bit out of joint about this stereotype. "Star Trek" and other branded television shows have their own entirely separate conventions, with vast numbers of fans who may not have read an SF/F book. At a large enough con, you will likely hear some Trek references or see a Klingon or even a few Jedi knights, but they are just one part of fandom.

Literary cons (like World Fantasy, Readercon in Massachusetts, or Potlatch in the Pacific Northwest) focus on the books. They may exclude everything but books from the dealers' room. The audience at a more literary convention tends to be a bit older and more widely read—and is more likely to include editors and agents, especially East Coast or World-level conventions. Cons like the ones Liz Maverick described, those with media guests, or those offering a masquerade often attract a younger audience. You can get a feel for what types of programs are offered (and therefore what range of audience to expect) by checking out the convention's website, especially if they have an archive featuring the programs from previous years. Try to find conventions that align well with your books, or those you hope to write.

## Reaching the Fans

Both of my author interviewees commented on the difficulty of reaching the right audience at an SF/F con. The best way, if you can manage it, is to be a panel participant. Conventions will send out a questionnaire to get an idea of what their participants can best address, and solicit ideas for panels or workshops. If you want to participate, you'll need to contact the convention at least 4-6 months in advance—longer for the bigger conventions. Boskone-organizer Priscilla Olson offers the following tips for prospective participants:

1. Don't threaten, demand, or try to name-drop or pull strings.
2. Don't ask me to research you (i.e., give me the address of your webpage and directing me to it doesn't win my affection.)
3. Tell us all about yourself (not just you went to Clarion or have a short story published somewhere: a "professional" background isn't enough!) – your background, interests, etc.
4. Be patient.

Olson says the convention committee looks for, "Interesting people. Expertise in fascinating areas (not always directly related to their work.) A sense of humor also helps."

Many writers on panels for the first time feel that they must twist the topic to promote their books (or even suggest panel topics expressly for that purpose). While it's great if a panel gives you the chance to directly reference your books, in my experience, it's often your non-writing interests that will earn you a slot in the program and attract new readers.

What do you know and love that you could discuss eloquently in front of a crowd? I usually mention areas of recent research (like reptile biology, Finnish mythology and Oriental clockworks), along with hobbies, devotions, and unusual prior experience. If you come across as a fascinating person, they'll seek out your work. You'll have a chance in your program bio and your introduction at the panel to mention specific titles. After that, focus on the topic at hand and what the audience wants to hear about it. You can connect with dealers in advance to ask them to carry your books at the con—and I notice an uptick in my Amazon numbers after con appearances.

Be prepared to mingle, especially after your panel. Many audience members will have more questions or get excited about something you mentioned. Invite them to chat in the hall, or head over to the Con Suite to continue the discussion. Con organizers love to see the pro's involved with fans outside of the program.

Attend the parties. Small presses and large, special interest groups, and Worldcon bids host evening parties which can be loud and crowded, but also give you the chance to meet a wide variety of people—including those who volunteer at other cons. Dedicated con committee members help out with other conventions and share ideas about programming and participants. If you make a great impression at your local con, it may be that much easier to win a spot on the program at a regional or national event.

And of course, don't forget to bring postcards or bookmarks for the ubiquitous "freebies" table you'll likely find outside the dealers' room.

## Networking with the pro's

But if there aren't any agent or editor appointments, how can you introduce yourself to other industry professionals? If you're on program, you can hang out in the Green Room with writers and other participants. However, the

best opportunities arise during the course of the program. If you've done your homework, you'll know some people you'd like to meet. Attend their program items and ask good questions. You can approach before or after a panel to introduce yourself, or make the excuse to talk with them later on during the convention by referencing a point from the panel.

If the editor or agent you'd like to meet is not on panels, you may find her as an audience member for an event where one of her authors is a participant. If I'm at the same con, I'd be happy to point people out to you, or introduce you if I can! Hook up with an SF/F author buddy to show you around.

Alisa Kwitney Sheckly suggests, "To network, fly your own geek flag. I like to wear my *Serenity* tee shirt (with Chinese subtitle). To the cognoscenti, this marks me as a true fan of Joss Whedon's *Firefly* series. Were you a childhood fan of Anne McCaffery's *Dragon* novels? Do you own a tribble? Can you recite parts of Tolkein in elvish? Bring it."

If I were speaking with newbie writers, at this point I would segue into a discussion of how to act politely at cons, especially when on panels or meeting editors. I think Priscilla Olson's #1 above serves as that reminder—Novelists, Inc. members are already a few steps ahead of many less professional writers hoping to make the most of their convention experience.

For your first few cons, I suggest having specific goals in mind: who you'd like to meet, what specific publisher or sub-genre you want to study, perhaps finding an SF/F writer who can mentor you into the new genre. In terms of promotion, Liz Maverick agrees. "I think it's more important to set goals before a SFF con. If you can rent a table with other authors to promote and sell work, get speaking gigs on some of the panels, or arrange beforehand to participate in specific events, you'll be able to create focus for yourself and get the lay of the land for how you want to approach it the next year."

Priscilla Olson's final thought for authors was: "Come to Boskone even if you're not on the program!" The best way to understand the SF/F convention experience is to attend a con with an open mind, and introduce yourself to a whole new world.

## Finding Conventions

Locus Magazine website at [www.locusmag.com/resources/conventions.html](http://www.locusmag.com/resources/conventions.html) maintains a list in date order.

[www.scificonventions.com](http://www.scificonventions.com) is searchable by region and date.

Wikipedia also includes a nice list, formatted as a table with place, date, and focus.

*Elaine Isaak's latest fantasy novel, The Bastard Queen, comes out in January. In the meantime, she is climbing the walls (at the climbing gym) and hoping for Spring!*

*Learn more about the language of SF Cons, see the Glossary on page 12.*

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## ***Business Briefs***

### **Settlement Date – for now**

Judge Denny Chin from the U.S. District Court for the Southern District of New York has scheduled the "final fairness hearing" for Feb. 18, 2010 at 10 a.m. U.S. Eastern Time. As expected, the judge also granted preliminary approval to the proposed class-action settlement, according to an order he issued on Thursday.

The judge also instructed the parties to disseminate via various possible methods, like regular mail, e-mail and online postings, a notice alerting all class members that the original settlement proposal has been modified. The period for disseminating the notice, for observers to file opposing and supporting briefs and for class members opt out of the proposal will be between Dec. 14 of this year and Jan. 28, 2010.

According to the schedule, those wishing to participate in the final hearing have to file a request with the court no later than Feb. 4, while the plaintiffs will have to move for final approval of the settlement on Feb. 11, 2010.

# SF/F Con Glossary

**SF/F:** Science fiction & fantasy. Sci-fi is not the preferred term among most fans.

**Speculative Fiction:** an umbrella term for any literary work which incorporates elements currently not a part of our reality. Includes SF/F, horror, magic realism, slipstream, etc.

**Fandom:** the world of science fiction and fantasy fans.

**Concomm:** Convention Committee: the people who organize the weekend

**SMOF:** Secret Masters of Fandom. Dedicated volunteers who have been running conventions across the nation for a long time.

**Masquerade:** a competitive, staged costuming event.

**Hall costume:** costumes worn by attendees during the event

**Garb:** a specialized type of costume, often historical or representative of a personal character, worn and treated as clothing, rather than a special outfit.

**Green Room:** where the participants can hang out during the con (usually involves snacks, coffee, and helpful staff members)

**Con Suite:** the hospitality suite for all attendees

**Bid party:** run by a group hoping to host a future Worldcon, to convince attendees that they'd do a great job

**Worldcon:** World Science Fiction Convention. An annual gathering (toward the end of summer) of fans and interested parties, involving 3-5,000 people, rotates outside North America about every other year. Worldcon 2010 is in Melbourne, Australia, in August.

**WFC, World Fantasy Convention:** a highly professional gathering of fantasy writers, editors, artists, some agents, usually capped at 600 to 800 members, it often sells out. The one I try to attend every year. WFC 2010 is in Columbus, OH, Oct. 28- 31.

**Hugo:** The Hugo award, voted on by the members of Worldcon, and given in a variety of categories. Perhaps the most prestigious genre award, it's shaped like a silver rocket.

**Nebula:** The Nebula award, voted on by the members of SFWA in literary categories.

**SFWA:** Pronounced "Sif-wa," the Science Fiction & Fantasy Writers of America. Professional organization. You must have qualifying sales to be a member (similar to RWA PAN membership).

# Harlequin Launches Digital-Only Carina Press

BY CHARLENE TEGLIA

Harlequin's announcement of digital-only Carina Press on Oct. 9 took many by surprise, although it seems like a natural continuation of previous business endeavors. Harlequin has been offering online stories for readers for a long time on their site, and has been quick to add digital versions of their books to their catalog. They also began to epublish Nocturne Bites, Spice Briefs and Historical Undones separate from the full-length books in those lines, then compiling some of the stories into print anthologies. In all these cases, the authors were paid advances.

What's different about Carina from Harlequin's previous digital efforts is that it follows the independent publishing model of no advance and a higher royalty rate, 30% of cover price. Publishers have been able to attract and retain a number of talented authors because the higher royalty rate meant it didn't take as many sales for the author to make a decent return on a title, and the shorter time from acceptance to release meant an author could be paid in about the same period it would take to wait for an advance payment. Additionally, independent publishers pay monthly or quarterly, a powerful incentive to authors who get paid twice a year and like a steady income stream.

While Carina offers no advance, it will still follow the twice a year payment model instead of the monthly or quarterly standard in independent publishing. According to Angela James, Executive Editor of Carina Press, this is because although Carina operates separately from Harlequin in terms of acquisitions guidelines, editorial staff, and has a completely different contract; it is still utilizing Harlequin's royalty/pay system.

Submission guidelines and more information about this venture can be found at Carina's website, <http://www.carinapress.com>.

*Charlene Teglia is an award-winning author of 24 steamy romances for St. Martin's, Pocket, Samhain and Ellora's Cave.*

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## ***Business Briefs***

### **Kindle goes North/Nook sold out**

(Reuters) - Efforts by Barnes & Noble Inc to get its Nook electronic reader into customers' hands suffered another setback on Monday, when the bookseller said it was postponing the in-store debut of the device until early 2010 to fulfill orders already received. Barnes & Noble said just eight days ago that it would [ship](#) the newly launched Nook to its highest-volume stores on December 7 to allow customers to buy an e-reader and take it home. For now, only demonstration models are available in stores. While analysts caution further delays could steer wavering e-reader buyers to rivals,...

TORONTO (Reuters) - U.S. Internet retailer Amazon.com Inc said on Tuesday that it was introducing Kindle, its wireless electronic reader, in Canada.

### **TECHNOLOGY**

Last month, the world's largest online retailer rolled out the Kindle internationally, but at the time Canada was excluded from its global launch.

The delay in the launch of the device in Canada had given rise to speculation that Amazon was, at the time, still working on finalizing an agreement with a wireless carrier in the country.

Seattle-based Amazon, which did not announce the name of the wireless carrier it will use in Canada, was not immediately available for comment.

# Issues for Self-Releasing OOP Books

### Question:

One of the things I've been wondering is about the legal requirements when we self-release our out-of-print books that have been granted reversion by the publisher on, say Amazon. Should we apply for a new ISBN? Use a new copyright date, or note it on the copyright page somehow?

### Answer:

Excellent Question. I believe the author should obtain a new ISBN number... or at least should not use the previous number. The previous ISBN number, I believe, is issued to the original publisher of the book, and designates that publisher as the publisher of the book bearing that number. So to continue using the previous number would be misleading and confusing, and could annoy the previous publisher.

However, I'm not at all sure that any ISBN number is needed, if the book is going to be sold only over the web. The author should ask Amazon whether Amazon requires self-publishers to provide an ISBN number, and ditto if the book will be sold through any other online bookstores.

Generally, ISBN's are used by bookstores to keep records as to what books they're ordering, how many they're selling and returning to the publisher, etc. I simply do not know whether online bookstores use ISBN's for such purposes.

As for a new copyright date, definitely not, unless the book has been significantly revised. If revised, a new copyright application should be filed specifying that it covers only the revisions.

As for the copyright page (and the title page), the author should remove any information there which might incorrectly suggest that the new edition is published by the previous publisher.

If the author has adopted an imprint name for self-publishing purposes, that imprint should be identified on title page and copyright page. If the author has not adopted an imprint name, the author could, but is not obligated to, state "This edition is published by the author of this book".

Best regards,  
Bob Stein

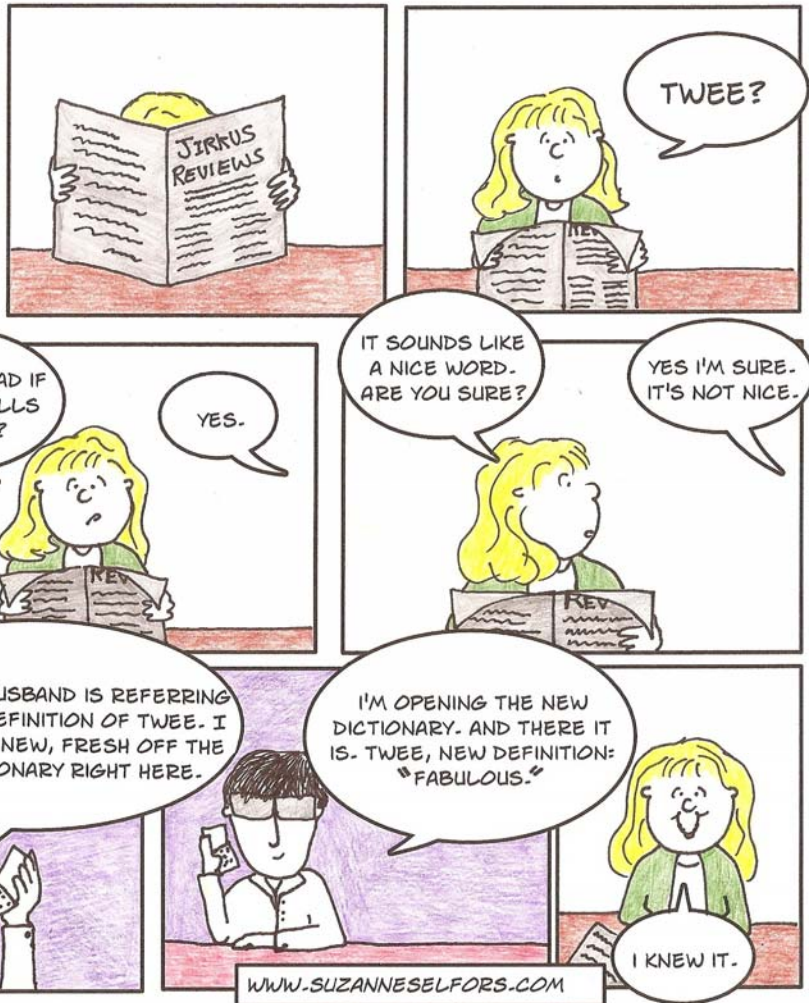
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# THE AUTHOR

## THE BAD REVIEW



## Business Briefs

Read more: <http://www.sfgate.com/cgi-bin/article.cgi?f=/g/a/2009/11/20/urnidgns002570F3005978D885257674004CD20B.DTL#ixzz0ZJQkR20I>

### Kirkus Reviews Gone & Goodreads Grows

Kirkus Reviews closed its doors in December. Founded in 1933, the company was responsible for producing nearly 5,000 book reviews a year. Although not widely read by the general public, Kirkus reviews were often used by librarians and booksellers when deciding how to stock their shelves.

This week, [Goodreads](#), the social network for readers, just scored \$2 million in new financing with the help of True Ventures. [Publishers Weekly](#) has the scoop: "Goodreads will use the new funds to improve the site and create more features around reading ranging from quizzes to bookswaps to e-book support tools." Goodreads has a booming community of 2,600,000 readers, who have panned and celebrated 64,000,000 books.

As traditional review outlets disappear, online communities may be one of the last places where readers can go to find out about new books. Here at GalleyCat we would love to create some sort of a community book review feature for our readers. Email us at [Jason@mediabistro.com](mailto:Jason@mediabistro.com) if you are interested in joining the conversation.



## WRITING is TAXING

By Diane O'Brien Kelly

# Give Me Some Credit

Much tax advice focuses on properly accounting for income and deductions and, as a result, many taxpayers overlook tax credits. Here's a checklist to be sure you don't miss out on valuable tax credit opportunities.

**Making Work Pay Credit.** In 2009 and 2010, the Making Work Pay provision of the American Recovery and Reinvestment Act provides a refundable tax credit of up to \$400 for working individuals and up to \$800 for married taxpayers filing joint returns.

The credit is 6.2 percent of earned income (including your writing income) up to the \$400/\$800 maximum. The credit phases out for single taxpayers whose income exceeds \$75,000 and for married joint filers whose income exceeds \$150,000. The credit will be reported on Line 63 of Form 1040.

**Education Credits.** If you, your spouse, or a dependent is attending an institute of higher education, you may be entitled to claim a credit for expenses paid to the school. The Hope credit is generally available for expenses incurred during the first two years of post-secondary education. The student must be pursuing a degree to qualify. Those not pursuing a degree or beyond their second year of education may qualify for the Lifetime Learning Credit. The credits phase out at certain income levels. Form 8863 is the form to use for claiming these credits. See Publication 970 at <http://www.IRS.gov> for specifics.

**Residential Energy Efficient Property Credits.** You may be entitled to a tax credit if you installed in your home qualifying energy efficient property, such as insulation, certain types of exterior windows, or certain heating and air conditioning systems. The credit is 30 percent of the cost of qualifying improvements, up to a total credit of \$1,500. Most "Energy Star" rated systems qualify. Your supplier should give you a written certification to keep in your records in case you're audited. Form 5695 is the form to use to claim this credit.

**Foreign Tax Credit.** If you pay taxes to a foreign government, you may be entitled to claim a credit for them. Be sure to check your brokerage statements. Often, taxpayers find foreign taxes reported there that they didn't know they'd paid since brokerage houses normally remit the taxes themselves. Form 1116 is the form to claim this credit. However, you can simply claim the credit on Line 47 of your Form 1040 without filing Form 1116 if:

1. your foreign tax credit is \$300 or less,
2. all of your foreign income was passive income such as dividends or interest, and
3. the foreign tax was reported to you on a qualified payee statement (such as a 1099-INT or 1099-DIV, which are used to report interest and dividends).



**Retirement Savings Contribution Credit.** Lower-income taxpayers who save for retirement may be entitled to a tax credit of up to \$1,000 for single filers and \$2,000 for joint filers. The credit applies to single filers with incomes up to \$26,500 and married joint filers with incomes up to \$53,000. Use Form 8880 to claim this credit. See Publication 4703 for more info.

**Child and Dependent Care Credit.** If you pay someone to care for a “qualifying person” so you can work, you may be entitled to a credit of up to 35% of the cost of caring for that person. A qualifying person is:

1. your dependent child under age 13 when the care was provided,
2. your spouse who was not physically or mentally able to care for himself or herself and who lived with you for at least half the year, or
3. another person (such as your elderly parent) whom you claim as a dependent or could have claimed as a dependent if not for the fact that:
  - a. the person’s income exceeded the annual income threshold for qualifying as a dependent,
  - b. the person filed a joint return with his or her spouse, or
  - c. because you could be claimed as a dependent on someone else’s return.

You must have earned income in order to claim the credit. The credit is applied to a maximum of \$3,000 in expenses for one qualifying person and \$6,000 in expenses for two or more qualifying persons. See Publication 503 for more details.

**First-Time Homebuyers Credit.** Those who purchased a principal home between January 1 and November 30, 2009 may be entitled to a credit of up to \$8,000. Vacation homes and rental properties don’t qualify. The credit is available to those who did not own a principal home in the three years preceding the purchase (thus the term “first-time homebuyer” is a bit of a misnomer). This credit begins to phase out for single taxpayers with income of \$75,000 and married joint taxpayers with income of \$150,000. Form 5405 is the form to use to claim this credit.

**Adoption credit.** If you adopt a child, you may be able to claim a credit for the adoption fees, court costs, attorney fees, and travel expenses related to the adoption. The total credit is subject to an annual maximum (\$12,150 for 2009) and phases out for those with higher incomes. Use Form 8839 to claim a credit for qualified adoption expenses.

**Earned Income Credit.** Taxpayers between the ages of 25 and 65 who earn very modest incomes may qualify for the refundable Earned Income Credit. Schedule EIC must be filed to claim the credit. See Publication 596.

**Child Tax Credit.** Taxpayers who have a child, stepchild, foster child, brother, sister, step-brother, step-sister, or a descendant of any of these (such as a grandchild, niece, or nephew) who is under the age of 17 at year end and who lives with the taxpayer for at least half the year may qualify for a tax credit of up to \$1,000 per child. Certain citizenship and income limitations apply. Those with lower incomes may also be entitled to the “additional child tax credit,” which is claimed on Form 8812. See Publication 972 for the nitty gritty.

*Got a tax question for Diane? Email her at [Diane@dianeobrienkelly.com](mailto:Diane@dianeobrienkelly.com). Your question might be addressed in an upcoming issue. For further tax tips, check out the “Tax Tidbits” page on Diane’s website, <http://www.dianeobrienkelly.com>.*

# The Mad Scribbler

By Laura Resnick



# Whoosh!

*“I love deadlines. I like the whooshing sound they make as they fly by.”*

— Douglas Adams (1952-2001),  
author of *The Hitchhiker’s Guide to the Galaxy*

It’s once again time to celebrate the New Year!

(Where did the year go? I only recently adjusted to writing “2009” on my checks.)

So it’s once again time for me to make my annual New Year’s Resolution to stop missing my deadlines.

Hoping to bolster my resolve this time, I hereby confess to you, my fellow writers, that I have not made a book deadline in years. *Many* years.

I do not say this with a self-consciously rueful smirk, or with “cute” smugness about how whimsically charming my wacky work habits are, or even with melodramatic self-loathing. I lay it before you matter-of-factly as my single greatest professional flaw.

I’m admitting this flaw to you with considerable embarrassment. Particularly since, wherever I go, I encounter writers who say things along the lines of, “Someone burned down my house, shot my dog, and stole my Bible—but I made my deadline, even so.”

Whereas, even when I don’t have colorful excuses (or, indeed, *any* excuse), I don’t make my deadlines.

I’m speaking specifically of book deadlines.

I rarely miss a deadline for a column, essay, or article; and although I got into bad habits with short fiction for several years, I have since cleaned up my act and haven’t missed a short story deadline in a while (well, haven’t missed one by *much*, anyhow).

But this is because columns, articles, and short stories are, you know, *short*. If I realize at nine o’clock at night that I owe someone an essay or short story by the following afternoon, I can usually stay up all night and manage to write a decent 1,000-5,000 words in the nick of time. It’s not a pleasant experience, and it’s a challenge that I always swear I’m going to *stop* inflicting on myself; but I can usually do it. Or, if not, then I can almost always get it done within the next couple of days; and apart from my journalism internship with a news bureau in Jerusalem (yes, *that* Jerusalem), I’ve worked in very few venues where the sky would fall in if I missed a deadline by a couple of days.

I also don’t find it too terribly difficult to look at my calendar, see that I owe a short fiction or nonfiction piece the following week, and say to myself, “I’d better do some work on that today.” This gives me enough time to meet the deadline at a comfortable writing pace.

A book, however, is a *lot* different for me. It’s a marathon feat of imagination, concentration, focus, and

craftsmanship. It requires extensive advance planning, reams of research, and months of sustained effort. Along the way, I encounter roadblocks, cave ins, unforeseen cul-de-sacs, and vast turnpikes of unexpected detours.

When I'm behind schedule with a short piece of material, I can almost always squeeze it unexpectedly into my life and get it done somehow. But when I'm behind schedule with a book, it takes me months to pull things together. There are no quick-fix solutions.

At the start of my career, I was fairly reliable about book delivery. I was fresh and new, and I was working with a tight publishing schedule and with very professional, reliable editors. All of that helped me stay on a timely delivery schedule.

But a key factor in my timeliness was that I was writing category romance for Silhouette Books, and the novels were *short*. The journey from proposal to finished book wasn't that long a trek, and not that many unexpected things happened along the way. Moreover, if (as often happened) I only had 150 MS pages written a week before my deadline, I could drop everything else in my life (including personal hygiene) and finish the novel by its due date. But ever since leaving Silhouette, if I've only got 150 pages done a week before my deadline, that typically means that I've still got 250-850 MS pages left to write, rather than about 70.

Oops.

Writing for Silhouette is, as far as I can recall, the last time I made a book deadline. And when I say I *miss* deadlines, I don't mean that I miss by a week or two. I usually miss them by months, and sometimes by years. I am particularly slow and late when writing treekillers—long epic fantasy novels with 8-10 viewpoint characters and half a dozen intertwining plot threads. But, frankly, I also tend to be very late with books of a mere 100,000 words and only 1-3 viewpoint characters.

As it happens, although nearly every editor I've worked with has wanted to strangle me for my lateness, most of them forgive me when the book finally arrives, because I only deliver finished work. My books get edited very lightly or not at all, and several editors have frankly said that, yes, they had wanted to kill me... but then forgave me when they read the manuscript. (This, I suspect, is the only reason I'm still alive.)

And, in truth, faced with a choice between meeting a deadline with a book that still needs work or delivering a very late book that an editor loves, I always go with the latter. Yes, editors want us to deliver on time; but what they want most is a *really good book*. As late and unreliable as I typically am, I nonetheless tend to encounter less irritability in my editors than is encountered by writers who deliver books that aren't ready for delivery. (Your mileage may vary, but that's my experience.)

However, the best case scenario, obviously, is to deliver finished work *on time*. (Or even... early!)

Hence my renewed New Year's Resolution to do that.

And not just because I think sooner or later an editor is bound to kill me.

Being late stresses me out—for months at a time! And I've become increasingly dedicated to eliminating needless stress from my life. Being late hurts my income, my release schedule, and my career momentum; I can't afford any of this. Being late decreases my value to my publishers, which is the exact opposite of what I want to achieve.

Late is *bad*. So I resolve to stop being late.

Finally, delivering late makes me feel awkward and inadequate whenever encountering writers who recently made their deadlines despite unexpectedly having triplets, being attacked by cannibals, and discovering Osama bin Laden hidden under the floorboards of the historic homes they're in the middle of renovating themselves.

*Laura Resnick's January 2010 release is Doppelgangster, which she delivered late.*

# Ninc Bulletin Board

COMPILED BY JACKIE KRAMER

Got any news or information  
for the Bulletin Board?

Send it to Jackie at  
jackiekramer7@netscape.com

## Time to renew your membership!

You can do this via the snail mail renewal form sent to you in November, or just go online and do it the easy way at the Ninc website: <http://www.ninc.com>

Please don't forget to fill out your Authors Coalition form while you're at it, and read it carefully, as you may be able to check off more boxes this year than you were eligible to do last year.

### Getting Ready to Do Your Taxes?

If you contributed books, stuffed animals, or toys to the St. Louis Children's hospital during the Ninc Goes Platinum Conference, don't forget your donation is tax deductible. A copy of the letter from the hospital acknowledging Ninc members' charitable donations can be found on the members only section of the website.

### E-Ninc brings you Ninc news faster

When you renew your membership this year, select e-Ninc instead of print if you haven't already.

You'll get the latest news and information about the publishing industry and Ninc membership services days faster!

### Put Ninc Blog to Work for You

- ▶ if you haven't signed up to blog this month or next, do so
- ▶ if you Tweet or have Facebook, please tell your followers when YOU blog; additionally, help promote industry guests — just check the Ninclink calendar to see who is blogging next on Wednesday; include a link to the Ninc blog — <http://ninc.com/blog/index.php> include the link, (and coming guests) on your webpage.

Questions? Suggestions? Contact me — [Patricia.Rosemoor@gmail.com](mailto:Patricia.Rosemoor@gmail.com)

# NINK

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Manhattan KS 66505



**EXCERPT:** Submit up to several pages of text that will be linked to a specific book review. (Exclusive excerpts get priority.)

**AUTHOR BUZZ:** Here we will spotlight an author (new or established) who is being “buzzed“ about on message boards and blogs. WE WILL CONTACT AUTHORS THAT WE FEEL QUALIFY for this feature. However, authors can contact us to let us know where they or their books are being buzzed about and we will consider it for this feature.

**AUTHOR TRIVIA:** Send us a little-known fun fact about yourself, short but interesting, like: “Which author had a broadcasting career before she got published in 1978?” This will also link to the author profile page. This content will change frequently, but may also be repeated from time to time.

**DEBUT AUTHOR SPOTLIGHT:** If you are a debut author you must submit a “Message From the Author” and an “Excerpt” to be considered. BE SURE TO TELL US YOU ARE A DEBUT AUTHOR!

**AUTHOR SLIDESHOW:** Send us fun photos with captions from a research trip, author event or just a vacation. The most interesting submissions will be considered.

#### **AUTHOR INTERVIEWS:**

**Q&A (e-mail):** Contact us if you would like to participate and we will send you 3 - 5 questions to answer.

**PODCAST (phone interview):** Contact us if you would like to participate and we will schedule a time for the interview. These podcasts will appear on the RT Daily Blog and will automatically be pulled into the appropriate Microsite or Genre Spotlight. Podcasts will also appear on our MultiMedia Page.

**VIDEO (on location):** Contact us if you would like to be interviewed on camera and we will let you know which industry events we are planning on attending. Also if you are visiting New York, we can set up a video interview in Morgan’s studio in Manhattan. These videos will appear on the RT Daily Blog and also be automatically fed into the appropriate Microsite or Genre Spotlight. Videos also appear on our MultiMedia Page.

**BOOK QUOTE:** Submit a short quote from your book that we will post for readers to guess which book the quote is from. The quote will also link back to the book review.

**RT GIVEAWAYS:** Contact us if you want to have a drawing where readers can win a signed book, a gift basket or any other kind of prize or promotional material. You will be responsible for shipping prizes to the winners.

These blog entries will appear on the RT Daily Blog as well as automatically be pulled into the appropriate Microsite or Genre Spotlight.



**ADVICE ARTICLES:** Articles can focus on general writing tips, genre-specific tips, advice on researching, author promotion ideas, how to find an editor/agent, etc.

**RT CONVENTION PHOTOS:** After registering for the convention, please submit a fun photo from a recent RT Convention you have attended, and it will be placed on the convention site.

**RT CONVENTION BLOGGING:** We will be asking authors to guest blog before, during and after the convention about their experiences, so if you want to participate, contact us.

**UPCOMING RELEASES:** Submit your book cover and exact release date to be included in this web feature —the sooner the better. We will collect all entries and place them in a queuing system to appear when appropriate. This is a great way for fans to anticipate your book’s arrival in stores.

**UPCOMING AUTHOR EVENT:** This is the place to list any and all appearances you will be making at book signings, speaking engagements, etc., throughout the year. There is a form for this that you will need to fill out on the website. As soon as you have a schedule, you should enter it on our website.

**BOOK REVIEWS:** With our new website it is more important than ever that your book is reviewed in *RT Book Reviews* because of the enhanced visibility the reviews will receive. Encourage your fans to “Rate Your Book” on the review page on **RTBookReviews.com**, because the top-rated books will be featured in an ever-changing list for readers to see. Also, if your book or your name is among those searched most often, it will come up in our “top searches” list on the home page community section, so the more your fans search for you or your book, the better!

**IDEAS FOR OTHER CONTENT ON OUR SITE:** We are also interested in posting ongoing author round-robin stories and other interesting content. Please send us your idea, but keep in mind we are looking for interesting, innovative and fresh ideas. We are willing to work with authors to develop these ideas and implement them. Nothing is too big or too small as long as it is interesting and entertaining.

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