

N I N K

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Use Your Imajinn-ation

BY NANCY GIDEON

When the paranormal wave in traditional publishing began to ebb in the late 1990s, Linda Kichline, author of a successful trio of witch/warlock books, as well as series contemporary romances, was frustrated. A shrinking market made it hard to find the kind of books she loved to write—and read.

Following the inspiration of her good friend Debra Dixon, one of the authors who founded Belle Books, Linda surveyed readers and found the interest in supernatural romances was still strong, if not New York big. Her answer was to offer paranormal and fantasy romance as a publisher of niche genre books alongside other small-press trailblazers Belle Books and Ellora's Cave. Imajinn (pronounced Imagine) Books put out its first edition in 1999 in trade paperback and has steadily produced several titles a month.

At the same time, I was a burned-out author looking for a way to restart my creative fire. I'd begun a vampire romance series that got critical raves, but awkward marketing had the books disappearing before readers could find them. Those readers wanted more books and I was sulking because I wanted to write them. Then I was approached by Imajinn.

The advance wasn't much by New York standards. It was a startup company without a track record (at that point, hadn't even launched!), so there was no guarantee of sales. But Imajinn had some things I needed: a passion for the paranormal fueled by a writer/publisher who understood the industry from an author's perspective, insightful editing with the reader rather than the bean-counter in mind, an enthusiastic team approach to cover, title, and blurbs, and a writer-friendly contract.

From December 1999 to December 2002, I wrote six more books in my vampire series—and I still get royalties every period. Those books with Imajinn jumpstarted my career with great reviews, reader exposure,

continual award nominations and, best of all, the chance to rediscover doing what I loved within a supportive environment.

Like all publishing houses big and small, Imajinn has gone through changes to stay relevant in a quixotic industry. It still publishes trade paperbacks, but now they're print-on-demand backed by competitively priced e-book editions. The initial focus on the paranormal and urban fantasy genres has expanded to Regency romance, erotica, and soon, mystery, suspense, thriller, and romantic

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Small
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BIG
PRESENCE

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Address changes may be made on the
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For members without Internet access,
send changes to the Central Coordinator.

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Introducing...

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

Membership Chair: James LePore
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New Applicants:

Jan Burke, Los Alamitos, CA
Leah Cypess, Brookline, MA
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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.
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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.

Use Your Imajinn-ation

Continued from page 1

suspense lines. It has also produced two anthologies and has a “Keeper Shelf” line for previously published books. Submission guidelines are available on its website. Unagented submissions are welcome.

The company continues to promote authors and books, both new and backlist, with aggressive contest giveaways, free novellas and e-books, creative pricing to stimulate the purchase of the first books in a series, national ads, a strong Facebook presence where authors are featured, encouraged to blog and post about appearances, as well as help for authors establishing a Goodreads platform.

Imajinn anthology authors include such instantly recognizable names as Mary Jo Putney, Rebecca York, Patricia Rice, and Catherine Asaro. Single title authors include Holly Fuhrman, Joann Ferguson, Jocelyn Kelley, Keri Arthur, and Rickey Mallory, among many others.

It doesn't take much imagination to realize this small-press-that-could is a viable option for romance authors looking for a start, a supplement, or a springboard in their careers. Check out the guidelines at www.imajinnbooks.com.

Nancy Gideon just finished the outline for the eighth book in her dark paranormal By Moonlight shape-shifter series for Pocket Books. Seeker of Shadows (Book 6) is a June, 2012 release. Visit Nancy at www.nancygideon.com.

Business Briefs

Compiled by Sally Hawkes

Fair Use....Again

In a hefty 350-page decision, Northern District of Georgia Judge Orinda Evans ruled that although Georgia State University acted in “good faith,” it nevertheless infringed on copyrights held by Cambridge University Press, Oxford University Press, and SAGE Publications in five of 75 alleged instances brought to trial. The ruling, acknowledged as a “meticulous reading and analysis of the evidence,” attempts to lay out a clear standard of application of the principle of fair use for future instances of educational use, however the judge admits that fair use is “notoriously difficult to apply.”

Professor James Grimmelmann of New York Law School describes the decision as “mostly a win for Georgia State and mostly a loss for the publishers.” He notes that the “big winner” is the Copyright Clearance Center because the ruling gives the CCC “leverage against universities for coursepack and e-reserve copying with a bright-line rule, and...leverage against publishers who will be under much more pressure to participate in its full panoply of licenses.”

For the full text of the ruling and legal commentary, go to <http://www.infodocket.com/2012/05/12/full-text-of-court-opinion-in-georgia-state-university-copyright-case/>

Publishers Marketplace/InfoDocket

There's No Woolgathering going on here....

Director Ridley Scott, producer Steve Zaillian, and 20th Century Fox have acquired the film option for the 2011 self-published dystopian science fiction novel *Wool* by Hugh C. Howey. To compound Howey's personal Cinderella story, the novel triggered a five-way auction at the London Book Fair and was ultimately picked up by the Century imprint of Random House, which also picked up *50 Shades of Grey*.

GalleyCat



Profitable Partnerships: Publishing à la Carte

October 25-28, 2012

Crowne Plaza White Plains NY

Fee for NINC Members: \$375

(includes both First Word and Conference!)
Payable in one lump sum or three payments of \$125

Fee for Industry Professionals:

\$260 for First Word and Conference,
or \$110 Conference only

Barbara Freethy Featured Author Speaker

Have you registered for NINC-NY yet? If not, hurry up. You won't want to miss the inside info you're going to get from our major speakers (and remember, they're going to be with us for all three days of the conference—they're as interested in the changes going on in our industry as we are).

Last month you met Robert Gottlieb. This month we'd like to introduce our Featured Author Speaker, Barbara Freethy.

Ms. Freethy is a No. 1 *New York Times* best-selling author. She has written more than 30 novels ranging from contemporary romance to romantic suspense and women's fiction. Like the typical Novelists, Inc. member, Barbara is no newbie to the publishing scene.

Traditionally published for 20 years, Barbara has worked with several publishers, including Pocket, NAL, Avon, and Silhouette. And yet...in 2011, Barbara began independently publishing her backlist, as well as new original work. In 15 months, she sold more than two million books across 18 titles. Nine of her books appeared on *The New York Times* and *USA Today* bestseller lists for 41 weeks.

Sound like someone you'd like to talk to? Me to. And there's more! Barbara has:

- ▶ distributed books directly to U.S. book retailers and libraries.
- ▶ translated several titles into German, French, and Spanish.
- ▶ produced audio versions of her books.

How can you consider missing the insights Barbara will have to offer at the NINC-NY conference this October? The answer is simple:

You can't.

So—go register! What are you waiting for?



Barbara Freethy

More Proof of the Power of Words

BY MARIANNA JAMESON

A recent study by Ohio State University researchers indicates that what people read can influence their behavior.

No kidding, <Yawn> We know all about it. Next topic.

Well, maybe we don't know all about it. The study, which will be published in the *Journal of Personality and Social Psychology*, delves into the finer points of "experience-taking," which is the term the researchers coined for that sense of losing yourself, as a reader, in the world occupied by the characters in a novel. "Losing yourself," it turns out, might be more than just an expression. You might just lose a bad habit. (We'll ignore the possibility that you might lose a good habit, *natch*.)

The researchers found that, under certain circumstances, taking on the same emotions, beliefs, thoughts, and internal responses as a character can change a reader's behavior, at least temporarily. The researchers note that the "circumstances" conducive to losing oneself in a character are those in which readers are able to "forget about themselves...their own self-concept and self-identity while reading." To test for this, some of the subjects read material while in a cubicle containing a mirror; presented with such an obvious reminder of the real world—their reflection—they did not achieve the "experience-taking effect." Researcher Geoff Kaufman explained that "The more you're reminded of your own personal identity, the less likely you'll be able to take on a character's identity....You have to be able to take yourself out of the picture, and really lose yourself in the book in order to have this authentic experience of taking on a character's identity."

Across the board, the experiments undertaken showed that stories written in the first person with characters resembling the subjects had a greater effect on the subjects' later behavior than did stories written in the third person or that had characters that did not resemble the subjects.

In one experiment, readers who identified with a character who overcame obstacles, such as long lines, rain, or car problems, to vote in an election were "significantly more likely" to vote in a real election held a few days later than those who read about a character who had no obstacles to voting. The stories involved a student, in one case an Ohio State student and in the other a student from a different university. Sixty-five percent of the subjects (all OSU students) who read first-person stories about the OSU student encountering difficulties in voting reported that they voted in the real election a few days later. However, only 29 percent of the subjects who read the same story featuring a student from a different university reported that they voted.

In another experiment, male heterosexual subjects read one of three versions of a day-in-the-life story about a male character. In one version, the character was heterosexual. In another, the story revealed the character was gay early in the story. The third version revealed that information later in the story. Researchers said that knowing early on that the character was not like them prevented subjects from having the experience-taking response, whereas subjects reading the story in which the character was revealed to be gay late in the story had levels of experience-taking similar to those of the subjects who read about the heterosexual character. Additionally, in post-experiment surveys subjects who read the story with the late-gay revelation showed "significantly more favorable attitudes" toward homosexuals and relied less on stereotypes than did readers of both other versions. Readers of the late-gay story rated the homosexual character as less feminine and less emotional than readers of the early-gay narrative in part because, the researchers surmised, the subjects had accepted the character as being like them. Comparable results were seen in an experiment in which a character was revealed to be African-American early in the story and late in story. ▶

The researchers note that experience-taking is more than a reader attempting to understand the world from the character's perspective. It's a "spontaneous," "unconscious," and "immersive" process in that, under the right circumstances, the readers replace themselves with the character.

Hmm. Seems like "know your audience" might be more than just a marketing trope.

Find out more about the study at <http://researchnews.osu.edu/archive/exptaking.htm>

Although her full-time job these days is the gentle art of writing novels that keep people up at night, Marianna keeps her imagination churning by freelancing as an analyst in the corporate security and intelligence worlds. Her next thriller, Resurrection Island, will be released in October.

Business Briefs

Sookie Stackhouse Fans Given a Year To Say Goodbye

Charlaine Harris, author of the popular vampire series, announced via her Facebook page on May 14 that she will be ending the series. The final volume will be released on May 2, 2013.

Writers on Writing

Publisher Knopf Doubleday has a YouTube channel with playlists containing hundreds of videos of its authors and promotional videos. The "Writers on Writing" playlist includes 28 (at the moment) very short videos of authors giving their favorite writing tips. Two of this editor's favorites are Alexander McCall Smith's recommendation that you start the next book as soon as the previous one is finished because "writing is like playing the piano or long-distance running—you have to practice it" and Mark Z. Danielewski's recommendation to "Write what you love, because in order to love something, you have to know it, you have to learn about it, you have to be curious about it. It will keep you level-headed during the high times and hold you during the hard times."

Find all the playlists at <http://www.youtube.com/playlist?list=PL8E5A76E4468FE0AB&feature=plcp>

Another Day Older and Deeper In Debt....

Houghton Mifflin Harcourt will enter Chapter 11 proceedings as part of its plan to restructure \$3.1 billion debt, but states that the process won't affect the company's ownership and "will have no impact on the Company's day-to-day operations." The *Wall Street Journal* notes that the company has been hit hard by cuts to state and local education budgets, which affected the company's K-12 textbook sales. According to Moody's Investors Service, the textbook market represents a significant portion of the company's revenue stream. No word yet on whether the company will be holding bake sales to help retire the debt, but *Nink* will keep you posted.

GalleyCat/Publishers Marketplace

Evermore Pottermore

On June 19, the entire Harry Potter series will be added to the other 145,000 titles available through the Kindle Lending Library, thanks to an "exclusive license" arrangement between Amazon and J.K. Rowling's Pottermore enterprise. Amazon CEO Jeff Bezos noted that one benefit of Amazon's lending library is that "you never get put on a waiting list." It should be noted that OverDrive has an exclusive, worldwide arrangement with Pottermore to distribute e-versions of the books and the audiobooks to libraries and schools. That agreement will not be affected by the arrangement with Amazon.

GalleyCat/Publishers Marketplace

Pinterest for Authors: How to Promote Your Writing on the Fastest-Growing Website Ever

BY CHRIS ROBLEY

Pinterest— isn't that a website for travel planners, lovers of delectables, and vintage-clothing aficionados? Well, yes; but many authors are finding creative ways to promote their books using the social scrapbooking site, too.

At the moment, 10.4 million people use Pinterest, and that figure is climbing fast; some data show that Pinterest is the fastest-growing standalone website ever.

What exactly is Pinterest?

Pinterest (www.pinterest.com) is a combination of a digital pin-up board and a scrapbook. It's a bit like Twitter, only for pictures and videos instead of 140-character tweets. From your Pinterest page you can create different boards for different interests—one for book covers, one for photos of characters in your book, one for pictures of you and your readers, one for photos of your writing desk, etc. Plus, other people can pin things to your page (if you allow them to become “contributors” to a particular board), which encourages more sharing and interaction.

How authors can use Pinterest as a promotional tool?

Well, if you've spent much time on social networks, you know that shouting “Buy my book!” every couple days is a sure way to annoy your followers. You have to be more subtle, more sideways, more creative. Pinterest is a great way to enhance your author “brand,” build your platform, and create compelling content that supports your book promotion efforts. And since Pinterest users can create unlimited “boards” for each new interest or topic, you've got options.

Here are a few ideas:

1) Create a Pinterest board for the main characters or settings in your book. Ask your fans to add photos they think help make those people and places feel real. What does the mysterious hero look like? What about pictures of that icy field where the murder took place? (Note: you'll have to add these fans individually as “contributors” to that particular board before they can pin their own content to it).

2) Give us a behind-the-scenes glimpse into your process. Show fans your desk, your typewriter or computer, your waste basket of discarded poems, the view outside your window, etc.

3) Get aspirational. Where do you want to travel on your book-tour? Where would you love to spend a week writing? Show us the photos! One great example of this is author Priscilla Warner's Pinterest page (<http://pinterest.com/priscillawarner/>). She has a board called “My Dream Writing Studios.” Amazing photos.

4) Ask for inspiration. You can create boards to bring your previously created characters into 2D. But the process can flow the opposite direction, too. What about asking your readers for help when you're just developing a new story? Are you searching for the right details about pistols to put into your Western? Ask for some photos of old guns.

5) Promote your friends and heroes. Social media followers are turned off by constant self-promotion, but pimping books by other folks can go a long way. You're giving solid recommendations to your fans, and the writers you promote will be thankful. ▶

Some basic rules for using Pinterest

Again, if you've been using Facebook or Twitter for a while, the same general guidelines apply to Pinterest.

1. Stay engaged in the conversation. Don't just post your own content and call it good. You need to repin, like, and comment on other people's Pinterest content. Follow the Pinterest boards of writers you admire.
2. Put the "P" symbol on your site or blog so your readers will know they can also follow you on Pinterest.
3. Make sure the names of your boards have catchy titles.
4. Large photos are best. Pinterest is all about the visual. Pick great pics.

I hope this intro is helpful for anyone just getting started on Pinterest. If you've been using it for a while to promote your writing, we'd love to hear about your experience.

Chris Robley is a poet, producer, songwriter, blogger, marketeer, editor of the BookBaby Blog and CD Baby's DIY Musician Blog (free informational resources for independent authors and musicians), and manager of YRTEOP.com (<http://YRTEOP.com>—which is "poetry" spelled backwards. Follow him at <http://yrteop.com> and <http://blog.chrisrobley.com>.

This article first appeared on the BookBaby Blog on April 25, 2012. It is reprinted with the permission of the author. BookBaby is an e-book publisher for independent authors that offers a full array of services including formatting, cover design, distribution, and short-run book printing. Find out more at www.bookbaby.com

Business Briefs

Movers and Shakers

This month, Sara Nelson, editor of *O, The Oprah Magazine*, moves to Amazon.com Books as Editorial Director for print and Kindle bookstores. *PW Daily*

Frances Gilbert, long-time Editor, Vice President and Publisher at Sterling Children's will become Editorial Director, Doubleday at Random House Children's Books on June 18. *Publishers Marketplace*

Former Director of Advertising at Simon & Schuster, Natalie White, will become Director of Client Services and Advertising Director at AuthorBuzz.com. *Publishers Marketplace*

Latest Shot in the eReader Wars

Newco is the name of the Barnes & Noble/ Microsoft strategic partnership. This new venture is targeting reading applications and Microsoft 8—in other words, look for a Nook app on every computer that has a Microsoft 8 operating system. At this point, no other objectives of the partnership have been disclosed. *PW Daily*

Pocket Star to be e-Books Only

Simon & Schuster is reintroducing the Pocket Star imprint, but only in digital format. Releases will be primarily new titles, although the line will release some older titles. The focus will remain women's fiction, romance, thrillers, urban fantasy, and mysteries from both bestselling and new authors. The rebirth started in March and there is no fixed number of titles per month. Releases for the next quarter include V.C. Andrews, Nathan Dodge, Cindy Gerard, Laura Griffin, Sabrina Jeffries, Carrie Lofty, and Michael R. Underwood. Pocket Star titles may also eventually be released in print. Lauren McKenna is Editorial Director. *PW Daily*

How Mundane Routines Produce Creative Magic

BY MARK MCGUINNESS

Every day, you take the same route to work. You stop at the same coffee shop and order your coffee exactly the same way. When you get to the office, clutching the same branded cup, you place it in the same place on your desk. You fire up the same computer, tidy the stuff on your desk into the same pattern, settle into the same chair and open the same tabs on your browser. You follow the same routine, sipping your coffee, browsing your email, skimming through the same blogs, the same news pages, the same social networks. As your colleagues arrive, you exchange the same greetings, the same gripes and gossip. As you drain the cup, you get the same itch for the same music, take your headphones out and plug yourself in. You open the same blank document, give it the same hard stare. The music kicks in.

Now you can begin.

If that sounds anything like your morning routine, you're in good company. Over the years, as a coach and trainer, I've heard a similar story from hundreds of creative professionals. Of course, the details will vary—if you're like me, your trip to work will be the “30 second commute” known to freelancers the world over, and you'll be making your own coffee. You may incorporate [meditation](http://the99percent.com/tips/6314/what-daily-meditation-can-do-for-your-creativity%20yoga) (<http://the99percent.com/tips/6314/what-daily-meditation-can-do-for-your-creativity%20yoga>), or other exercise into your morning routine. And you may use a camera, easel, guitar or whatever instead of a computer.

But the chances are you're living proof of one of the great paradoxes of creativity: that the most extraordinary works of imagination are often created by people working to predictable daily routines. There's even an entire blog (sadly now on hold) devoted entirely to accounts of the [Daily Routines](http://dailyroutines.typepad.com/daily_routines/) (http://dailyroutines.typepad.com/daily_routines/) of writers, artists, and other interesting people.

Here's the architect [Le Corbusier](http://dailyroutines.typepad.com/daily_routines/2008/02/le-corbusier.html) (http://dailyroutines.typepad.com/daily_routines/2008/02/le-corbusier.html), as described by his colleague Jerzy Soltan:

During these early August days, I learned quite a bit about Le Corbusier's daily routine. His schedule was rigidly organized. I remember how touched I was by his Boy Scout earnestness: at 6 a.m., gymnastics and . . . painting, a kind of fine-arts calisthenics; at 8 a.m., breakfast. Then Le Corbusier entered into probably the most creative part of his day.

Filmmaker [Ingmar Bergman](http://dailyroutines.typepad.com/daily_routines/filmmakers/) (http://dailyroutines.typepad.com/daily_routines/filmmakers/):

He does not like noise—"Quiet" signs are posted around the Dramaten when he's at work. He does not like lateness: he positions himself outside the rehearsal hall at 10 each morning in case the cast wants to fraternize, and rehearsals begin promptly at 10:30; lunch is at 12:45; work finishes at 3:30. He does not like meeting new people or people in large groups. He does not like surprises of any kind.

And novelist [Haruki Murakami](http://dailyroutines.typepad.com/daily_routines/2007/07/haruki-murakami.html): (http://dailyroutines.typepad.com/daily_routines/2007/07/haruki-murakami.html)

When I'm in writing mode for a novel, I get up at 4:00 a.m. and work for five to six hours. In the afternoon, I run for 10km or swim for 1500m (or do both), then I read a bit and listen to some music. I go to bed at 9:00 p.m. I keep to this routine every day without variation. The repetition itself becomes the important thing; it's a form of mesmerism. I mesmerize myself to reach a deeper state of mind.

There are plenty more examples over at [Daily Routines](http://dailyroutines.typepad.com/daily_routines/) (http://dailyroutines.typepad.com/daily_routines/) but you can probably start to see the family likeness.

Murakami may have been joking when he mentioned mesmerism, but as a trained hypnotist I can tell you he was bang on the money. By repeating the same routine every day, all these creators are effectively hypnotizing themselves, deliberately altering their state of consciousness in order to access the “deeper state of mind” that allows them to work their creative magic. The different elements of the routine become associated with this creative state of mind, so that they can re-enter it by simply repeating the steps of the routine. ▶

If you want to develop your ability to enter the creative zone at will, you should know that there are three conditions for a really effective hypnotic trigger:

Uniqueness — it should be something (or a combination of things) you don't associate with other activities, otherwise the effect will be diluted.

Emotional intensity — the kind you experience when you're really immersed in creative work.

Repetition — the more times you experience the unique trigger in association with the emotions, the stronger the association becomes.

So to fine-tune your daily routine for maximum creative magic, make sure the key triggers have these qualities. For example, you might want to save a particular album for listening to while you work, or be careful not to use the same notepad for sketching ideas as for your to-do list. And when you have a particularly good day, make a note of something in your routine for that day, that you can associate with the emotional state—and use the same trigger the rest of the week.

And next time you're waiting in line for your morning coffee, next to people facing a day of mundane toil, think yourself lucky that your daily routine is a springboard to inspiration.

Mark McGuinness is a *Coach for Artists, Creatives and Entrepreneurs* (<http://lateralaction.com/coaching/>). For a FREE 26-part guide to forging a remarkable career, sign up for Mark's *creative careers course* *The Creative Pathfinder*. (<http://lateralaction.com/pathfinder/>)

This post first appeared on *The 99 Percent* blog (<http://the99percent.com/tips/7007/How-Mundane-Routines-Produced-Creative-Magic>). It is reprinted with the permission of the author.

The Next Page

[Editor's note: Unforeseen circumstances prevented The Next Page feature on the NINC website from being updated. Listed below are books written by members of Novelists, Inc. that are available now or will be shortly. Most of the titles are in stores a few weeks prior to their publication month.]

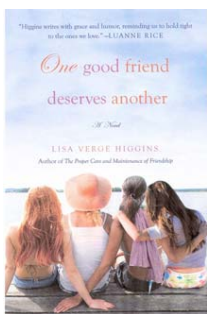


Honest Betrayal by Dara Girard (Ilori Press Books LLC) June 2012 ISBN 9781476421667
www.daragirard.com

Would she betray her heart for the sake of convenience?

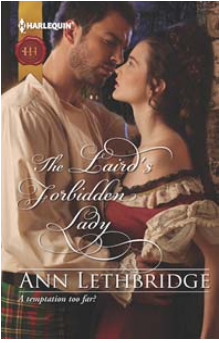
After a disastrous love affair, career-driven Brenna Garrett decides to marry the wealthy Hunter Randolph for security and a life of luxury.

However, her marriage of convenience takes a dark turn when her first love re-enters her life and she discovers there are secrets in her husband's past that could destroy their future.



One Good Friend Deserves Another by Lisa Verge Higgins (Grand Central Publishing) June 2012 ISBN 978-1455500307 www.lisavergehiggins.com

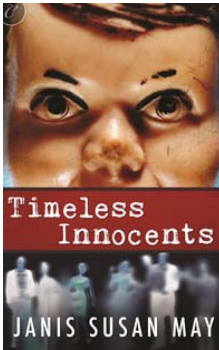
Dhara, Kelly, Marta, and Wendy have been close friends since college. So close, that after a series of romantic disasters, they bond together to create rules of relationships meant to keep their hearts safe. Those rules seemed to have worked, until Marta discovers that her hot boyfriend is married, Kelly begins a risky affair, Wendy inches closer to a pre-marital infidelity, and, most shocking of all, Indian-American Dhara agrees to an arranged marriage. As old relationships crumble and dangerous new ones emerge, each women must decide how much she'd risk—for love, happiness, and most importantly, for each another.



The Laird's Forbidden Lady by Ann Lethbridge (Harlequin Historicals) July 2012 ISBN 978-0373296972 <http://www.annlethbridge.com>

Ian Gilvry, Laird of Dunross, is as rough and wild as the Highland heather. Yet the return of Sassenach Selina and her family to claim his land ignites hatred and passion in equal measure.

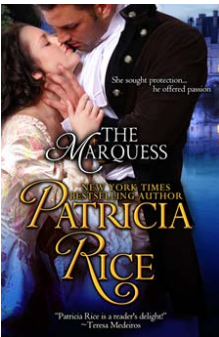
Lady Selina is torn between family loyalty and wanton need for Ian. Tricked into marriage, she finds the laird fulfills her every burning desire. But Ian is a man bound by duty. Can Selina be sure that his heart belongs not only to his clan...but also to the woman he has made his wife?



Timeless Innocents by Janis Susan May (Carina Press) June 2012 ISBN 9781426893926 www.JanisSusanMay.com

When Brianna Forte is made executor of the Clerkwells' estate, she thinks it will be a simple task to catalogue and liquidate their assets. After all, they lived very modestly, their only apparent interest in life being a large collection of eerily lifelike little figurines called Timeless Innocents.

Exquisitely crafted, yet somehow ominously creepy, the figurines are all different and made of some hard, fleshlike material. When a parade of sinister characters turn up demanding she sell them the figures, Brianna begins to investigate their origin—and what she learns will change her life forever....



The Marquess by Patricia Rice (Book View Cafe reissue) June 2012 ISBN 978-1-61138-173-3 <http://patriciarice.com/>

Scarred in a duel over a feckless woman, Gavin Lawrence takes up his new duty as marquess, vowing never to care again. But lurking in the secret passages of his crumbling manor is a young woman in terrible danger.

Dillian guards her injured cousin after an attempt on both their lives. She hadn't expected the new marquess to notice her, but his refusal to believe she's a ghost turns into a hide-and-seek game. A game in which irritation turns to intrigue, and intrigue to a forbidden passion as the real villain emerges from the past.

Business Briefs

Letter Writing Campaign against the DOJ suit

Simon Lipskar, an agent at Writers House and an Association of Authors Representatives Digital Rights Committee member, sent a letter to the Department of Justice about its suit against publishers (<http://www.digitalbookworld.com/2012/response-to-doj-bizarre-misunderstanding-of-e-book-business-from-aar/>). It was followed by a letter from AAR president Gail Hochman, who also wrote to AAR members, encouraging them to send their own letters to the DOJ. The member letter included a copy of the AAR board's letter, which you can read here: http://www.publishersweekly.com/binary-data/ARTICLE_ATTACHMENT/file/000/000/704-1.unknown

PW Daily

BAM v. Andersons

The possible takeover of Books-A-Million by the Anderson family remains on the table. The BAM board appointed a special committee to look at the Anderson proposal to privatize the company's holdings and purchase outstanding shares of stock. The \$3.05 a share price has drawn scorn from many observers as being too low.

PW Daily

Not Your Usual Writing Advice

By JoAnn Grote



Photo by Sabrina Ingram

Writing our Futures

***“I find that I have painted my life—things happening
in my life—without knowing.”***

— Georgia O’Keefe

Almost everyone has heard of *The Secret*. It promotes the idea that we create our futures with our thoughts. I do believe our intentions and positive thinking impact our careers, but I’m curious concerning another possible aspect of creating our futures: that of *writing* them.

Dorothy Gilman, author of the popular Mrs. Polifax novels, wrote a short story in the 1950s, while she was part of what she then considered a perfect marriage. The main character, a woman, was involved in a marriage that ended when the heroine was 40. The story takes place at the end of the heroine’s life. As described by Gilman in her 1987 non-fiction book *A New Kind of Country*, “In four sentences [the heroine] dissects that marriage, with an insight and knowledge unknown to me at that time, using words that I would hear repeated almost verbatim to me by a psychiatrist some 10 years later, when I was 40. The encounter that is the heart of the story happened to me as well. It is as if, in writing the story, I was looking back on my own life from a point of time that had not occurred yet...as if something in me already knew.”

NINC member Claudia Dain (debuting this month in Women’s Fiction as Claudia Welch) wrote a book called *To Burn*, in which the heroine’s home was destroyed by fire. While Claudia was writing the book, her family’s house burned to the ground. A coincidence?

Facts surrounding NINC member Edie Claire’s first mystery are intriguing. “*Never Buried* was set in a very small borough of Pittsburgh and revolved around the discovery of an embalmed body that was stolen from a funeral home before the burial only to reappear in my heroine’s backyard a decade later. You figure that’s something that doesn’t happen every day, right? I was so clueless as to the legalities of the situation that I called the police chief and I told him the whole plot and let him advise me on what the criminal charges might be (e.g., abuse of a corpse) etc. A year or so after I finished the manuscript and a couple months before the book came out, a mummified body, wrapped in trash bags, dead for an indeterminate amount of time before being dumped, was discovered on a hillside in this very borough. Not only that, but the location where the body was found was less than 500 yards from the location of the corpse described in my book. I was sweating bullets for weeks, waiting for that police chief to show up on my doorstep with handcuffs!” (To read more on Edie’s story, check out her NINC blog, “I swear, Officer—that’s not my corpse!”)

Morgan Robertson wrote *Futility: The Wreck of the Titan*, a novel about a luxury cruise ship that was considered unsinkable until it hit an iceberg, sank, and lost many passengers due to a shortage of life boats. The similarity between the names and events involving the *Titan* and the *Titanic* are obvious. The coincidences become more interesting when one discovers the ships sank on the same date, and that Robertson wrote his novel in 1898, fifteen years before the *Titanic* sank during its first voyage.

NINC member Marianna Jameson experienced a similar unexplainable event with her novel *Frozen Fire*, as she described in her NINC blogs “I Know God Reads My Books” and “When Research Becomes Reality, or The Other Crystal Meth.” The anti-hero in *Frozen Fire* “has devised a way to bring methane hydrate (the

“frozen fire” of the title) from its undersea bed in the Caribbean to the surface as a source of ostensibly clean fuel. Methane-hydrate mining, by the way, has been discussed in the energy industry for years, but is still spoken of in the future tense, because no one has yet devised a feasible, cost-effective way of bringing it from the sea floor to the surface...I just made up a bunch of stuff about the process.”

Frozen Fire was published in 2010. In May 2011, Marianna read a possible explanation for the explosion on the Deepwater Horizon oil-drilling platform in the Gulf of Mexico. “Methane ice had dissolved into gas when it met water in the drilling tube, and the resulting bubble of gas began to rise...By the time it neared sea level, the force and momentum of this bubble of gas blasted the water in the tube 240 feet into the air—roughly the height of a 24-story building. The methane gas that followed the water out of the tube met an ignition source and blew up the rig, killing 11 workers and injuring many more.

“I read about a methane bubble being responsible for killing almost a dozen people, and millions of marine creatures, damaging thousands of square miles of ocean, not to mention miles of coastline and wetlands, and endangering human health for what no doubt will be time measurable in decades, not unlike the threat scenario in my book. And I read about the various and occasionally wild ideas suggested to cap the well and contain the damage—the same ones my characters toss around as possible means to solve the problem of the fictional methane leak. At the time I was writing the book, though, they were the most outlandish ‘fixes’ I could conjure.”

My own experiences are dull compared to fires, sinking ships, dead bodies, and ecological disasters, but then, I write primarily romances. When my first novel was published in 1993, my then-husband and I lived in a 1960s ranch-style house in a hilly, tree-covered area of North Carolina. We intended to retire there. I expected we’d stay married for life. We were childless and planned to remain so.

In my romances, the heroine and hero are often linked by their attempts to protect and/or raise children. In my first novel, *The Sure Promise*, the heroine takes in two children abandoned by their father after the mother’s death. Heroines in other books raise their sister’s children or enter a marriage-of-convenience to help the hero raise his siblings. *The Sure Promise* and the five books following it are set on the Minnesota prairie in the 1870s through 1890s. I grew up on the edge of the prairie in Western Minnesota and was determined to never live on the prairie again.

My marriage ended suddenly in 1997. I returned to Minnesota, but not the prairie. In 2004, 11 years after my first book was released, I met Joe. Six weeks later he gained custody of his two children, and the four of us began life in a house built in the 1880s on the Minnesota prairie. Four months before I met Joe, I proposed a novella with a heroine who taught school on the Minnesota prairie in the 1800s. When I wrote that novella a year later, I could look out the window of the home I shared with Joe and see the one-room schoolhouse children in our house had attended over 100 years ago.

The year before I met Joe, my novella *From Pride to Bride* was published. It’s the only story I’ve set in Wyoming, and the only one with a cowboy hero. Joe once lived in the area of my hero’s make-believe Wyoming town. Did I mention he’s a cowboy—the first I met—who spent many years on his father’s ranch?

Sometimes it feels as though I am living my stories, albeit 100-plus years later. How and why do things happen that make it seem we’ve written the future?

“I have profound intuitions about people and events,” best-selling author Taylor Caldwell was quoted in Jess Stern’s 1973 book *The Search for a Soul: Taylor Caldwell’s Psychic Lives*. Caldwell was known for amazingly accurate novels set in Biblical times, for an unexplained knowledge of the past rather than the future. “But every novelist is profoundly intuitive,” she continues. “I often reread books I have written, and have been astonished by knowledge in them which I never knew I possessed, and insights that jolt me. Where do these come from? Genetic and racial memory? Again, what does that mean? It is only confusion compounded by confusion. Giving a phenomenon a label does not explain it.”

Maybe Alfred Einstein explained it when he said, “People like us, who believe in physics, know that the distinction between past, present, and future is only a stubbornly persistent illusion.”

“But something in us knows,” Dorothy Gilman insisted in *A New Kind of Country*. “This something—the unconscious or the subconscious—may prove to be the rudder and sail of our lives, guiding and instructing us out of a knowledge that jumps across all our time concepts.” ▶

Maybe it isn't important whether I live a life that appears to me similar in uncanny and beautiful ways to details in my stories. Maybe I haven't created the similarities. Maybe the coincidences are there to remind me we are all connected to each other more deeply than we know on a conscious level.

"I'm beginning to get a bit leery about the plot line of my next thriller," Marianna wrote. So are her fans. Claudia Dain's husband has similar concerns about her stories. "He joked that if I ever wrote a book with the title *Murder Your Man* he was moving out."

I understand those feelings. My own experiences and those of fellow writers make me wonder if I should write only about heroines who live happy, uneventful lives with perfect romantic relationships, peaceful and loving families, and lots of money! Of course, that throws that little story-telling device called conflict right out the window.

We never know what we write that will show up later in our lives. Some things that happen are eerie, as the above stories attest. Others, like mine, are happy surprises. We haven't reached the ends of our lives and the ends of our stories yet. Edie writes mysteries in which crimes are solved and justice wrought. Claudia and I write romances with happy endings. Marianna likes to save millions of people from disaster at the last minute. Let's hope these endings turn out as real as the unexpected events that appear related to what we write.

Stella Terrill Mann says, "Every time we say 'Let there be!' in any form, something happens."

I'm beginning to think she's right.

JoAnn Grote is the award-winning author of 38 books, including inspirational romances, middle-grade historical novels, and children's nonfiction. Contact her at jaghi@rconnect.com.

Business Briefs

More Movers and Shakers

Liz Egan was named Senior Editor at Amazon Publishing's New York imprint. She will focus on fiction, memoir, and parenting.

Joshua Kendall joined Little, Brown as Editorial Director of its Mulholland Books suspense fiction imprint. He was previously Senior Editor at Viking/Penguin.

Allison Underwood has been promoted to Senior Marketing Manager at Open Road.

Kathy Davis is now an Acquisitions Editor for Harlequin's recently acquired Heartsong Presents line.

NYT-bestselling author Jacquelyn Mitchard will run F+W Media's new YA imprint, Merit Press Books.

Publishers Marketplace

The Authors Guild and Google: Class Warfare

Like so many mismatched couples, the Authors Guild and Google will be scratching their seven-year-itch in front of a judge. Not much has changed in those years, though. They are still quibbling over the basic premises of their lawsuit—the Guild has filed another request to certify authors as a “class”—and Google continues to negotiate with the entities whose work it wants for free. Judge Denny Chin, who is still presiding over this match made in Hell, has meanwhile moved “uptown,” to the Second Circuit Court of Appeals.

At a hearing in December 2011, an attorney for Google posited that “the question of ownership [of the works]...is very murky,” but that murkiness may only exist in the Wishful Thinking neighborhood of Googleville. An attorney for the Guild countered that “mass litigation” by a class of authors is the best response to the “mass digitization” of their books because at issue are “blanket policies that affected millions of people.”

Publishers Marketplace/The Wall Street Journal blog/Associated Press



WRITING is TAXING

By Diane Kelly

Employee vs. Contractor

Promotions. Blogging. Website updates. Social networking. With all of this work to do, how can a poor author get any actual writing done?

By hiring someone to help, of course!

Be careful, though. If the person you hire is considered your employee, you'll be responsible for paying payroll and unemployment taxes to the IRS and state tax offices. The last thing a busy writer needs is more to take care of, especially when the writer specifically hired the worker to get some things off his or her "to do" list. What's more, if you incorrectly classify a worker, you may find yourself facing an assessment from the IRS or your state government for unpaid taxes, penalties, and interest.

Admittedly, the distinction between an employee and an independent contractor can sometimes be a gray area. It's critical to know what the government will look for so that you can do your best to ensure your relationship with the worker falls into the independent contractor category.

Behavioral Control

A major factor in the employee vs. independent contractor debate is the level of behavioral control the payor has on the person who performs the work. The more the payor has the right to control how the worker performs his or her tasks, the more the relationship will appear to be an employer-employee relationship. It's best to let your worker have as much free rein as possible in deciding how to perform tasks.

Financial Control

A second aspect to consider is the level of financial control. Are the business aspects of the worker's job controlled by the worker or by you?

Is the worker paid by the hour, which is more likely to indicate an employer-employee relationship, or is the worker paid a flat fee for a task, which is more indicative of an independent contractor situation? Paying a flat fee is the better route to go, if possible.

Who buys the tools and supplies the worker needs to do her job? If the worker buys the tools and supplies and is not reimbursed, the relationship is more likely deemed to be an independent contractor relationship. If the payor provides the tools and supplies or reimburses the worker for these costs, the relationship will look more like an employer-employee relationship.

Relationship Factors

The type of relationship will be also examined.

Is it a regular, ongoing relationship? Such is more indicative of an employer-employee relationship than one that is more sporadic and/or temporary.

Does the worker perform the services only for you, or does the worker provide similar services to others? To avoid the complications of being an employer, it would be best to hire a freelancer who also works for other people. ▶

Do you provide training to the worker? Explaining your needs will not cause a worker to be deemed an employee, but if you provide extensive training to the worker the relationship could be deemed an employer-employee relationship.

Is reporting required by the worker? While employees are generally required to report to their employers, most contractors do not.

Is the work performed at your location or at the worker's home or place of business? It's best if the worker performs the tasks at her own location.

Is the worker required to perform the work personally, or can he or she delegate the tasks to someone else? A worker's ability to delegate is indicative of a contractor.

Who determines how much the worker would be paid—you or the worker? If the worker has a set rate that he or she charges, that is more indicative of a contractor than if you offer a specific pay rate.

Does the worker advertise her services? If so, the worker will be more likely to be deemed a contractor.

How critical are the tasks to your business? If the tasks performed by the worker are integral to the business, it is more likely to be an employer-employee situation. If the work is more tangential than essential, the worker is more likely to be viewed as an independent contractor. For writers, our most critical task is writing our books. Virtually all other tasks, perhaps with the exception of editing, are secondary.

If the worker is paid benefits, such as insurance or vacation pay, the relationship is more likely to be considered an employer-employee relationship.

Giving the worker a title also implies an employer-employee relationship, as does hiring someone who had previously been an employee and performed similar work at that time.

Contracts Not Binding on Government

Many of my clients mistakenly believe they are without risk because they have a contract that specifically states the worker is an independent contractor. Be aware that the IRS, labor boards, and other government agencies are free to ignore any contractual term agreed upon between you and the worker that stipulates the worker's status as an employee or contractor. The government will look at substance over form, and is not legally bound to a contract to which it was not a party.

If you'd like a definitive finding by the IRS regarding a worker's status, you can file a form SS-8. The worker can also file this form.

Forms and Reporting Requirements

If your worker is an independent contractor, you need only have them complete a W-9 form prior to hiring them. If you pay the worker \$600 or more in a given tax year, you would report the payments on a Form 1099-MISC by January 31 of the following year. If your worker is an employee, you must complete the I-9 form and make copies of specific documentation to verify their eligibility for employment. You would be required to file and pay withholding and unemployment taxes at various times throughout the year, and you would be required to provide a W-2 to the employee by January 31 of the following year.

Safety Net

As noted above, improper classification can put you at risk for back taxes, penalties, and interest. If these risks scare you, an easy solution is to hire a helper through a temporary agency. The employment agency is considered to be the worker's employer and there should be no risk to you, though you may find yourself paying more for the services if you go this route.

Want to know more? Log on to the IRS website at www.irs.gov and take a look at IRS Publication 1779 (<http://www.irs.gov/pub/irs-pdf/p1779.pdf>) and Publication 15-A (<http://www.irs.gov/pub/irs-pdf/p15a.pdf>).

Diane Kelly is a CPA/tax attorney and the author of the humorous Death and Taxes romantic mystery series from St. Martin's Press.

NINC Bulletin Board

COMPILED BY KIT FRAZIER
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JOT—Just One Thing . . . still needs volunteers—
If you're interested in seeing that we have industry guests again every Wednesday, please contact Patricia Rosemoor (Patricia.Rosemoor@gmail.com)

Promote NINC, Promote Yourself—on the NINC Blog
If you haven't registered, do so at <http://www.NINC.com/blog/>
Fill out the profile, then e-mail Patricia Rosemoor (Patricia.Rosemoor@gmail.com)

Join the NINCLink Discussion Group

NINC members post questions, answers, and engage in lively and informative discussions regarding agents, editors, rights, e-publishing, and so much more.

Recent topics include The Economics of Writing Series, Foreign Rights Agent Percentages, and Questions about KDP and Amazon. Get subscriber information on the NINC website Members Only page.

Upcoming Events and Conferences of Note

Wyoming Writers Conference: June 1-3, Casper, WY

<http://www.wyowriters.org/>

Western Writers of America Convention: June 12-16, Albuquerque, NM

<http://www.westernwriters.org/>

Writers' League of Texas Agents Conference: June 22-24, Austin, TX

<http://www.writersleague.org/38/Agents-Conference>

Paris Writers Workshop, June 22-29, Paris, France

<http://pariswritersworkshop.org/>

14th Annual Taos Summer Writers' Conference, July 15-22, Taos, NM

<http://www.unm.edu/~taosconf/>

Pacific Northwest Writers Association Summer Conference, July 19-22, Seattle, WA

<http://pnwa.org/>

Napa Valley Writers' Conference, July 22-27, Napa Valley, CA,

<http://www.napawritersconference.org/>

Mendocino Coast Writers Conference, July 26-28, Fort Bragg, CA

<http://www.mccwc.org/>

A Place in the Sun: Cape Cod Writers' Center 50th Annual Summer Writers' Conference, August 5-10, Craigville, MA

<http://www.capecodwriterscenter.org>

The Mad Scribbler

By Laura Resnick



Disappearing Nightly

“Make it so.”

— Captain Jean-Luc Picard,
Star Trek: The Next Generation

Whenever talking or writing about this profession, I have always stressed the importance of persistence, which is the single most essential quality for a viable writing career—well, for *my* career, anyhow. I've been through too many setbacks in which, without perseverance, my career would have ended on the spot.

Admittedly, my first book sale was relatively easy. After being rejected by a dozen literary agents, I started submitting directly to publishers. Within a year, I got my first book offer.

And that was the very last time *anything* in my career was easy.

Shortly after that book went into production, my editor left, and I was reassigned to a sullen, sulky person who described me as unwanted extra work that had been dumped on her desk against her will. She told me baldly that I would never sell to this house again because she had no intention of reading any of my submissions.

Well, my approach to rejections and setbacks has always been based on this simple philosophy: If I send a rejected book out again, or aim for a career goal, or attempt to resolve a business problem, I don't know what will happen; but if I *don't* try, then I know *exactly* what will happen: nothing.

So, rather than just lie back and think of England, I contacted sulky-girl's supervisor and politely requested reassignment. It worked, and I got a real editor this time, someone who was very good at her job—and who promptly rejected four of my next six submissions. Indeed, during the five years that I wrote for it, this house rejected more of my proposals than they bought. I nonetheless sold a dozen books to the house; only because I persevered. In the end, though, they dumped me—the exact same week, as it happens, that my secondary publisher went out of business, too.

It's always something.

I subsequently hired my third agent (yes, I had also run through two agents by then), who spent about a year declining to send out my various proposals. This being a steady problem throughout our association, I sold several books on my own during the next few years, which I'd never have done without persistence. Unfortunately, no sales in this period led to fruitful relationships. One of my editors was laid off and the program folded; another editor quit and my contract was cancelled; another house folded its program shortly after acquiring me; I was (courteously) fired from a ghosting project; and I was very stressed-out, unhappy, and a poor fit at the only house where my agent got me a deal.

This long-ago period was also the origin of the project that specifically inspired me to dwell this month, all these years later, on the importance of perseverance.

During my association with my third agent, I worked on a proposal that I felt was exactly what I should be writing: A comedic urban fantasy series about a struggling actress in New York who stumbles into various supernatural misadventures via her career. I wrote a multi-book proposal, a series overview, and the first few chapters of book one, which I titled *Disappearing Nightly*.

My then-agent sent it to three houses. They all rejected it. The agent permanently retired the proposal, refusing to send it out again whenever I thereafter raised the subject. (A key reason I eventually ceased working with agents altogether is that, in my own too-consistent experience, they lack persistence; and I can't maintain a writing career without it.)

After I fired that agent, one of the projects I promptly sent out—and sold!—was *Disappearing Nightly*. Finally, years after I wrote the proposal, I was going to get it under contract and published! After I got the offer on the table, I also made the foolish and very expensive mistake of hiring my fourth agent to "negotiate" the deal. (I said I was persistent, not smart.)

Well, alas, the house did a poor job of publishing *Disappearing Nightly*, sales were weak, and they cancelled the rest of my contract and dumped me. My fourth agent also shed me then. (Technically, I fired the agent; but that's a lot like saying, "I filed for divorce after I discovered that my spouse had left me.")

No literary agents whom I queried wanted to touch me with a 10-foot pole after that. Whatever else they may have found unattractive about me (my writing, my sales figures, my personality, etc.), they all candidly disliked my plan to resurrect this canceled series by selling book two, *Doppelgangster*. All of them warned me that this plan wouldn't work.

But if you want something to happen, then you must make it so.

I quit looking at agents then (permanently, as it turned out) and did a broad submission on my own of *Doppelgangster*. Happily, my top pick for this project, a longtime sfff house with a great reputation, saw the material's potential and made a good offer on it. They did a terrific job of relaunching the series with *Doppelgangster*. They subsequently released the third and fourth books, *Unsympathetic Magic* (2010) and *Vamparazzi* (2011), and they signed me for books five and six, *Polterheist* (2012) and *The Misfortune Cookie* (2013).

And I'm *only* at this party because every single time someone told me to go down for the dirt nap, I didn't cooperate. Any other explanation (the material was good, I got lucky, the stars aligned, etc.) is irrelevant compared to the one factor that has made all the difference here: *persistence*.

Meanwhile, *Disappearing Nightly* had disappeared overnight. (Sorry. I can never resist that.) With the series relaunched, I soon encountered a lot of complaints from readers because the first book was unavailable. Many other readers declared they wouldn't even *try* a series if they couldn't start it with the first book. Foolishly, I hadn't anticipated this. In fact, I had made a deliberate decision early on to structure each novel as a stand-alone story within the series arc precisely because I *avoid* series that only make sense when read in chronological order. I'm just not *organized* enough to read that way.

Fortunately, I managed to get the rights back to *Disappearing Nightly*. I also had to hire a lawyer when that publisher, *after* reverting all rights, released an e-edition of *Disappearing Nightly* (also published badly) and then behaved like sulky, recalcitrant teenagers when I advised them of their mistake.

There's always one more wrinkle.

Anyhow, now I finally had the rights back to this out-of-print novel, and I had eliminated the first publisher's unauthorized e-book from the market.... But it turned out that I *still* couldn't get *Disappearing Nightly* back into the market. My new publisher wanted to release it, but they were (reasonably) concerned that a reissue would experience lower sales; and (here's a familiar tale) the distribution system of print books is so dysfunctional that they were worried this would hurt subsequent orders on the new books, thus damaging the growth of the series.

This job *never* gets easier, does it?

Yes, I considered self-publishing the novel as an e-book, but I didn't want to do that. I *really* wanted, after all this time and struggle, to get the entire series under one umbrella, with consistent packaging, production, marketing, and distribution for all the titles.

So I did the only thing I could think of: I nagged. I stuck with this strategy for more than a year. I didn't quit. And then something *lucky* finally happened, at long last: A book dropped out of the release sched- ▶

ule at the last minute—and there I was, still hanging around with this completed, ready-to-go manuscript that I'd been nagging them for more than a year to publish.

I felt like a plucky understudy who gets her big break on Broadway one night when the star can't go on.

This being an emergency, the publisher had to find a cover artist that same day (the usual artist for the series, Dan Dos Santos, wasn't available). Happily, we agreed on who the best choice for this was (David Palumbo), and he agreed to do it; but he's heavily booked, too, so he didn't have time to read the manuscript on such short notice. I was asked to provide a synopsis for him, full of visual details—by the *next day*, because they needed his preliminary sketches almost immediately. The whole production process continued at this crazy pace until the galley were done. (And Palumbo, I'm pleased to say, did a great job of recreating the wonderful look that Dos Santos had already established for the series.)

And *that* is the story of how, 17 frigging years after I wrote the proposal for it, *Disappearing Nightly* is finally being published with a good cover and appropriate marketing by DAW Books in June of 2012.

Without my (I daresay) Herculean perseverance, this book—a billion years in the making—wouldn't be released this month. Or ever. In my experience, this is what it takes to make it so.

Disappearing Nightly goes on sale June 5 wherever books are sold.

Business Briefs

Google Responds to Piracy and Copyright Claims with Takedowns. Really.

When Microsoft, movie studios, and content owners (other than authors, I guess) ask Google to scrub links to their copyrighted material from its search results, Google listens. GigaOM reported on May 24 that Google scrubs millions of links from search results in response to anti-piracy and copyright infringement complaints. Google said that it now removes more than a quarter of a million links every week—more than it removed in the entire calendar year 2009.

What's more, Google has made requestor and target website information available in its *Transparency Report* (<http://www.google.com/transparencyreport/removals/copyright/>). An attorney for Google noted that the requests are mostly legitimate, and the company said its response time from request to takedown is approximately 11 hours.

GigaOM

Publishing Services by Huseby Agency, Ltd.

NINK a publication of Novelists, Inc.
An Organization for Writers of Popular Fiction
P.O. Box 2037
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