

NINCLINK

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Your Literary Legacy – Part One: The Stockpile of Author Copies

BY SANDRA KITT

Recently, in a conversation thread on NINCLink, the question was asked, *what to do with hundreds, many thousands, of author copies of books* received by contract for published titles. This was bound to come up as veteran published authors with more than 10 books to their credit eventually realized that they are running out of space to store their inventory. While every carton you receive of multiple copies of your book is an affirmation of its availability, most of us will also get to the point when we lament each new shipment. The question now being, what are we going to do with all of these books? And it also becomes obvious that despite having a garage/attic/basement/off-site storage, etc., you simply can't keep all of them. As many of you consider your soon-to-published titles, the stress increases exponentially.

At the Myrtle Beach NINC conference in 2013, I presented a workshop on how to deal with this very issue. Unfortunately attendance was low. (I'm convinced everyone was in the hotel bar. It was 5 p.m.) The problem actually extends far beyond what to do with all the books, and should get all of us thinking about what to do, ultimately, with all the paper, ephemera, notes, etc. that make up the cumulative evidence of our long careers.

So, I have agreed to condense my workshop notes into a two-part article. Part One, here, is about how to dispose of your extra copies of books. In Part Two, I'll examine the other concerns of your literary legacy; what to do with manuscripts, promotional materials, tapes, CDs, DVDs, and electronic archives.

I once read that readers and writers have a love affair with their books. But when there is a break-up, we can become distraught over what to do ... with the books as well as lovers! While I can't address the issue of love lives, here are some tips and suggestions for dealing with an over-inventory of books:

One of the best ideas that came out of recent NINCLink discussions is to use the backlist author copies as giveaways and prizes via your website, Facebook author page, or Twitter. As you acquire new readers who respond positively to your books, the recent backlist titles can be used as a draw to get them reading all your work. You may have to come up with your own individual formula of how many of each title to keep, and this could depend as well on what you anticipate your near future output of published books will be.

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Novelists, Inc.

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Address changes may be made on the
website.

Members without Internet access may
send changes to the Central Coordinator.

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Introducing...

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

Membership Chair: Tracy Higley
tracy@tracyhigley.com

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Proprietary
Information

NINC has room to grow...

Recommend membership to your colleagues.
Prospective members may apply online at
<http://www.ninc.com>. Refer members at
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vices" and click "Refer a New Member to
NINC." Take NINC brochures to conferences.



Celebrate Popular Fiction Week with NINC Sept. 14 – Sept. 20

BY SALLY HAWKES

This is a celebration of Novelists, Inc. and what our members write. Lou Aronica talked about a NINC Day when he was NINC president. The idea was to have programs/events all over the country in one day. By sponsoring Celebrate Popular Fiction Week, our members would have a week to see how their schedules could fit in a speaking engagement at their local libraries, civic groups, or bookstores. The talks could be about writing, favorite authors, etc.

Why September? It's a good time for public libraries since their summer reading programs are over. Also, when I looked to see what well known popular fiction writers were born in September, there was an embarrassment of riches.

Author	September
James Hilton	9
O. Henry	11
D.H. Lawrence	11
Roald Dahl	13
Agatha Christie	15
H.G. Wells	21
F. Scott Fitzgerald	24
William Faulkner	25

The initial Celebrate Popular Fiction Week will work if the members are willing to help. The 25th Anniversary Committee will work on getting the word out, but the project needs to have participants. That means members in as many places as possible who would volunteer an hour to be a speaker during the week of September 14 – September 20. The events can be face to face or via Skype. Without you members, we can't make this happen.

For more information or to volunteer, contact Sally Hawkes, 25th anniversary committee chair at sally@library.arkansas.gov. The week can be an annual event that NINC sponsors, but only in the first year are we asking for free labor. ▲

NINC News....

2015 Officer Candidates Sought

The Nominating Committee is seeking candidates for President-Elect, Treasurer, and the 2015 Nominating Committee. To volunteer as a candidate, suggest a candidate, or get more information, contact Laura Parker Castoro, Nominating Committee chair, lauraninc@gmail.com.

Your Literary Legacy: Author Copies

Continued from page 1 ▶

An obvious venue is the local library that will likely put your copies into a book sale program. Many libraries across the country are active in book sales as they generate much needed income for programs and for acquisition purchases of more current works. But you should *check with your branch libraries first* for their policies on donations. Many smaller branches do not have the staff available to deal with sorting and setting up a book sale, and they may decline your offer.

Check with high school libraries, nursing homes, community centers, literacy programs, or English-as-a second-language centers, hospital/clinic waiting rooms, local laundromat centers, and churches.

If these venues do not have the ability to accept donations into their “libraries,” get permission to occasionally leave a box marked “Free Books” by a reception area, a lobby, general meeting room, etc. If allowed, remember, it may be your responsibility to refill/remove the box as needed.

Be careful about trying to sell your author copies, as you have not actually paid your publisher for them. Because they are a benefit of your contract agreement with a publisher there may be tax implications for selling the books. Vet the idea of selling with an accountant or tax expert.

Books are always welcomed at thrift stores, i.e. Goodwill or Salvation Army. They will give you a receipt form for the donation, and you do with it what you will, including determining the value of each item for possible tax purposes.

Donate to a specific cause or charity (501(c)3 nonprofit businesses), a few listed here:

- ▶ <http://booksforsoldiers.com> (click on the “save books for soldiers—DONATE” button);
- ▶ <http://booksforprisoners.net>;
- ▶ also check with homeless shelters and organizations for women and children, such as National Coalition for the Homeless.

I volunteer for a job training program for women that is sponsored by Coalition for the Homeless in New York. Each spring there is a fabulous fundraising luncheon to benefit the program (Hillary Clinton and former Mayor Michael Bloomberg have been keynote speakers.) I’ve donated hundreds of my books for the swag-bag given to guests. As a result, I’ve also gained a number of new readers!

There are a number of other sites you can explore online, such as <http://books.half.ebay.com>, <http://www.gotbooks.com>, <http://readingtree.com>.

Hopefully this list will stimulate other ideas of your own and get you started with productive and thoughtful ways of disposing of your titles and the extra printed copies stored around your home and elsewhere.

Next month: what to do with everything else.

Sandra Kitt has published 40 novels, including The Color of Love, Significant Others, and Close Encounters. She is the recipient of RWA and Romantic Times Lifetime Achievement Awards, and the Zora Neale Hurston Literary Award. She is also the former managing director of the Richard S. Perkin Collection in Astronomy and Astrophysics at the American Museum of Natural History.

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.



Celebrating the Best of NINC

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

Conference Tidbits

The conference column is short and sweet this month, filling everyone in on what's been happening.

1. Speakers are returning their preferences for the First Word panels (these appeared in last month's *Nink*). Everyone seems eager to participate in more than one panel. (Numbers 1 & 4 are the definite hot tickets!)
2. Speakers are also sending in their workshop titles and blurbs. Here are a just a few of the dozens of workshops planned:

Marjorie Braman

An Insider's View of Traditional Publishing

A 26-year veteran of trade publishing, now a freelance editor, will discuss some recent history among the trade publishers as well as the current nature of print publishing and why, even for traditionally published authors, the business of independent editors continues to rise. All questions about the business of print publishers are welcome. The answers will be candid and honest about the problems trade publishers face, and their solutions to those problems.

Mark Lefebvre

More Things In Heaven & Earth: Expanding Your Global Horizons with Kobo Writing Life

Join Kobo Writing Life Director Mark Lefebvre as he reveals Kobo's global market presence and offers writers tips and ideas on how to leverage Kobo's partnership with retailers around the world. There'll also be a look at several marketing opportunities available for indie authors and some new and forthcoming features the platform will be rolling out.

Kam Miller

Why, Hollywood? Why?

Ever wonder why one book is made into a feature film or a TV show while another languishes on the shelf? Or why Hollywood keeps making sequels? Or just what makes an intellectual property attractive to entertainment decision makers? There is a logic to the entertainment business. Understanding how Hollywood decision makers think is just the first step to getting your work noticed. At a time when marketing increasingly falls on the author's shoulders, learn how you can position your work so it hooks Hollywood.

Phil Sexton

Dirty Little Secrets: Learn How the Publishing Industry Really Works in Order to Become a More Successful Author

In this eye-opening presentation, *Writer's Digest* publisher Phil Sexton examines what takes place behind closed doors at publishing houses, in meetings with bookstore buyers, and on the bookstore sales floor that will determine the success or failure of your book. He'll also provide advice, tips, and strategies for ensuring that your book receives the best treatment and the best opportunities for ▶

success, as well as what questions you should be asking. You'll learn what publishers don't want you to know, sometimes forget to do, or purposefully ignore; what a hybrid author is and why you should be one; and many more "dirty little secrets."

3. Ninc offers three conference scholarships each year. From our Policies and Procedures Manual:

The [Linda Kay West] fund may also be used for up to three conference scholarships per year. Scholarships will cover the cost of the conference fee only, all other expenses are paid by the recipient.

- ▶ Conference scholarships are awarded only once in a member's lifetime.
- ▶ Applicants need only send a request by mail or email to the Central Coordinator, Tonya Wilkerson.
- ▶ Members may also nominate fellow members.
- ▶ If more than three requests are received, names will be drawn at random.

In other words, no applications to fill out, just mail or email to Tonya: I would like to apply for one of the three conference scholarships and have not previously used the LKW Fund for this purpose. Tonya is the only person who sees the names—no one inside NINC sees the names, and she only gives me the (up to three) names for those who applied and, if more than three people apply, the three names she picks from a hat or whatever. You have until June 15 to contact Tonya. Then I will contact those who received the scholarships.

Tonya Wilkerson, Varney and Assoc.
Novelists, Inc.
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Manhattan KS 66505

E-mail: TWilkerson@varney.com

4. We are sold out of rooms at the TradeWinds at the conference rate; rooms are still available, but you'll pay best prevailing rate. We enlarged the room block several times, but they'd have to build a new hotel to be able to increase our block again. Now, when you call the hotel, you will be registered at another, newly renovated (and gorgeous!) hotel on the TradeWinds property: "just 200 flip-flop steps down the beach." There you will get the conference rate, and of course be eligible for the same "perks" members are provided at that rate.

It will be June when you read this column, and that means that the conference, long thought of as way off in the distance, is not that far away anymore. I can almost see the beach from here!

Hope to see you there—there's still time to be a part of this 25th Anniversary event, but maybe not as much as you thought!

— Kasey Michaels
Conference Chair

Business Briefs

Compiled by Sally Hawkes

Staff changes at Crown

Lindsay Sagnette has moved up from senior editor to editorial director for Crown and Hogarth. She will be responsible for the tone of Crown's fiction list as she continues with acquisition and editing of certain titles. Her staff will include Zack Wagman, senior editor; Julian Pavia, editor; and Christine Kopprasch, associate editor. Alexis Washam, senior editor for Crown and Hogarth hardcover and U.S. series editor for Hogarth Shakespeare will also handle acquisition of trade paperback originals for Broadway Books.

PW Daily

Contract Clauses That Bite (A Leading Cause of Writer Insanity)

BY VELLA MUNN

What am I talking about, and why did I decide to write an article that could become a book and might get me blacklisted from the publishing industry? Glad you asked, and if you didn't, play along.

I've been writing for publication since the heady days of typewriters and have the scars to prove it. I've seen contracts evolve over the (mumble/mumble) years. Frankly, I'm overwhelmed by the suckers. The more publishing evolves, the more contracts change, often for the bad. Even as I write this, a discussion is taking place on selfpublish@yahoogroups.com about how to interpret the word *metadata* as it refers to contract reversion.

Starting with the personal experience that led to more scars and hesitancy to sign my name to anything tied to my writing: years ago I wrote nine historicals for Publisher A, all with the same editor. As happens in this business, the publisher and I parted company until I was hit with an idea for a thriller series I thought might interest Publisher A. There was a lot of back and forth plus trading on a connection made during a NINC conference. The end result was an offer for one book. I didn't have an agent and stupidly, yes stupidly, signed the contract without poring over every clause. Hey, I'd been treated right (relatively speaking) by Publisher A in the past and assumed we'd still be playing by the same rules.

Wrong. Long story short, I turned in the completed manuscript and waited sixteen (that's 16) months anticipating the editor would read and approve the sucker any day so I could get that part of my advance. However (big however), I knew I was in trouble because according to the contract she was within her rights to keep pushing me to the bottom of her 'to read' stack. Here, in part, is what the contract said.

"Within twenty-four (24) months after the later of its acceptance of the Work ... the Publisher will publish the Work at its own expense." Anyone notice what's missing? Nowhere is there a deadline for the editor to approve the completed manuscript. Oops.

Things weren't any better regarding the option proposal which I'd submitted several months after sending in book #1. That clause stipulated:

"Publisher will have a period of thirty days after the later of: the Publisher's receipt of a detailed proposal and sample chapters or the Publisher's initial publication of the Work in which to make an offer for the Author's next work." Following along with me? In other words the option (and this is a series) book doesn't have to be decided on until after #1 has been published. According to my math, that could/would mean at least two years between release of #1 and #2.

Cue said writer freaking out as month after month passed. I'd email my editor, she'd promise to get to the manuscript within (mumble/mumble) days or weeks. After too much of that for my sanity and pocketbook, I applied to be considered for NINC's legal fund and wound up with two hours of literary attorney Elaine English's time, expertise, and get-it-done attitude. The end result is that the rights to the book have reverted back to me. Of course now I need to get it and the others in the series published, but one step at a time.

Kudos to Laura Resnick, Lynda Hilburn, and Carole Nelson Douglas who kept me off the cliff and reminded me that I wasn't the only writer screwed by pages of words created by accountants and lawyers. We and other writers started sharing war stories.

Starting with *our* Laura's experience, "When I was writing for XXX, the delivery and acceptance check was taking 6-8 months after delivery to be paid out; and on-pub \$ was taking 25-30 months after delivery because that's when the books were getting published ... Those long and unpredictable delays in my payments caused so much financial strain that I was usually living on ramen during the years I wrote for XXX ... ▶

the contracts were written in such a way that XXX had no obligation to pay me in a timely manner. ... Since then, I have it written into my contracts elsewhere that the publisher has 60 days after delivery to pay me D&A (and this deadline takes effect whether or not they've read the MS); and they have 12 months after that D&A check to pay me the on-pub \$, *whether or not* they've published the book. ... I will never again sign a publishing contract that doesn't protect me from unreasonably delayed payments for my work."

Probably all NINC members are aware of the traps in the right of refusal for the next book clause. As Elaine Isaak said, "This was a Publisher B contract which originally specified that they had the right of first refusal on my next book, to be submitted 60 days after publication of the second book in the contract. My then-agent argued this down to 60 days after acceptance of book two, and that they would consider my romance novel separately (the contract was for two fantasy novels) ... I write very quickly, and I write in multiple genres. So I would call up my agent and say I have this great idea for a children's book—but I couldn't do it because of the Evil Option Clause ... I wanted my agent to stick to the letter of the contract and start submitting my other work to other publishers because the exclusivity period was up. My agent didn't want to do this for fear of Publisher B's response. This is one large reason why she is my ex-agent." According to Elaine, Publisher B wanted her to be a "house author" so everything she published would be with them.

Ruth Glick aka Rebecca York and I have written for Harlequin and were talking about the chances of getting back the rights to our old romances. I'd had no difficulty retrieving my rights, not so much Ruth/Rebecca who emailed, "... their contract clause giving them any rights not previously specifically stated meant that I did not own the electronic rights to any of my books. By the time I realized those rights would be valuable, Harlequin was being very aggressive in holding on to them. The result of the clause was that when I started publishing indie books, I couldn't publish my backlist."

Sharon DeVita, another Harlequin alumnus, told me, "In the years since they've digitized my books, I don't think they've paid me more than \$10. Total." Sharon was/is a member of the group that sued Harlequin over what she calls the "bait and switch" regarding digital books. "We were supposed to get 50% royalty, until Harlequin created a shell company that they put the royalties through and, instead, we're getting 5%, if that, and if and when they pay."

Kathryn (Kris) Rusch, <http://kriswrites.com>, has put herself out there as the person writers can go to when their contracts grow teeth. When I contacted her about this article, she directed me to several blogs she has written over the years. They aren't light reading, but essential. Eye opening and occasionally nightmare producing. She told me, "The worst I'm seeing buy all rights for e-books, do not promise a print book, and will hold all rights with no reversion for the life of the copyright." As for Kris's blogs that address both contracts with publishers and agents:

<http://kriswrites.com/2013/09/25/the-business-rusch-addendums-rights-grabs-agents-yet-again/> — addresses how some contract addendums are rights grabs that can rob the writer of rights she previously had thus benefitting the publisher and sometimes the agent.

<http://kriswrites.com/2012/07/18/the-business-rusch-deal-breakers-2012> — clearly states why writers *must* understand contracts and not depend on their agents. It also covers vital questions writers must ask themselves when deciding whether to sign or walk.

<http://kriswrites.com/2012/07/25/the-business-rusch-the-end-of-reversion-clauses-deal-breakers-2012> — covers the argument that contracts *must* include a time limit for reversion.

<http://kriswrites.com/2012/08/01/the-business-rusch-the-future-and-balance-deal-breakers-2012> — focuses on the non-compete clause or as Kris calls it, the "do-not-do-business-without-our-permission" clause. It is not the option clause.

<http://kriswrites.com/2012/08/08/the-business-rusch-the-agent-clause-deal-breakers-2012> — alerts writers to "you're screwed if you sign" contract terms involving agents.

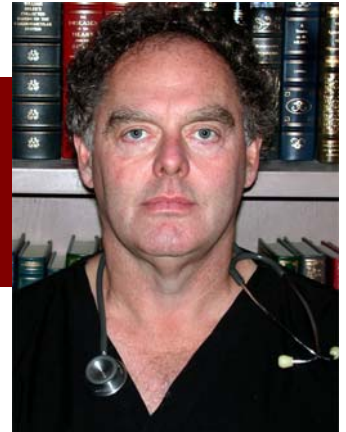
Do I have any magic answers, any solutions other than making sure those bites don't cause infection? Yes and no. One thing I've learned from my experience is that from now on I'll read every word of my contracts and understand exactly what they say. I hope I never have to contact Elaine English on a professional level again, but I won't hesitate to. She was worth every penny NINC and I paid her. I'll refer to Kris's posts and share my concerns with other writers for their input and experience. >>>

Note to self: There's no way writers are going to come out on top because publishers are focused on making money for themselves, not we who produce the content. We *must* advocate for ourselves. We have no choice.

Vella Munn, the author of over 60 published books & novellas, no longer has any other marketable skills, so she will keep on writing until her fingers fall off or she can't get off Facebook, whichever happens first.

Forensic Files

By D. P. Lyle, MD



Will Ingestion of Bee Venom Kill Someone Who Is Allergic to Bees?

Q: If a person is allergic to bee venom and the venom is ingested, would the person be likely to die? Would the venom show up on a tox screen at autopsy?

A: Bee venom is a protein toxin and would be digested by the acids in the stomach if swallowed. And once digested it would not likely cause an allergic reaction. However, an allergic reaction would happen once the venom contacted the *buccal mucosa*—big word for the lining of the mouth. This could cause an anaphylactic reaction and kill the victim.

Anaphylaxis is a rapid allergic reaction to an antigen. These antigens are typically foods, drugs, or insect venoms. Common foods are peanuts and shellfish; common drugs are penicillin and iodine, which is found in many radiographic dyes; and common insects are bees as in your story. There are a myriad of other foods, drugs, and bugs that can cause anaphylaxis in the allergic person.

This rapid immune (or allergic) reaction involves antigens (the food, drug, the bee venom, etc.) and antibodies, which are manufactured by the body and react to the specific antigen that they are directed against. This reaction is a critical part of our defense against bacteria and viruses. The body recognizes the antigen (virus, let's say) as foreign and builds antibodies that will recognize and attach to the virus. This reaction attracts white blood cells (WBCs), which release chemicals that kill or harm the virus, which is then consumed by the WBCs and destroyed. This process is essential for each of us to survive in our bacteria and virus-filled world.

But, in allergic individuals, this reaction is rapid and massive and causes a release of large amounts of the chemicals from the WBCs, and it is these chemicals that cause the problems. They cause dilatation (opening up) of the blood vessels, which leads to a drop in blood pressure (BP) and shock. They cause the bronchial tubes (airways) to constrict (narrow severely), which leads to shortness of breath, wheezing, and cough. This is basically a severe asthmatic attack and prevents adequate air intake and the oxygen level in the blood drops rapidly. The chemicals also cause what is known as capillary leak. This means that the tiny microscopic blood vessels in the tissues begin to leak fluids into the tissues. This leads to swelling and various skin lesions such as a red rash, hives (actually these are called *bullae* and are fluid-filled, blister-like areas), and what are called wheel-and-flare lesions (pale areas surrounded by a reddish ring). These are also called Target ▶

Forensic Files

Lesions because they look like targets with a pale center and red ring.

In the lungs, this capillary leaking causes swelling of the airways, which along with the constriction of the airways, prevents air intake. In the tissues, it causes swelling of the hands, face, eyes, and lips. The net result of an anaphylactic reaction is a dramatic fall in BP, severe wheezing, swelling and hives, shock (basically respiratory and cardiac failure), and death.

Usually anaphylaxis onsets within minutes (10 to 20) after contact with the chemical, but sometimes, particularly with ingested foods, it may be delayed for hours—even up to 24 hours. With a bee sting, it would begin in a matter of minutes. Bee venom in the mouth might take only a few minutes to instigate the reaction.

Your victim would suffer swelling of the tongue and face—particularly of the lips and around the eyes—as well as swelling of the hands. Hives and wheel-and-flare lesions would pop out over the skin. He would begin to gasp for breath and develop progressively louder wheezing. As the oxygen content of his blood began to drop, he would appear bluish around his lips, ears, fingers, and toes. This would progress until his skin was dusky blue. He would sweat, weaken, and, finally, when his BP dropped far enough, would lose consciousness, lapse into a coma, and die. Unless treatment was swift and effective, that is.

Untreated anaphylaxis leads to shock and death in anywhere from a very few minutes to an hour or more, depending upon the severity of the reaction and the overall health of the victim. Treatment consists of blood pressure (BP) and respiratory support, while giving drugs that counter the allergic reaction. BP support may come from intravenous (IV) drips of drugs called vasopressors. The most common would be Dopamine, Dobutamine, epinephrine, and neosynephrine. Respiratory support may require the placement of an endotracheal (ET) tube and artificial ventilation. The victim would then be given epinephrine IV or subcutaneously (SubQ), and IV Benadryl and steroids. Common steroids would be Medrol, Solumedrol, and Decadron. These drugs work at different areas of the overall allergic reaction and reverse many of its consequences. The victim could survive with these interventions. Or not. Your call.

If you decide that your victim will die, then at autopsy, the findings are non-specific. That is, they are not absolutely diagnostic that an anaphylactic reaction occurred. The ME would expect to find swelling of the throat and airways and perhaps fluid in the lungs (pulmonary edema) and maybe some bleeding in the lungs. He may also find some congestion of the internal organs such as the liver. He must, however, couple these findings with a history of the individual having eaten a certain food, having ingested or being given a certain drug, or having received an insect bite or sting and then developing symptoms and signs consistent with anaphylaxis. And in the case of insects, such as the bee you are using, he may be able to find antibodies to the insect's venom in the victim's blood. Maybe not. So you can have it either way—yes he finds the antibodies or no he doesn't.

For more of the nitty-gritty of character details, read/Listen at:

Website: <http://www.dplylemd.com>

Blog: <http://writersforensicsblog.wordpress.com>

Crime and Science Radio:

http://www.dplylemd.com/DPLyleMD/Crime_%26_Science_Radio.html

Will Electroshock Therapy Help My Depressed Character?

Q: I need to know about shock therapy for depression. One of my characters is severely depressed and has tried all the medications. Is shock therapy still done? How is it done? Does it work? What are the complications?

A: Major clinical depression is a common and significant medical problem. It robs the sufferer of all that is good about life. They are sad, lonely, see no future, enjoy no one's company, avoid social activities, cry, and often fail to care for themselves. In its severest form, their clothes are dirty, they don't bath, they eat poorly if at all, and, as a result, their health declines due to this personal neglect. The mortality rate in severe depression approaches 15 percent, mostly due to suicide.

Electroconvulsive Therapy (ECT) was discovered in the 1930s. Over the years, many methods have been used to invoke the convulsions necessary for this type of treatment. Initially, drugs were used, then insulin, which drops the blood sugar to such low levels that a seizure occurs. Finally, electric shock delivered to the brain was employed.

The mechanism of its action and benefit is poorly understood. It seems as though the chaotic electrical activity that rages through the brain during a generalized seizure somehow alters the "mood center" of the brain. No one knows for sure, only that the results can be dramatic.

In the early years, ECT was done without anesthesia so that when the seizures occurred the recipients would sometimes severely bite their tongues, vomit and aspirate, or even break bones in their extremities from the violent nature of the provoked convulsions. Pleasant.

In 1975, the movie *One Flew Over the Cuckoo's Nest* hit the screen and painted a negative picture of ECT. Here it was used as a punitive device as opposed to a therapeutic endeavor. Currently, it is making a comeback, simply because it works. It is safe and effective as a first line treatment for severe depression with response rates of 80 to 90 percent. In people who have failed medical therapy, as in your character, it is effective in 50 to 60 percent of cases. As with any therapy, relapses after ECT may occur.

The procedure is much less barbaric than it once was. The patient is placed on a stretcher, an IV is started, cardiac monitoring electrodes are placed on the chest, and the ECT electrode patches are applied to each side of the head. Either an Ambu bag with face mask is placed over the mouth and nose or an endotracheal tube is introduced into the trachea (wind pipe) in order to ventilate the patient during the procedure and until the anesthetic and muscular paralytic agents wear off. The patient is then given a short acting general anesthetic and a muscle relaxant, which prevent the outward manifestations of the seizure and thus prevent the tongue biting and bone breaking of the past. Short acting anesthetic agents used in this circumstance might include: Diprivan (propofol) 25 to 50 milligrams (mgs) given IV and repeated as necessary; or Versed (midazolam HCL) 2 to 5 mgs given IV and repeated as necessary. Both are fairly short acting so that their effects are seen immediately and wear off quickly. Muscle paralytics used might include: Norcuron ▶

Forensic Files

(vecuronium bromide) 0.10 mgs per kilogram (1 Kg = 2.2 pounds) given IV; or Pavulon (pancuronium bromide) 1 to 4 mgs given per IV. Each of these take effect immediately, their dosing can be repeated as necessary, and wear off over 20 to 30 minutes.

The physician performing the ECT pays close attention to the patient's heart rhythm and airway, to prevent complications from aspiration or cardiac arrhythmias. The electrical current is applied to the brain and the seizure activity is induced, but since the patient is anesthetized and paralyzed, no tonic-clonic jerking, which happens in generalized seizures, occurs.

For severe depression, the treatments are given three times a week for six to twelve treatments or until the desired response occurs. Long term side effects appear to be minimal if any. Short term, there may be a dulling of cognitive function for a few days or weeks. Also, there may be amnesia, which can be retrograde (events that occurred prior to the ECT) or anterograde (events that occur in the period just after the ECT). In either case, these tend to resolve over a few days or weeks.

Besides this treatment being effective, it does not have the long term problems and side effects of the various psychotropic drugs used in the treatment of depression. Each of these medications has significant side effects and interactions with other medications and certain foods.

D. P. Lyle is the Macavity Award-winning and Edgar, Agatha, Scribe, and USA Today Best Book Award-nominated author of many nonfiction books as well as numerous fiction works, including the Samantha Cody and the Dub Walker thriller series, and the Royal Pains media tie-in novels. He has worked with many novelists and writers of popular television shows. Dr. Lyle is a practicing cardiologist in Orange County CA. See his website at www.dplylemd.com or his blog at <http://writersforensicsblog.wordpress.com>. These Q&As are republished with the author's permission.

Business Briefs

In Case You Hadn't Heard—Harlequin becomes an HarperCollins Division

News Corp (parent company for HarperCollins) acquired Harlequin Enterprises from Torstar Corporation at the end of April for C\$455 million in cash (that's approximately \$414,843,065 U.S.). Regulatory authorities in the U.S. and Canadian governments, as well as Canada's Heritage Department must approve the deal. The completion of the deal is anticipated to be during the third quarter of 2014. Harlequin is supposed to remain a stand-alone division of HarperCollins, with CEO and publisher Craig Swinwood reporting to HarperCollins CEO Brian Murray. HarperCollins' major asset in the purchase is the 40 percent non-English-speaking market from Harlequin oversea trade. The major focus is said to be on growth and investing in Harlequin, which will remain in Toronto.

PW Daily



Photo by Sabrina Ingram

Not Your Usual Writing Advice

By JoAnn Grote

When It Doesn't Come Together

"I am still learning."

— Michelangelo

"When it doesn't come together" wasn't my first choice for this month's topic. I've worked on this article off and on for a few weeks. I would start with an idea that I've wanted to explore in the column for months, with the belief I had enough information, experiences, or questions to expand the idea into a column. Each time it started fine, and then just ... fizzled out.

I admonished myself to keep up the struggle; experience shows me that if I keep on long enough, something always clicks. After all, a writer makes it happen—that's part of the job description. It's easiest for me to make it happen with a black and white idea with facts to list, explore, and explain. When I'm in the midst of a novel where I know the characters, plot, and setting, I can reset my focus, remind myself of the characters' goals and lessons and where I want the plot to end up, identify that I am at point D and want to arrive at F, and muddle around with ideas on the route that makes up E.

Sometimes in the midst of the struggle, inspiration sparks another idea almost fully formed that pours itself onto the page.

The knowledge that I'd passed the deadline for this month's column added cement to my creativity—not the type of cement that secures an idea, but rather the type that encases a mob victim's feet to ensure the victim stays at the bottom of the Hudson River. Because the deadline had passed, my mind felt resistant to new ideas, to the possibility I might release an idea in which I'd invested time in order to let in a better idea, such as one that might work.

I'm re-reading *The Cat Who* mysteries from beginning to end. The journalist hero says he gets his best ideas when riding his bicycle or sitting with his feet up—or when his Siamese cat Koko uses its feline skills to transfer an idea to the hero's mind. The calico, which persists in squeezing between me and my keyboard, was not transferring any ideas to me, and biking through the dark in rain didn't appeal to me.

I was tired, whiny, and I expected to be more so the next day, because I was up late working on this article that wasn't coming together.

Where's the place you go when it's not working? What do you do to make an idea pop?

I opted to turn the problem into the topic for the column and yelled "Help!" to some of my writer friends.

NINC President Meredith Efken responded, "I usually find that when the writing isn't working I need to refresh the creative well. Sometimes I do that by watching a TV show or movie that speaks to me on a creative level. Other times, I've read poetry or a classic novel. There was one time where I felt like I'd simply run out of words; so I ran a hot bath, and soaked and read the thesaurus *Descriptive Word Finder*. It was so relaxing and refreshing—all those beautiful words. Yeah ... I'm *that* much of a geek!"

NINC member Kieran Kramer said, "When I'm not sure what to do next in my manuscript, I leave it. I sometimes take a cup of sunflower seeds and eat those (faster than any baseball player) and look out the window. That helps calm me down. It's repetitive and so it becomes meditative. I'll also dance in my little ▶

disco room, which is really a loft where I put in a bunch of cheap full-length mirrors. I'll put on high-energy music and let it all hang out! That shakes me out of the doldrums.

"But sometimes, nothing works, and I let a couple days go by. I hear this is the wrong thing to do, but it works for me. I come back fresh to the manuscript. I also get ideas in my sleep."

Colleen Reece is an Inspirational author with over 100 books published. We both loved Emilie Loring's romances with a bit of mystery when we were young. "A key to overcoming writer's block is to work on something else," Colleen advised. "If a plot is stuck, follow Emilie Loring's advice from *Give Me One Summer*. The heroine is an author who had a character run up the stairs in pursuit of a mystery clue. The story stopped there like a mechanical toy that had run down and wouldn't budge. 'The story started off too easily. You've barely scratched the surface of your mind. Dig in, gal, dig in,' the heroine admonished herself. Then she asked herself, 'What if I had sent the hero down to the street, instead?' She did, and the story was off and running. When she finished her stint for the day, she posted a notice by her typewriter—yes, this was before computers—that read: when stuck, go into reverse. It's still good advice."

Actress, dancer, and NINC member Flo Fitzpatrick told me, "I generally watch something *really* trashy on TV and keep a notebook handy in case the muse yells something at me. For example, I'm writing the first in a mystery series, but this weekend I couldn't stand to spend time in front of the computer any longer worrying about what seemed a 'normal' motive for murder. I watched (face turning red with total embarrassment) the old movies *Peyton Place*, which I'd never seen, and *A Summer Place* (yes, the one with Sandra Dee and Troy Donahue) which I'd last seen when I was ten and my mother didn't realize it was on the afternoon movie channel. Both were great fun.

"Then I started to think about all the angst we go through worrying over what makes a book sell, and whether we should include back story before page 50, or, if we do, will that keep the book off the bestseller list, and why does everything have to be so bloody 'genred?' Yet I was watching two movies that never exactly scored with critics and weren't the best acted, directed, or written. Why did I enjoy them so much?

"Because they were about *people*. Basically, I was indulging in a delightful tea and gossip session without hurting anyone. There's a story—I think it's in one of J.D.Salinger's books—about an old man, a philosopher, dying while his children are around him weeping, wailing, and praying, and he's wishing they'd be quiet so he can hear what a neighbor outside is saying about another neighbor's laundry. Gossip.

"I went back to my mystery—where, admittedly, someone has been very hurt—and realized that my story is about an amateur sleuth. It's not hard-boiled. I'm writing it because I love creating characters. That's where my focus needs to be—not on whether I can provide the greatest twist in the history of that genre. If that comes, super. If not, I might still have created a book that gives someone an afternoon away from their own angst about life."

"We're told all the time, 'Writing is work,'" Inspirational author Yvonne Lehman told me. "I used to think that meant you do a lot of research, make notes, print drafts maybe three times and keep taking out the unnecessary words that end in -ly or -ing or you don't need at all, and it takes 'time.'

"No; I've learned the hard way that writing is hard work physically (-ly ... we sweat!), mentally (-ly ... can think of 13 words that are close, the character won't do what he/she should do, sounds like they have no depth to their lives or dialogue), spiritually (-ly... the story has no purpose, and I'm beginning to think I don't—where is God?)

"So I quit, because praying didn't work. I'll walk the dog. I'll watch a movie. Might as well wash the dishes and put them away, because I'll never have any money again and won't be able to buy groceries or eat. My life is over. I have no purpose. I was wrong to think I could write.

"I emailed my agent and said, 'I can't do this. Everybody is going to find out I'm not a real writer.' He returned an email saying, 'I was just on the phone with another writer who told me the same thing when your email came through. Ha ha.'

"Ha? Ha? Oh, I wanted to fire him. But I wasn't really employing him because he wasn't getting any money from me during this dry spell.

"Oh foot! Might as well pray again, and put my fingers on the keyboard. So I did and said, 'OK, silly characters. Do your thing. This won't ever be published anyway.'

“And the silly characters began to have some decent thoughts and feelings and conversation that might make a little sense. I died creatively, and they began to come alive. I let go, and they began to take over. After much much, much struggle, then relaxing, and just letting my fingers move, a little life came onto the page. When I can’t do anything else, I pray and let go, and do what little I can.”

Which is how Yvonne worked through one of her lowest creative points while writing what she now considers her best work, *Hearts that Survive—A Novel of the Titanic*. “That was my 50th book. The way my creativity and craft came together, allowing me to write 120,000 words in six weeks (because that’s what the publisher said had to happen), had not happened before and has not happened again.

“Perspective and lack of negativity help,” she advises.

“Another way to get past a block is to brainstorm with a trusted friend,” Colleen suggests. “A friend and I have brainstormed everything from titles to plots to characters.”

Yes; when all else fails, our writer friends are always there for help, encouragement, and inspiration.

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

Business Briefs

2014 Edgars Announced



For the complete list of winners and nominees, go to:

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

The highlights:

Best Novel — *Ordinary Grace* by William Kent Krueger (Simon & Schuster – Atria Books)

Best First Novel — *Red Sparrow* by Jason Matthews (Simon & Schuster – Scribner)

Best Paperback Original — *The Wicked Girls* by Alex Marwood (Penguin Group USA – Penguin Books)

Best Short Story — “The Caxton Private Lending Library and Book Depository” – *Bibliomysteries* by John Connolly (Mysterious Bookshop)

Best Juvenile — *One Came Home* by Amy Timberlake (Random House Children’s Books — Alfred A. Knopf BFYR)

Young Adult — *Ketchup Clouds* by Annabel Pitcher (Hachette Book Group — Little, Brown Books for Young Readers)

Mary Higgins Clark Award — *Cover of Snow* by Jenny Milchman (Random House Publishing Group – Ballantine Books)

PW Daily

Authors First - A New Resource

For any of you who have ever had to face the newbie writer question: “Will you help me with my book?” (Um...that’s all of us, right?), here’s a great resource for you to give them:

The Story Plant (founded by our own Lou Aronica) has launched a new site for fiction writers (mainly beginning and intermediate): Authors First. It’s an online writers conference with workshops taught by The Story Plant authors. Its mission is to create a community for writers where they can learn, have the opportunity to be discovered, and develop relationships with other writers.



WRITING is TAXING

By Diane Kelly

Additional Medicare Tax

Last year, in my article entitled “What’s New for 2013,” I touched briefly on the Additional Medicare Tax, which affects high-income taxpayers and went into effect beginning with the 2013 tax year. If you weren’t hit with this tax in 2013, there’s a chance it could apply to you in the future as your income increases, so it’s good to prepare yourself. Here’s the nitty-gritty:

The Additional Medicare Tax is 0.9 percent. It applies to a taxpayer’s wages, self-employment income, and railroad retirement compensation (*toot-toot!*) in excess of a specified threshold amount. The applicable threshold depends on the taxpayer’s filing status. The threshold amounts for each filing status are:

Single	\$200,000
Married filing jointly	\$250,000
Married filing separately	\$125,000
Head of household	\$200,000
Qualifying widow(er) with dependent child	\$200,000

Taxpayers must combine their wages, self-employment, and railroad retirement income to determine if their income exceeds the threshold. If a taxpayer is married and files a joint return, the taxpayer’s income from these sources must be combined with his or her spouse’s income from these sources to determine if the couple exceeds the married filing jointly threshold. Any loss from self-employment is ignored when figuring this tax.

Employers are required to withhold the Additional Medicare Tax from an employee’s wages or compensation if they pay the employee more than \$200,000 in a calendar year. The withholding requirement applies without regard to the employee’s filing status, any wages paid to the employee by another employer, or income that the employee may have from other sources. However, an employer does not combine the wages for married couples to determine whether to withhold the Additional Medicare Tax.

Just as with income tax withheld, the amount withheld for the Additional Medicare Tax is an estimate, and you may end up owing more or less tax than the amount withheld, depending on your filing status and other income amounts. If you believe that your and your spouse’s combined wages, self-employment income, and railroad retirement will exceed the threshold for your filing status, you should complete a new W-4 form to request that your employer withhold additional amounts to cover the tax, or you should make estimated tax payments to cover the additional tax due.

You must file Form 8959 to report the Additional Medicare Tax or the tax withholding if any the following apply:

- 1) Your Medicare wages and tips on any Form W-2 (box 5) are more than \$200,000.
- 2) Your railroad retirement compensation on any Form W-2 (box 14) is more than \$200,000.
- 3) Your total Medicare wages and tips plus your self-employment income, plus the Medicare wages/tips/self-employment income of your spouse if you file a married joint return, are more than the threshold amount for your filing status.

4) Your total railroad retirement compensation and tips (Form W-2, box 14), plus the railroad retirement compensation and tips of your spouse if you file a married joint return, are more than the threshold amount for your filing status.

5) Your Medicare wages and tips include amounts from Form W-2, box 5; Form 4137, line 6; and Form 8919, line 6.

6) Your self-employment income includes amounts from Schedule SE – Section A, line 4, or Section B, line 6. However, negative amounts (losses on your business) are not taken into account for purposes of Form 8959.

The good news is that if you end up not owing any Additional Medicare Tax, you can claim a credit for any withheld Additional Medicare Tax against the total tax liability shown on your tax return.

Want some examples? Here you go:

Example 1. William, who files under single status, earns \$73,000 in self-employment income from his writing. He has no wages. William does not have to pay the Additional Medicare Tax and does not need to file Form 8959 because his self-employment income is less than the \$200,000 threshold for single filers.

Example 2. Assume the same facts as Example 1, except that William earns \$208,000 in self-employment income and \$0 in wages. William must pay the Additional Medicare Tax on \$8,000 (\$208,000 self-employment income less the single filing status threshold of \$200,000).

Example 3. Assume William, the single filer from the previous examples, earns \$150,000 in self-employment income and \$100,000 in wages from a day job. Because his wages are less than \$200,000, his employer has not withheld Additional Medicare Tax. However, the combined wages and self-employment income are over \$200,000, and William will owe the Additional Medicare Tax on \$50,000 (\$250,000 – \$200,000) and should include the taxes due in his estimated tax payments.

Example 4. Henry, a mystery novelist who is married and files separately from his wife, has \$150,000 in self-employment income and \$80,000 in wages from a day job. Because Henry's wages did not exceed \$200,000, his employer did not withhold the Additional Medicare Tax. However, the combined amount of \$230,000 exceeds the \$125,000 threshold for taxpayers filing a married separate return. Henry will owe the Additional Medicare Tax on \$105,000 of his income (\$230,000 – \$125,000).

Example 5. Assume the same facts as in Example 4, except that Henry files jointly with his wife, Nancy. Nancy has \$150,000 in wages. Neither Henry nor Nancy has wages that exceed \$200,000, so their employers did not withhold any Additional Medicare Tax. However, their combined \$380,000 in wages plus self-employment income exceeds the \$250,000 threshold for taxpayers filing married joint returns. Henry and Nancy must pay the Additional Medicare Tax on \$130,000.

To avoid potential underpayment penalties, increase your estimated tax payments to cover the Additional Medicare Tax you expect to owe or file a new W-4 form with an employer to request an increase in withholding to cover the tax.

Diane Kelly is a retired CPA/tax attorney and writes humorous romantic mysteries and romantic comedies.

Business Briefs

HarperCollins & Open Road Still Haggling Over E-book Rights

Publishers HarperCollins and Open Road are still in court over who has the e-book rights to Jean Craighead George's children's classic, *Julie of the Wolves*. HarperCollins filed suit in 2011 when Open Road published an e-book edition. HarperCollins was given a favorable decision in March of this year, though the decision was based on "antiquated language" in a 1971 contract. A phrase in the contract with HarperCollins referred to technology "now known or hereafter invented." Open Road was instructed to file an opposition brief on or before June 20.

PW Daily

The Mad Scribbler

By Laura Resnick



The Patronizing Patronizers of Patronization

“It does no harm to repeat as often as you can: ‘Without me the literary industry would not exist: the publishers, the agents, the subagents, the sub-subagents, the accountants, the libel lawyers, the departments of literature, the professors, the theses, the books of criticism, the reviewers, the book pages—all this vast and proliferating edifice is because of this small, patronized, put-down and underpaid person.’”

**Doris Lessing (1919–2013),
awarded the Nobel Prize in Literature in 2007**

For the past few months, it has seemed to me that the publishing establishment is collectively in need of one of those T-shirts that say, “Help me! I’m talking and I *can’t seem to stop.*”

I don’t know whether it’s a sudden trend or if it’s been going on for a while and I’ve only recently noticed it. Either way, the Internet lately seems to be littered with publishers, editors, agents, publishing consultants (no, I don’t know what a publishing consultant actually does), and self-appointed mouthpieces trying to ... to ...

Actually, I have no idea what these people think they’re trying to do.

I assume they’re all getting online to opine about publishing, self-publishing, and authors with an intended purpose *other than* making a terrible impression on writers. But I cannot divine what their intended purpose actually is. However, I can tell you the effect of their commentaries—which is that they’re really pissing me off.

I am sick to death of being patronized by the patronizing patronizers of publishing. My vexation with it began many years ago in my very first week as a professional writer, and I have found it a tiresome, annoying, insulting nuisance ever since. And it’s my impression that its frequency is actually increasing lately. Well, I have now reached my lifetime surfeit of it. Enough already!

I should pause here to point out that I am not a “Down With Trads! Indie All The Way!” revolutionary. (I am a curmudgeon, not a rebel; it’s a whole different union.) I write for a 50-year-old independently owned house, DAW Books, where I am paid well, published well, and treated like a respected partner in the publishing process (rather than like a diseased streetwalker, which was how all my previous publishers treated me—including several houses I’ve lately seen publicly protesting about how *well* and *fairly* they treat their authors, despite my knowing many gloomily unhappy and wearily frustrated authors currently under contract to those houses, or despite the house being sued by a bunch of their authors ... but I digress). So long as my relationship with DAW continues in this positive and productive pattern, and so long as print distribution remains an important aspect of my career, I will continue publishing with them, because it makes good business sense for me.

Part of the way in which DAW treats me like a partner is by including me in various aspects of the publishing process. We discuss and agree on my cover artists. We review and discuss the preliminary cover

sketches and first draft of the art, establishing a consensus about the artwork and packaging. We confer on my release dates. The editing process is also a discussion; my manuscripts are not treated like exam papers to be graded by a teacher. I'm the one who usually writes the first draft of the cover copy and catalogue text. When I ask a business question (including my questions about the corporate merger of Random House with Penguin, which distributes DAW Books), I am answered in a serious and businesslike way, rather than brushed off with a dismissive assurance that, as a mere author, I don't need to know anything about the corporation that handles my distribution, pricing, sales, fiscal records, and earnings.

These are all examples of the reasons I am happy writing for DAW Books. I do not mean to portray the house as perfect or ideal; merely as a good company to do business with ... and there's that word again! *Business*. Because—despite how impossible this evidently is for much of the publishing establishment to understand—I am in business. As a writer, I run a sole proprietorship. In fact, in the district where I live, I am required to file annually for a zoning permit and an occupational license to continue writing for a living in my home office without incurring the wrath of the local authorities.

And, hey, there's another nifty phrase: "for a living." Writing is how I pay for my mortgage, my health insurance, my car, my addiction to Bollywood movies, my home office equipment, and my mother's birthday.

This is all by way of saying that I am tired beyond bearing of patronizing comments about writers made online and at conferences by editors, publishers, agents, consultants, mavens from the depths of some mail-room, etc., whose big argument in favor of traditional publishing is that self-publishing is too hard for writers. Because in the indie process, the writer has to—*oh, no!*—get a cover put on the book, get the book edited and proofread, write the cover copy, get the book formatted and uploaded to online vendors, do the promo for the book. ... And that's just too much for a writer, who's only good at writing. And besides, the only people who self-publish are the ones who aren't *good enough* to get a publishing deal.

I mean ... seriously? *That's* your argument?

First of all, are you, the patron saints of patronization, completely unaware of how many established writers are self-publishing frontlist these days? Or how many are leaving their traditional publishers—and, yes, turning down offers from publishers—to self-publish? Do you people have *any idea at all* what's going on in your own industry? Because, frankly, the more I read your online patronizing, the less you seem to have the faintest clue about what's happening right in front of you.

And as for your notion of writers as people who can't publish because publishing a book is soooo much harder than writing a novel that tens of thousands of total strangers pay good money to read ... I researched the market for my first couple of novels, which I wrote while holding down a day job and some part-time work, by using my time off work to visit the nearest English-language library—which was a 24-hour journey by boat and train from my apartment in Sicily in those pre-Internet days. I sold those books without an agent, as I have sold all but seven books in my career of 30+ book sales. I have made my living as a writer for over 25 years. I have triumphed over publishers dumping me, abusive and unethical agents, and various negligent and incompetent editors. Many people I worked with over the years are no longer in publishing, yet I'm still writing and selling books.

But you, publishing personnel ... you think that hiring a good editor and working with a graphic designer to get a strong book cover is beyond my abilities? You think that the task of formatting and uploading an e-book is more than I should take on? You think producing audio editions or contacting foreign markets might be too much for me? You opine that getting my book into the indie-friendly print market of 2014 might be too big a task for me to bite off? Even though thousands of writers *are* doing these various things? You think that promoting my book might leave me with "not enough time to write"—even though many people write books while raising children, working day jobs, attending graduate school, managing family farms, serving in the military, undergoing chemotherapy treatments, and—come to think of it!—promoting their traditionally published books?

IS THAT REALLY WHAT YOU THINK?

If I could teach the patronizing patronizers of publishing one sole thing, it would be this: In the entire publishing process, the hardest, most complex job and the most unusual and demanding skill is writing a good book. Almost anyone who can do that can certainly excel at the business and admin parts of the process—*your* parts. Indeed, thousands of writers *are* excelling at those tasks now. ▶

Whatever reasons a writer may have for choosing to work with a traditional publisher in this day and age (and, as stated above, I am one such writer), it's not because *publishing* in the digital era is too hard for us, and it's certainly not because publishing *well* is beyond our abilities. (Ditto for writers who still choose to do business with literary agents—a business model I quit years ago.)

Moreover, we are the ones in *this* process who best know what readers want, because we're writing for them—and we're the ones they communicate with. And readers are where the money comes from; without them, there is no income.

Traditional publishing faces many challenges in the coming years, and the industry undermines its own future while it continues to make the mistake of patronizing, underestimating, and undervaluing writers—without whom the industry cannot, would not, and will not exist.

Laura Resnick's novels from DAW Books include Disappearing Nightly, Doppelgangster, Unsympathetic Magic, Vamparazzi, Polterheist, The Misfortune Cookie, and Abracadaver (November 2014). Most of her backlist is available via her self-publishing venture.

Business Briefs

Canadian SF



In another Canadian venture, Toronto's ChiZine Publications, is creating the YA imprint ChiTeen. The parent company is known for dark science fiction, fantasy, and horror. The plan is for four YA titles a year and gradually increasing the number. ChiTeen will target multiple age groups. Initial titles include Caitlin Sweet's *The Door in the Mountain* (Older Teen/New Adult) and P.T. Jones' *The*

Floating Boy and the Girl Who Couldn't Fly (ages 13-15). These titles will be published first in Canada and in October in the U.S., while Mags Storey's *Dead Girls Don't* will have a spring release in the U.S. and come out in October in Canada. CZPeBook, digital-only titles, has recently been launched as well. This will be followed by ChiGraphics with three to four graphic novel titles in spring 2015. Finally, ChiDunnit is slated for 2017 for mystery and noir novels.

PW Daily

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