

NINK

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Tiger Marketing: Working with the Internet to Boost your Book Sales

BY JANELLE CLARE SCHNEIDER

It is possible for you, Mr. or Ms. Mid-List Author, to sell obscenely large numbers of copies of your book on the day your publisher launches it. This message is presented by Randy Ingermanson, physicist and award-winning novelist, in workshops across the country. "This is ironic," he says, "given that just a few years ago, I told my agent I hated marketing, that I'm no good at marketing, that I had no interest in marketing my books."

His first book, a nonfiction work published in 1999, had a publisher-funded publicity campaign. Sales were good.

In 2000 his first novel came out with no publicity campaign. Although it did receive some good reviews and won a major award from the Christian Booksellers Association, sales were not impressive. In 2001, his second novel was accompanied by full page magazine ads, received several awards, and experienced strong sales. His subsequent novels didn't do nearly as well.

"I tried various marketing schemes," Randy explains, "experienced moderate success and came to see that marketing is hard, grueling work."

Then he began studying others' successful Internet marketing endeavors. In 2004, he discovered the work of Tom Antion (tomantion.com) and his three-pronged approach to marketing. In 2006, Randy earned over 50% of his income from products he created, marketed, and sold on his own, applying Antion's approach. He now publishes the largest fiction-writing e-zine in the world, with over 9300 subscribers. Subscriptions are free. His website at AdvancedFictionWriting.com gets between 2000 and 5000 page views per day. These two endeavors provide the platform from which he sells the

products that bring in what he calls "passive income."

"Now I love marketing," he says. "I really want to market my next books hard. I don't ever want to write a book again unless I know how to market it really well."

He explains that Internet marketing has a different focus from conventional marketing. Conventional marketing is based on the concept of trying to persuade buyers to purchase a product. "Most marketing done on the Internet uses conventional techniques—that's why it doesn't work very well. But in recent years, a large number of Internet marketers have made fortunes by using new techniques that treat buyers as intelligent agents who can make their own decisions, rather than as sheep who have to be pounded with marketing blather."

Randy calls this "Tiger Marketing." "Tiger Marketing is harnessing the power of the Internet to help buyers find sellers ... the exact opposite of conventional marketing."

He maintains that writers are already uniquely suited to Tiger Marketing. "Writers have great content. Writers write great ad copy. Writers aren't afraid to use technology to do what they need to do."

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Novelists, Inc.

FOUNDED IN 1989

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Address changes may be made on the website.

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 Holly Jacobs
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New Applicants:

Madeline Archer, Pittsburgh PA
Darlene Gardner, Burke VA
Tara Huff, Hewitt NJ
Luanne Jones, Taylorsville KY
Jennifer Ashley, Phoenix AZ
Bonnie Hearn Hill, Fresno CA
Megan Hart, Cornwall PA
Elaine Grant, Baton Rouge LA
Edna Sheedy, Nanoose Bay BC, Canada

New Members:

Tracy Fernandez Rysavy, Orange Park FL
Cindy Dees, Colleyville TX
Lisa Hamilton, Westerville, OH
Lou Aronica, Stamford CT
Debby Mayne, Palm Harbor FL

Ninc has room to grow...

Recommend membership to *your* colleagues. Prospective members may apply online at ninc.com.

Refer members at ninc.com. Go to Members Only, "Member Services" and click "Refer a New Member to Ninc."

Take Ninc brochures to conferences. Email Holly with your mailing address and requested number of brochures.

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."

Letter to Laura

DEAR LAURA,

Well, here we are. My last presidential column and soon to be your first. And I know that the sole reason you haven't begged for my advice as you step from president-elect to president is that you are such a sweet and caring person—a nurturing, care-giving, gentle kind of person—that you haven't wanted to add to my burdens now that I'm moving into my new house.

Ah, but I shall not let my travails of Internet access woes, AWOL workmen, delayed deliveries, unmovable furniture, erroneous paint colors, multiplying mystery boxes, and a fillip of computer troubles stand between you and my words of wisdom. No, no, no. I know you would spare me, but I insist.

So, I can hear you asking—because what other possible words could you be muttering under your breath—how does one negotiate a year of being president of Ninc? Here's how.

► Forget sweet, caring, nurturing, care-giving, and gentle. Get a President-Elect who will work her buns off. One who is neither a yes-person (yeah, like that was going to happen) nor a naysayer, but who will work to make ideas stronger as well as come up with added ones. And, best of all, one who will say “I'll do it” more than is good for her sanity, much less her sleep-cycle. One just like you.

► Get a secretary who embodies reliable calm. One who steps up to corral the stampeding details of a project and bring them into order. One who provides continuity and experience and context. One who—at the same time—supports change with both encouragement and cogent concerns. One who knows exactly what *not* to put in the minutes. One just like Linda Madl.

► Add a treasurer who really gets those numbers jiggling across the page. One who makes members' money work harder, going the extra mile of hassles to switch accounts so Ninc accrues more interest. One who both looks ahead with financial projections that help the Board know where it stands and draws lessons from statistics of the past (in cool multi-colored Excel documents.) One just like Beverly Brandt.

► Sign on a newsletter editor who has the experience of having done the job before, combined with the lack of self-preservation that allows her to say yes to doing the job again. One who has the vision to remodel *NINK* after listening to members' desires. One who excels at gathering content and at the logistics of running the most visible face of Novelists, Inc. One just like Lorraine Heath.

► Stir in an Advisory Council representative who is a self-professed skeptic yet never once tried to whip us into shape by falling back on “That's the way it's always been done.” One whose tart comments bring laughter to every Board meeting. One just like Pat Rice. (Oh, wait—you do have Pat Rice as Advisory Council representative. Way to go!)

► Line up volunteers who individually and collectively disprove any disparaging comment ever made about committees. These people get it done. Lorraine started the feature “Ninc at Work” to keep members updated on the work done by the members on *NINK*'s Page 2 committee roster each month; there have been more candidates for articles than there has been space.

► Oh, yes, and be sure to have members who say yes when you ask them to volunteer. I've tried to recognize these folks as the year has gone on, but have a few more—Sylvie Kurtz, Libby Sternberg, Brenda Hiatt Barber, Vicki Thompson, Valerie Taylor, Barbara Bretton, Laura Phillips. After two years of asking Ninc members for help in just about every form you can imagine, I can count on one hand the number of people who declined. (And they all said they would be willing to help another time/with another project, so I'll be passing those names on to you for another time/another project <eg>)

► Don't forget the collective wisdom and support of Ninc's Advisory Council members. Ones like Barb Keiler, Vicki Lewis Thompson, and Jean Brashear, who nearly always answer the phone even when they know who's calling.

► Throw in the professionals who support the smooth running of Novelists, Inc: the estimable ►

Sandy Huseby, our rock as publisher of *NINK* and all other Ninc mailings; Tina Haggard, our great find as webmaster; Tonya Wilkerson, our steady Central Coordinator.

So, there it is, my advice for putting together a strong year for Novelists, Inc.

What I'm most impressed with is the willingness of Novelists, Inc., members to work—and work hard—when asked to help.

What I've been most surprised by is how functional this board is—forget the jokes about boards, too.

What I'm most proud of is the Legal Fund. I am relieved no member has needed its services so far, and deeply satisfied that it will be there when someone does.

What I'll miss the most are the laughs at the Board meetings.

We accomplished a lot (I'd recap, but since I know you have read and memorized all my columns, you don't need that.) I wish it could have been more. I still have ideas.

But I have every confidence in the world that you will continue projects this board started—and add to them. And that Kasey Michaels will do the same when her turn comes in another year. And that the president after her will continue the tradition.

One final word of advice: Do NOT move during your presidency. Don't even let a single moving box into your house.

— **Pat McLaughlin**

P.S. An update: Riley is holding his own with his degenerative myelopathy. He's adjusting to his new home and is still teaching me lessons, including two that might come in handy for you this coming year:

▶ Whenever workmen show up, no matter how late they are, be happy to see them.

▶ Wherever your bed lands at any given moment—back of a car, stairway landing, middle of a garage floor, partway in a closet—is a good place to get some rest.

Letter to the Editor

Regarding November *NINK*

I very much enjoyed Julie Ortolon's article, "Promotion with a Musical Twist." I did something similar in 2001 with my book *This Heart of Mine*. My son, Zach Phillips, is a talented singer-songwriter. I asked him to read the manuscript and then write original songs inspired by the book. He ended up writing and recording (in his home studio) 11 songs, all connected to the book's theme and characters.

I financed having the CDs duplicated, as well as paying for the cover art. He set up his website so he could sell the CDs from there at a low price point, ten dollars as I remember. I publicized it in my mass mailings and on my website, which I linked to his. I also used it for "door prizes" when I was on tour, contest prizes, and gave it away as a "thank you" to booksellers.

Our understanding was that I would pay for the project without reimbursement, since I was using it for promotion, and since, let's face it, I have a healthier bank account than a 24-year-old not that long out of college. He would keep any money he made. (Note that we weren't paying for studio recording time, which would have added considerable expense.)

The CD was even better than I'd imagined, and we both enjoyed this mother-son project. In the long run, however, I think I benefited more than he did. He sold about 200 CDs, which would barely have covered his costs if he'd had to pay the expenses himself. And, yes, some of his customers ordered his second, non-linked CD, but he devoted countless hours to the project and was ultimately interpreting my vision rather than his own, something those of us in the Phillips family always find challenging.

For me, however, it was all gravy. My readers absolutely loved the CD, along with the whole idea of having a sound track accompaniment to a book they were enjoying. (Zach also happens to be a great-looking guy, which was a bonus I hadn't anticipated. Believe me, the ladies noticed.) The booksellers to whom I gave the CD seemed genuinely appreciative, and the readers who won it in raffles were overjoyed.

The CD didn't help me sell books, and I can't recommend doing this as a promotion—too much time, work, and expense. But as a mother, it was an experience I wouldn't give up for anything.

—**Susan Elizabeth Phillips**

The Surf is Up...Where?

BY JUDY GILL

Okay, surfing's not new. We surf the Internet. We surf in Hawaii, in Australia, in Southern California, even, in wetsuits, on the Pacific Coast of Vancouver Island, where the water is frigid, though not exactly filled with ice floes as one writer from Ontario mistakenly assumed and stated so in a published novel! (Where was his editor???) We surf in Florida, on the Pacific coast of Costa Rica, and even, in season, on the Caribbean coast of the same country, and in South America. We surf anywhere there are good waves and plenty of sun and sand. Surfing beaches are found in Africa, Asia, Europe, indeed, all over the world. Surfers are usually young, suntanned, in excellent physical shape, and probably sexy as all-get-out. Those are the kinds of surfers we're most accustomed to.

However, there is another kind of Surfing, one more suited to the majority of us. We, as writers, often need to move around the world either virtually or in person for fun and profit, traveling to meet new people and gain new insights into the world around us. We are generally a curious crew, a gregarious gaggle (unless we're deeply immersed in our work in progress, at which time we tend to be troglodytes) but when we want to move out of our own physical communities, we often look for inexpensive places to stay.

This is where the new kind of Surfing comes into play—The CouchSurfing Project at Couchsurfing.com. According to the blurb at the top of the website, "CouchSurfing is a worldwide network for making connections between travelers and the local communities they visit . . . One Couch at a Time."

Again, quoting from the site, "CouchSurfing is not about the furniture, not just about finding free accommodations around the world; it's about making connections worldwide. We make the world a better place by opening our homes, our hearts, and our lives. We open our minds and welcome the knowledge that cultural exchange makes available. We create deep and meaningful connections that cross oceans, continents, and cultures. CouchSurfing wants to change not only the way we travel, but how we relate to the world!"

Now, of course, you have questions. That's good. I love questions. It means you're paying attention. Your questions probably go something like this:



Judy and her little buddy, E.T., curled up on the couch that surfers must share with him—it's *his* couch, after all.

How could this possibly benefit me as a writer?

The answer is clear. Say you live in Portland, OR, hear of a conference or an absolutely must-hear speaker in Seattle, WA, where you don't know a soul and can scarcely find a Starbucks with a map. You can just barely afford the conference fee and the gas for the trip from Portland. If you check out the CouchSurfing site, you'll probably find someone compatible in Seattle who's already a member and would love to be your Host for a night or two. It is also a wonderful opportunity for those who might need to spend a day or three in a particular area doing some research and not have to foot an exorbitant hotel bill.

Is CouchSurfing Safe?

Yes. CouchSurfing is an extremely secure method of meeting people in places near your home or far away, in your own country or a foreign one. There are a number of measures taken by CS to ensure the safety of both Hosts and Surfers. One is through a network of references and friend links. This network indicates friendship-strength, trust-strength, and a vouching and verification system. If you find a Host in the area you're researching, all you need do is check out his or her profile, read the references given by others, and decide whether or not to approach the person. For more on this, access the site and read the FAQs. ▶

If I join, can I decide who does and does not stay in my home?

Absolutely! You never have to become a Host. Never. Or, for that matter, a Surfer. Remember, this is a means of getting people together, all over the world, your country, your state/province, even your own city. You can simply meet a newcomer to your area for coffee and maybe offer a little local advice on what to see, where to go (and not to go). Others can and probably will offer you the same courtesy. "You can," as the site states clearly, "easily decline surfing requests; there is never any pressure to host." You also get to say how many people you can/will host and for how long. On your profile is a section where you can check "Couch available" and enter "Never." That won't make you look bad or mean-spirited. It simply indicates that while you like to meet new people and make new friends, you don't want to do it in your own home.

What does CouchSurfing cost me?

Not a cent unless you choose to donate to the organization. It's a not-for-profit group whose aim is to bring the global community together. There are other ways to contribute.

What do you mean, "contribute?"

The CouchSurfing Project always needs volunteers to do such tasks as organizing groups, editing sites, perhaps becoming an ambassador for your particular region or group. Who knows, maybe one of us could start up a group just for writers who want to visit each other in their various parts of the world? Wouldn't that be fun? "Participation is not required, but is greatly appreciated."

Is my privacy protected? If so, how?

The privacy of all members is strongly protected. You can turn settings on your profile on or off to ensure that only those you wish to see your personal information can do so. Even if you make it partially visible, you're given the option of choosing which portions of it viewers get to see. If you do not want to appear to others as "online"—a very important issue for people such as we writers who don't want to be disturbed—that option is included in the settings under "privacy."

What are the guidelines for emails and/or group posts?

Nothing is censored except for what is considered defamatory or spam. There is also a place for member comment, feedback, and critique. "We are a network for and by the people," the site says, "and (we) appreciate

constructive criticism as a means to growth and improvement." That said, remember, all communication between Hosts and Surfers goes through the Organization. You are expected not to give out your email address, nor to request that of another Surfer. This ensures the security of all until an actual face-to-face meeting has been arranged to everyone's satisfaction.

Are you a Host or a Surfer?

I have hosted and will be doing so again at the end of this month. My husband and I are offering our couch for two nights to a 25-year-old man from Quebec who'll be touring this area. Another Surfer has asked to come sometime in January or February. She has excellent references and I've told her she's welcome if her itinerary doesn't interfere with my sister's visit.

What is expected of a Host?

A bed, or a chunk of floor on which to toss a sleeping bag. A section in the questionnaire asks, "do you have blankets?" So I guess not much is expected. We plan to give our Surfers bedding, a couch for a single and a double bed for a couple, and a basic breakfast, possibly a ride to the national park, or just information on where and when the buses run, along with a list of things to do and places to see.

What is expected of a Surfer?

In our house, politeness, no smoking, no drugs, no excess drinking, and no staying out after the gate is locked because we don't give out a key.

How did CouchSurfing come about in the first place?

The founder, Casey Fenton, "got a cheap ticket to Iceland for a long weekend . . . (however) there was one problem: he had no place to stay. . . . So, he came up with the 'brilliant' idea of spamming over 1500 Icelandic students in Reykjavik and asking them if he could crash on one of their couches. After exchanging emails with many of the students, he had several groups of friends offer to show him 'their' Reykjavik. So, after spending an amazing, crazy weekend just south of the Arctic Circle, Casey decided he would never again get trapped in a hotel and tourist marathon while traveling. From that point onward, it was all about crashing on exotic couches and cultural exchange. And, thus, the CouchSurfing Project was born. . . . Casey Fenton launched the site in beta on January 1, 2003 with the help of several other founders. In January 2004, the site Version 1.0 was made live to the world. After a crazy crash, Version 2.0 was re-

designed, re-built, and re-organized through the Montreal Collective 2006 and remote CouchSurfers around the world. Version 2.0 was launched in July 2006.” The site goes on to invite readers to read the full history in another part of the FAQs.

Is CouchSurfing just for young people?

No. There are many different groups, one of which is “Over 40s” and another, “Over 50s.”

How do I join?

To become a Surfer or a Host, or both, simply log onto CouchSurfing.com and fill out the form to make your own profile. Include a photo of yourself, and link to anyone you might know on the network, such as me (judyinthejungle). You’ll find me under the heading of “Places”, and/or “Costa Rica” and “The Caribbean Coast of Costa Rica.” Believe me, my Couch (or spare bedroom) is available to all and any Nincsters whenever I’m here and if I think it’s a good idea, even when I’m not, as at least one Novelists, Inc. member can attest.

What precautions are taken to protect me?

One of the most important things to remember is the security offered by the CouchSurfing Project: Each member *must* post a profile, denoting age, interests, whether a couch is available “sometimes” or “probably” or “never” or “always.” No Surfer is ever put into direct contact with a “Couch” (Host) or vice versa. No member ever gives out his or her email or address or exact location until completely satisfied with the validity of the contact. All communications are made through the organization’s email address until the participants have met face-to-face and both feel comfortable exchanging information, or until, even if they have not met face-to-face, they both are willing to do so.

And one more thing: **What CouchSurfing most definitely is not is a dating service!**

Judy Gill is a multi-published author and a long time member of Novelists, Inc. Her blog is at www.judygriffithgill.blogspot.com. She has several novels online with Belgrave House.

HOW THE NINC-TEKNO RELATIONSHIP WORKS

1. For all projects, submissions will be reviewed, accepted, or rejected by Tekno Books, sometimes in conjunction with the acquiring publishers. This is because:

- It’s what Tekno is good at and what they do for a living.
- The Ninc Board and Ninc Anthology Committee have enough to do already.
- It eliminates any possible risk of a Ninc Board member or Anthology Committee member using editorial power inappropriately.

2. Some books will be entirely open-submission. Other projects will be a combination of invited contributors and open-submission slots.

3. Sending a contribution or proposal to Tekno for a Ninc book isn’t binding. Only signing and returning a contract to Tekno makes your contribution binding.

4. Your contribution to any project will not be published *without* your having signed and returned a Tekno contract for a particular contribution to be in a particular book or project.

5. Tekno will send contracts to contributors only after it has a publishing deal for a given book. You will not be asked to sign a contract for a book for which there is *not* a publisher yet.

6. Your contract will be with Tekno when you contribute to a Ninc book, not with Ninc or the publisher.

7. Your advance and royalties will flow through Tekno, not through Ninc. Tekno handles bookkeeping, distribution of advances and royalties, and fighting with publishers to get monies that are owed. Ninc will have no standing in financial issues between Tekno and members.

8. The Tekno contracts you receive will be short and will license only very limited rights from you for your specific contributions. The contracts will also specify payment. You will be paid your advance after signing. (You will be paid your royalties in geological time, as per the typical practices of our industry.)

9. Every contract you receive from Tekno will spell out what the authors’ share of any advance and royalties will be. The authors’ share of any Ninc-Tekno book project will never be less than 50% of the total advance and royalties from the publisher. The remainder of advance and royalties will be divided between Tekno and Ninc.

10. In cases where we sell a project before getting contributions, we will specify advance sums before soliciting contributions. In cases where we’re soliciting contributions in order to get a deal, contributors will receive a contract once there *are* terms, and can choose then whether they want to commit by signing.

If you have a piece or pieces that you’d like to see considered for inclusion in this program, please contact Lillian Stewart Carl and Denise Little at the following email address:

nincnonfiction@aol.com

Tiger Marketing

Continued from page 1 ▶

Great content, he explains, has five elements—it's valuable, unique, understandable, entertaining, and free. As writers, we know how important the first four elements are. Many of us offer free samples of our work to entice readers into buying the entire story.

Some of us would protest that we wouldn't write the best ad copy. But Randy says many of the short bits we write regularly are nothing more than ad copy—an "elevator pitch," back cover copy, a query letter, About The Author info. "You've written ad copy, and you're good at it," he claims.

Since we, as writers, have these basic skills, it's a short step to Tiger Marketing. In an adaptation of Tom Antion's Three-Pronged Approach to a Seven Figure Income (antion.com), Randy explains how "the three claws of the Tiger" can be used by writers to increase their sales.

The first claw is your product, which is more than just your book. "The main thing you have to sell is *you*. If you sell yourself first, then your buyers will also buy what you write. This is the essence of branding." He points to mega-sellers such as Tom Clancy, John Grisham, and Steven King. "They sell a zillion copies of anything they write because they've already sold *themselves* to zillions of readers."

Marketing is hard, because nobody cares about your book or about you. However, everybody cares about *something*. If you can connect that something to you and connect yourself to your book, you're on your way to being a successful marketer.

In order to sell yourself or anything else on the Internet, you need some sort of presence there. This can be a website or a blog. "It is probably best to have both. Your website is the central source of information about YOU (and also, quite incidentally, your products). You can present whatever persona you want ... It is best if it resembles you in some way, but a little exaggeration is permitted." Randy's persona is "zany physicist," and every page of his website reflects this.

But this isn't the whole package. "Your website is great for allowing people to find you. But marketing is about building relationships, and a relationship is not built on the basis of a one-minute visit to your site. What you want is to be able to continue the conversation on *your* terms, with your visitor's **permission**."

This is where the e-zine (or email newsletter) and the blog come into play. Site visitors subscribe to the e-zine and thereby give the writer permission to email on a regular basis. The blog encourages conversations with visitors, as well as repeat visits.

Why Google Matters

The objective in Tiger Marketing is to have found your readers and built connections with them long before your book comes out. You can accomplish this by using your website, your blog, and your e-zine effectively. This requires learning how to "make Google go ga-ga," as Randy puts it. "Remember, nobody cares about *you* until he discovers that you care about the *something* he cares about." For him to make the link between his *something* and you, the search engines need to know about you. Essentially, this means making sure Google knows about you.

Randy has proven his expertise in this area. In March 2007, he created a new website and posted a major article on the alleged "Jesus family tomb." He bought a hosting package from GoDaddy on Friday, and the next day he put his article on the site with not much else. "Five days after I paid for the site, a Google search for the phrase 'Jesus family tomb equation' (a common search string used by those interested in determining the age of the artifact) returned my page as the #1 result. Google searches on several related phrases also got me Top Ten results."

How did he make that happen? Other than notifying a few friends and getting active in the blogosphere, the rest of his strategy used the following points.

1. Make every page about one thing

"A page that is about everything is a page that is about nothing," he explains. "Google is looking for focused pages."

2. Choose one key phrase for each page.

Google connects people to pages via "key phrases." A key phrase is a combination of words that people type into Google. Google then ranks every page in the universe on how well it connects to that exact key phrase. "If you have a page that is well tuned for a given key phrase, then Google will bring people to you." For clues on valuable keyphrases, check out Overture.com or WordTracker.com.

3. Put your key phrase in the title.

The title of your page is defined by a <title> tag in the header of your page. "Always put your target key phrase in the title of your page, either at the beginning of the title or the end."

4. Put your key phrase in the Description Tag.

The "description metatag" is the description for the search engines of what your page is about. Make sure

your key phrase is here. “If you don’t have a description metatag for your page,” Randy explains, “then even if you show up on a Google search, it may be boring. Google has to display something, and it may not be what you want.”

5. Put your key phrase in the Keywords Metatag.

“When your webmaster promises to do ‘SEO’ (search engine optimization) for you, chances are he intends to put a ‘keyword metatag’ on your page.” Randy suggests that “less is more.” Putting 100 words in your metatag dilutes, rather than enhances, the effect. Make the keyword phrase short and meaningful.

6. Put your key phrase in the headline.

The headline of your page is inside the <h1> tag. It is believed that Google looks at this tag when deciding what your page is about. “Remember that this is going to be human readable, so write it to be appealing to humans *and* Google. For Google’s sake, put your key phrase in. For humans’ sake, make it interesting.”

7. Put your key phrase in the page content.

“Experts generally agree that your key phrase density should be about 2%.” This means that if your page has 1000 words in it, you want to have a one-word key phrase about 20 times, or a two-word key phrase about 10 times.

8. Link out to relevant content.

Some people think that outgoing links are bad, since they take people away from your page. However, Google appears to look at outgoing links when deciding whether your page is important. When you link to other sites, make sure you put your key phrase inside the link, which tells Google you think those pages are relevant to your key phrase.

Hint: Make sure each outgoing link uses the “_blank” field so when someone clicks on the link, it opens the page in a new window.

9. Attract incoming links.

Apparently, Google gives serious importance to incoming links. “If you have hundreds of pages that are linking to you, then Google believes your site is very important. If those pages are also rich in your chosen key phrase, then Google believes your page is important in the universe of all pages about that key phrase.”

Blogs are important in this process. “The blogosphere is highly incestuous, and one link will lead to many more!”

One Great Blog

“A great blog can be a major source of traffic, especially if you are constantly producing Great Content on your blog and are linked to other bloggers ... If you are producing excellent material,” Randy points out, “then all the bloggers in your circle will copy you and link to you.

And then the bloggers in their circle will do the same. That gives you enormous leverage.”

Randy spent over two years doing Internet marketing before he launched a blog. When he started it, he had around 5000 page views on the blog on the first day. “If you have no good reason to blog, then why bother?” he asks. “Blogging can be a great way to produce and transmit excellent content to a large audience. Or it can be a great way to waste lots of time rechewing old drivel for an audience of three.”

Before you start your blog, you need to ask yourself three questions:

1. What is the focus of my blog?
2. Who will be interested in my blog?
3. How much and how often will I blog?

When you have these branding questions answered and have decided where to host your blog (either a blogging site or your own site), then you should register your blog with Technorati.com, FeedBlitz.com, and FeedBurner.com. All three services will help readers find you. He also recommends allowing no links in your comments, and moderating all first-timer comments.

The whole point of launching a blog is to build a community that cares about something that you care about, and thus comes to care about you. Contests and prizes are good ways to attract first-timers and to keep people participating after their first visit. Quality and a consistent schedule of blogging will keep them coming back.

“I spend about 20 hours per month blogging,” Randy explains. “In the month after I started blogging, my passive income level began rising and has more than doubled.” Blogging increases links, which improves your Google ranking, which results in more traffic, which results in more sales.

Building a Great E-Zine

Your blog will also provide you with contacts which will result in an increasing database of addresses for your e-zine. “If you are an Internet marketer, your most valuable possession is your email database,” Randy maintains. Thus, you not only want to increase your database regularly, but you want to make sure you use it in both legally and ethically appropriate ways. “You want to collect as many names as possible of people who are actually interested in your writing, and as few names as possible of people who could care less about your work.”

CAN-SPAM laws tell you exactly how you may use email addresses. When you create an e-zine, you may send it only to people who have specifically asked for it. When people sign up, you must maintain records, including their email address or the IP of the computer they used to sign up. Your e-zine also must include an automated way for the subscriber to opt out, and you ▶

must include a valid physical mailing address in every bulk email broadcast you send out.

Once you are familiar with the legal parameters, then you can decide which email service you want to use. There are several free services, as well as payware services. The one you choose will be based on what works best for you in terms of service and features.

Next, you want to put a subscription box on your web page. "Studies show that the most effective place on a web page for a subscription form is in the upper right corner (just below the banner)," Randy explains. Make sure the subscription box stands out, and that it offers readers something they can't refuse. "Offer something valuable that I can use *right now* in exchange for signing up for your pesky newsletter," says Randy. He gives away Special Reports in e-book form (such as his notes from his workshop on Tiger Marketing), multi-day electronic courses, free chapters of his book, and whatever else he thinks will be an incentive. He also makes sure that his freebies can be delivered electronically and without cost to him.

He also recommends that you put a subscription box on every page of your website. "You don't know what page somebody will come to your site on. So make sure that every page has a signup form for your e-zine ... It may cost you a few hours' work, but it'll pay off forever."

Randy says he spends five to eight hours per month writing his e-zine. He accepts no ads for it, although he does occasionally use it to announce a new product or repackaged product. In 2006, he launched two new products and earned over half his income from his website and related ventures.

"Building an e-zine and blog are enormously effective ways to build a platform," he says. "The effort of writing an e-zine is less than two book signings per month, and leads to a constantly growing database of people who are regularly reminded that you exist. It is possible to grow a list of hundreds of thousands of people who love to get your email messages.

"The effort of writing a blog is less than one radio interview per day, and again builds a constantly growing list of people who know you on a level that few radio personalities ever achieve. Some bloggers achieve readership of hundreds of thousands of people. A blog is one of the best ways possible for a novelist to develop a personality cult."

Branding

"Branding is about establishing a reputation for consistent, unique quality." While some writers spend immense amounts of time developing a tagline, this is not the same as a brand. Developing your brand begins with answering these three questions: 1) Who am I? 2) What

do I want to write? 3) Why do I write it?

Once you have determined your brand, you can think about how to communicate it to people effectively. This may include website graphics, a logo, letterhead, a tagline, as well as your wardrobe, hairstyle, and overall personal image. It's important to keep in mind that their purpose is to communicate your brand and to help them communicate it to others.

Ancillary Products

Randy also recommends that authors develop ancillary products which they can sell via their websites. He has developed several products of his own, based on his workshops, including a CD version of a tele-seminar he co-hosted, focusing on strategic planning for writers. Any speech, workshop, or seminar you give can be re-packaged as a product you can sell or use as incentives to encourage people to sign up for your e-zine. "The more avenues you have for getting yourself out there to the public, the stronger your brand can grow. A powerful brand with multiple outlets can only help your fiction."

Launching your Book

Randy has specific ideas about the marketing plan for launching your book. "The only way to get people to care about your book is to make them care." How do you make them care? They have to know *you* exist, and they have to trust *you* to deliver great content. Then they have to know *your book* exists and have to know they want *your book*. Finally, they have to know that *buying your book immediately* is better than "waiting till mañana."

You use your blog to encourage subscriptions to your e-zine. You use both the e-zine and the blog to build a relationship of trust with your readers. You use the e-zine to let readers know that your book is coming and when. You offer free chapters to let them know they *want* to buy this book. You then use your ancillary products as incentives for buying the book on the day it launches. "If the incentives are powerful enough, they will buy it in droves," he predicts. "After that ... word of mouth will carry you."

To find out more about Randy Ingermanson, his writing, and his marketing ideas, visit his website at rsingermanson.com.

Janelle Clare Schneider has written six novels and four novellas, but doesn't yet have a website or a blog. She's hoping to find time between her children's activities and doing snow removal in her driveway this winter to begin developing her own Internet presence.

The Joy of Being Creative

I remember the exact moment I reached the pinnacle of my writing career—and it wasn't when my first book was nominated for two RITA awards. It happened at the RWA National Conference in New Orleans in 2001. My second book, *Spotlight*, was a Booksellers' Best Awards Finalist, my latest book, *East of the Sun, West of the Moon*, had made the cover of *Romantic Times*, and I'd just signed with a new high-powered agent who was over-the-top excited about my latest proposal.

I sat in the bar with my new agent, discussing whether to accept the option offer from my publisher or shop the proposal around to others.

"It's a gamble," he said. "But I think if we shop it around, we could get a six-figure advance for this book."

Of course, at the time, I had no idea I'd reached the pinnacle of my career. I was so full of confidence and good self-esteem and ambition. I'd known since grade school that I was a born writer. I wrote my first full-length romance at the age of 16 and sent it off to Doubleday without a glimmer of doubt that it would be published. Of course, it wasn't—and yes, I allowed that rejection to put my writing career on hold for...oh, about 19 years. But when the writing bug bit again, I dove into it head-on, and when I sold my first article a few years later, there was no looking back. Ambition, sharp and gnarly and tenacious and cruel, burned inside me.

After I finished writing my first novel, *Border Crossings*, I knew it would sell. And even through two different agents and upwards of 25 rejections, I never gave up on it. I never wavered in my confidence, refusing to believe that the book wasn't worthy—that I was chasing a pipe dream. And my tenacity paid off. My second agent sold the book in a hard/soft deal, and it went on to win accolades with reviewers and several award nominations, including the RITA. So, at that moment, sitting with my agent in the New Orleans bar, I hadn't a clue that I'd reached the ceiling of my dramatic rise to the top, and that my descent would turn into a free-fall.

My agent began shopping my proposal in August. Nothing happened for a month. And then, once New York recovered from the traumatic events of 9/11, the rejections began pouring in. I honestly don't know if things would've been different if that horrible day in history had never occurred. Maybe it had nothing to do with the rejections. For whatever reason, our plans had

fallen through and, defeated, we went back to my publisher to ask if they were still interested, and they were—at a lower advance.

It was downhill from there. My editor left the company, and any support I'd had there disappeared with her. My fourth book came out with little fanfare—and a tiny print run—barely making a blip on any radar screen. During the 2003 RWA Conference in New York, I made rounds to every Barnes & Noble in Manhattan—and didn't find *one* copy of my new book on the shelf, just a month after its release. That's when I knew things were dismal.

Of course, my publisher didn't buy my option book. My numbers were horrible, they said. In fact, they were so bad that they decided not to put my previous book out in paperback. I think the news about this was my lowest moment.

But still, I was determined not to let all this bad news crush my creative spirit. I wrote a new proposal. My agent said it "didn't work" for him. And I knew my association with him had come to an end. I think it was a relief to both of us.

I quickly found another big name agent who was over the moon about my new proposal, convinced she'd sell it in no time. Even my poor numbers at my former publisher didn't daunt her. "I like a challenge," she said with great confidence.

Six or seven rejections later, her emails became sporadic. Ten rejections later, she didn't return my phone calls until days later. And sadly, I knew I had to move on.

I decided to go it alone for a while and not even bother searching for a new agent. Instead, I began sending proposals of my option book to the major publishers, and the rejections began to flow in. I'm guessing once they discovered how horrible my numbers were, they probably didn't give my proposal more than a glance. For a short time, I had some interest at Mira (which I've always thought was the perfect publisher for my books), but that fizzled; again, I think my numbers may have had something to do with it.

That's when I decided to take a year or two off—not from the writing, but from the business. I would go back to basics—and just write. But I found it wasn't that easy. Every time I walked into a book store, an insidious voice began to whisper in my brain. *Who are you to think you can compete with all these writers here? Why do you* ▶

think anything you have to say is good enough? It got so bad, I had to quit going to bookstores.

Back home at my computer, it wasn't any easier. I felt like I had the proverbial critic sitting on my shoulder, usually in the guise of an agent or an editor. "You can't write that," she'd hiss. "There's no chance in a blue moon that will sell."

Sometimes, the voices became so harsh I was convinced I'd never written those first four books at all—that another more talented, more creative personality had taken over my brain and produced those books, and now, she was relaxing on a beach in the Bahamas with a cool tropical drink, surrounded by half-naked guys fanning her with banana fronds. I began to truly believe I had no more books inside me. That the well had gone utterly and completely dry.

It was during this extremely low point in my life that I was saved...by a book, of all things! That book was Marianne Williamson's *Return to Love*. She had many wise things to say in this beautiful book, but the chapter on careers was the one that really hit home for me, and in particular, this one section, "The highest prize we can receive for creative work is the joy of being creative... the issue is whether we're working for money, or working for love. What we need to investigate is which one is the more abundant attitude."

That resonated in me. There, in that one line—the highest prize we can receive for creative work is the joy of being creative—was the essence of why I'd started writing in the first place. Because I love it. I love getting lost in the world of my imagination—bringing these characters to life and allowing them to act out their stories on my manuscript pages. When I first began writing, it wasn't because I wanted to make money and be a huge success. Ideally, that would happen eventually, but for me, at that time, writing for the sheer joy of it was enough in itself. How had I lost that? How had I allowed the *business* of writing to crush that creative spirit in me?

I knew I had to go back to square one, and find that passion for writing that had once burned so brightly inside me. I had to do that, not only for my sanity, but because I was fortunate enough to be blessed with this gift of creativity, and to throw that away would be like

throwing away a part of my soul.

Remembering that I do have that gift—from God, the Universe, the Great Creator...whatever you want to call it—I was able to sit down at my computer and swat that annoying "editor" off my shoulder and go back to doing what I knew I was meant to do.

I began writing a new book, inspired by my late mother. It's the first book of a trilogy that begins in 1952 rural Kentucky about a young woman's coming of age and how she grows into an independent woman in the '60s. I've written the entire novel—not a proposal—and soon, I'll begin the task of shopping for an agent. And I won't give up, no matter how many "no's" I hear...because this book deserves an audience. I'm not kidding myself that it will be an easy task to get this book published. I'm thinking a 1950 setting in rural Kentucky is probably not "what's hot" right now. But guess what? I don't care.

Yes, I'd like to see it published. That would be a wonderful tribute to my mother's memory. But bottom line—it's not going to destroy me if it doesn't sell. What's more important is that I put my heart and soul into writing this book, and in doing so, I rediscovered the joy of writing, and that, alone, is enough for me. Writing this book not only brought me to a better understanding of some of my mother's life choices, but eight years after her death, it has brought her spirit closer to me. Anything else I gain—publication, awards, money—will be icing on the cake.

Whatever happens—or doesn't happen—with my career in the future, I vow to *never* let that joy of writing be taken from me again. I won't allow the publishing business to crush my creative spirit and make me doubt my talent.

Wait. I just had a revelation as I typed that last sentence. A true epiphany.

It *wasn't* the publishing business that crushed my creative spirit and made me doubt my talent. I did that to myself. I allowed others' opinions—and their rejections—to make me doubt my self-worth, my talent, and my purpose for being on this earth. That was *my* choice, no one else's.

That will never happen again. ▲

Business Briefs

Compiled by Sally Hawkes

Mass Market May Not Be Dead, Yet: Bantam Dell is setting up Bantam Discovery, an imprint that will offer one title every month as both a mass market paperback and a trade paperback in order to determine which format readers prefer—based on the sales of each format. The marketing of the two sizes begins February 2008 with Tess Stimson's *The Adultery Club* and Sarah Addison Allen's *Garden Spells*. Although the initial titles seem to be women's fiction, Bantam Discovery is citing general fiction for the project. A large marketing push is behind this effort.



WRITING is TAXING

BY DIANE O'BRIEN KELLY

We've all heard the expression "timing is everything," and this saying proves true in the tax arena, too. The timing of events can determine when and how items are reported on your income tax returns. As "cash basis" taxpayers, we writers are generally required to report income in the tax year in which we receive it, regardless of when we performed the work to earn the income. Likewise, we generally deduct expenses in the year in which we pay them. However, the IRS has thrown us a few curveballs.

The "Constructive Receipt" Doctrine

Under a concept known as the "constructive receipt doctrine," items may be taxable in a year other than the year in which they are reported on a 1099 by the payor. For example, assume your publisher issues a million-dollar advance check to you on December 27, 2007, but it does not reach your mailbox until January 2, 2008. The publisher will issue you a 1099 for 2007 showing that you were paid the \$1,000,000. If you do not report the income on your Schedule C for 2007, the IRS will want an explanation and your refund may be delayed. However, since you did not actually have access to the funds until 2008, you are not legally obligated to pay tax on the income until 2008. What's a writer to do?

Report the advance as revenue on your Schedule C for 2007, but take an equal deduction as an "Other Expense" to negate the income. Be sure to provide detail on your return to explain that, per the constructive receipt doctrine, the income is properly taxable in the following tax year. Don't forget to report the income on the following year's tax return.

Be aware, however, that a taxpayer can't postpone the reporting of income by waiting until the following year to cash a check they've actually received in an earlier year. If the funds are credited to your account or made available to you without limitations or restrictions, even if you do not yet have possession of the cash, the IRS considers you to have received the income. In addition, if your agent receives payment on your behalf, you are considered to have

Timing is Everything

constructively received the income, even if the funds have not yet been turned over to you.

If you freelance in addition to writing novels, you may be able to defer income on writing assignments by waiting until January to send out invoices.

Depreciation

Generally, when computing depreciation on assets purchased in a given tax year, a taxpayer treats the assets as if they were acquired in the middle of the year, regardless of when they were actually acquired. This concept is known as the "half-year convention." However, if more than 40% of the total cost of assets acquired in a given tax year is acquired during the last quarter of the year, the IRS requires that the taxpayer use the "mid-quarter" convention to depreciate all assets. This means that the assets are treated as if they had been acquired in the middle of the quarter in which they were actually acquired. This rule decreases the amount of depreciation a taxpayer is allowed to claim. Therefore, when possible, it's more advantageous to buy assets earlier in the year rather than wait until the last quarter.

That said, don't forget that if you have net income for the tax year, you can write off the cost of equipment, furniture, and other depreciable business property up to the amount of your net income from your writing business (and limited to the maximum annual limit, which was \$108,000 for 2006).

Prepaid Rent or Insurance

Another exception to the cash basis of accounting regards prepaid rent or insurance. The IRS will generally allow a taxpayer to deduct only the portion of rent or insurance expenses that relates to coverage for the current tax year. Thus, there is no tax benefit to paying these items in advance.

IRA and Retirement Plan Contributions

The IRS allows taxpayers to make contributions to their IRAs for a given tax year through the April tax ▶

return due date. Thus, you can make 2007 IRA contributions through April 15, 2008. Be careful, though. Make sure to clearly designate the contribution as applying to 2007, as many financial institutions will assume the payment applies to 2008. If the contribution is applied to the wrong tax year, you may end up with excess contributions, which are subject to severe penalties.

If you or your spouse contributes to a retirement plan with an employer, you may also wish to max out the amount that you can contribute to that plan. Unlike IRAs, however, contributions to an employer-sponsored plan must be made by December 31.

Year-End Tax Tips

As the year winds to a close, you may find yourself maxing out those credit cards in order to spread copious amounts of holiday happiness. To counter-effect this financial hit, you can reduce your 2007 taxes by deferring income or increasing deductions in the following ways:

► When you're rummaging through that closet trying to make room to hide those Christmas or Hanukkah gifts, why not clean it out and donate those polyester leisure suits and parachute pants to charity? As long as you donate them by year end, you'll get a tax deduction for 2007.

► Taxpayers who have paid down their mortgage loans may lose the benefit of the itemized deductions because their deductible expenses no longer exceed the standard deduction amount. However, you may be able to increase your itemized deductions, and thus get some tax benefits, if you pay two year's property taxes in one year—i.e. pay your 2007 taxes in January 2008 and your 2008 taxes in December 2008. Or, if you paid your 2006 property taxes in January of this year, pay your 2007 taxes by year end to increase your itemized deductions. Also, if you make your January mortgage payment in

time for it to be processed by your mortgage company before year end, your mortgage interest deduction will be larger. Maximize your current year business expenses by paying dues or renewing subscriptions in advance. If you claim home office deductions, pay those utility bills in December, even if they aren't due until January. Stock up on paper, printer cartridges, stamps, and other office supplies to bump up your expenses.

► Expecting a net capital loss on the sale of stocks or bonds? The IRS limits the net capital loss deduction to \$3,000. You have a net capital loss if the losses you incurred on sales exceed the amount of gains. If you've incurred net losses of more than \$3,000, you can increase the amount of loss you can use in a given year by increasing the amount of gain you have to offset the losses. If you have stocks that have appreciated, it might be a good idea to liquidate some of those in order to increase your gains and, consequently, increase the amount of loss you can utilize.

A Final Warning

At the risk of being a Grinch, I must leave you with a final warning. Before you take advantage of these tax savings ideas, be sure to consider your financial forecast for 2008. If you expect to have significantly higher income in 2008 than 2007—perhaps that million-dollar advance—you may be better off if you ignore the advice above and instead accelerate your income to this year and defer your deductions to next year.

Happy holidays to you all and many happy returns!

E-mail Diane at Diane@dianeobrienkelly.com. If you have a tax question. It maybe addressed in an upcoming issue. For further tax tips, check out the "Tax Tidbits" page on Diane's website, dianeobrienkelly.com.

Business Briefs

Skimp on Advertising, Raise Profits, a Little: Third quarter total revenue from Harlequin is down with some minor increase in operating profits. The interesting part of the report was the repeated use of "lower advertising and promotional costs" whenever slight profits were mentioned. One statement mentioned sales decline, but profits pointed upward due to the previously mentioned lower advertising etc. in the North American retail group. Increased prices for the series line also helped defray the smaller number of units sold.

Borders U.K. Sold: Borders Group is selling U.K. stores to Risk Capital Partners for cash as well as a percentage of the new company and incentives worth over £10 million. The deal includes 41 stores and 28 Books etc. sites and the rights to the Borders name.

Indigo Books Selling More with Price Cuts: The cost of U.S. book titles varies from \$5 to \$8 more when the books cross the Canadian border. Indigo Books & Music Inc. has been helping readers by offering a 5% to 30% discount. They are also using Sticker Savings Events to add 10% off all books and 20% to their reward members. Their online customers can receive a rolling scale discount up to 50% and free shipping to any Canadian destination. Pricing for books can be six months prior to the lay down date and isn't always relevant to the current rate of exchange. In a related story, Canadian Wal-Mart stores are offering books at U.S. prices.



Open A New Window

CREATING & RECOGNIZING NEW OPPORTUNITIES

Novelists Inc.'08 in NYC

Decisions, decisions!

On top of the custom designed Affinia Beds at our conference hotel are, literally, pillows. Ah, but which pillows? You see, we have choices. Six of them.

So, as I sip my "Signature Welcome Drink," I can decide on the plain vanilla offerings of the medium-firm Down Pillow or the Hypo-Allergenic Pillow. Yawn.

Or I could take a chance on the high-density, self molding Swedish Memory Pillow that—wait for it—"reacts to body temperature," for coolness in summer, and warmth in the winter.

Then there's the Sound Pillow. Again, I have to quote, because this is just too wild: "Buried deep in the hypoallergenic fiberfill, the ultra thin i-speakers create an intimate and soothing sound experience. Simply plug into your MP3 player, CD player, or radio." No, I'm not kidding!

The Magnetic Therapy Pillow reduces swelling and discomfort, relieves insomnia and fatigue, soothes tense muscles—and may start the coffeemaker in the morning, but don't take that as gospel. Lastly, there's the Buckwheat Pillow, for stress reduction.

Except now I've got the stress of wondering which pillow type I should ask for!

Happily, there's no stress at all involved with worrying if my hotel room is going to feel like it's the same size as the elevator I ride up to my floor, because each room is a suite. Living room, bedroom, and a *full* kitchen (yeah, like I'm going to cook a rump roast or something—but I could!). An ergonomic desk chair will be pulled up to the "executive workstation," where high-speed Internet access also awaits.

I can work out in the large Fitness Room (I would suggest not holding your breath waiting for me to show up there), and then spruce up using the complimentary, high-end Aveda toiletries provided daily. I can even ask for a (again, free) package of Airline Restrictions amenities that won't set off alarms at the airport—a package that includes toothpaste, shaving cream, hair spray, nail polish remover, deodorant, contact lens solution, mouthwash, plus shampoo, conditioner, and body lotion. Too cool—and I'm only taking the bus from Pennsylvania!

Room service, great restaurants that serve dinner until 11 p.m., a Boarding Pass Kiosk to ease airline travel, hourly shuttle service at a reasonable cost, and an always available Concierge Center. You can even bring your pet to town

and the hotel will provide someone to walk Fido for you. Personally, I'd draw the line at the Pet Psychic service, but that's just me.

Oh yeah, folks, this is New York. This is the Big Apple. This is the *pampered author time* we all deserve now and then—and all at fantastic low conference rates. Until the rooms allotted are all booked, that is, and those are first come, first pampered, you know!

But that's all, well, that's all gravy (from that rump roast I'm not cooking, remember?). What's important, really important, is that the Affinia Manhattan is also providing the *meat-ing* space (shame on me ... sorry!) for the Open A New Window Novelists, Inc. 2008 Conference.

I've already circled all the workshops on promotion, and can't wait to learn more about online advertising and book trailers and blogging—and what the hell podcasting is and if it includes aliens or Sigourney Weaver.

I'll be front and center for Robert Gottlieb's *The Art of the Deal*, taking notes as PW Executive Editor [Daisy Maryles](#) and others let me know *What's New in the World of Publishing*, and I'm prepared for a gloves-off frank workshop on *Taking Chances in Publishing* from NYT's bestselling author Jennifer Crusie and St. Martin's own Jennifer Enderlin.

And that's only three out of so very many intense workshops planned for March 27-30 in New York City. I'll be reporting in on more next month including, perhaps, my decision on pillows.

Buckwheat? They put buckwheat in pillows now? Really? I definitely have to get out more ...

— Kasey Michaels
2008 President-Elect

Conference at a Glance:

- **March 27-30, 2008**
- **Affinia Manhattan**
- **Hotel room: \$219/night**
- **Registration Fee: \$360**
- **Registration closes March 21, 2008**
- **Register online at ninc.com or use the form in the September NINK.**

Ninc News & Reminders

2008 Ninc Election Results ...

The election results are final and are as follows:

2008 Board:

President: Laura Resnick
President-Elect: Kasey Michaels
Secretary: Charlotte Hubbard
Treasurer: Ruth Glick

In addition, Cindi Myers has agreed to be the newsletter editor for 2008, and Pat Rice has agreed to remain as Advisory Council representative for another year.

2008 Nominating Committee:

Linda Barrett
Lori Handeland
Julie Leto Klapka
Kathy Shay
Susan Wiggs

Opt-In for e-NINK

To notify us that you want electronic rather than print format, log onto ninc.com and click "Update Your Membership Profile." Scroll down until you see "**I prefer to receive the Ninc Newsletter electronically.**" Simply check the corresponding box and click "Submit Changes." You'll no longer receive a print version of the newsletter. An electronic version will be emailed to you.

Fill Out the Authors Coalition Survey for All your Groups

Do it online at ninc.com or print out, fill in, and mail the pdf form at ninc.com.

The higher the percentage of our members filling out this survey, the more Ninc benefits. In fact, if not enough members fill it out, we could lose out entirely. The more categories our members qualify in, the more Ninc benefits.

By definition, every Ninc member qualifies to check off the category that lists author or translator of fiction.

Remember, you can fill out the form for as many writers groups as you belong to who send you the form—it helps each of them.

*Fill Out The Authors Coalition Survey!
Check Off Everything You Qualify Under!*

One-Time Rejoin Offer

Until January 15, 2008, Ninc is offering to anyone whose membership lapsed in the past three years the opportunity to rejoin Ninc without requalifying, reapplying, or paying the standard new/lapsed member processing fee. If you know anyone who dropped out of Ninc in the past three years, be sure to tell him/her about this!

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