



MINIK

SEPTEMBER 2017

Volume 28, Number 9

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

Nink September 2017

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President's Voice

By Erica Ridley



Happy September!

Were you able to catch some of the eclipse? Although I was on the wrong continent to witness the event firsthand, many of the photographs others took were stunning. With luck, perhaps I'll get to see the next one in 2024. I have spent most of the past few months on the road, and the next two look like more of the same.

It's hard to believe that being on the go once involved renting a computer at an internet café in order to check email. Woe betide the hapless traveler who needed to transfer a file or use a piece of software not installed on the public-access machine.

Today, my phone has tools like Skype and Dropbox, my iPad has Microsoft Word and Scrivener, and I have the freedom to work on the real world or on my story world no matter where I am.

Such "freedom" can be a wonderful, terrible thing. It's all too easy to fail to take time for ourselves, to power off the omnipresent screens and simply enjoy who, what, and where we are.

In my experience, however, stepping away and taking a breath is often the best way to recharge. That, and time spent with other writers. Such opportunities are so much harder to come by in Costa Rica. And have you seen the lineup of incredible speakers awaiting us at NINC: Discovery this year? I am absolutely counting the "sleeps" until our conference.

Are you registered for the conference?

Our schedule is absolutely fantastic, and it's finally online. Check it out [here](#). I hope to see you there.

Want to contribute to Nink, but won't be at the conference?

Propose articles and ideas to our editor Michele Dunaway [here](#).

Tech savvy? Know your way around a website?

NINC would love YOU to [join us](#) on the new technology committee! Help keep the gears turning behind the scenes, and brainstorm with us on the best ways technology can serve NINC members in the future. Join the Tech Committee [here](#)!

NINC Member Benefits

Don't forget to sign up for the [email loop](#), [critique/brainstorming group](#), and the members-only [Facebook group](#) if you haven't already. The [Pro Services Directory](#), member [discount page](#), and [sample letters](#) are also great resources.

Missing a newsletter? Past issues can be found [here](#). You can also [buy a paperback copy](#) of the 2016 *Best of Nink!*

Accessing the NINC Website

Not sure how to log in? Visit the login page here: <https://ninc.com/login-to-ninc>

Thank you!

A handwritten signature in blue ink that reads "Erica". The script is cursive and elegant.

Erica Ridley is a New York Times and USA Today best-selling author of historical romance novels. Her latest series, The Dukes of War, features roguish peers and dashing war heroes who return from battle only to be thrust into the splendor and madness of Regency England. When not reading or writing romances, Erica can be found riding camels in Africa, zip-lining through rain forests in Costa Rica, or getting hopelessly lost in the middle of Budapest.

Giving a Good Reading

Overcoming your stage fright for fun and profit

By M.C.A. Hogarth



Let's say that you're not a born exhibitionist. Oral presentations give you cold sweats; public speaking is the stuff of nightmares. You don't even like having someone read to you. Why would you want to give a reading, inflicting on hapless audiences an experience that will terrify you to deliver anyway?

Because it's good publicity, pure and simple. People like to see authors they patronize and readers like to sample the goods before they buy. While no one likes to listen to a bad reading, everyone enjoys a good performance. Perhaps most convincing is that writing is a lonely art. Fans don't watch authors write, and most of them don't want you to watch them reading! The best way—the only way—you can really interact with your readers, in person and through your writing, is by reading to them. When you're comfortable, when you're into it, you're creating a world for them, right there, and they're participating in front of you.

Who doesn't want the experience of watching someone gasp in all the right places? Laugh? Sigh?

So how does a writer read well?

Finding a Place

There are many places you can do readings—libraries, coffee shops, schools, parties—but as a genre author, you'll probably end up in one of two places: a bookstore or a convention. Before attempting a reading, contact your editor/publisher (if you have one). Bookstores sometimes charge publishers for readings, or stores have special arrangements with the publicity personnel at your publisher, so start there first.

Conventions, on the other hand, offer a plethora of opportunities. Your publisher might have a time slot for their table. You might be part of an organization that's snatched a slot for its members. Guests of Honor might be asked to read, but even if you're not a GOH, the con staff is

usually willing to work you in if you approach them early enough. If not, room parties often allow authors an opportunity to read their work. Hey, any excuse for a party, right?

Once you've decided where to read, find out the following: How big is the room? What time is the reading scheduled, and how long will I have? What event is scheduled before and after my slot? If you're reading with other people, what organization or party is hosting you, and will you have a separate room to read, or will the party accommodate you in the main room?

Choosing Your Material

Once you have this information, it's time to choose your material. For this task, you must follow the cardinal rule: **Read what you are comfortable saying aloud.** If you're squeamish about sex scenes, don't choose the scene where the characters start the heavy petting. Ditto with foul language. If you're not sure how to pronounce your alien languages (or the foreign human ones), don't choose the passages with the ambassador who has the strange accent. If you feel weird reading third person aloud, choose the story you wrote in first.

Go through your work and mark some random passages: dramatic partings, adventurous romps, philosophical debates, and romantic get-togethers. Read them to your dog, your fish or yourself and see which ones excite you. Was it fun to gallop through the action scenes, stopping at that cliffhanger? Did you prefer solemn debates? Was it fun to do the wistful monologue? If you're not going to enjoy what you're reading, neither will your audience.

Once you've figured out what's fun, find similar scenes that stand alone. Don't choose the part of the story that requires all the rest of the plot to understand (you can test this by sending the snippet to someone who hasn't read the story and see if they were intrigued or confused). If you're reading from a novel, you should have plenty of dramatic scenes that are important but relatively self-contained; if you're excerpting from a short story, choose something near the beginning. Try to avoid climactic scenes, which would rob your audience of the pleasure of discovering them later. Keep your goal in mind: you want people to want to read more, so choose scenes that suggest future intrigues.

Make one final cull: choose the pieces that are most timely, the story hitting print next month or the novel being published this season. Your reading is publicity as well as entertainment. Make the minutes count.

The number one reason readings fall flat is lack of author confidence. There's only one way to build confidence: practice. Print out your chosen material in a font large enough to see from a foot away and start reading aloud. On the first run, mark the places your tongue tangles so you can see them coming next time. Repeat until all of it feels familiar. Then do it some more.

Once you're comfortable with the piece, time yourself through a few repetitions. You can do this any way you're comfortable, from using your computer to record yourself to putting a clock in view and noting the time when you start and stop. Your piece should take about the same time to finish every time, indicating you're keeping a steady rhythm. Take note: some people prefer to use tape recorders so they can study their own mistakes, but if you're the kind who hates your voice when you hear it played back, don't! Practice your piece and then try it on a friend for feedback.

Once you've timed your piece, you can continue your planning. Is your reading too long? No mercy: you need to choose something different. Too short? You can go choose a few other pieces to add to it, or choose a single longer piece. Longer pieces give audiences a more immersive experience, but can become tedious to sit through; shorter pieces give audiences more exposure to your work, but can seem disorganized. Try for a happy medium based on the amount of time you have. For fifteen minutes, a single scene might be best; for an hour, one long scene and a few shorter ones might do.

Finally, don't forget to advertise! Make fliers. Send email. Put notices on your website. Use social media. Tell your friends to tell their friends. The reading is no good if no one comes—more on that later.

Set-Up

You should arrive at your room 30 minutes before the reading. Now it's time for set-up. You brought your friends, right?

Right?

No matter how well known you are, or how much you advertised, or how well located you are, there's always a chance no one will show. And if no one shows up immediately, people glancing inside will assume nothing's going on, so no one will stay. The only solution? Bring a handful of faithful friends who are willing to seed the audience and draw attention to your event. Pay them with baked goods or your everlasting thanks, but get them to come. And if no one new joins them, read anyway; it's good practice.

Before the reading starts, get comfortable. If it's cold, put on your sweater. Find the chair or podium or table you want to use and arrange it to face the room. Arrange the audience's chairs. If you've brought advertising materials—book flats, publicity posters, sample copies—or freebies, like bookmarks, fliers, or business cards, set them up near the door so people can look at them on the way in and take one on the way out. If you have the space, put a sign outside to advertise the reading.

Put your friends to work: get one to volunteer for door duty: inviting people in, shutting the door when you're ready to start and sitting by the door to keep people from blundering through. Also, have another friend ready for timekeeping duty; her responsibility will be to signal you when you're running out. Arrange in advance what the signals will be and when you want them: fifteen minutes to go? Ten? Leave some time for people to talk to you afterward.

If you get dry while reading, get your drink ready and put it by your chair. Warm is usually better than cold. Water is better than most anything, but skip the ice. Stay away from caffeine and dairy. But some hydration is better than no hydration.

The Reading

Here are the rules:

Speak loudly, clearly and slowly. This is for audience comprehension. In normal conversation, we speak quickly, quietly and slur our words. For large audiences, you have to go against all your instincts. Practice this with another person's help by timing yourself through a reading they report as slow and understandable, and aiming for that time afterward.

Pause frequently. Give people time to assimilate what you've said. In normal conversation we pause every time we listen to others, and you have to approximate this give and take when reading aloud.

Look at your audience. You can't share the experience with them if your head is down all the time. People like interaction even if it's non-verbal, and fans feel more engaged if you're smiling or glancing at them. Keep your finger on the page when you're reading so you can find your place when you look down again. And be observant! Some people like to be looked at. Others get uncomfortable when you notice them. Still others have their eyes closed—they make up your "safety zone," which is when you need to look at the audience but don't want to look at anyone in particular.

Loosen up. Everyone moves while talking. One of the biggest indicators of a person's discomfort is how stiff they are. Move your free hand. Sway. If you don't like being confined to a podium, and if you have practiced your piece enough to walk around without pacing, then do that. Stay relaxed.

Minimize your patter. You should always choose scenes or pieces that speak for themselves. If you have to introduce yourself and the piece, write down what you intend to say and practice it the way you would the piece itself. Make sure it's a paragraph or less. Your audience is here for the fiction. Everything else is extraneous.

Novel ways of introducing yourself or your work are often well received. Introductions are hard for me, particularly since much of my fiction involves aliens with no human viewpoint. In my first reading, I overran the introduction; I went home and wrote a poem to introduce the world and have used it since. If you don't like talking about yourself or your work and have friends who are good at it, let them introduce you instead—just be sure they're succinct and personable.

If you've practiced and timed yourself, and if you have a volunteer to track the time for you, you shouldn't run into problems with overruns. If you have a door guardian, you should be able to minimize interruptions. If something does get through your volunteer posse, finish your sentence, plant your finger on the page, and deal with the interruption before continuing.

When you're done with your reading, give yourself and your audience time to come back to the real world. You'll be tempted to break this silence with a self-effacing comment. Don't. Let it stretch for as long as it has to. The audience will applaud or give some other sign that they're ready, and then you're done.

Follow-Up

According to plan, you've left yourself at least 10 minutes to take questions, chat with attendees, give out freebies, or sell any copies of things you've brought (you brought a pen to sign things, right?). Be sure to ask your audience what they thought and listen for any clues on your performance or choice of piece. As you do more readings, audience feedback on your performance will point out patterns. Combine this information with your own experience: What did you enjoy reading? What came easiest? What made people laugh? Sigh? Eventually, you'll come up with your style: What you enjoy reading aloud and how you do it. Your style might surprise you. I knew I enjoyed reading first-person narratives, pretending to speak to the

audience. However, it surprised me that I not only enjoyed reading poetry, but also that my audience liked to hear it. Practice does make perfect; frequency does dull fear; and planning really does make a difference. Your fans await!

M.C.A. Hogarth is a former vice president of the Science Fiction and Fantasy Writers of America, and the author of over 40 novels in the genres of fantasy, science fiction, and romance. She is also a professional visual artist, and doodles cartoon jaguars for fun. See samples at her website, mcahogarth.org.

Maximizing Amazon Affiliate Income

By Chelle Bliss



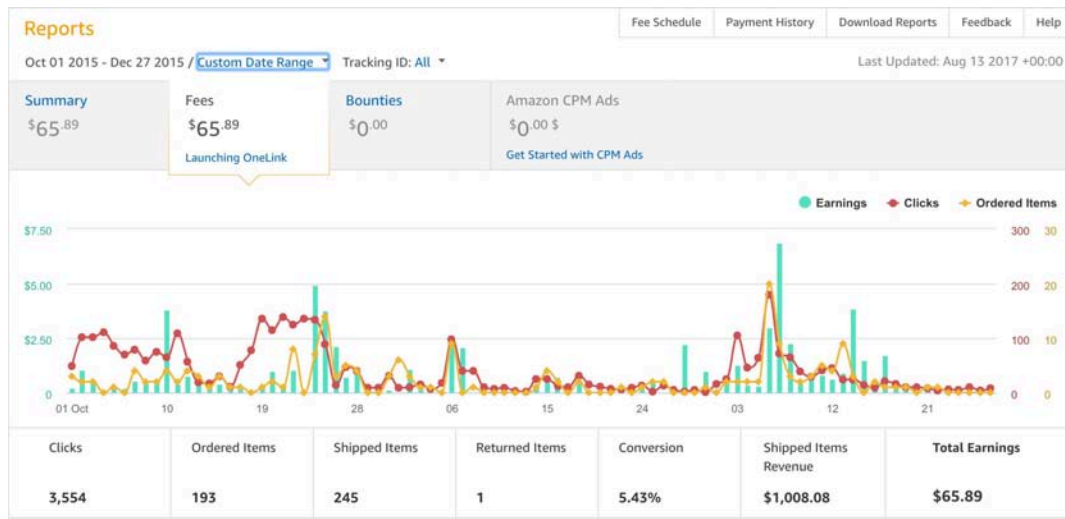
In a market where every sale counts, doing a little legwork to grow your income, no matter how small, can pay off. Affiliate programs like Amazon Affiliate or Amazon Associate can be useful to our bottom line and are a simple, cost-free way to collect extra income as part of the book industry. I wish I'd known about them sooner.

A year after I published, a fellow author asked me about Amazon Affiliate accounts and I was dumbfounded. I remember staring at the screen, trying to decipher what she was talking about because I'd never heard the term. I went to Google and searched, informing myself about the program. After a little research, I decided that any revenue stream, no matter how small, was important and took the plunge.

Even though you've probably heard the term thrown around a dozen times, let me back up and explain what an Amazon affiliate account is. At its core, it's a marketing program offered by Amazon for website owners and bloggers to create special links for any Amazon page or product. When a user clicks on your affiliate link and makes a purchase, the owner of the affiliate account earns a small referral fee, or bounty, depending on the items purchased.

The percentage paid per item is small, typically five to 10 percent, but it can add up quickly. The bigger the price tag, the more money can be made from each purchase. Some of the bigger fees I've received off single item purchases in the past were \$46.47 for a patio set and \$33.75 for a Jeep. This month someone used my link to purchase 48 packages of Deft Baby detergent and I earned \$38.88. Don't get excited and think you're going to be able to retire off your affiliate money, but you'll definitely make money.

My first full month in the program I made around \$30.



I was so excited to get the Amazon gift card delivered to my email that I practically danced in my chair. After the first month, I became more creative. After I changed all the links on my website to affiliate links, I wrote blog posts about my favorites books using my affiliate links and shared the post on social media with my readers.

Many bloggers, especially blog tour operators, use affiliate links. Not only are they making money from the author paying for the tour, but also they're tracking sales for your books during the tour and earning a referral fee from the retailers. Sometimes blogs post the most downloaded books for a given week; they're using affiliate links to track sales and create the list. Over the years, I've even hosted my own blog tours and used my links to track purchases, saving myself the cost of the tour and earning extra money in the process.

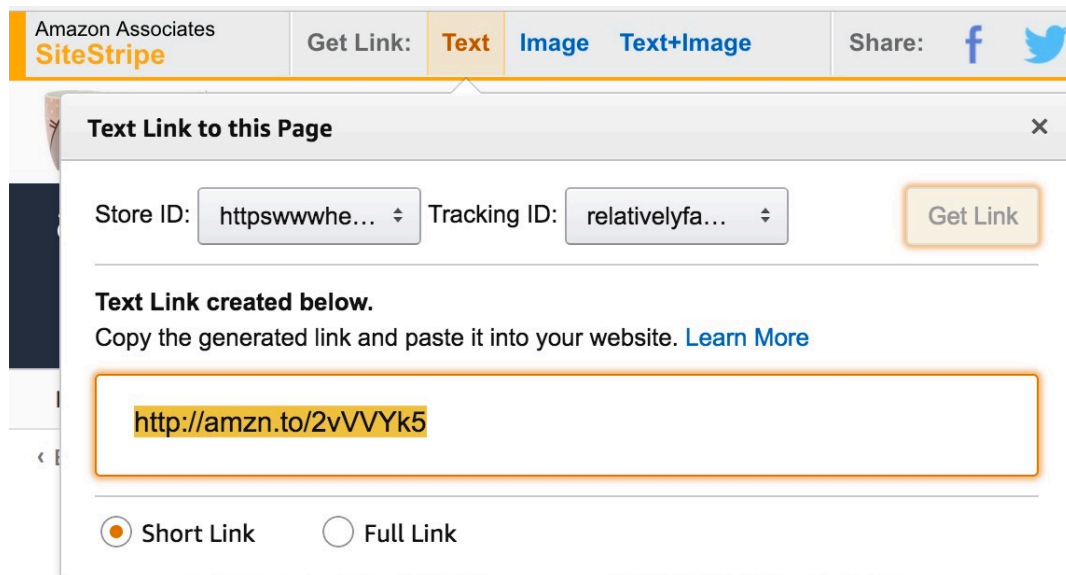
I've now become more strategic. There isn't a page on my website that doesn't have affiliate links.

Product Title	Product Link Clicks	Items Shipped	Revenue	Advertising Fee
1 Uncover Me (Men of Inked Book 4)	1,117	125	\$498.75	\$20.00
2 Without Me (Men of Inked Book 5)	387	101	\$402.57	\$16.14
3 Honor Me (Men of Inked Book 6)	169	72	\$286.53	\$11.49
4 Gray Sleeper Chair Folding Foam Bed Sized 6" Thick X 32" Wide X 70" ...	-	1	\$129.00	\$10.32
5 Worship Me (Men of Inked Book 7)	140	56	\$222.88	\$8.94
6 Frigidaire WF2CB-2 PureSource2 Ice and Water Filtration System (Pac...	-	1	\$66.71	\$4.00
7 Protoco 19 x 30-Inch Shrimp Trap	-	1	\$82.22	\$3.70
8 Enesco 4051435 Jim Shore Heartwood Creek Spring Wonderland Unic...	-	1	\$42.00	\$3.36
9 Willapa Marine 16GA Shrimp Pot	-	1	\$59.99	\$2.70
10 BCOZZY Chin Supporting Travel Pillow - Supports the Head, Neck and...	-	1	\$29.97	\$2.40
11 BCOZZY Chin Supporting Travel Pillow - Supports the Head, Neck and...	-	1	\$29.97	\$2.40
12 BCOZZY Chin Supporting Travel Pillow - Supports the Head, Neck and...	-	1	\$29.97	\$2.40
13 Nourish Beaute Premium Vitamins Hair Growth Shampoo - Stimulate...	-	1	\$35.99	\$2.16

If I have a preorder, my landing pages only have affiliate links. Get creative when trying to build your affiliate income. Are you reading a book that you love? Create a blog post about the book and share it with your followers on social media. Have a list of your favorite books of all

time? Create a blog post and share it. When I post about a product I love in my reader group and people ask me where to get it, I give them the Amazon link.

Since I started using Amazon affiliate links, Amazon has made participation easier. The Amazon SiteStripe toolbar can be installed on any browser and with one simple click, you're given an affiliate short link to any item/page on Amazon. Voila. It's that easy.



I've stepped up my game even more in the last few years. While attending the NINC conference in 2015, I spoke with an iBooks representative and was told I should join their affiliate program. I signed up as soon as the meeting ended and replaced the links on my website immediately. Over the last two years, I've netted almost \$3,000 on iBooks alone, although their program is a little more complicated. Payouts don't automatically happen and individual sales aren't trackable, which makes the system a little less informative, but no less profitable.

Within the last month, I've joined the Rakuten affiliate program for Kobo and while it's a little labor intensive at first, I'm happy I became a member. I've only made \$3.32 this month, but over time it'll grow.

Once the links are in place, they do the work. Almost every ebook retailer has an affiliate program and if you're looking to make some extra money and can set aside a few hours to get everything in place, a few clicks could help your income grow.

Chelle Bliss is a USA Today bestselling indie author with 15+ books. Besides writing, Chelle has her hands in all aspects of her writing career, from Facebook ads to cover design. In her previous life, Chelle taught high school history for ten years before jumping feet first into publishing in 2014.

Is Writer's Block Real?

Reconnecting with your creative self through daydreaming and play

By Denise A. Agnew



Almost every writer has experienced that horrible feeling. You're staring at the computer screen and the ideas have dried up. Perhaps you can't even plant your rear in the chair to get started. You've lost that loving feeling, and the story you were so excited about no longer inspires your creativity. Even if an author has an outline and plots their stories A to Z, writer's block can suck the life out of a writer's enthusiasm to create.

How does a writer recapture that bliss? It could be as simple as trying a few deceptively simple ideas related to daydreaming and play.

For the adult writer who is on a deadline, taking time out to play may seem counterproductive. However, there are more ways to have fun than a creator might guess, and sparing some time may pay off with increased words. Taking the attitude that play is the best policy can do a tremendous amount to bust through creativity blocks. Strategies for fun include the following:

1. *Daydream.* An article in the journal [Psychological Science](#) reported on a study proving that allowing the mind to daydream could produce far more creative thought than previously believed.

When I was a child, I daydreamed a lot. I constantly thought up stories in my head. Fortunately, my parents never told me to stop daydreaming, but I did have one teacher who did. Her harshness and condemnation stuck in my head for a long time, to the point where I stopped daydreaming, even when I was by myself. Thankfully, the desire to create stories overruled the voice in my head that said daydreaming was wrong.

Daydreaming creates space in the mind for free-flowing association and can calm the jittery, overwhelmed mind so common in a fast-paced world. How can you find that daydream place you may have lost once you entered adulthood?

Pull up a comfy chair with an outdoor view. Have a notebook at hand for jotting down ideas. Free associate and write down anything that comes to mind. If the ideas aren't related

specifically to the story you're working on, that's okay. It's still a creative idea you could use for a later project. Stay in the chair as long as it takes to feel the mind loosening up and calming down.

Even if you don't have writer's block, daydreaming is still an amazing way to allow space in the mind for creative ideas to take root.

2. *Reconnect to nature and open up.* Take a pad of paper outside and locate a quiet or isolated area. It could be a park, a backyard or a front porch. Begin the process by breathing deeply and absorbing sights and sounds. Wait and see what comes up in the mind, and when something does, start to write. Ignore every effort the brain makes to say, "This is crap. This isn't good enough." Resist the inner critic. As Yoda said, "Do or do not. There is no try."

3. *Scribble.* Even a writer can benefit from sketching or scribbling. What story ideas are present in the image created? Is there a completely new story in that image, or has the scribble produced a solution to the particular creative problem in the current project?

4. *Color outside of the lines.* Buy an adult coloring book and whatever coloring pens or pencils strike your fancy. Take time every day to indulge in coloring. Go outside of the lines if it sounds good. No idea is too strange. No picture is too ugly. Forget using "realistic" colors if the muse says to use crazy combinations. This is recess. In the writing world, authors can become clogged up by the list of shoulds or should nots that exist in their minds. Sometimes this attitude comes from what they hear from a critique group, or maybe an editor or agent. Coloring outside of the lines reminds you what it was like before someone said you must "do it this way" or "don't do it that way." Some of the best creative ideas come from busting loose entirely from restrictions.

5. *Try noise.* Writers sometimes head to coffee shops to write, because it often helps to escape home distractions. Yet there are still distractions in the coffee shop. Could it be that the smell of coffee and pastries, the hum of machinery, the sound of voices makes the difference and frees the mind to create something new? There are other noisy places you can try to write such as an airport. One author I know even wrote while sitting in an emergency room waiting for a friend to get out of surgery.

6. *Use self-awareness as a tool.* Is staying in one genre a creativity breaker? Sometimes authors can spend so long writing in one genre it clogs up their creativity. Even with this inability to create, often the author won't change genre even if they'd rather be writing something else. Consider choosing a different genre or creative path rather than shoving a round peg into a square hole. When creative people deny what they really want to do, eventually the creativity will dry up.

7. *Consider mindfulness and mindfulness meditation.* Mindfulness is becoming more accepted, and meditation does not have to be connected to a religious walk of life. While some

people may meditate as part of a religious practice, mindfulness meditation does not require a religious belief system. There are dozens of books on mindfulness by itself, as well as many books on mindfulness meditation specifically. One highly recommended and free app called [1 Giant Mind](#) has an extraordinary program to introduce people to mindfulness meditation in a systematic, easy-to-learn method. Beyond just helping creativity, mindfulness and an accompanying meditation practice can improve many facets of physical and mental health.

8. Try a soundtrack. This idea might be “no duh.” A playlist soundtrack of music that sounds like the story you’re creating can generate images inside your head. A sultry love song (with or without lyrics) can go a long way to reviving a writer’s ability to design a love scene.

While there are many more ways to boost creativity, the ideas listed above engage the mind’s willingness to create by loosening up, daydreaming and playing.

Have you found other ways to bust through a creative block? I’d love to hear about them. Please feel free to send them to me at danovelist@cox.net.

Denise A. Agnew is the award-winning author of over 65 novels. Denise’s novels Love From The Ashes and Blackout were optioned for film/TV by Where’s Lucy? Productions. Denise is a writer/producer (Happy Catastrophe Productions/Bright Frontier Films), a paranormal investigator, Reiki Master, Certified Creativity Coach, and RT Academy Mentor. As a creativity coach, Denise assists anyone in the creative arts to maintain lifelong creativity. You can find her at www.deniseagnew.com and www.creativepencoaching.com.

NINC Advice Column

This is a new monthly feature that crowdsources writer-to-writer advice. Questions will be posted on NINCLink by the end of each month. Answers of 100-words-or-less are due to the editor by the 10th of the following month.



QUESTION: What is the best advice you could give someone suffering from writer's block, besides just write?

Change the way you write. Use a pencil and a legal pad if you usually write on a computer keyboard. And/Or change where you write.

—[Barbara Meyers](#)

I do stream of consciousness typing. I start with cussing the block, or swearing at my computer, or bitching about the weather or at the dog, or whatever, then move on to a character I love/hate and describe why. At that point I can start putting the character in a scene. Eventually the character will start talking and making sense. It's easy to discard the junk later. The point is that once the fingers start to actually type something—anything—the block dissipates. Here's an example: *Damn you, Lady Beatrice. You usually talk non-stop but today you are just sitting there with your lips so tight together you look like a bullfrog. Why won't you talk to me? Why are you wearing purple. You know you look awful in purple, etc., etc....*

—[Allison Lane](#)

I recommend the whining email method. I begin drafting an email explaining all the reasons I can't possibly write what I'm supposed to be writing. The many stresses that prevent me from concentrating. The worthlessness, impossibility, and utter stupidity of the task at hand. All the information I don't know, the plot holes I can't resolve, the doubts I have about my ability to carry it off. Strangely, whining about writing not only purges a lot of negative energy, it can turn, slowly, almost insensibly, into writing.

Going out to do more research also helps. Sometimes you're not blocked, you just need data.

—[Donna Andrews](#)

Get physical. Go for a walk, run, workout, whatever. Waking up the body, wakes up the mind.

—[Matt Buchman](#)

Get away from writing for a little while. Meet a friend for coffee or lunch. Take a hike in the woods. Take an exercise class. Go to the spa. Visit a museum, or gallery, or whatever inspires you. Take a day trip and explore a new city. Whatever will regenerate and refresh you to help give you a new perspective. I can't tell you how many times while taking a long hike in the woods, totally in the moment focusing on the smells of the rich earth and sounds of nature, that an idea or plot point pops into my mind. Sometimes we are too close to our work and need that distance. Also brainstorming with other authors and my critique group often helps as well. I've heard that there is no writer's block, only writer's fatigue. So, give yourself a well needed break—but not too long, or you might lose your momentum. Happy writing to you!

—[Lois Lavrisa](#)

I find that when I'm blocked, it's usually because I made a mistake somewhere. The story is not going in the direction it should, or the character is acting out of character or lacking motivation. I usually back up to the last point when it was going well and try to figure out where I went wrong. This almost always does the trick.

—[Diana Peterfreund](#)

I edit every day. By adding the word count at the end of where I finish every day, I can go back to what I wrote two days earlier, reading and editing, as I go. This gets my head right back into the story, every time. Plus, when the manuscript is finished, it's already been self-edited twice.

—[Wayne Stinnett](#)

Be kind to yourself. You are probably burned out and exhausted, which is why the words aren't coming. Give yourself permission to rest and restore, both mentally and physically. Sleep as much as you need to. Do things you find relaxing and/or enjoyable. Read or don't read. Eliminate as many responsibilities as you can, even those you don't think you can eliminate. Anything on your calendar that you're dreading? Cancel it. "Family emergency" is an excellent excuse and needs no further explanation. Be ruthless, because you are fighting for your life here.

—[Victoria Thompson](#)

If you've started a book, go back and reread it from the beginning to see if/where you went wrong. If you're between books, make a lot of notes about ideas. Reread and refine these until

something starts to take shape.

—Jacqueline Diamond

Advice for writers block: consult a therapist. (Not a joke.)

—Carolyn Woolston (w/ a Lynna Banning)

*Want to contribute to the column? Send your answers of not more than 100 words to newsletter@ninc.com by Sept. 10 to this question: **If you could give your younger self just one piece of advice about how best to approach and live life as a professional writer, what would you say?***

10 Tips for a DIY Writing Retreat

How to transform your home into a writing haven—at least for the weekend

By Nicole Evelina



Have you ever looked into writing retreats or residencies in far-flung locations, and come away green with envy? Between the stiff competition to be accepted, lengthy stay requirements, and travel expense, many aren't realistic for most of us. However with a day or two of vacation (even a weekend will do), a quiet space, a little money for food, and some preparation, you can host your own. I've been doing Do It Yourself (DIY) retreats once or twice a year for the last four years and I've had my highest word counts during those special days. Here are some tips to get you started with your own:

1. **If you have a job, take PTO/vacation days.** You'll need more than just a weekend to get into the groove. Three-day weekends are a great place to start, but you may want to tack on a few extra days. If you have a family, pick a time when they will be out of the house, or barring that, go to a local hotel or retreat center. You need uninterrupted time.
2. **Clean your house and do your laundry before you begin your retreat.** You'll enjoy the clean accommodations, and you won't be tempted to stop writing to take care of domestic stuff. Finish beforehand anything else that could distract you: ironing, cutting the lawn, etc.
3. **Redecorate.** This may sound odd, but if there is a place that you've always wanted to go on retreat or that you particularly like, try bringing elements of that place into your home. This can be as simple as a few wooden knick-knacks or cedar incense if you long for a cabin in the woods, or some seashells and a CD of ocean sounds if you wish you were by the beach. A bouquet of flowers is always nice, or maybe displaying favorite books will get you in the library mood.
4. **Stock up on food.** If you cook, you can prepare meals ahead. If not, buy prepared meals from your local grocery store or purchase the makings for sandwiches. You could do takeout as well, but that might also pull you away from working. Worst case scenario: frozen dinners.

5. **Make sure you have the essentials.** This includes coffee/tea, wine (or your alcohol of choice), chocolate, and something to snack on while you write. You may also want to purchase a daily treat for yourself. Once, I put chocolate from a local chocolatier on my pillow every night as a reward.
6. **Utilize special places.** During your retreat, don't confine yourself to your desk. If the weather is nice, work outside, like by the pool, in a hammock, from an Adirondack chair, or under a favorite tree. Also, try something new in your house. Do you have a windowsill big enough to put a cushion on for a makeshift window seat? Unleash your inner feline/Fido and sit on the floor in the sun. Watch where your pets like to sit—some people say they hang out in the places with the best energy in the house. No place is off-limits. If a spot is calling to you, write there.
7. **Schedule downtime.** Even though you are writing, you'll need breaks. Make sure you have other projects or books on hand. I recommend focusing on things that encourage inspiration or creativity, so you can be filling your inner well when not writing. Your breaks are a good time to get in your daily workout or go for a walk and recharge.
8. **Unplug your TV and silence your phone.** If you unplug your TV, even if you turn it on out of habit, it won't work. You may want to disconnect your Wi-Fi, too, if you find that to be a distraction. By silencing your phone, you can still get necessary calls, but the ringing won't interrupt you when people forget or ignore that you told them not to bother you. Even better, put your phone in another room and check it only during your breaks.
9. **Set a goal, but don't be hard on yourself.** If you set a word count/page/chapter goal, you'll have some direction and hopefully won't spend your time staring at the screen or wondering what you're supposed to do next. If by the end of your retreat, you don't make your goal, you don't make it. No one is holding you accountable other than you.
10. **Free your inner muse.** This one is a little weird, but it works for me. I actually make up a few fellow retreatants in my head and talk to them while I eat or when I get stuck (I also talk to my cats, but that is a normal occurrence). It's silly, but it's a way for me to keep the flow going while I'm not actively writing. And sometimes it leads to breakthroughs. If you don't want to have imaginary friends, try meditating. That's another block-buster that works for me.

Most of all, enjoy yourself! This time is meant to be productive, but fun. Don't take the time so seriously that you lose sight of the fun that some alone time can bring. You don't have to turn in a report or show anyone your word count when you're done—this time is for you alone! Happy writing!

Nicole Evelina is a historical fiction and romantic comedy writer whose four novels have won nearly 20 awards, including two Book of the Year designations. Her first non-fiction book, The Once and Future Queen, about how the character of Guinevere in Arthurian Legend changes according to social views of women, will be published in October.

Virtual Assistants

Helping authors one task at a time

By Keyanna Butler



Virtual assistants (VAs) have become more and more popular in the indie author community. VAs take care of behind-the-scenes tasks, eliminating things authors need to do, such as the more tedious administrative duties. As they provide a constant support system specialized to the writer, and because they are familiar with not only the author's work, schedule, and the author's life, but with the publishing world in general, VAs can become the author's go-to resource. Every VA is different and has a skill set, so when choosing a VA, it is important to make sure they have the experience an author needs. Some key areas that VAs can help an author are in managing social media and fan mail, creating promotional material, and reviewing the book itself.

Social Media

VAs can manage social media, such as creating content for an author's social media accounts. A VA can write and schedule posts, monitor the accounts and respond to comments and answer messages. Using a VA to perform these time-consuming tasks provides an author peace of mind and frees up the author's schedule, allowing them to work on other important things, all while knowing they are constantly interacting with readers and promoting their work. VAs can also moderate FB groups, which allow authors daily interaction with their readers in a more personal online setting. VAs can write posts to engage members as well as ensure group members follow the rules.

The simple task of answering daily emails is a great way to free up an author's time. A VA can answer fan mail, respond to reader questions, and correspond with bloggers and reviewers. These important tasks can be eliminated from an author's plate as a qualified VA should be able to answer questions in a professional manner on the author's fan page and make sure each winner receives their prize.

Promotion

VAs can create book teasers crucial for promotion. These book posters, banners and/or trailers create buzz for an author's work by highlighting quotes from their books and pairing them with attractive photos, and using a VA can save an author time and money. Authors don't have to hire a graphic designer when they already have one in a VA.

VAs can also help promote an author's work. Most VAs are part of multiple social media groups that allow book promotion. Instead of an author pushing their own work, a VA can get the book out there to readers in a more relatable way. They can talk to bloggers on your behalf, set up release blitzes and blog tours, and host contests and release parties on social media. Having a VA as a point of contact for these things eliminates an author's need to handle every little thing—or big thing—for a release.

Book Review

VAs can help an author in every step of the writing process. VAs can serve as beta readers, performing a first look at the author's book. VAs read and provide story notes, helping to make sure it reads smoothly. VAs who are also experienced beta readers help an author because said author has someone they know and trust to read over their work. VAs can also edit and proofread, making sure the book is grammatically correct, makes sense, and is enjoyable. Some VAs are also experienced editors and proofreaders, saving authors from the stressful task of locating someone to entrust their work.

While VAs cost money upfront, the benefit the author receives comes in freed-up time to write. A qualified VA will eliminate tasks that don't require the author's direct attention. The author no longer has to handle all the little things. An author can pass on tasks while keeping their own to-do list filled with writing and specific author-only tasks that a VA can't do. VAs put in the man hours to support an author, their work, and their brand, and that's worth every penny.

A lifelong reading habit, a degree in professional writing, and a love for helping people led Keyanna Butler to start her own virtual personal assistant business working with indie, small press, and traditionally published authors. Counting assistant newsletter editor Heather C. Leigh as one of her clients, Keyanna believes in every author she works with and will stop at nothing to make sure others believe in them too. Her quirky personality includes an obsession with coffee and superheroes and a genuine passion for the written word. Find her at www.theindieauthorsapprentice.com.

The Mad Scribbler

Don't defecate where you eat

By Laura Resnick



"I have the necessary lack of tact."

—Ted Koppel, award-winning journalist

It has been a long, hot, hectic, and exhausting summer for me, so when I recently read multiple social media posts objecting to bestselling novelist Philippa Gregory's genre-trashing comments published in the *New York Times Book Review* (NYT), I looked forward to reading her interview with outraged indignation.

I have nothing against Philippa Gregory, about whom I don't know anything (though I have read and enjoyed several of her novels). But I'm a genre writer. I've also been a little stressed out, and that makes me cranky. So I was prepared to seethe.

The NYT interview mostly focused on Gregory's tastes and habits as a reader. (Seriously, who *cares*? Why do people always ask writers what we read?) Besides this, the interviewer also asked, "Which genres do you avoid?" The sheer banality of that question suggests to me that the editor was desperate to fill August's column space, but the question gave Gregory an opportunity to riff on genre fiction—and her response has annoyed quite a few people.

My friends and acquaintances weren't the only ones who reacted negatively. An article in *The Guardian* described Gregory's comments as "a bizarre miscalculation," saying that although it's common for authors to disrespect genre fiction, "Gregory flings her insults wider than most" in the NYT.

The Ripped Bodice, a romance-genre bookstore in Culver City, CA, tweeted to Gregory, along with a screen-capture of a relevant portion of the interview, "This casual dismissal hurts. How do you think your romance-reading fans would feel about this?"

People commenting in the bookstore's Twitter feed declared Gregory a "hypocrite" and described her comments to the NYT about genre fiction as "infuriating," "disgusting," "disappointing," "ignorant," and "shocking."

However, upon a closer read, I found that her comments gave me a familiar sense of weary

exasperation rather than ire. When asked what genres she avoids reading, Gregory asked in return, “Why does anyone write pornography?” The gist of her comments expanding on that salvo was that having good sex is better than writing about sex, so you should do it instead of publishing it.

[Given the widespread human interest in sex, which leads to the tremendous popularity (as well as occasional artistic acclaim) of novels with sexual content, this struck me as a willfully obtuse argument. But I nonetheless soldiered on.]

A lot of people have interpreted that answer as a negative commentary on romance and/or erotica fiction. But I feel compelled to address Gregory’s actual question: “Why does anyone write pornography?”

People write pornography books for the money.

I have known a number of porn writers in my life, including several to whom I am related. They wrote it because it was lucrative; they had families to feed and bills to pay, as well as ambitions for a more comfortable lifestyle and a good future for their children. Pornography covered those needs, since it paid well and could be written very quickly. (They also wrote under untraceable pseudonyms.) Many porn writers back in the day could deliver a completed book in a week—written on *typewriters*.

To give an example of one such process, when my father and another young father (now deceased, I’m sad to say) were co-writing a pornographic James Bond spoof decades ago, to keep the pace flowing fast, I and the other writer’s son would bicycle back and forth between our two houses, carrying the authors’ new chapters to each other. Being children, we had no idea what was sealed tightly in the packages we transported, other than, “Something Daddy is typing.” (This was before the internet or email. Actually, this was back when it was still a big deal to own a color television set.) This was the sort of project that made it possible for both men to become well-paid freelance writers and stay-at-home dads in their twenties.

Perhaps that clarifies why people write pornography—at least in my experience, anyhow.

Gregory continued to answer the question (which was: “What genres do you avoid?”) by asking rhetorical questions, such as: “And why does anyone write lazy, sloppy genre novels? The typing alone is so exhausting—surely if you’re going to undertake 150,000 words, you might as well have something interesting to say? Why do people write crime novels with blindingly obvious murderers? Why do they write love stories with idiotic heroes?”

My take was that Gregory meant the “genre” she avoids is bad writing. She doesn’t seem to be insulting all genre novels, all crime novels, and all love stories there. She’s insulting lazy, sloppy novels; novels which have nothing to say; badly-plotted novels; and badly-written protagonists.

I insult such flaws in novels, too. (Only in private. Being personally acquainted with the sting of negative reviews, I seldom write one.) However, all art is subjective, so I don’t necessarily agree with Philippa Gregory about *which* books are badly written.

Anyhow, then she added: “Choosing to write a genre novel is like fencing the universe because you are afraid of space.”

Okay, stop right there. Even to someone willing to give the author the benefit of the doubt, that’s just snide.

I could use that statement as a launchpad to discuss why genre is valid, relevant, worthy, and limitless in its possibilities. Or I could riff on why I think all fiction is genre fiction, but some of it is just published and shelved in ways that make it easier for its audience to find. Or, like some other readers of Gregory's work, I could cite the ways in which I think her work fits genre parameters, despite her expressed contempt for genre fiction.

But I've already made those sorts of arguments so many times when confronted with sneering attitudes about genre fiction and sweeping generalizations about various genres. You know the sort of thing: casually dismissive insults about "bodice rippers" and "pot boilers" and "spaceship stuff," always uttered as if such narrow views are universally recognized, self-evident truths. Philippa Gregory is an international bestseller with movie and TV deals, so it's hard to imagine she'd be interested in my disagreement with her characterization of genre novels as fiction by the fearful. And in *NINC*, I am preaching to the choir; after all—this is an organization of professional popular fiction novelists, many of whom write genre fiction.

So I will instead touch on what inspired my weary exasperation upon reading those comments. It wasn't specifically "dissing genre fiction" (and its writers) that made me shake my head and roll my eyes. That's a too-too familiar riff, and hardly a surprising one to find in the pages of the *New York Times Book Review*, which certainly isn't known for enthusiastically embracing popular fiction or praising the merits of commercial genres.

What I was actually thinking while reading it was the wise old saying, "Don't shit where you eat."

As *The Ripped Bodice* and a number of the bookstore's Twitter followers pointed out in their (unanswered) tweets, Gregory was insulting many of her own readers when she made snide comments about the fiction they love. Many people tweeted they intended to stop reading the author's books. Others said they had always enjoyed her books, but wondered if they still would enjoy them after reading that interview.

Some people also expressed on Facebook and Twitter the same thought that occurred to me, too: It's entirely possible, when asked what genres you avoid reading, to say, "I don't like [x, y, z]." Why, instead of that, declare that stuff you don't like is crap?

Writers, of all people, are supposed to be good with words. Why throw them around so carelessly in public comments, blogs, articles, and interviews that you pointlessly offend readers—particularly your own readers? Why behave badly, if only by proxy, to people who spend their hard-earned money and hard-won free time to invest themselves in reading your work?

It's the same sort of thought that always occurs to me when I see writers saying patently offensive, rude, or just plain old tactless things *in public* about whole swaths of the market, or whole groups of writers, or vast quantities of readers. Such a gleeful abandon of tact in public settings is often just the equivalent of indulging in a messy biological act at your own dining table. It's an ill-advised choice to make in the moment, and it's bound to have undesirable effects afterward.

Novelist [Laura Resnick](#), author of the *Esther Diamond* urban fantasy series, is not known for her tact and seems likely to wind up eating these words one day.

Make Your Dreams Come True!

Get a master's degree and jump start your career too

By Victoria Thompson



Have you ever wished you had the time/opportunity to get a master's degree? Maybe you've always wanted to teach at a college, or you've got a day job that would pay more if you had another degree or even—wait for it!—you have a unique idea for a book that you're a little scared to try and you'd love the chance to give it a shot with some professional support and encouragement. Seton Hill University (SHU) has created a Master of Fine Arts (MFA) program in Writing Popular Fiction that does all of that and is also designed for people who can't possibly drop everything for two years to get a master's degree.

Seton Hill University (sometimes confused with Seton Hall University, which is in New Jersey) is located in Greensburg, PA, a lovely town near Pittsburgh. About 17 years ago, several members of the SHU English Department, who were also published in various genres of popular fiction, saw a need for a graduate program in writing genre fiction. Most creative writing programs at other universities focus on literary fiction, and some even refuse to admit students who write genre fiction. SHU faculty created a program that works for real people with real lives who simply can't drop everything for two years, move to another city, and spend two years working on a graduate degree.

I can tell you about it firsthand because I've taught in the program since 2000 (almost the very beginning), and I'm also a program graduate. Although I was already a multi-published author when I got my degree, I benefited greatly from it. Here is what makes the SHU MFA program special:

Flexible, Low Residency Format

The low residency format means you only have to be on campus for one week each term. Since I had a day job and a writing career, I couldn't pick up and move to another place or spend a couple of years getting my degree, so this was a great alternative. You'll spend time on the campus in both January and June, attending intensive workshops on the craft and business

of writing, learning how to constructively critique your own and others' work, and hearing from visiting industry professionals and bestselling authors. Recent visiting speakers include Hank Phillippi Ryan, Kevin Hearne, Philip Palmer, Kate Carlisle, Octavia Butler, David Morrell, Jonathan Maberry, Juliet Blackwell, Sophie Littlefield, Eloisa James, and Chuck Wendig. I found that studying the fundamentals of writing as a scholar really helped me see and approach my work in a new way.

Follow this link for some sample workshop topics:

<https://www.setonhill.edu/academics/graduate-programs/writing-popular-fiction-mfa/residencies/>

Knowledgeable Instructors

Instructors are multi-published authors in the following genres: romance, science fiction, fantasy, horror, and mystery in the adult, children's or young adult markets. All instructors have years of experience in writing and teaching others how to write. You will also receive one-on-one mentoring throughout the entire program from a professional writer who will critique your work and guide you as you produce a completed, book-length manuscript. This is the best part of the program and probably the only time in your writing career that you'll have a professional writer giving you monthly feedback and being really invested in your success. As a student, I used this opportunity to try writing in a new genre because I had experts to guide and critique me along the way while I tried something completely outside my comfort zone. As an instructor, I've seen several of the students I've personally mentored go on to publish. It's almost as much fun as getting published myself.

Check out the faculty by following this link: http://www.setonhill.edu/academics/graduate_programs/fiction/meet_the_faculty

Online Classes

In between residencies, you'll take online classes. These will include having you do in-depth analysis of popular books in your chosen genre. Classes are designed so that you'll learn techniques for teaching others, if that is what you aspire to do. You'll also learn techniques for promoting your work once you've been published. I teach a couple of the mystery online classes, and I love seeing my students dig into a mystery I love and figure out what makes it work. When I was a student, I learned a lot about my own work from doing these analyses.

Membership in a Writing Community

Although the low-residency program was designed to accommodate those with jobs and families, SHU students are constantly working with each other and with the program. Students have direct contact with their mentors and with their critique groups. You'll be in forums for your online courses, meet during periodic online chats, and meet face-to-face when all come together for residency. The community you forged continues even after graduation, with alumni using social media and conferences to stay in touch. Students and teachers use the Facebook page for SHU WPF (Writing Popular Fiction), and each of the genre groups has its own separate

page where everyone shares information, asks research questions, shares successes, and encourages each other during tough times. For a taste of these interactions, check out #shuwpf on Twitter, where you'll find both current students and alumni engaging in writing sprints, hanging out at conventions, or sharing both success stories and inside jokes. They have even organized a "continuing ed" conference called In Your Write Mind, held each year during the June Residency, which is open to alums and anyone else interested in writing.

You write a whole book!

Other writing programs require excerpts or short stories, but SHU students write a complete novel. And they don't do it alone: they have the expertise of a professional mentor, critique groups formed within the program, and the wider SHU WPF community, including alumni. Because I was already published when I went through the program, I took that opportunity—when I had support and monthly critiques to give me input—to try writing in a different genre, as I said, and also to try writing a new mystery series. The different genre didn't work out, but the first book in the new series will be published in November 2017. During the program, I also got an idea (from another student!) that completely refreshed my long-running mystery series and solved a problem I'd been struggling with for years.

You earn a terminal Master of Fine Arts Degree

The program is two and a half years and requires six residencies. At the end of the sixth residency, you graduate with a Master of Fine Arts, which is considered a terminal degree. Many people can earn pay raises or promotions in their day jobs by earning a master's degree, which makes the program a win-win. My employer even offered tuition assistance. Some published writers choose to earn the MFA because they've always wanted to teach in higher education, and this program helps them hone their craft and produce another novel while they're earning it.

We'd love to welcome you into the SHU family of writers. For more information about the program and how to apply, check out the website: http://www.setonhill.edu/academics/graduate_programs/fiction

I'd be happy to answer questions about the program, too.

The deadline for application to the January 2018 residency is October 6, 2017. To apply: http://www.setonhill.edu/academics/graduate_programs/fiction/admission_requirements

Victoria Thompson is the bestselling author of the Edgar®- and Agatha Award-nominated Gaslight Mystery Series. Her latest is Murder In The Bowery. She has published 20 mysteries and 20 historical romances and contributed to the award-winning textbook Many Genres, One Craft. She currently teaches in the Master's Degree program for writing popular fiction at Seton Hill University. Victoria is a founding member and past president of Novelists, Inc., and a co-founder and past-president of both Pennwriters and New Jersey Romance Writers. She lives in Illinois with her husband and a very spoiled little dog.

Membership Benefits

Need industry intel, software, or legal help? We've got you covered.

Are you taking advantage of all your member benefits?

As a NINC member, your benefits include industry discounts, newsletter and website articles, professional services directory, networking opportunities, and more.

We've compiled all of these—which you can also find on our website—into this list as a helpful reminder.

Networking

Join our Facebook group: <https://www.facebook.com/groups/NovelistsInc/>

We offer a critique/brainstorming group: <http://groups.yahoo.com/group/NINKcritique>

Conference

Registration: <https://ninc.com/conferences/ninc-conference-2017/registration/>

Conference loop: <https://groups.yahoo.com/neo/groups/BeachNINC2017/info>

Newsletter

Propose an article: <https://ninc.com/newsletter/propose-an-article/>

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Newsletter archives: <https://ninc.com/newsletter/news-archive/>

Best of Nink in paperback: <https://ninc.com/member-benefits/best-of-nink/>

Website (you must be logged in to access these services)

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Welcome Packet: https://ninc.com/system/assets/uploads/2017/01/2017_New_Member_Welcome_Packet.pdf

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Find them on our website: <https://ninc.com/member-benefits/member-freebies-discounts/>

Author, Author: NINC members may purchase their own books at deep discounts. Discount range between 34-55% depending on source and quantity. We have accounts with all the major publishers and many mid-sized ones as well as Ingram, Baker & Taylor, Perseus and

more. We also report to the *New York Times* for list consideration. We can ship to you, to a conference location, to a contest—wherever you need them. Domestic US only.

Author Buzz: Get exposure to over 875,000 readers, 12,000 librarians and 10,000 booksellers, plus 10,000 bloggers and other industry professionals as well as readers and leaders of more than 47,000 book clubs. We are also the only way for authors to buy premium ads at Goodreads, Amazon and [BN.com](#). NINC members get a \$50 discount.

BookFunnel: BookFunnel has generously offered a coupon for new subscribers that will take \$50 off their Mid-List or Bestseller yearly plans. If you are already a basic subscriber who would like to upgrade, you may be able to work out a discount, but you will have to contact BookFunnel individually and explain your situation.

The Hot Sheet: Porter Anderson and Jane Friedman, editors of The Hot Sheet, an industry newsletter delivered every other Wednesday, are offering NINC members a discount of 20% on subscriptions. Add NINC2017 at checkout to receive the discount.

House of Design: Shaila Abdullah has over a decade of experience designing websites for authors. Being an award-winning author herself, she understands the industry, and will provide you with a content management website that reflects your unique style, genre, and personality. NINC members get 10% off.

Literature and Latte (Scrivener): Literature and Latte is offering NINC members a 20% discount on their popular Scrivener writing software. This is for Mac version 2.x or Scrivener for Windows version 1.x. A free trial is also available at <http://www.literatureandlatte.com/trial.php>. **Note:** An updated version, Scrivener 3, is in the works for Mac users, as is a Scrivener version for Windows users.

Peter Senftleben, Editor: 10% discount for NINC members. Services include manuscript evaluation, structural edit, extensive edit. All new clients receive a complimentary ten-page trial edit.

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Volunteer

One of the greatest benefits of NINC is the opportunity to volunteer your talents to benefit other members—which pays incredible and unexpected dividends in networking and knowledge. Learn more about volunteer opportunities here: <https://ninc.com/members-only/open-positions/>

Open positions include:

- Technology Committee
- Conference Promoter



Founded in 1989

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.

Founders

- Rebecca Brandewyne
- Janice Young Brooks
- Jasmine Cresswell
- Maggie Osborne
- Marianne Shock

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- *Complete committee member listings are available on the website. Many committee positions are open and looking for new volunteers.*
- 2017 Conference **Chairs**:
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admin@ninc.com

Address changes may be made on the website. Members without internet access may send changes to the Central Coordinator.

***Nink* Newsletter**

September 2017 edition – Vol. 28, No. 9

To request reprint rights or to submit an article proposal, please contact [the editor](#).

Publication: 12 issues annually. Available in PDF, mobi and epub formats. Public issues redact NINC members-only information. To change subscription preferences, please contact admin@ninc.com.

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