



1917 Motorhome



Winter 2016

For Escapees Writers, Published or Not!



TIPS FROM JAIMIE

By Jaimie Hall Bruzenak

👤 Blogging for a company is a way for a freelance writer to make money on the road. To get started, you might want to check out Sophie Lizard's website, beafreelanceblogger.com and sign up for her e-letter. A recent article, "*Exactly How I Doubled My Freelance Blogging Rates in Less Than One Year*," has excellent advice not only on how to earn more money but some things to consider when starting out.

👤 **One caution:** blog owners get inundated with pitches for guest posts, which is a recommended way to get started and build credits. Having received tons of pitches to write a guest post (mostly for a chance to promote their product), I can't stress how important it is to make sure your article or product is a match for their site. Your pitch will have to stand out so it doesn't get deleted as a ploy to push a product.

👤 **Free guide to 2017 Writers Conferences** from Melissa Wilson of *Networlding Publishing*.



BRAGGIN' RIGHTS

By Joanne Alexakis

From the *September/October 2016 Escapees* magazine:

Betty Prange SKP#22195 - Betty provided the cover photo on this issue. Betty shared her photo of autumn colors glowing on an Airstream in the Grand Teton National Park. Good work, Betty!

Jewel Star SKP#124311 - Jewel's book, *Off Grid Living Revealed: The First 100 Days*, is featured in the From the Bookshelf column - page 40. Jewel relates in words and pictures living off the grid in a self-built RV. Wow!

Cheryl Keffe SKP#105246 - Cheryl supplied a photograph of 'bear scarecrows in Pigeon Forge, Tennessee' for the Viewfinder column - page 86.

Ellen Behrens' newest Rollin RV Mystery, *Yuma Baby*, is now available. She is a former fiction editor and the recipient of an Ohio Arts Council Individual Artist Fellowship. She and her husband have been living the "full-time" RV lifestyle since 2009. Learn about her books: www.ellenbooks.com.

THIS ISSUE

- Tips From Jaimie
- Braggin' Rights
- WARE Update
- Welcome New Members
- More Events Coming Up
- Fiction Tips From Ellen
- From the Editor
- The World of Publishing
- Writing Jobs

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Penwheels is a private group of Escapees members who enjoy writing and discussing the writing adventure.

The Penwheels Newsletter is digitally published quarterly. Free to all members via eMail and online.

WARE UPDATE

By Joanne Alexakis



April 23 – 27, 2017

Yuba-Sutter Fairgrounds

Join Co-Host Chapters 38 and 1 at the 6th annual *Western Area Rally for Escapees* (WARE) at the Yuba-Sutter Fairgrounds in Northern California.

We expect WARE members from Washington, Oregon, California, Arizona, Nevada, Idaho, New Mexico, Montana and Wyoming. Join us for 4 great days of seminars, activities, crafting, social hours and just plain FUN!

Bring your chapter/BOF flags to participate in a flag parade on the first day.

The registration and T-shirt order forms can be found on the WARE website, warerally.com, along with other important and helpful information.

Please like and share us on Facebook; go to [@warerally2017](https://www.facebook.com/warerally2017)

Thank you and we hope to see you there.
Jana Corrington, 2017 WARE Publicity Chair

WELCOME NEW MEMBERS

Lewis Leistikow and **Christine Engle** are new members since our last newsletter. See our [archive website](#) for a complete list of members.

Please join us on RVillage.com. Select GROUPS. Search for Penwheels.

For information about writing on the road, visit RVLifestyleExperts.com. Find writing classes, writing conferences, text editors, book fairs, blogs for writers, and much more.



MORE EVENTS COMING UP

If you are planning to be in the Arizona for the winter season, join us in Tucson for two big events.



Tucson Festival of Books

March 11-12

9:30 AM to 5:30 PM

University of Arizona Campus

Several Penwheel members are participating in this event. Drop by and say hello.



Escapees Escapade

March 19-24

Tucson, Arizona

Pima County Fairgrounds

The Pima County Fairgrounds hosts the 57th Escapade; full-hook-up sites (50/30-amp electric, water, and sewer) available. Make your reservation early to ensure your choice of amenities is available. Boondocking sites are almost limitless. Please visit Registration information or call 888-757-2582.

Vendors: If you wish to have a booth in the Escapade market, please call 888-757-2582 or email Kim Wakefield at Escapees Registration. Section.

The **Penwheels BOF** is setting up get-togethers to share information at the Escapade. Look for an announcement in our Penwheels group on RVillage.com.



And by the way, everything in life is writable about if you have the outgoing guts to do it, and the imagination to improvise. The worst enemy to creativity is self-doubt.

~Sylvia Plath



FICTION TIPS

By Ellen Behrens

Five Myths about Short Stories

Confused by what you've heard about short stories? Here are a few popular myths - debunked.

1. Write short stories before you tackle a novel. If you really want to write a novel, write a novel. Yes, short stories give you a smaller canvas where you can hone your ability to create vivid scenes, compelling characters and interesting narration, but you can do that writing novels, too.
2. A short story is NOT practice for a novel. Knowing how to ride a bicycle doesn't mean you can drive a motorcycle - they both have two wheels, but they're different in critical ways. Same thing here.
 - ❖ A short story is the same thing as a novel except shorter. A short story is NOT a short novel. Robie Macauley and George Lanning, in *Technique in Fiction*, described the short format this way:

"A short story is like a flare sent into the sky. Suddenly and startlingly, it illuminates one portion of the world and the lives of a few people who are caught in its glare. The light is brief, intense, and contrasts are likely to be dramatic. Then it fades quickly and is gone. But if it is worth its moment of brilliance, it will leave an enduring after image in the mind's eye of the beholder."

3. "In contrast," they continue, "the novel has great luxuries of time and space. It can explore without hurry, develop inevitable currents of action, and watch its people change and mature."

4. A short story takes place in one location, covers a short period of time (a few hours, a day maybe), and has a single point of view character. Not necessarily. Some excellent stories have covered a lot of time and geography, and/or used more than one point of view character - although if you're just starting to write fiction, you might want to keep your focus narrow for more control.
5. You must use scenes with dialogue. Though it's challenging to tell a story well without them, it can (and has) been done well. If your story is unfolding this way, make sure you have a compelling voice for your narrative (see the Winter 2015 column on "*Finding Your Voice*" for more on this).
6. A short story has 3000 words (pick your number). Actually, short stories vary in length. Flash fiction is very short - sometimes as few as 250 words ("micro-fiction"). Some publications will allow submissions of 10,000 words or more for a short story. Instead of focusing on word count, focus on telling the story the best way you can.

Agree? Disagree? Heard other myths? Why not post your thoughts on the Penwheels forum so we can all benefit from each other?

Ellen Behrens' newest Rollin RV Mystery, *Yuma Baby*, is available at her website. She is a former fiction editor and the recipient of an Ohio Arts Council Individual Artist Fellowship. She and her husband have been living the "full-timer" RV lifestyle since 2009. Learn about her books at www.ellenbooks.com.

The reward of a thing well done is to have done it.
~ Ralph Waldo Emerson



FROM THE EDITOR

WHAT IS SO WRONG ABOUT ADVERBS?

English language is rich and beautiful, and all parts of speech are aimed to make this language better, brighter and full of meaning. An adverb is a very important part of English speech; it is used to modify verbs, adjectives, or other adverbs. But many writers, linguists and researchers believe we should be very (not very, but VERY and very) careful when it comes to adverbs use.

What is the fault of these poor adverbs? What have they done to get on the wrong side of the English language, written language in particular?

No, adverbs are not bad at all. The problem is, many people just do not know how, when and why to use them properly. It does not mean people should avoid adverbs and forget this part of speech forever; it means they should learn all nuances of adverbs use in English speech.

Click [here](#) for an infographic to help you with adverb cleanup and become your short hint when you are in doubts whether to use an adverb in your speech and writings or not. Answer these questions and find out whether you should leave an adverb in a sentence or remove it to avoid conflicts and slow reader's pace.

For the rest of the story, click [here](#).



HOW TO MAKE YOUR VILLAINS SCARY

by Rayne Hall (from Celia Breslin's blog)

Most novels and short stories have an antagonist (someone who opposes the protagonist), and this person or creature is often dangerous and perhaps evil. Here are ten professional techniques for making them truly scary.

1. The villain thinks of himself as a good guy who will do anything for what he believes is a noble cause.
2. He has a genuinely good side – perhaps he is a loving son who cares for his ageing parents, or he goes out of his way to protect children from harm.
3. During the first encounter, he seems pleasant and likeable.
4. Describe his voice. (“His voice sounded like a”)
5. He smiles rarely – but when he does, describe the smile in detail, comparing the shape of his mouth to something dangerous.
6. Describe his hands, the way they move, the texture of the skin, the shape of the nails.
7. Describe his eyes by comparing their color to something unpleasant or dangerous.
8. Describe the way he moves. To increase the suspense, give him slow, deliberate movements.
9. What does the villain smell of? Innocuous smells, such as mothballs and peppermint toothpaste can work well.
10. Avoid clichés such as maniacal laughter and hot stinking breath.

[The rest of the story...](#)



THE WORLD OF PUBLISHING

Thinking of Using a Traditional Publisher?

If you have thought you might get (or want to get) your book published by a traditional publisher, read this [article by Angela Hoy](#) in the November 16th issue of *Writers Weekly* that debunks some of the myths people hold about them.

Our late Penwheels member, Alice Zyetz instrumental in starting writing groups at RV gatherings and in at least one SKP park, was traditionally published.

She found out from experience that these were indeed myths, though she did receive a small advance. (Advances are quite rare 15 or so years later.)

And, on top of that, she lost control of her work and the finished product was much different than what she had envisioned.

At one point she wanted to redo her book but she would have to purchase all the copies they had printed but had not sold to get the rights back. Alice never did get paid any royalties beyond her advance.

—Jaimie H. Bruzenak



THE FUTURE OF SELF-PUBLISHING

As self-publishing has become more established, it appears to also have become a viable option for traditional authors who have tended to shy away from self-publishing in the past.

Publishing pundits predict that more traditionally published authors are going this route—especially midlist authors with out-of-print backlists who can regain the rights and publish them, perhaps opening up their work to a new generation



ABOUT ISBNs

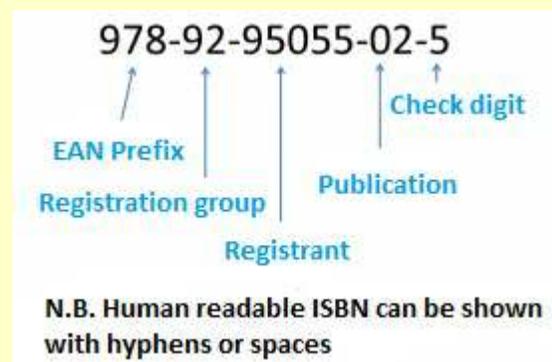
Understanding ISBNs ([International Standard Book Number](#)) is important for authors new to the publishing world. You see this acronym on every printed book followed by a set of 13 or 10 numbers.

The answer is so simple yet complicated at the same time. *ISBNs are not legally required*, but most bookstores no longer sell any printed book without it. Some small local bookstores may still sell books on consignment without this branding. Currently eBooks do not require an ISBN as they are not listed in the *Big Book*.

In the *Big Book of Printed Materials* (Global Register) governed over by the International ISBN Agency, over 200 countries assign a 13-digit number to every printed book, map, photo album, or papyrus sold in the world to the general public.

If your printed masterpiece does not have this ISBN, it is not included in the *Big Book*. No bookseller, antique book dealer, or print specialist can find a copy (or be notified of the “out of print” status) of your book without this number.

Each ISBN consists of 5 elements with each section being separated by spaces or hyphens. Three of the five elements may be of varying length:



- ❖ **Prefix element**—currently this can only be either 978 or 979; it is always 3 digits in length.

Continued...

Registration group element—this identifies the particular country, geographical region, or language area participating in the ISBN system. This element may be between 1 and 5 digits in length.

- ❖ **Registrant element**—this identifies the particular publisher or imprint. This may be up to 7 digits in length.
- ❖ **Publication element**—this identifies the particular edition and format of a specific title. This may be up to 6 digits in length.
- ❖ **Check digit**—this is always the final single digit that mathematically validates the rest of the number. It is calculated using a Modulus 10 system with alternate weights of 1 and 3.

How much does it cost to buy one ISBN?

In the USA, currently one ISBN sells for \$125 plus \$25 for the barcode graphic to be printed on the back cover. The United States is the only country in the world where a private company ([Bowker LLC](#).) holds the monopoly on sales. Other countries work through a government agency and assign these numbers at a very low cost, Canada included.

Can I use one ISBN for all my books or does each book require one?

One ISBN is attached for the life of each printed book (or until revoked). If you start out printing in color and change to black & white, change the ISBN too. If the original size is 8.5 x 5.5 but the 6 x 9 size is better for readability, a new ISBN is required. Changing the title of the book also triggers the need for a new ISBN.

Do I need an ISBN for my eBook?

Even though you can attach an ISBN to your eBook, it is not required at this time. Even Apple iBooks revised their company policies and now accept eBooks without ISBNs. I am sure this is temporary, as there is money to be made by Bowker on eBooks. At the next literary conference of publishers, this will surely become a topic of conversation.

Who purchases the ISBN, the author or the publisher?

Only the publisher can purchase and register the ISBN. This is a good reason for an author to become a publisher. To have total control over your creation, set up your own publishing company.

It can be a simple process. Think of a name (book title or creative idea, not your name), use it to create a simple d.b.a. (Doing Business As) in your local area, then open a bank account in that name, DONE. You can also take it as big as you need, all the way to incorporation in Delaware. Most states have this process online.

Should I take the free ISBN?

Some POD printers give away ISBNs, but allow you to attach your own purchased directly from Bowker.

This an important decision. To keep control of your book, having the ISBN registered in your publisher's name is essential.

POD printers, like Createspace, would like to have their name printed in the "publisher" field. This ISBN stays with Createspace for the life of the book, keeping you from using this version of the book at competitive printers.

If you choose to have the book printed at Ingram's, for example, to get a better price or distribution, a new ISBN and at least a new cover is necessary. Using both printers is acceptable, but the upfront costs may be a consideration (different ISBN).

With regard to the various media available, it is of no importance in what form the content is documented and distributed; however, each different product form (e.g. paperback, audio, video) should be identified separately with a different ISBN.

The ISBN is an identifier and does not convey any form of legal or copyright protection. However, in some countries the use of ISBN to identify publications has been made into a legal requirement.



APPLE SELLS BOOKS

Everyone knows that Amazon sells more books than Apple, but it's becoming obvious that Apple has moved past Barnes&Noble into the number two position, and Apple is continuing to grow.

According to iBooks Store Director Keith Moerer, addressing publishers at *Digital Book World 2015*, Apple's ebook businesses is gaining 1 million new customers every week. That's a lot of new readers.

If you're an author, and your books aren't being sold through Apple, you need to rethink your strategy. Of course, that would mean you'd have to abandon Kindle Select as Amazon demands exclusivity if an author is in Select.

And that brings up a question many authors ask.

Should you limit your sales opportunities to Amazon.



OTHER RESOURCES

Amazon Kindle is a book aggregator that also has a retail sales option. [Kindle Publishing](#) is not a traditional publisher in that no contract is involved that covers the editing, proofreading, and cover design. Any promotion is paid for by you. The converted Kindle file (.mobi) cannot be used by any other publishing option.

Kindle Publishing (KDP) converts your Word content file to eBook format and provides commercial web space, all free services. KDP makes it money by taking a percentage of the retail price (30% for books \$2.99 to \$9.99) and a few cents (\$.15 per MB) for electronic distribution to the customer. A good deal all round, but it is only one resource.

Although *Barnes & Noble* ([Nook Press](#)) no longer has a big sales presence, it provides the same free services and makes its money the same way by taking a percentage (35%) of the retail sales. Currently there is no distribution fee.

[Apple iBooks](#) is the #2 bookseller in this country. It provides the same free services and makes its money the same way by taking a percentage (30%) of the retail sales. To upload to Apple directly, you must use an Apple computer or iPad. Non-Mac users can work through a book distributor that is approved by Apple to upload the book (less royalty payment to you).

All retail sales are conducted through iTunes, an Apple application that can be downloaded to a PC as well. Customers can use either version to buy your books.

[Kobo](#) is a large bookseller/distributor based in Toronto, Canada. Self-publish directly through [Kobo Writing Life](#). The process is basically the same as *Kindle* and *Nook Press*. Conversion to eBook format (ePub) is free. Their commission is a little different since they are not based in the USA (45%/70%).

These four booksellers/distributors have the largest retail possibilities for your book. They all make their catalogs available to booksellers around the world. Uploading your book is free, royalties are paid directly to your bank account, and all promotion is at your expense.

You can expect sales from Canada, Australia, New Zealand, and any country where there are English language readers. After the commissions are deducted from foreign sales, the royalties are small. A sale is a sale though, so go for it.

Kindle Select?

If you are rethinking the *Kindle Select* option, here is some food for thought.

Is Amazon converting your text to Kindle format or are you doing the conversion?

From an economic standpoint, this can get expensive if you do not convert the book before uploading. Some aggregators (distributors) charge for the conversion. To ensure that the eBook is formatted to your specifications, always upload an already converted ePub or Mobi file. This also ensures the file is yours to use as you wish, without restrictions.

Continued...

There are a few software applications available now that offer a simple one-step conversion to ePub. It is then an easy one-step conversion from ePub to Mobi using Kindle's own free software.

Some examples to explore:

[AtlantisWordProcessor.com](#)—My favorite as it opens any Word file, handles graphics well and is inexpensive. Limited graphic wrapping.

[Publish Express](#)—This is a free online utility that works well but some experimentation is necessary to keep the headings from dropping back to plain text. It handles graphics much better than I expected. It is free, so expect some instability.

[Adobe InDesign](#)—This is an expensive software and has a long learning curve. I have not used it myself.

[Jutoh](#)—This is a try-before-you-buy software for a test tryout only. It does not open Word files (or any other word processor files), so best start the document here. I tested the ePub conversion on a pasted text file and it seemed to work well.

Before You Start

To successfully convert to eBook format regardless of the conversion method, a few rules must be followed.

- ❖ Strip out all formatting not necessary for the headings and style sheets.
- ❖ Use only a common non-serif and serif font, such as Arial, Verdana, Georgia, and Times Roman.
- ❖ Ensure tables are limited to 3 columns.
- ❖ Go big on the graphics, rather than small. This does increase the file size, something to consider with Mobi. There may also be limitations with some of the conversion methods. Atlantis Word Processor does not have a problem with graphics.
- ❖ Do not expect to use the same paragraph formatting as the print version. Strip out all headers and footers. Reformat any speciality paragraphs, etc.
- ❖ eBooks are one long file, similar to HTML files. If you have problems with the conversion, use an HTML version when converting.
- ❖ To eliminate rejection at the distributor, validate the ePub at <http://validator.idpf.org/>.



FAN FICTION COPYRIGHT LAW

The Copyright Act (17 USC §107) itself, sets out only limited guidance with respect to fair use, providing but a few example of factors to be considered in determining this use.

§107 provides that in determining whether the use made of a work in any particular case is a "fair use", the factors to be considered are to include the following:

- (1) Purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes
- (2) Nature of the copyrighted work
- (3) Amount and substantiality of the portion used in relation to the copyrighted work as a whole
- (4) Effect of the use upon the potential market for, or value of, the copyrighted work

At present the Act states that it is not an infringement of copyright if the material is used as criticism or for comment in news reporting, or used in teaching, scholarship, or research. Further, the use of unpublished copyrighted work may be found to be within the ambit of fair use only if such a finding is made upon consideration of all of the four elements set out above.

Read the [rest of the story...](#)

Note: Fan fiction is fiction about characters or settings from an original work of fiction, created by fans of that work rather than by its creator. It is a popular form of fan labor, particularly since the advent of the Internet.

Fan fiction is rarely commissioned or authorized by the original work's creator or publisher, and is rarely professionally published. It may or may not infringe on the original author's copyright, depending on the jurisdiction and on such questions as whether or not it qualifies as "fair use" (see Legal issues with fan fiction).

~ Wikipedia



BOOK PIRATES

From the [Digital Reader](#) comes the review of a software app that may give the author some protection from pirates.

eBook pirates use Google's search engine to attract downloaders, and scammers use it (along with fake pirated ebook pages) to find their next victim.

Blasty is a startup that offers a hyper-focused service designed to solve just one part of the piracy problem. It's still in beta, and is currently limited to invite-only, but Digital Reader had a chance to take it for a spin.

"After you sign up and install the Chrome extension, all you have to do is identify the content you wish to protect (web articles, video, audio, ebooks, etc) and then use *Blasty* to run custom Google searches for each piece of of content."

Read the rest of the story [HERE](#).

FREELANCE JOB OPENINGS

Tricycle: The Buddhist Review

89 5th Avenue, Suite 301 New York NY 10003

Phone: (212)929-0320

Email address: editorial@tricycle.org

Website: <http://www.tricycle.org>

Guidelines: <http://tricycle.org/contact/>

Editor: Emma Varvaloucas-Managing Editor, R Marie Scarles-
Editorial Assistant, Wendy Joan Biddlecombe-Web Editor

Established in 1990 as a not-for-profit 501(c)(3) educational organization.

Pay rates: Magazine columns \$350; Magazine features varies, generally .30/word; Magazine feature interviews \$500; Magazine reviews \$400." Word counts: 400 – 4,000. See website for samples.

Paying Markets from [Writers Weekly](#)

Freelance Content Writer/Brand Developer—Pays \$30-\$40/hour

Freelance Copywriter—Pays up to \$25/hour
Recruiter for developer of board games and puzzles

Freelance B2B Marketing Writer
SurveyMonkey

Freelance Blogger—pre-employment screenings in the banking and financial sector. B2B marketing company

Freelance Writers—Q&A, Profiles and in-depth travel feature. Pays \$50-\$100

Spirit Guides-Freelance Academic Writer—Pays \$4-\$37 for 120-word answers

SPi Global— Freelance Copywriter—Pays \$32/hour

Freelance Writers—Pays \$45-\$50—travel website focused on visitors to the SF Bay Area

[WeekendSherpa.com](#)—Pays \$80-\$100/post

[Freelance Fulltime Editor](#)—Pays \$55K-\$60K/year
Daily Progressive

[Indeed.com](#)—Flexible Writing Jobs

[20 Ways to Find Freelance Writing Jobs \(As a Beginner\)](#)—Good advice in this article

[Find Telecommuting, Part-Time, and Flexible Jobs \(\\$\)](#)—Agency with interesting jobs

The story I am writing exists, written in absolutely perfect fashion, some place, in the air. All I must do is find it, and copy it.
~Jules Renard, "Diary," February 1895



Merry Christmas and Happy Holidays to all from the Penwheels staff.