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WRITE & SELL A
*Well-Seasoned
Romance*



STELLA FOSSE

#1 New Release

in Words & Language!

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Betwixt & Between Edition

Sandwiched between an August surgery and more medical stuff in October, this month of September has been the eye of the storm. Or the oasis in the desert-- name your metaphor. Whatever you call it, launching a new book right before surgery is actually a fabulous idea. As counterintuitive as that may be, publishing a book is a great distraction from everything else. *Write and Sell a Well-Seasoned Romance*, which published ten days before surgery, is #1 in its category of Words & Language Reference.

I'm hearing from readers who are using the tools in the book to create their own sexy stories with vibrant older characters. One woman who was a Beta reader is about to send me a novella she's written based on the guidance in *Well-Seasoned Romance*. She has asked me to return the favor and be *her* Beta reader. Another reader is organizing her entire writing group to write a collaborative Seasoned Romance based on *WSR*! If you are using *Well-Seasoned Romance* to craft your own book, I'd love to hear from you too.

Here's a reader review from Goodreads:

"I've read a lot of books about writing romance novels, and this is one of the best. This book is very thorough and well-organized (without becoming overwhelming), using a friendly, easy-going tone, and takes you from idea to published author and beyond. I especially appreciated her structured breakdown of the writing process to ensure you have a great first draft.

Although it's aimed at the "seasoned romance" market, 95% of this book applies to writing many other forms of romance as well, and would be an excellent addition to your collection."

Speaking of reviews, writers love honest reviews and so do algorithms. Your honest review of *Well-Seasoned Romance* would make a world of difference, on Goodreads, Amazon, or wherever you read books. Doesn't need to be lengthy--even a sentence or two can help prospective readers decide whether this is the book for them.

Because I'm recovering from surgery much more quickly than expected, I've had the chance to promote the book with appearances on several podcasts. I got to talk with podcaster Karen Smiley about [writer views of artificial intelligence](#). Then I enjoyed a spirited conversation with Isabel Alexander on her podcast, [Seasoned Women, Serious Business](#). Plus I was featured in Kathy Gerstoff's publication, [Indie Author Insider](#). I'm so grateful for all this terrific publicity, and the enthusiasm the new book is generating!

This week I recorded a podcast interview with [Lynsey Farrell](#) at Grandma Magic that will air soon. Lynsey is one of the founders of the [Grandmother Collective](#), a fantastic organization that brings together women and women-run projects from all over the world. I'm a huge fan, so talking with Lynsey was a thrill. I also recorded a terrific conversation with the vibrant Yvonne Marchese for her podcast, [Late Bloomer Living](#). So great to have conversations that explore the joys and complexities of our lives and our creativity!

My next medical procedure is scheduled for October 4, so may be over by the time you read this. Before I close, just want to say how grateful I am for each of you reading this. And how grateful I am, for every day in this September oasis. This pause between procedures has given me a chance to reflect on the gifts I've been given: The love of my partner, the fabulous joy of seeing my four children grown and launched, the five books I've published (plus one more as Jane Ishka). I read a passage today by the late author and scientist Oliver Sacks that perfectly captures this moment.

"My predominant feeling is one of gratitude. I have loved and been loved; I have been given much and I have given something in return; I have read and traveled and thought and written. I have had an intercourse with the world, the special intercourse of writers and readers."

Above all, I have been a sentient being, a thinking animal, on this beautiful planet, and that in itself has been an enormous privilege and adventure.

Or as Dag Hammarskjold put it,

"For all that has been, thanks. For all that will be, yes!"

And as I like to say: Keep the keys clicking, and enjoy!



All the best,

Stella,

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From the blog this month



On Taking Space

On Taking Space

Stella Fosse

In her poem, "Fire," poet [Judy Brown](#) reminds us that fuel is not the only thing a fire needs; a fire also burns because of space between the logs. Space enables fire in the same way that space rekindles attraction between longtime partners. Space also revives us when we rest between tasks. And space allows our grown children to develop their own lives.

I don't know about you, but for me none of this space stuff is easy. For example, not only do I live with my partner, he also Indie publishes most of [my books](#). When you live and work with someone, maintaining space can be a challenge. In her fabulous book, [Mating in Captivity](#), Esther Perel uses the same fire metaphor when she writes about space and attraction:

"Love enjoys knowing everything about you; desire needs mystery. Love likes to shrink the distance that exists between me and you, while desire is energized by it. If intimacy grows through repetition and familiarity, eroticism is numbed by repetition. It thrives on the mysterious, the novel, and the unexpected. Love is about having;

desire is about wanting. It is less concerned with where it has already been than passionate about where it can still go. But too often, as couples settle into the comforts of love, they cease to fan the flame of desire. They forget that fire needs air."

Fire needs air, whether that fire is attraction or ambition. As for creating space between tasks: My To Do List seems to get longer every day, no matter how quickly I run. I know I need down time, but where is it? What a joke to say I'm "retired," especially during a [new book launch](#).

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It Started With a Coffin

Bernie Brown

In the late nineties when the book and movie of [The Garden of Good and Evil](#) were all the rage, my husband and I traveled to Savannah to see the locations in the book. We stayed in a Bed and Breakfast on one of Savannah's famous squares. As bed and breakfasts tend to be, this one was decorated in antiques, unusual collector's items, and all manner of *frou frou*. Our room had a sewing machine

theme: sewing machine tables as bedside tables, a dress-form in the corner, and tape measures, spools of thread, and scissors were used as art.

Outside our room, in the hallway, was a coffin! If you are a writer of short stories, as I was, how can you resist combining sewing and a casket? My first ghost story was born. It was called *Sew Scary* and got published in some extremely obscure ezine that only stuck around for a few months. As ghost stories go, it was not among the best. There was even a decapitation. That is not my style, but it got me rolling.

I admit I was never a fan of the horror genre—some Stephen King novels and movies years ago—that was all. But I discovered I had fun writing ghost stories. As was the case with that first one, setting is usually my inspiration. I see a place that I think might be haunted, the more unlikely the better; then I think about what ghost might haunt it and whom might they haunt.

Because I don't read a lot of horror, my writing is not influenced by other writers. That's why I think other readers who don't usually read ghost stories would like reading mine. There is very little gore and few foggy figures in the rain.

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Stella Fosse



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