

ELLORA'S CAVE PUBLISHING

Often imitated, never duplicated



Author Information and Submission Guidelines

Ellora's Cave Publishing, Inc. of the USA

Ellora's Cave, Ltd. of the UK

**1056 Home Avenue
Akron, OH 44310-3502
www.EllorasCave.com**

Founder/Chief Strategic Officer: Tina Engler

CEO/President: Patricia Marks (Jasmine-Jade Enterprises/Ellora's Cave Publishing)

COO: Susan Edwards

Publisher: Raelene Gorlinsky

Editor-in-Chief: Kelli Collins

AWARDS AND RECOGNITION

RT BookReviews Magazine & Booklovers Convention – 2009 Trailblazer Award: Leading the way for electronic books since 2000 and setting the erotica genre on fire

Romance Writers of New York City – 2008 Publisher of the Year

Forbes Magazine – June 2007

The Wall Street Journal – June 2007

Who's Afraid of Happy Endings? – Canadian documentary on BRAVO, March 2007

The Dominion Post (Australia) - August 2006

Detroit Free Press – Front page, August 2006

Charleston Daily Mail – July 2006

Publishers Weekly – July 2006

Cleveland Plain Dealer – June 2006

Baltimore Sun – June 2006

Columbus Dispatch – May 2006

The Washington Post – April 2006

The Montel Show – *Debt to Millionaire* – July 14, 2005

Publisher Spices Up Novels – cover story, *Daily Kent Stater* – February 25, 2005

Romance Novels Go Hardcore – Sunday Arts cover story, *The Cleveland Plain Dealer* Newspaper, October 2004

The Great Escape – cover story, *Weekly Planet* Newspaper, June 2004

Best Book Publisher – *Preditors & Editors Readers Poll* 2003

E-Publishing Gone Wild – cover story, *Romantic Times Book Club* Magazine, Feb 2004

Best of 2002 – article feature at *Knowbetter.com*

Best Book Publisher – *Preditors & Editors Readers Poll* 2002

Favorite Publisher – *Sime-Gen Reviewer's Choice Award*, 2001

Best Book Publisher – *Preditors & Editors Readers Poll* 2001

www.EllorasCave.com

Ellora's Cave is *THE* place for erotic romance, with more than 450 authors around the world, books in six languages, and sales of close to 80,000 ebooks a month on our site alone. We are a leader in the field. The growth in ebook sales and new ebook vendors continues to boost our sales and we are always looking for talented authors

Romantica® ~ Erotic Romance



Ellora's Cave **Romantica®** must be *both* erotic and romantic.

- ~ The sexual relationship must be integral to and an important element of the storyline and the character development. Sex scenes should contribute to furthering the plot or affecting the development of the romantic relationship or the growth of the characters.
- ~ The story must include abundant and explicit sex and sexual tension, starting early and continuing throughout. Sex scenes must be described in graphic detail and explicit wording, not delicate euphemisms or purple prose.
- ~ The story must meet the definition of a romance novel: the primary focus must be on the development of a romantic relationship (the core romance drives the narrative), and there must be an emotionally satisfying committed ending for the main characters.

Exotika™ ~ Erotica



Exotika™ is our line of quality erotica for women. These stories focus on a woman's sexual journey or adventures. Although they may contain a romance, they do not have that as the primary focus; the relationship does not need to be monogamous or end with commitment.

This must be a "story" with well-developed characters and plot; definitely no porn. Our readers want quality erotica, not graphic violence, sexual torture or psychos.

Blush ~ Mainstream Romance



Blush is our line of non-erotic romances, of any subgenre. (Formerly known as Cerridwen Press.)

Sensuality level can be anything from sweet (kisses only) to sensual-but-not-quite-erotic. We do not publish inspirational/religious romances or category-style romances. (No secret baby, Big Misunderstanding, amnesiac in the storm, ex-SEAL-turned-sheriff, billionaire's secretary/mistress, or TSTL heroines.) Story length is 7,000 to 125,000 words.

Cotillion is our line of sweet Traditional Regency romances. Story length is 7,000 to 75,000 words.

Ellora's Cave Publishing has an enthusiastic and experienced staff to support our authors in producing the best books on the market!

Editorial Department

Publisher: Raelene Gorlinsky (Raelene@ellorascave.com)

Editor-in-Chief: Kelli Collins (KelliK@ellorascave.com)

Ellora's Cave has a score of skilled and experienced editors working closely with our authors. These editors represent a combined total of two centuries of editing experience, not only in fiction, but also academic and technical fields, newspapers and magazines. Our editors have degrees in English, English Literature, Technical Communications, Business Administration, Professional Writing, and Journalism. They have diverse career experience in management, journalism, teaching, engineering, marketing, and public relations.

Our editors frequently judge professional writing contests, participate in industry conventions and speak at writing groups and conferences.

See our editorial blog at <http://redlinesanddeadlines.blogspot.com/> for advice and assistance for authors and aspiring authors.

Art Department

Art Department Manager: Syneca Featherstone

Our art department produces more than 800 digital and print covers each year. We work with experienced illustrators/designers and photographers, including several award-winning artists, to create cutting edge cover art.

Cover art is created based on information provided by the author, incorporated with our experience in what type of cover best promotes and sells our books.

Advertising & Promotions

Chief Operations Officer & Media Relations: Susan Edwards (SusanE@jasmine-jade.com)

Ellora's Cave advertises heavily in websites and magazines aimed at our target market, including RT BookReview, OK Magazine, O The Oprah Magazine, Essence, Latina, Juicy, Bust, Complete Woman, and the New York Times Book Review. We are constantly pushing the envelope with inventive ways to promote our books and authors to new readers.

EC has been featured in dozens of media outlets, including CBS News, The Montell Williams Show, Publishers Weekly, Cosmopolitan, Playgirl, Associated Press, The Wall Street Journal, The Washington Post, Forbes, Crain's New York Business, and The Cleveland Plain Dealer. Our eye-catching tour bus is a familiar sight at promotional events!

Our participation in publishing industry conferences and trade shows publicizes both EC and our authors. We support our authors in their own promotional efforts, including advertising and printed promotional material.

Reader & Author Networking

Find us at:

Our webstore: www.ellorascave.com

Facebook: <http://www.facebook.com/pages/Elloras-Cave-Publishing/9487899357>

Twitter: @ellorascave, @ladyjaided, @editmethis (Editor-in-chief Kelli Collins)

Our editorial blog: <http://redlinesanddeadlines.blogspot.com>

Our Annual Reader/Author Convention:

RomantiCon (*October*) <http://ecromanticon.com>

You will also see us at RT Booklovers Convention, Book Expo America, RWA National conference and many regional RWA chapter conferences.

Distribution & Sales

We sell close to 80,000 books per month from our own webstore alone. We also sell through numerous other channels, maximizing sales potential and author visibility.

Ebooks

Our ebooks are available in multiple formats for all platforms: ePub, Kindle, PDF, PRC (Mobipocket) and HTML.

- Our webstore
- Amazon Kindle
- Barnes & Noble (Nook)
- Kobo
- Sony
- Google
- AllRomance eBooks
- Ingram Digital – distribution to other e-bookstores

Soon to be available on Apple iBookstore and Diesel Ebooks.

Soon to be available to libraries via OverDrive.

Print Books

Most of our ebook releases later become available in trade paperback, and are available at:

- Our webstore
- Amazon
- Lightning Source (LSI) – printing and fulfillment for bookstore orders

Manuscript Submissions

submissions@ellorascave.com

Ellora's Cave Publishing

Romantica®: (Erotic Romance)

Aeon (Futuristic/SciFi)
Branded (Marital Heat: Steamy Sex within Marriage)
Breathless (Romantic Suspense)
Fusion (Interracial/Multicultural)
Gen-Edge (For the Modern Young Woman)
Kink (Fetish)
Lawless (Western–Contemporary and Historical)
Legend (Historical)
Moderne (Contemporary)
Shivers (Erotic horror)
Sophisticate (Older Woman–Younger Man)
Spectrum (Gay/Lesbian)
Taboo (BDSM)
Twilight (Paranormal, Vampire, Shapeshifter)
Voyager (Time Travel)
Xanadu (Fantasy)

Exotika: Erotica

Blush

Mainstream (non-erotic) romance; all settings and genres
(contemporary, historical, futuristic/scifi, paranormal/fantasy, romantic suspense)

Cotillion: Traditional Regency Romances

EC for Men: Erotic fiction for the male audience

Submission Guidelines

We are always open to new submissions of erotic romance.

Story length is 7,000 to 125,000 words.

No manuscript will be considered that is in any way demeaning to an individual or group of people.

Although the line between erotica and pornography is oftentimes a fuzzy one, here are the big no-nos that we don't feel fuzzy about in the slightest:

- NO pedophilia (and no children involved in sexual situations).
- NO incest.
- NO rape as titillation. Rape may be used as part of the plot action, especially supporting character development, but **MAY NOT** be presented in a positive light or with the intent to stimulate erotic excitement or pleasure. The hero may not be a rapist.
- NO bodily functions as sexual activity (for example, scat). We may allow "golden showers" only in our Kink, Exotika, and male/male stories.
- NO necrophilia.
- NO guns, knives or other weapons stuffed in various parts of the female anatomy. It's sad that this even has to be stated, but there it is.
- NO bestiality. This rule refers to common animals indigenous to Earth; this does *not* apply to shapeshifting protagonists and sentient "otherworldly" humanoid animals in sci-fi or fantasy.

How to Submit

Send an email to Submissions@ellorascave.com—a brief professional cover letter listing:

Title
Author pen and real names & email address
Genre
Word count of full manuscript
Blurb (200 words max)
Previous publication credits
(*No personal information or anything unrelated to the story*)

The attachment (doc, docx, or rtf) must contain:

- ~ detailed synopsis (2 to 4 pages describing setting and main characters, conflict, full plot and resolution)
- ~ the first three chapters and the final chapter of your manuscript (If it is a short story of 7-15,000 words, send the full manuscript.)

Note: We are a publisher of electronic books (although most of our titles are also eventually issued in print). We do almost all our work electronically; **we do not accept paper submissions**. Communication is via e-mail. Editors and authors exchange electronic files of the manuscript at all stages. No paper submissions, no paper edits, no paper galleys.

Please be sure your submission has been thoroughly self-edited (and we highly recommend having frank critique partners look at it!), and has been proofread by several skilled and experienced persons other than yourself. It should be free of typos and grammatical errors.

We do not specify a required format and your manuscript will not be rejected due to formatting. We suggest using one-inch margins and a common, variable, serif font (such as Times Roman, Arial, Book Antiqua).

You will receive an initial response within four weeks.

Re-Issues

Previously published authors: We will consider your out-of-print books if you hold exclusive rights.

ECPI has had admirable success with reissuing previously published titles from established, best-selling authors. (The author must have regained exclusive rights in order to re-sell to us.) New and old fans of authors appreciate this wonderful opportunity to buy backlist books that were out of print, available again as ebooks and high-quality trade paperbacks.

Submission Tips from ECPI Editors

- Professional cover email. “This is the first impression. If the cover letter is riddled with errors or sounds very immature, I assume the story is the same way.”
- Clear synopsis. “I want to know before spending the time reading the submission whether the story meets our guidelines, is appropriate for our market.”
- Correct grammar and word usage, no typos.
- Is this something I would buy to read for myself?
- Believable and likeable characters.
- An emotional connection between characters, and the sensuality worked into the development of the romantic relationship.
- Good blend of dialogue and action.
- Intriguing and believable plot, no major holes, no “and a miracle occurred” resolutions.
- Originality: not the same plot elements and character types I can find in a hundred books.
- Clear POV, no head hopping.

Call for Submissions: Theme Series

Pricked

Sling your best ink in stories revolving around tattoos, tattoo artists, a particularly significant tattoo, etc.

- ~ Length: 18K – 70K words
- ~ Deadlines for internal submissions: March 31, 2012. *Earlier is preferred.*
- ~ Deadlines for external submissions: March 1, 2012. *Earlier is preferred.*
- ~ Stories will release in July 2012

Hex Appeal

Charm readers with stories about wanton witches, lusty warlocks and sizzling spells!

- ~ Length: 18K – 70K words
- ~ Deadline for internal submissions: June 15, 2012. *Earlier is preferred.*
- ~ Deadline for external submissions: May 15, 2012. *Earlier is preferred.*
- ~ Stories will release in October 2012

Ball & Chain

And we do mean *ball*. ;) Whether newlyweds or longtime couples seeking some extra spice, sex is far from staid in *these* marriage beds.

- ~ Length: 18K – 70K words
- ~ Deadline for internal submissions: September 15, 2012. *Earlier is preferred.*
- ~ Deadline for external submissions: August 15, 2012. *Earlier is preferred.*
- ~ Stories will release in January/February 2013

On the Hunt

Delicious heroes (or heroines!) are on the chase in these stories based on bounty hunters!

- ~ Length: 18K – 70K words
- ~ Deadline for internal submissions: December 30, 2012. *Earlier is preferred.*
- ~ Deadline for external submissions: November 30, 2012. *Earlier is preferred.*
- ~ Stories will release in May 2013

Our Newest Genres

EC For Men

Stories written specifically for our male readers.

~ 7,000 to 30,000 words

~ May contain relationships, but should focus more on the sex than the romance; Romantica is fine, Exotika is also encouraged

~ Realistic wording and dialogue for male characters (not the language women WISH men spoke); this extends to the male narrative

~ Written from male POV preferred

~ Should be aimed at male sexual fantasies (what men think of when they get off)

~ More of what men want or need from women: sex, love, acceptance, admiration, dirty talk; less of what they don't need (judgment, drama, expectation of anticipating woman's needs)

* Examples include, but are in no way limited to:

- Women taking the initiative during sex
- Female pursuit of the man
- Voyeurism of female/female sex (as well as F/M/F and F/F/M themes)
- Risky sexual situations or locations; a sense of the forbidden (e.g. the boss's mistress, the maid, the college professor, sex in public, etc.)

Remember that sex is largely visual and verbal for men (for women, it is mainly mental and emotional). Men polled preferred "real women" (natural as opposed to surgically enhanced) and wanted women to "do some of the work". Interpret that as you will!

Kink

This aptly named line is just what you'd expect—kink and fetish.(Not BDSM—that has its own EC line, Taboo.)

We'll give most subject matter serious consideration if the execution is stellar, but remember what EC readers love most—hot sex and happily ever afters. We want relationships that develop not despite a kink, but because of it. The sexual thrust of the story should revolve around the fetish or kink. Delve into the psychology behind it, both historically and from your characters' POVs. How does the fetish make the characters feel, physically and emotionally? How has it evolved? How did previous lovers handle it? And so, so much more; there are endless ways to develop your story—but no dry History of Kink lessons here. Make it fresh, make it funky, make it fetish.

Shivers

The horror genre is broad, and in the spirit of encompassing as wide a definition as possible and appealing to various types of readers, your erotic horror submission can be:

~ Psychologically scary

~ Blood-and-guts scary

~ Pee-your-pants, hide-under-the-covers scary

And, above all, erotic. However, mindful that horror doesn't always lend itself to happy endings, HEAs and HFNs are optional in Shivers stories. But hey...if you can work a believable romance in there, we'll be impressed. Let crippling fear fuel your characters' lusts—drive them to the brink of insanity and orgasm.

Gen-Edge

Audience: 18- to 25-year-old modern women who enjoy reading sexually explicit erotic romance stories about heroines with whom they can identify.

Tone and Style: The books have a strong narrative voice. Dialogue and narrative are very reflective of the target audience's world. The language should be current and characters will have very casual speech patterns, often sarcastic.

Heroine: Must be in the 18-25 age range, with behavior and attitude to match. The heroine should reflect the lifestyles and values of today's modern young woman.

Hero: The hero doesn't have to fit into the same age range. He may indeed be of age similar to the heroine, part of her peer group. But we accept stories of young women involved with older men.

Character Traits: Heroines are more sexually aggressive and less worried about what people think of them. Sexual fluidity (manifesting in various ways—metrosexual men, bisexual heroes/heroines, acceptance of GLBT culture, lesbian flirtation) is more common.

Younger characters tend to be politically aware, socially liberal, and accepting of differences. Their job is probably just a job, not a major commitment or the most important thing in their life. Career paths aren't part of their life plans yet. Self-employment and entrepreneurship may be their goals.

Technology is a big part of their lives—cell phones, laptops, everything online.

Branded

Audience: This line is for women of any age who would, or perhaps already do, enjoy EC Romantica®, but who may feel that enjoyment conflicts with their personal belief that sex should not occur before or outside of marriage.

Setting: The culture must involve a legal and binding public commitment ceremony between the two people that includes the intent of permanence (“til death do us part”) and monogamy.

Sexual Content: These are indeed erotic—but the actual sex does not occur until after marriage. The stories should be the same graphic level of sexual description and sexual language as EC's existing lines. The only difference from other lines is that the relationship must be monogamous and heterosexual, and penetrative sex cannot occur until after marriage. Before marriage, there should be a strong focus on the buildup of sexual tension; heavy petting, even leading to orgasm, is fine. The stories can include most of our other sexual elements, such as bdsm, anal, kink, toys—after marriage, anything goes!

It could be the heroine, hero, or both who have a personal belief in no sex before marriage. The character's personal belief may be based on various factors. These are not religious stories; the character motivations or actions don't focus on religion. The decision to wait for sex is a personal choice of the characters and should in no way imply a judgment that other people are wrong or "bad" for making different choices.

The characters do not have to be virgins, although it is fine if one or both are. But it also works if there were prior marriages, previous sexual experience, even previous sexual promiscuity. That could, in fact, play into the woman's or man's desire to now wait on the sex until after a legal commitment.

How To Be a Savvy—and Successful—Submitter

Raelene Gorklinsky, Publisher, Ellora's Cave Publishing Inc.

Before Submitting

1. Become a pro at your profession.
 - Learn your trade: join writer organizations, attend conferences, go to book signings.
 - Learn the industry: magazines like Publishers Weekly and RWR; publisher websites.
 - Know your “customers”: readers. Reviews, discussion groups and blogs, RT BOOKReview.
 - Read. Read a lot. You can absorb writing techniques by seeing how other authors do it. This will also help you be aware of what sort of books are being published—and who’s publishing them.
2. Be sure your “product” is ready for sale.
 - Use critique partners and proofers. (Family members, close friends or rabid fans do not count!)
 - Writer groups can be a great way to get feedback and find critique partners. Such groups often sponsor conferences where you will have the opportunity to talk to editors, agents and published writers.
 - Contests are a way to get feedback on your work. Especially consider those that use editors as judges.
 - Story needs a great “grabbing” start to get and keep the editor’s attention. You only have a couple of pages to convince the editor to keep reading your submission.

Where to Submit: Learn the publishers and agents, what they are looking for. Be familiar with the books they publish or represent. Check out their websites. Ask questions. Send only to appropriate places!

Submission Guidelines: Read them, follow them. Use common sense.

Cover Letter/Email: Customize each submission letter. Make it quick to read. Always be polite, don’t be too aggressive, sound confident but not overconfident.

Be Patient: Response times are often longer than stated. At least you know it wasn’t rejected at first glance.

When You Get a Response

Your story could be accepted or rejected, or the editor may ask you to revise it and resubmit it.

Reject: Don’t argue, it is pointless. A thank you note (brief, professional) is not necessary but is a nice touch; you may want to submit something else there in future. Face reality. Publishers are businesses, they have to turn a profit. They determine what is selling in their market and offer readers what, in that publisher’s judgment, they will buy. Your story may be very good, but just not something that is popular with readers at the moment or appropriate for that publisher’s market.

Revise and Resubmit: Yes, it’s a rejection, but the door is still open. The editor took a lot of time to analyze your story and explain what needs to be changed—so s/he must see a good bit of potential in it. Really think about the advice. If you don’t agree, or it doesn’t match what you feel for your story, you don’t need to take it; try submitting elsewhere. But if you keep getting similar advice...

Accept: Joy and celebration! Ask lots of questions early. Find out the process, the timeline; develop realistic expectations. This is your chance to be a “newbie”, your editor will be more tolerant now than later. Be professional and realistic in contract negotiations. Be responsible for understanding all the ramifications of your contract.

Get Published

Meet your deadlines. Be reasonable and cooperative about revisions. Remember that your editor has a lot of other books and authors to handle. Be friendly with your editor, but keep it professional. Find out how to handle future story submissions. You want to be multi-published!

Frequently Asked Questions

If I submit my manuscript to EC, what are the chances it will be published?

This fluctuates, so it's a difficult question to answer. Overall, we currently have an acceptance rate of roughly 4% for unsolicited submissions, which is very high for the industry.

Do I need an agent to submit a manuscript to EC?

No. Although some of our authors have agents, it is not necessary to have one in order to submit a manuscript to us for consideration.

How do I submit to Ellora's Cave?

Electronic submissions only; no paper. Authors must be competent in MSWord, comfortable with email and online discussion loops. Read and follow the instructions contained in this document.

How long does it take to find out whether my manuscript has been accepted or rejected?

It depends on many factors, the most important one being how busy we are at the time we receive it. Submissions typically receive an initial response within four weeks. For those submissions selected for additional consideration, final decision could be several months.

What are Ellora's Cave's contract terms?

Full contract supplied for review upon acceptance of story.

Royalties: 37.5% of cover price for digital releases sold through our webstore; 45% of amount received for digital releases sold through third-party e-tailers; 7.5% of cover price for print books.

Length of grant of publishing rights: Life of copyright

Includes digital, print, audio, translation, and other secondary/subsidiary rights.

Royalty payments contractually guaranteed quarterly, but in actuality we have always paid monthly.

How much money can I expect to make at EC?

That varies greatly from author to author. Royalty payments depend largely upon how many titles you have placed with us, how popular those titles become with readers, and how well you market your stories. It is important to remember that it takes an extreme amount of popularity with readers and quite a few available titles to make enough money at writing to live off the income, but we most certainly do have authors who make a VERY cushy living here.

I don't live in the United States. Can I still write for Ellora's Cave?

We have authors located in Canada, Europe, Africa, the Middle East, Japan, Australia, and New Zealand. If your bank will accept checks in U.S. dollars drawn on an American bank, then yes, you can. We pay only by mailed paper check, no electronic payments. Bank fees are author's responsibility.

Tina's Guide to Writing Romantica®

© Tina Engler, 2002

1. During “forced seductions”, redeeming the hero is crucial—nobody wants to read about a rapist. Make sure that the heroine clearly wants the situation to occur by the time there is penetration.
2. Strong heroines are a must. Women are much more interested in watching an independent female give a hero a run for his money and then submit than in reading about a weak creature who is a pathetic empty vessel waiting to be filled.
3. This is a take-off on point 2: “brave resistance” = money for author; “petulant heroine” = negative reviews. There is a fine line between brave resistance, giving the alpha male a run for his money, etc., and having the heroine be cruel, vicious, petulant, and unwilling to give the hero a break. Said heroines are trying to the nerves, induce gritting of the teeth, etc.
4. Monogamy = good, faithlessness = bad. This rule is for protagonists only. The beauty of erotic romance is your secondary characters can get away with anything, so if a particularly kinky idea occurs to you, have the secondary characters indulge in it. But for protagonist...be careful! The hero and heroine cannot have sexual penetration with anyone else once they have met. If you allow that to happen, you will receive angry emails from women all over the world.

That said, you CAN get away with sexual touching in sci-fi so long as it's done properly. In the *Trek Mi Q'an* series, for instance, there is something called a “Consummation Feast” where the heroine is brought to orgasm by the hands and mouths of 5 or more warriors before she's given to her mate for penetration. In the *Oath* series, there is the “linking” ritual which requires a male close to the hero to rub all over the heroine's naked body while she's orgasming. (You gotta love sci-fi!) *If the otherworld you built for your fantasy/futuristic setting includes multi-partner relationships, that is not “cheating”.*

5. Don't always write perfect heroines. I can't stress this enough. The occasional “babe” is okay, but they should be more of the exception to the rule than the rule itself. Write chubby heroines, passingly pretty heroines, average heroines, etc. , but not too many drop-dead gorgeous heroines. Remember that your readers include every race, every culture, every body type. Never refer to body fat in a bad way, for instance. Call it “pleasingly fleshly” or something of that nature.
6. Heroes are always tall, masculinely handsome (never pretty), muscular, and well-endowed. It doesn't matter who his heroine is...the hero is always yummy. Best selling heroes are also slightly obsessive—women readers love territorial males who stake claims right off the bat and focus their energies on one woman.
7. Vamps, futuristic/sci-fi, and MaleDom bondage sell the best.
8. **Always have a plot.**