

HEART TO HEART



Featuring



Maree Anderson writes paranormal romance, speculative fiction romance, fantasy, and young adult books. Her first published YA *Freaks of Greenfield High* has been optioned for TV by Cream Drama, Inc.

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CONFERENCE UPDATE:

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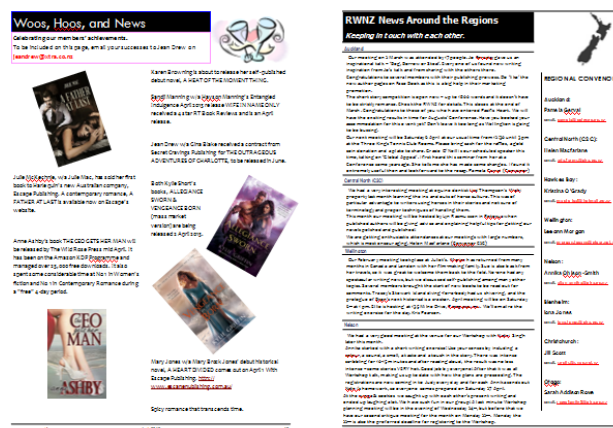
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INTERVIEW WITH MAREE ANDERSON

Maree Anderson writes paranormal romance, speculative fiction romance, fantasy, and young adult books. Her first published YA *Freaks of Greenfield High* has been optioned for TV by Cream Drama, Inc.

How/when did you decide to become a writer?

A year before my youngest went to school I decided I'd have a go at writing a book—figured it'd be my last shot to try doing something really cool before I had to go back to work. My first try was writing chick-lit à la Marian Keyes, but frankly that first effort was terrible! I sucked so hugely it was embarrassing. And then I got an idea for a fantasy about a blind seer, and I was off and running. I scrounged every second I could to work on my manuscript. I'd even type away like a mad thing while the kids were in the bath *g*.

The first draft took me nine months and was a whopping 150k. And when I typed The End, I really thought that *was* the end of it. I'd achieved my goal. Done. Tick that box and move on. Then a guy at a birthday party asked me what I did for a job and I remember being sooo thrilled to be able to say I'd written a book, rather than mumbling about being a stay-at-home mum and waiting for his eyes to glaze over. Anyway, turned out this guy had written a non-fiction book so we chatted for a bit. Before he left the party he made a point of seeking me out and asking, "What scares you about taking the next step?" By that he meant

submitting my manuscript. I thought about it for a bit. And then I turned to Google and discovered the RWNZ Clendon Award, which I figured would be awesome for feedback. I entered my manuscript—that was back in 2004—and to my shock I finalled! That was it. I was hooked on writing.

Did you always know that you wanted to be a writer?

I hadn't the foggiest clue what I wanted to do with my life. I recall wanting to be a librarian, and I've always been an avid reader. But somehow when I left school I ended up in banking and foreign exchange. Looking back, I realize I let other people's expectations dictate what I should do for a job and didn't follow my heart. So I guess you could call me a late starter but now I've discovered how much writing fulfils me, I couldn't imagine being anything else other than a writer.

How did you make the transition from 'the day job' to novelist?

I did go back to work when my youngest started school, and I squeezed in writing whenever I could. But it turned out I was allergic to a bunch of chemical stuff that I was being exposed to at my part-time job, and after a stint in the ER, my husband sat me down and read me the riot act. He told me to quit my job and concentrate on writing for a while and see where it took me. I think he thought I *would* eventually go back to work, but



after I won the Clendon in 2006 and he heard my speech at the award dinner, he realized just how much writing meant to me. Since then he's been my biggest supporter and refuses to countenance me going back to work, even when times have been tough financially. He's my real-life hero!

Do you have a writing schedule?

Every week-day I see off the kids and my husband, tidy up a bit, and then grab breakfast, coffee, and a book, and head back to bed. That's my "me" time to fill up the creative well and feed the muse. Then it's a quick whizz through the email inbox, and straight into the latest project. I work steadily through till about 1.30pm, grab a quick lunch, and then carry on till the kids get home... when I morph into a mum-taxi. I snatch extra time here and there—including weekends. It depends on how many family commitments I have on the go.

How much time does it typically take for you to write and edit a novel?

Before I was contracted to my small press publisher I would write around two full-length novels a year. My last published novel, *Freaks in the City*, was a YA of about 75k. I took a week to outline it and from memory I believe it took around four months to complete. And my last published novella was 30k, and took six weeks—but I had an editor begging for it to fill a publishing slot so I was very motivated *g*.

Can you talk a little about your writing process? Do you plot? And if so, is that a very detailed process?

I used to believe that plotting was the most heinous punishment you could ever inflict on me. Anathema! Typically, I'd visualize characters, issues to be overcome, and an ending, and everything in between was a wonderful mystery until I sat down to write it. I was a dedicated pantsier and nothing was gonna change that! *thrusts out lower lip in a lamentably stubborn fashion* .

But then I got stuck on a manuscript five chapters in and ended up plotting through to the end by way of paragraph-long chapter summaries. I found that process sucked some of the fun from writing—sitting down and “knowing” what you were going to write today, I mean. But it worked, so I kept it in mind as an option. And then while I was contracted with Red Sage I decided I was limiting myself by not being comfortable with outlining and plotting. So I sat down and outlined a contemporary novel-length story... which ended up being hijacked by the aforementioned editor needing a story for a publishing slot... and turned into an erotic romance novella with a humorous paranormal plotline.

Freaks in the City, my second published YA, was the next novel I deliberately plotted. The outline ended up being a 10k long hot mess of paragraph-long scenes and notes about character motivation, interspersed with page-long conversations. But it worked!

The way I see it, whatever works for THIS work-in-progress is your process... for now. Don't label yourself as one thing or the other—why limit yourself? Be open to challenging yourself by trying new processes during your writing, and if it feels right, give it a go.

Do you ever set books aside and come back to them, or do you usually write them straight through?

I usually write them straight through. But there is one manuscript I've written around five chapters of and abandoned due to other publishing commitments at the time—my last year with Red Sage was very, very busy. I will revisit it at some

stage though, because the idea is far too cool to shelve.

How long on average do you spend revising a novel?

Right now revisions tend to depend on whether I've written a novel from scratch or whether I'm reworking an old manuscript. Freaks in the City was fully plotted, and the final draft didn't need much revising or tweaking. But with The Crystal Warrior Series, for example, the reworking was extensive because I was rewriting the POV of each book from first person (heroine) to third... which meant writing new scenes to give the hero a voice, and sometimes giving one of the heroine's scenes to the hero. Each of those books took about a month to rework and another month to revise.

I'm currently reworking a fantasy trilogy that includes the first manuscript I ever wrote, so as you can imagine there's some cringe-worthy beginners mistakes throughout that story *cough* major head-hop-itis and far too many POV characters *cough* Not to mention getting the word-counts down to something more manageable. Who knew the characters had so

Continued on page 6



Welcome to New Members

Welcome back to Nina Wagle from Brighton in the UK and Trish Morey from Adelaide, Australia.

And welcome new members -

Jayha Leigh from North Carolina

Ana Rows and Jeannie Johnson from Hamilton

Moya Bawden from Auckland

Please note the deadline for content for Heart to Heart is always the 15th of each month. Material arriving after this date may have to appear in the next issue.

“Looking back,
I imagine
I was always
writing.
Twaddle it
was too.
But better far
write twaddle
or anything,
anything,
than nothing
at all.”

- Katherine
Mansfield

A Capital Affair

Romance Writers of
New Zealand
20th Anniversary
Conference

23rd-25th August
Intercontinental Hotel
2 Grey Street
WELLINGTON

MORE INFORMATION
PP 7-10

From The President's Pen

What's happening in RWNZ?

President **Giovanna Lee** brings us up
to date with the news..

giovannaalee@yahoo.com



Hi Everyone
The last seven months have been very busy.

H2H

As I mentioned before Angelique is not able to continue doing the H2H. Marjan will be sending the information in a word document but we do need a member or two who are able to format it. So if you can help please contact Marjan at (marjan@marjan.co.nz). We do need you.

Pacific Hearts Award

The entries in the Pacific Hearts Award are now with the judges. Well done to all those members who entered. Writing "the end" and sending it out is a huge achievement in your writing career. And sadly the waiting is part of that journey too. But time passes no matter what you do so you might as well start on your next book.

Conference update

We are very excited about the conference. Only a few months to go.

Conference registration is now open. (YAY)

Accommodation at Intercontinental hotel is now fully booked.

The Conference rate at the IBIS is also booked but they offered us another 20 rooms at \$199 a night for Friday and Saturday night but sadly only for a few weeks (Middle of May). So if you are planning to be at the conference grab a room. Because our weekend is now classed as an "event weekend" hotel prices are going to be very high. Wellington will be buzzing on Saturday night. I am not sure if I am happy that the Bledisloe Cup is on the same weekend and I know that I wouldn't recognise an All Black if he was standing next to me!

Diana Fraser had finalised the programme and Jo will upload the information onto the website.

As you can see from the draft programme that has been emailed to you, there are lots of workshop choices, too. This year, besides the plenary sessions, there are two workshop sessions for Saturday and Sunday.

Shirley Jump suggested that there was too much information to absorb on Friday so we have made a slight change to the Friday

workshop. It will now consist of:-

Morning

The Brainmap: A way to create intricate plots and compelling, unforgettable characters.

Using the Brainmap to Plot

Afternoon

Take Your Book from Good to Sold

Take Your Book from Good to Sold (cont.)

"Marketing Yourself as a Writer" will now be a plenary session on Sunday morning.

Margaret Marbury, Vice President of Harlequin Single Titles, (includes MIRA, HQN and LUNA), and Sheila Hodgson, Senior Editor of Harlequin / Mills & Boon Medical Romance, will be joining us at the Conference, as will a representative from Harlequin's Australian office. They will be acquiring for all the lines.

One of the Harlequin editors will also present an in-depth workshop covering these questions and much more:

—How to wring every ounce of tension out of a situation.

—How to twist the stakes higher.

—How important it is to tie up all loose ends and leave no unresolved questions.

—How to decide which Harlequin lines a story best suits.

—What makes Harlequin finally take a chance on a new author? What they need to have seen from him or her—one great story? Several good ones? Stickability? Determination to get published?

The popular "Following the Yellow Brick Road: The Journey to Publication" will again be available and Kylie Short will be presenting two workshops, "Welcome to My Worlds (aka writing paranormal romance)" and "Rip-Tide of Social Media".

Sarah Fairhall (Penguin Australia) and Katie Haworth (Penguin NZ) will also be joining us to take pitches.

Finally, there's been much discussion lately on the net and various loops about certain publisher's contracts. Writers work hard to get published and the desire is strong to sign a contract to achieve that dream. So before you write your name on a publisher or agent's contract be absolutely sure that you understand what you are actually signing.

It is okay to ask questions, to request changes on what you believe is unreasonable and finally it might make perfect sense to find a lawyer to look at the contract before you sign. There are many sharks in our waters so navigate carefully.

See you next month.

Giovanna Lee
President, RWNZ
giovannaalee@yahoo.com

"In the middle of difficulty
lies opportunity."

- Albert Einstein

Maree Anderson Interview Continued from page 3

much to say? Each manuscript seems to be taking around two months: one month to rework, one month to revise.

Do you ever work on your YA novels and find you are inadvertently slipping across to the adult paranormal genre?

If anything the reverse would more likely be true: that my adult paranormal characters start speaking like teenagers and a few "Whatever, dude!"s start to creep in *g*.

Is it hard to sustain a voice for the duration when you do write for such different audiences?

I don't think so—although maybe my "voice" carries across all the genres I write so readers would always know they're reading a Maree Anderson book? Sorry, I've never been very good at analyzing myself and my work. But I've always liked to challenge myself by writing different genres, so my overall "voice" would differ depending on the constraints of the genre.

I started off writing fantasy, swapped to sexy first person paranormals (so I could teach myself to write tight POV), followed with an alternate-world historical paranormal (because I love reading historicals and wanted to try writing one), wrote an erotic romance for a challenge and ended up with a publishing contract, and in between writing more e-roms for my small press publisher, tried my hand at YA (because I love reading YA). Each of those stories has a paranormal element but they're all very different. Even my erotic romances are varied: contemporary humorous paranormal, darker paranormal, sci-fi (with aliens!), alternate-world historical.

What I find interesting is that some readers glom onto certain books and demand more of the same, while others start out with one, discover the others I've written, and end up reading the lot. I've even had a 45 year old man discover Freaks of Greenfield High, my YA with a teenage cyborg heroine, and send me fan-mail. I was floored because Freaks is primarily a romance, and he was so *not* my target audience. But the guys seem to love my cyborg heroine for some reason.

What are you working on now?

I'm about to release a fantasy trilogy—just waiting

on edits and covers. And then the plan is to write a fourth Crystal Warriors book, and a third Freaks book. There's also another YA in the works, but I'm waiting to hear back from an editor about that one. If it doesn't get picked up, I'll self-publish it and get started writing a sequel.

How do you balance your family (and cats) and writing?

I'm privileged in that my husband supports me financially so I can write full-time. (And one day I hope to return the favor by supporting *him* with my writing.) So for the past few years writing has been my "job". It means that if one of the kids is sick and has to stay home from school it's not a problem. And when it comes to ferrying them to after-school activities I'm the designated mum-taxi. But my family are pretty good at respecting my "space" when I'm working.

Unlike the cat. Who doesn't respect anything other than meal-times. But at least she exercises herself and spends most of the day searching for the sunniest spot in the house. Mind you, having to clean up her latest "kill" (such as the empty salmon tin she brought in from the neighbour's rubbish bin and "licked" around the courtyard at midnight until I woke up and relieved her of it) can be rather trying at times.

Do you consider that any particular author/book has been an influence on your writing?

Stephen Donaldson's The Gap series inspired the idea for my first manuscript. And Angela Knight's books inspired me to go for it and write sexy stuff!

What's the most important thing you've learned about writing?

Never give up. Always write the book of your heart. Believe in yourself. And when you're angry or hurt, take a deep breath and count to (at least!) ten before you press Send on that email. Even better, ring up your long-suffering husband and run it by him first.

Which came first: the young adult or the adult paranormal romance ?

The paranormal romance! It took me a while to rediscover my inner teenager ;-)

To find out more about her books please visit her website: www.mareeanderson.com



Registration:

It's great to see Conference registrations coming in thick and fast!

Just a reminder that if you're paying by credit card you'll need to add the 4% surcharge yourself.

The cost of each item including the surcharge can be found here:
<http://www.romancewriters.co.nz/Conference-2013/Conference-fees/>

but you'll still need to add the 4% to the total you're sent in the confirmation email.

Any questions please don't hesitate to email
Conference Registrar Barbara DeLeo barb@barbaradeleo.com

A Capital Affair

Schedules and 'Pitch' Information

Each year, Romance Writers of New Zealand invites a prominent, international teacher of writing craft to host a full day's workshop on the first day of our annual conference.

This workshop is also open to non-members and discounts are usually available for members of other New Zealand writing organisations such as the New Zealand Society of Authors and Writers Association.

In 2013, award-winning romantic comedy author [Shirley Jump](#) will be sharing her expertise with us in Wellington. [Read Shirley's biography.](#)

Friday Workshop Timetable

9am – 5pm	FRIDAY KEYNOTE WORKSHOP with NY Times and USA Today bestselling author Shirley Jump
09.10 – 10.40	The Brainmap: A way to create intricate plots and compelling, unforgettable characters. Go to workshop details
10.40 – 11.00	<i>Morning Tea</i>
11.00 – 12.30	Using the Brainmap to Plot. Go to workshop details
12.30 – 1.30	<i>Lunch</i>
13.30 – 15.30	Take your book from Good to Sold. Go to workshop details
15.30 – 15.50	<i>Afternoon Tea</i>
15.50 – 17.00	Take your book from Good to Sold continued.

Workshop Details

THE BRAINMAP: A WAY TO CREATE INTRICATE PLOTS AND COMPELLING, UNFORGETTABLE CHARACTERS

Editors love books that are character driven and have layered plots. Learn how to create novels with plots created by the characters themselves, using Shirley Jump's Brainmap Technique, giving a stronger, more powerful—and more emotional—story. If you're stuck in your writing, needing inspiration or just want to learn more about developing characters and take out a bit multi-layered plots, you'll get the boost you need from this class with New York Times bestselling author Shirley Jump!

USING THE BRAINMAP TO PLOT

Take all those great character traits you developed in the brainmap class and see how to apply them with goals, motivations and conflicts. You'll have fully developed characters, a strong, workable plot and be ready to write that book! See how this New York Times bestselling author puts together a fleshed out book using this interactive method.

TAKE YOUR BOOK FROM GOOD TO SOLD

Ten Lessons Learned: For first-time authors, the biggest hurdle to selling is learning how to craft a book that is better than good. Good wins contests. Good gets requests for partials. Good sometimes gets a revision request. But learning how to take "good" and turn it into "sellable" is the key to success. New writers may not see those small elements that make a big difference in a book's saleability.

A Capital Affair

Schedules and 'Pitch' Information

RWNZ "A Capital Affair" 2013 Conference
Intercontinental Hotel, Wellington, 23 – 25 August 2013

Weekend Conference Schedule*

Saturday 24 August

7.00 – 8.15	Cold-read Workshop
8.15 – 8.45	Registration
8.45 – 8.55	Welcome, housekeeping and speaker introductions
8.55 – 9.55	WEEKEND KEYNOTE—NY Times and USA Today bestselling author Allison Brennan— <i>Breaking Rules to Break in or Break out</i>
9.55 – 10.15	Morning Tea
10.15 – 11.25	Breakout Workshops ONE Fiona Brand — <i>Writing a Romantic Page Turner</i> Panel: Kylie Griffin (Chair), Nalini Singh, Yvonne Lindsay, Louisa George, Catherine Robertson— <i>Follow the Yellow Brick Road—Panel for new authors</i> Maree Anderson — <i>Self-Publishing</i>
11.30 – 12.40	Breakout Workshops TWO Harlequin Workshop Kylie Griffin — <i>The Rip-tide of Social Media</i> Nalini Singh — <i>Writing the Novella</i>
12.40 – 1.50	Lunch
1.50 – 2.20	Spotlight on Harlequin
2.20 – 3.30	USA Today bestselling author Megan Crane (aka Caitlin Crews)— <i>Heroines don't take Potty breaks: six secrets to building the bestselling novel</i>
3.30 – 3.50	Afternoon Tea
3.55 – 4.25	Editor Spotlight—Stacy Cantor Abrams, Entangled Publishing
4.25 – 4.55	Editor Spotlight—Sarah Fairhall, Penguin Australia
4.55 – 5.25	RWNZ Inc. Annual General Meeting
7.30	RWNZ Awards Dinner

*(Subject to change)

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A Capital Affair

Schedules and 'Pitch' Information

Pitch information for Harlequin

Margaret Marbury is the Vice President of Harlequin Single Titles, which includes Harlequin MIRA, Harlequin HQN and Harlequin LUNA

Sheila Hodgson, Senior Editor of Harlequin/Mills & Boon Medical Romance

Replacement for Haylee Nash (Haylee is leaving Harlequin)

For Harlequin Teen

Young Adult fiction, in the following categories:

- Contemporary
- Fantasy
- Dystopian
- Thriller

For Harlequin Non-Fiction

- Memoir
- Biography / Autobiography
- History

For Harlequin Mira

- Commercial Literary Fiction
- General Fiction/Women's Fiction
- Romance:
 - Historical Romance
 - 'Sea Change' fiction
 - Erotic romance
- Historical Fiction

For Escape Publishing

- Contemporary Romance
- Romantic Suspense
- Historical Romance
- Gay Romance
- Erotic Romance
- Fantasy Romance
- Sci-Fi Romance
- Non-Fiction Romance (true love stories)
- Young Adult Romance

Katie Haworth- Penguin New Zealand

In terms of what we're looking for – good YA romance, good women's fiction that doesn't sit in the romance genre, any sort of women's fiction with a NZ rural setting.

INTERNATIONAL CONTESTS

The Golden Acorn Quick Look Hook (Charter Oak Romance Writers)

Deadline: May 20, 2013

Eligibility: Unpublished and published authors (entry must be unpublished).

Enter: 200 word blurb and first three pages of manuscript. Finalists must submit synopsis.

Fee: US\$15

More info:

www.charteroakromancewriters.org

The Molly Contest (Heart of Denver Romance Writers)

Deadline: May 25, 2013

Eligibility: Unpublished within three years prior to contest deadline.

Enter: First 25 pages plus synopsis (five pages maximum and not judged).

Fee: US\$35-\$40

More info: www.hodrw.com

Emerald City Opener Contest (Greater Seattle RWAmerica)

Deadline: May 31, 2013

Eligibility: Unpublished in romance genre in the past five years.

Enter: Opening seven pages of manuscript.

Fee: US\$20

More info: www.gsrwa.org

The Bridport Prize (United Kingdom)

Deadline: May 31, 2013

Eligibility: Previously unpublished work.

Enter: Short story 5,000 words max / Poem 42 lines max / Flash fiction 250 words max.

Fee: GBP £6 - £8. **NB: Prize money: £5,000 short story / £5,000 poem / £1,000 flash fiction.**

More info: www.bridportprize.org.uk

Aspen Gold Readers' Choice Award (Heart of Denver RWAmerica)

Deadline: June 1, 2013

Eligibility: Published authors of novel or novella length romance fiction.

Enter: Three copies of printed book or one electronic copy of e-book with 2012 copy-right date.

Fee: US\$25-\$30

More info: www.hodrw.com

The Catherine (Toronto RWAmerica)

Deadline: June 1, 2013

Eligibility: Unpublished writers.

Enter: First pages of manuscript plus synopsis, up to 7,500 words combined.

Fee: US\$25-\$30

More info: <http://torontoromancewriters.com>

Colorado Gold Writing Contest (Rocky Mountain Fiction Writers)

Deadline: June 1, 2013

Eligibility: Unpublished writers of commercial novel length fiction.

Enter: First 20 pages of manuscript and a three to four page synopsis.

Fee: Entry US\$30 / Optional critique US\$25

More info: www.rmfw.org

Lone Star Writing Contest (Northwest Houston RWAmerica)

Deadline: June 8, 2013

Eligibility: Unpublished writers.

Enter: First 25 pages of your manuscript.

Fee: US\$25

More info: www.nwhrwa.com

Woos, Hoos, and News

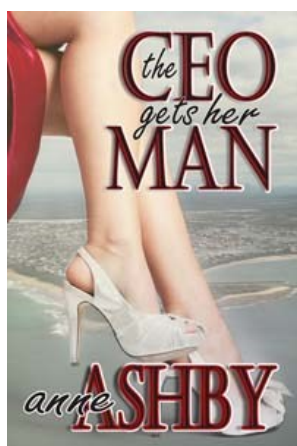
Celebrating our members' achievements.

To be included on this page, email your successes to Jean Drew on jeandrew@xtra.co.nz



Julie McKechnie, w/a Julie Mac, has sold her first book to Harlequin's new Australian company, Escape Publishing. A contemporary romance, *A FATHER AT LAST* is available now on Escape's website.

Anne Ashby's book *THE CEO GETS HER MAN* will be released by The Wild Rose Press mid April. It has been on the Amazon KDP Programme and managed over 23,000 free downloads. It also spent some considerable time at No 1 in Women's Fiction and No 1 in Contemporary Romance during a "free" 4-day period.



Karen Browning has released her self-published debut novel, *A HEAT OF THE MOMENT THING*.

Sandii Manning w/a Hayson Manning's *Entangled Indulgence* April 2013 release *WIFE IN NAME ONLY* received a 4 star RT Book Review.

Jean Drew w/a Gina Blake received a contract from Secret Cravings Publishing for *THE OUTRAGEOUS ADVENTURES OF CHARLOTTE*, to be released in June.

Both Kylie Short's books, *ALLEGIANCE SWORN & VENGEANCE BORN* (mass market version) are being released 2 April 2013.



Mary Jones w/a Mary Brock Jones' debut historical novel, *A HEART DIVIDED* comes out on April 1 with Escape Publishing. <http://www.escapepublishing.com.au/>
Spicy romance that transcends time.

RWNZ News Around the Regions

Keeping in touch with each other.

Auckland

Our meeting on 2 March was attended by 17 people. Jo Fereday gave us an inspirational talk – ‘Beg, Borrow or Steal’. Every one of us found new writing inspiration from Jo’s talk and from sharing with the others there.

Congratulations to several members with their publishing prowess. Do ‘like’ the new author pages on Facebook as this is a big help in their marketing promotion. The short story competition is open now – up to 1800 words and it doesn’t have to be strictly romance.

Check the RWNZ website for details. This closes at the end of March. Congratulations to those of you who have entered Pacific Heart. We will have the exciting results in time for August’s Conference. Have you booked your accommodation for this event yet? Don’t leave it too long as Wellington is going to be buzzing. Pamela Gervai (Co nvenor)

Central North (C2C)

We had a very interesting meeting at equine dentist Lizzi Thompson's Waihi property last month learning the ins and outs of horse culture. This was of particular advantage to writers using horses in their stories and not sure of terminology and proper techniques of handling them.

We are getting enthusiastic attendances at our meetings with large numbers, which is most encouraging. Helen Macfarlane (Convenor C2C)

Wellington

Our February meeting took place at Juliet’s. Marjan has returned from many months in Canada and London with her film-making family. Sue is also back from her travels, so it was great to welcome them back to the fold. No-one had any spectacular writing news, but we discussed self-publishing among many other topics. Several members brought the start of new books to be read out for comments.

Tracey’s Stewart Island diving-for-a-body had us shivering, and the prologue of Bron’s next historical is a cracker. Kris Pearson.

Nelson

We had a very good meeting at the venue for our Workshop with Nalini Singh later this month.

Annika started with a short writing exercise: Use your senses by including a colour, a sound, a smell, a taste and a touch in the story. There was intense scribbling for 10-15 minutes and after reading aloud, the result was no less intense – some stories VERY hot. Good job by everyone! After that it was all Workshop talk, making us up to date with how the plans are proceeding. The registrations are now coming in to Judy every day and for each Annika sends out Nalini’s homework, so everyone comes prepared on Saturday 27 April.

At the cuppa & cookies we caught up with each other’s present writing and ended up laughing a lot. We have such fun in our group! A last minute Workshop planning meeting will be in the evening of Wednesday 24th, but before that we have our second critique meeting for the month on Monday 22nd. Monday the 22nd is also the preferred deadline for registering to the Workshop.



REGIONAL CONVENORS

Auckland:

Pamela Gervai

email: pamela@petware.co.nz

Central North (C2C):

Helen Macfarlane

email: ada.farms@xtra.co.nz

Hawkes Bay:

Kristina O’Grady

email: maple-leaf@hotmail.co.nz

Wellington:

Leeann Morgan

email: morgan.leeann@clear.net.nz

Nelson:

Annika Ohlson-Smith

email: allan-annika@xtra.co.nz

Blenheim:

Iona Jones

email: iona.jones@xtra.co.nz

Christchurch:

Jill Scott

email: scotts@snap.net.nz

Otago:

Sarah Addison Rowe

email: rowefamily3@xtra.co.nz

But wait . . . there's more . . .

Yep, a different Ed. this time.

Angelique has had to deal with family sickness, bereavement and computer crises (total annihilation I think) and has had to withdraw from the editing of H2H, so I have taken over. Thank heavens for the great offers of support from the RWNZ community. I may not have called on you yet, but you're on my little list! . . . and if you're not on the list yet but want to offer help . . . I am good at keeping the volunteer register going.

Jaci Petherick has come to the rescue with her publishing skills and I have collected as much of the original contributions as possible from contributors who may still have had their pre computer crash copy. If something is missing let me know.

What you are reading at the moment is a cross between an older version of H2H and the bare essentials of an emergency document. Nothing fancy but hopefully there is enough information in the President's report and the conference timetable to get through this month. Don't forget there is always the website <http://www.romancewriters.co.nz/> for more information about everything.

I hope that those of you who have embarked on a Book in a Year are slogging through that pleasantly. For myself I may try to set a story in a WINZ training camp – so far that has not given rise to romantic plot development but who knows! Well no actually . . . the other people on the course are young enough to be my grandchildren . . . so it's more like the Inn of the Sixth Happiness, with a transport (bus) allowance.

All the best with the writing, thanks for the support

Till next month!

Marjan

(marjan@marjan.co.nz)

President Giovanna Lee
giovannaalee@yahoo.com

Vice President Leeann Morgan
morgan.leeann@clear.co.nz

Treasurer Deborah Shattock
rdhs@xtra.co.nz

Immediate Past President Iona Jones
iona.jones@xtra.co.nz

Secretary Elise Penning
eliseandruben@clear.net.nz

Founder Jean Drew
(RWNZ founded 1990)

Publicity Officer Sue Brebner
brebfox@slingshot.co.nz

Website Jo Fereday
Coordinator hillcrestgarden@hotmail.co.nz

Membership Secretary Kris Pearson
Kris.p@paradise.net.nz

Principal Contests Coordinator Kamy Chetty
kamychetty@yahoo.com

Judging Enquiries Kamy Chetty
kamychetty@yahoo.com

H2H Contents, Marjan Van Waardenberg
marjan@marjan.co.nz

H2H Proofreading Ellie Huse
elliehuse@yahoo.com

H2H Proofreading Chris Taylor
christaylor@antihill.com.au

Contact Details:

Romance Writers of New Zealand, Inc
PO Box 10264, Dominion Road, Auckland.

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NZromance-subscribe@yahoogroups.com

or contact Suzanne Perazzini

suzanne.perazzini@orcon.net.nz
for more information.