

HEART TO HEART



Featuring



“Yep, Conference time is a pretty fab, exciting time. So, in no particular order, here is a Top Ten of how to get the best out of A Capital Affair, from a Conference vet of many, many, many RWNZ Conferences.”

Read



TOP TEN THINGS ABOUT THE CONFERENCE
by Joanne Graves

on pages 2-3



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Conference 2013

Weekend Conference Schedule

Friday Workshop

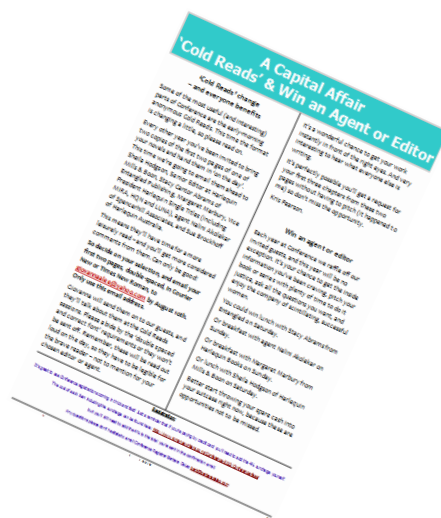
Breakout Workshops

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The Parties!

<http://www.romancewriters.co.nz/conference-2013/>



Any news about writers, book launches, courses in your area??

Are there any courses, writer's presentations, book launches or similar coming up in your area? Please send us the information or links – we may be able to inspire other RWNZ groups to piggy back on to them and offer opportunities in other regions. Let us know : marjan@marjan.co.nz



TOP TEN THINGS ABOUT THE CONFERENCE

by Joanne Graves

THE RWNZ CONFERENCE is to many RWNZ folk the writing highlight of the year. If you're broke, you save up for it - or chuck it all on the Visa the day before Early Bird closes and start praying. You plan what to wear, what to take, maybe even get stuff done so you look gorgeous, you hone those pitches and cold reads, and if you've been around a long time, you really look forward to catching up with old friends.

Yep, Conference time is a pretty fab, exciting time. So, in no particular order, here is a Top Ten of how to get the best out of A Capital Affair, from a Conference vet of many, many, many RWNZ Conferences.

(10) Very important, especially for the first time Conference goer. Don't feel bad if you don't think about the family at all. It is amazing how Sunday morning can come around and you think, "That's right, I've got a husband and some kids back home. What are their names again?" They're probably not thinking about you, anyhow, unless it's debating whether to leave the cat vomit so you can clean it up when you get back.

(9) Oh, boy. Here's a note to self. Take notes in one notebook. I had a university lecturer once who claimed you shouldn't take notes but should just concentrate on what the speaker is saying cos if you are

taking notes you are not really absorbing it. I have tried this and it was an epic fail. I know Eloisa gave a fabulous talk last year on publishing, but can I remember what she said? It's a good job I took notes. Having them all in one place where I could find them when I got home would have been even better.

(8) Bring spare change. This is for the raffles as there will be lots of them and gold coins are good for this. And if you don't win, it's a nice donation to the RWNZ coffers, because it's not about the winning, it's about the giving, right? And on the subject of money, keep your receipts. Flights, meals, hotel bill, Conference invoice, any writing books you buy - even if you're not published now, you can still start to claim expenses, as long as you can prove this is serious for you - and pitching your book to an editor is serious. And let's face it, with all the money it costs to go to the Conference, if you haven't started thinking of it as a business, you should start now.

(7) Try not to be nervous at the pitches. Just make sure you know your conflicts and motivations and write them down so you're sure of them. I've been to a few pitches and I can never remember all that stuff and I wrote the damn book! And try and get your pitch sorted before you leave home, and maybe have some back-up pitches as well. Many's the time I've still been figuring out pitch stuff the day of

the pitch because I've changed my mind about which book to talk about. It can be a Conference killjoy.

(6) Bring panadol and medicinal stuff. I'd really rather not fork out money for stuff at a chemist when it's sitting in the bathroom at home, counting down towards its expiry date. While you're at it, bring something for the tum in case, you know, you over indulge the yummy Conference food. And come prepared for cold weather. Not saying Wellington is freezing or anything, but air-conditioning can be chilly. Try and get it to suit a hundred women of different ages, sizes, and as we get older, stages of the, oh joy, menopausal journey... Probably not going to happen, so be prepared.

(5) Take photos. This can be dodgy because sometimes you look at them and get a "what was I thinking" moment, which is really bad if your friend took the pic on her phone ten seconds ago. But you tend to regret not taking photos rather than taking too many. Some examples, just off the top of my head... Nora Roberts, 1996, Sydney; Debbie Macomber 2006, Waipuna; Jenny Crusie 2007, Crowne Plaza. I talked to all these gals with not a single photo to show for it.

(4) If you're new to the Conference and maybe don't know many folks, volunteer to do something. It's a fab way to meet people.

[Continued on pg. 3]

[Continued from pg. 2]

Friendships have been forged through this kind of thing, and there are lots of little jobs to be done during the Conference so check with the volunteers' co-ordinator.

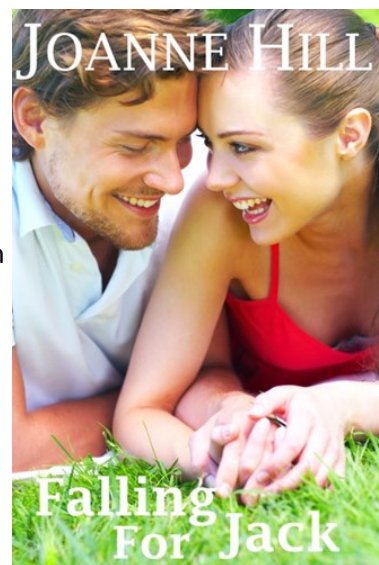
(3) I have stolen this idea, but it was such a good one. If you're going to a workshop or talk, read something by that author before the Conference. Doesn't it make sense that if you're going to Shirley Jump's workshop, you read a book or two of hers before you go, so you have a better idea of what she's talking about? Speakers will often reference their own work because they know it so well. Doesn't mean you have to like what you read, but it's bound to be helpful when you sit in on the workshop. Plus it's really nice if you have the opportunity to speak with them, to talk about a book of theirs you have actually read, especially if you're struck mute because your mind has gone embarrassingly blank.

(2) If you possibly can, take a day off when you get home to recover. The Conference can be really tiring but in a wonderfully good way. It's three or four days of information, events, socialising, eating, possibly alcohol and probably too much coffee, not to mention travel if you're out of the area, and if you can take an extra day or two, then do it. It also means you can get a head start on your next book, organise your notes (aka decipher your handwriting), catch up on cleaning up cat puke, and figure out how you're going to pay off the Visa and by Jove, pay cash for 2014. Oh, and file those receipts!

(1) And finally, it's amazing how people can have different Conference experiences at the same Conference. I've been to Conferences which were fantastic and with speakers I loved, but others didn't get that much out of them. And vice versa. My meh Conference was someone's Aha! We go to the Conference for different reasons. It could be you really want the pitch to bypass the slush pile and your dream agent or editor is there; you're a massive Alison Brennan fan and no way are you *not* going; it's a catch up with your writer pals; you're planning some brainstorming with your critique group; you finalled in a competition and can't wait for the excitement of the awards dinner; you're new to writing and want to absorb everything you can. Or maybe, you're getting back into writing after a long break and want to

reacquaint yourself with the biz. Maybe it's the one time you get away for your own holiday from work and commitments and you just relish the weekend. One thing is for sure though, ultimately, it's up to you to make the best of it. Say 'hi' to the person you sit next to, read name tags so you know people's names, tweet your great Conference moments for all the folks who aren't there, and if there's a problem, talk to one of the Conference organisers. It's your Conference - and there are lots of exciting things happening in publishing, from what the traditional print publishers are doing, to the revolution that is Indie publishing. Don't be afraid to ask, and don't be afraid to ask "dumb" questions. *Every single person at A Capital Affair was new to writing and new to the RWNZ Conference at some stage.* Don't go home with regrets. Make the most of it!

Joanne Hill (aka Graves) was at the very first RWNZ Conference at the Dalma Court Motel in West Auckland back in the 90s, and has attended many more since. After two decades of getting nowhere with literary agents, Harlequin, and nearly every other print publisher, she has joined the growing ranks of Indie Authors. Her second novel, *Falling for Jack*, a Clendon Award Readers Choice winner, has earned four and five star reviews on Amazon, and is now available on iTunes.



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.

Welcome to New Members

Suzanne Perazzini of Auckland
Carolyn Smith-Masefield, Auckland
Susan Rees, Toowoomba
Anne Smith, Australia
Fiona Lowe, Australia

"If I can impart any wisdom about my journey so far it's this - never give up. Ever!

Keep your self-talk positive. Dream a big dream and be open to continually learning more about the craft of writing.

...Be involved in your organization. You'll never regret the friendships and the wonderful contacts you make."

Yvonne Lindsay

Retrieved from <http://www.yvonnelindsay.com/about.html>

A Capital Affair

Romance Writers of
New Zealand
20th Anniversary
Conference

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

MORE INFORMATION
PP 7-15

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

Our Conference is nearly here and I can't wait for it. I have been to a few overseas Conferences and I can honestly say that the RWNZ Conference is one of the friendliest gatherings around. I'm looking forward to catching up with old friends and meeting new ones.

If this is your first Conference please do not be shy, come up and say hello. You won't be allowed to stand alone. If you have any questions, I am only an email away. I'm on holiday in Malta so allow for the time difference.

The pitches information is on the website. This is a great opportunity to bypass the slush pile. Don't be nervous. You are passionate about your story, you know it well and can answer questions if asked, and hopefully you will get a request to submit more. Please do not take your manuscript to these sessions or to the Conference.

The cold read. Make sure you email these to me [see pg. 7 for more info] so that I can forward them to the appropriate person. A great opportunity to get instant feedback on your first two pages. Some industry specialists say it is the beginning of the book that sells your book and it is the ending that sells your next book.

The AGM for RWNZ will be held during the Conference. The remits and nominations have been resent and the closing date extended till the 20th July. We do need to fill every Executive position. The President and Vice President are Executive positions while the Past President is there to offer help if needed. Jo will upload the accounts to the website.

We also need members to put their name forward to help with **next year's RWNZ Conference**.

Finally, RWNZ is run by **volunteers**. We could pay someone to run things but then the membership fee would need to be increased. Our fee is one of the lowest for an organisation that offers so much.

What I have noticed particularly in the last few years is the last minute call for volunteers. These calls are always answered generously with offers of help. But we can do better than this. We have enough members who are willing to help, so having a planned succession plan, particularly for the Executive and the newsletter, might make sense. [Continued pg. 5]

I wasn't trying to flaunt the rules when I made the above suggestion. To be part of the Executive for the above needs commitment and dedication. Both committees have worked really hard this year as previous committees have done before. And even when you do your best there will be some criticism, but the friendships formed, and gratitude of members, far outweigh the complaints.

Many thanks for those members who have stepped up to be part of the newsletter team and have given Marjan much needed support. This is an important part of communication for RWNZ members, especially for those members who have not had the monthly contact that some of the regional groups have.

I have put out the call for suggestions on what workshops our members want us to offer on line. So far I have had four replies.

I look forward to seeing you at the Conference.

Giovanna Lee
President, RWNZ

TIME TO RENEW YOUR SUB

All subscriptions to RWNZ run out at the end of August. You have until September 30th to send your sub and your form to the Membership Secretary to keep your membership current.

Go to <http://www.romancewriters.co.nz> and click on Membership. Choose the Renewal form, enter your details, and pay electronically. Easy as.

If you prefer, there's an alternative paper form to print out and snail-mail with a cheque.

Please be particularly careful that we have your correct email address, because that's our main method of contact with you now.

RWNZ FOR \$59

What do you get for your sub – and what else would you like?

It seems timely (with renewals almost due) to lay out what you receive for your \$59 subscription to RWNZ.

We'll start with our **Annual Conference** because that's coming up fast. Less than half our members attend this. Sometimes it's a matter of geography, sometimes it's economics, sometimes it's timing – and sometimes it's just not your cup of tea.

RWNZ arranges great Conferences - at a price that makes a lot of 'professional' ones look laughably expensive.

We manage to attract guest speakers from top overseas publishing houses and literary agencies - and some really big-name authors. The penny pinching that goes on behind the scenes is extreme, because the aim is to have our Conferences funded by those who go to them, plus any sponsorship we can attract. In the past there's the odd one gone over budget, the odd one come in under, but as a general rule your sub doesn't go towards them.

It's hard to forecast months ahead that there'll be 116 paying delegates who will exactly cover the fares and accommodation for X visiting speakers, but Conference committees have always done their best, and by and large they've done very well. [Continued on pg. 6]

Any news about writers, book launches, courses in your area??

Are there any courses, writer's presentations, book launches or similar coming up in your area? Please send us the information or links – we may be able to inspire other RWNZ groups to piggy back on to them and offer opportunities in other regions. Let us know : marjan@marjan.co.nz

The Conference is your chance to meet and make friends, put faces to the names on the email loop, pitch your work to visiting editors and agents, and hear some excellent speakers. And not just sit and listen – actually talk to them over lunch or morning tea. There are always excellent goodie-bags and wonderful raffle prizes, too.

Our email loop. Every member is welcome to join. This is where you hear immediately about sales and successes, where you can ask and answer questions, and where new members can introduce themselves. There are links to interesting blogs and interviews, news items, contests and writing courses.

Next up is **our website** – our other main source of information. It needs constant upgrading, and we do our best and have plans to do better. There's a lot of good info there for you to make use of. If you haven't been to <http://www.romancewriters.co.nz> recently, do go and explore.

Local meetings. Not every area is lucky enough to have these because sometimes there just aren't enough members living close enough to get together. Auckland has regular meetings, ditto Wellington/Kapiti and Nelson and Blenheim. Christchurch and Dunedin struggle a little for numbers, and other areas are so under-populated by romance writers that get-togethers are mostly just a gleam in their eyes.

Contests. To encourage our members to write and hopefully to get their work in front of top editors, we run four contests every year. For an organisation of around 300 people this is pretty good. From those 300 have to come not only the entrants but the judges and the hard working co-ordinators.

First up, there's the Chapter Short Story contest – a nice one to enter if you enjoy writing for magazines.

Then there's the Great Beginnings – aimed mainly at writers of category romances for Harlequin Mills & Boon.

And the Strictly Single – for those of you writing single title books for other publishers.

This was the inaugural year of The Pacific Hearts Award – the full-novel contest for unpublished writers. This replaced the long-time Clendon Award after Peter and Barbara closed their bookshop.

Our Heart to Heart newsletter. Eleven issues each year – and every member is invited to contribute news, articles, 'Woos and Hoos' for Jean's page, and writing craft items. It arrives in your inbox towards the end of every month, so do check your spam folder if it doesn't.

You'll find overseas contest news, book launches, author interviews, publishing houses seeking submissions, and the occasional warning about unscrupulous operators. We're in the process of rebuilding Heart to Heart because a computer crash earlier this year caused a collection of future items to be lost. Current editor Marjan will be pleased to receive contributions from you. Contact details for key RWNZ people are always included in Heart to Heart.

Online workshops. We try and run at least one every year at minimal cost to members. Everyone is welcome. It's probably true to say from the remarks at the end of each workshop that some people have loved them and some got very little from them. Such is life.

We sometimes run **local workshop/recruiting days**. A couple of years ago, Christchurch had a beauty and then the earthquakes scattered members far and wide. Wellington tried really hard to attract people, had an enjoyable workshop featuring Zana Bell from Northland and Yvonne Lindsay from Auckland, but even with these top authors and quite a lot of advertising in local newspapers and libraries, gained only two new members.

Publicity. We approach local and national media quite frequently in the hope of favourable publicity. Occasionally we strike it lucky with author interviews. And occasionally all the carefully inserted mentions of RWNZ disappear and 'bodice-ripping' and 50 Shades takes over.

And that brings us to the future. The whole publishing scene has been turned on its head over the last couple of years. I'm not just talking self-publishing. E-books are giving printed books a run for their money. Bookstores are closing. People who used to have fat-cat jobs in New York are out on the street. Formerly fully-employed editors are now freelancing. Publishers are approaching indie authors on Amazon (not me, unfortunately.)

I'm sure we all want a hard-working agent, a top editorial team behind us, a multi-book contract, great covers with photos no-one else ever has access to - and money galore. Sigh. It's not going to happen that way any more. If you have any thoughts about what we can do that will be worthwhile for our current and future members, we'd love to hear them.

The world still needs a lot of books, and romance is the biggest field in fiction. Hone your skills, people – and let's all help each other towards success.

Kris Pearson

A Capital Affair

'Cold Reads' & Win an Agent or Editor

'Cold Reads' change – and everyone benefits

Some of the most useful (and interesting) parts of Conference are the early-morning anonymous Cold Reads. This time the format is changing a little, so please read on.

Every other year you've been invited to bring two copies of the first two pages of one of your novels and hand them in 'on the day'. This time we're going to email them ahead to Sheila Hodgson, Senior Editor at Harlequin Mills & Boon, Stacy Cantor Abrams of Entangled Publishing, Margaret Marbury, Vice President Harlequin Single Titles (including MIRA, HQN and LUNA), agent Nalini Akolekar of Spencerhill Associates, and Sue Brockhoff of Harlequin Australia.

This means they'll have time for a more leisurely read – and you'll get more considered comments from them. Can only be good!

So decide on your selection, and email your first two pages, double-spaced, in Courier New or Times New Roman, to giovannaalee@yahoo.com by August 10th. Only use this email address.

Giovanna will send them on to our guests, and they'll talk about them at the Cold Reads sessions. Please abide by the 'double spaced and correct font' requirements or they won't be sent off. Remember, these will be read out loud on the day, so they have to be legible for the brave reader – not to mention for your chosen editor or agent.

It's a wonderful chance to get your work instantly in front of the right eyes. And very interesting to hear what everyone else is writing.

It's perfectly possible you'll get a request for your first three chapters from these two pages without having to pitch (it happened to me) so don't miss the opportunity.

Kris Pearson.

Win an agent or editor

Each year at Conference we raffle off our invited guests, and this year will be no exception. It's your chance to get the inside information you've been craving, pitch your book or series with plenty of time to do it justice, ask all the questions you want, and enjoy the company of scintillating, successful women.

You could win lunch with Stacy Abrams from Entangled on Saturday.

Or breakfast with agent Nalini Akolekar on Sunday.

Or breakfast with Margaret Marbury from Harlequin Books on Sunday.

Or lunch with Sheila Hodgson of Harlequin Mills & Boon on Saturday.

Better start throwing your spare cash into your suitcase right now, because these are opportunities not to be missed.

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

ROMANCE WRITERS OF NEW ZEALAND
20TH ANNIVERSARY CONFERENCE


A Capital Affair










23rd – 25th August
2013

Intercontinental Hotel,
Wellington

2 Grey Street Wellington,
6011, New Zealand



	Friday 23 August	
		FRIDAY KEYNOTE WORKSHOPS—SHIRLEY JUMP NY Times and USA Today bestselling author
8.15	Registration desk open	
9.00	Housekeeping and Welcome	
9.10	The Brainmap	
	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 developing a multi-layered plot, you'll get the boost you need from this class with NY Times bestselling author Shirley Jump!	
10.40	Morning Tea	
11.00	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 NY Times bestselling author puts together a fleshed out book using this interactive method.	
12.30	Lunch	
1.30	Take your book from Good to Sold	
	<p>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.</p> <p>New writers may not see those small elements that make a big difference in a book's saleability. In this workshop, Shirley Jump will share the ten lessons she learned that helped her take a book that had won the Tampa Area Romance Authors First Impressions contest and make it into one that was bought by Silhouette. Plus you'll learn how she turned formerly rejected books into single title sales.</p> <p>The workshop will include discussion of the revision process and the various elements authors need to look for before considering their book ready for an editor's eyes. Today's editors don't have time to sit down with a fledgling writer and teach her how to take her novel to that next level. This workshop will fill in that final gap if you're just ten lessons away from a sale.</p>	
3.30	Afternoon Tea	
3.50 -5.00	Take your book from Good to Sold (continued)	
6.00	Registration opens	
6.30	First Timers' Welcome Reception	
7.00	RWNZ/Harlequin 'The Movies' Cocktail Party	
9.00	Informal meeting for those interested in self publishing	[continued on pg.10]

	Saturday 24 August	
7.00–8	Cold-Read Workshop NALINI AKOLEKAR , Agent, Spencerhill Associates	
7.00–8	Cold-Read Workshop MARGARET MARBURY & SHEILA HODGSON , Harlequin	
8.15	Registration open	
8.45	Welcome, Housekeeping and Speaker Introductions GIOVANNA LEE , President and CATHERINE ROBERTSON , MC	 
8.55	WEEKEND KEYNOTE BREAKING RULES TO BREAK IN OR BREAK OUT ALLISON BRENNAN , NY Times and USA Today bestselling author	
9.55	Morning Tea	
10.15	BREAKOUT WORKSHOPS ONE	
A	WRITING A ROMANTIC PAGE TURNER	
	FIONA BRAND	
	<p>Use fiction techniques and sexual tension to add rocket fuel to your romantic novel, both series and single title.</p> <p>The importance of starting with a gripping story idea.</p> <p>How to create a killer opening.</p> <p>Motivation—the key to character.</p> <p>Working with point-of-view, plots and sub-plots, scene techniques.</p> <p>Investing your story with sexual tension, writing the love scene.</p> <p>The importance of active voice, words—the individual building blocks of your story.</p> <p>Adding punch with the senses, dreams, memories and flashbacks.</p>	
B	FOLLOW THE YELLOW BRICK ROAD—PANEL FOR NEW AUTHORS	
	KYLIE GRIFFIN (Chair), NALINI SINGH , YVONNE LINDSAY , LOUISA GEORGE , CATHERINE ROBERTSON	   
	<p>A panel of NZ/Aussie authors in a range of genres help you navigate the frequently confusing journey to publication from beginner to bestseller.</p> <p>Nalini Singh (Berkley Sensation)</p> <p>Yvonne Lindsay (HM&B Desire)</p> <p>Catherine Robertson (Black Swan, NZ)</p> <p>Louisa George (HM&B Medical)</p> <p>Kylie Griffin (Berkley Sensation) – Chair</p>	

[continued on pg.11]

[continued from pg.10]

By the end of this session, participants will:

- receive a package of resource notes to assist them in their research/journey
- understand the range of RWNZ services/resources that are available to members
- comprehend the difference between category & single title
- discuss issues of concern involving target markets, contests, query letters & submissions, the publishing process, finding an agent, contracts, pitching etc.
- be able to plan & research information about agents & editors more effectively
- have a greater awareness of –
 - ⇒ how to research agents/publishing houses
 - ⇒ the processes/pitfalls involved in the publishing industry
 - ⇒ the stages involved in publishing a book
 - ⇒ the responsibilities of an author in the publishing process
 - ⇒ the relationship between an author and/or agent/editor
 - ⇒ the content of a contract

All levels of writers welcome, but particularly beginners! This is the chance to ask questions about everything to do with the process of writing & getting published – the good, the bad & the ugly.

C

SELF-PUBLISHING



MAREE ANDERSON

Self-Publishing For Newbies: the good, the bad, and the seriously awesome!

Self-published authors are sometimes known as *independent* authors. And we truly are "independent". The buck stops with us. We're responsible for not only writing the book, but the structural editing, the line-editing, the proofing, the formatting, the cover, the blurb, the product page description, the distribution, the marketing.... The list goes on. And it's a lot of work! But self-publishing also provides authors the means to take control of their careers, and can open doors to many exciting opportunities.

So is self-publishing for you?





Attend this workshop and learn the basics of self-publishing (aimed at non-US authors).

Topics include:








- covers,
- editing,
- formatting and formats,
- copyrighting,
- distributors and aggregators,
- DRM,
- getting paid, and what to expect.








The aim of the workshop is to provide a basic grounding and clearer understanding of the pros and cons of self-publishing, as well as tools to help you if you decide to embark on a self-publishing career.

[continued on pg.12]

11.30	BREAKOUT WORKSHOPS TWO [continued from pg.11]
A	HARLEQUIN WORKSHOP
	SHEILA HODGSON and MARGARET MARBURY
 	<p>How to wring every ounce of tension out of a situation.</p> <p>How to twist the stakes higher.</p> <p>How important it is to tie up all loose ends and leave no unresolved questions.</p> <p>How to decide which Harlequin lines a story best suits.</p> <p>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?</p>
B	THE RIP-TIDE OF SOCIAL MEDIA
	KYLIE GRIFFIN
	<p>Getting sucked under by the rip-tide of social media? Kylie will help you navigate the deep waters of dealing with and using social media.</p> <p>Whether you're a published or unpublished, a part of an author's job description includes using social media to promote your books and yourself. But with so many options out there, when dipping your toes in the waters of social media an author can quickly be overwhelmed and sucked under.</p> <p>Kylie has donned her floaties and life vests, and already ventured into the vast ocean that is social media. She'll share her experiences in using various forms of, and offer authors tips on, how to best utilise it.</p> <p>All levels of writers welcome! This is the chance to ask questions about everything to do with social media – the good, the bad & the ugly. There's no such thing as a silly question, just the one you don't ask and should!</p>
C	WRITING THE NOVELLA
	NALINI SINGH
	<p>A novella is structured differently from a novel – we'll be discussing those differences, as well as other points to keep in mind when approaching this short and sweet format.</p> <p>As a result of the increasing popularity of novellas, this workshop, presented at an earlier RWNZ Conference, is being repeated.</p> <p>[continued on pg.13]</p>

12.40	Lunch	[continued from pg.12]
1.50	Spotlight on Harlequin SHEILA HODGSON and MARGARET MARBURY	 
2.20	HEROINES DON'T TAKE POTTY BREAKS: SIX SECRETS TO BUILDING THE BESTSELLING NOVEL MEGAN CRANE (aka CAITLIN CREWS), USA Today bestselling author	
3.30	Afternoon Tea	
3.55	Editor Spotlight STACY CANTOR ABRAMS, Entangled Publishing	
4.25	Editor Spotlight SARAH FAIRHALL, Penguin Australia	
4.55	RWNZ Inc. Annual General Meeting All welcome	
5.25	Saturday Raffle Draw	
7.30	RWNZ Awards Dinner—'The Red Carpet' After Dinner Speaker: ALLISON BRENNAN [continued on pg.14]	

	Sunday 25 August	
7.00–8	COLD READ WORKSHOP STACY CANTOR ABRAMS , Entangled Publishing	
7.00–8	COLD READ WORKSHOP SUE BROCKHOFF and LILIA KANNA , Harlequin Mills & Boon	
8.45	HOUSEKEEPING	
9.00	MARKETING YOURSELF AS A WRITER SHIRLEY JUMP , NY Times and USA Today bestselling author	
10.00	Spotlight on Harlequin Australia SUE BROCKHOFF and LILIA KANNA	 
10.20	Morning Tea	
10.40	BREAKOUT WORKSHOPS THREE	
A	THRILLS AND CHILLS: WRITING THE ROMANTIC SUSPENSE	
	ALLISON BRENNAN	
	Three things work in tandem to create suspense: character, pacing and stakes. Explore unique story issues in writing romantic suspense, mysteries and thrillers. Discover what is right for you as a writer and for your story.	
B	THE YA COMES OF AGE	
	STACY CANTOR ABRAMS	
C	THE HERO CODE	
	FIONA BRAND	
	Writing an unforgettable, To-die-for hero in series romance and single title romantic fiction. What makes a hero, his role in the story and the importance of transcendence. Heroic archetypes. Building a hero from scratch: define him with motivation, conflict and the challenge of a strong heroine, frame him with setting. Build texture, likeability and a distinct masculine edge into your hero's character. Use words and imagery that make your hero larger than life. The hero's dialogue. The hero's story arc. Point of view—make his scenes telling and powerful.	
D	VIVE THE HISTORICAL	
	ZANA BELL	
	Georgette Heyer did it. Diana Gabaldon did it. You can do it too. Create an historical world which readers will inhabit so completely that when they are forced to emerge, they'll come blinking and disorientated back into "real" life. Using some of the techniques of the great writers, this practical workshop will help you bring history to life; transforming sepia into technicolour, and creating your own historical world into which you can transport readers. No passports needed.	
	[continued on pg.15]	

11.55	BREAKOUT WORKSHOPS FOUR	[continued from pg.14]
A	ARE YOU BEING FUNNY?	
	CATHERINE ROBERTSON	
	<p>Covering the spectrum of humour from farce to one-liners.</p> <ul style="list-style-type: none"> • Who are today's funny writers? What are their styles? What humour is currently selling? • How to craft a really good funny line – and how that skill can help improve your writing overall. • Recommended reading (and listening) 	
B	WELCOME TO MY WORLDS: PARANORMAL AND WORLD BUILDING	
	KYLIE GRIFFIN	
	<p>Ever thought about writing a paranormal romance? What sort – steampunk, fantasy, paranormal, urban fantasy, sci-fi romance? Is there still a marketplace for these genres?</p> <p>Have you ever wondered how to make your characters as complex and believable as those from Hogwarts, the Black Dagger Brotherhood, Middle Earth, Tatooine, the Parasol Protectorate, and the Psy/Changeling series?</p> <p>If you answered yes to any of these questions, then this workshop is for you!</p> <p>Writing a paranormal novel requires more than a vivid imagination, a sexy shape-shifting hero or magic-wielding heroine. It takes research, complex world-building and, if you want to publish your stories, an understanding of the marketplace.</p> <p>Bring along a sample of your work and learn how to make your worlds and characters as real as our contemporary romance counterparts!</p>	
C	BIG EMOTION IN A SMALL BOOK	
	MEGAN CRANE , USA Today bestselling author	
	Category romances deliver intense reads in short spaces. This workshop will focus on emotion, the foundation of that intensity: how to go deep into your characters, and yourself, to make sure your writing delivers that emotional wallop category readers crave.	
1.05	Harlequin Lunch Speaker: SHIRLEY JUMP —The Art of Perseverance	
2.45	Agent Spotlight—Working with an agent in today's market NALINI AKOLEKAR , Spencerhill Associates	
3.45	Closing Address YVONNE LINDSAY	
4.00	What's next and thanks GIOVANNA LEE , President RWNZ	



WRITING EMOTION

by Karina Bliss

Karina Bliss recently gave a presentation on emotion to the Auckland regional group, she has very kindly allowed us to reproduce it here so we can all share it. www.karinabliss.com

Every character trait, every plot twist or descriptive passage is a building block to a writer's primary goal - eliciting emotion from the reader.

One of your most powerful tools when writing emotion is inner conflict because it throws up interesting contradictions between what your character says and what your character does. A reader who has to do some emotional detective work to understand what's really going on becomes an active participant in your story.

Let's say I'm delivering this workshop in person. And I tell you that I love talking about writing to as many people as possible. Except you notice my voice is a little shaky, and I can't lift my notes without my hands trembling. There's a disconnect between what I've said and what my body language is telling you. Clearly I'm experiencing inner conflict.

And my nervousness provokes an emotional response in you. It could be a puzzled 'huh', because you love public speaking and find it exhilarating. You might feel embarrassed for me and look away to give me privacy. Or you might empathize because the exact same thing happens to you when you speak to a group.

Or maybe you don't notice anything because you take everyone at face value.

Already you can see how we can play this scene for embarrassment, for comedy, drive up its emotional impact or skip over it altogether. Depending on what we highlight and whose Point of View we focus on.

There's another way to change your emotional response to this scene and that's to give you more information about my motivation.

Why would I do a workshop when I find public speaking scary?

It might be because it's good for me to step out of my comfort zone. And I want to give something back to an organization that's given so much to me. That lends a touch of bravery to my action. Personally I think it makes me heroic. And hopefully I've increased your sympathy for me.

Or maybe I'm doing this workshop so I can hound you to buy one of my books afterwards. Or because I think I'm such a brilliant writer that's it's only fair that I dispense my pearls of wisdom. Now I'm not half as likeable.

I can change how you feel simply by giving you different information about my motivation and goal. And that's exactly what we do in fiction. We encourage a particular emotional response in our readers through the choices we make on the page.

The other main point I want to make about this scene you and I are in right now is that you'll have a unique response depending on your personality, your background and your world view.

Create a character as real as you and I and you've got inherent emotion. Then all you have to do is mine it.

By 'real' characters I mean relatable. Their actions and motives are consistent with the personality you've written for them. So as a reader I always understand why they do what they do – whether or not I agree with their reasons. I'll buy an uptight heroine jumping into bed with the hero as long as you've written an emotional progression that makes her impulsive decision understandable.

If characters are true to themselves - you'll get believability and personalized emotion. Dr House and Dr McDreamy would react very differently to the same situation.

I think each of us gravitate naturally to stories that suit our writing voice....suspenseful, gothic, comic, angsty. You'll notice when you re-read the best paragraphs in your writing there's a flow and a rhythm and a cadence, a way of seeing the world that's specifically yours. Don't fight your natural voice, it's where the emotion comes from. [Continued on pg. 13]

I always thought I'd write light comedy but although I do have comic scenes my strength is angst. I'm better at writing death in some form - of a career, of a loved one, of the character's idealized version of themselves.

Whatever you write, add depth through using the full emotional palette. Emotions have more resonance when contrasted with their opposite - laughter through tears, a moment of sadness at a wedding – a bride wishing her late father was there to give her away.

Probably the biggest concern writing emotional scenes is tipping from poignant to melodrama.

Melodrama makes your characters seem like actors instead of the real people your reader needs them to be to stay invested in the story.

If sitting in front of you, I suddenly burst out crying and said, "I can't do this talk, it's too hard!" and run out of the room, it wouldn't ring true because the situation doesn't warrant it. The stakes aren't high enough...the action wouldn't be in keeping with my character.

So how do real people feel emotion?

Author and writing teacher Alicia Rasley (www.aliciarasley.com) said *"get the reader feeling what the character is feeling – **or would feel if he let himself.**"*

Characters don't want to fall apart any more than you do. Who wants the full gamut of grief or embarrassment or loss... even acknowledging how much you love someone is scary – we all protect ourselves. And characters are no different.

In the big scenes, let your character fight emotion, pull away from it, resist it. Until they can't. Because you the writer have applied the straw that breaks the camel's back. A sensory detail like a waft of perfume awakens an old longing.

A casual cruelty - someone pushing in front of the queue – sparks temper.

A minor mishap, the plastic shopping bag breaks, spilling groceries after a series of disasters, finally makes your character cry.

Alicia says:

"If you lay the groundwork by creating someone readers care about and give the reader enough information to understand what's at stake then you don't need to spell out emotion." She also advocates letting the whole scene create the emotion, not just the character's point of view. "When my heroine goes back to her childhood home and finds it abandoned and derelict, the emotion might be a lot more accessible to the reader if I don't have the heroine experience it all right then. If I pull back- show what she's doing, what window she peers into, what she finds in the yard- and let the reader figure out what that means, then I'm increasing the reader investment in the scene."

When you're developing a new story, think about the emotional turning points for each of your major characters. Don't add the emotion afterwards, make it an inherent part of your characterization and plot.

To quote Donald Maass (Writing the Breakout Novel), *"give your characters problems that will hit them where they live."* I love his questions: *What are five things my hero/heroine would hate to happen to them in this story? How can things get worse. What's the worst moment for them to get worse? How can I make what's happening to my character matter more?*

Choose the plot points that deliver the most emotional punch.

Blake Synder (Save The Cat) said **that nothing has the raw emotional power of survival** so try and incorporate some sense that one of your major characters is fighting for their life.

As an example, let's take the book I'm writing now. Zander has been a minor character in three books and I've been writing him as a vain – not averse to botox - selfish, egotistical, rockstar whose only redeeming quality is unflinching self-awareness. [continued on pg. 14]

To fund a resurrection tour with new band members he defrauded his own brother of songwriting royalties, that's how badly he wants to continue as the lead singer of a famous band. His life is his career and the one pure thing about him is his voice.

So I'm going to take it away...but slowly.

I've given him a vocal polyp. He should stop touring and have surgery then recover for four months but he's invested all of his money in the come-back tour. If he quits now he'll go bankrupt. He carries on touring, knowing every performance is playing Russian Roulette with his voice because if his vocal chords haemorrhage they could be permanently damaged. To try and conserve his voice he gives up drugs and alcohol, the very things he's been anesthetizing his conscience with for twenty years. Sleeping Beauty wakes up to his behaviour.

See how I've built emotion into my plot?

Researching your character's professions is a terrific way to pick up emotional clues. I look at interviews and blogs that tell me not just how they do their job, but how they feel about their job.

For this book I've watched documentaries and read biographies of famous musicians. I want to understand their passion for music, the emotional dynamics of a band and what the stresses are in their lives. All that gives me realistic detail, but more importantly, emotional pressure points I can use to develop scenes.

A wonderful tip I picked up from Daphne Clair and Robyn Donald (Writing Romantic Fiction) is to plot the romance and its turning points. These include the first meet, the first kiss, the love scenes, each character's realization that they've fallen in love, and the declaration. *"Plotting the romance shows you whether you've got rising and changing emotional conflict, highlights any repetition and shows up important 'feel' blanks"* For example, how did the hero get from saying 'I'm done with love' to asking the heroine for a date?

Other questions to ask through the writing are: Why do they love each other, what will this person give them that no one else can? What will this hero do to show tenderness, heartbreak, passion, what idiosyncrasies do they bring to the story based on their unique character?

Remember to add layers to the sexual tension....put playful, serious, passionate notes in your couple's interactions, and in the love scenes. My hero is infuriating but he always manages to disarm the heroine with laughter.

Honesty can also be very powerful in eliciting emotion in your characters because it forces them to deal with what's really keeping them apart. If the heroine says 'I love you' to a hero not ready to hear it, they can't skirt around the issue any longer. The truth hurts, so use it.

In sex scenes, Jenny Crusie (www.jennycrusie.com) says use minimal physical description and maximum sensory description. *"It's not the sex but what the sex means to the character that's important."*

Emotion arises from conflict and conflict arises from character differences. Having different expectations, different upbringings, different beliefs – not necessarily of religion or politics or money - but of how we do things around here. It's the human condition. Sometimes we're not even aware we have a right way of folding towels until we see someone folding them the wrong way.

Another insight from Jenny Crusie: *"Emotion is a conversation where the real question being asked isn't the one being discussed. The real questions are: who's winning here; who's exposed here; what are the power dynamics?"*

Active emotion, a term I learned from comedy writer Steve Kaplan, is the emotion that occurs naturally in the course of trying to win whatever your character wants in the scene – the last word, the last lamb chop, the preservation of their dignity, a declaration of love, something the other person or people in the scene isn't giving up without a fight – whether it's a no-holds-barred screaming match, the silent treatment or a polite refusal to acknowledge a problem.

Lindsay Price at theatrefolk.com says focus on what the character wants in the scene, and let the emotion arise from tactics. *"In life, if one tactic doesn't work we usually switch to something else. I want to borrow the car, Mom says no."* [Continued on pg. 15]

I say, I'll make dinner for a week.

I say, "You look so pretty, Mom."

I say, "I'll pay for gas."

I plead. "Gina's mom lets her have the car."

I cry, "It's not fair!"

In that scenario, the character tries offers, tries compliments, tries begging, tries guilt, and finally yelling to get what they want."

What about the tough, emotionally wrenching scenes. How do we stop the reader pulling back when the scene is intensely painful?

Author Jami Gold (www.jamigold.com) says one way around the problem is to create a sense of privacy by using a Less Deep Point-of-View.

"In Harry Potter and the Deathly Hallows, Harry enters the forest with his ghostly parents and friends to turn himself over to Voldemort. As readers, we know what Harry's decision means. We understand his reasons, we know this will result in his death, and we see his strength in carrying through anyway.

J.K. Rowling didn't take the route of heavy-handed melodrama with "oh woe is me" thoughts from Harry. She kept this chapter very distant, almost numb, with lines like, "Harry understood without having to think." She didn't state what Harry's thoughts were about this journey. This restraint in stating the obvious gives us, as readers, the "privacy" to experience our emotions our own way.

We've heard that everyone experiences grief differently. This technique—where the author pulls back so the reader doesn't have to—gives readers the ability to fully experience strong emotions like grief on their terms."

Another technique is to ground powerful emotion in the mundane...In *A Prior Engagement*, my breakup scene took place while the heroine was hanging out the washing...The contrast adds poignancy. And it's real. The world does go on when your heart is breaking. Your worse day is someone else's happiest. The dishes still need to be washed, the dog still needs to be walked, the Jehovah's Witness may still knock on the door and someone will phone to sell you a Sky subscription. And these things can add lightness or frustration or highlight how alone your character is depending on where you want the scene to go.

It seems counter-intuitive to pull back when trying to heighten emotion but the most moving events already carry drama without needing to spell it out. Tap into universal knowledge and the reader is perfectly able to fill in the emotional gaps.

A married couple are about to go to a party. The husband says, "Are you wearing that?" We don't need a single adjective to tell us how the scene is likely to go. In fact a neutral tone would ratchet up the tension.

And if his wife answers, 'Why, does it make me look fat?' then we know we're in for bloody marital warfare at its very best.

Give emotion its due weight.

Are you cutting your emotional scenes too short? In his book, *Crafting Scenes*, Raymond Obstfeld says in real life the heart of such a scene usually takes place after the point where writers cut.

"Think of your own life. Have you ever had an emotional argument with someone? If you have, then you realize that the discussion doesn't end when someone gets in a good line, nor does it usually end at the height of the emotion.

Instead, people run out of things to say, they get frustrated, they get weary, they change their minds.

This is the messy part of the conversation, the part people don't want to live through and weak writers avoid writing. They'd rather have someone slam the door and leave. Scene over. Next time keep writing the scene. Stay with the characters so the reader can see what they are made of." [Continued on pg. 16]

SETTING is a wonderful tool for evoking emotion

How does the characters' emotions in this scene colour what they notice?

You can use setting to contrast or reinforce character emotion.

Look at changing the way you've been describing a setting to speed up pace or signal a mood change.

Carol Hughes (carolahugesauthor.com) in an online workshop with RWNZ **suggested using minor characters to spread the emotional load.** *"You can't have your hero or heroine exhibiting every single emotion that your story generates," Carol said. "Not if you don't want him/her to come across as a psychotic ninny. So you use your minor characters to show those emotions."*

Someone else can express the emotion the hero won't allow him/herself to feel or hasn't got time, because he's being heroic. Hero finds a dead body, someone else screams, faints or falls to pieces.

If the heroine's about to go to North Queensland to wrestle alligators someone else can express fear over her safety or angrily question her sanity.

Minor characters also express the reader's doubts, whereby the heroine can say, 'yeah, I see the danger but I have to rescue my sister from the swamp' OR 'working with a crocodile hunter will really further my career as a taxidermist'; in other words, I see the risk and I'm doing it anyway.

This is a particularly good tactic if you've got a stoic hero or fearless heroine. Obviously your main character will get angry, sad, glad on their own behalf but you can save it for the big scenes.

Motifs and metaphors can also carry emotion. For example, in *What The Librarian Did*, my hero had a tattoo of a snake on his arm with a flicking tongue over the knuckle. The heroine avoids it when shaking his hand when they meet, pats it to soothe the hero when he's angry and kisses it in a love scene.

Cherry Adair talks about using emotional body blows or SLAMS. *"For example if a heroine's infertile. A SLAM would be her best friend having an abortion. Or having to put on a brave face through a baby shower."*

Every turning point will have a major emotional impact on the hero, heroine or their romance. Any scene that's part of the character's emotional journey needs to be on the page.

Emotion is messy...how does that affect dialogue? What your character says or wants to say but can't, or communicates badly.

Use the five senses to create or heighten emotion.

James Frey (How to Write a Damn Good Novel II) says force the reader into the character's place with sensory and emotion-provoking detail.

'A cold wind gusted down Main St. Sam's toes felt numb in his shoes and the hunger in his belly gnawed like a rat. His nose was running. He wiped it on his sleeve, no longer caring how it looked.'

Detail the sights, sound, pains, smell the character is experiencing to trigger his emotions and those of the reader."

* **Karina Bliss's 2006 debut, MR IMPERFECT**, won a Romantic Book of the Year award in Australia and since then she's written eleven books for Harlequin Superromance. Her most recent release, **A PRIOR ENGAGEMENT** was a Desert Island Keeper at likesbooks.com.

The first Australasian to win Romance Writers of America's Golden Heart award, the former journalist is currently working on a single-title novel about a rockstar she'd previously written off as irredeemable in her book, **WHAT THE LIBRARIAN DID**. She can be found on the web at karinabliss.com

INTERNATIONAL CONTESTS

Heart to Heart Contest (San Francisco Area RWAmerica)

Deadline: August 31, 2013

Eligibility: Unpublished by an RWA-approved publisher.

Enter: The scene(s) in which your hero and heroine first meet, maximum 15 pages.

Fee: US\$20

More info: www.sfarwa.net

Unpublished Beacon Contest (First Coast Romance Writers)

Deadline: August 31, 2013

Eligibility: Unpublished in novel-length fiction (40,000+ words) in the past three years.

Enter: First 25 pages plus optional five-page synopsis (not judged).

Fee: US\$30-35

More info: www.firstcoastromancewriters.com

Hot Prospects Contest (Valley of The Sun Romance Writers)

Deadline: September 1, 2013

Eligibility: Open to any work unpublished and not contracted at time of entry.

Enter: Three to five page synopsis and up to 25 pages of your manuscript (combined max 30 pages).

Fee: US\$30

More info: www.valleyofthesunrw.com

Four Seasons Contest (Windy City RWAmerica)

Deadline: September 1, 2013

Eligibility: Unpublished in novel-length fiction (40,000+ words) in the past five years.

Enter: First 25 pages of your manuscript.

Fee: US\$25-30

More info: www.windycityrwa.org

The Joyce Henderson Contest (Southwest Florida RWAmerica)

Deadline: September 1, 2013

Eligibility: Unpublished within the last five years.

Enter: First 20 pages of your manuscript.

Fee: US\$25

More info: www.swfrw.org

Fiction from the Heartland Contest (Mid-America Romance Authors)

Deadline: September 1, 2013

Eligibility: Unpublished in novel-length fiction (40,000+ words) within the last five years.

Enter: First 10,000 words including synopsis (required) and prologue (if any).

Fee: US\$30

More info: www.mararwa.com

The Ripping Start (Romance Writers of Australia)

Deadline: September 6, 2013

Eligibility: Unpublished RWAustralia members.

Enter: First 1,500 words of a 10,000+ word novel or novella plus a 300 word mini synopsis.

Fee: A\$20-22

More info: www.romanceaustralia.com

Melody of Love Novel Contest (Music City Romance Writers)

Deadline: September 7, 2013

Eligibility: Unpublished and published authors (entry unpublished and not contracted).

Enter: First 25 (or fewer) pages of your novel-length manuscript (40,000+ words).

Fee: US\$27-32

More info: www.mcrw.com

For more contests go to

<http://stephiesmith.com/contests.html>

Editor's note: Angela is unable to continue this section of H2H. If there are volunteers out there willing to take it on (or two volunteers doing alternate months) I would be thrilled to hear from you.
(marjan@marjan.co.nz) ~ Angela has done a great job for many, many issues, so thank you, Angela.

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

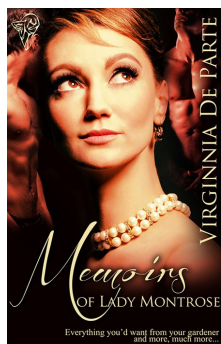


Kylie Griffin's

VENGEANCE BORN has won the 2012 Alternate Reality section of the Cover Cafe's cover contest.

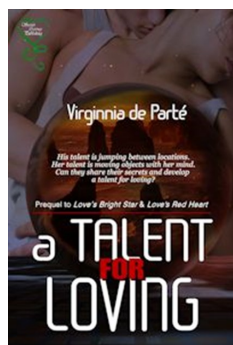


Vonnie Hughes has signed a three book deal (for a Regency series) with Musa. **A TALE OF TWO SISTERS, A SURFEIT OF SUITORS** and **SISTERS IN JEOPARDY**.



Secret Cravings has accepted Deryn Pittar w/a Virginia de Partee's fourth in her series of futuristic romances, called **A STELLAR AFFAIR** due for release in September. The third in the series was

published in May called **A TALENT FOR LOVING**. Her first attempt at erotica is being released as a single at the end of July with **MEMOIRS OF LADY MONTROSE**.

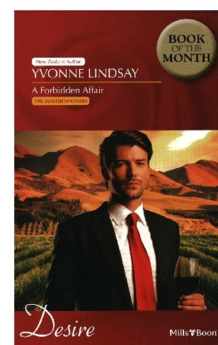


Shirley Wine has just Indie published her 8th novel ... **THE FARMER TAKES A WIFE** Book III in the Series The Mulleins of Katherine Bay.

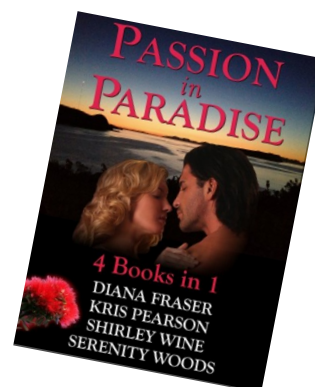
FALLING FOR JACK by Joanne Hill, w/a Joanne Graves, is now on Amazon and iTunes. Falling for Jack was a Readers Choice winner in a past Clendon Award.

Yvonne Lindsay's

A FORBIDDEN AFFAIR (Book 2 in The Master Vintners series) is a R*BY nomination. The book was released March 2012 through Harlequin Desire.



And just before we go to print: Diana Fraser, Kris Pearson, Shirley Wine and Serenity Woods have been invited to feature their four-book **PASSION IN PARADISE** production on the iBookstores worldwide through August. A special banner! Extra promo from Apple! This did very well as an Amazon exclusive earlier in the year, so to have iBooks chasing our writers is a real coup.



A big Woohoo (should that be WOOHOO) to the finalists in the Pacific Hearts contest:

[Jennifer Raines](#), [Bronwyn McEvoy](#) and [Jo Fereday](#).

Jean Drew

POTENTIAL MARKETS

with P.D.R. Lindsay-Salmon

Unusual markets to encourage you to extend your writing range:

1. 'Geek Force Five'

An exciting new form of anthology market for writers.

Calls itself a 'next-generation literary anthology' open to all.

Seeking: multi media, 'incorporating fiction, film, music, photography, and more', in the fantasy, science fiction, western, horror, mystery, romance genres.'

Writers who experiment with combining words with, say, pictures and music, are especially welcome to submit their multimedia work.

Length: 1,000 and 10,000 words.

Geeks reign and these editors have a sense of humour. They like 'Narratives about geeks living in the mundane world.' Their definition of a 'geek' is a person with obsessive traits.

Payment US\$50 paid on acceptance

Details: 'Geek Force Five',

website: <http://geekforcefive.com>;

guidelines and submissions at the website:

<https://geekforcefive.submittable.com/submit>

2. 'One Dollar Tales'

Replicate those old 1930s dime novels, only putting one short story in pamphlet form. Digital. Open to all.

Seeking: quality genre stories, 'fantasy, science fiction, western, horror, mystery, romance' and all the 'cross-genres.' Short stories or novellas,

of 2,500 to 10,000 words, should be original, unpublished and a really good read.

Payment: 'token payment of US\$5 to \$10 dollars' paid via Paypal for First Rights and an anthology option.

Details: One Dollar Tales, email to:

onedollartalesfiction@gmail.com;

website:

<http://onedollartales.weebly.com/index.html>;

writers' guidelines at:

<http://onedollartales.weebly.com/submission-guidelines.html>

3. Ticonderoga Publications

Australian Small Press

Digital and print. Open to all.

Seeking: stories for an anthology, working title, *Kisses by Clockwork*. Wants the fun and irreverence of steampunk fiction with an element of romance.

Length: 2,000 and 7,500 words.

The deadline is 15th October 2013.

Payment is '2 copies of anthology and Aus 2.5 cents/word' for First Rights.

Details: Ticonderoga Publications;

***Kisses by Clockwork* Anthology;**

editor, Liz Grzyb;

website: <http://ticonderogapublications.com>;

email subs to:

clockwork@ticonderogapublications.com;

submission guidelines for the anthology:

<http://ticonderogapublications.com/index.php/about-us/submissions/kisses-by-clockwork>

COURSES

Shirley Wine has passed on the following information about on line courses.
Thanks Shirley

[Courses](#) *Permission granted to forward and encouraged and appreciated.

[1] Upcoming book release? Considering self-publishing? Frustrated with social media? Author E.M.S. is offering classes this fall -- starting next week!

Creating a Book Launch Plan - July 28 - August 24 \$50 (includes access to searchable reviewer database)

http://www.authorems.com/ai1ec_event/creating-a-book-launch-plan/?instance_id=

[2] We taught a 2-week session last spring, and our students told us they wanted more. So we've added even more content to this one. Review dozens of promotional opportunities and create a cohesive plan that works for your book and for you.

Intro to Your Self-Publishing Business - Sept. 8 - Oct. 5 \$50

http://www.authorems.com/ai1ec_event/intro-to-self-publishing/?instance_id=

[3] Our wildly popular course is back. Whether you're considering self-publishing for the first time or you have a few books out and are trying to figure out how to get better organized and more businesslike, this course is for you. We cover business structures, copyright registration, ISBNs, distribution of digital, print and audio books, hiring freelancers and so much more.

Creating a Social Media Plan - Oct. 6 -Nov. 2 \$50

http://www.authorems.com/ai1ec_event/creating-social-media-plan/?instance_id=

[4] Any author can build a Facebook page, tweet or pin a photo to Pinterest, but do you know how to make social media a productive part of your writing life? We'll help you review all elements of your social media presence and build a cohesive plan where you gain efficiencies and find better ways to reach your target audience--readers.

Questions? Email **Amy Atwell** amy%40amyatwell.com
or Kelli Finger ladyk%40samobile.net

-- Kelli Workshop Instructor, Author E.M.S. <http://www.authorems.com/>

RWNZ News Around the Regions

Keeping in touch with each other.

Auckland

I was overseas for our July meeting. Jo Fereday took the meeting and below is her report – thank you Jo, and of course, Karina.

A huge Thank You to Karina Bliss for speaking to the Auckland Chapter on Emotion. 30 members enjoyed a funny, well-researched and inclusive look at how emotion can be portrayed on the page, from being realistic for the situation, to using the five senses to convey emotion. Hopefully this will become an article for Heart2Heart as the talk was jam-packed full of very useful information. The discussion afterwards was also helpful with published authors sharing many tips including keeping key emotions that define the book in sight whilst writing, and using references like the Emotional Thesaurus and the online Body Language Dictionary. All in all, a very interesting and educational talk. The next meeting will be on Saturday 3 August. We are lucky yet again to have an excellent speaker; Annie Featherstone who writes as Sophia James. She has umpteen books published and awards for them too. She will talk about making your first pages wonderful i.e. the ones that will be cold read or are the first pages an editor sees. It will probably be very hands on and interactive. Annie would like members to bring their first chapter with them and she will give us some exercises to do. Conference is coming up fast so this workshop will be a great help for us all, especially if we are planning to pitch to agents/publishers.

As usual the venue for our meeting will be the Three Kings Tennis Pavilion at 12.30 till 3.00 p.m. Please bring a gold coin donation, change for the raffles, and a plate to share. Pamela Gervai (Convener)

C2C (Central North Island Coast to Coast)

Our C2C group is looking forward to our next meeting with mystery guest at Nicki Davidson's home at Matamata on the 27th of this month. August is Conference time with at least 4 of our members attending. We hope to hear their overview at the September meeting at Gaylene Atkin's place in Raglan where we will have a Life Coach as our guest speaker. Also, congrats to Sheryl Buchanan who placed Second in the Chapter Competition and our Great Beginnings finalist, Lizzi Tremayne. Helen Macfarlane (Convener C2C)

Wellington/Kapiti

A wide-ranging discussion took place in early July, and it was decided that we'd meet in both Kapiti and Wellington from now on. The Wellington members would like more structure, guest speakers, workshops etc. The Kapiti members are happy to be more social and casual. You're welcome to attend either group.

On Saturday August 3rd we'll be in the meeting room adjoining the Kapiti Library, over the road from the back of Coastlands in Rimu Road. There are tables, chairs, tea and coffee making facilities, and Cafe Novella right next door if you want to pop out and buy real coffee. Bring anything you'd like to read aloud. Conference practice pitches are welcome. Kris Pearson.

Nelson

The last month seems to have gone in winter hibernation mood for most of us, but we managed to meet up for our monthly meeting on Saturday 13/7. We had anticipated welcoming a new prospective member, though she had got the flu. Hopefully she'll be ok for our next critique meeting.

On the agenda for the July meeting was discussing and planning for publishers & editors coming to talk to us. This for the benefit not only for our thoughts of publishing an anthology of short stories by our members, but also for any of us personally hoping to find a way of getting published.

We had a good catch up with everyone's writing, before a short exercise in creating a piece of intense emotions. During cuppa & cookies we sent special get-well vibes to LaVerne, who just had a big knee-op.



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

EDITOR'S NOTE !

This August issue is clearly a longer issue than before, which permits me to write just a few brief comments.

I have been really grateful and thrilled with the response to the plea for proof readers. We now have eight proof readers, working in teams of two, which means that it everyone only needs to do it on a quarterly basis. Thanks to Virginia Sutcliffe and Jeanette Petherick for proofreading this month and Jaculin for putting it all together so professionally. We are now looking for someone who can take on the monthly contest section; Angela Bissell is unable to continue with it so if one or two people would like to volunteer here is the address marjan@marjan.co.nz. Angela has done great job on this section for a long time and we thank her for that. It is especially gratifying to see the input by RWNZ members for RWNZ members , this month from Joanne Graves and Karina Bliss.

I don't know if I dare to mention Book in a Year at this point. There are five months left to the end of the year. If you have started: great keep going! If you are about to start: write fast and furiously! For myself I won't go into details except to say that my procrastinator fiend is stronger than my muse at the moment. I have tidied up the bits around the house displaced by the earthquake, the commute took longer because the trains were haphazard and I have wandered round internet sites. The last gave me the heartening insight that historical romance, and the Georgians in particular, still fascinate. D'Arcy had his moment in a pond in London, it may have been the Serpentine. Strong stuff this, as no pond featured in P&P, but maybe Hyde Park has been annexed by Austenland. <http://www.guardian.co.uk/books/2013/jul/08/mr-darcy-statue-pride-and-prejudice> I note that the guardian is advertising its writing courses on the same page- highly recommended if you are visiting London for any length of time. Not cheap but interesting! (and it is also right next to the King's Place concert hall, if you are into that). Arts and Letters Daily (<http://www.alldaily.com/>) also contributed to my procrastinations. There was an article about a Jane Austen seminar weekend complete with dancing <http://www.theparisreview.org/blog/2013/07/02/darcy-and-elizabeth-go-to-summer-camp/> for those who like their romance with quality and good manners, and one article a shade towards the erotic with a Fanny Hill comment . Take your pick or write your own.

<http://www.bostonglobe.com/ideas/2013/07/06/how-fanny-hill-stopped-literary-censors/YEx9KPuHMv5O5avhB87Mel/story.html>

I have not been to an RWNZ Conference before but hope to make it this time and meet many of you. I intend to enjoy it. If you have to stay home, or can't make it, write your book.

All the best, via the pen

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