

HEART TO HEART

A Book in a Year

2013

January

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Writing Your Book in Multiple Drafts

by Julie Rowe

Even though this is the very first issue of Heart to Heart for 2013, I would like you to imagine for a moment that it is the very first issue for 2014.

Yes, imagine yourself a year from now. Your newsletter has just pinged into your inbox.

There it is:

On Jean Drew's 'Woos & Hoos' page, is the announcement that you have had The Call.

All of your hard work has paid off at last.

Great thought isn't it? One many of us share. Which is why the Editors decided to make the theme for 2013:

'A Book in a Year'.

Over the coming year we are going to walk through the process of getting that book written in a year, so that come 2014 we can all raise our glasses and cheer "I did it."

Whether you just want to 'finish the damned book' or you want to get it ready to submit at the 2014 conference - we are taking the journey together.

We thought we would set a gentle pace for the first month so with no further ado we'd like to set the scene with a few words from Julie Rowe about making your work...drafty:

There are about as many ways to write a novel as there are writers. Some plot extensively, some write with no idea where the story is going at all. Some use story boards or index cards or even dartboards.

I write multiple drafts.

The first draft of any book I write generally takes about twenty days of writing, depending on how many pages long the book is. I write short contemporary so I write ten pages a day until I get to my target word count.

I've had a lot of people express surprise or even envy at my writing pace. Well, I must confess, I have a secret.

The first draft is complete and utter garbage.

I mean it. It's terrible. Really, REALLY bad.

My secret is. I don't actually finish that book until I've revised, rewritten and edited that draft six or seven or eight times.

Yes, you read that right.

I write that puppy over and over again. So the first draft might be quick, but it really takes me about three months to actually have a half decent manuscript finished.

And that's for a two hundred to two hundred fifty page manuscript.

The first draft is really only there to get the basic story written. I develop the characters (their traits can and do change), nail down the conflict and figure out how to torture my H/h as much as possible. I try very, very hard NOT to edit during

this draft. My only goal is to write the story as fast as possible.

I find that if I turn off my internal editor my creative side comes out big time. I'll have lots of time to edit in successive drafts.

Speaking of editing - the second draft cleans up the big stuff.

I make sure the continuity flows well, fix the character whose name I switched to something else half way through the first draft, and make sure the conflict, external and internal is cohesive.

The third draft is devoted to pacing. No dragging scenes, and no sprinting through important growth moments. I make sure the ending is sufficiently long, emotional and romantic.



Julie Rowe writes Medical Romance & Adventure

Speaking of romantic, the fourth draft ensures the sexual tension is kept high throughout.

The fifth and sixth drafts nab all those little mistakes I seem to make no matter how hard I try not to. Grammar problems, spelling errors, missing words and awkward sentences.

At this point I put the manuscript away for as long as I can stand it, a couple weeks at least.

The longer I can stay away from it the better. I often begin the process with a first draft of a new novel, then go back for draft number seven on the old one.

Draft number seven hunts for the emotion, the romance, the story. Do I like this book? Would I buy it myself? If I can't answer yes, it's time to figure out what's missing and fix it.

Once this is done, I usually start the submission process or write a pitch in anticipation of pitching the book at a conference.

Let's pretend I've gotten that request, either from a query letter or editor/agent appointment.

I always, ALWAYS read the manuscript again before sending it out.

I should mention here that when I'm in all those drafts, I use a million small post-it-notes. I make notes on them and stick them all over the place so I know where I need to do something.

I'm also a compulsive goal setter. I set goals for each book, each month, each week, each day and sometimes goals for the morning and afternoon.

I love Book-In-A-Weeks and Book-In-A-Months. They're the perfect program for writers like me who write in multiple drafts.

Writing in drafts has an upside for after you submit your book, too. I received my first revision letter not long ago.

Along with it came a deadline.

I found that because I was used to making wholesale changes to the book through earlier drafts, working through the revision letter wasn't that hard.

I simply applied the same process. Started with the big changes and worked my way through the drafts.

Writing in multiple drafts isn't for everyone, but for anyone who like to give it a try I can honestly say I like my writing drafty.

Heart 2 Heart wants to hear from YOU

Give us your feedback.

We want to continue the H2H tradition of giving members great content they can use to grow as writers.

That is why we are looking for your feedback. We want to know what you love and what you don't love (yes, honest we do).

We want to know what you would like more of and what you would like less of.

This is your newsletter—so this is your chance to have your say on it.

Our theme for 2013 is A Book in a Year - so tell us what you'd like to know about. Do you need help with plotting or characters? Do you have trouble focussing and sitting down to work?

Drop us a line and let us know what you need/want and we will do our best.

It doesn't just have to be about the theme either.

We can't guarantee we will be able to answer all emails or that we will be able to run every letter—but we still want to hear from you.

If you have a suggestion or a request or you'd like submit an article for consideration—don't just sit and think about it:

GET IN TOUCH

Email your editors:

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Angelique Jurd

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Inside This Issue

2. Julie Rowe it takes many drafts to make a novel.

4. EDITOR'S DESK

5. PRESIDENT GIOVANNA LEE shares RWNZ news.

6. Gracie O'Neil Part One of the Single Page Synopsis

8. Extra! Extra! This month: Wendy Vella finds herself Loveswept

10. Conference news

12. Randy Ingermanson: marketing your book.

14. Strictly Single 2012

16 International Contests with **ANGELA BISSELL**

17. WOOS & HOOS with **JEAN DREW**

18. RWNZ REGIONAL NEWS

26. But wait there's more....
& **WHO's**
WHO in RWNZ & H2H

Editor's Desk

Well, this comes from the editors' desk. The apostrophe is intentional: two editors, one desk. This is the issue where we, Angelique and Marjan, are taking up the challenge of stepping into the editor's shoes. As we all know, Viv has done a great job editing H2H and that is what makes taking over such a challenge. Thanks very much Viv, from all of us.

We will try to keep content similar as much as possible but there may be small changes. As the newsletter is now an e-zine the formatting may be adjusted for easier electronic reading. The amount of colour content may also be reduced which will make downloading faster if you're not on high speed broadband.

During the handover we had a lengthy discussion with Viv and Giovanna about the theme for the 2013. We settled on "A book in a Year" as the focus for the year, around which we can organise ideas for the newsletter content and hopefully provide supportive ideas for the RWNZ writers.

As this is a newsletter and so also about sharing ideas we'd welcome suggestions about including articles you think would be helpful/interesting. We can follow them up for permission to reprint.

Enjoy this issue, but most of all enjoy the year of 80,000 words (or whatever number you are aiming for.)

Marjan & Angelique

Announce: Online Writing Classes Group Digest #829

Celtic Heart Romance Writer's Upcoming Workshops! JOIN CHRW and workshops are FREE!! Register today at:
<http://www.celtichearts.org/workshops/>

01/14/2013 - 01/25/2013
Writing Dialogue for
<http://www.celtichearts.org/events/writing-dialogue-for-your-scottishirish-romance/>

Writing Fictional Dialogue for you Scottish/Irish Romance : Learn the mechanics of writing dialogue, and how to make your character's conversations pop using a Scottish/Irish "flare".

- * Craft/mechanics of writing dialogue
- * Scottish Dialect
- * Irish Dialect
- * Gaelic / Word Translation—and more

Multiple lessons, exercises and critiques provided each week.
Instructor: Eliza Knight

UPCOMING WORKSHOPS FOR 2013
02/14/2013 - 02/28/2013
Scots <http://www.celtichearts.org/events/scots-language/> Language
Instructor: Jody Allen Details to come!

03/01/2013 - 03/30/2013
Lord of the Isles <http://www.celtichearts.org/events/lord-of-the-isles/>
Instructor: Sharron Gunn Details to come!

04/01/2013 - 04/30/2013
Celtic Women Through the Ages
<http://www.celtichearts.org/events/celtic-women-through-the-ages/>
Instructor: Jody Allen Details to come!

05/01/2013 - 05/30/2013
Welsh Language (Cymry) <http://www.celtichearts.org/events/welsh-language/>
Instructor: Lily Dewarville Details to come!

06/01/2013 - 06/30/2013
Scottish Border Lands
<http://www.celtichearts.org/events/scottish-border-lands/>

[border-lands/](http://www.celtichearts.org/events/border-lands/) Instructor:
Jody Allen Details to come!

07/01/2013 - 07/30/2013
Faeries <http://www.celtichearts.org/events/faeries-other-magic-folk/> &
Other Magic Folk Instructor: Sharron Gunn Details to come!

08/01/2013 - 08/30/2013
King Arthur's Country
<http://www.celtichearts.org/events/king-arthurs-country/> Instructor: Jean Drew Details to come!

09/01/2013 - 09/30/2013
Scotland
<http://www.celtichearts.org/events/scotland-ireland-vs-the-tudors/> &
Ireland vs. the Tudors Instructor: Sharron Gunn Details to come!

10/01/2013 - 10/30/2013
Herbs and Medicines on the
<http://www.celtichearts.org/events/herbs-and-medicines-on-the-british-isles/>
/> British Isles Instructor: Beth Trissel Details to come!

11/04/2013 - 11/16/2013
S.E.X. with Celtic Flare!
<http://www.celtichearts.org/events/s-e-x-with-celtic-flare/> Instructor:
Eliza Knight Details to come!

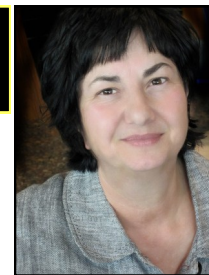
11/17/2013 - 11/30/2013
Scotland During the Reformation
<http://www.celtichearts.org/events/scotland-during-the-reformation/>
Instructor: Rebecca Lynn Details to come!

12/01/2013 - 12/30/2013
Celtic Mythology <http://www.celtichearts.org/events/celtic-mythology/>
Instructor: Kate Wood Details to come!

Permission to forward granted, encouraged and requested!

"Write the kind of story you would like to read. People will give you all sorts of advice about writing, but if you are not writing something you like, no one else will like it either."
— Meg Cabot

From The President's Pen



What's happening in RWNZ?

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

Happy New Year and may 2013 be a cracker year. As Walt Disney said, "All our dreams can come true, if we have the courage to pursue them." There are many things that stop us from writing, and procrastination is at the top of the list, so make a decision to write every day. No more procrastination.

A warm welcome to our new Heart to Heart editorial team of Angelique and Marjan, with Ellie and Chris who will stay on another year. If any member wishes to help with sourcing articles please email them and ask them what they need. Viv is not resting. She is still there offering a helping hand besides also taking the role of group convenor for the Otago region. We are grateful to have the new team on board. I personally always look forward to receiving the newsletter.

Have you enrolled for next month's workshop? It's a treat. You need to clear your calendar a bit as the lessons are extensive and time is needed to read and absorb them. Also by participating you will learn more.

First up this year is the "Pacific Hearts Award." This competition is for a full manuscript. Competition details can be found on our website. This is a great opportunity to polish that entry that you've written during November (NaNo) and email it to Shirley. The competition is open on February 1. No entries are accepted after the competition deadline.

And doesn't our website look fantastic. Check it out. It's all Jo Fereday's hard work. Let us know what else you want to see included there.

2013 Conference: 23rd-25th August 2013 at the Intercontinental Hotel, Wellington. Have you marked the dates in your calendar?

Some of you will have already seen on the email loop that our Friday workshop presenter will be the award-winning romantic comedy author Shirley Jump. Her excellent Friday's workshop can be found in this newsletter. The weekend is shaping to be pleasurable days of learning and fun.

Isn't our conference logo gorgeous? The designer from Harlequin Australia had produced our exquisite logo. Thank you.

The conference hotel bookings are now open and soon we will have a draft copy of our programme for you to look at.

Doesn't the future look great for romance writers, with new publishing options opening for us? But remember to always do your research; don't be afraid to ask questions. It's a pleasure to read about our members' successes. Keep those stories coming.

See you next month

Giovanna
RWNZ President
Giovannaalee@yahoo.com

The Single Page Synopsis—Part One

© Gracie O'Neil

A mistake many writers make is imagining that a synopsis is merely a summary of their story.

It's one of the aspects, sure, but it's far more than that. A synopsis is actually a marketing tool, and if you adjust your mindset to think of it that way then the whole thing becomes a lot easier to write.

According to agent Nathan Bransford, a synopsis needs to do the following things: cover all major characters, cover all major plot points, make the work come alive, and reveal the ending.

Give away the ending??

(Gasp)

Absolutely. Remember, it's a marketing tool. People in the publishing business want to know what they're buying. Because it's the vehicle through which you sell your story to an agent or editor not your target reader, the synopsis of any story is the ultimate spoiler and must reveal all.

Two types of synopsis

There are two types of synopsis. A plot-based synopsis focuses primarily on how the external plot situations and

events work out, and is used to best effect in action-based genres.

A character-based synopsis focuses on the growth of character, and how character actions and reactions affect plot. This is used in genres / subgenres where romance is a major element.

Because we're talking about Romance here, let's go with the character based one.

Requirements

We're going to take Mr Bransford's requirements and implement them in ten points:

1. *The hook*
2. *The heroine, her backstory, and internal conflict*
3. *The hero, his backstory and internal conflict*
4. *The external conflict*
5. *First stage co-operation*
6. *Intimacy*
7. *Reversion*
8. *Second stage co-operation*
9. *Black moment*
10. *Resolution*

Now, because it will be easier to synopsise a story with which we're all familiar I'm changing my synopsis from my previous story to

something tried and true.

Sort of.

We're going to synopsise Little Red Riding Hood, told as a paranormal romantic suspense.

Reminder:

Don't forget that everything we do here, from High Concept through to the finished synopsis (regardless of length) is written in the present tense. This gives it urgency and immediacy.

Here's my High Concept for [drum roll, please]

HOODED JUSTICE

A kick-ass courier (Heroine) whose protective instincts lead her into trouble (Flaw) has to confront her own nightmares and fears (Opponent) when she discovers a gruesome murder. (Life Changing Event)

Now, with her only help a man who isn't what he seems, (Ally) she has to find the killer before the killer finds her. (Battle)

Back of the book blurb:

Working as a courier in her family's business by day and as a bouncer at a bar by night, R.R. Hood meets more than her share of alpha

males.

But Ripley's learned the hard way not to trust a smooth tongue or handsome face on a man, and not one raises her heart rate—even when she's tossing him into the street. Until she meets Mac Conin.

Mac has never encountered a female who is able to look him in the eye, let alone punch him in it. An alpha werewolf tasked with keeping his people under the humans' radar, he doesn't need the extra complication that comes bundled with Ripley's very human package. Even if something inside him howls otherwise.

Mac's got enough problems—like finding a gang of rogue weres who are targeting pensioners with an investment scam.

But things turn from white-collar crime to blood-red murder when Ripley discovers an elderly client's gruesome remains, and Mac learns the same old woman has recently invested a large sum of money in a bogus venture.

When a second almost identical killing occurs, the stakes suddenly become a whole lot higher. Now Mac and Ripley have to bury their mistrust, and find a way to unmask a predator without exposing the secrets of a world that could destroy them both.

Hero & Heroine's point of view

With the exceptions of points

one through three, what I've found works is to take each step from both the hero's and the heroine's point of view, and build the story like that.

(And yes, with a little bit of sleight of computer my synopsis below does fit onto a A4 page)

Now, here's the Single Page Synopsis of HOODED JUSTICE as an example for you.

1. The Hook: a sentence or concept designed to grab the reader's attention and set the scene for the plot and tone of the book.

When the International Werewolf Council sends a covert agent to bring down a fraudulent investment scheme, they don't expect him to be taken down himself. But then, they'd never met Ms R.R. Hood.

2. Heroine, her backstory, and her internal conflict: what happened in the heroine's past (in an external, physical sense) to bring her to the psychological / emotional point she's currently at? Look at this in terms of both physical placement and emotional conflict.

RIPLEY ROSAMUNDE HOOD finally gives up trying to return to normal when she takes a night job as a bouncer at the local biker bar. She can get



Gracie O'Neil .

through her days driving for her family's courier company without much trouble. But since the home invasion that destroyed her peace of mind, the silent dark brings sleeplessness and painful memories.

She'd rather be under bright lights, with loud music and even louder drunks. There, at least, she can see what's coming at her.

3. Hero, his backstory, and internal conflict. Same as for the heroine:

MAC CONIN, special agent for the IWC, is an alpha werewolf with a mission: to find and stop a gang of rogue weres targeting pensioners with an investment scam. Undercover work is his area of expertise.

Courtesy of a genetic inheritance, Mac—while all werewolf on the inside—is a throwback to something far more acceptable to humans. A black St Bernard, the size of a small horse. But while acceptable to humans, it's far from acceptable to Mac's family or the upper echelons of werewolf society. To them, Mac's usefulness to the Council is the only reason he is allowed to live.

Next month we'll continue with Part Two in Gracie's article on the Single Page Synopsis.

Extra! Extra! Hot off the press...

The Loveswept imprint of Random House Inc., one of the top six US publishers, has published the debut novel of Auckland writer Wendy Vella.

It's a dream come true for Vella, whose historical romance novel set in the Regency era, *The Reluctant Countess*, was released on 14 January 2013 in e-book format through Random House's specialist romance digital book line.

"It's a huge honour to be published with Loveswept, which published books from many hugely popular romance authors in the 1980s and '90s and was relaunched last year as a digital-only imprint," says Vella.

Vella is the first New Zealander to be published with the new digital Loveswept line and the

profile and reach of the 'Romance and Random' portal which includes Loveswept will be a key component in Vella establishing her career as an author.

Vella is delighted to join the growing ranks of digital authors because e-books sales continue to grow; partway through 2012, a report from the Association of American Publishers (AAP) showed that, for the first time, net sales revenue from e-books exceeded that of hard-cover books in the first quarter of the year.

Romance readers are particularly voracious consumers of e-books, says Vella. "They like the convenience of being able to download books at any time of the day. It's exciting to be part of this new horizon of publishing. Relative to the sheer scale of the US e-book business, we're only just getting into it in New Zealand."

Vella's novel is set in the Regency era, one of the most popular genres of historical romantic fiction and one that Vella loves most.

"I started writing because I ran out of stories to read and it's become a real labour of love. Now, after finishing more than ten manuscripts over the past nine years that I've been seriously writing, it's also good to get some acknowledgement that what I'm writing is regarded as publishable by an editor of Sue Grimshaw's calibre.

"Sue is the category specialist and editor at large for Random House's subsidiary Ballantine Bantam Dell which includes Loveswept."

Vella has worked hard at developing her craft, making the most of opportunities for



The first New Zealander to be published with the digital Loveswept line, Wendy Vella says it's a dream come true. She credits winning the 2010 Clendon Award with driving her determination to be published.

Wendy Vella finds herself Loveswept

learning afforded by being a member of the Romance Writers of New Zealand (RWNZ). In 2010 she won the top prize for unpublished romance writers in New Zealand, the Clendon Award.

"It really made me determined to get published."

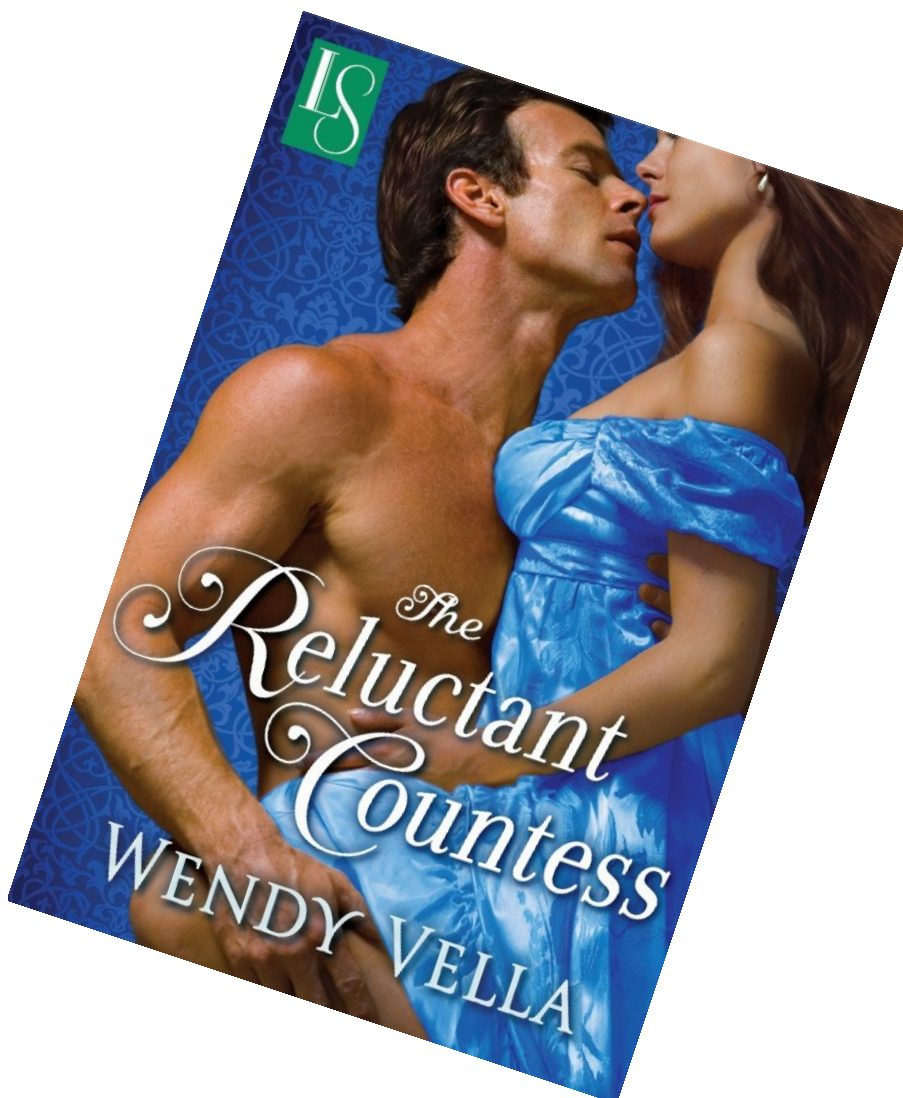
Grimshaw was seeking new authors for the Loveswept line and attended the RWNZ conference in Auckland in 2011; she loved Vella's book and since then Vella has had plenty more new things to learn around the business of being an author.

"Sue accepted my book really quickly after the conference. It was a whirlwind ride. I had an editor and a publisher, and then found a US agent very quickly after that."

Vella, who works full-time as an administrator for Barfoot and Thompson in Point Chevalier, says it's taken a huge amount of determination to get where she is today.

"I write every night, and I've done that for the

last nine years. My family is very supportive, they read all my books, and put up with me spending so much time at the computer."



She is currently working on her next project – a series of three

books, again in the historical romance genre. "It's such a huge part of my life now, I can't imagine not writing. My ultimate goal is to become a full-time writer, and I'm now one step closer to that dream."



RWNZ's 2013 conference is already shaping up to indeed be

“A Capital Affair”

Along with award-winning romance author and popular teacher **Shirley Jump**, American agent **Nalini Akolekar**, Entangled editor **Stacy Abrams** and NYT & USA Today best selling and award-winning author **Allison Brennan**, we are also bringing you the very best of New Zealand's talent including the fabulous **Nalini Singh** and **Catherine Robertson**.

The RWNZ Executive and H2H will keep you updated as things shape up and arrangements are confirmed, so check in regularly to find out the latest news about this exciting conference that will push your writing craft forward, give you opportunities to pitch your work, and fire your inspiration.

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

Conference news: Friday full day workshop with Shirley Jump



Paranormal romance novels have been consistently popular since around

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 best-selling 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 salea-

bility. In this workshop, New York Times bestselling romantic comedy author 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.

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.

MARKETING YOURSELF AS A WRITER:

If you're like most writers, you want to increase your sales, both in person when you meet with editors/agents/readers and in your advertising and public relations efforts. There is an art to marketing, particularly when you are marketing your writer self. This workshop will discuss marketing yourself as a writer in person, on paper, and in follow-up correspondence or meetings -- even when things don't go as you planned.

New York Times bestselling author Shirley Jump's dual background as a former Director of Communications for a marketing agency and her success in freelancing and books has helped her hone her own marketing skills -- tips she'll be sharing in this interactive workshop.

Randy Ingermanson (from his 01/03/12 ezine) on Marketing Your Book: 10, 100, and 1000 Dollar Work

So you've got a book coming out and the marketing director at your publisher calls you up, very excited about your book.

You're excited too, until she tells you all the things she wants you to do to promote your book.

Put up a web site. Create a blog. Make a Facebook fan page and hang out there. Get active on Google Plus. Starting tweeting. Build an e-mail list. Get on Goodreads. Print book-marks.

Speak at libraries. Do book-signings. Run a contest and give away a new Kindle.

And on and on.

About now, you're probably wondering when you're supposed to find the time to do all this stuff when you have a day job AND you're trying to write your next book.

The first thing to remember is that when a marketing director gives you a laundry list like this, she probably knows very well that it's really just a menu.

You don't go to a restaurant and order everything on the menu. You order a couple of dishes and leave the rest for next time.

By the same token, you're going to choose one or two things on your marketing director's menu to focus on. The rest, you're going to do badly or not at all.

She'll probably be very pleased if you execute even one of these really well.

She'll probably be very displeased if you make a half-hearted stab at every single suggestion and end up doing all of them badly.

How do you decide what to do and what to leave undone?

Many authors seem completely unable to answer this question. So they do whatever their instincts

tell them, or they do what a friend told them to do, or they do nothing at all.

I learned a simple principle from my friend, marketing guru Perry Marshall. Perry likes to divide up all the work you COULD be doing into rough categories based on how much they earn you:

- * Ten dollars per hour work
- * Hundred dollars per hour work
- * Thousand dollars per hour work

These are broad categories. "Ten-dollar" work is anything that earns you between three and thirty dollars per hour.

Here's an important principle that will save you mountains of grief: If you have all the hundred-dollar work that you can handle, then don't do any ten-dollar work unless you absolutely have to (or unless you love it). Instead, hire somebody to do it for you.

Likewise, if you have plenty of ten-dollar work, then don't take on one-dollar tasks, unless you have to (or unless you REALLY love them).

Believe it or not, authors violate this principle ALL the time.

One big problem writers have is that they can't easily tell the difference between ten-dollar work and hundred-dollar work. How do you know what your work is earning you?

Let's start with the easy things, which are writing and speaking.

Suppose you know that you can write a novel in 500 hours and your last advance was \$5,000. These are typical numbers early in a writing career. Then writing a novel is worth about ten dollars per hour to you.

Later in your career, you might be earning \$50,000 per book, and now writing a novel is hundred-dollar work.

Nice, if you can get it!

But what about all those other tasks you're supposed to do? How much does hanging out on Facebook earn you? What about Twittering? Or maintaining your blog?

How much would you be willing to pay per hour for them to do that? A dollar an hour? Five? Ten?

Whatever number you'd be willing to pay, that's probably a decent estimate of its actual value to you. If you've got the common sense of an anthill, you aren't going to overpay or underpay very much.

Now here's the simple question: If you have an extra hour in your day, should you spend it Twittering or writing? If writing earns you even ten dollars an hour, then this is a no-brainer. For you, it makes more sense to write than to tweet.

You may be thinking, "But what about all the intangibles of marketing? Spending time on Twitter or Facebook keeps my name in the front of people's minds. It keeps me in the conversation. That's good."

That's the best indicator of their real value to you. If you think it would be worth paying somebody \$1000 per hour to gain those intangibles, then do it yourself. If you wouldn't pay ten cents per hour to do the job, then why in the world would you do it yourself?

You can apply this same kind of thinking to just about any marketing activity your marketing director throws at you. How much would you pay somebody per hour to do this task in your stead?

If that number is very much less than you'd earn from writing, then it probably makes much more sense to do the writing, not the marketing. If you can hire somebody to do the marketing for less than the rate you'd demand, then it probably makes sense to pay them to do it.

If the number is very much more than what you'd earn from your writing, then do the marketing.

You can use this principle to figure out how to say yes and how to say no on just about any required task that comes your way.

What about optional tasks? Does the same calculation apply?

Yes, but there's another decision to make for optional tasks -- the decision whether to just leave it undone. That's a simple decision.

If you can find somebody to do it for less than you're willing to pay, then hire them. Otherwise, don't worry about it because it's just not worth it to you.

There are a zillion ways to market your book. Your marketing director knows you can't do them all. Make her happy and do at least one of them really well. Make yourself happy and do only the ones that are worth it to you.



Strictly Single Contest 2012

By Kammy Chetty

There were 19 entries for this contest this year which is considerably lower than past years. The contest breakdown was as follows:

Contemporary-5

Chicklit-1

Rom Sus-3

Paranormal Chick-1

YA-2

Hist (any category)-4

YA-Para-1

Many Judges commented on the high standard of entries they received. Some of the judges loved the work so much, they gave the entrants comments like- "I loved your work so much, I wanted it to be mine."

Another entrant was asked to submit a partial to a publisher asap.

I enjoyed managing the contest for two reasons, I got to communicate with both the judges and the entrants and it is always a great pleasure when you make friends and meet new people and writers via

RWNZ.

I am pretty sure I heard Ainslie Paton, when she heard she got first place for the Agent's Choice, I say it time and time again, it's what makes RWNZ a great organisation- The People who support you along the way.

The final judging went to both an agent and an editor and there was very much a difference in the results which does give one pause for thought.

One full request later, it is safe to say that the Strictly Single Contest for 2012, although modest compared to overseas contests, it was still a success. Sometimes it really is about quality rather than quantity.

Contests are often a topic of debate when you're walking the road to becoming a published author, but as someone who has been on all sides of that journey, I can safely say, sometimes it is all about the feedback, even if you have to take it with a pinch of salt or after a glass of wine.

After all, have you watched the X-Factor? Do Simon, Demi and Britney ever agree on the talent they come across ?

And if they don't, why would you expect everyone would agree that you're the next JKR?



New members

Bernadette Doube - Hamilton

Barbara Gembitsky - Lower Hutt

Sapi Heald - Auckland

Norah Jansen - Auckland

Peter King - Lower Hutt

Rebecca Hunt - Paraparumu Beach

Lea-Anne Pukallus, Christchurch



POTENTIAL MARKETS

with P.D.R. Lindsay-Salmon



MoonPhaze Publishing

Electronic format, print later
Open to all

Seeking: Fantasy, Romance, Science Fiction, Paranormal, Mystery, and Western. Do note that paranormal does not mean horror nor does romance include erotica

Length: Stories 1,000 words plus, Novels up to 100,000 words

Response time is six weeks

Payment and rights are discussed in the contract which can be downloaded from the website

Website: <http://moonphazepub.wix.com/moonphaze>

Email submissions to: MoonPhazePub@hotmail.com

Writers' guidelines:

<http://moonphazepub.wix.com/moonphaze#!authors1>

Diamond Heart Press

Ebooks and print

Open to all

Seeking: YA Paranormal Romance

Length: 60,000 to 100,000 words - prefer around 80,000

Payment discussed under contract

Details: website: <http://diamondheartpress.com>

Guidelines:

<http://diamondheartpress.com/submissions/>

Email and submissions use the online system:

<http://diamondheartpress.com/submissions/>

Jukepop Serials

E-publisher publishing serials

Open to all

Seeking: adventure, American gothic, crime, cross-genre, dystopian, fantasy, horror, mystery, paranormal, sc-fi, sc-fi western, slipstream, steampunk, superhero, thriller, and young adult

Length: each episode under 5,000 words

Payment is 2 cents per word

Details: website: <http://www.jukepopserials.com>

Email queries and subs using the online system

Guidelines:

<http://www.jukepopserials.com/home/submissions>

Dreamspinner Press

Ezine and print

Open to all

Seeking: gay male romance stories in all genres. While works do not need to be graphic, they must contain a primary or strong secondary romance plotline and focus on the interaction between two or more male characters

Length: 15,000 plus words

Payment and Rights: \$500-\$1,000 advance is paid in a single payment upon receipt of the signed contract. Once the advance is satisfied, novels earn 40% royalties for digital sales and 30% royalties for paper-back sales

Details: website:

<http://www.dreamspinnerpress.com/store/>

Email queries and submissions:

submissions@dreamspinnerpress.com

Guidelines at:

<http://www.dreamspinnerpress.com/store/pages.php?pid=6&CDpath=0>

The Zharmae Publishing Press

Digital, royalty-paying small publisher

Open to all

Seeking: Erotica, Romance, science fiction, fantasy, young adult and exceptional children's science fiction & fantasy, horror, mystery, action & adventure, thriller/suspense, historical fiction

Length: 75,000 plus

Payment: an advance above \$2,500 is rare and reserved only for Authors with previous sales records and/or a backlist of several titles. On average, a first time author may expect a competitive advance that will meet the membership criteria of the major writers' associations (SFWA, HWA, MWA, and RWA)

Details: website: <http://www.zharmae.com>

Email submissions to: Email:

manuscripts@zharmae.com

Guidelines:

http://www.zharmae.com/index.php?option=com_content&view=article&id=43&Itemid=66

Storytelling reveals
meaning without
committing the error of
defining it.
Hannah Arendt

Write down the thoughts of
the moment.
Those that come unsought
for are commonly the most
valuable. ~Francis Bacon

INTERNATIONAL CONTESTS *with Angela Bissell*

The Sandy (Crested Butte Writers)

Deadline: February 10, 2013

Eligibility: Unpublished and published authors (entry must not be contracted). Contest capped at 250 entries.

Enter: First 20 pages of manuscript plus synopsis (up to two pages) for a total of 22 pages maximum [note: length of entire manuscript for adult categories 90,000 to 110,000 words, and for YA 60,000 to 100,000 words].

Fee: US\$35 **More info:** www.thesandy.org

Laurie Contest (Smoky Mountain Romance Writers)

Deadline: February 14, 2013

Eligibility: Unpublished in the past three years and not contracted at time of contest deadline.

Enter: First 25 pages of your manuscript.

Fee: US\$25 **More info:** <http://smrw.org>

Cleveland Rocks Romance Contest (Nth East Ohio RWAmerica)

Deadline: February 14, 2013

Eligibility: Unpublished in book-length fiction (minimum 40,000 words) in the last five years.

Enter: First 7,000 words of your manuscript. A one-page synopsis is optional (not judged).

Fee: US\$25 **More info:** www.neorwa.com

First Kiss Contest (Romance Writers of Australia)

Deadline: February 15, 2013

Eligibility: Unpublished members of Romance Writers of Australia.

Enter: One scene (1,500 words maximum) depicting first kiss between your protagonists, plus half-page set-up.

Fee: Australia A\$22 / RoW A\$20

More info: www.romanceaustralia.com

Linda Howard Award of Excellence (Birmingham Chapter RWAmerica)

Deadline: February 22, 2013

Eligibility: Not contracted for publication in the last five years.

Enter: First 25 pages or less of your manuscript.

Fee: US\$25 **More info:** www.southernmagic.org

Fabulous Five Contest (Wisconsin RWAmerica)

Deadline: March 1, 2013

Eligibility: Unpublished in book-length romance fiction during the past five years.

Enter: First 2,500 words of your manuscript. No synopsis required. Categories will be capped at 35 entries.

Fee: US\$20 **More info:** www.wisrwa.org

Great Beginnings Contest (Utah RWAmerica)

Deadline: March 1, 2013

Eligibility: Unpublished and published authors. Entry must be unpublished and not contracted.

Enter: Opening five pages of your manuscript (projected length of at least 50,000 words).

Fee: US\$10 **More info:** www.utahrwa.com

Inspirational Reader's Choice Award Contest (Faith, Hope & Love RWAmerica)

Deadline: March 1, 2013

Eligibility: Published inspirational writers.

Enter: Four autographed copies of inspirational romance novel or novella published by RWA approved publishing house in 2012 (no e-books).

Fee: US\$25 **More info:** www.faithhopelove-rwa.org

Daphne du Maurier Award for Excellence - Published (Kiss of Death; RWA Mystery & Suspense)

Deadline: March 15, 2013

Eligibility: Published in book-length fiction (40,000 words or more).

Enter: Four copies of your published novel with copyright date of 2012.

Fee: US\$25 **More info:** www.rwamysterysuspense.org

Daphne du Maurier Award for Excellence - Unpublished (Kiss of Death; RWA Mystery & Suspense)

Deadline: March 15, 2013

Eligibility: Unpublished during the last three years and never in mystery/suspense.

Enter: First 5,000 words of your manuscript plus a synopsis of 675 words maximum.

Fee: US\$30 **More info:** www.rwamysterysuspense.org

Woos, Hoos, and News

Celebrating our members' achievements.

Email Jean Drew jeandrew@xtra.co.nz
with your successes to be included in this page.



The new year started with a bang for several members.

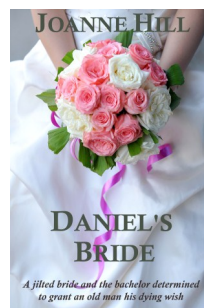
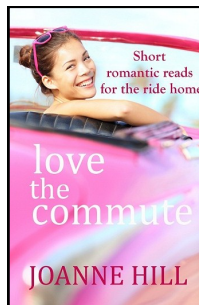
Suzanne Hamilton w/a SE Gilchrist has received her first major contract for a single title, hot sci-fi futuristic romance with Escape Publishing. **LEGEND BEYOND THE STARS** was released January.



Julie-Ann Miskell won first place in the romantic suspense category of the **RWA Spacecoast Authors of Romance 'Launching a Star' Contest**.

Joanne Graves w/a Joanne Hill has published **DANIEL'S BRIDE**, a short contemporary sweet romance, e-pubbed on Amazon and Smashwords.

LOVE THE COMMUTE, an anthology of short romantic reads, is also available on Amazon.



Jean Drew w/a Gina Blake has her cover for **DARIELA AND THE VIRGIN SOLDIER** and had word from the publisher that they are moving up release date by one month. She also has a new contract from Noble Publishing for a short erotica titled **THE GOOD NEIGHBOR**.



FIRST SALE: Allison Withers w/a Allison Butler, is thrilled to announce her Scottish medieval. **BORDER LAIRD'S BRIDE** will be published by Destiny Romance, Penguin Australia's digital-first imprint in mid-February 2013.



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RWNZ News Around the Regions

Keeping in touch with each other.

Auckland

Happy New Year to everyone and congratulations to all those who have succeeded in being published and/or have achieved competition placement and perhaps most importantly of all, have managed to get some writing done over the summer break.

We had a lovely wind-down end of year party at the home of Louise Graham on 6 December. Thanks so much, Louise. You were most hospitable and your lovely home was the perfect venue for the thirty odd of us who attended. Thanks so much for the delicious platters everyone.

Our first meeting for 2013 will be Saturday 2 February at the Three Kings Tennis Club Rooms as usual. 12.30 p.m. is our start time and 3.00 p.m. is the time we need to leave by. (Note from the Ed: sigh)

I have asked Barbara Clendon if she would be kind enough to give us a talk this time. She still has books available from her shop so bring your cash for some good value bargains. You will need a gold coin donation for Chapter and we will have raffle prizes too so bring some change for those. Please also bring a plate to share.

Looking forward to seeing you all in February, Pamela Gervai.

Central North (C2C)

Welcome back fellow romance writers to the New Year with anticipation for great things to come.

Our first meeting of the year will be held at the lovely Jeanne Drake's home on the 16th February, at Pyes Pa Tauranga - 12-00 midday start. Jeanne has managed to ensnare Suzanne Singleton the multi talented director of Oceanbooks as the guest speaker for this session. Something to look forward to.

And congratulations to our successfully published writers; Jenny Yates, Shirley Wine and Deryn Pittar among others, who are moving up the best seller lists on Amazon. I would also like to welcome two new members to our group: Pam Simpson and Bernadette Doube. We look forward to meeting them soon.

C2C has some really interesting meetings planned and we'll keep you informed as the year progresses. Helen MacFarlane

Hawkes Bay

We have all been busy with maintaining our writing goals that we have set for ourselves. With Christmas time coming up I think that we are all looking forward to a break in our routine whether that is getting loads of writing done or having a break from our writing schedule. We hope everyone has a fantastic Christmas and we look forward to getting together again in the New Year.

If anyone is interested in joining the Hawke's Bay group, please feel free to contact Kristina at maple-leaf@hotmail.co.nz

Wellington

Our Christmas lunch at Meryl's was (predictably) the largest meeting of the year. Twenty-one of us made a valiant effort to devour all the goodies, but by the time we reached Caroline's delicious cheese board and Liz's superb Christmas mince pies, appetites were definitely on the wane.

It was great to meet new members Liz and Bridget, and to have Cathy back with us again. We did our usual round-in-a-circle news, and Leeann's eyes twinkled as she told us that TWO publishers were interested in one of her books!

Next meeting will be Saturday Feb 2nd at 1 pm. Venue will be advised by email. Kris Pearson.

Nelson

Our last meeting for 2012 was a lovely Xmas lunch at the rural Grape Escape Café'. Almost everyone was able to come. We toasted our successful year in pink bubbly – as you do – before we tucked in on the beautiful food. An extra romantic touch was that at the table beside us a 60th Wedding Anniversary couple was celebrated by their family.

Before dessert, Annika put on her Santa hat and dished out some well deserved gifts. Before breaking up for the year, we took a slow walk through two local craft shops. The intent was to just look, but of course none of us went home without a parcel or two.

This year starts well; we have been invited to read some short stories at Valentine's Day at a local library. Our goal for this year is to create and publish an anthology of short romance stories by the members of our group. Our first meeting for 2013 will be Saturday 9 February at 2pm, Annika's place.

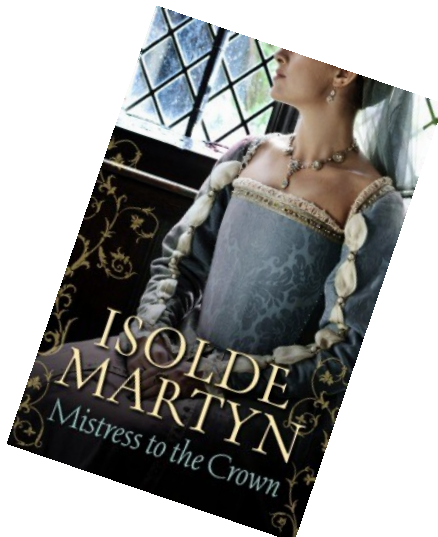
Mistress to the Crown

Isolde Martyn

Isolde Martyn has asked us to let her New Zealand readers know she has a new book due out this month.

Mistress to the Crown is an historical romance being released by MIRA.

Can't wait to read it.



"I love deadlines.
I love the
whooshing noise
they make as
they go by."

— Douglas Adams, *The Salmon of Doubt*

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

Do you know that old adage about if something can go wrong, it will go wrong? Thought you might. Well...it went wrong. In fact it went so horribly, disgustingly pear shaped, I may have to invent a whole new fruit to describe it.

Close your eyes and...no wait, don't close your eyes, you won't be able to read...just imagine if you will, the scenario. In a fit of enthusiasm two writers think to themselves "help pull together the monthly newsletter? Two of us together?" One of them may even have muttered the words "How hard can it be?"

I should like to digress and suggest right now, dear RWNZ members, that there is a very special spot in Hades for cocky ex-newspaper editors who utter those words. How hard can it be? About a million times harder than you think. Viv Adams deserves a year's worth of chocolate and our undying love for having turned out the quality newsletter she did. About now, Viv is hiding under a table muttering 'no, I'm not taking back'. It's okay Viv I wasn't really asking you to. Although.....

Right now as I write this, your newsletter is nearly an entire week late in arriving in your inbox. It has shrunk (for this month), there are a couple of regulars missing (for this month), and my cats are in hiding due the excessive amount of swearing coming from my office (probably not just for this month).

You see, dear readers, it ALL went wrong. From the word go, it went pear shaped. The first Skype meeting with

Giovanna, Marjan and Viv—my computer wouldn't co-operate. I should have taken the hint....

Things seemed to pick up when reports all flooded in by deadline date. See? Easy. HA! A ruptured pectoral muscle and bicep (I have no idea how a writer does that so don't ask) meant I dropped off the planet. At the same time the wonderfully organised and efficient Marjan was having technical and plumbing issues of her own.

And as you all know, the minute one says "I am getting this done tonight"...the entire family remembers they need you to do something. NOW. Finish the damned book? I just wanted to finish the damned newsletter!

Then disaster struck: I turned on my laptop to discover something had corrupted my publisher file and I had to....start again. Yes that is a gin bottle on the floor. Why do you ask?

All of which is an apology for both the tardiness and the gaps. If your name should be in here somewhere and isn't—I am really sorry, drop me a line and we'll make sure you are there next month.

Next month. Gulp.

The deadline for next month is ten days from now, which means I need to start compiling it... let me think....um three days ago.

Oh heck....how hard can it be?

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