

July 2015 ISSN 2324-1799

HEART TO HEART

Featuring

INSIDE THIS ISSUE

From The President's Pen	PG 2
Great Beginnings Contest	PG <u>2</u>
WANTED—ORGANISERS!	PG <mark>3</mark>
WHY PITCH? PITCH PROGRAM REGISTRATION!	PG <u>4</u>
Volunteer of the Year Award	PG <mark>5</mark>
Essential Attributes of a Writer	PG <u>6</u>
NATIONAL COMMITTEE BRIEF JOB DESCRIPTIONS	PG <u>7</u> - <u>8</u>
LOVE THRILLS—RWNZ CONFERENCE 2015	PG <mark>9</mark>
LOVE THRILLS—RWNZ CONFERENCE PROGRAMME	PG <u>10</u> - <u>11</u>
Woos, Hoos and News	PG <u>12</u>
WINNER OF THE SANDRA HYDE CONFERENCE SCHOLARSHIP 2015	PG <u>12</u>
The Janet Frame Memorial Lecture 2015	PG <u>13</u> - <u>18</u>
HOOT! HOOT! ROMANCE WRITERS OF AUSTRALIA - AD	PG <u>18</u>
IF JANE AUSTEN GOT FEEDBACK FROM TIM	PG <u>19</u>
Extra Pair of Eyes—ad	PG <u>19</u>
International Contests	PG <u>20</u>
H2H Markets for July	PG <u>21</u>
WELCOME TO NEW MEMBERS	PG <u>22</u>
WEBSITE UPDATES AND MORE	PG <u>22</u>
Some Recommended Links You Might Like	PG 23
AROUND THE REGIONS	PG <u>24</u>
Editors' Notes and The RWNZ Committee	PG <u>25</u>









MEET KAREN AMANDA ASHBY & SARA HANTZ AT OUR LOVE THRILLS CONFERENCE

<u>Friday Workshop</u> 28 August 4.15pm—5.30pm Writer's Block—Rewriting your story as an author <u>Saturday Breakout</u> 29 August 11.05am—12.20pm Teen Talk—Transitioning from Adult to Young Adult romance

Karen and Sara both live in the lovely Hawkes Bay, New Zealand and have run numerous workshops together.

Read about their achievements here







July 2015

From The President's Pen



What's happening in RWNZ? President Kamy Chetty brings us up to date with the news... kamychetty@yahoo.com



Hi Everyone

I can blame today's North Shore luncheon for the buzz that I feel, or it could be that everywhere I turn there is something exciting happening.

We have our very own Kiwi Rita nominees - all the best to them, our Golden Heart finalists, our Ruby Award finalists, and Nalini getting to the USA and NYT bestseller list yet again. Not to mention all the authors who have either published their first books or who have been climbing those Amazon charts.

I think the point I am trying to make in my own way is that, as an organisation, we have some pretty awesome people. We have a great conference coming up, and the lineup looks tempting. For a while there, I was worried I wasn't going to enjoy it, but I'd forgotten about some pretty amazing people that make up RWNZ. However, I do believe that if you want to make a difference then you have to be involved, and it doesn't take much to give up a little time to make the organisation better.

So if you want to make RWNZ a superior organization and if you feel you want to make a difference, then I encourage you to run for an



executive position. You

ROMANCE don't have to worry about WRITERS being new to the NEW ZEALANI

Great Beginnings Contest Coordinator needed

Want to help your wonderful organisation?

Then put your hand up, which really means email Sue MacKay lsmackay@ts.co.nz

The Great Beginnings contest opens 1st September and closes 30th September organisation to run for the position of President or Vice President, or any position on the executive. As long as you have passion, then you are the person for the job. Please see the job descriptions in the members' area of the website, or ask the secretary for a copy of the Job Description.

Thank you for your ongoing support, and for those of you travelling to New York safe travels and do enjoy the conference abroad.

Warm Regards

Kamy

Conference Goodie Bags:

If anyone has anything (including books) for conference Goodie bags or for the raffles for conference, can you please let Bernadette know (frond@wave.co.nz).

Conference Update:

Pitch Conference Registrations Now Open—Please visit the website to complete the registration form.

http://www.romancewriters.co.nz/pitch-programregistration/

Great Beginnings Contest

The contest closes late Sept and is open to both published and unpublished writers. Entrants submit up to the first three chapters of a manuscript plus synopsis up to 1000 words. Up to two entries may be submitted.

Logos are available for winners and finalists of RWNZ contests to upload to their websites or desktops.

Want to know who won over the last year? Go to our contest results page.

All enquiries about RWNZ contests to: Sue Mackay, Contests Manager: sue.mackay56 at vahoo.com (no spaces and at is @)

22nd RWNZ Conference



Life is like a book.

Some chapters are sad, some are happy and some are exciting, but if you never turn the page, you will never know what the next chapter has in store for you.

www.Awesomequotes4u.com



<u>Wanted</u>: An organiser who can make conference first-timers feel like they want to come back

We need a person to organise and run the Conference First-timers' Cocktail Evening, which is on Friday 28 August 2015 from 6:30 to 7:30 pm.

It will require some thought about how shy first timers might be, and how we could best make them feel welcome, supported and enabled in true RWNZ tradition.

This will make a difference both to first time attendees and to the whole organisation, in terms of strength and support. It would take very little of your time but would make a mighty difference.

We would be so glad to hear from you! Please email - kamy chetty <u>kamychetty@yahoo.com</u> OR Ritu <u>pandeyri@topaz.co.nz</u> if you can help out!



<u>Wanted</u>: Great organiser who loves to meet authors!

We need a person to organise and run the Conference Book Signing, which is on

Saturday 29 August 2015

Room Preparation time is from 4.00pm to 5:30pm And the book signing lasts from 5:30pm to 6:30pm

Why not grab a group of friends and do something wonderful for our RWNZ authors?

This is a cool contribution to the conference and doesn't take up too much time. We would be so glad to hear from you!

Please email - kamy chetty kamychetty@yahoo.com

OR Ritu <u>pandeyri@topaz.co.nz</u> if you can help out!





Why Pitch?

These days, there is a rich selection of choices about how our authentic author's voice is brought to market. We can do it alone, we can work with an agent, we can go traditional with a publishing house—or we can choose different routes for different books. With such a wide range of choices, why would anyone bother pitching?

Because we can. We can take our heart's work and cram it into a ten minute block. We can hear from experts what they think, not of our work but of our summary of that work. You may hear a new idea about the genre, presentation, or the scope or word choice of your pitch. You may hear about a lack of interest, or you may receive an invitation to submit. Whatever you get, it will be something precious and unique because it will be the honest opinion of a highly experienced and successful professional who's paid attention to what you have to say about your book.

So it doesn't matter whether you want to publish with the pitch-listener or not. This is one of those rare opportunities to command the undivided attention of a publishing maven for ten minutes.

Decide what your goal is for that time, and go for it. Make sure you get the feedback you really need for the next step you want to take.

The ten minutes won't sell your book, but it might open the door for the next step, or it might provide the insight you needed about genre, story, or even how to pitch more effectively next time. You will emerge richer in knowledge at the end, no matter what happens.

Pitch Program Registration

Online registration for the Pitch Program will close on July 17, 2015.

You can select up to three editors and/or agents, however our priority is to give all applicants two appointment. Pitch appointments will be allocated on a first-in first-served basis for your first and second preference. A third preference will only be allocated if availability allows.

Please ensure you have a completed manuscript to pitch

You can pitch to:

- Harlequin (Ann Leslie Tuttle-Senior Editor HQN North America; Pippa Roscoe-Associate Editor HQN UK; Sue Brockhoff-HQN Australia)
- Entangled (Candace Havens)
- Source Books (Deb Werksman)
- Tule Publishing (Lindsey Stover)
- Sanford J. Greenburger Associates, Inc. (Courtney Miller-Callihan)

Register

VOLUNTEER OF THE YEAR AWARD

Do you know of an unsung hero or heroine in our writers' community?

Do you know someone who'd give the shirt off their back (not literally, *please*) for the betterment of our organisation and its members?

The Executive Committee would like to announce **the revival of the Volunteer of the Year Award** to recognise and applaud these valuable members for all they do. The recipient will be announced at the Awards Dinner during conference and be presented with the **Jean Drew Volunteer of the Year trophy**, named after our founder.

Jean formed Romance Writers of New Zealand in 1990, with the help of ten other enthusiastic writers, in a bid to provide support and professional development to writers throughout New Zealand. Since then, RWNZ has grown into the wonderful organisation it is today, and the numbers of local talent producing quality books for an international audience is a direct result of that realisation.

Please email your nomination to LaVerne Clark, <u>clarksnelson@clear.net.nz</u>, subject line: **RWNZ Volunteer Nomination**, with a brief explanation of why you believe this person should be considered for this very special award.

Nominator and nominees must be current financial members of RWNZ to be eligible.

Closing date Wednesday 8 July, 2015.

ROMANCE WRITERS OF NZ, INC. VOLUNTEER OF THE YEAR AWARD

Put your nomination in by 8 July See Heart to Heart for details

Essential Attributes of a Writer

by Janet Elizabeth Henderson

The following contains real, but edited, extracts from my writer's journal. A writer needs:

1. A well-developed imagination

June 2013. Had a great idea for a book! Now all I need is a hero with The Rock's body, the mind of Lee Child, the humour of Michael McIntyre, the charisma of George Clooney and the sexual skill of...damn, can't think of anyone who's famous for their skill in bed. And I'm definitely not going to use any of those guys who "accidentally" lose their "private" sex tapes. I'll just have to go with an amalgamation of all the heroes in Lexi Blake's books.

2. A disciplined work ethic

Three a.m. December 02, 2014. I stayed up reading until late into the night, slept most of today and remembered three hours ago that I have a 5th of December deadline for a novella I'm writing. Three bottles of Pepsi Max later, and I'm working on the book. I'm also chittering like a hamster, my left eye twitches, my fingers are numb from typing and I can't feel my legs. Why, oh why didn't I start this book six months ago when the idea first hit????

3. Superior concentration

17th July 2013. I was trying to work out a scene in my book while I drove home. It was just coming together as I pulled up into my driveway, so I stayed in the car to think about it. I got a fright when my concentration was broken by a knock at my window. Turns out I wasn't in my driveway—I was in the driveway of the house we sold three years ago!

4. The ability to cope with rejection

May 13th 2009. I drove to the supermarket with my latest rejection letter in hand, bought a family sized chocolate cake and a plastic fork. I'm now sitting at the beach eating the cake out of the box. For some reason, I thought the cake would cure my self-doubt and disappointment. Instead, I'm about two forkfuls away from being rushed to hospital to have my stomach pumped. *And* I still feel like the worst writer in the world. I may have to re-evaluate my coping mechanisms.

5. Tenacity

May 14th 2009. I have a chocolate hangover. I am *never* eating a whole cake ever again. <u>Never</u>. I've decided to be proactive instead of wallowing in self-pity. I've pinned all of my rejection letters to the wall, and I'm going to cover them with sticky notes detailing my WIP. How many times was J.K. Rowling rejected? Or Steven King? They didn't give up and look what happened. So I can't write like either of them, but that's not the point. The point is to stick with it. As they say in Galaxy Quest: "Never give up. Never surrender."

6. Some technical knowledge

March 2015. For some reason, I thought using voice recognition software would speed up my writing. I had visions of me talking out all of the stories in my head, then, sorting them later. Easy, right? NO! The damn programme isn't geared to a Scottish accent. I've spent most of my day yelling at my computer. It doesn't understand me, but it *can* pick up my kids talking in the other room!!! Half my chapter is about their

discussion on what type of Lego is better, Barbie or Friends. This is not going to work.

7. Research skills

August 2014. I'm in a book coma. My eyeballs ache, and my brain has slowed to a crawl. I've read seventeen romance novels this week. When hubby saw our credit card bill, full of one-click buys from Amazon, he asked how this helped me to write the next book. I told him it was research. Really hoping he won't look at my Kindle. It's kind of hard to explain how an intergalactic, shape-shifter ménage romance has anything to do with a romantic comedy set in Scotland.

8. The ability to work well alone

December 2014. People are driving me insane. Why do they insist on talking to me? Don't these people know I'm writing? Okay, mainly I'm surfing the web and "liking" cat videos on Facebook, but it's all part of the writer's process. How do I know what thoughts I have if my head is constantly stuffed full of other people's thoughts? I need noise-cancelling headphones to tune everyone out. No, I need a week on a deserted island—one with internet access and a five star hotel.

9. Some knowledge in the area of psychology

January 2012. If I don't get the voices out of my head, I'm going to snap and go on a rampage. All night long, my hero and heroine have been fighting about something stupid. Sure the dialogue is funny, but that's not the point. They aren't even in the book I'm writing. They're like five books into the series. Now, I just need to find a way to get them to shut up until it's time for their book. Is this what schizophrenia feels like? Crap, what do I do if one of the voices in my head answers that? I need more caffeine.

10. The ability to distance herself from her work in order to view it critically

March 2015. This is rubbish. I'm writing rubbish. Why am I even bothering to write? There are millions of writers out there, and they're all better than I am. I just reread the last chapter I wrote. I used the word "just" seventeen times in one paragraph! My hero is chauvinistic, my heroine is insipid and my plot was written by Monty Python. There is no hope for any of this. I may as well go back to teaching. That way I can warp young minds with my positive attitude instead of writing rubbish.

11. The ability to bounce back

Today: Had a great idea for a book! Now, all I need is a hero who...

About me:

I write humorous contemporary romance. Book 4 in my Scottish series, Calamity Jena, has just been released. If I wasn't a writer, I'd like to be Buffy the Vampire Slayer, or Indiana Jones. Unfortunately, both of these roles have already been filled. Which may be a good thing as I have no fighting skills, wouldn't know a precious relic if it hit me in the face and have an aversion to blood.

My website: www.janetelizabethhenderson.com

Romance Writers of New Zealand Inc

NATIONAL EXECUTIVE COMMITTEE BRIEF JOB DESCRIPTIONS

President

Tasks:

- Serve as the Chief Executive Officer of RWNZ.
- Serve as spokesperson in regard to established policy.
- Call, set the agenda for, and preside over all meetings of the Executive Committee and meetings of the membership.
- Appoint, with Executive approval, such committees as may be needed or provided for in the Rules and the chairpersons of such committees.
- Serve as ex-officio member of all committees.
- Appoint, with the approval of the Executive, non voting office holders.
- Execute RWNZ business as specified by the Executive Committee and established policy including, but not limited to, the expenditure of RWNZ funds in accordance with the annual budget approved by the Executive.
- Open and close all bank accounts in conjunction with the Treasurer and Secretary.
- Act as cheque signatory.
- Co-ordinate all activities.
- Attend Executive meetings (in person, via phone or the internet).

Fulfil any other obligations designated by the Executive.

Vice President

Tasks:

- Preside over all meetings of the Executive in the absence of the President.
- Assume the duties of the President in the event the President is temporarily incapacitated or otherwise unable to perform.
- Act as Chapter liaison and assume other duties to be decided upon in consultation with the rest of the Executive at the beginning of the term until such time as required to assume the duties of the President.
- Attend Executive meetings (in person, via phone or the internet).
- Fulfil any other obligations designated by the Executive.

Treasurer Tasks:

- Open and close all bank accounts in conjunction with the President and/or Secretary.
- Act as cheque signatory.
- Ensure all monies received are receipted and banked.
- Ensure all accounts are paid by due date.
- Keep annual cash book, computerised accounts and/or any other records deemed appropriate by the auditor showing adequate record of financial transactions to enable a clear up-to-date position of financial statements.
- Ensure that the financial statements are ready for auditing at the end of the financial year.
- Attend Executive meetings (in person, via phone or the internet). Present a financial statement at Executive meetings.
- Arrange for accounts to be audited annually.
- Present an audited set of financial statements at the Annual General Meeting.
- Prepare budgets.
- Keep an asset register.

Fulfil any other obligations designated by the Executive. Skills required: knowledge of MYOB

Requirement 10-15 hours per month

Membership Secretary Tasks:

- Maintain a membership list.
- Respond to queries by people seeking membership.
- Register new members, and send them membership packs.
- Send out membership accounts.
- Attend Executive meetings (in person, via phone or the internet).
- Provide email addresses to the newsletter editor.
- Fulfil any other obligations designated by the Executive.

Romance Writers of New Zealand Inc NATIONAL EXECUTIVE COMMITTEE BRIEF JOB DESCRIPTIONS

Continued

Secretary

Tasks:

• Open and close all bank accounts in conjunction with the President and Treasurer.

• Be responsible for the recording and preserving of minutes to all Executive meetings and presenting such minutes to the Executive for corrections and approval.

- Prepare the nomination form, proxy form, notice of AGM and Agenda.
- Send forms to members at the appropriate times.

• Send election ballot papers (if necessary) to members.

- Prepare minutes of the AGM.
- Fulfil any other obligations designated by the Executive.
- Act as cheque signatory.

Publicity Officer

Tasks:

- Serve as spokesperson in regard to established policy.
- Have responsibility for all publicity and press releases.
- Arrange sponsorships.
- Organise fundraising through events and applications to funders.
- Attend Executive meetings (in person, via phone or the Internet).
- Fulfil any other obligations designated by the executive



22nd Romance Writers' Annual Conference



Waipuna Hotel and Conference Centre 58 Waipuna Road, Mt Wellington, Auckland



Friday 28 August 2015

Candace Havens

Sara Hantz and Amanda Ashby

8.15 - 8.45am	Registration desk open		
9.00 - 9.10am	Welcome and Housekeeping - RWNZ President Kamy Chetty		
9.10 - 10.35am	Fast Draft- Learn how to write your first draft in 14 days - Candace Havens		
10.40 - 11am	Morning Tea		
11.05 - 12.05pm	Revision Hell - Learn how to revise your manuscript and get it ready for publication— <i>Candace Havens</i>		
12.10 - 1.05pm	Lunch(Buffet Lunch)		
1.10 - 2.25pm	Plotting for non plotters - <i>Candace Havens</i>		
2.30 - 2.50pm	Afternoon Tea		
2.55 - 4.10pm	What an Editor wants- (Q&A session) - Candace Havens		
4.15 - 5.20pm	Writer's Block - Rewriting your story as an author - <i>Sara Hantz and Amanda Ashby</i>		
6.30 - 7.00pm	Registration desk open - First Timers Welcome Reception		
7.00 - 9.00pm	RWNZ 'Secrets and Lies' Cocktail Evening		
	<u>Saturday 29 August 2015</u>		
7.30 - 8.30am	Cold-read workshop - TBC Editors/Agent		
8.15 - 8.45am	Registration desk open		
8.45 - 8.50am	Welcome and Housekeeping - RWNZ President Kamy Chetty		
8.50 - 10.10am	Plotting a series - <i>Karen Rose</i>		
10.15 - 10.30am	Spotlight on Harlequin - TBC		
10.35 - 10.55am	Morning Tea		
	Breakout Workshops One		
11.00 - 12.15pm	Self Pub & Hybrid - Lessons I've learned in Indie Publishing - <i>Patricia McLinn</i>		
	Craft- Beyond too stupid to live - <i>Mary Jo Putney</i>		
	Genre Stream- Writing paranormal romance - Nalini Singh		
12.20 - 1.15pm	Lunch (Buffet Lunch)		
	Breakout Workshops Two		
1.20 - 2.35pm	Self Pub & Hybrid - Taxes not tax evasion - <i>Yvonne Walus</i>		
	Craft Stream- Slow it down, baby! - <i>Cassandra Dean and Lucy Clark</i>		
	Genre Stream - Writing romantic suspense: Some Basic stuff - Karen Rose		
2.40 - 3.00pm	Afternoon Tea		

ROVE THRILLS WRITERS CONFERENCE 28 - 30 AUGUST 2015

ROMANCE WRITERS OF NEW ZEALAND IN

	Saturday 29 August 2015 continued				
3.05 - 4.05pm	The Agony and Ecstasy - Mary Jo Putney				
4.10 - 4.25pm	General Discussion on RWNZ— <i>President Kamy Chetty</i>				
4.25- 4.55pm	RWNZ Annual General Meeting - all members welcome Saturday raffle draw				
5.30 – 6.30pm	Author Book Signing Event				
7.30 - 10.00pm	Harlequin Awards Dinner				
Sunday 30 August 2015					
7.30 - 8.30am	Cold-read workshops - <i>Courtney Miller-Callihan & Source books</i>				
8.45 - 9.00am	Housekeeping - Conference MC				
9.00 - 10.15am	Candace Havens - What an editor wants (Q&A Session)				
10.20 - 10.35am	Spotlight on Entangled Publishing				
10.40 - 11.00am	Morning Tea				
11.05 - 12.20pm	Breakout Workshops Three Self Pub & Hybrid - Connecting with readers worldwide - <i>Nalini Singh</i> Craft -Side-kicking it up - "Creating secondary characters who lift and support." - <i>Karen Rose</i>				
12.20pm	Teen Talk -Transitioning from adult to young adult romance - <i>Sara Hantz and Amanda Ashby</i> What an Editor means by Emotional Conflict: all you'll ever need to know! - <i>Pippa Roscoe</i>				
12.25 - 1.25pm	Lunch (Buffet Lunch)				
1.30 - 2.45pm	Breakout Workshops Four Craft - 25 Tips from 25 years of publishing - <i>Patricia McLinn</i> Craft - Keep your pants on—planning your novel - <i>Darian Smith</i> Genre Stream - Using the past to enrich the present - <i>Mary Jo Putney</i>				
2.50 - 3.20pm	All about publishing contracts - Courtney Miller-Callihan				
3.25 - 3.40pm	Out-of-Towners' Prize Draw Closing Address— <i>Kamy Chetty, President RWNZ</i> What Next: RWNZ President 2015/2016				
3.45 - 4.30pm	Afternoon Tea and Farewell				

Woos, Hoos, and News

Celebrating our members' achievements.

To be included on this page, email your successes to Jean Drew at

jeandrew@xtra.co.nz





Ada Maria Soto's novel, EMPTY NESTS (Nested Hearts: Book One), is available in paperback and ebook from Dreamspinner Press.

Yvonne Lindsay has

announced she is a finalist in the RWAUS Ruby Award again this year, in the Short Sexy category, with one of last year's books, WANTING WHAT SHE CAN'T HAVE!



Sherilee Gray's THE BORDELLO GIRL, set in New Zealand and Australia, is now available in ebook format.



a wolf's deception sherilee gray

WOLF'S DECEPTION is available from Escape Publishing on June 22,

and

CRASHED, the first book in a new series, is coming out with Entangled Publishing on July 14.



Karen Browning, w/a Maggie Le Page, is a finalist in the InD'Tale 2015 RONE Awards (suspense category) with THE TROUBLE WITH DYING. Winners will be announced at InD'Scribe conference in Palm Springs, September.

Carole Brungar's A TIDE TOO HIGH has been judged a finalist in two categories in the First Coast Romance Writers National

Excellence in Romance Fiction Awards!!! The categories are: Novel with Romantic Elements and Best First Book.

Good luck to all our finalists

Jean Drew



CONGRATULATIONS TO JANE MADISON-JONES OF CHRISTCHURCH

THE WINNER OF THE

Sandra Hyde Conference Scholarship for 2015

2015 Prize:

RWNZ Conference fees (Friday Workshop and Weekend Conference, plus cocktail party). If the winner is not currently a member of RWNZ, their prize will include a one-year membership subscription, since only members can attend the Weekend Conference. The winner will also receive \$150 contribution toward expenses.



Sandra Hyde Romance Writers Trust



The Janet Frame Memorial Lecture 2015: Romance and Reality

by Daphne Clair de Jong

It has never been easy for our New Zealand novelists to make a living from their writing alone. Only 4% of the 2,000 or so books released in this country each year are adult fiction.

But even before technology and Amazon allowed control freak writers to do it themselves, Kiwi writers made successful international careers with crime, science fiction, Westerns, fantasy, historical and romance novels. Early in the 20th century, a number of Kiwi women like Isobel Peacocke, Rosemary Rees, Mavis Winder, Elizabeth Messenger and others were successfully writing romance and "women's books" for overseas publishers. New Zealand writers are well-known in the worldwide romance community. You surely know of Nalini Singh's internationally best-selling otherworldly romances published in America.

The world's largest romance publisher, Harlequin/Mills & Boon, has published more than 40 New Zealand writers, and currently 22 Kiwis are writing for them.

Writing a romance novel is a feminist act.

Reading a romance book in public is an act of courage.

Romance writers tell a universal tale that has been told many times in many languages in many different forms.

Every culture has its myths, legends and fairy tales of adventure and love. Aotearoa/New Zealand has the resourceful Hinemoa, defying convention and the disapproval of her whanau to swim across Lake Rotorua and join her forbidden lover, Tutanekai. We also have Cinderella, a domestic worker on a zero hours contract, gatecrashing a royal event, literally (in the real original sense) having a ball, and strategically dropping her slipper, allowing her prince to find her.

As early as 1200 years before Christ, Egyptian scribes were writing novels about life and love. In western culture, tales going back to early Greek and Roman times still inform literature today.

In the 13th century, French troubadours introduced to England stories of gallant knights fighting each other, and the odd dragon, to win a lady's love. These tales were called "romance".

In 1688 Mrs Aphra Behn wrote what is probably the first novel in the English language, *Oroonoko, or The Royal Slave*—a tragic love story. As more British women became literate, they wrote in this new form, stories of love and adventure from a *female* point of view. And they wrote about *emotion*!

Gentlemen with the benefit of higher schooling, which was denied to women, derided these stories for their content and condemned them for their quality.

In Ann Radcliffe's bestselling 18th century novel, *The Mysteries of Udolpho*, the orphaned heroine, Emily St. Aubert, is imprisoned by the villainous Seignior Montoni, who tries to force her into marriage with one of his cronies. His sinister castle, deep in the Appenine Mountains, is filled with mysterious passages, secret doors and men flourishing swords. The story's dark undertones put into print

women's greatest fears; of male dominance and male violence, of being imprisoned in the house, and of losing their identity.

Despite a distressing tendency to swoon at opportune moments (corsets, you know, tend to do that to women), Emily is quite pragmatic about strange sounds and ghostly apparitions in the night, while she fights alone for her rights, her life, her independence and her freedom.

She is rewarded with inherited riches, large estates and a rather limp husband, who has been off-screen for most of the book but whom she quite fancies. Thus reversing the conventional plot of the knight who slays the dragon to win the fair maiden – who is tied up and powerless while the exciting bit is played out.

The Brontës' novels and later Daphne du Maurier's *Rebecca* and Victoria Holt's *Mistress of Mellyn* (1960) are direct descendants of Radcliffe's work.

Jane Austen's much tamer novels about genteel love, class and money (except for *Northanger Abbey*, which lampooned Radcliffe's dramatic style) are dyed-in-the-wool romances, with happy-everafter endings.

Women's fiction flowered in the 19th century, against formidable opposition to female writers sharing with their readership the frustration that festered beneath Victorian respectability. A perturbed male critic, in the *Westminster Review*, noted that popular female authors were disposing of inconvenient husbands in their books, by way of divorce, desertion and even suspicious deaths. In the 1850's the British Parliament passed two Acts for the Regulation of Poisons, limiting access to arsenic, commonly used by discontented housewives to rid themselves of household pests.

Mrs Henry Wood's convoluted plots included kidnapping, adultery, bigamy and runaway wives. In *The Shadow of Ashlydyat* (1863) the widowed Charlotte, having for the requisite year...

"worn weeds for her husband ...

...emerged from her widowhood gayer than before. She rode more horses, she kept more dogs, she astonished...with her extraordinary modes of attire...she was altogether 'faster' than ever.... Charlotte did as she pleased...setting custom and opinion at defiance."

Mrs Wood's heroines paid for their crimes against society, often with death or confinement to a lunatic asylum. Here realism entered her "fantastical" stories. But meantime Charlotte was obviously having a high old time.

Victorian academic journals denounced the readers and writers of "sensation" novels about adventurous and scandalous women. The Archbishop of Canterbury preached against them, and Oxford Professor Henry Mansel called Mrs Wood's books "unspeakably disgusting".

But, as Professor Taher Badinjki, of Zaytooona University in Amman has noted: "for the first time, those above stairs were reading the same stories as their servants."

(Continued on page 14)



(Continued from page 13)

George Eliot (actually Mary Ann Evans, of course), was scathing of what she called "silly novels by lady novelists" featuring the female protagonist. "The men," she said, "play a very subordinate part by her side.... The tedious husband dies in his bed requesting his wife...to marry the man she loves best."

Exactly. Where else could women find heroines who took centre stage and led interesting lives? In her own life, Eliot was living with another woman's husband, yet she seems to have missed the point here.

In Mrs Wood's most popular book, *East Lynn*, a wife and mother elopes with her lover. When he deserts her she returns in disguise and, to be near her children, becomes the family governess. As a mere governess, she is unable to comfort her dying son and duly dies herself.

Feminist commentators of the 20th century with 20/20 hindsight chastised Mrs Wood for her surface orthodoxy; perhaps forgetting that Victorian women needed permission from their husband or father to approach a—naturally male— publisher.

Mrs Margaret Oliphant, a contemporary of Mrs Wood, wrote religious romances of perfect probity but was not above a certain acerbity about husbands. Mrs Bellingham, a character in Mrs Oliphant's novel, *A Primrose Path*, advises a young woman contemplating marriage to a minister:

"Fiddle-faddling eternally in the drawing-room, always in a woman's way wherever she turns. No, my dear, don't marry a clergyman; a man like that always purring about the fireside would drive me mad in a month."

In another of Oliphant's books, a young man embarking on a night out while his sister sits at home leaves her with the comforting thought that:

"...you are a girl and girls are used to it.... It's nature, I suppose. There isn't any fun for girls, as there is for us.

Well, is there?"

Well, is there? Generations of girls have enjoyed romance novels that present them with less obtuse and more appealing men than this one. Mrs Oliphant seems to have shared some of Mrs Wood's dissatisfaction with women's lives, although she expressed much Shock and Horror at Wood's heroines:

"...women driven wild with love...who marry their grooms in fits of sensual passion; women who pray their lovers to carry them off from husbands and homes they hate..."

Ah...passion! Critics were dreadfully bothered by these women writing about passion.

The Brontë sisters' *Jane Eyre* and *Wuthering Heights* divided critics. Were "Acton", "Currer" and "Ellis Bell" male or female? If Currer Bell (alias Charlotte Bronte) was male, *he* was a genius; if female, *she* should be ashamed of herself. And Emily's Heathcliff – such a depraved character could not be the product of a female mind!

Heathcliff—the dark, brooding, Byronesque hero/villain—wounded, angry and embittered, devotes his entire life and being to the only

person he ever loved: an irresistible fantasy, touching some deep part of the female psyche.

Charlotte's more civilised but iniquitous Mr Rochester, with his child by a French courtesan, his mad wife in the attic and his intention to entrap an innocent 18-year-old into a bigamous marriage, also touched women's imagination. Likewise Jane Austen's upright but arrogant Mr Darcy, who is significantly introduced in *Pride and Prejudice* as having a handsome income of ten thousand pounds a year!

All these larger-than life figures entered the mythology of romance and have their considerably moderated versions in present-day fiction. Teacher or mentor heroes also appeared until the 20th century, speaking to young women's longing for education.

Elizabeth in *Pride and Prejudice* spurned Mr Darcy's first proposal because the clumsy fool clearly believed he was lowering himself by offering her marriage.

Only when he admitted that he loved *and esteemed* her did she consent to share his great estate (which she had coveted on sight) and his ten thousand pounds a year.

At that time, when a woman married (and despite the groom's promise to endow her with all his worldly goods), any money the bride had, or earned after marriage, was legally at her husband's disposal, as were her children and her own body.

Money gives a man power, and until well into the 20th century, for most women the only way to gain power and money was to marry a man who had them and who respected her as *at least* his equal.

Meanwhile, in North America, Susan Warner's romance relating an orphaned girl's harsh life, *The Wide, Wide World*, sold over a million copies, becoming their first blockbuster best-seller. The clergyman romance interest is mostly off the page.

American "sentimental novels" by women were hugely outselling male writers, prompting Nathaniel Hawthorne's famous outburst against that "damned mob of scribbling women," complaining: "I should have no chance of success while the public is occupied with their trash."

Not jealous or anything, Nat?

Around the turn of the 19th and 20th century, "dime novels" in America and "railway novels" in Britain featured Westerns, crime and love stories, and underlined the growing division between "men's" and "women's" popular fiction.

Men's most popular fiction now is about conquering or saving the world, or at least their own skins. Women's is about conquering, and often saving, one man.

In American author Jean Webster's light, sweet and funny pre-First World War book, *Daddy Long-legs*, the orphanage child (yes, another one) Judy writes illustrated letters to the unknown rich man who paid for her education. These letters chronicle her studies and her life as she grows into an educated, assertive young woman.

Judy, unaware that the man she loves is her anonymous benefactor, refuses his first proposal, fearing it will cause a rift in his upper-class

(Continued on page 15)



(Continued from page 14)

family. But when he is ill, weakened and needy, all is resolved. The book was devoured by teenage girls for generations.

In 1919, bereaved, exhausted and war-torn British women were coping with the return of maimed, shell-shocked and traumatised survivors of a brutal war.

E.M. Hull's book *The Sheik* gave them a torrid fantasy of guilt-free, great sex in opulent, exotic surroundings with a healthy, insanely handsome and dangerously powerful man who took what he wanted from a strong, adventurous, independent woman, who *would not give in*. In the end he accepted defeat, and in the spirit of "If you love it, etc.," duly freed her to leave him and his sumptuously furnished so-called tent with its retinue of willing, capable servants.

Of course she stayed. What sane, right-minded woman wouldn't?

Hollywood made the book into a film starring the sultry Rudolph Valentino.

Edith Maud Hull, by the way, was married to a pig farmer.

Despite the reality of Middle East politics, fantasy sheiks of fictional sheikdoms still appear as modern-day, enlightened rulers in romance books. They may not be quite so enlightened about modern women, but the heroines are perfectly capable of dealing with that.

The First World War, dreadful though it was, made way for women to escape their traditional restraints. Taking "the man's place," out of necessity, like the Maori heroine Wairaka of Whakatane, they discovered that they were pretty good at supposedly male tasks and professions. In the 1920's, many young women earned enough money to be independent, free to leave home, and free to go out and enjoy themselves – even with young men. And free to buy their favourite reading.

By 1940, Romance was understood in the English speaking world as books about courtship and marriage.

Mary Burchell's classic 1935 romance *Wife to Christopher* sold out six editions before 1946. Christopher's secretary Vicki weds him in a marriage of convenience (his convenience), promising that if his happiness requires it, she will divorce him. But when he wants to marry a cruel, selfish opera singer, the seemingly meek, mild heroine says, No! The harpy won't make you happy!

Despite his furious accusations of fraud, lying and money-grubbing, she sticks to her guns. Until he comes to her, "...big and sullen and scared", begging forgiveness "on his knees and clinging to her...", and she sees in him "the dark, unhappy child who had known no language in which to express his despair."

Heroines often saw the boy inside the man, and Charlotte Lamb's readers found her threatening, tantrum-throwing 1980s corporatehead heroes funny rather than dangerous, despite the crackling sexual tension in her books. Many more recent romance books often have more sex than tension.

General publishing houses still carried romance titles by popular authors, like the very prolific Iris Bromige's long-lived *Raintree* series and the very famous Barbara Cartland's reactionary historical

romances. But dominating the field by the mid-20th century were Mills & Boon Books in Britain and the Commonwealth, and Harlequin in North America.

Gerard Mills and Charles Boon opened a publishing house in London in 1908. Their first publication was *Arrows from the Dark*, a romance novel by Sophie Cole. Their list included Jack London, Hugh Walpole, P. G. Wodehouse and Georgette Heyer, all later published by other houses.

Heyer's *An Infamous Army,* with its climactic scene of the Battle of Waterloo, was used as a teaching aid at the Royal Military Academy.

By 1939, Mills & Boon was a specialist romance publisher supplying the library market. And, using a standard format and cheap paper, they produced low-cost paperbacks, sold like monthly magazines, at newsagents, the corner dairy, and eventually the supermarket, as well as bookshops. Busy women with less discretionary money than their men were able to find the books easily and quickly, and hide their little luxury of escapist reading among the groceries.

Most New Zealand writers then were unable to scratch a living with their pens—and sadly, not a lot has changed.

Mills and Boon writer Essie Summers' descriptions of New Zealand landscapes caught readers' imagination. Overseas visitors beat a path to her door in Napier. Between 1956 and 1987 she wrote more than 50 books, selling over 19 million copies in 105 countries.

Reportedly, she declined to accept a royal honour, offered for her services to—tourism!

In 1980, Simon & Schuster launched a successful Silhouette romance imprint in New York. The editors helpfully issued guidelines for new writers. These "how to notes" were wonderfully but gently satirised by our premier Kiwi playwright, Roger Hall, in his play, *Love off the Shelf*.

Silhouette's North American writers brought to the genre new archetypes. The cowboy, or the laid-back, Tom Selleck jogging hero may say things like, "Aw shucks, Honey". In a bar fight he might end up on the floor with a bloodied nose. He's super-protective and stubborn as a mule. Which may irritate the smart-mouthed independent heroine, but he touches her heart and wins her love.

Silhouette was later bought by Harlequin, after being owned for a short time by Gulf Oil. Remember, it was the crazy 80's, before the big crash.

Harlequin had reprinted Mills & Boon books for the American market since 1957, and later took over the Mills & Boon company, then sold Harlequin/Mills & Boon to the *Toronto Star* newspaper firm. Recently, the company was on-sold to HarperCollins, one of the now remaining Big Five. Romance writers are not immune to publishing's vagaries.

Early in the 1970's, Avon in America published *The Flame and the Flower* by Kathleen Woodiwiss and *Sweet Savage Love* by Rosemary Rogers. They began a period of explicitly described sex in historical romance, a trend that spread to contemporary romance. Woodiwiss and Rogers created a feminist storm because the heroes of both books raped the heroine.

(Continued on page 16)



(Continued from page 15)

Woodiwiss's pirate hero believed the heroine was a prostitute playing games until, too late, he discovered her virginity. He spent most of the remaining pages desperately trying to make up for it.

Roger's heroine initially had consensual sex with the hero, who was spying for rebels seeking independence and democracy for his people. When he kidnaps her to save his own life, the heroine is mightily peeved but has to fight her own attraction as well as his (hmm) "forceful lovemaking". After his father forces the hero to marry her, the heroine demands her marital rights at the point of a knife.

These stories allowed women to face perhaps their greatest fear within the pages of a book, where they can control and survive the experience.

Let's be clear about this. Whatever they read, women no more want to be raped than male readers want to be thrown from moving trains and helicopters, or into shark-infested pools, beaten up, shot at, or tortured in imaginative ways. Nor face any of the apparently daily mishaps inflicted on Rambo, James Bond or Lee Child's 6 foot 4 inch Jack Reacher, especially if they are the same height as 5 foot 6 inch Tom Cruise.

Rape within marriage was a husband's right until 1985 in New Zealand, and in the UK, 1991. In the USA, it was not a criminal offence nationwide until 1993.

Rape in romance (very rare now), forced the man to realise that sex—whether consensual or especially when not—is never enough. He may ravage a woman's body, but touching her heart requires much more, including, at the very least, heartfelt guilt and remorse.

Since 1975, Zebra, a division of Kensington Publishing in America, has issued fat paperback historical adventure romances. Covers, which feature embossed gold script, half-naked men, and women with deep cleavages, are dubbed "nursing mother covers" by the writers. The artwork is said to be for truck drivers distributing books, who put their favourite "bodice rippers" to the front of the sale racks.

The term "bodice rippers" is sometimes applied to the entire romance genre by journalists or academics who haven't done their homework. Similarly, unless the writer has an established literary reputation, book page editors will dump any book about women by a woman in a ghetto called "Chicklit".

Chicklit is actually a type of book that followed *Bridget Jones's Diary,* by Helen Fielding, in which an insecure thirtyish woman searches for love.

Harlequin Mills & Boon also have historical novels and some Chicklit among their various lines that range from the no-sex "Steeple Hill", in which God is important and sex not mentioned, to raunchy stories with no-holds-barred love scenes. But Mills & Boon heroines seldom if ever are searching for love.

And the company has so far stuck to the basic formula of one man, one woman, and a relationship that is emotional as well as sexual.

Formula, a much misunderstood literary term, refers to fiction in which certain reader expectations must be met for the story to succeed in its field. Formula also applies to crime, science fiction, fantasy and recently, steam-punk. The formula of "literary novels" is called a theme, generally expressed as "some aspect of the human condition", defined as "human nature, human society and the fundamental issues of human existence".

Choosing a life partner and having children are not fundamental issues of human existence?

In any genre, the writer's challenge is to bring something new and fresh to their story and how it is told. Those who stretch the form to breaking point may lose readers. Or gain a whole new readership.

Romance books cross boundaries of nations, beliefs, age, lifestyle, occupations, education and income. They are read by engineers in England, surgeons in Spain, academics in Argentina, nurses, neurologists and nightshift workers in New Zealand and Zambia, rocket scientists at Cape Canaveral, and at least one nun in Nigeria. A Nielson survey found 16% of readers were men—brave men.

Harlequin Mills & Boon books are translated into 35 languages and sold in 107 countries. The company claims that one of their books is sold somewhere in the world every four seconds. Always looking to future markets, their stated goal on launching their longer, more diverse Mira imprint was "world dominance in women's fiction". The company's contracts with authors have claimed publishing rights "throughout the universe". Marketing reigns.

When the Berlin wall fell, Harlequin staff handed out 750,000 books to eager women streaming through the gaps.

Harlequin negotiations with China abruptly ceased when demonstrators in Tiananmen Square told western reporters they learned their excellent English from smuggled Harlequin romances.

Readers embraced e-books because no one can tell what is on their electronic device in the lunch room or on the bus.

E-publishers come and go, and vanity publishers still lurk like sharks online. But some hardworking, savvy New Zealand romance writers now make a good income from e-books while far fewer print writers are living on their royalties. Corporate culture and internet pirates have affected many careers.

Despite academic critics like Janice Radway, who believed herself "separated from" romance readers and writers "by class, occupation and race", romance appeals to women of all social and educational levels and all ethnicities the world over.

Radway concluded romance novels were seriously deficient because they "do not present women with comprehensive strategies for organising their lives".

Janice. If we need help to organise our lives, most of us would choose a How-to book, not a novel.

A romance may be fairytale fantasy, a romantic comedy, even a mini space-opera—escapist literature offering a few hours amusement and a break from the cares and responsibilities of daily life. Or within the context of a love story, a writer may explore real-life situations and problems. They don't all end with wedding bells, and many romances deal with difficulties facing married couples. But readers probably won't slit their wrists after the forward-looking end of the book.

(Continued on page 17)



(Continued	from	page	16)

A romance is a story about two people who are sexually attracted to each other, and after overcoming difficulties between and within themselves, come to love each other and commit to a future together.

There is no "typical" romance, except for the basic concept.

There are plots or motifs that hark back to age-old, universal stories; the writer's task is to make them new and fresh with original twists and unique, compelling characters.

Most people don't fall in love every week. But they can read about the agony and the ecstasy as often as they wish.

New Zealand author Fiona Farrell, in her novel *Book Book*, published by Random House NZ, described a typical scene in a public library circa the early 1960's:

"Kate...saw the women carrying their love stories up to the desk for issue... They meekly handed over their sixpences, as though they were buying Tampax and the only person behind the counter was the chemist himself.

"There were serious books, about heroes and death and catastrophe. And there were frivolous books about love, which were not good for you and for which it was therefore necessary to pay a small admonitory fee.

"Love...in a serious, heavy book, tended to be brutal or painful and ended perhaps in despair, or death. If love ended happily at a tender kiss, a proposal of marriage, that made the book light, fluffy, frivolous."

For some reason, even sympathetic critics feel obliged to describe the whole genre as "light romance". Is there such a thing as "heavy romance"?

Romance writers have explored subjects such as maimed or handicapped heroes or heroines, breast cancer, addictions including alcoholism, Down's syndrome, gang rape, child abuse, anorexia, the difficulties of step-families, and many other matters that concern women.

A Soldier's Heart, by Kathleen Korbel (1994), is about a female U.S.Army nurse who served in Vietnam and suffers post-traumatic stress disorder. Kathleen Eagle, married to a Sioux, has written thoughtfully about Native American culture and complexities. When surrogate motherhood became possible, romance novelists were the first to write about its possibilities and pitfalls.

Romance novels throughout the 20th century trace society's changing attitudes. Throwbacks to Heathcliff in vintage copies may shock present-day young women, yet the characters are of their time; with some exaggeration, past heroes generally behaved as men did or were expected to behave.

The Heathcliff hero in his present form is a worthy challenge for a strong heroine. Like the frog prince or Beauty's beast, he needs a woman to transform him into a suitable mate and potential father. He may still look the same to others, but in her eyes he's a prince.

The heroines too were of their time, but in every decade young

women of mouse-like demeanour learned to roar, and proper ladies displayed backbones of pure steel. Several writers well before the 70's dealt with the tension between marriage and careers.

Today's young women take their rights for granted until they discover they are being paid 10% percent less than a man at the same level. Or they bruise themselves on the glass ceiling, are bullied or subjected to crude sexist jokes in their workplace—or meet a compulsive puller of ponytails.

Some theorists see the entire romance genre as masochistic, reactionary trash that will stunt readers' personalities, rot their brains and turn them into mindless morons; a non-surgical lobotomy.

...Because obviously women are unable to differentiate fiction from reality.

A male lawyer, truck driver, shop assistant, engineer or professor may immerse himself in tales of terror, warfare, torture, and mass murder.

No bookseller will make disparaging remarks about his purchase while wrapping it (and taking his money), and all but the most specialised bookstores will stock his favourite relaxation reading rather than turn him away with, "We don't sell that kind of thing."

No one will cross the street to tell a man that the book in his hands is rubbish.

Nor will anyone assume that his chosen genre is irrefutable proof that he has the intelligence of a retarded gnat and that reading a crime novel will turn him into a psychotic killer or a rogue cop.

When Steven King presents his royalty cheque at the bank, the male teller will not say chattily, "You just write the same book every time and change the names, right?"

John Grisham, Lee Child or New Zealand's award-winning, internationally best-selling Paul Cleave, are probably not often asked by friends, family, workmates or casual dinner companions, "When are you going to write a *real* book?"

For romance writers, it's a common experience, which they share with children's writers.

Good books for our children are surely the most important books of all! And New Zealand has some of the best children's writers in the world. They are national treasures. Let's hear it for the children's writers!

One writer's reply to the question about "real" books is: "I've written X number of real books. When are you going to read one?"

Why are so much mockery, denigration, and downright hostility directed at those who write about love, commitment to an exclusive sexual and emotional relationship and, by implication, the survival of our species?

Why do women continue to read these books in the face of widespread disapproval and negative criticism?

Could it possibly be because they are written by women, for women, about things that are important to women?

(Continued on page 18)



(Continued from page 17)

Dragons aside, in real life, women have always been most immediately in danger from men. They are also biologically programmed to need men, at least for purposes of procreation. (With some exceptions I'm not qualified to talk about.)

A woman who is pregnant, in labour, or has an infant in arms is effectively unable to flee or defend herself from danger.

For centuries – millennia—it was essential for a human female to attach to herself the male least likely to be a danger to her and her children, and most likely to be able and willing to protect them from other men and the hazards of the wider world: whether it's the sabre -toothed tiger lurking outside the family cave, the evil landlord of 19th century melodrama, or the 21st century's stalkers and serial rapists preying on lone women that appear every night on our TV screens.

Even now, a woman is most likely to be attacked in her own home by her own partner or ex.

Choosing her male partner and the father of her children can be truly a matter of life and death. That has always been a woman's most important life decision. Of course, they want to read about it.

Romance writers have been told: "I learned something new in your book." or "Your books saved my marriage." And "Reading your books is the only thing that helps me forget I'm dying of cancer."

Women know what they want in their lives and in their reading. In romance the woman always wins. Not just a wedding ring or a promise of undying love but respect, equality, love, even adoration. It's *she* who pierces the dragon's heart, tames the tiger, or domesticates the demon lover.

Charlotte Brontë spelled it out with Jane Eyre's passionate claim to Mr Rochester at the crux of her story, when she says:

"I have as much soul as you — and full as much heart! And if God had gifted me with some beauty and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh: it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God's feet, equal — as we are!"

Right on, Sister!

This lecture originally appeared in the NZ Society of Authors "Author" magazine (Winter 2015 issue #301), and is reprinted with permission from Daphne Clair de Jong and the NZ Society of Authors. The NZ Society of Authors mission is to: "actively and responsibly support and represent the interests of all New Zealand writers and the communities they serve." For more information about the NZ Society of Authors, please visit <u>http://www.authors.org.nz/</u>

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HOOT! HOOT! RWA (AUSTRALIA) ANNOUNCES SECOND HALF OF 2015 OWLS PROGRAM

Great things just keep on coming in the Romance Writers of Australia OWLs program with five more courses to take place in the second half of 2015.

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<u>The Dark Art of the Blurb with Ainslie Paton</u> - 12/10/2015 - 01/11/2015

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To download the program for the second half of the year, click here



If Jane Austen Got Feedback from Tim, a Guy in Her MFA Workshop

by Shannon Reed



Retrieved June 12, 2015 from http://www.buzzfeed.com/shannonreed/jane-austen-receives-feedback-from-lim-a-guy-in-her-mfa-work#.aaYeWy4Nv

Dear Jane,

I don't usually read chick lit, but I didn't hate reading this draft of your novel, which you're calling *Pride and Prejudice*. I really liked the part where Elizabeth and her aunt and uncle went on a road trip, which reminded me of Chaucer's *Canterbury Tales* (also about a road trip — check it out!). Anyway, good job. I do have a couple of notes to share, in the spirit of constructive criticism.

So, a big question I have is "Why?" Why does Elizabeth do the things she does? Why does Mr. Darcy do the things he does? Why does Mrs. Bennet do the things she does? Have you read *Hamlet*? I feel like you could really learn something from how Shakespeare (the author) has Hamlet *tell* readers why he's doing the things he does.

Another problem I noticed: Mr. Wickham (great name, by the way, evoking both a strong but flexible plant, and an earthly, bestial pig) is in the army, but you don't make use of that. What if Mr. Wickham, instead of just being sort of a scoundrel (Again: why?), is a scoundrel because he's suffering from his experiences in the war? (Which war, btw?) That way he could tell Elizabeth about it, and we would be able to see that she's not just an independent young woman, but also a really good listener. He could tell some jokes too, to liven up the mood and show that Elizabeth has a good sense of humor. This could be the middle section of the book, like five or six chapters in there.

Also, why five sisters? How about just two? Combine Jane and Kitty. Or, better, make one of the sisters a brother (named "Jim", maybe?), and then he could be the narrator who mentions his sisters from time to time! Like Hamlet!

While I'm on the sisters, is it just me or does everyone treat Kitty really badly? Personally, I want to say "Huzzah!" to

Kitty, and it's annoying that everyone else — literally everyone else — wants to hold her back. Even you, I think— and, sorry, don't mean to hit too close to home here, but... I'm just saying that I would totally court Kitty. She's got a great sense of humor. But anyway, if you change her to Jim problem solved!

A few other concerns: Mrs. Bennett is annoying, and you don't have any people of color. Also, there aren't a lot of men in this book. Only about the same number as there are women. I was thinking that what you could do is have Mrs. Bennett be dying, but give her a black best friend. Like Othello? (Have you read it? It's also by Shakespeare, fwiw.) The Othello character could be her butler, maybe? There you go: three problems solved. You're welcome!

I don't know if you noticed this, but there's a lot about hair ribbons here. Did you mean to do that? Maybe you could develop them into a kind of motif throughout, the way Shakespeare uses a skull in *Hamlet*? Maybe, when Mrs. Bennet is dying, she could ask to hold a hair ribbon? And Othello the butler could bring it to her, and tell her a story, or, better yet, get Wickham in there to tell her about the war. Oh! Perfect: just have Wickham, Jim and Othello talk about the war while Mrs. Bennet lies unconscious in the background, holding a ribbon.

What do you think about *Jim, Othello, and Wickham: Brothers in Arms* as a title instead of *Pride and Prejudice*?

Anyway, while this isn't something I would pick up on my own to read, I still enjoyed it more than I thought I would. Thanks for letting me take a look, and let me know if you need any more help with it.

Keep writing! Tim

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INTERNATIONAL CONTESTS

by <u>Tracey Alvarez</u>

2015 Indiana Golden Opportunity Contest

Deadline: 1 July, 2015

Eligibility: Any unpublished author in novel or novella-length romance fiction. Published authors who have not been contracted for publication in the past three (3) years are also eligible to enter. If any contract has been signed in the past three (3) years (2012 to present), the author is not eligible.

Enter: Each entry shall be no longer than fiftyfive (55) pages. Entries are comprised of the first pages of the manuscript (including prologue if one is used) and the synopsis.

Fee: US\$35

More Info: https://www.rwa.org/p/cm/ld/fid=1494

Put Your Heart in a Book Contest

Deadline: 1 July, 2015

Eligibility: Unpublished or non-published within last five years.

Enter: Please submit the opening chapter of your manuscript, along with a synopsis not to exceed five (5) pages. Submission should not exceed thirty (30) pages total, including text and synopsis.

Fee: US\$25-35

More Info: <u>http://www.njromancewriters.org/</u> pyhiab-contest.html

9th Annual Dixie Kane Memorial Contest

Deadline: (postmarked by) July 15, 2015 Eligibility: Entrants do not need to be members of RWA or SOLA to enter. Enter: First 5 double-spaced pages. Also, onepage single-spaced synopsis (not judged). Fee: US\$15

More Info: <u>http://solawriters.org/the-dixie-kane-</u> memorial-contest/contest-rules/

Heartbeat 2014 (Heart of Louisiana RWA)

Deadline: July 15, 2015

Eligibility: Published or unpublished authors, aged 18 and up, with unpublished, uncontracted entry. Do not need to be an RWA member to enter. At this time, entrants must have a Facebook account in order to use the contest website.

Enter: Synopsis (3 pg max.) and first 4,000 words. Electronic submission only.

Fee: US\$15

More Info: <u>http://www.heartla.com/heartbeat-2014</u> _contest/

Ignite The Flame Contest

Deadline: July 15, 2015

Eligibility: Entrants must be unpublished in book-length fiction (minimum 40k) in the last five years. Unpublished means the author or authors have not accepted a publishing offer for, or selfpublished, a work of original fictional narrative prose.

Enter: Your submission may be less than 15 pages, but must not exceed 15 pages. Submit a 500 word synopsis with your entry. **Fee**: US\$20-25

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More Info: <u>http://www.cofwevents.org/ignite-the-flame-contest/</u>

2015 Rebecca Contest Information

Deadline: July 30, 2015 **Eligibility**: All authors are welcome to enter, regardless of published or unpublished status. Contest entry may not be contracted or published in any form when entered. **Enter**: The opening five thousand (5,000)

Enter: The opening five thousand (5,000) words.

Fee: US\$20-25

More Info: <u>http://www.leranm.com/2015-rebecca-</u> contest-2/



"When someone shows you who they are, believe them the first time." Maya Angelou

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H2H MARKETS FOR JULY by p.d.r.lindsay-salmon

Mills and Boon Competition

For an unpublished romantic novel. The competition asks for 'strong, hook driven romance stories with mass market appeal.' Contemporary women's fiction with a love story as its heart. **Closing date** July 14^{th.} **Details**: www.romancewritingcompetition.com

1. Two Dames Production

e-book anthology Deadline July 15th SEEKING: erotica, short stories. LENGTH: 4,000 words. PAYMENT: \$25US DETAILS: website www.two-dames.com

2. Go Now

US Small Press e-books and print SEEKING: Romance for Christmas. Short stories and novellas. Well written, Christmassy and on the light side please. LENGTH: 10,000 to 30,000 words.

PAYMENT: 60/40 Royalty split.

DETAILS: http://bookstogonow.com

3. Paper Road Press

New Zealand Small Press

SEEKING: 'compelling stories that explore new horizons, that poke holes in old genres and stitch them up with something new.' Genres of 'science fiction and fantasy, magical realism, urban fantasy, space opera, secondary worlds, time travel, myths and legends, crossovers and re-imaginings.'

LENGTH: novels.

PAYMENT: discussed under contract.

DETAILS: website: http://paperroadpress.co.nz; **guidelines:** http://paperroadpress.co.nz/submissions

4. Endeavour Press UK

E-books and print

SEEKING: well-written mass-market romance plus other genres.

LENGTH: preferably an author to write three (3) 12,000 word novellas to one (1) long novel. Authors must be prolific.

PAYMENT: Royalty of 25% of the cover price. **DETAILS:** www.endeavourpress.com

5. DAOwen Publications

Canadian Small Press

Print and e-books

Check their guidelines carefully writers must query first in a specific way.

SEEKING: Romance for Love Knot Books imprint. Editors want 'well-written stories with rich language and intricate plots.'

LENGTH: novels, 60,000 to 90,000 words.

PAYMENT: 'a very handsome royalty rate on every book, e-book, audio book or any other deals made on their work.'

DETAILS: website: https://daowenpublications.ca; Love Knot Books, **website**: http://loveknotbooks.ca;

6. Bleeding Heart Publications

South East Asian publishing company based in Thailand.

Print and e-books

SEEKING: 'English language fiction and non-fiction fulllength; and fiction shorts.' The editors are open to 'a range of styles in a variety of genres.'

LENGTH: Please check out the website and read the guidelines.

PAYMENT: is discussed at contract time for first serial rights.

DETAILS: website: http:// bleedingheartpublications.com;

guidelines: http://bleedingheartpublications.com/ submissions

7. Meta Sagas

US Small Press E-books and print

SEEKING: short stories for an anthology futuristica. Editors define it as 'a sub-genre of science fiction that we believe should exist and does not yet.' These editors want work that is 'women positive, sex positive, and science positive.' Content should be multicultural with 'plot lines that emphasize character development' in 'Earth and near Earth settings.' Give them character-oriented fiction with 'awesome female protagonists. Think Zoë Washburn or Princess Leia, but watch sexual content, it should be 'integral to the story, but not the whole story.' The deadline is August 31, 2015.

LENGTH: 3,000 to 10,000 words.

PAYMENT: is '6 US cents per word against a pro-rata share of royalties'.

DETAILS: website: http://metasagas.com; anthology, Futuristica (Vol. I); **guidelines**: http://metasagas.com/submissions; submit online using their system.

8. 'The Big Click'

Bimonthly online zine

SEEKING: 'the best of new crime fiction in a variety of modes.' They particularly enjoy 'noir, confessional, weird and "literary" fiction that depict and interrogate crime and social trespass'.

LENGTH: flash fiction and short stories. **PAYMENT:** is US\$100.00 for electronic rights (online and e-book) and for 'non-exclusive The Big Click–themed anthology rights'.

DETAILS: website: http://www.thebigclickmag.com; guidelines: http://www.thebigclickmag.com/ guidelines/

Welcome to New Members

Amy Fletcher - Auckland Jo Hart - Auckland



CLASSIFIED ADS

We are happy to place short classified ads in H2H for services that could be useful to writers.

The price for an ad is **\$20**.

Note that the placing of these advertisements will be preceded by a disclaimer stating that although RWNZ is placing the ad it does not in any way endorse the product/service.

Please pay by Internet Banking-

- deposit into Bank Account No: 12-3070-0099767-00
- code your deposit with:
 RWNZ H2H and Your Name

Please contact me by the 10th of each month if you wish to advertise. <u>sapiheald@xtra.co.nz</u>

WEBSITE UPDATES

Do you have news or updates for our Website?

If so, please email them to KD Forsman, Website Coordinator, at <u>kdforsman@outlook.co.nz</u> -<u>www.romancewriters.co.nz</u>

RWNZ Contest Manager needed

The Contest Manager's job is up for grabs.

Sue has to step down due to too many other commitments.

This position involves finding and overseeing contest coordinators, arranging judges and keeping information up to date.

> Email Sue MacKay <u>lsmackay@ts.co.nz</u>

if you think you might be able to help.

ANY NEWS ABOUT WRITERS, BOOK LAUNCHES, COURSES IN YOUR AREA??

Are there any **courses**, writers' 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 piggyback on to them and offer opportunities in other regions.

Let us know : <u>sapiheald@xtra.co.nz</u>

Some Recommended Links You Might Like

Thanks again to RWNZ Facebook— <u>LIKE here</u> !	How to Create an Amazing Author Website: Free Video Course by SimonRPS <u>http://</u>
The Zen of Organized Writing: 5 Steps You Can Take Today <u>http://writetodone.com/organized-</u> writing/	rockingselfpublishing.com/create-amazing- author-website-free-video-course/
How to Begin Writing a Book by Fabienne Fredrickson <u>http://</u> <u>www.clientattraction.com/2015/06/how-to-</u> <u>begin-writing-a-book.php</u>	Harlequin Announces the Launch of Harleqin Audio contact Penny Tantakis <u>http://</u> <u>www.prnewswire.com/news-releases/harlequin- announces-the-launch-of-harlequin-audio- 300087218.html</u>
Pros And Cons of Being An Indie Author by Joanna Penn <u>http://</u> <u>www.thecreativepenn.com/2015/05/22/pros-</u> and-cons-indie-author/	How to Plot a Perfect Scene in 10 minutes by Anthony Ehlers <u>http://writerswrite.co.za/how-to-</u> <u>plot-a-perfect-scene-in-10-minutes</u>
	How to Use Brand Names in Your Fiction (Just Like TFIOS) by Kathryn Goldman <u>http://</u> www.betternovelproject.com/blog/trademarks/

ANNUAL COAST TO COAST RETREAT! 6/7/8 NOVEMBER IN ROTORUA.

C2C Members: Book and pay by 31 July to reserve your bunk! Any bunks not paid for by 31 July will be offered to *all RWNZ members.*

This year we are calling on *members' talents* for the Saturday afternoon workshops! Scrivener, Swordplay or Computer help, etc.

Due to its success last year, *critiques* will be read on Sunday morning, using a printed copy of the first chapter of your latest WIP(s). If you wish to participate (no printed author ID), chapters are deposited on the Friday evening for reading by participants.

Contact Deryn Pittar <u>deryn@xtra.co.nz</u> to book your space.

AGM Notice: AGM to be held on Saturday 7 November, at 11 a.m. for those not going to retreat, but wishing to attend AGM. (You can then stay for lunch!)



RWNZ News Around the Regions *Keeping in touch with each other*

<u>Word Count</u>: The intention of this column is more to notify than to have a regional narrative. <u>REPORTS SHOULD NOT EXCEED</u> A WORD COUNT OF 150 WORDS.

If <u>your region has done something unusual</u> or very interesting that you want to share, then **we'd like to hear about it in a separate report**, which can be featured on its own.

Read the **News Around the Regions** on page <u>24</u>.

RWNZ News Around the Regions

Keeping in touch with each other (150 word count)

Auckland

Twenty-six attended the sword fighting history seminar given by the illustrious Matthew Mole with able assistance from Elizabeth Thomson, writing as Lizzi Tremayne. On Tuesday evenings he can be found in the conference room above Queen St's McDonald's where you can join the Sword Fighting Organisation <u>https://www.facebook.com/matt.mole</u> [matthew_mole@yahoo.co.nz]. Female members are most welcome. Women too wore swords through the ages. In the 13th Century manual there is an illustration of a fighting nun.

Our next meeting will be July 4th. If she is well enough, Thiloshina Govender will be our speaker <u>http://www.tgayer.com/</u> on 'Fast Writing'. Otherwise Nalini Singh has offered to talk on 'Writing a Novella'. At this meeting, we will also allow time for practice at pitching since Conference time is fast approaching. As usual, the meeting will be from 12.30 until 3.00 p.m. Please bring a plate to share, a gold coin donation and change for the raffles. Pamela Gervai (Convener)

C2C (Central North Island Coast to Coast)

The C2C Chapter did not hold a meeting in June, but our next meeting will be on Saturday 11 July at noon, shared lunch, in Paeroa at Sheryl Buchanan's place, with a surprise topic to be announced!

Looking forward to the Annual Retreat on 6, 7, 8 November. Please see the announcement elsewhere in this H2H. Any bunks (only \$70.00 for the whole weekend!) not taken by C2C'ers will be made available to other RWNZ members after 31 July! It's a great weekend!

Lizzi and Deryn—Co-convenors

Wellington/Kapiti

Our June get-together took place in the meeting room next to Paraparaumu Library. It was great to see Kate again. Bonnie was away in Boston buying her wedding outfit, so we have that treat to follow. We'd planned a group plotting exercise, and after doing our usual round-in-acircle catch-up we got stuck into a lively discussion about Kate's work in progress. Diana's roaring along on her next two sheikh stories, and Leeann's well into her Bridesmaids Club series. Juliet's first novella may just beat the arrival of her first grandchild.

We're going to extend the group plotting, so bring a story outline and a notepad next time – you never know what gems you'll be offered.

Our July meeting will be somewhere in Wellington at 1pm Saturday 4th. Leeann is taking over the reminder emails, so watch your inbox for location. Kris Pearson—Convenor.

Christchurch

The Christchurch Group met on Sunday morning at Upper Riccarton Library. We have a few entries in for the Pacific Hearts and everyone is excited to find out the results. We also have a few newbies set to go to Conference this year, so we are all sharing our horrific pitching stories and the humiliation of cold reads! Nah. Not really. But we are preparing for pitches. Thanks H2H for providing some excellent articles. By the time we meet next month, four of our regulars will have finished that damn book—some after numerous re-writes. So we are all looking forward to celebrating with them... then it's on to the next project. Next meeting is Sunday 12th July at South Library, 10am. See you there. Sue, Convenor

Nelson

Our invited Fireman/Search & Rescue officer made our June meeting a very interesting one. Before he arrived, we gathered together more stories for our planned anthology and discussed ideas for a creative cover. Annika, having purchased a couple of Mills & Boon novels from Founders Park Book Fair to read and learn from, shared her knowledge with the group and offered the books to other members to study.

Our speaker provided very useful information regarding the variety of a fireman's job and gave some case scenarios. He also patiently answered all our questions and promised to be available should we need any tips for our future writing. As usual, we finished with a cuppa and a cake, creamed and, in honour of our speaker, decorated with 'Love & Fire' in chocolate letters. Next meeting will be Saturday 11 July, 2pm, usual venue. Anyone interested in romance writing is welcome.



REGIONAL CONVENORS

Auckland:

Pamela Gervai

email: pamela@petware.co.nz

Central North (C2C):

Lizzi Tremayne Deryn Pittar

email: <u>nztoothvet@bmevc.co.nz</u> <u>deryn@xtra.co.nz</u>

Hawkes Bay:

Kristina O'Grady

email: kristina.ogrady@yahoo.com

Wellington:

Leeann Morgan

email: morgan.leeann@clear.net.nz

Nelson:

Annika Ohlson-Smith

email: allan-annika@xtra.co.nz

Blenheim:

Iona Jones

email: iona.jones@xtra.co.nz

Christchurch:

Toni Stephens

email: tonijstephens@gmail.com

Otago:

Viv Adams

email: whiteclifflodge@xtra.co.nz

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



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Hi Everyone

We have quite a lot featured in this month's issue of H2H. It sure has been a busy month! Yikes, it's July already and our annual RWNZ Conference is just around the corner. Preparation mode for pitches and perfecting those manuscripts as well as meeting up with friends and having a good time!

Being a member of RWNZ has brought me in contact with a wide range of beautiful, creative, successful and talented people and has given me the confidence to test waters I could only dream about—many thanks to the volunteers who give up their time to make RWNZ a fantastic and fun organisation to belong to. A warm welcome to our new members ©

Here's to another successful issue of H2H and Happy Reading.

Sapi

<u>Submissions</u>—We love getting the contributions, but we request you send them to Sapi at <u>sapiheald@xtra.co.nz</u> and that:

- all contributions should reach her no later than the **15th of the month**
- all should be in a Word document, Arial 11 font
- you save your file as a .doc format [as this covers most MS Office suites]
- there are no indentations, or fancy headings, please.

President	Kamy Chetty <u>kamychetty@yahoo.com</u>	Website Coordinator	Karen Forsman <u>kdforsman@outlook.co.nz</u>	Contact Details: Romance Writers of New Zealand, Inc PO Box 300137, Albany, Auckland 0752
Vice-President	Bernadette Doube <u>frond@wave.co.nz</u> LaVerne Clark clarksnelson@clear.net.nz	Membership Secretary Contest	Karen Johnson Mead <u>Kerry.Karen@xtra.co.nz</u> Sue Mackay	Heart To Heart (H2H) is the official publication of Romance Writers of New Zealand (RWNZ) and is published eleven times a year.
Treasurer	Tania Sparks taniasparksauthor@gmail.com	Coordinators	<u>lsmackay@ts.co.nz</u> Sue Knight <u>knightsue2@gmaill.com</u>	No part may be reproduced or used for profit by RWNZ or others without prior written permission from the editor.
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