

HEART TO HEART

What Comes Next?

Life as an Agented Writer

With Nephele Tempest, The Knight Agency



Aspiring writers tend to put a great deal of emphasis on acquiring an agent. For many, it feels like the first big step toward publication—toward becoming a professional writer—even if they've been writing and honing their craft for years. Others look at it as an opportunity to have a partner in building their career, someone who can give them an idea of what they should do next, so they don't have to make all of their decisions alone. But at the same time, very few authors give much thought to what happens after

they have found the right agent for them. They understand the agent will send their manuscript to editors, and they hope this will lead to a book contract and publication, but the details of the process remain a mystery. What exactly happens after an agent agrees to represent you?

The agent/author relationship gets far less attention than the submission process for good reason. While it's relatively simple to research submission guidelines or to learn how to write a strong query letter, it's much more difficult to find resources that describe the steps that come after signing with an agent—in part because every agent has their own way of working, and their relationships with their clients will vary accordingly. But while details may differ, the basics of an agent's job remain very much the same, and these will determine how they work with their clients over time.

Getting Ready to Submit

With rare exceptions, agents expect some level of revisions before they feel a manuscript is ready for them to send out to editors, even if they love your work. When and how these revisions are made will vary depending on the agent. Some expect writers to revise the work before they are willing to represent them. Others

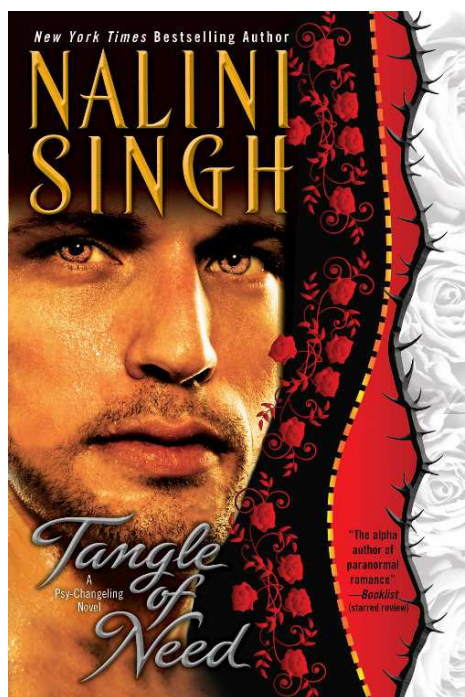
will discuss the need for changes up front but will only work with the writer in detail after signing on as their agent. Still others may suggest freelance editors to help a writer further hone their project.

Revisions can take time. Writers who thought that signing with an agent was their ultimate goal—the last step before a sale—can often get frustrated with the need to get back to work on their projects, when all they want to do is get their stories into bookstores. It's important to understand that your agent knows the difficulties of the marketplace, and that their goal is to present the strongest manuscript possible when taking your work to editors. No matter how wonderful your book, there are only so many publishing slots available, and editors are going to champion the manuscripts they love the most, that they feel are most deserving of one of those spots. Your agent wants your book to be one of those manuscripts, and so will work with you to give you the best chance possible.

The Submissions Process

Once revisions are completed and the manuscript is as shiny and polished as possible, it is time to send it to editors.

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WHO'S WHO: RWNZ EXEC & H2H

Editors' Desk



Pull up your chairs and raise your cups. Heartfelt thanks to everyone who has volunteered to support RWNZ. Love is definitely in the air.

H2H also welcomes new volunteers to our editorial team. Over the next issues Marjan Van Waardenberg, who is currently based in London, will come aboard to help source content. And Angelique Jurd will offer editorial support ahead of my leaving in December. We are committed to maintaining the high standard set by previous editorial teams and know the more pairs of capable hands at this desk the better when in those enchanted twilight hours we hurtle towards another deadline.

Many thanks to members who signalled you can help with content and proof reading. The best way to tame Gremlins is to outnumber them, so if life throws a curve ball we will call out for backup.

Allow me to recharge your mug. Let's raise a toast to Harlequin's stunning logo for LOVE IS IN THE AIR (page 11). And another, as we welcome the team of editors and agents who will take pitches throughout the conference weekend, 24-26 August (see pages 9 and 10).

Now prepare to get seriously excited as we anticipate the electrifying injection of motivation to write our romances from go to WOW that RWNZ's conferences famously inspire. To prime your creative juices for August, you can sample this supercharged creative buzz right here...

Nephele Tempest, agent, with The Knight Agency, who will hear cold reads and pitches, and who will present at conference, launches July's H2H with her new article about the important author/agent relationship. Then in pages 9 to 13 check out more conference news: the draft programme, the breakout workshop programme, the plenary sessions, and we reconnect with Friday's full day with Randy Ingermanson.

Then savour these...Lisa Whitefern serves up more emotional punch. Julie Rowe proposes three P's essential for effective writing. Maggie Toussaint cooks up a storm. And Joel Friedlander peels the fuzzy layers off ISBNs.

There's just enough in the pot for one more H2H hooray. We salute our contributors: regular, regional, national, and international; and you, our readers.

*We'll refresh the brew while you read on. Cheers from, *viv, Ellie, and, Chris.**

Please remember, the deadline for content for Heart to Heart is the 15th of each month.

WELCOME

TO OUR NEWEST MEMBERS:

Lucy Barker- Auckland.

Sandy Curtis- Innes Park, Aus.

Bronwen Jones - Christchurch

Kirsten Winter- Te Puke

RWNZ CONTEST SCHEDULE 2012

HMB GREAT BEGINNINGS CONTEST

Final Judging in Progress

Good luck everyone:

STRICTLY SINGLE CONTEST

Opens Tuesday, 21 August 2012

Closes Friday, 21 September 2012

Final Editor Judge: Meredith Giordan, Berkley Publishing

Final Agent Judge: Helen Bretwieser, Cornerstone Literary Agency
(Entry information is available on the website)

If you have any questions,
contact Viv Constable, Contests Coordinator at
vconstable@xtra.co.nz

**Easy reading is damn
hard writing**

-Nathaniel Hawthorne

Click here to enter: www.romancewriters.co.nz

From The Pres.

What's happening in RWNZ?

President Iona Jones brings us up to date with the news.



Hi everyone

It's hard to believe another month has already rolled around, but it has certainly been a very busy one. I have been so touched by the support I have received over the last month. As I said in a recent email, I warned everyone that my column last month might raise a few eyebrows, but what I should have known was that it would raise the marvellously warm spirit of RWNZ members. It really has been so heartwarming to have received so many generous offers of assistance and helpful suggestions of ways that things could be improved.

I think perhaps one of the strongest messages to come through from all the emails I've received and telephone discussions I've had, is that members would like to see a more frank and open communication channel continue. In keeping with this, it has been decided to hold a session at this year's conference where members will be able to express their views on where they would like to see RWNZ heading in the future, what they would like to see RWNZ do for them and just what they would like to gain from their membership in RWNZ. For those not attending conference this year (and I'm sure there can't be too many of those when you look at our fabulous line-up this year!), if you have something you'd like to contribute, why not talk to other members at your local chapter meeting and have someone who is attending conference speak up for you. Alternatively, feel free to drop me an email with your thoughts. Primarily the conference session will be about finding out what people want, not about making decisions on the spot, so don't miss out on your opportunity to have your say – all voices will be heard.

Now, speaking of conference, you will see that this month's issue has all the conference information you could ever want – the Friday Workshop programme, the Draft Weekend Conference Programme (hey, sometimes things happen, so things may change), the full details of all the Breakout Workshops, and all the details you need to book a pitch. If you haven't registered yet, then you had better get your skates on. The Earlybird rate finishes on July 13 – and why would you want to pay more than you have to!

Also on the conference front, it's time to start thinking about those raffle prizes and goody bags. If you have any items you would like to donate for a raffle prize, then please email me to let me know. I know that members have been very generous in the past in their support of our conference raffles, and I hope we can come up with some great prizes again this year. If you have items to go into our conference goody bags, then please email our Goody Bag Coordinator, Sophia James, at sophiajames6@gmail.com to get details of where the items should be sent.

On the volunteer front, I'm very pleased to be able to report that we have filled most of the positions included in my recent email. Most significantly, I can tell you that Giovanna Lee has stepped up to take on the President's role. I doubt there's anyone in RWNZ who doesn't know Giovanna, whether in person or at the other end of a telephone line or an email. She's a wonderfully warm, caring lady who always gives so generously of herself and goes out of her way to help others. She is also someone who brings a wealth of experience in RWNZ to her new role and I know she will make a marvellous

President. I would like to offer a very sincere thank you to Giovanna for volunteering to take this on.

Of course, Giovanna is not the only person who has been volunteering. Thank you to everyone who has put their hand up for some job or another over the last month. I cannot thank you enough for your willingness to answer the call from your organisation. We now have a complete Executive Committee ready to step up at this year's conference. Leeann Morgan will be the new Vice President, Elise Penning will be our new Secretary, and Sue Brebner is taking on the Publicity Officer role. We will also have three new General Members on the Executive - Jo Fereday, Kate Kyle and Liz Heywood. Many of the specific conference jobs have been snapped up as well.

So, what jobs are left, I hear you all asking. From those positions listed in my recent email, only the following still need to be filled:

Funding/Sponsorship

Are you someone who is good at finding places to apply for funding? Have you had any experience filling in grant application forms? Can you present the amazing benefits of sponsoring RWNZ to potential corporate sponsors? If you answered yes to any of these questions, then why not volunteer to take on the funding and sponsorship role for RWNZ?

Raffle Coordinator

The raffle coordinator takes control of the raffles for conference - wrapping prizes, delivering them to the hotel, organising raffle books, providing a list of prizes, coordinating with the RWNZ Treasurer for raffle floats, etc. A nicely contained job for someone. Is it you?

Conference Notes Coordinator

The person taking on this position will contact the speakers for this year's conference asking for the notes for their presentations, format the notes and arrange for reproduction of the notes for registrants.

'Donate a Heart' Coordinator

Can you make hearts? Can you put the names of donors on those hearts? Can you present those hearts on a supporters' wall at conference? Then the job of 'Donate a Heart' Coordinator is the perfect job for you.

Contest Manager

While we now have a contest manager in place for next year's Great Beginnings Contest and for the Strictly Single Contest, we would still love to get a contest manager signed up for the Short Story Contest and next year's Clendon.

H2H Editor/Editorial Team

We also have people who have come forward to help out with H2H. However, if there are others who would be willing to help out as part of a team, we would love to hear from you!

So have a think about what you could do and drop me an email if you would like further information. I will be publishing a list of all the people who have volunteered and for which roles in next month's H2H, and I would dearly love for that list to be complete by then.

In the meantime, enjoy this issue of H2H, get your conference registration in (if it's not already), and may the words flow.

Cheers

Iona

(Continued from page 1)

For agents, this process actually resembles the submissions process for authors, only with an additional level of information. Agents know many editors, either personally or by association, and therefore they have a good idea what sorts of books different editors prefer or are looking to add to their lists. At the same time, they are still at the mercy of the competition; there are many agents vying for the attention and love of a set number of editors, and there are no guarantees.

An agent will begin with a list of editors that should be a good fit for the manuscript, people whose tastes suggest that they will be enthusiastic about the book and willing to fight for the right to publish it—whether that means in an auction setting against other interested editors, or simply within their own house when the project is discussed with the editorial board and the marketing and sales departments. Gone are the days of a unilateral editorial decision; editors need the backing of their publishing colleagues in order to purchase a project.

Depending on the project—genre, subject matter, etc.—an agent will take one of several approaches to sending the material to editors. In some cases the agent simply phones the editor and pitches the project over the phone. This works best when the agent has some reason to believe the

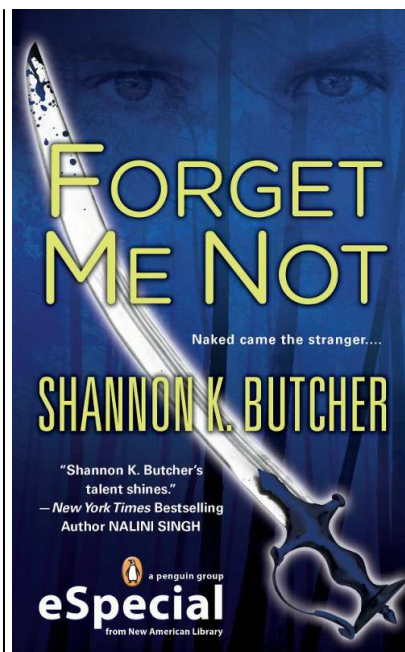
manuscript will appeal especially to the editor in question. The agent will also write up a formal pitch letter that is very much like an author's query letter—and will send that to the other editors to whom they're submitting, generally by email.

Again, different agents have different approaches to sending out material, but it is not uncommon to submit to a limited number of editors to begin with—the A list, if you will—and see what sort of interest results. An agent can always send the material out to a wider selection of editors within a few days or weeks, depending on reactions from the initial set of submissions.

Response times vary hugely. Editors are extremely busy, with submissions coming in from agents all over, and that does not take into account the time they spend doing their actual jobs—editing books that are going into production, working with sales and marketing, and so on. An agent may hear back from an editor in a few days, but more likely it will take at least several weeks, and in some instances it can take months. If there is early interest from one or more editors, an agent can use that fact as leverage to encourage the other editors to read more quickly, and they certainly check in with slower editors from time to time, nudging them as a reminder that they have the manuscript on submission. But an agent can only do so much to get an editor to respond in a timely manner, and it is important to realize that this is the sort of business where there are always more manuscripts than time to read them. Agents send any rejections on to the author as they come in, whether that means forwarding an email or typing up the contents of a phone call for their reference.

Getting an Offer

In the best scenario, one or more editors will express interest in the manuscript, and the agent will be able to go to the author with an offer—or even with the need for an auction. An auction occurs when several editors are all vying to purchase the book, and they bid in turn until they've all reached their best offer or dropped out of the running. More usual, however, is the case where one editor in particular is excited about the project and that is the editor who will take on the book. Any deal, however, is subject to the

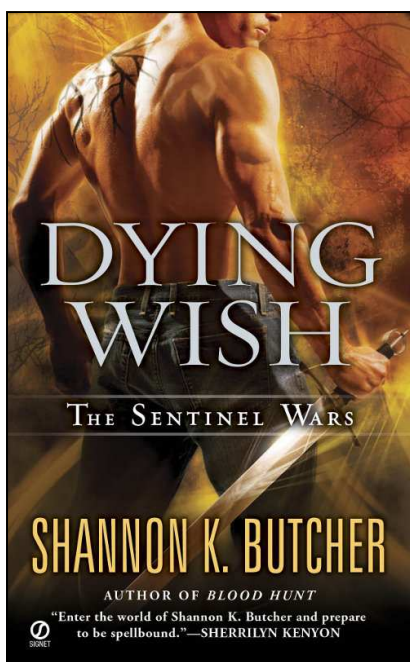


author's approval. An agent will never accept an offer if the writer is not comfortable with it, even if that means the project goes unsold.

An agent's job while negotiating a deal is to get the best offer for that project and that author, considering all aspects of the potential contract. This means not just the best advance—which may or may not mean the largest dollar amount—but the best terms regarding what rights are sold and what rights are held by the author. A \$15,000 advance means one thing if it covers World Rights and another if it's simply for North America or World English. An agent will try to keep subsidiary rights—translation, audio, film/TV, etc.—if it is at all possible. In some instances, certain rights will be a deal breaker for a publisher, and the agent and author will discuss the advantage of allowing the publisher to buy those rights as well.

Other points may play into the deal, such as potential marketing plans, the parameters of the option agreement, and more. Agents go over contracts point by point and attempt to get the most advantageous combination of concessions. They know which items are more flexible, and where the publisher is likely to stand firm. Some points are industry standard—meaning all the publishers word things more or less the same way—and these are virtually impossible to alter unless

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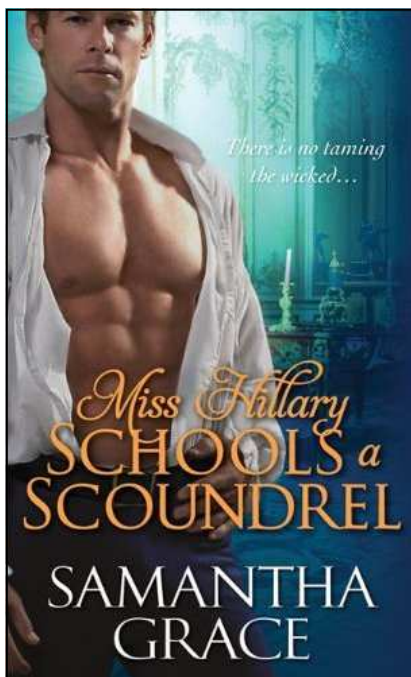
there is some precedent set across the industry. Other areas can be tweaked, but even these are less flexible for new, untried authors, than they might be for someone with a track record.

An agent will explain the points of the deal to the author and make recommendations based on experience, but ultimately the author is signing the contract and needs to read through and understand the document.

What Happens If the Book Doesn't Sell?

Sometimes a book won't sell. This can be for many reasons; bad timing, differing tastes, a crowded market, a project that might be a little unusual, etc. If the agent has exhausted all possible venues for a project, the time may come to put it in the drawer and move on to the next book. For this reason, it's important to keep writing, to keep working on the next project, and not get too tied up in the submissions process of the first manuscript.

Most agents sign writers, not specific books, and they are well aware that not every book sells. Don't panic that they will drop you because that first project had to be shelved. Instead, discuss what happened and why, and make plans for your next project.



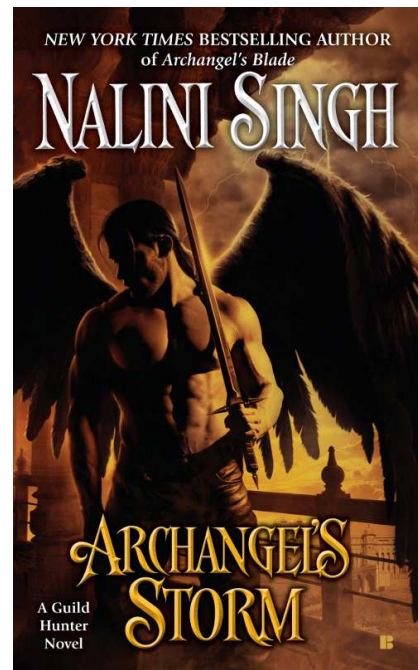
Beyond the First Sale

So you've sold a book, contracts are signed, and you're waiting for your editorial letter from your brand new editor. So, what next?

Your new publishing contract is probably going to keep you pretty busy, but that doesn't mean your agent falls by the wayside. Remember to touch base periodically if you have any questions, and to communicate any concerns or problems right away so that your agent can help you keep on top of things. If you have worries about making a deadline, say something as early as possible so your agent can talk to your editor and get you an extension if necessary. If some emergency situation arises, let your agent know. Your agent can also go to bat for you if you hate your cover or if some aspect of your copy edits has you frustrated. It's not always about changing things—in some cases the publisher will prevail—but about having someone else step in on your behalf to prevent needless discord. Communication is key to keeping your agent/author relationship moving smoothly and making sure everyone is on the same page.

Your agent can also offer advice or feedback on aspects of your career beyond the writing, including marketing ideas, social media use, website design, etc. Each agent has different skills, but most have opinions on all of the above or can at least refer you to experts who will help you prepare for promoting your book.

As you move beyond that first book, your agent can assist you with the big picture—determining how to best drive your career. What sort of book will you write next? What ideas make the most sense for an option project? Should you write in more than one genre? What about a penname? Is it worth it to hire on a publicist? Do book signings or conventions help you sell more books? As your career grows, your agent/author relationship will as well. Keep the lines of communication open, and make the most of it.



Nephele Tempest joined The Knight Agency in January 2005, opening the Los Angeles office. She comes from a diverse publishing and finance background, having worked in the editorial department at Simon and Schuster, as a financial advisor in the marketing and communications departments of several major New York investment firms, and as a freelance writer—all skills that come into play helping her clients develop their careers. She continues to actively build her client list, and is seeking works in the following genres: up-market commercial fiction; women's fiction; urban fantasy; single title romance including paranormal, suspense, historical, and contemporary; historical fiction; and young adult and middle grade fiction.

Meet Nephele in Auckland at 'Love is in the Air', August 24 to 26. Nephele will be hearing cold reads, taking face-to-face pitches, and speaking. For details see pages 9 to 12 in this issue...

It seems to me that those songs that have been any good, I have nothing much to do with the writing of them. The words have just crawled down my sleeve and come out on the page.

~Joan Baez

What is “Emotional Punch” and Why Do You Need it in Your Romance Novel? Part Two

With Lisa Whitefern

To intensify emotional punch you must steadily increase the emotional problems of your protagonists in a story.

Think about your current heroine and hero. Are they troubled by internal doubts? Do they face self-image problems? Do they have reasons for feeling they don't deserve unconditional love?

My story is a ménage so we have two heroes. The back-story wound for the more Alpha of my heroes is that when he was a tiny boy his mother often left him to go on adventure holidays. She was an adrenaline junkie who died in a sky diving accident when he was seven. So he has some bitterness and abandonment issues. My other hero has a scar on his thigh and the reasons for this are left a mystery that I hope has some emotional punch on reveal.

In order to achieve emotional punch you need to drop your guard when

writing about your characters' back-story wounds or any other emotional event in your novel. Before you can share the characters' emotions you really need to be in touch with your own most intense emotions and feelings. Analyse your own most painful memories.

Australian romance writer Valerie Parv even suggests that, if you are a writer who has never visited a professional counsellor, you do so now in order to have a deeper understanding of your own emotions so that you can understand your hero, heroine and even your villain's emotions in more depth.

New York agent Donald Maass gives similar advice when he comments that “Novels that change lives do so because their authors are willing to draw upon their deepest selves without flinching. These authors hold nothing back making their novels the deepest possible expression of their own experience and beliefs.”

To ensure your story is emotion-based you need to look at the role each scene or chapter is playing in the development of the romance.

The emotional structure of a romance might go through the following steps

Step 1—The heroine and hero either have a first meeting in which they feel strong attraction for each other coupled with the warning signs of conflict, or the hero and heroine are reunited and back-story revealing emotional conflict from their past is carefully woven in.

Step 2—The hero and heroine begin to feel admiration for each other but this is complicated by conflict. Or in the case of a reunion story – memories of the past rear their heads which increases emotional tension. In a mainstream romance sexual tension will be on the page, but they will not be making love yet because of the conflict. In contrast, in an erotic or very sexy romance,

the hero and heroine may move quickly to sexual intimacy, but they will both probably be trying to keep their emotions under wraps. The heroine may tell herself that she is capable of having casual sex like a man without emotion as she shies away from what is really true love.

Step 3—Hero and heroine meet several more times and one or both of them fight their desires and/or their feelings for each other because of both internal and external conflicts.

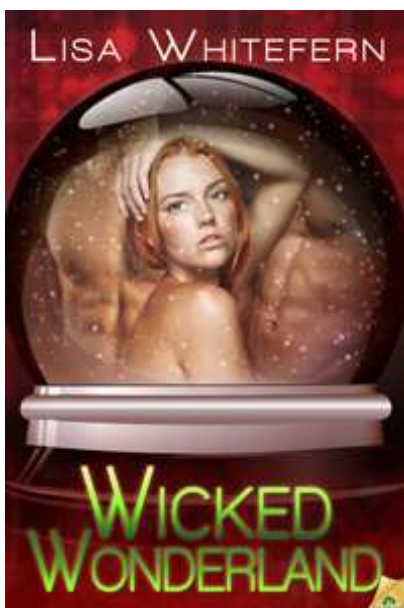
Step 4—They are thrown together repeatedly by the plot, but conflict grows between them. In a sweeter romance, they may fight their sexual desire for each other; in a sexy romance they fight their emotions and feelings.

Step 5—In a sweeter romance this may be the stage where the couple finally make love and lovemaking is later regretted when the conflict seems stronger than before. In a sensual, spicy or erotic romance this maybe a point when the conflict grows and becomes so great that they do not make love for a while, as all focus is now on the conflict. The Grey moment may occur. This is the moment when the couple confront some important issue that seems like the main crisis but they pass through this crisis and it is not as black and devastating as The Black Moment coming up.

Step 6—The hero may declare his love but the heroine suspects his motives.

Step 7—The Black Moment. Your story should have a heart-wrenching black moment. How do you go about

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creating that?

A few tips on creating a heart-wrenching black moment from Donald Maas include: making one of your protagonists face his or her greatest fear; working out what your protagonist would never sacrifice and forcing him or her to sacrifice it; making your protagonist do something the reader would think they would never do. Using one of these moments can lend tremendous emotional power to your black moment.

Step 8—Because of the black moment a future together seems impossible. Decisions are made in an attempt to solve the conflict.

Step 9—The decisions made prove to be the right one. All loose ends are tied up and the couple are free at last to make a commitment to each other.

Throughout your novel you may want to concentrate on one consistent emotional theme. Make sure the emotions your character feels are consistent. They may go on a roller coaster ride of emotions but you still need a dominant theme for your book to be a coherent read. You need to decide on the main emotion you want your readers to feel in each scene and also the main emotion you want your reader to feel when reading your book. There should be an emotional theme to your story overall.

Readers read romance for the emotional journey. The more complicated your plot is the more you run the risk of losing the emotional theme running through the book so you must always

remember to come back to that theme. Your heroine and hero's relationship must be central to everything and more important than other details.

Kate Walker comments that in a romance you have to concentrate on a central relationship and because of this of you need to make sure that what you are describing is a very special, deep, and heartfelt sort of emotion. My own novel *Wicked Wonderland* is a ménage but it is an erotic romance and so I took care to make sure that I portrayed a once-in-a-lifetime love of the sort every romance should be. In the fantasy world I created the fae live in ménage relationships with their fated mates. The three protagonists in my novel are half-human and half-fae and so they are unsure if a fated threesome even exists for them.

The romance relationship in your novel should have real depth and real value. The romance should be so much more than a crush. They need to be someone of real value to one another, someone you would want to spend your life with. Someone without whom the other protagonist—or in the case of a ménage protagonists—would feel hollow and empty if they didn't have them in their lives. The relationship needs to be the ultimate in true love.

Think back over books you've read in the past—the ones you've enjoyed most and the ones that made your heart beat faster or made your eyes sting with tears. What emotions did they awaken in you? What is it about the story that appealed to you the most? What did you remember the most? It was probably an emotional moment—for example, in *Wuthering Heights*, Heathcliff's outrage at the way he'd been treated as an outcast; the passion and desperation between him and Cathy when Cathy is torn apart by misery because she didn't follow her heart.

Personally I also feel emotional punch listening to the lyrics of Eminem's songs. And considering how well they sell I think a lot of other people must feel that emotional punch too:

Eminem's fury at having been abandoned by his deadbeat Dad, and his angst about being brought up by a poor drug addicted mother; his anger about being bullied as a child and very poor as a young adult; his passionate love for his daughter and his fury at his ex-wife.

Nora Roberts' stories often pack a powerful emotional punch. For example in her book *Birthright* thirty-year-old Callie Dunbrook finds out that she was kidnapped from her stroller when she was only three months old.

In *Public Secrets* Emma McAvoy gets whisked out of poverty and into the glamour of rock music at the age of 3. But when her baby half-brother is tragically kidnapped Emma's new world changes again, and she must live with the guilt and the uneasy sense that she knows more than she remembers.

Think about novels, songs, and movies that really made you feel. This should help you concentrate on putting emotional punch into your own stories.

Give your characters wounds, make your black moments really big ones, and be utterly ruthless to your characters, then pull them out of that black hole with a happy ending that arises realistically from the choices your characters made. That is what emotional punch is all about.

LISA WHITEFERN had her first short story published in the *New Zealand Herald* at age 10. She has a Masters Degree (Hons) in English Literature and is a member of Romance Writers of New Zealand. She has had several short stories published and her erotic romance novella *Waking the Witch* is available from *Freya's Bower* (or from Amazon or Kindle for \$US3.95). Her erotic fantasy romance *Wicked Wonderland* will be released as an ebook on **December 4th** by **Samhain Publishing** (Trade paperback to follow in 2013). Follow Lisa on <http://twitter.com/#!/lisawhitefern>.

For me, a page of good prose is where one hears the rain [and] the noise of battle.
~John Cheever

To me, the greatest pleasure of writing is not what it's about, but the inner music the words make.
Truman Capote, McCall's, Nov 1967



The Three P's Of Writing

With Julie Rowe

After a fabulous all-day workshop given by Lucy Monroe this fall, I had an epiphany.

Writing to sell requires a writer to follow three P's:

Process

Patience

Persistence

P Number 1 is process.

Lucy Monroe stressed over and over in her workshop to discover your process and protect it. And just as no two people are exactly alike, every writer's process is different. But, figuring out how you write is only half of the job. The other half is learning how to block out the voices of other writers who suggest you need to write a different way. Do you need to write a 70-page outline before you start? Do you prefer to begin your novel with an interesting situation? Do you spend days getting to know your characters first, listing every nuance and characteristic before you start? Or do you write without knowing anything but a vague story idea, discovering the details (and everything else!) as you write the book?

However you like to write, it's the right way for you. Period.

Never substitute your process with someone else's!

On to P number 2.

Patience is one of those traits I lack. If I'm home I check my email a million times a day and watch for the mailman to come down the street. He knows me by name. The fact that it takes editors and agents weeks or even months to assess my query, partial or full manuscript drives me crazy!

But, I've finally figured out that that's the nature of the

business. Publishing is not fast. I may not like it, but there it is. And out of my own sense of frustration I've discovered a couple of ways to make the time go faster.

Submit then submit some more. Once I've gotten my manuscript, be it a query, partial or full, in the mail, I don't sit around waiting for THE CALL. I get something else in the mail like a newsletter article for my chapter newsletter, a non-fiction query or I'll send off a funny story to Reader's Digest (they pay really well!). The trick is to keep busy so you're not watching the phone or bribing your mailman to deliver earlier.

Volunteer. Got an hour or two with nothing to do but wonder who's reading your submission? Why not donate that time to your local writing chapter or RWA itself? It keeps me out of trouble!

P number three is persistence.

The vast majority of published writers wrote for years in the trenches. The only reason they're now published is because they didn't give up. Every time they got a rejection, they turned around and sent that book to a different publisher or wrote a new novel. They did not take no for an answer.

Press on. "Nothing in the world can take the place of persistence. Talent will not; nothing is more common than unsuccessful men with talent. Genius will not; unrewarded genius is almost a proverb. Education alone will not; the world is full of educated derelicts. Persistence and determination alone are omnipotent." - Calvin Coolidge.

We cannot control who will buy our book or when it will happen, but we can control how hard we work and how often we submit.

Persist and you will find success.

Medical Romance & Adventure

A double Golden Heart finalist in 2006, Julie Rowe has been writing medically inclined romances for over ten years. She's also a published freelancer with articles appearing in *The Romance Writer's Report*, *Canadian Living*, *Today's Parent*, *Reader's Digest (Canada)* and other magazines.

Julie is an active member of RWA and its subchapters, Heartbeat RWA, Calgary RWA, The Golden Network, Hearts Through History and RWA Online. She coordinates Book In A Week, and online workshops for Heartbeat and Calgary RWA.

Julie is now teaching for Keyano College in her home city of Fort McMurray, AB, Canada. She teaches a variety of workshops for the Workforce Development department at Keyano College.

Julie enjoys teaching and volunteering, and is a passionate promoter of life-long learning. She's the owner/moderator of the **Announce Online Classes email loop**, which promotes online classes for writers, and which is hosted by a large number of writing organisations on a wide variety of topics and at various skill levels. The classes are taught by some of publishing's best writers and writing instructors.

To subscribe to the Announce Online Classes email loop, send an email to:

Announceonlinewritingclasses-subscribe@yahoogroups.com Check out her list of classes on the **Classes I Teach** page.



RWNZ 2012 Conference Pitching Opportunities

The following editors and agents are attending the RWNZ Conference, Love is in the Air, and will be taking pitches on Friday 24 August and Saturday 25 August at the Crowne Plaza Hotel in Auckland.

If you have registered for the Weekend Conference and would like to book a pitch with one or more of the editors and agents listed below, then send an email to this year's Pitch Coordinator, Jo Fereday, at jo@jofereday.com listing your choices in order of preference. Please note that we cannot guarantee you will obtain a pitch appointment with all of your choices, but we will do our best.

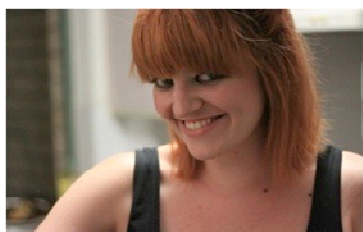


Joanne Grant, Senior Editor, Harlequin Presents

Joanne Grant is Senior Editor of Harlequin Presents and joined Harlequin in 2003 - as an avid reader and a romantic at heart where else would she work?! Reading romance novels in the bath is her guilty pleasure and she never tires of watching Colin Firth as Mr Darcy, or Patrick Swayze utter that line in Dirty Dancing.

Joanne is basically interested in anything that Harlequin acquires. Manuscript length is dependent on series targeted. She is particularly interested in original voices and stories that take a classic romance theme and give it a contemporary twist!

Remember to refer to the Harlequin writing guidelines for category lines.



Haylee Kerans, Publishing Manager, Harlequin Enterprises (Aus)

Haylee Kerans has long enjoyed reading romance and put her research to good use in her Honours thesis, *Constant Craving: a Polemics of Reading and Desire in Mills and Boon*. Now, after more than ten years of reading and raving about romance, Haylee is Publishing Manager at Harlequin Enterprises – a fact she still can't quite believe.

Haylee is looking for commercial fiction, women's fiction and romance for the Mira imprint and young adult for the Harlequin Teen imprint. Please note Haylee is only taking pitches for single title manuscripts and not category manuscripts.



Nephele Tempest, Agent, The Knight Agency.

Nephele Tempest joined The Knight Agency in January 2005, opening the Los Angeles office. She comes from a diverse publishing and finance background, having worked in the editorial department at Simon and Schuster, as a financial advisor in the marketing and communications departments of several major New York investment firms, and as a freelance writer—all skills that come into play helping her clients develop their careers.

She continues to actively build her client list, and is seeking works in the following genres: up-market commercial fiction; women's fiction; urban fantasy; single title romance including paranormal, suspense, historical, and contemporary; historical fiction; and young adult and middle grade fiction.



Erin Niumata, Agent, Folio Literary Management

Erin Niumata has been in publishing for over 21 years. She started as an editorial assistant at Simon and Schuster in the Touchstone/Fireside division for several years. She then moved over to Harper Collins as an editor before joining Avalon Books as the Editorial Director, working on romance, mysteries and Westerns. Erin has edited many authors including Leon Uris, Stuart Woods, Phyllis Richman, Senator Fred Harris, Michael Lee West, Debbie Fields, Erica Jong, Brenda Maddox, Lawrence Otis Graham, Joan Rivers, Carolyn Brown, Sandy Robins. She has also worked on Discovery's *River Monsters*, *Cash Cab*, *Extreme Couponing*, *Josh Shipp*, *TLC's – The Cake Boss*, and many more. She's worked on 28 NY Times Bestsellers.

Erin is looking for all romances other than erotica, fantasy, futuristic and steam punk.

RWNZ 2012 Conference Pitching Opportunities



Harriet Allan, Fiction Publisher, Random House NZ

Born and educated in the United Kingdom, Harriet Allan graduated with an MA (Hons) in English literature and language from the University of Edinburgh in 1985 and emigrated to New Zealand the following year. After working for a medical publisher and with Oxford University Press, she moved to Century Hutchinson and remained with the company through its various mergers and transformations, working as an editor and subsequently managing editor, also commissioning a wide range of titles: fiction and nonfiction, adult and children's. For the last two decades, she has been the fiction publisher, publishing many award-winning books for the Random House New Zealand imprints of Vintage, Black Swan and Arrow.

Harriet is particularly on the lookout for high-country women's fiction and very funny chick lit, but she is interested in most novels.

Katie Haworth, Commissioning Editor for Children's Books and Fiction, Penguin NZ

Katie Haworth has worked in the publishing industry for six years. She began her career as editor at independent children's publisher Mallinson Rendel and has been at Penguin New Zealand since 2010. She now works as Penguin's commissioning editor for children's books and fiction. Katie is a graduate of the Whitireia Diploma of Publishing.

Katie would like to hear pitches for contemporary sexy romance or erotica. She'd be especially interested in hearing anything that is NZ rural-based, and also young adult.

RWNZ "LOVE IS IN THE AIR" CONFERENCE

24-26 AUGUST 2012

DRAFT PROGRAMME

SATURDAY		SUNDAY	
7.00-8.15	Cold Read Session with Erin Niumata, Agent, Folio Literary Management OR	7.00-8.15	Cold Read Session with Nephele Tempest, Agent, The Knight Agency OR
7.00-8.15	Cold Read Session with Joanne Grant, Senior Editor, Harlequin Presents	7.00-8.15	Cold Read Session with Haylee Kerans, Publishing Manager, Harlequin Australia
8.15-8.55	Registration desk open	9.00-9.20	"Ten Things I Wish I Knew" – Eloisa James
9.00-9.10	Welcome, Housekeeping and Speaker Introductions	9.20-9.35	Q&A with Eloisa James
9.10-9.50	Keynote Speaker – Eloisa James	9.35-10.20	The Fiction Women Read – Erin Niumata, Agent, Folio Literary Management
9.50-10.30	Spotlight on Harlequin with Joanne Grant, Senior Editor, Harlequin Romance	10.20-10.30	Spotlight on Harlequin Australia with Haylee Kerans, Publishing Manager, Harlequin Australia
10.30-10.50	Morning Tea	10.30-10.50	Morning Tea
10.50-12.05	Breakout Workshops One	10.50-12.20	Breakout Workshops Three
12.05-1.20	Lunch	12.20-1.40	Harlequin lunch
1.20-2.05	RWNZ: Your Organisation – Open Discussion Forum chaired by RWNZ President	1.40-3.10	Breakout Workshops Four
2.05-3.20	Breakout Workshops Two	3.10-3.55	The Future of Publishing – Randy Ingermanson
3.20-3.40	Afternoon Tea	3.55-4.00	Closing
3.40-4.30	"Getting an Agent: The Good, The Bad and The Ugly" – Nephele Tempest, Agent, The Knight Agency		
4.30-5.00	RWNZ AGM		
7.00-11.00	RWNZ Awards Dinner		

SATURDAY WORKSHOPS			
Workshop One. Saturday Morning	A	B	C
	<p>Part One</p> <p>A - An Overview of Internet Marketing for Novelists</p> <p>B – How to make Google go Ga Ga over you.</p> <p>Randy Ingermanson</p> <p>Whether you sell your novel to a traditional publisher or self-publish it, you're going to need to help market your work. It's never been easier to do good marketing. It's never been easier to do bad marketing. You have many options - a website, a blog, e-mail, Facebook, Twitter, Pinterest, and on and on. Learn what works, why it works, and how to make it work for you. We'll talk about active marketing versus passive marketing. (Continued in Part Two)</p>	<p>The Hitchhiker's Guide to the Historical</p> <p>Eloisa James</p> <p>New York Times Bestselling author of Historical romances, Eloisa James takes participants on a whirlwind tour of everything she knows about writing those Historical romances.</p>	<p>PANEL: Following the Yellow Brick Road: The Journey to Publication</p> <p>Nalini Singh, Yvonne Lindsay, Maree Anderson, Louise Groarke, chaired by Kylie Griffin</p> <p>A panel of multi-published authors in a range of genres guides you along the frequently confusing journey to publication. Participants will receive a package of resource notes, comprehend the difference between category & single title, discuss issues involving target markets, contests, query letters & submissions, the publishing process, finding an agent, contracts, pitching and be able to plan & research information about agents & editors.</p>
Workshop Two. Saturday Afternoon	<p>Part Two</p> <p>C – Building a Massive Database</p> <p>D – Launching your novel</p> <p>Randy Ingermanson</p> <p>(Continued from Part One)</p> <p>We'll give you some hard questions that you need to ask ANYONE who urges you to try this or that shiny new marketing fad of the week. Marketing does not have to make you queasy and it doesn't have to be horrible. Marketing can be ethical and easy and fun. Or it can be slimy and horrible and boring. Your choice. We'll look at some actual hard numbers for successful book launches and explain exactly why each of them worked.</p>	<p>You don't love me? Say it isn't so!</p> <p>Yvonne Lindsay</p> <p>Rejection for writers is a fact of life. How you deal with it determines how successful you will be in the long term. In this interactive workshop, attendees will learn how to read between the lines of rejection and how to improve their writing to give them a stronger chance at survival in an ever-changing industry.</p>	<p>Critiquing your way to success</p> <p>Gracie O'Neil</p> <p>This interactive workshop is for people who want to offer more to their critique partners/groups, provide more helpful contest feedback and improve their own writing.</p> <p>While suitable for newbies, it is aimed at those who have completed at least one manuscript and are at the editing/submission stage.</p>
SUNDAY WORKSHOPS			
Workshop Three. Sunday Morning	<p>A</p> <p>A Blogging Author: How does a blog help you sell books?</p> <p>Steff Green</p> <p>After reading all the marketing advice, listening to conference speakers and hearing your publisher lament your lack of 'audience', you bit the bullet and set up a blog too. But how exactly do you promote your book and your author brand with a blog?</p> <p>This isn't a 'how to build a blog' workshop, but an in-depth discussion on how to successfully blog your way to best-selling status.</p>	<p>B</p> <p>Developing story ideas using history</p> <p>Bronwen Evans</p> <p>This workshop will consider the vibrant history of the Regency era to demonstrate how to use the period to germinate a story and develop strong characters, evil villains and over-the-top black moments. In particular, the history of slavery, smuggling and the Napoleonic war will be discussed as the basis for plotting a story.</p>	<p>C</p> <p>Conflict</p> <p>Sue MacKay</p> <p>This workshop looks at ways to put more conflict into your stories to keep your readers turning the pages. Internal and external conflict are essential to a gripping story. Without conflict the emotional content is hard to achieve and can seem contrived. This workshop will help you dig deeper to find out more about your characters and their conflicts.</p> <p>Participants need to bring a short outline of their hero's and heroine's conflicts to work on throughout the workshop.</p>

SUNDAY WORKSHOPS			
Workshop Four. Sunday Afternoon.	A	B	C
	The Changing Face of Technology Nephele Tempest Nephele Tempest takes participants through the changing face of technology in a writer's world.	Writing Sex Yvonne Eve Walus What is sexy? What is the difference between erotica and pornography? This workshop considers moving the story forward with the bedroom scene, using the five senses, setting the scene, setting the atmosphere, the value of anticipation, are emotions overrated, knowing your audience and getting yourself in the mood to write sex scenes. This workshop is an interactive session with writing exercises.	Layering a Story to Sell Sophia James Build a story by adding in layers across the first five chapters and make your book 'unputdownable' for an acquiring editor. This is an interactive craft session and I will show you exactly how I begin all my books. Bring a highlighter and the first three chapters of your work in progress. Worksheets will be provided.
RWNZ "LOVE IS IN THE AIR" CONFERENCE 24-26 AUGUST 2012 SATURDAY AND SUNDAY PLENARY SESSIONS			
<p>Joanne Grant, Senior Editor Harlequin Romance, 9.50–10.30 a.m. Saturday An overview of Harlequin, this session will discuss Harlequin globally - new innovations, news, successes from around the globe; an update on Harlequin's imprints (Mira, HQN Books, Harlequin Teen and Mills & Boon); and the So You Think You Can Write competition to sign new authors.</p> <p>RWNZ - Open Forum Discussion 1.20–2.05 p.m. Saturday Where would you like to see your organisation heading in the future? Are there things you would like your organisation to do for you? What initiatives would you like to see put in place? Should RWNZ have a conference every year? This session will be run as an open forum for discussion. It will be your chance to have your views heard. Any and all ideas, suggestions, comments, questions will be welcome.</p> <p>Nephele Tempest, Agent, The Knight Agency, "Getting an Agent: The Good, The Bad, and The Ugly" 3.40-4.30 p.m. Saturday This session discusses the process of submitting to agents, considers the dos and don'ts, and also talks about what happens once you actually have representation.</p> <p>Eloisa James, "Ten Things I Wish I Knew", 9.00-9.20 a.m. Sunday followed by Q&A with Eloisa from 9.20-9.35 a.m. A New York Times best-selling author of popular romance explains how to break into print and how to break out onto the best-seller lists: a frank discussion of the business of writing no matter the genre -- and what it takes to hit the NYT Top Ten.</p> <p>Erin Niumata, "The Fiction Women Read," 9.35-10.20 a.m. Sunday. Women's fiction used to refer to romance novels with risqué covers and some naughty bits, but it has evolved. No longer are women interested in being 'rescued' in a book. They are interested in everything from strong female characters and interesting plots to giddy romances and hot erotic plots. The publishing world is scrambling to meet these demands and trying to find what is 'hot' in the market. Does chick lit still sell, does mom lit really work, is 50 Shades of Grey the way to go? Erin has spoken with 16 agents: 8 US and 8 UK to ask: What IS women's fiction, and what are they looking for? This session discusses how they responded.</p> <p>Haylee Kerans, Publishing Manager, Harlequin Australia, 10.20-10.30 a.m. Sunday. An update on how the Australian romance market is doing, including editorial trends, with a spotlight on Harlequin Australia's single title imprints - Mira, Harlequin Teen and Non-Fiction.</p>			

Friday Workshop

Writing Fiction

With Randy Ingermanson ("the Snowflake Guy")



9.00–10.00 Building Great Characters

Great fiction is built on great characters. But what do we mean by "great characters"? We'll define exactly what a great character is and we'll work through the three layers of character that you absolutely **MUST** know about each of your major characters. Until you have these, you don't have a story, so it's critical that you get them right. We'll also look at some techniques you can use to help you go deeper with each of your characters, and we'll analyze a number of great characters from best-selling novels to see why they're so wonderful. You'll leave this talk energized to go deep with every one of your major characters, even the ones you hate.

10.00–10.20 Morning Tea

10.20–11.20 Story Architecture

Fiction has a deep design that all readers expect, even if they don't know it. Aristotle described this story structure more than 2000 years ago, but there are things he didn't know. We'll talk about those and explain exactly what works and why it works. You'll learn a simple pattern you can use to test your story architecture. This pattern won't make you more creative. Instead, it'll tell you when you're done being creative at the high level and are ready to start being creative at the lower levels of your story. Editors and agents instinctively know when your story structure is right, so if you do this work before you pitch your story, you're very likely to get to second base at least with them.

11.20–12.20 The Snowflake Method

A major milestone in the life cycle of any novel is completing the first draft. Unless you finish your first draft, your story will never get published. Different writers use different "creative paradigms" to create their first draft. We'll talk about the wildly popular "Snowflake method" -- a creative paradigm used by writers around the world. Even if the Snowflake isn't right for you, you can still find it amazingly useful in figuring out whether your story has what it takes to be commercially successful. And if the Snowflake is right for you, you may find yourself suddenly liberated to write faster than you ever have before.

12.20–1.30 Lunch

1.30–2.30 Writing the Perfect Scene–Part 1

The basic unit of fiction is the scene. If you can't write a strong scene that moves your reader, you will never get published. What is it that makes a scene work? We'll discuss the two standard structural patterns that successful scenes follow. If you master the art of writing scenes using each of these patterns, you are set to write an excellent novel. Unless you can write **BOTH** kinds of scene well, readers are never going to find your story compelling, and you won't sell your work. Yes, you really can write a perfectly structured scene. Every time.

2.30–3.30 Writing the Perfect Scene–Part 2

Scene structure is important, but there's more to writing a perfect scene than getting the structure right. To write a perfect scene, you must be constantly moving your reader's emotions, paragraph by paragraph. This is not hard, but it's something most writers need to be taught. Your instincts will tell you correctly what emotions should be at play. Your instincts won't tell you how to do it. We'll work through a simple technique for making every paragraph pull its weight. You won't use this technique while you're writing your first draft. You'll use this technique to edit your first draft. Once you understand this technique, you'll always know exactly what to keep, what to throw away, what to fix, and how to fix it. Every time.

3.30–3.50 Afternoon Tea

3.50–4.50 Analyzing THE HUNGER GAMES

THE HUNGER GAMES is one of the hottest selling novels in recent years. There's a reason it's sold so well. The book is brilliant on a number of levels. We'll analyze it using all the tools we've discussed throughout the day. The characters. The story structure. A Snowflake analysis of the story. We'll analyze selected scenes to see why they're "perfect". This talk will contain plot spoilers so, if you haven't read THE HUNGER GAMES yet, please read it before the conference. Even if you don't read "that kind of book", read it anyway. It'll be good for you, and you'll learn vastly more when we analyze the book.



Cooking Your Way Out Of the Slush Pile with MAGGIE TOUSSAINT

Do you ever feel like you're drowning in the slush pile? Do you wish you knew the magic answer that would ensure publication? Many of us believe we're close to achieving publication. We've earned our RWA Pro-pins, we're doing well in contests, we're volunteering at local and national romance chapters, so why are we still in the slush pile? What is holding us back?

Here's my simplistic take on the situation: we've got to have a great story and we've got to be in the right place at the right time. I can't help you with the timing of your submission, but maybe a few tips from my kitchen may give you that missing something that editors and readers want.

Cooking Tip # 1: Chicken Soup. I've been cooking for years, but it wasn't until a friend made me some of her chicken soup that I learned a valuable lesson. My chicken soup is adequate, but hers, well my mouth is watering just thinking about it. There was a certain fullness to the taste and a body to her broth that lingered in my mouth long after the soup was gone. When asked about the secret of her soup, my friend said there was nothing secret about it. The only difference between my recipe and hers was that

she started with chicken stock instead of water.

That got me to thinking. Starting with prepared stock enhanced the entire texture of chicken soup. It was thicker, richer, fuller in a way I'd never experienced in my own cooking. A parallel in writing immediately occurred to me. Start with stock characters and then add your own ingredients.

Using a stock character gives you an immediate base to build on, it gives you a set of easily identifiable reactions that jump-start your writing onto a whole new plane. Don't make your writing clichéd, but freshen something familiar with what you do best. Haven't you seen reviews or book blurbs that say: Cinderella with a fresh twist or Beauty and the Beast as you've never seen it. Fairy tale themes have a familiar resonance. What woman wouldn't want to find true love and have her whole life come together? Make your story one that will be remembered long after it's read. Find the magical "stock" that breathes fresh life into that shelf of rejections.

Cooking Tip # 2: Breakfast Casserole. Have you ever been to one of those brunches or church socials where several women made the same recipe for "Breakfast Casserole" and all of the cooked dishes looked similar? Then when you tried them they all tasted different? The analyst in me couldn't get over how different and yet the same they were. The key to the differences was unique to each cook. One lady always used butter even if a recipe called for margarine, another used sharp cheese instead of mild. You get the general idea. Different but yet the same.

Writing for category romance can be likened to those breakfast casseroles. Each category has a certain set of ingredients it looks for, things that the loyal reader recognizes and wants to read. The editors are looking for something familiar and yet different. They want to see tried and true plot devices because they know their market. Our challenge is to find the combination of familiar ingredients that makes our stories uniquely marketable. I have a whole shelf of Silhouette Romances and from the big print on back covers it is easy to see what types of stories they want. Babies sell. Cowboys sell. Secrets sell. Marriages of convenience sell. Do the research to find out what sells in your target market, and then write the best book you can. One that's uniquely your own take on a

familiar recipe.

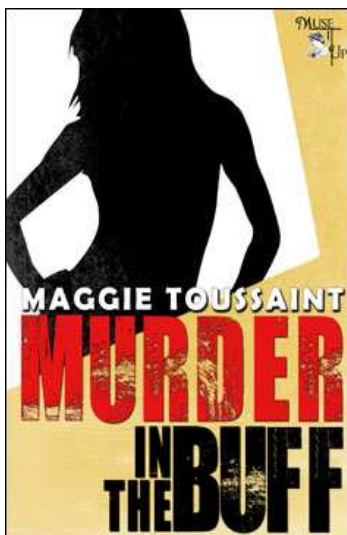
Cooking Tip #3: Chocolate Chip Cookies. Everybody knows the difference in a store-bought cookie and one that's just out of the oven. It's like night and day, isn't it? I was sure my homemade cookies were The Best because they were better than store-bought. I believed this until I tasted someone else's homemade chocolate chip cookies. The combination of taste, texture, and aroma of her magnificent cookies was in a whole different league than my cookies. Even though I knew her cookies had to be loaded with calories and fat and everything that wasn't good for me, I couldn't keep myself from reaching for more. Hmm.

The master cookie chef reluctantly loaned me her secret. I was appalled by how simple it was. She baked cookies every chance she got so that she knew the exact proportion of ingredients and cooking conditions required to yield the cookie of her dreams. The lesson I learned from this is that she worked hard at her craft until it was the very best she could make it. Then she kept at it to keep her quality at a very high level.

This was starting to sound like writing again. With the wisdom of hindsight, I see that my first writing efforts, the masterpieces that were surely breakout novels, were a lot like the misshapen slightly burnt cookies of an amateur baker. In order to turn out the lightly browned, chewy but crisp delicacies that taste divine (or the manuscript that makes you a household name), you have to go beyond adequate. Just because your story is better than the worst book you ever read doesn't mean your story is ready for the big time. If you work diligently at what you do, your craftsmanship will improve. You're not competing with the worst that's on the market. You're competing with the very best romance has to offer.

So there you have it. Three simple lessons from the kitchen. Start with familiar or stock ingredients to give

(Continued on page 15)



(Continued from page 14)

your story more body. Flavour your story with the seasoning that is uniquely yours. And hone your writing ability through practice to keep readers reaching for more. Piece of cake.

Formerly an aquatic toxicologist contracted to the U.S. Army and currently a freelance reporter, Southern author Maggie Toussaint is published in mystery and romance. Her romantic suspense titles include *House of Lies*, *No Second Chance*, *Muddy Waters*, and *Seeing Red*. Her debut release, *House of Lies*, won Best Romantic Suspense in the 2007 National Readers Choice Awards. Her mysteries include *In For A Penny* and *On the Nickel*, with *Death*, *Island Style* and *Murder in the Buff* contracted for release in 2012. Visit her at www.maggietoussaint.com and at <http://mudpiesandmagnolias.blogspot.com/>.



MURDER IN THE BUFF, Muse It Up Publishing
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[Read what they say about No Second Chance](#)

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If my doctor told me I had only six minutes to live, I wouldn't brood. I'd type a little faster.
Isaac Asimov



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Seeking ten to fifteen short stories 'dealing with Salvador Dali and his artworks'. Must be fantastic fiction, any genre.

Story length: 1,500 to 7,500 words

Deadline: August 31, 2012.

Payment: US\$30 and one contributor's copy of the book

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Guidelines at: <http://www.obsolescent.info/submissions/daliances-the-salvador-dali-anthology>

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Viva La Novella!

Competition for novellas

A new trans-Tasman literary competition run by the 'Seizure' editorial team.

The competition is for a novella, 20,000 to 50,000 words, written on the theme of 'Origin'.

Prize Aus\$1,000 plus a print version of the novella.'

Deadline: November 1st 2012

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

Submission online at: <http://seizure.submishmash.com/submit>

Grit City Publications

Grit City Publications produces emotobooks for tablets.

Download the free writers' guide at their website.

(Continued on page 17)



Understand ISBNs

By JOEL FRIEDLANDER

The pros and cons of getting your own ISBNs and how to set yourself up as a publisher. Do you really need to spend \$bucks on ISBNs? Well, this is going to be an easy one. You don't have to be confused about ISBN and how it's used.

Let's start with the basics. ISBN stands for International Standard Book Number. It's an international system of identifying books that asks you to assign a different unique identifier to each separate edition of your book. For instance, if you print a paperback and also a hardcover of your book, that's two different editions. Having a unique ISBN for each will assure that people looking for the paperback don't find the hardcover by mistake. Make sense? So how many formats are you likely to encounter?

Paperback is one format. Even if the paperback is printed at more than one printer, assuming each version is exactly the same, it's only one edition and only needs one ISBN.

Hardcover is one format and needs its own ISBN.

E-Books can be in three different formats, so if you issue your book in one or more of these, each one will require its own ISBN:

*Kindle (although Amazon doesn't require it, you can assign an ISBN to your Kindle edition)

*ePub, the format used by Nook, iBooks, and almost all other e-book readers

*PDF, the fixed-format Adobe version that's used for lots of instructional e-books, manuals and art books

So if you published a book called "Pizza Dough Magic" and issued a paperback, a hard-cover, a Kindle, an ePub and a PDF version you would need 5 separate and unique ISBNs, one for each version. Your copyright page might look something like this (although this is a pretty unlikely scenario):

Hardcover: ISBN 978-0-1234567-0-1

Trade paper: ISBN 978-0-1234567-1-2

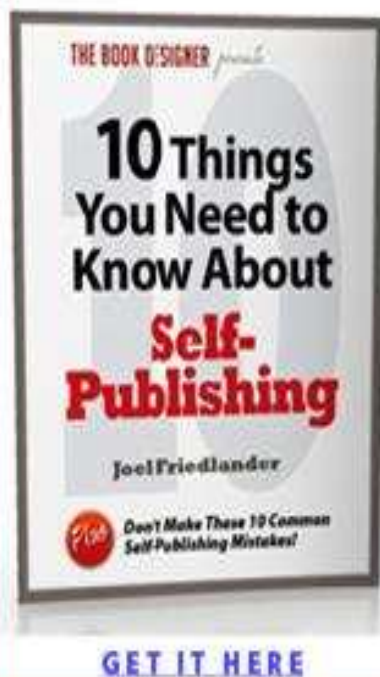
Kindle: ISBN 978-0-1234567-2-3

ePub: ISBN 978-0-1234567-3-4

PDF: ISBN 978-0-1234567-4-5

On the other hand, if you want to publish a book and you don't plan to sell it anywhere, or if you only plan to sell it

FREE Guide to get you started



yourself by hand at gatherings or at the back of the room when you do a personal presentation, or if your book is just intended for family members, you don't need an ISBN at all. Isn't that interesting?

You can get ISBNs from Bowker, the company that issues all ISBNs in the U.S. If you live in a different country, you'll need to find out who issues the ISBNs there. Here, just head over to myidentifiers.com. Ten ISBNs there will cost you \$250, but you'll also be able to set up your record as a publisher, and this data is used for the Books in Print database. You want to be in there.

By the way, the barcode you see on the back of books is simply a scannable version of the ISBN. These barcodes can be supplied by your printer, or you can get your own at a low cost from lots of vendors. I use Barcodegraphics, where a Bookland/EAN barcode (that's the kind you want) will cost you \$10 and be emailed to you in just a couple of minutes.

Many thanks Joel for your permission to reprint this valuable information from Page 12 and Page 13 of 10 Things You Need to Know About Self-Publishing. H2Hrs click this link to get your copy and receive Joel's savvy updates...

The funny thing about ISBNs is that you can get one for nothing, or you can pay \$125 for one, and that can sometimes be the better deal.

Strange as it sounds, the "free" ISBNs offered by many print on demand vendors and publisher services companies can cause problems for you if you want to switch to a different printer.

The free ISBN will always identify the company that issued it as the publisher of record, not you.

If you decide to set up your own publishing company to publish your book, it's a good idea to get your own ISBNs from **Bowker**.

You can easily use 3 ISBNs on one book in 3 editions, so buying 10 for \$250 is an investment in your publishing future. Here's the link:

[Bowker's ISBN Portal](#)

Joel Friedlander is a book designer, blogger and the author of *A Self-Publisher's Companion: Expert Advice for Authors Who Want to Publish*.

Joel is the proprietor of Marin Bookworks in San Rafael, California, a publishing services company where he's helped launch many self-publishers since 1994.

He has owned businesses in graphic arts, design and book publishing. He was Production Director of Aperture Books, where he produced award-winning photography books. He founded Renaissance Press in northern California, a private publisher of hand-typeset and hand-printed books. As the owner of Globe Press Books in Yorktown Heights, New York, he published books of memoirs and east-west spirituality.

A self-published author himself, he now helps authors who decide to publish to navigate the often confusing world of self-publishing. He is known for his carefully produced books, beautiful typography, and an ethical and personal approach to his work and his clients.

His blog has become a popular gathering spot for authors, publishers and designers. You can find out more and read over 500 articles on book design, publishing, ebooks, book marketing and the life of the indie author by visiting his blog at www.theBookDesigner.com

<http://www.thebookdesigner.com/free-10-things-you-need-to-know-about-self-publishing>

Contests

Angela Bissell suggests a few international contests



<p>Indiana Golden Opportunity Contest (Indiana RWAmerica)</p> <p>Deadline: July 8, 2012</p> <p>Eligibility: Unpublished in novel or novella-length fiction by a non-vanity publisher in the last five years.</p> <p>Enter: Synopsis (up to ten pages) and opening of your manuscript, not to exceed 55 pages in total.</p> <p>Fee: US\$25</p> <p>More info: www.indianarwa.com</p>	<p>Heart of the West Writers Contest (Utah RWAmerica)</p> <p>Deadline: July 15, 2012</p> <p>Eligibility: Unpublished and published authors (entry must be unpublished and not contracted).</p> <p>Enter: Opening 20 pages of your romance novel (projected length of at least 50,000 words).</p> <p>Fee: US\$25</p> <p>More info: www.utahrwa.com</p>	<p>Golden Rose Contest (Rose City Romance Writers)</p> <p>Deadline: August 1, 2012</p> <p>Eligibility: Unpublished and non-PAN (within RWAmerica) authors.</p> <p>Enter: First 50 pages plus optional two-page synopsis (not judged).</p> <p>Fee: RWA members US\$35 / non-members US\$50</p> <p>More info: www.rosecityromancewriters.com</p>
<p>Heart of The Rockies Contest (Colorado Romance Writers)</p> <p>Deadline: July 13, 2012</p> <p>Eligibility: Unpublished in novel-length romantic fiction.</p> <p>Enter: First two chapters and complete one-to-five page synopsis, up to 35 double-spaced pages.</p> <p>Fee: US\$30</p> <p>More info: http://crw-rwa.ning.com</p>	<p>Romance is Hotter in Vegas Short Story Contest (Las Vegas Romance Writers)</p> <p>Deadline: July 31, 2012</p> <p>Eligibility: Open to any writer (entry must be unpublished).</p> <p>Enter: Complete short story, maximum 4,500 words. Must be romance or have romantic elements.</p> <p>Fee: RWA members US\$15 / non-members US\$20</p> <p>More info: www.lasvegasrwa.org</p>	<p>The Golden Pen (The Golden Network)</p> <p>Deadline: August 15, 2012</p> <p>Eligibility: Unpublished in fiction of 20,000 words or more in past five years.</p> <p>Enter: Synopsis (maximum 15 pages) and beginning of manuscript, total maximum 55 pages.</p> <p>Fee: US\$40 (\$5 earlybird discount if submitted by July 15)</p> <p>More info: www.thegoldennetwork.com</p>



POTENTIAL MARKETS with P.D.R. Lindsay-Salmon *continued from page 15*



Emotobooks are 'the first fiction medium designed exclusively for tablets'.

Want writers with a strong presence on social media: Twitter, Facebook, and Google+

Seeking: all genres of popular fiction novels, 65,000 +, novellas, under 65,000 words to serialise and singles, short stories, 6,000 to 10,000 words Query first.

Payment and rights are negotiated. The more followers of social media you have the higher up the pay scale you go.

Details: website:

http://gritcitypublications.com/Grit_City_Publications/GCPHome.html;

Email story submission and novel queries to:

gritcitypublications@gmail.com

Guidelines:

http://gritcitypublications.com/Grit_City_Publications/Write.html;

Sleeping Cat Books

Print and e-publishing

Anthology: 'Trip of a Lifetime'

Open to all writers

Seeking: fiction of any genre, short stories under 5,000 words.

Deadline: is August 31st.

Payment is one complimentary copy of the anthology

Details: website: <http://sleepingcatbooks.com/anthology.html>;

Submit at the website:

Guidelines: <http://sleepingcatbooks.com/anthology.html>

Indigo Mosaic Small Press Publishing

Independent print and e-publisher

2 Anthologies

'Contrary Cats' Anthology,

All writers

Seeking: short stories, any genre, 'set in any time and in any place'. About cats, 2,000 and 7,500 words.

Deadline: October 30th 2012

Payment: share of royalties.

'The Day the Star Fell' Anthology

All writers

Seeking: short stories, any genre, with 'a falling star worked into the theme.' 2,000 and 7,500 words,

Deadline: is January 30th 2013.

Rights and Payments as for the Cats anthology

Details: Editor, Catherine May,

Website: <http://indigomosaic.webs.com>

Email: indigomosaic@hotmail.com

Guidelines: <http://indigomosaic.webs.com/submissioncall.htm>



Woos, Hoos, and News

Celebrating our members' achievements.

Email Jean Drew jeandrew@xtra.co.nz

with your successes to be included in this page.

COMPETITIONS

WINNERS

of the RWNZ Chapter Short Story Contest

1st Virginia Suckling

2nd Kris Pearson

3rd Amanda Wison

4th Tania Bayer

Congratulations also go to the other finalists, Yvonne Walus, Kathryn Taylor, Pam Swain.. The top ten stories will be published in RWNZ's short story anthology, *Liaisons*.

AWARDS, REVIEWS, RELEASES

Anna Campbell's, *Midnight's Wild Passion*, won the Phoenix Desert Rose RWA Golden Quill Award as best historical of 2011.

Maree Anderson's YA, *Freaks of Greenfield High* has been nominated in the Best YA category of the eFestival of Words "Best of the Independent eBook Awards"

Helene Young's second book, *Shattered Sky*, has been shortlisted in RWA's Romantic Book of the Year 2012 in the 'romantic elements' section.

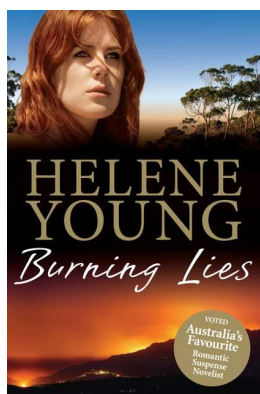
Alliance Forged by Kylie Griffin (writing as Kylie Short) received 4 stars in the July issue of the Romantic Times magazine (in the science fiction/fantasy section).

SOLD

Marian Rocco, writing as **Cody Young**, sold Katie's Hero, a World War Two love story, to **Crimson Romance**.

Yvonne Lindsay has been offered another two-book contract with **Desire**, continuing her "The Master Vintners" series with Ethan and Tamsyn's stories scheduled for March and December 2013.

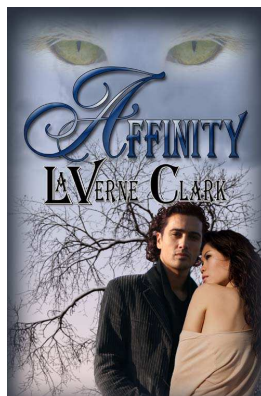
New Releases



Helene Young's *Burning Lies*, the third novel in her Border Watch Trilogy, is being released by Penguin Australia on 2 July 2012.



Love Slave by Jean Drew (writing as Gina Blake) has been released by Secret Cravings Publishing.



LaVerne Clark's second novella, *Affinity*, a romantic fantasy, will be released by The Wild Rose Press on 27 June 2012.

Romance Writers of New Zealand Inc.

Agenda

The twelfth Annual General Meeting of Romance Writers of New Zealand Incorporated (RWNZ Inc.) is to be held at 4.30 p.m. on Saturday 25th August 2012, at the Crowne Plaza Hotel, Auckland.

Business:

1. Confirmation of the minutes of the eleventh Annual General Meeting of RWNZ Inc. held on Saturday 20th August, 2011.
2. Presentation and adoption of the President's Report.
3. Presentation and adoption of the Treasurer's Report for the year ended March 2012.
4. Presentation and adoption of the Membership Report.
5. Any Other Business
6. Introduction of the new Executive Committee.

Iona Jones

President

August 2012

RWNZ News Around the Regions

Keeping in touch with each other.

Auckland

Nineteen attended our Auckland meeting on 2 June. We were most fortunate to have Barbara Clendon speak to us on 'When is a novel a romance and when is it a book with romance elements?' I know some of you were upset about missing this talk so I have asked Barbara if she would write it up for H2H and she has very kindly said she will.

We also had a great deal of discussion about Conference and some very good ideas were put forward both for saving the committee from overload and for future Conferences.

At our July meeting on Saturday 7th, Frances Loo of Chapter, Mt Eden, will talk to us on The Business of Romance. She is a strong supporter of RWNZ and a regular sponsor at Conference and of the Chapter Short Story Contest. As usual the meeting will be at the Tennis Clubrooms, Three Kings, at 12.30 p.m. Bring a plate to share, change for the raffle and a gold coin donation.

Central North (C2C)

Our next meeting: Saturday July 14th, and will be held at 'Cafe IrresistibleBlue' (which is situated in the Waikato district). Cafe IrresistibleBlue: www.monavaleblueberries.co.nz 156 Turkington Road, Monavale, RD 3 Cambridge. Please arrive midday at the cafe (which is approx 4 km off the main road between Cambridge and Te Awamutu and is very well signposted), we will reserve a table for our group. This will be an informal meeting (buy your own coffee/tea and lunch) and is a chance to update the group with progress on the 2012 goals we set at our Feb meeting. I need to confirm numbers a few days before so please email me if you are planning on being there. Cheers, till then, Gaylene.

Hawkes Bay

This month our little group discussed how our previous month's goals worked. I got slightly side-tracked with mine, and started on another that I didn't allocate for the month, but at least it helped with my writing. We are excited about the upcoming conference and are pleased our area will be represented. We also discussed pitching to editors and agents. As a first-time conference goer this is invaluable to me. Thank you, Ladies. If anyone would like to join our group, contact Kristina. We would love to hear from you.

Wellington

Despite it being Queen's Birthday Weekend (and the one-way bridge to Meryl's being out of commission so we had to go the long way round) twelve local members had a happy June meeting.

Several of us have recently bought Dragon Naturally Speaking software to see if it will speed our writing up, so this was a hot topic of conversation.

Next meeting is Saturday July 7, 1pm at Meryl's. For 'homework', please jump out of your comfort zone. If you favour suspense, write a page of sweet romance instead. If you normally write historical, try a bit of paranormal. If you're a contemporary writer, attempt steampunk! Cheers, Kris Pearson.

Nelson

Saturday 9 June saw us welcoming Wendy Scott, who had travelled all the way from Hokitika! So again we started our meeting by getting to know yet another prospective member. Then Annika's husband Allan read us a short piece of Discworld romance from Terry Pratchett's book 'Guards! Guards!', before we discussed what we could learn from Lisa Whitefern's article 'Emotional Punch' in May's issue of H2H. Also more planning of our short story competition was needed. Time slips away fast and the launch is planned for mid-August. A short writing exercise, using the words from the Code Cracker in last night's paper was dished out to the group by Annika, before she escaped to the kitchen to put the kettle on and cut the heart-shaped banana & cinnamon cake. Our next meeting is Saturday 14 July, 2pm, Annika's place. We also continue our critique sessions every second Monday at 7.30pm, Annika's place.

Christchurch

With the conference looming the topic of discussion was verbal pitches to agents. What to say, what to do. It was fun but we realised an author really needs to define why their book idea is different. Much more work needed.

Our next meeting is Monday 9 July 2012 at 7.00 p.m.



REGIONAL CONVENORS

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Otago: Sarah Addison Rowe

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The pages are still
blank,
but there is a
miraculous feeling of
the words being there,
written in
invisible ink and
clamouring to become
visible.
~Vladimir Nabakov

the back page

with Raina Singh



Divine Carol, on what 'He Says' vs. what 'He Means': <http://www.divinecaroline.com/22065/27195-says-means>

Getting the winter blues? Why not try adding a bit of spice to your writer's space? Suggestions by Balbo Press at: <http://www.squidoo.com/a-writers-room>

Robert McCrum analyses the best time of the day to write:

<http://www.guardian.co.uk/books/booksblog/2011/oct/27/best-times-to-write>

There is no greater agony than bearing an untold story inside you.

~ Maya Angelou

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NZromance-subscribe@yahoogroups.com

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