

HEART TO HEART

On the Challenges Of Writing *With Eloisa James*



Over the years, I've gotten used to reviews that highlight the more surprising parts of my novels. For example, *The State* (Columbia, S.C.) ran a review for *Taming of the Duke* that opened like this:

"Eloisa James doesn't shy away from a challenge. In the third book of her Essex sisters series, she matches a character portrayed in the first two books as selfish, whining and over-

bearing with a slovenly drunkard with a pot belly."

When I first read the opening, I got that "Alert! Alert!" siren sound that an author feels when they start to read a bad review. It's the kind of alert that I imagine you'd feel in a sinking submarine: RUN! -- quickly followed by, EEEk! Nowhere to Run!

A second later I calmed down and realised I was being complimented. I got to the end of the review and discovered that the reviewer really loved the book. And then, finally, I realized that she had gone straight to the heart of something I deeply believe as a writer: you must continue to challenge yourself. If you're not unsure, in your very deepest soul, that your heroine and hero can grow and learn enough to be together, then your readers won't be unsure either.

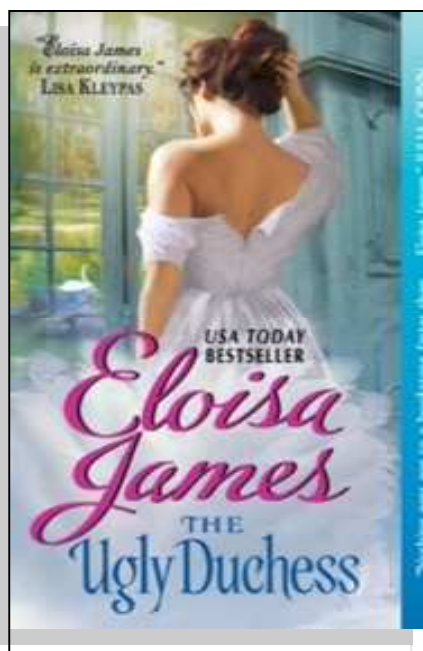
And if your reader is absolutely certain that the romance will work...what's the point of reading? The deliciousness of reading romance is knowing that a certain couple will fall in love, but being unsure that they will really overcome the odds to get together. Without uncertainty, the reading experience would

be like reading a mystery in which it turns out the dead guy just fell down a stairs and there was no murderer. Talk about a let-down!

If my hero and heroine are perfectly balanced, rational, and rich people who adore each other from page one, they'll be in bed by page eleven, and you'll be asleep, with the book falling from your fingers and landing on the floor. For me, the challenge is everything in a romance, perhaps because I consider myself just as much a reader as a writer.

In *The Ugly Duchess*, which publishes this September, I set myself a challenge equal to the one noted above in *Taming of the Duke*. We're used to beautiful heroines; it's a signal part of the escapism of the genre (and I fully appreciate the beauties of escape). But I love creating heroines whose beauty does not mesh with the ideas of main-stream western culture. Still, though I've created fabulously curvy heroines (Josie in *Pleasure for Pleasure* and Olivia in *The Duke is Mine*), I'd never

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Coming soon, August 28 2012

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WELCOME

TO OUR NEWEST MEMBERS:

Johanna Marquet - Auckland

Jessica Rodger - Auckland

Volunteers don't necessarily have the time, but they have the heart...to give what time they can. Unknown

Editor's Desk



Can you believe we've reached the middle month of 2012? June already! The time of the year when frosty, sleety, snowy, soggy days strut their stuff. When our solar super-star deigns to make an appearance she's a little too thin and tired: despite late waking and early nights. Lucky life for some:). Guess we'll forgive her taking this extra personal space to recharge her batteries and rekindle her fire, as long as she comes out all rays blazing in summer.

But what if she failed to come out at all one day. Left us sitting around in darkness. What could we do?

Who could take her place? The moon? Huh, he's a lazy night owl. Maybe he might do some overtime on full beam. Wait, he's a volunteer too. Tricky.

Know of anyone else who can offer the sun's life-sustaining light and heat 20-ish/7? Me neither. I suppose while Sun and Moon are happy to carry on we'll have to accept there'll be days when we'll need to lend them a hand. We've all got heaters and torches, though I often prefer fires and candles— they're more romantic, and you can add marshmallows.

You're an absolute genius for coming up with red hot ideas! With teamwork we can lighten their load all year and then none of us need ever lose our inner glow.

To ensure RWNZ's light remains bright we need more volunteers right now. Whether it's a daily job, weekly, or something that only happens a couple of times a year, we really need your help today. Please email Iona to find out how you can help. iona.jones@xtra.co.nz. When we go forward together, Love Is [always] in the Air. Cheers, Viv, Ellie, and, Chris.



Please remember, the deadline for content for Heart to Heart is the 15th of each month. We love including your voices.



RWNZ CONTEST SCHEDULE 2012

CHAPTER SHORT STORY CONTEST

Final Judging in progress
Good luck everyone!

HMB GREAT BEGINNINGS CONTEST

Judging in progress

STRICTLY SINGLE CONTEST

Opens Tuesday, 21 August 2012

Closes Friday, 21 September 2012

Final Judges: (To be confirmed)

(Entry information will be available on the website soon)

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

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

We make a living by what we get, we make a life
by what we give. Winston Churchill

From The Pres.



Hi everyone

By now, you will all have heard the news that I'm resigning as President after conference this year. As I said in my email, it was a difficult decision to make, and in the course of making that decision, I thought through a lot of things relating to RWNZ. For my President's Page this month, I decided I would share some of those thoughts with you. I feel quite strongly that it's time the membership as a whole knew exactly how their organisation runs. Personally, I think things need to change if RWNZ is to continue to provide useful and relevant support for romance writers in New Zealand going in to the future - and I'm sure we would all agree that is what we want for our organisation! So...brace yourselves...my thoughts were wide-ranging and have the potential to raise a few eyebrows!

When I first took over as President, I was full of grand plans to introduce a raft of new initiatives to benefit our members. However, it wasn't very long before I realised that I needed to focus simply on maintaining our core services. Unfortunately, like many voluntary organisations, we struggle to fill positions and recruit volunteers. I don't believe this has always been the case, but the sad truth now is that, for the last few years at least, there have been far too few people doing far too much – a situation that simply cannot continue if RWNZ is to adapt and grow to keep pace with the changes in the industry (and if its personnel are not to run screaming for the hills!).

That got me thinking about why we couldn't recruit volunteers. Is it because we have exhausted our supply of members? It is true there are a large number of our members who have already done their stint as either an Executive or Conference committee member (in several cases, more than once!) or who have held some other not insignificant role within the organisation (such as H2H editor or Principal Contests Coordinator). To those people I offer a huge thank you and emphasise that any of my comments regarding our lack of volunteers are most definitely not directed at you! However, is it really the case that we have already utilised all those members willing to be utilised? The reality is that there will always be a certain number of people within an organisation who will never volunteer for anything, regardless of the circumstances, and this must be acknowledged and accepted. But have we really reached the point where our members are all either one or the other – i.e. someone who has done their stint of volunteering or someone who simply won't?

Personally, I find that hard to believe, but it did get me thinking about our membership and whether the problem is that we aren't bringing in enough new members to provide the pool of resources we need. However, then I thought that there always seems to be a note in each monthly issue of H2H from Kris, our hard-working Membership Secretary, listing several new members, so I decided that perhaps the problem doesn't lie there. Is it that we aren't retaining these new members past the point where they would consider getting actively involved with their organisation? Most people joining anything tend to keep their heads down for the first couple of years before even considering getting involved at a committee level or otherwise. This makes a lot of sense, as it allows people to get a proper feel for the organisation and how it is run before leaping in. The question I have is whether RWNZ is managing to retain these people past that point, and, if so, why is it that they are not leaping?

There is no denying we are all very busy people these days with very busy lives. So many of us have to juggle being an employee, a wife, a mother, chief cook and bottle washer, a taxi-driver, the side line cheering squad, etc, etc, and that's all before we even start to think about our writing. It's hard just to contemplate taking on even more responsibilities. Of course, there's also the old saying that if you want something done, ask a busy person! And I would have to say that my experience on almost all of the numerous committees I've served on over the years has been that this is generally the case – the busiest people are also the ones who get the most done. Having said that, I'm certainly not advocating that all our busy members should feel bad because they don't want to take on something else! Rather I would just like to encourage those incredibly efficient and organised people among us to consider whether they could, in fact, manage to integrate another small task into their schedule.

Of course, I jumped right over the issue of whether we are actually retaining our members to the point where they want to help out. In all honesty, I haven't made a study of our membership records to be able to tell you the answer to that question. I can't help wondering though, whether we are offering enough to encourage members to stay members. This, in turn, comes back to my initial comment that I had intended to introduce some new initiatives for members. For example, we offer nothing specifically targeted at our published authors or our digital authors. Our contest entry numbers are significantly down this year too, indicating that perhaps our members no longer want these either. Would a contest run more along the lines of the Valerie Parv in Australia, where the winner wins a year's mentoring with a published author, be more attractive to members? We do now have a critique register and a judge training scheme, but both of these initiatives were, in fact, set up by RWAustralia and are, in the main, run by volunteers from RWAustralia.

I recently attended a fantastic weekend writing retreat here in Blenheim where we flew the wonderful Sophia James down for the weekend. All the Blenheim girls had previously provided three chapters and a synopsis to Sophia, and over the course of the weekend we each had individual appointments with Sophia where she provided invaluable written and verbal feedback on

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our work. We were all assigned revision style homework that we then had to complete before our next scheduled appointment. The weekend was loosely based on the 5 Day Intensive Mentoring Course that RWAustralia offers its members and we were able to hold it because we obtained a group grant from RWAustralia, under their Group Grants Scheme, that paid for Sophia's flights to Blenheim and her time at an hourly rate. Wouldn't it be wonderful if RWNZ could offer something like this to its members?

I have to admit I'm somewhat envious of RWAustralia. Their membership has been steadily growing, they have a whole stable full of volunteers (their organisational chart is a thing of beauty to behold), and their conference is invariably sold out before they reach their earlybird cut off date. Of course, they haven't always been in such a strong position either, coming very close to folding not so long ago, but they seem to have overcome all that and be going from strength to strength now. Perhaps we could learn something by taking a closer look at what they've done to turn themselves around. One thing I'm almost certain of is that their current strength comes from their people and their willingness to get involved.

One thing I haven't mentioned is our conference and perhaps now is a good time to discuss that. I understand that many years ago it was the Executive's job to organise the conference. Eventually, however, an enlightened Executive introduced the concept of the Conference Committee – a group of people who would take over the organisation of the conference, watched over from afar by the Executive. This system worked for many years and there have been a number of highly successful Conference Committees who have organised numerous conferences. Unfortunately, however, in more recent years it has become harder and harder to find people willing to join the Conference Committee and the number of people doing the work has once again dwindled. This has finally resulted in the situation where, as President, I have found myself organising RWNZ's annual conference almost single handedly – and I strongly suspect this was also the case for Adèle, and perhaps others, before me. There are people who have roles to play leading up to this year's conference, such as our wonderful registrar, Pam Gervai, my marvellous hotel liaison, Susan Sims, and our fantastic volunteer coordinator, Sue MacKay, and I'm hugely grateful for their involvement. However, the fact remains that to date the organisation of the conference has fallen on me alone.

Speaking personally, I don't believe this is acceptable or sustainable. The President of RWNZ is its Chief Executive Officer, the person who oversees everything, the person to whom everyone else reports, NOT the person who does everything themselves. If RWNZ is going to continue to operate in such a manner, then I predict that RWNZ will soon cease to operate at all.

Some of you may be thinking to yourselves "well, good luck finding anyone to volunteer to take on the Presidency now" and, yes, I agree that sharing this information could certainly have the effect of making everyone run for the hills. However, as I said at the start, I feel quite strongly that it's time the membership as a whole knew exactly how their organisation runs – SO THEY CAN TAKE STEPS TO CHANGE IT!

Before everyone does run, I can say that I have already taken some steps to ensure that the incoming President is not faced with a similar situation. I am currently putting together a complete Conference Committee for next year's conference and I will even be taking a role on that committee myself to ensure some continuity.

I would also like to suggest that serious thought is given to the question whether RWNZ should be running a conference every year. Quite apart from the amount of organisation involved, there is the fact that members seem unwilling to accept that the cost of running such a conference has far outstripped the amount we actually charge for it. Any suggestion that the price to attend conference should be increased is met with great resistance, and yet RWNZ simply cannot afford to keep running the conference at a loss each year. To put it bluntly, either members must accept that they will not be able to have the same level of international guests at their conferences each year or they will have to start paying for it. Personally, I consider myself a professional and I am prepared to pay for a professional conference. Perhaps the problem is that others do not see themselves in the same light. If the problem is really just one of economics, then perhaps the answer is to hold our conference only once every two years – allowing members 24 months in which to save for higher registration costs.

In any event, this will not be a matter for me to decide, although I'd be interested to hear your views. Indeed, if anyone has any views on anything I've raised here, please feel free to email me. I think it's time our membership got talking and gave some serious thought to the future of our organisation. Regardless of what differing views we might all have on different things, I think the one thing we would all agree on is that RWNZ is a wonderful organisation that we would all like to see continue on to even bigger and better things in the future.

Kind regards

Iona

Pitching Coordinator

Are you an organised sort of person? Could you handle dealing with a reasonable number of emails? Would you be able to work out a schedule for each editor and agent taking pitches?

Easy, right? Great, then drop Iona an email to volunteer as our Conference Pitch Coordinator.
iona.jones@xtra.co.nz

Volunteers are needed to help out at conference.

We have a number of small jobs that need doing over the days of conference and I'd love to hear from you.

Want to look out for one of our guest speakers?

Or sell raffle tickets?

Are you good at making introductions at our workshops?

Email me, Sue MacKay, on ismackay@ts.co.nz so I can add your name to our list of merry helpers.

First conference? Brilliant. This is an excellent way to meet people without feeling intimidated. We'll help you:).

PITCHING AT CONFERENCE

Unfortunately, at the time we had to go to print we were unable to confirm the complete list of agents and editors who would be taking pitches at conference this year. However, we do have the following people confirmed so far:

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.

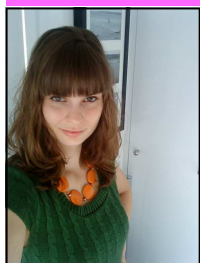
Erin Nuimata, Agent, Folio Literary Management



Erin Nuimata has been in publishing for over twenty-one years. She started as an editorial assistant at Simon and Schuster in the Touchstone/Fireside division for several years; then moved over to Harper Collins as an editor, and then she went to 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 Sanders, Joan Rivers, Carolyn Brown, Sandy Robins, 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.

She represents commercial nonfiction, from prescriptive and practical to narrative and memoir, as well as a select list of fiction including mysteries, psychological thrillers, commercial women's fiction. She is particularly looking for expert, celebrity, and company clients with strong national platforms, as well as debut fiction.

Joanne Grant, Editor, Harlequin



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.

She lives in the leafy suburbs with very own hero (her husband's a detective), an ever growing collection of shoes, and a lovably large (but not fat!) ginger and white cat.

Other editors? Watch this space!

Several New Zealand based editors who have taken pitches at our conference before have also indicated their intention to return. However, we are still in the process of confirming their availability and the genres for which they will be taking pitches.

We are also presently in discussion with a US based editor regarding her attendance at our conference. We hope to have the final list confirmed shortly and will advise members how and when they can book pitches.

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created a heroine who wasn't beautiful in a feminine, seductive sense.

But since I am re-writing fairy tales (The Ugly Duckling is fourth in the series), I obviously needed an "ugly" main character. The challenge I set myself was to create a heroine who becomes known throughout London society as the "ugly duchess," and then see where I could go with that: how could I create a story that would include a gripping portrayal of how a woman comes to terms with the cultural definition of beauty, coming to appreciate and even love her looks. (And, of course, since this is based on the fairy story, London had to change its mind as well).

It was certainly a challenge! **When I got about half way through the book I had absolutely no idea how to fix all the many problems I had set for myself.** My heroine's husband had run away to sea and was having all too happy a time as a pirate; meanwhile, my heroine was having a fabulous time in the country and didn't have the faintest wish to return to London society.

I hope that you enjoy how I brought them together in London—and even more, that the book inspires you to challenge yourself by creating a story that breaks all our escapist expectations.

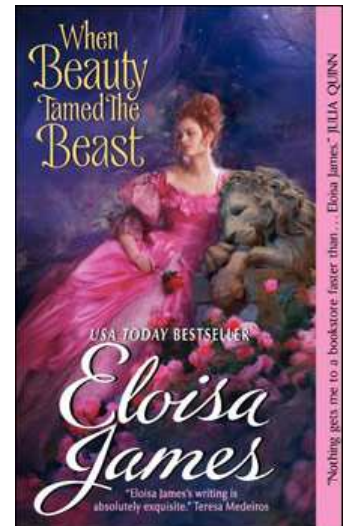
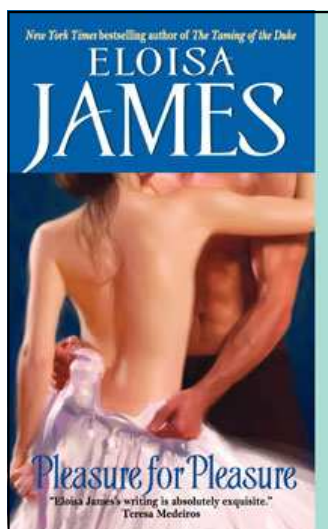
Note from Eloisa:

I grew up on a steady diet of fairy tales, since my father, Robert Bly, was fascinated by them. Years later, when I was in graduate school, he wrote a long analysis of one such story, called Iron John. When I was a child, he was just breaking into fairy tale analysis, as it were. I have a distinct memory of being challenged to give a psychological explanation of the tale of Jack and the Beanstalk. I haven't the faintest idea what I said; what I do remember is my father saying with real surprise in his voice: "That was brilliant. You're a natural!" My father is a poet and a deeply loving father—but at times he was so caught in a web of words that he didn't notice the children milling about him. I rejoiced in having caught his attention, and I don't suppose it will surprise anyone to find that I'm now a professor of English literature, with a penchant for rewriting fairy stories. While I am not interested in the kind of cultural analysis my father did in Iron John, I inherited his fascination with the complexity of literary texts.

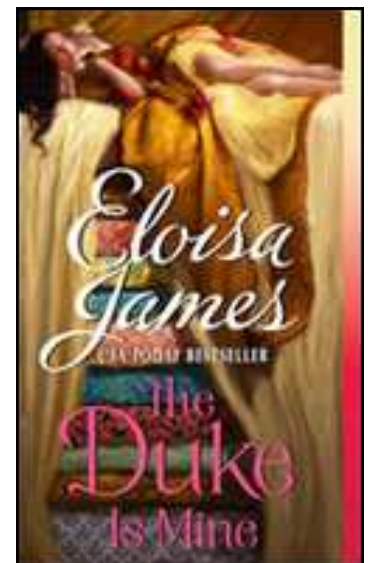
Eloisa writes a feature column every month for Barnes & Noble's Review website, an online publication that aims to bring serious readers smart and useful appraisals of current books. She has written about the socio-economic status of vampires and the Ovidian strains in contemporary romance. She's been called the Lionel Trilling of romance critics – and her column is so popular that B&N commissioned a portrait just for her. Read Eloisa's Archived Columns.

Eloisa's father is Robert Bly, winner of the American Book Award for poetry. She's described herself as feeling as if she were Gilbert and Sullivan -- born into the family of Bach! One of Eloisa's recent books is the tale of a young woman growing up with an eccentric, dramatic poet for a father! Desperate Duchesses is dedicated to Robert Bly. The public was fascinated – Desperate Duchesses hit #5 on the Publishers' Weekly Mass Market Bestseller List – as well as 15 on the New York Times!

One of Eloisa's previous releases (Pleasure for Pleasure) features a plump heroine. Eloisa's work often breaks all the so-called "rules" for romance--what other romance writer has featured a hero who annulled his first marriage on the grounds of impotence?



2012 Rita Finalist, Regency Historical Romance.



To read an excerpt from Eloisa's books click:

<http://eloisajames.com/bookshelf/talk.php>

REGENCY THE ROMANCE OF HISTORY

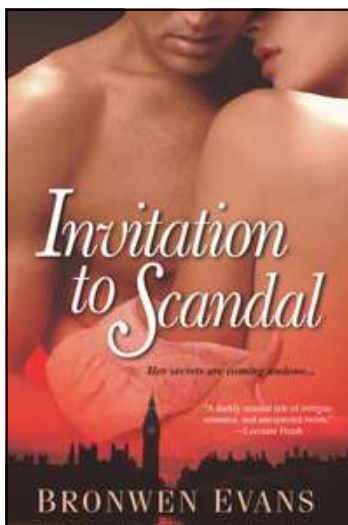
With Bronwen Evans



History was one of my favourite subjects at school. I don't know why, maybe it's because when we look back we can find answers. We can see what happened. I like certainty. I'm a planner and a plotter. To me the future is so unknown and I find it scary. I take comfort from the past.

I think I've always loved reading historical romances because it gives me a glimpse of another world that is familiar. I can relate to the era easily. I love the clothes (wouldn't want to have to wear them), the huge houses (I don't fantasise about the poor—there is nothing romantic about poverty in the early 1800's), horses for transport and the idea that messages could take days and weeks to deliver. The pace of life would have been much slower.

The historical romances appeal to me as both a writer, and a reader, because the time period is so politically incorrect. Women had to be clever and strong to make something of their lives. That leads to strong, sassy heroines. Who of course then have to have pretty special heroes to compliment them. I love the idea of a dashing pirate, or a delectable smuggler, or a handsome rake, or a highway man, a British spy, or a



cavalry officer. The roles are limitless. Some romances have more history in them than others. I don't really mind how light they are on the historical details. I merely need enough to set the scene for me, the rest I can imagine—because I know history. Other readers need and like more detail. Mary Jo Putney always told me she tries to reveal some interesting fact about the period in each novel, for instance in China Bride it was the opium trade set against the English tea trade.

What I look for when I do my research is interesting situations (especially ones that haven't been done to death in fiction). I studied the history of the Regency period, the big ones being the war with France and America, smuggling, the opening of trade with China, the Indian colonisation, the Prince Regent and Royalty, and as in my first book, slavery. I found it interesting that not much had ever been said about slavery in England. Light bulb moment.

There are so many good romance books that are filled with facts you can store and keep. One of my favourites is Georgette Heyer's Regency World by Jennifer Kloester. Her website is fabulous: <http://jenniferkloester.com/>.

Then there is your own research. The internet is a writer's dream. You can't always trust the information, but it's really easy to find an organisation who is an authority on the subject and email them. Not once have they ever declined to help me, once they know I'm an author.

Also, if I read about something that happens in the news today, or my friends discuss various topics or situations, I immediately think 'What would it have been like in the Regency period'? For instance, infertility, what would it mean to be unable to have children if you were married to a Duke. Titles and wealth often reverted to the crown if there was no heir. You can germinate many story ideas by taking relevant topics of today and thinking about what it would have been like in 1800's. Then go and research the topic. For my books where the hero was a twin (Invitation to Ruin) I went to an organisation in England who look at the incidence of twins etc. in the period.

In addition, you can research events that happened in the period. Large gaming tournaments, horse racing etc Then I take careful note of the event and store it in my

ideas file. When I'm ready I'll start researching the topic in depth and ensure I have enough information to make the book realistic and interesting.

In order to write realistic characters you have to imagine their world. To get into the head of a peer of the realm, I compare the Regency nobility to modern day movie stars – some were powerful but were coupled with humility, others were exceedingly arrogant and thought they were above mere mortals. Reading old newspapers from the time period really gives you a glimpse of how the people lived, as does biographies.

However hard we novelists try, we can't help but bring our own views and feelings into what we write. Also, there are many differing views on historical events depending on who does the research. Some sources disagree with another source – great, use what you want to use. For me, as long as you make the characters and story believable the rest can be explained in an author's note at the end of the book, you know, where you explain you've taken poetic license with certain things.

You can find a lot of information via the Internet search engines, but always check the credentials of those creating the web sites. Is it sloppy general writing or has the person some special experience which makes them able to speak authoritatively on this subject?

When I find information I want to keep, I store it in files on my own computer (which are always backed up). I set up a folder for each book and a sub-folder called research. I also have a TOPICS folder. Anything I research that is not directly related to a book goes in there. When the book is started, I move it into the sub-folder of that book.

Writing historical is no more difficult than any world building, once you've done some basic homework. Finding

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ideas for stories in the Regency period, I think, is so much easier than today's world because you have so much history and fodder to play with.

Remember, the world might have changed, but fundamental human nature, and the need for love has not.

New Zealander Bronwen Evans grew up loving books. She's always indulged her love for story-telling, and is constantly gobbling up movies, books and theatre. Her head is filled with characters and stories, particularly lovers in angst. Being able to write her characters' stories is never work, it's a dream come true. Is it any wonder she's a proud romance writer? She writes both historical and contemporary sexy romances for the modern woman who likes intelligent, spirited heroines, and compassionate alpha heroes. She's won several romance writing competitions and is a member of several writing organisations, including RWA, RWNZ, and The Beau Monde. Her 2011 debut novel, INVITATION TO RUIN, received a 4.5 star rating from RT Book Reviews and was nominated in the RT Reviewers' Choice awards – Best First Historical. When not ensconced in her study writing her characters' thrilling journeys to their happy ever after, Bron can be found on the golf course. You can contact Bronwen via email at romance@bronwenevans.com For more information on all of Bronwen's books, including updates on novels yet to come, visit Bronwen's website at www.bronwenevans.com

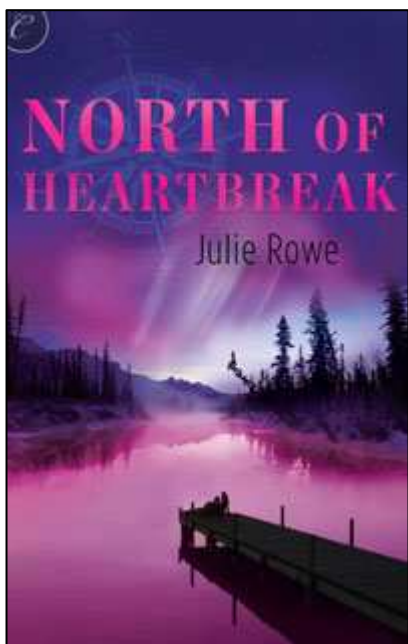


What I Learned About Writing From Watching American Idol With Julie Rowe

Yes, I admit it, I'm an Idol addict. I love watching the show; I love the individual singers, the judges and the annoyingly perky host. But, the other day, I realised I was learning an awful lot from watching the show about the creative process. Skip the singing folks, I was learning things that could actually help me become a better writer.

So, in no particular order, here's my list of lessons learned from watching Idol.

1. You actually have to show up at the audition – Yep, that's right, in order to sell a book you actually have to write



one. Most people who say they want to write a book, or say they're writing one, never finish it.

2. While at the audition, you actually have to sing – it's no joke, not only do you have to **write an entire book**, you actually have to **submit it** to someone.

3. Have realistic expectations about your talent – we all secretly hope that what we've written will be the next breakout best-seller. You'll get offers of representation from multiple agents, who'll have so many publishers clamouring for your book that it will end up selling at an auction and you'll never have to work again. Um, I hate to break it to you, but THAT isn't realistic. THAT occasionally does happen, but only to that guy who also got struck by lightning three times and survived. Reality will far more likely result in a rejection letter.

4. After you've sung your song, accept criticism gracefully – Criticism is a part of the publishing process. Be respectful and grateful to anyone who takes the time to evaluate your writing. To do anything else is rude, unprofessional and stupid. Publishing may seem like a large industry, but it's not, it's more like a small town where everyone knows everyone else. Nothing spreads faster than bad news or bad behaviour.

5. If you didn't get a golden ticket, go home, take voice lessons and try again

next year – So, your manuscript was rejected. Now's the perfect opportunity to strengthen your skills and learn new ones. Join a critique group, enter contests, take online classes, go to live workshops and go to conferences. Learn, edit, revise and submit. Repeat as often as it takes.

6. The judges love singers who take risks musically, have a definitive style and can make well-known songs their own. – Editors and agents are looking for more than good writing; they're also looking for a compelling Voice. Every writer has a voice, a combination of style, tone, pace, emotion, theme, and technique. Really good writers are really good because you can't put their book down – their Voice compels you to read on.

How do you develop your Voice?
There are three ways: write, write, and write.

7. Hollywood week has one purpose: to weed out the weak. Most of the singers who go to Hollywood will either quit or get sent home – Publishing is not easy. Only the strong, the passionate, the dedicated, and those writer's with the ability to adapt to the ever changing market will survive to have long, successful careers. Strong writers take nothing for granted, keep an eye on where the market is going

(Continued on page 9)

all while focusing on their deadline next week.

8. Not everyone who gets a golden ticket will end up famous – Most writers don't earn enough money from their writing to support themselves. Don't quit your day job until you actually have enough money in the bank to live for at least one year without earning another dime.

9. All contestants will be required to sing in styles they may not feel particularly strong in and often surprise the heck out of themselves when they do a really good job – Don't become complacent. **Try new things** once in a while. I'm not talking about following trends, I'm talking about taking a trend in a new and unexpected direction – yours. You might score big.

10. Sometimes the last person you expect gets voted off the show – Art and logic are incompatible. Things don't always go the way we expect or want, but failure is only failure if you give up. **If you get knocked off your feet**, pick yourself up, dust yourself off and **get moving again. Chocolate helps.**



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 hosted by a large number of writing organisations, for writers on a wide variety of topics and skill levels, 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.

Icebound
Carina Press
November 14, 2011

North of Heartbreak
Carina Press
April 16, 2012.



POTENTIAL MARKETS with P.D.R. Lindsay-Salmon

continued on page 17



1. 'Cross Genres'

Small Press e-publishing and some print speculative fiction novels and 'Cross Genres' magazine.

Open to anyone.

Seeking 'speculative stories featuring women of advancing age (late middle age and older).' for an anthology, 'Winter Well'

Novella length, 17,500 to 40,000 words .

Deadline: September 30th, 2012.

Payment: US\$2.50 per 1,000 words

Website: <http://crossedgenres.com>

Guidelines: <http://crossedgenres.com/submissions>

Online subs to: <http://crossedgenres.com/submissions/#submissionform>

2. 'Chicken Soup for the Soul: Inspiration for Writers'

Open to anyone.

Seeking anthology stories about helpful guidance for writers 750 -1000 words, 1st POV non-fiction encouraging to other writers.

Deadline: June 30, 2012.

Payment: US\$200 and 10 free copies of the book, for anthology rights.

Website: <http://www.chickensoup.com>;

Guidelines: at the website.

Submit stories using the online system at the website.

3. 'Eric's Hysterics, The Weekly Journal of Literary Humour'

Online magazine promoting a good laugh through fine writing.

Open to anyone.

Seeks anthology subs of stories and poems for 'Love Hurts' anthology.

Read the guidelines carefully. No lovey-dovey stuff. Humour about things going wrong.

Stories under 10,000 words and Flash fiction.

Deadline: July 31st.

'Compensation is yet to be determined...it will be more substantial than our usual (US\$5) payment.'

Website: <http://www.erics-hysterics.com>;

Email submissions to: ericshysterics@gmail.com

Guidelines: <http://www.erics-hysterics.com>;

4. Astraea Press

Small Press e and print

Open to anyone.

Astraea Press editors seek short stories, inspirational fiction, YA, and Amish romances.

Do not send 'Anything you wouldn't let your Grandma Betty read.' No language, no graphic violence but an HFN is as acceptable as a HEA ending.

15,000 words but under 100,000 words.

(Continued on page 17)



Subplots

With Marg McAlister



If your book is suffering from the dreaded 'sagging middle' syndrome, it's likely that you either don't have a subplot or you haven't paid enough attention to your subplots. (In shorter books, such as those for juvenile readers, you can usually 'pep up' the middle by adding another challenge for the main character. Long fiction needs more.)

Some writers really wrestle with subplots. Either they're not entirely sure what a subplot IS, or they can't think of one that will blend well with the main story. The following tips will help you understand the role of a subplot, and learn how to create one that will work well with your story.

What Is A Subplot?

To understand what a subplot is, you need look no further than your own life. Of course, real life isn't usually as focused as a novel (just as dialogue in a book is usually much 'tighter' than real-life conversation) but it will serve as a guide.

Here's an example: let's suppose that your immediate concern is to get out of debt. What's more, you need money quickly. How can you get it? Let's start turning this into fiction...

Main plot:

You're a single parent. You need money. Your creditors are pressuring you. You're renting, so you can't sell your house to tap into the equity. You wouldn't dream of stealing or breaking the law... so how can you get money quickly? (And after that, how can you get out of debt permanently?)

Possible Sub-Plots:

1. Someone in the office is laying the blame for a serious breach of confidence on your best friend, who works for the same company. Your boss is a hair's breadth away from firing her, and is constantly in a bad mood. Your friend is trying to deal with the fallout - but is also trying not to involve you, because you have enough problems. Eventually you become implicated too, because of your friendship.

2. Your 13 year old is lying to you and hanging out with friends you don't approve of. She's in trouble at school. You know your boss has a 'thing' about working

mothers needing more time off than other workers... you don't know how to ask for time off work to attend a meeting requested by the Principal. You dare not risk losing your job, given your existing money worries.

3. You've been to the doctor because of some worrying symptoms, and you've been asked to go in for further tests. Sigh. Everything is money, money, money...

These three are very simple subplots, but any one (or all three) could be developed to provide extra conflict and to deepen the main story. When you start brainstorming subplots, look for ideas that will do these things:

1. generate suspense when there's a lull in the main story

2. serve to make things worse in the main story

3. offer ways to deepen character or illuminate a theme

Do NOT choose a subplot that has nothing to do with the rest of the story. (That is, if your main story is about someone who is trying to find a way out of debt, don't create a subplot about a secondary character's efforts to audition for a talent show. Not unless that secondary character is the Lead's daughter or sister and needs MONEY to get to the audition!)

When Should a Subplot Start?

A subplot, if it is mainly about the lead character, should start as early as possible in the story. (If you're running more than one subplot, then you can start others a bit later on.) For example, if we take the third subplot mentioned above (the main character being asked to return for further medical tests) then that can be introduced very close to the beginning of the story. We will be immediately able to identify with her fears. If the subplot mainly involves someone other than the main character (such as the first example above), it's important to give the reader time to get to know the main character before you start the subplot rolling. A rule of thumb: introduce the main character first. Let the reader

become 'comfortable' in that person's skin, then introduce other characters and their problems.

How Do You Switch Back and Forth from Plot to Subplot?

Don't alternate the plot and subplot - that can seem contrived. Rather, **weave them together**. In the example given above, the main character can be about to leave for a meeting with the realtor about unpaid rent when the phone rings. Her daughter wants to stay at a friend's place that night, but she's already grounded. The conversation can show the conflict between parent and child. The next day your lead character can arrive at work, worried because she has a deadline of two weeks to get the rent up to date before things will start getting nasty...only to find that her friend Marcie is rushing out of the boss's office in tears. All indications are that Marcie is responsible for a security leak, but our main character knows that can't be true.

Meanwhile, the pressure mounts... And so it goes on... just weave the strands of your story together.

Occasionally, leave the main character and tell the story from another character's viewpoint - the wayward daughter, or the friend who is being set up to take the blame for the security leak. **Naturally the increased stress will make things harder all round for your main character.** For example:

She can hear about a great part-time job that will allow her more time with her troubled daughter... but realises she would never be able to survive on the drop in income. She finds out that her medical condition requires prompt attention to prevent later problems, but she doesn't have enough paid sick leave to take the required time off work. Her boss, knowing she is just surviving from day to day, is all too ready to believe that she's in partnership with her friend selling company secrets.

Subplots will add life and interest to your story, and ensure that there is no let-up in the kind of conflict and tension that keeps readers turning pages. Just take a long look at your character's life - and pick a subplot!

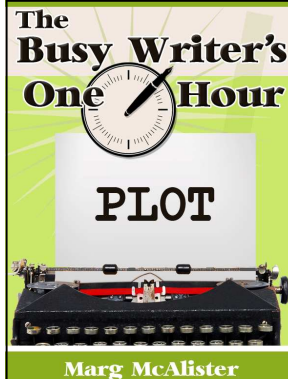


Marg McAlister started up her original writing business (Word Dynamics (NSW) Pty Ltd) over twenty years ago, then also began trading as Writing4Success when she set up a website for writers in 2001. She is the author of five correspondence courses now marketed by Cengage in Australia. Those courses are: The Professional Romance Writer's Course, The Professional Children's Writer's Course, The Professional Crime and Suspense Writer's Course, Writing Non-Fiction That Sells and How To Write a Bestseller. Marg also uses her writing skills and background to create e-books and products in a number of different areas as part of the online business she runs with her husband Rob. She spent 2 years working part time as an eLearning consultant and technical writer for a large multinational company.

A writer who wears many hats, Marg has written fiction and non-fiction for both adults and children. She was on the Committee of Romance Writers of Australia for four years, and has run workshops at various RWA National Conferences. The author of more than 60 books for children, she has written short stories for school magazines and numerous short non-fiction pieces for educational publications. Her work targets a wide age range and includes picture books, short books for children with reading difficulties and mysteries for older children. For 5 years, she was part of the Charles Sturt University (Mitchell) Enrichment Program, teaching creative writing to talented children. She has also been a regional judge for the Nestlé Write Around Australia competition.

Exciting news! My first book for writers is now available from Amazon.com. I would be thrilled to pieces if you could download it and tell me what you think! You can download a sample for free.

Note that if you have an iPad, you can still download it. You have to have the Kindle app for your iPad, and then use the drop-down box to select 'download to iPad' for either the free sample or the book. Marg.



I invested \$2.99 and downloaded Marg's book to my laptop (no Kindle or iPad-yet). I devoured The One Hour Plot, then set the oven timer. And 60 mins later my new WIP's underway. Thanks Marg, Viv A.

Click here: <http://www.amazon.com/dp/B0083FXTB6>

Your Novel—in Fifty Words or Less

By Gracie O'Neil



I've had few questions recently about writing a synopsis—most of them along the lines of “how do I condense everything that happens in my completed ninety thousand word novel into ten pages or less?”

It's a good question. But a better one is: “How do I condense everything that happens in my completed ninety thousand word novel into fifty words or less?”

Why is this a better question? It's better because if you're going to attempt the impossible you might as well give yourself at least a fighting chance of attaining it. It's far easier to craft the fifty word “essence” of your story and then expand it to become a two thousand word synopsis, than it is to take an axe to an entire novel and expect a rational result.

The first key to a killer synopsis is to find your story's centre. Its soul. Its beating heart.

There are several suggestions out there on the Web about just how to do this, and here is one that works for me.

It's the “**High Concept Pitch**” formula:

- Heroine
- Flaw
- Opponent
- Life-changing event
- Ally
- Battle

When Lucy Monroe mentioned it at our RWNZ conference a few years ago I'd never heard of it, but this blueprint enables me to look past the minutiae of the plot to the absolute basics—the essential arc I need to elaborate on and explain in order to have my story synopsis make sense.

For example:

A crusader (Heroine) with a heart-breaking secret (Flaw) is blackmailed (Life-changing event) by a manipulative psychotic (Opponent) in order to advance his criminal lifestyle. However,

when an enigmatic stranger (Ally) offers her a chance to be free, she must make a choice which might lose her all she holds most precious (Battle).

That's it. At this stage I don't have to describe the “heart-breaking secret” in its lurid detail, or clarify that the opponent is (for example) a werewolf, or even try to give an impression of the world in which this happens. I only have to create—and then hone—the generic sentence.

YOUR TURN

Using the “Heroine / Flaw / Opponent / Life-changing event / Ally / Battle” method, distil the essence of your novel into fifty words. or less.
Of course you can.

This article is an excerpt from How To Write a Synopsis Without Turning Homicidal, at:

<http://www.romanceshewrote.com>.
Enjoy Gracie's workshop Critiquing Your Way To Success at RWNZ's 2012 Conference: Love is in the Air, Aug 24-26.

Note from Gracie...Hi, I'm Gracie O'Neil. I've spent more than a decade learning my craft by trial, error, and study. Now I write a blog Romance She Wrote to help you accelerate your own learning, avoid some basic mistakes, and jump-start your career.

Visit Gracie's blog now for excellent tips on Writing Your Romance from Go to WOW <http://www.romanceshewrote.com>

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

With Lisa Whitefern

One of the most common comments from editors rejecting romance manuscripts is “this story needs more emotional punch.” But what does this really mean?

Emotional Punch in a story is created by the emotional involvement, empathy and absorption the reader feels when caught up with the characters in your story. It is emotional rapport she feels with the characters and the steadily growing pace of the story and the emotional development that gives the story its page turning quality.

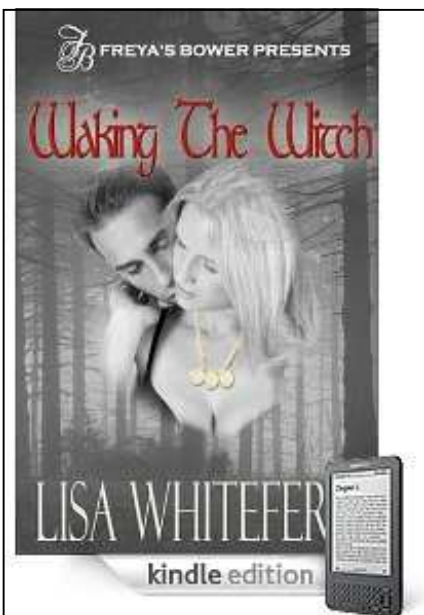
Romance author Barbara Hannay comments that sufficient emotional punch gives your story the “wham” that sets it apart from other stories.

In order to achieve emotional punch a writer must first give us characters we care about.

Characters need to grab at the reader's emotions and make her care. To do this you need characters who come alive on the page.

Easier said than done, right?

How do we create characters like that? Characters who stir a reader's emotions?



Award winning Australian romance writer Valerie Parv suggests that at every separate stage of your story you ask yourself what the viewpoint character feels about what is happening. Both Valerie Parv in her book Heart and Craft and Stephen King in his book On Writing advise writers not to back off or skim the surface when writing but to dig deep.

Dig deep inside yourself for the deeper emotional truths that might be involved in any situation you are writing about.

Dig inside yourself for the emotions you would feel in the same situation then drag them out onto the page through bodily sensations.

In order to make readers care about your characters you must know them as people.

Four ways to make a reader care more about you characters include having each of your characters have a “back-story wound, a personal yearning, strengths and weaknesses and having clarity of theme.

A major back-story event that that bears directly upon the psychological story of your protagonist, is referred to by professional book editor Elizabeth Lyon as “a back-story wound.”

A back-story wound is a traumatic event in the character's past that leaves its mark on the character.

In my novel Wicked Wonderland contracted by Samhain the heroine was found as a newborn baby in New York City dumpster so she has a bit of a chip on her shoulder about that.

She also has a relentless anonymous stalker who leaves her a lot of insulting messages referring to the circumstances of her birth.

In traditional fairytales Red Riding Hood is stalked by the ultimate predatory male while Cinderella grows up in the ultimate dysfunctional family. These characters go through hard times before they reach their goals and that tugs on our heartstrings.

We can compare Cinderella's miserable home situation with Harry Potter's. Harry's

miserable downtrodden role in his own muggle family certainly attracted my attention and pulled on my emotions. Like many people, I like to root for the underdog and Cinderella and Harry Potter are both timeless stories because their underdog status coupled with their quiet strength and ultimate determination to make something of themselves attracts our attention and involves our emotions.

My story Wicked Wonderland is in part a retelling of the fairy tale Rudolph the Red Nose Reindeer. My heroine's mother is a gambling addict at risk of losing her home and at the beginning of Wicked Wonderland, my heroine Lillian Rudolph has taken a job as a stripper to help her mother pay the mortgage and keep her home.

However she's really a classical musician so like Rudolph in the song she stands out like a sore thumb among the other strippers as someone very different. They decide because she is different she must be the unknown thief who has been stealing tips from their locker rooms and beat her up.

She is saved by two fae males who take her for a magical erotic ride in Santa's sleigh.

So Wicked Wonderland is also an underdog story that pulls at our emotions by keying in to those universal emotions felt by anyone who has ever felt like an outsider, or been bullied and dreamed of being suddenly rescued through the approval of someone powerful. In Harry Potter that someone powerful is Dumbledore, in Cinderella it's her Fairy God mother, in Rudolph the Red Nose Reindeer it's Santa Claus himself and in my story Wicked Wonderland it's two extremely sexy half fae/half human men who fall in love with my heroine.

In all these stories, the protagonist is an underdog going through very hard times before triumphing and finding

(Continued on page 13)

their happy endings and this packs a powerful emotional punch.

Many beginning writers choose conflicts that are too light. To get emotional depth you need to crank up the emotional difficulties your hero and heroine have.

If when the two half fae whisked my heroine away in the sleigh there were no emotional difficulties between them and they lived happily ever after that would not be enough story and would not provide enough emotional punch.

But in fact my heroine knows both of these men from her past when they were posing as full mortals getting an education at the same university she went to. So this is also a reunion story, with many layered issues between the three protagonists as well as some very dark magical villains who have strong motivations for destroying their happiness.

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?

Look out for part 2 of this Emotional Punch article.

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 has a novella **Waking the Witch** available from **Freya's Bower**. Her erotic fantasy romance **Wicked Wonderland** has an ebook release date of December 4th from **Samhain Publishing**. Trade paperback to follow in 2013. Follow Lisa on <http://twitter.com/#!/lisawhitefern>. You can buy Lisa's paranormal erotic romance novella **Waking the Witch from the Freya's Bower** or from Amazon for your kindle for \$3.95 US.

Making Sales With Social Media

With P.D.R. Lindsay-Salmon



E-publishing has brought into focus how successful writers can be using the web to sell their books, all their books, not just e-books. By using the same mediums that a large number of readers use: Twitter, FaceBook or LinkedIn, a website, a blog, niche networks, perhaps google plus, certainly audio and video book trailers, and good old word of mouth by email newsletters, writers can establish a world wide presence and sell their books.

Those amazingly successful e-book writers, selling hundreds of books a day, and earning thousands a year, do so to fans and new readers they've collected from their electronic bases through social networking. These bases have been carefully developed and nurtured for at least a year. Like it or not, these days, writers have to e-socialise, and do it well, because it helps to sell their books.

Before you start, remember the two cardinal rules about networking online. One: It takes time to build valuable relationships. Give it a year at least. Two: There is no privacy on the web. Whatever you do online will be there forever in some form and could go viral in seconds.

Beware and be wary. Think of what you do as permanent public speaking, you are always on show to a vast audience. Don't be petty, indulge in spites or air dirty linen, and don't whinge or moan all the time though some rants are allowed. Create a likeable personality. Think of all your friends' best traits and try to roll them into one, online, and appealing you.

Start building an effective presence and collecting all those new readers with a blog. This gives people a taste of who you are, or who you'd like them to think you are! WordPress.com and Blogger.com are free and easy to use. You can quickly set up an attractive page. But to be effective you must, yes, must, blog at least daily, no less than once weekly. The trick is to find something you like to chat about regularly, and blog on that. Do invite comments. Also visit your friends' and other writers' blogs and leave comments. Help participate in blog book launches, interview other writers for your blog. Remember all your friends in the RWNZ count, interviewees don't have to be internationally multi-published best sellers, just interesting people. Think how you can develop that online presence. It's vital to have an opt-in form at your blog for people to sign up for your email

newsletter. This gives you a list of email addresses and permission to use them. These addresses link you to possible book buyers. At first it seems to take all your writing time to blog. Sigh, but grin and bear it. According to the experts a good readable blog is one of the strongest reader collectors. Once you have your blog writing and blog visiting organised you will find you only need to spend about an hour a day at it.

Twitter might seem like an idiotic waste of time but in fact tweets are words, so tweeting comes naturally to writers and Twitter is quick and easy to use. It's a good way of chatting to your readers as you can send the same tweet to a large number of followers. Twitter is a place where you can collect followers quickly, and these followers start off as strangers. LinkedIn and Facebook link you to people you know, but Twitter is open to all and therefore valuable for your sales pitch. Tweeting spreads your net amongst a different group, and there are 165 million users. Those followers become people who might buy your book. Some writers flog their

(Continued on page 14)

books all the time in their tweets. Boring! Establish yourself as the same personality your blog reveals, an interesting person with something to say. You can simply tweet about good blogs to read, your writing day, or topics on the web, and retweet tweets which interest you. Do link Twitter to your blog and your website and include all those details in your email signature.

A website is a must and if you don't know web design, want to save money, or stay in control, then look at Wordpress.com and Wordpress.org; Joomla.org and Moonfruit.com which are meant to be fairly simple to use to set up a website. Drupal.org and DurpalGardens.co.uk are more complex but apparently fabulous. I cheat as I'm technophobic and use my I.T. professor son-in-law's skills. Study the rules for a good website and keep it clear, simple to use and up dated regularly. Remember to link your blog and twitter to the website. If you blog regularly and the blog is a page of your website then you won't have to keep changing the rest of your website content as often, maybe only once a month. Do include a sales link for your books. There is even a plug in you can download which helps you create a virtual bookshop. Again have an opt-in form for people to leave their email address for your email newsletter.

Newsletter? More writing time eaten up? Well, yes, but again it only needs to be an occasional little bit about your writing news, upcoming book launches or just how the next novel is coming along. It helps to sell your books because it's more personal. You have all those email addresses you've been collecting at your blog and website and you can offer these 'special' people treats like an early delivery of the newest book or a signed bookplate or a virtual party. You might even hold a competition for them with silly or fun prizes.

Facebook or LinkedIn? You need one or the other to rapidly link up with people you know and expand that circle. The Like button is exceptionally useful on Facebook as are the groups,

the fan page and the fact that so many people use it. But be careful because what you post is not yours, Facebook can re-post, re-use or do what they want with it. Check the privacy policy and remember you are on public display. LinkedIn is much more professional and 'grown up', it's a little more sober, and serious. Writers can find work as well as lots of useful links. Publishers and magazine editors use LinkedIn to mention company changes, calls for work or open submission periods. LinkedIn is the only place you'll find this information. You can join groups, you can set up your CV and qualifications, above all you can gain book buying readers.

And whilst we're still talking about gaining possible book buyers through groups another way to spread your name (and books) across the web is to socialise on the networks.

There are many for writers and readers, a quick web search will find them. You can even make your own on the Ning.com network. Make your profile engaging, and don't forget to link it to your blog, website and books. Don't push your books, your blog and website will have the sales buttons. Just have a brief picture or note in your online signature about your books, and you can mention them where appropriate. Remember to be helpful and supportive of others.

It's a lot of work, but think of it as making book buying friends. Once you have given your prospective book buyers an attractive personality to enjoy, you can add a taste of your writing and harness the power of YouTube. It's quite simple to do. You can make an audio recording of a chapter or complete short story. Add a picture or pictures that will show as long as the reading takes and upload to YouTube. For free pictures try www.morguefile.com. Another way to make audio readings of your work is to use the free Audacity programme and record your own work. Save it in the appropriate podcast format and have it available at your website. There are also some good online podcast journals which will buy your stories and do very good recordings of them. You can link those sites to your website.

Finally an excellent sales pitch to add for your carefully collected audience is a book trailer, which writers are claiming is a great way to sell your novels. You can pay oodles for very good professional ones or you can do a simple but effective one yourself using your Windows Movie Maker. This is free to

download if your version of Windows doesn't have it. With a collection of pictures, videos or screen captures and a well planned and thought out idea to explain what your book is about you can make a trailer. Place the pictures in order to fit your idea. Add captions and non-copyrighted music, (the Movie Maker programme helps you do this,) then add a title page and credits page, save it and upload it to YouTube. Simple if you are good with computers.

Using the online social networks takes time, patience and a firm belief that they will work for you. You need as much determination to use the networks regularly and spend time on them as you did to write that novel, but it is time well spent. You won't see an instant rise in sales but slowly you will eventually find a large circle of friends who become your readers and book buyers.

A note from Rowan. My writer's C.V. includes sales of over a hundred short stories to magazines, zines, soundzines and literary journals around the world. In the U.K. I've sold popular fiction to 'The People's Friend', 'My Weekly', 'Woman's Weekly', and more literary stories to 'Solander', 'Stand', 'QWF', and many of the Small Press literary magazines. You can hear my literary stories as podcasts at 'Bound Off', 'Snipits' and historical stories at 'Tales of Old'. I also write for the British 'Writing Magazine' with 'Writer's News', freelance occasional articles for New Zealand's 'Freelance' and 'Heart to Heart' writing magazines, and review novels and interview writers for the Historical Novel Society and the Deepening: World of Fiction, (<http://www.thedeepening.com/world-of-fiction>) where I am a reviewer and 'featured writer'. p.d.r. lindsay.

@RowanLindsay

A very busy writer, reader, tutor, farmer and traveller.

New Zealand and the world. • <http://www.rowanlindsay.co.nz>

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www.romancewriters.co.nz

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.
- Until such time as the Vice President may be required to assume the duties of the President they will:
 - *Act as Chapter liaison.
 - *Assume other duties to be decided upon in consultation with the rest of the Executive at the beginning of the term.
- Attend Executive meetings (in person, via phone or the internet).
- From time to time 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.

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).
- Send address labels to the newsletter editor.
- Fulfil any other obligations designated by the Executive.

Romance Writers of New Zealand Inc

National Executive Committee Brief Job Descriptions

Secretary

Tasks:

- Open and close all bank accounts in conjunction with the President and Treasurer.
- Be responsible for the recording and preserving of minutes of 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.

Romance Writers of New Zealand Inc

Notice of Meeting

It is hereby given that the twelfth Annual General Meeting of the Romance Writers of New Zealand Inc (RWNZ) will be held on Saturday 25th August 2012, at the Crowne Plaza Hotel, Auckland.

Members wishing to propose remits to be considered at this meeting must send them to the Secretary at:

AGM Remits

RWNZ

PO Box 102 64,

Dominion Road,

Auckland,

by 5pm Saturday 23rd June 2012.

Please note that, to be accepted, remits:

- May only be proposed by a current member.
- Need to be seconded by a current member.
- Must be dated.
- Must be accompanied by arguments for the remit.

Iona Jones, President.

WHAT IS A REMIT?

A remit is a proposal put forward at an Annual General Meeting.

WHEN SHOULD I PROPOSE A REMIT?

Propose a remit if you believe RWNZ needs to change something in its constitution or bylaws.

WHERE'S THE CONSTITUTION?

You'll find a copy of RWNZ's constitution on the RWNZ website.

Contests

Angela Bissell suggests a few international contests



Heart of Excellence Readers' Choice Award (Ancient City RWAmerica)

Deadline: June 15, 2012 (postmarked)

Eligibility: Published RWA members with books (at least 50,000 words) having an original copyright date of 2011.

Enter: Three signed copies of book (eBooks accepted in bound hard copy).

Fee: US\$20

More info: www.acrarwa.com

Published Beacon Contest (First Coast Romance Writers, RWAmerica)

Deadline: June 30, 2012 (postmarked)

Eligibility: Published writers with books having a first copyright date of 2011 (traditional, POD, self-published, eBook).

Enter: Three copies of book submitted in hard copy.

Fee: US\$25

More info: www.firstcoastromancewriters.com

The Rebecca (Land of Enchantment Romance Authors (LERA), RWAmerica)

Deadline: June 30, 2012

Eligibility: All writers: published and unpublished.

Enter: Opening 5,000 words of an unpublished (and not contracted) romance novel.

Fee: US\$25

More info: www.leranm.com

Fantasy-Faction Anthology Contest (Fantasy-Faction)

Deadline: June 30, 2012

Eligibility: All writers.

Enter: Unpublished fantasy short stories (in any sub-genre) up to 8,000 words. Cash prizes and six publication places up for grabs.

Fee: No entry fee.

More info: www.fantasywritingcontest.com

Put Your Heart in a Book Contest (New Jersey RWAmerica)

Deadline: July 1, 2012

Eligibility: RWA members unpublished or not contracted in book-length fiction in last five years.

Enter: Synopsis and first chapter only, not to exceed 30 pages combined.

Fee: US\$35

More info: www.njromancewriters.org

Get Your Stiletto in the Door Contest (Chick Lit Writers, RWAmerica)

Deadline: July 6, 2012

Eligibility: Unpublished or not contracted in last five years in category entered.

Enter: First 5,000 words maximum, plus synopsis of 500 words maximum (not judged).

Fee: US\$25

More info: www.chicklitwriters.com



POTENTIAL MARKETS *continued from page 9*



Payment: Royalties and Rights are discussed with a contract.

Email submissions to: submissions@astraeapress.com

Website: <http://www.astraeapress.com>

Guidelines: <http://www.astraeapress.com/submissions.html>

5. Hard Shell

Well established Small Press of quality ebooks

Open to anyone. Check back as just closed to subs until their backlog is cleared.

Seeks novels in the following genres: Romance (all categories), Mystery & Suspense, Action & Adventure, Science Fiction, Fantasy, Horror, Western, Historical, Mainstream, Young Adult and Children's books.

Payment: author friendly contracts and is proud of its monthly royalty payments.

Website: <http://www.hardshell.com>

Email queries to: submissions@hardshell.com

Guidelines: <http://www.hardshell.com/page.php?page=submissions>

6. 'FilthySecretBooks'

Small Press e and print. Also an online magazine.

Open to all.

Erotica but the editors say they will 'publishes any story involving relationships, including the good times, the bad times, the ugly, the straight, the gay, or anything in between.

Seeks short stories and poetry for the magazine and novels.

Payment and rights are under contract.

Website: <http://www.filthysecretbooks.com>

Email submissions to: filthysecretbooks@gmail.com

Writers' guidelines: <http://www.filthysecretbooks.com/submission-guidelines>

7. Liquid Silver Books

Small Press ebooks, some print.

Romance - most subgenres but not erotica.

Open to all.

Seeking submissions for 2012 to 2013 for:

'Charity Begins at Home', deadline August 1st, 2012, the release is November, 2012. Any romance sub-genre, 15,000 to 100,000 words, and any heat level.

Home for the Holidays, deadline is September 1st, 2012, the release date is December, 2012. Any romance sub-genre, 15,000 to 100,000 words, of any heat level.

'Spring Flings', deadline January 1st, 2013, release dates, April and May, 2013. Romance, 20,000 to 60,000 words, 'very hot, and any pairing.

'Summer Sparklers', deadline March 15th, 2013, release during June, July, August 2013.

'Short and fiery' stories, 15,000 to 30,000 words, sexy, heat level hot.

Payment: 35% royalties for negotiated rights.

Website: <http://www.liquidsilverbooks.com>

Email for information to: Georgia@liquidsilverbooks.com

Email submissions to: submissions@liquidsilverbooks.com

Submissions guidelines: <http://www.liquidsilverbooks.com/guidelines.htm>



Woos, Hoos, and News

Celebrating our members' achievements.

This is Tyree Connor's last report for our members' successes section. Heart to Heart and RWNZ wish to thank you, Tyree, for sharing your energy, talent, and time on our behalf—since 2008. ❤️❤️

H2H is thrilled to welcome Jean Drew aboard. Please send your achievements to Jean: jeandrew@xtra.co.nz ❤️❤️

Sold

Sandii Manning has sold her first contemporary to **Entangled Publishing Indulgence Line**.

Michele de Winton has had two sales A TALON AT HER THROAT comes out with **The Wild Rose Press** soon; and THE BOSS AND HER BILLIONAIRE is coming out with **Entangled Publishing** in their Indulgence line.

Louise Groarke, w/a Louisa George has sold her third book to **Harlequin Mills and Boon Medical Romance**. THE WAR HERO'S LOCKED AWAY HEART will be released in UK in November 2012!

TV!!!

Maree Anderson's self-published YA, FREAKS OF GREENFIELD HIGH, has been **optioned for TV** by **Cream Drama, Inc.**, a Canadian production company.

COMPETITIONS

RWNZ Chapter Short Story finalists:

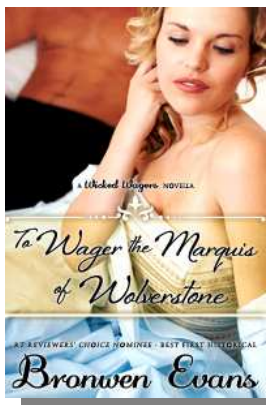
Amanda Wilson
Kathryn Taylor
Kris Pearson
Pam Swain
Tania Bayer
Virginia Suckling
Yvonne Walus

Due to a tie, seven finalist entries will be going to English Woman's Weekly, Fiction Editor Gaynor Davies for final judging. Good Luck ladies!

Julie-Ann Miskell placed **FIRST** in the **Great Expectations** romantic suspense category.

Midnight's Wild Passion by **Anna Campbell** has **finalled** in the historical category of the **2012 Phoenix Desert Rose Romance Writers of America Golden Quill Award**; **AND finalled** in the Long Romance section of the **2012 Australian Romantic Book of the Year Award**.

New Releases



Bronwen Evans' Invitation To Scandal, the second Regency in the Invitation to series, was released 1 May—see the delicious cover on page 7. Her second novella – To Wager the Marquis of Wolverstone, was also released on 1 May.

All that we send into
the lives of others
comes back into our
own.

Anonymous

Generosity is not giving me that
which I need more than you, but
it is giving me that which you
need more than me. Khalil Gibran

RWNZ News Around the Regions

Keeping in touch with each other.

Auckland

23 writers attended the May meeting in Auckland. Nalini Singh gave a brief insight into the RT Convention before Yvonne Lindsay spoke on rounding out characters with back story. Amidst furious note taking, Yvonne explained how back-story affects characters and then gave us different techniques for effectively working back-story into our novels. The talk was very well received and generated interesting and varied exercise examples. Thank you, Yvonne.

The next meeting is Saturday 2 June from 12.30 to 3pm at the Tennis Pavilion in Three Kings Park where Barbara Clendon will speak on 'Understanding the Romance Novel versus a Novel that contains Romance'. Please bring a plate to share, a gold coin donation, and change for the raffle.

Thanks Jo for chairing our May meeting, and writing this report.

Central North (C2C)

Our 12th of May meeting was held at Deryn Pittar's home, in Papamoa. The workshop subject was on POV - the various guidelines were discussed, followed by a written exercise. This proved entertaining, as always. Thank you Deryn, for hosting. Our next meeting is on Saturday June 16th, midday, starting with a pot luck lunch at Sharon Scherle's home, in Hamilton. Sharon is presenting the workshop, 'our senses and the world around us' - do we use all of our 'senses' in our writing? Sharon has the worksheet and props sorted – so just bring a smile and a pen! Direction details will be emailed. Any queries please contact Gaylene

Hawkes Bay

The Hawke's Bay group has decided to email each other our writing goals for the month. It is interesting to see that we are all working on something different and our goals reflect this. One member of our group is working on a website and another's goal is to complete 500 words every day. Mine is to go through my ms to find holes and discrepancies. We will be discussing whether we achieved our goals at the end of the month. If you would like to join our little group please contact Kristina at maple-leaf@hotmail.co.nz

Wellington

Our May meeting was our largest ever – nineteen of us filled every available seat in Meryl's lounge. Plenty to celebrate - Jane getting married, Gracie visiting us again, requests for Tracey, Angela and Julie-Ann, the launch of Bron's latest novel AND novella, Janet's first impressive-looking copy of her medieval, Kris finalling in the Chapter short story comp, and Diana at last revealing she'd received four pages of suggested revisions from M&B, and had sent the reshaped book back to London. Many fingers crossed!

Next meeting is Saturday June 2 at Meryl's. Please bring a couple more paragraphs of emotions as per last time – written to show them, not tell them.

Nelson

Our May-meeting saw all of us, except for Cherie, who had a most romantic excuse for not attending – celebrating her wedding anniversary with her husband at a nice resort over the weekend.

As expected, Sally gave us an excellent workshop on the subject of POV. Both old and new members of our group were in need of that. We proved to be keen students, as everyone had done & brought their 'homework'. Over the cups of tea & heart-shaped shortbread, we talked about the development of our new competition that will be launched in August. Our next critiquing session is Monday 21/5 at 7.30pm, Sally's place. Next meeting will be Saturday 9/6 at 2pm, Annika's place.

Christchurch

The faithful three attended the meeting where we discussed the upcoming conference in Auckland and the free writer's workshops in Christchurch on 26 and 27 May. Susan bravely presented pages from her book for the group to read and edit. We also have an author who has submitted her book to publishers. The group has an exciting time waiting for the outcome. The next meeting will be on 11 June 2012 at 7.00.



REGIONAL CONVENORS

Auckland: Pamela Gervai

email: pamela@petware.co.nz

Central North (C2C):

Gaylene Atkins

email: ada.farms@xtra.co.nz

Hawkes Bay: Kristina O'Grady

email: maple-leaf@hotmail.co.nz

Wellington: Leeann Morgan

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Nelson: Annika Ohlson-Smith

email: allan-annika@xtra.co.nz

Blenheim: Iona Jones

email: iona.jones@xtra.co.nz

Christchurch: Jill Scott

email: scotts@snap.net.nz

Otago: Sarah Addison Rowe

email: rowefamily3@xtra.co.nz

Otago

Susan, Viv, Brian, Rosalie, and I met on Saturday 28th of April. We covered a variety of subjects from the appeal of The Hunger Games to the etiquette of New York socialites. We gave Rosalie feedback on her latest medical romance and discussed her protagonist and dialogue. We shared pumpkin soup, coffee, and ideas on Brian's work. Viv gave us a little inside knowledge on upcoming issues of H2H. Our next meeting is in July, so look sharp as we'll be taking a photo for H2H. TTFN, Sarah.

the back page

Click Onto This...

with Raina Singh

Write where you started from ... with Writing Guru. http://easywaytowrite.com/write_start.html

Crystals aiding creativity: if you're into new age and mysterious things check out some crystals that may make nice little companions while you write. <http://www.healing-crystals-for-you.com/enhancing-creativity.html>

Explore your writer's personality with these fun quizzes at: <http://www.blogthings.com/whattypeofwritershouldyoubequiz/>

The minute I heard my first love story, I started looking for you not knowing how blind that was. Lovers don't finally meet somewhere: they're in each other all along. ~ Rumi.



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NZromance-subscribe@yahoogroups.com

or contact Suzanne Perazzini

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

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