

HEART TO HEART

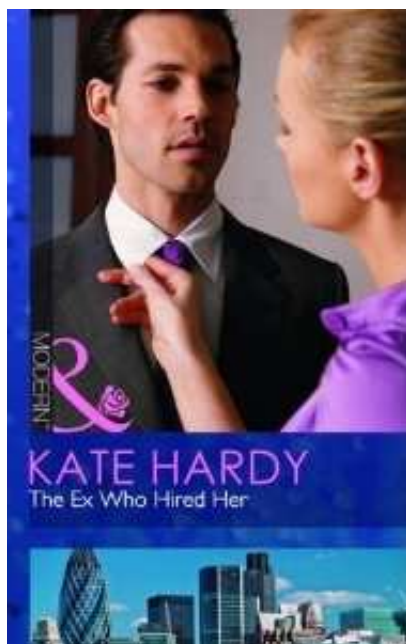
Ten Step Plan To Writing Your Novel

Kate Hardy Guides Us Through the Mist.



Writers tend to fall broadly into two camps – those who ‘write into the mist’ and those who are planners. I have great admiration for those who write into the mist, because I can’t do it: I just end up playing endless online word games!

Planning suits me better, probably because I come from a nonfiction background (journalism and marketing communications) where I was used to writing a skeleton draft/outline and then filling it in. I started writing romance novels when my children were small and my working time was limited, so I had to be really disciplined – and planning my book really



helped me to write. This is the bit my editor doesn’t see; it’s just for me. It’s a kind of road map so I know roughly where I’m going; but it also gives me a bit of wriggle room in case, as the book develops, my characters come up with better ideas. (And they frequently do!)

My ten-step plan might help you if you’re squeezing in your writing time around the kids, your full-time job or studying. And even if you’re an ‘into the mist’ writer, some of this might be useful to you too – particularly if you spend a lot of time thinking before you sit down to write into the mist.

When I first started writing for Harlequin, I used to start with the plot; over the years, that’s morphed into character, character, character, because I’ve learned that character is exactly what a romance is about. Getting that bit right can really make your life easier when you’re planning.

10-Step Plan

1. Character and conflict. Who are your hero and heroine? What are their internal conflicts (i.e. the reason they don’t want to get emotionally involved with anyone)? What do they think they want out of life, and what do they really want? (They’re often two different things, and the gap between is usually a good source of internal conflict.) **Why are your hero and heroine the worst person the other could get involved with?**

2. Once you’ve sorted out whose story

you’re telling, write your **synopsis**. Maximum one page, main events only, with no adverbs, adjectives, dialogue or description. (**Action, action, action.** Keep it really spare. You get to play with the detail later, but at this point, it needs to be spare.)

3. Read your synopsis and ask yourself **what’s missing?**

Are your characters’ **motivations** clear? The reader needs to understand why they act as they do – even if she wants to yell at your characters for being stubborn, if she understands why they behave in a particular way then she’ll go with you rather than wall-banging your book. (Beware of having the motivations clear in your head and forgetting to show them on the page. That’s very easy to do; even though I’ve written more than 50 books for Harlequin, my editor still pulls me up for that!) It’s fine for your hero and heroine to keep secrets from each other, but don’t let them keep secrets from the reader.

Have you shown the **emotional turning points of your hero and heroine’s journey?** This is basically one character acting and the other reacting, and the idea is for them to get closer with each turning point. The reader needs to see them grow and change and learn to reach a compromise. **Again, look at their motivations – what makes them act as they do?** What is it that makes them

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Editor's Desk

Having captured Zing and given several hearty kickstarts to our romance novels throughout February, some of us may be well on our way to WOW by entering The Clendon, Chapter SS, and/or Great Beginnings Contests. Good on you, and good luck. Check the notices below for deadlines. Breathe. Read on...

Others of us, however, having also asked exciting 'What Ifs?' of our stories now confront frustrating and downright mystifying 'So What Nows?'

*I'm thrilled you (too) ask What NOW? Because this month's line-up of articles is exactly what we need right now to get our stories back on track and keep them firing on all cylinders, all the way to the reader. So I'll jump out of your way. Pour a cup of tea or coffee and enjoy our contributors' brilliant wisdom. Then get back to business. Writing, of course. Until next time. Cheers from, *viv, Ellie, and, Chris.**



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



2012 Clendon Award

AKA "Finish The Damn Book!!"

Send in your manuscript (three copies), your entry form and your \$55 entry fee by the **deadline of Friday, 30th March 2012.**

Refer to the entry form for further details.

Entry form available on www.romancewriters.co.nz website

send them to Tyree Connor, this year's Clendon Coordinator.

If you have any questions don't hesitate to contact her tyreeconnor@xtra.co.nz

Huge thanks to Barbara and Peter Clendon for their vision, passion and ongoing incredible support in the form of the Clendon Award – you both ROCK!!

WELCOME

TO OUR NEWEST MEMBERS:

Amanda Edwards - CHCH
Sarah Welland - Nelson
Helena McMullin - Wellington

**The only time you run
out of chances
is when
you stop
taking them."**
- Patti LaBelle
American entertainer

RWNZ CONTEST SCHEDULE 2012

CHAPTER SHORT STORY CONTEST

Closes Friday, 23 March 2012

Final Judge: Gaynor Davies Fiction Editor, English Woman's Weekly
(Entry information is available on the website)

HMB GREAT BEGINNINGS CONTEST

Closes Friday, 20 April 2012

Final Editor Judge: Lucy Gilmour, HM&B

Final Agent Judge: Jessica Alvarez, BookEnds Literary Agency
(Entry information is available on the website)

STRICTLY SINGLE CONTEST

Closes Friday, 21 September 2012

Final Judge: (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

From The Pres.



What's happening in RWNZ?

Hi everyone

It's amazing to me that we are at March already. It seems only yesterday that we were gearing up for Xmas and the New Year. I'm sure those of you busy working on your Clendon entries also think the time has been flying past!

Contests

Yes, our contest season is well underway, with both our Short Story and Clendon Contests having closing dates this month. The Great Beginnings Contest gets underway this month too. Make sure to check the website for all the details.

Online workshop

First, though, we have our fabulous online workshop with Susan Meier - **Can this manuscript be saved?** It kicks off Monday 5 March and if you haven't registered yet, then you'd better get a wriggle on!

Love is in the Air – 2012 RWNZ Conference

This year's "Love is in the Air" Conference is shaping up to be a fantastic three days. I'm pleased to be able to announce that Nephele Tempest, from the Knight Agency, has now joined our line-up. Nephele will be taking pitches and doing one of the early morning Cold Read sessions, as well as presenting a couple of workshops. I hope you've all got August 24-26 blocked out in your diaries!

I think that's all from me this month. Best of luck to everyone working hard to "finish the damn book". May the words flow (and flow and flow).

Maggie Toussaint helps you Make It Sparkle! Seven Steps to Polish Your Work



The big day finally arrives. You type "The End" on your work-in-progress. Take the time to celebrate that success. Many people talk about writing a book, but few persevere. So, go ahead and enjoy that feeling of accomplishment.

Then roll up your sleeves because it's time to get back to work. Writing that first draft is only the beginning of having a publishable manuscript. To polish your piece you must look at your work objectively. This may sound daunting for a 100,000 word book but breaking the analysis into smaller sections works well.

1. Story movement. Whether you review one chapter or multiple chapters at a time, the first element to check for is story movement. In romance novels, both the hero and the heroine need to have goals, motivation, and conflict, and these should be internal and external. Make sure the characters change and grow as a result of the plot events. Fine-tune the pacing and heighten the tension

2. Story logic. After you smooth out movement inconsisten-

cies, examine your story logic within each scene. Verify that the events you've written about make sense. Can your hero really catch a galloping horse when he's on foot? Did the objects in the scene stay put or move about as you wanted them to? Is your heroine furious about being slighted or is she merely irritated?

3. Setting. A mistake many beginning writers make is in impersonally describing the setting. Instead, have your POV character react to the setting. Let the wind blow through her hair and the giant raindrops pelt against her skin. Write your setting as a sensory experience and you will hook your reader.

4. Narrative. Writers want to tell all, to let readers see how intimately we know our characters. But narrative can be overdone. Take a harsh look at your narrative passages. Is there anything that can be moved into dialogue and action? Can your narrative sections be condensed? Make it so. Study published books in your target market. If the balance of narrative-to-dialogue in your book isn't the same, make those adjust-

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act in that way and not another?

Is there enough **emotional punch (aka tension)**? If not, re-think the conflict – it has to be strong enough to sustain a whole book, and it has to be something that your readers can believe in (something worth fighting for and which forces your hero/heroine to make a choice). If your characters can fix the conflict just by talking, it's not strong enough – you need more tension and that means a deeper conflict.

Have you **started in the right place**? You need to start at a point of change: your character has to make a decision (action) that changes his/her life, and it's better done in action/dialogue than in reflection (which will slow the pace down). Try to get the hero and heroine together on the page as soon as possible; and leave out the back-story. You can drip feed the important bits of the back-story into conversations later in the book, where your hero and heroine can react to the new information. (Remember: **showing is better than telling**. It's the difference between watching a film where characters react to each other and you're on the edge of your seat, wondering what happens next, and watching a slide show where someone tells you what you're seeing in huge detail and your attention starts to wander.)

Feel free to cut things or move things around. **Colour-coding** can help – use different highlighter pens for your hero and heroine's actions/motivations, and you can see at a glance if the book's balanced or if you need to add something to the story or maybe change the viewpoint of a scene.

Once you've worked out what's missing or what needs beefing up, you can revise your synopsis – and it'll start getting longer from this point.

4. Break your revised synopsis into chapters, deciding which emotional turning points take place in which chapter. If you can get a **cliffhanger** at the end of the chapter, that's great – an unresolved question will make your reader want to read on to find out what happens next. (If you end a chapter with them going to sleep... well, that's a cue for your reader, too!)

5. For each chapter, write a more detailed chapter plan. If your characters suddenly start having a conversation while

you're writing the chapter plan, that's great – add it in. The chapter plan is for you to work from, so it can be as long or short as you like and contain as much as you like. (If you do it in note form, rather than making it polished prose, this becomes your **dirty draft** – that's a great way of getting words and ideas down quickly, and you can polish it later.) Whose **point of view** do you use in each scene? That of the person who has the most at stake. (Try not to head-hop, though. If you do it too often, it'll pull your reader out of the story.)

6. Set yourself a target. Make it a SMART one – specific, measurable, achievable, realistic and timed. So, for example, if you set a target of writing two double-spaced pages a day (500 words), that's a 50,000-word book written in a little over three months.

7. Keep to your schedule. 500 words is achievable – but it needs to be every day. It's very easy to decide watch a film/call a friend/write a few emails instead of doing your word quota, and say that you'll catch up with your book tomorrow – because 500 words isn't that scary an amount, is it? Fine... but if you do that for a whole week, you're setting yourself up to fail. A chunk of 500 words in an hour or two is manageable, but if you leave it for a week and need to write 4,000 to stay on target, that's a whole working day (or two!). So block out your writing time in your diary and stick to it. Use a kitchen timer if you have to. And, if you're writing straight to computer, try to **stay away from the internet** and email because they're time-sucks and will eat up all your writing time if you let them. Need to do some research? Fine. Make yourself a note – and do the research outside your writing time.

8. Be flexible, too. As you're writing, you may find the book changes; as your characters develop, you might come up with a better idea for a twist in the plot, or realize that they have a deeper motivation. Go with it and trust your characters.

9. Once you've finished the book, **read it through**, then write yourself another single-page synopsis based on what you actually wrote (you might be surprised to see how different it is from what you planned).

10. Check the new synopsis for holes. Do any sections look weak? Is there enough emotional tension? Are the motivations and emotional turning points clear? Make yourself notes on what you want to change, **make your revisions**, then read the whole thing through and ensure the book still works. (If it doesn't, repeat points 9 and 10 until it does.)

Congratulations! You've just written your book!

My first Harlequin novel came out in 2002 (A Baby of Her Own), and I'm currently working on my 52nd; I live in Norwich, England, with my husband, two children, a soppy Springer Spaniel and too many books to count!



Can this manuscript be saved? is being offered to RWNZ members at the special rate of NZ\$10, and non-members can register for NZ\$25. Starts Mon March 5. Registration is now open on the RWNZ website (<http://www.romancewriters.co.nz/workshops-2>).

SIGN UP NOW

Second Chance Baby
Book 2: *Babies in the Boardroom*
The Story Before the Story
Maggie and Nick
"Your ex-wife has applied for the job as your assistant."



The Worst Things

By Kris Kennedy



This is part of a lesson I cover in the Powerful Openings class at WriterUniv. It's intimately connected to building tension, as are all the lessons in the class, because tension is at the heart of drama.

As this lesson comes mid-way through the course, we'll pick it up in media res—in the middle of things.

The Worst Things

... we're going to talk about ways to answer those reader questions we've been setting up on each page, questions such as "Is JoeBoy Hero going to get what he wants?"

And in short, the correct answer is ... Not if you want the story to continue. :)

Characters who get what they want over and over become rather boring to watch.

What you want are characters tortured by their devoted and evil author, who keeps tossing up bigger and better obstacles that not only slow HeroBoy down, but deepen his conflicts, tap into his worst fears, increase what's at stake, and generally wreak havoc on what could have otherwise been a happy day. In short, it needs to be a serious bad hair day. So, what's the worst thing you can do to your POV character on the page you're

writing right now?

A car chase? The murderer walking in? A slip of the tongue? An army marching by and setting up camp beneath the tree where the hero and heroine are hiding?

Whatever that 'worst thing' is, do it.

In the scene you're writing right now, have you really made the characters sweat? Pushed them to their limits (as they are thus far revealed)? Have you taken away the person the hero relies on, the quality the heroine depends on, the outcome they expected, and turned it all on its head? If not, you might want to try it and see what you get.

These kinds of changes in fortune, the unexpected, the reversal, keeps readers reading. It creates that feeling of "No WAY! What's going to happen next??" It makes them wave off their husband who's just come in to ask a question. It makes them ignore the ringing phone and stay awake long past bedtime, reading just one ... more ... page.

Voilà. A page turner.

To my mind, this is especially important in genre fiction, because the reader already knows how everything's going to turn out. Hello, it's a romance. He gets the girl. She gets the boy. They live Happily Ever After, or at least with a real hope of it.

And yet, even in genre fiction, the thing that keeps people reading is the tension that arises from the question, "What's going to happen next?" On every page.

It doesn't always need to be huge, large-scale things at stake. You don't need to have car chases or vampiric attacks on every page (unless you have vampires who need to attack and such). Stories with the most explosions (speaking metaphorically) don't necessarily grab readers the most powerfully. Explosions don't excite readers. Tension does. And dramatic tension derives from the question, "What's going to happen next?" One of the most fun, effective ways to create this is to make bad stuff happen to your characters.

Yay! Oh, wait. Look, I know making life bad for our characters can be difficult for us. Without even knowing it, we writers

take it easy on them. Your characters planned to make it home from work that night, and, lo and behold, they made it home from work that night.

Probably not the most dramatically compelling choice. I mean, *sometimes* they can make it home from work. Maybe next Tuesday. The Tuesday after the story ends.

But if you want a page turner, you need to turn up the heat, throw them some curve balls, do the unexpected, take away whatever they thought they needed, then push them into the river when they don't know how to swim. And oh my goodness, did you say a flash flood is coming?

Whatever expectations you set up at the start of the scene or chapter, try blowing them out of the water, and see what happens.

And a great way to do that? Envision your character has gone into a scene with a goal, the thing she wants to accomplish. You can pose it as a question: "Will she successfully sneak into her boss's office and find the incriminating paperwork?" Or "Can he convince her to go on a date?"

Remember, it can't be too huge a goal, because we're talking a single scene. Be vaguely reasonable in your evilness.

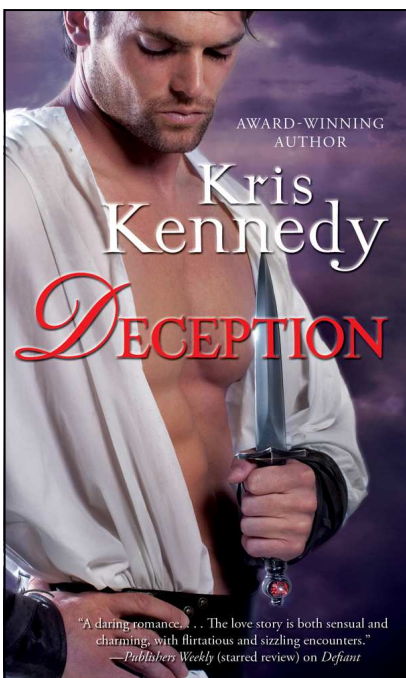
Now comes the fun. Give your character the answer to his scene goal/question, and make it one of three things:

1. Yes, but....
2. No
3. No, and furthermore....

There's some Story fun. :)

Now, I'm not suggesting everyone begin writing some high-octane thriller. Your story can be a very 'quiet' one, with two people simply trying to avoid falling in love. But within that framework, they need to be pursuing something, and their expectations and desires and goals need to be upset and thwarted.

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These thwarted goals will push them ever closer, bit by bit, to the inevitable psychic space they need to occupy by story's end. These obstacles, *they're tests.*

Now, maybe you're thinking, "But Kris, in this scene, my heroine doesn't really have a goal."

I might reply, "Then don't put it in the story."

You might then say, "Okay, fine. She's trying to stay awake until class is over so she can talk to the teacher and get an extension on her assignment."

Good. Her goal is "Stay awake until class ends." Your answer? You get to pick from #1, #2, or #3. (I admit, I have a soft spot for #3.)

Being a softie, I'd say have her fall asleep. On her desk. Cheek down, mouth open. Make her drool. And then have her wake up to see the professor standing over her, with the class absolutely silent.

That counts as a "No, and furthermore." :)

Or maybe you say, "But my hero, he's just waiting in line."

I say, "For what?"

"A table at a restaurant," you suggest.

"And what do people waiting in lines at restaurants want?"

"To get to their seat," you wisely say.

There you go. His goal is to get to his seat. Now, do you make the line move

along at a rapid clip so he can get to his table asap? Do you let him get to his seat smoothly?

Not if you want tension you don't.

(And, off-topic but highly relevant: you do not, for any reason, use this downtime to have HeroBoy reflect on things that have recently happened, or what's about to happen.)

There are approximately 2,357 ways you can upset this "get to my table" goal. It can be big or little. It can slow him or stop him, momentarily or completely. Whatever happens, however he responds, reveals him and propels the story.

An argument can break out at the front of the line, slowing things even further. A fire alarm can go off, requiring them to evacuate the building. The cook can quit suddenly, and they have to close up. The hero can say "Forget this" and barge through to the front of the line (the heroine is waiting, after all) and he gets arrested. Etc etc.

Now, of course lines at restaurants can move forward in your story. People can get their table. Students can stay awake. Things needn't always go awry. The "but's" and "no's" and certainly the "furthermore's" can be *good* news, something positive and unexpected. That's okay. In fact, reversals are part of what we're going for here. But if everything goes as planned in the scene...you might not have much of a scene.

Remember, you're writing a story here, not living life. If you, the storyteller, are choosing to show a scene on the page, it had better be good Story. And that means tension.

Now, what if you absolutely need XYZ to occur by the end of the scene, and you can't "reverse" it? Not a problem. Revise such that the character goes into the scene *not* wanting/seeking the thing they get at the end. Have the necessary end-point be the unexpected/unplanned thing.

Give it a try.

What's the last thing your heroine successfully accomplished, or that went as planned? Her alarm clock going off on time so she could catch the correct bus? Did she win the case? Did the carriage arrive on time for the ball? Did she talk to a friend and does she feel better now? **Stop that.**

Make her fail. Put a bigger obstacle in her way, one that has to stop her dead in her track, make her readjust course, directly into a brick wall. Or better yet, into the hero!

And what about him? What's he got going on?

Did the boat arrive at the dock as expected? Is the castle gate open? Did he plan to wear his nicest clothes to work today? And were they all hanging there in his closet as expected? Darn. Is his side-kick a reliable and trustworthy fellow, with no personal agendas or ulterior motives, not thwarting the hero in any way, even for the best of reasons? Too bad.

Did the person they went to for help give them help? Just like expected? Hmm....

Did they find the information they needed? Did the army that was about to camp beneath the tree they're hiding in decide to move on and camp somewhere else?

Too bad.

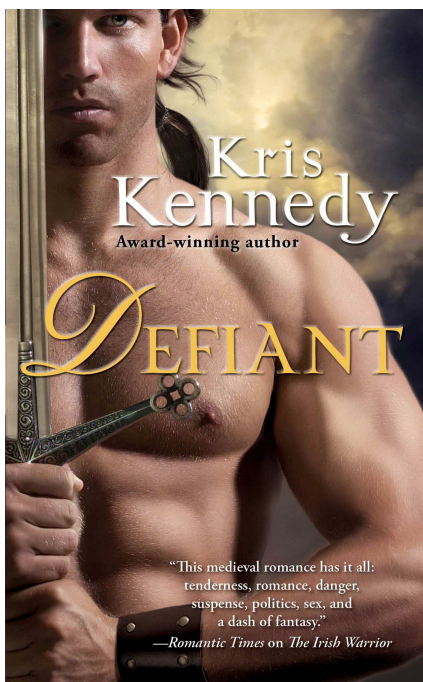
If you've hit a boring, ho-hum patch in your manuscript, back up two scenes or even two chapters and make something that went well, go poorly. Make something that went as planned, go awry. Make the army camp beneath the tree. Mix it up.

Answer a scene goal with a "Yes, but...", "No," or maybe even a "No, and furthermore...." and see what drama develops.

Push them in the river and don't teach them how to swim. That's why we're reading. We want to watch them learn. We want to watch them grow. They must 'become' in our presence, or we just don't care.

Kris's upcoming online courses in 2012 are: "Casting Your Characters," April 2-27; and Master Class: "Powerful Openings," July 9-20. www.writeruniv.com

Wife, mom, and former psychotherapist & consultant, Kris Kennedy abandoned the civilization of the office for the wilds of medieval England and Ireland. She believes every reader deserves wonderful stories to help "take her away," and writes smart, sexy, adventure-filled historical romances designed to do just that. She loves hearing from readers and writers, and her website, with the latest news, excerpts, and newsletter sign-up and contact info, is: <http://kriskennedy.net>



**"Screw
the fear."
- Jo Leigh**

Entering the Harlequin, Mills & Boon Great Beginnings Contest

Once again [Harlequin Mills & Boon](#) have generously agreed to sponsor the Great Beginnings Contest with excellent prizes and [HMB editor, Lucy Gilmour](#), will read the final entries. But wait there's more! This year we are introducing an [agent judge—Jessica Alvarez, BookEnds Literary Agency](#).

The editor and agent judges' scores will be combined to determine the final rankings. The new Scrutineer System is explained in the Contests section of the [RWNZ website](#).

The Great Beginnings Contest is open only to category entries targeted at any one of the Harlequin or Mills and Boon lines—from sweet romance to hot and sexy, medical drama to historical stories, to crime and thrillers. There is a wide variety to choose from. However, manuscripts aimed at imprints such as LUNA, HQN, Nocturne, (SPICE includes SPICE Briefs) or Harlequin Teen, are **not** eligible to enter this contest.

It's essential that you research your targeted line and place your entry in the category that best fits your story.

Your entry must be [limited to the first 5000 words of your category manuscript plus a 1000-word synopsis](#). Up to 2 entries will be accepted.

[So what are the judges looking for?](#)

A compelling setup.

In-depth characterisation, which allows the reader to build empathy with the character.

Clear conflict in both the manuscript and synopsis.

An opening scene that grabs the reader's attention and draws them into the story. Give the reader a hint of where your story is heading.

Good pace. Backstory should be woven through the story with a light hand. Add just enough so the reader can understand what's happening at that time and place in the story. Likewise, too much internalisation will slow the pace. A balance of dialogue, active narrative and internalisation is what you're after.

Well-written dialogue. Make your characters sound like real people but keep it crisp. The dialogue should do one of two things: either advance the plot and/or tell the reader something essential about the characters.

Setting. Ground your reader in time and place but don't let the setting overpower the characters or the plot.

POV. When trying to decide which character to use for POV ask yourself: which person has the most to lose at that moment in the story? Doing this will also add to the emotional impact. Avoid head-hopping and keep all POV switches smooth and logical.

Presentation. Good punctuation, grammar and spelling will increase the reader's enjoyment of the entry

[The Feared Synopsis](#)

Show the emotional journey of your main characters, what motivates them, and the obstacles that are keeping them apart.

How did the hero and heroine fall in love?

Cut out irrelevant details and limit the use of names other than those of the two main characters.

Make sure your plot has enough depth for a full-length novel.

Tie up all loose ends and show how your hero and heroine achieve their happy-ever-after!

And finally...

Please remember to read the entry conditions and submission instructions carefully and take care not to exceed the word count. If you are in doubt about anything, ask the contest manager.

[So polish up those pages. The ultimate objective of being published could be closer than you think.](#)

[Good Luck!](#)

Taxing Matters

Shayne Parkinson Guides You Through Withholding Tax, Tax Treaties, and Applying for an ITIN



Introduction

If you're not a resident of the USA, but you receive money via a US distributor such as Smashwords or Amazon, your US earnings are subject to a 30% withholding by the IRS. There's a good chance that your country has a reciprocal tax treaty with the US, allowing for reduced (or even zero) withholding. But to take advantage of a treaty, you first need to obtain an ITIN (Individual Taxpayer Identification Number) from the IRS. This document describes the process of obtaining an ITIN and submitting it to your distributor.

The process will cost you time and money. Before you go ahead, consider whether or not it will be worthwhile for you. As an example: taking into account the estimated costs and what the savings might be, based on my personal tax rate and the withholding rate in our tax treaty, I calculated that I'd only recover the costs if my royalties were at least \$1,000. Your specific numbers will be different, of course.

If you do decide to go ahead, my experience may shed some light on the process.

Note: this document is based on applying from New Zealand, with Smashwords as distributor. Some of the details will be different when applying from other countries and/or with a different distributor, but the process should be broadly similar. Dollar amounts are in New Zealand dollars.

Applying for an ITIN

You'll need:

- Identification
- A letter from your distributor (referred to as "withholding agent" by the IRS)
- A copy of the IRS form W-7

1. Identification

The simplest form of identification to use is your passport. You need a notarised copy, and an apostille certificate.

Get a photocopy of the inside cover of your passport, showing your photograph and personal details. You now need to get this certified as a true copy by a Notary Public.

Consulting a notary public is likely to be the most expensive part of the process. In

countries like Britain and New Zealand, unlike in the US, notaries public are typically barristers, and charge accordingly. If you're interested in the background to this, Wikipedia has an article on the subject: http://en.wikipedia.org/wiki/Notary_public

To find a notary, use the Yellow Pages, do a web search for the local notaries' society, or check the web site of your nearest US consulate. However you find a notary, I recommend you check the list of notaries on the consulate's web site, as you want to be sure to use a notary recognised by the USA.

Some notaries list their charges on their web sites. If they don't, ask for a quotation.

I chose a high-profile senior barrister, who quoted \$90 +GST for straightforward document authorisation. When I made an appointment with his secretary, she confirmed the rate. I made sure to arrive on time (in fact I was slightly early), with my passport and copy readily to hand, and I was in the office barely long enough to leave an indentation in the chair. Afterwards, when I went to pay, he came out of his office and announced that he wouldn't charge! I can't guarantee that you'll have a similar experience, but being organised can only help.

Now you need to have your notarised copy authenticated. You have two choices for this:

- Use the authentication service of your nearest consulate, as described on their web site.
- Submit your notarised copy to whichever government authority issued your passport. They will attach an apostille certificate.

I chose the second option, as it was simpler and a little cheaper. In New Zealand, the passport issuing authority is the Department of Internal Affairs. Details are here: http://www.dia.govt.nz/diawebsite.nsf/wpg_URL/Services-Apostille-Certification-Index

The charge was \$32.

2. Letter from your Withholding Agent

From the instructions: "A signed letter or document from the withholding agent, on official letterhead, showing your name and evidencing that an ITIN is required to make distributions to you during the current tax year that are subject to IRS information reporting or federal tax withholding."

To apply for a letter from Smashwords, go here: <https://www.smashwords.com/account/payee>

3. Form W-7

Download the form here: <http://www.irs.gov/pub/irs-pdf/fw7.pdf>

Download the instructions: <http://www.irs.gov/instructions/iw7/>

Navigating this form is not an easy matter. The same form is used for several different taxpayer situations, which has made it quite complex. Be careful to follow the IRS instructions. General notes on filling out the form

Be sure to use US format for dates, i.e. MM/DD/YYYY

"Check" is what in New Zealand we would call a "tick"

(From the instructions) "Enter N/A (not applicable) on all lines that do not apply to you. Do not leave any lines blank."

Notes on specific sections

"Reason you are submitting Form W-7"

Check box a.

Also check box h. On the dotted line next to box h, enter "Exception 1d-royalties". Below box h, enter the name of the treaty country and treaty article number. E.g. "New Zealand. Treaty Article Number 12."

How to find the Article Number:

Look for your country here: <http://www.irs.gov/businesses/international/article/0,,id=96739,00.html>

Open the file for your country. E.g. for New Zealand: <http://www.irs.gov/pub/irs-trty/>

(Continued on page 9)

[newzld.pdf](#)

Search for the Article relating to royalties. For New Zealand, this is Article 12.

Question 2, Mailing Address: The instructions for this are a little confusing:

"If the U.S. Postal Service will not deliver mail to your physical location, enter the U.S. Postal Service's post office box number for your mailing address. Contact your local U.S. Post Office for more information. Do not use a post office box owned and operated by a private firm or company."

This seems to refer only to addresses within the US (as obviously the USPS won't be delivering to a New Zealand address). I just used my NZ mailing address, which happens to be a PO Box number.

The remaining questions are reasonably straightforward. Remember to follow the instructions from <http://www.irs.gov/instructions/iw7/index.html>.

Question 6c: If you don't have a US visa, enter N/A.

Question 6d: "document" Check the box for "passport". Be sure to fill in Issued By, the document's ID Number, and expiration date. For "Entry date in US" enter N/A.

Question 6g: enter N/A

Sending your application

Attach to the completed W-7 form:

- Your notarised document with its apostille certificate
- The letter from Smashwords/Amazon/your distributor

Send the documents to the postal address

listed on <http://www.irs.gov/instructions/iw7/ch01.html>

I suggest you attach a short covering letter listing the documents enclosed as well as giving your email address and other contact details (I mentioned the relevant time difference in my letter, as I didn't want to be receiving phone calls at three in the morning). I chose to send my application via courier, which cost a little more (\$25), but gave me some peace of mind.

Now wait and hope. The IRS say to allow six weeks; longer at peak times. My ITIN took approximately six weeks to arrive.

Using your ITIN

When you've received your ITIN, you need to notify your distributor of it. You do this using form W8-BEN. This form is blissfully simple in comparison with form W-7.

Download the form: <http://www.irs.gov/pub/irs-pdf/fw8ben.pdf>

Instructions for the form: <http://www.irs.gov/instructions/iw8ben/index.html>

Notes on filling out the W8-BEN

Part I

(Assuming you're applying as an individual, not a company)

Q1. Your name

Q2. N/A

Q3. Check "Individual"

Q4. This must be a physical address, not a PO Box

Q5. Your mailing address if different from above (may be a P.O. Box)

Q6. Fill in your precious ITIN and check the box for "SSN or ITIN"

Q7. Enter your local taxpayer number in New Zealand. This is the IRD number.

Q8. This is to help your distributor identify you. For Smashwords, enter your Smashwords screen name or email address.

Part II

Q9. Check box a, and enter the country of your tax treaty (e.g. New Zealand). Also, check box b.

Q10. Blank, unless your country's treaty lists different rates for different types of royalties (it's blank for New Zealand).

Part III - do not use

Part IV Sign and date (remember to use the MM/DD/YY format). In "Capacity in which acting", write "beneficial owner"

Mail this to your distributor. For Smashwords, the address is here: <https://www.smashwords.com/about/taxforms>

While you're waiting for Smashwords to process your letter, you can enter your ITIN here: <https://www.smashwords.com/account/payee>

Good luck! Now you can get on with writing the next book.

Shayne writes historical fiction set in New Zealand, starting in the 1880s. She's self-published four novels so far, and is working on a fifth, this one covering the years from 1912 to 1918. "I'm fascinated by social history, particularly that of my own country," she says.



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



1.Title: 'The Passion For Series'

Deadline: check at the website.

Eligibility: any writer.

Seeking: short stories to fit the anthology titles.

Payment: US\$5

Guidelines: <http://geckopublishing.blogspot.com/2011/12/call-for-submission.html>

Email: geckopublishing@gmail.com;

Website: <http://geckopublishing.blogspot.co.nz/p/home.html>

2.Title: 'The Big Bad'

Deadline: when full to the editor's satisfaction!

Eligibility: any writer

Seeking: stories, of 4,000 to 6,000 words, about a really bad main character. Note: "Straight-up evil only! Make it interest-

ing, give me a twist, but give me EVIL!"

Payment: via Paypal, is US\$50, for First Print and Electronic Rights

Guidelines: <http://johnhartness.com/big-bad-anthology/>

Email: johnhartness@gmail.com

Website: <http://johnhartness.com/big-bad-anthology>

3.Title: 'knowonder!'

Deadline: none.

Eligibility: any writer who likes writing for children

Seeking: creatively crafted read-aloud stories, written in 3rd person limited, past tense.

Payment: US\$5 per story, although payment is negotiable

Guidelines: <http://www.knowonder.com/submit/>

Email: submissions@knowonder.com

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Skills Checklist



By Marg McAlister

Every so often, do a skills audit. See where you're placed in relation to your skills with plotting, characters, viewpoint, dialogue, scenes, grammar and sentence structure, and technical skills (manuscript layout, word processing etc.) Make a list of the areas in which you need to improve, and prioritize them.

Aspect of [Checklist Subject]	Your Assessment		
PLOTTING	Works well	Needs work	Poor
What is at stake? Will the reader care? Do you need to raise the stakes?			
Does your main character have a clear plan of action?			
Problems/Challenges/Complications: What are they? How will characters overcome them?			
Is it clear to readers which genre your story falls into?			
Are subplots clearly related to the main plot?			
Does the story build to a climax?			
Is there a satisfying ending, with all loose ends tied up?			
CHARACTERS	Works well	Needs work	Poor
Do you understand the main character's goals and motivation?			
Will your main character appeal to your readers?			
Is your main character believably motivated throughout the story?			
Have you started your story at a turning point or crisis for the main character?			
Have you provided your main character with challenges that will allow character growth?			
What is at stake for the main character? Is this enough?			
Are your secondary characters clearly motivated? Is this motivation believable?			
Are you interested enough in your own characters to want to sit down and write the story?			
VIEWPOINT	Works well	Needs work	Poor
Have you decided whose story this is?			
Have you decided on the best viewpoint to use for your main character(s)?			
Is it clear whose eyes we are looking through at the beginning of each chapter or scene?			
Have you the right number of characters to tell the story? (Not too few or too many.)			
If you use multiple viewpoints, have you carefully alternated viewpoint to build suspense?			
Is the flow of the story spoiled by too many short scenes from different viewpoints?			
DIALOGUE	Works well	Needs work	Poor
Does each one of your characters sound like an individual?			
In each scene, is it clear who is saying what?			
Does your dialogue read well aloud?			
Have you varied your sentence structure?			
Does your dialogue sound appropriate for your character's age, class and education level?			
Have you avoided 'info-dumping' in dialogue?			
Does each passage of dialogue move the story forward or illuminate a character?			



Writing 4 Success

"do what makes your heart sing"

SCENES	Works well	Needs work	Poor
Have you chosen the best viewpoint character for the scene?			
Does the viewpoint character have a definite goal?			
Is the time and place of the scene clear to the reader?			
Do you have an inciting incident for the scene? What will be triggered by THIS scene?			
Have you included conflict in your scene?			
Does the scene move the story forward?			
Have you ended the scene in a way that makes the reader keen to keep turning pages?			
GRAMMAR, PUNCTUATION & SENTENCE STRUCTURE	Works well	Needs work	Poor
Do you know how to use your word processor's spell check and grammar check?			
Do you have a proofreader? (Friend, family member, or professional.)			
Do you know how to use basic punctuation - commas, semi-colons, colons, question marks, exclamation marks, dashes, ellipses?			
Are you confident with basic English sentence structure?			
Do you know how to punctuate dialogue?			
Do you have access to a good dictionary and thesaurus?			
Do you have any necessary reference books for grammar and punctuation?			
WORD PROCESSING	Works well	Needs work	Poor
Do you know how to indent each paragraph automatically?			
Do you know how to double-space your work?			
Do you know how to increase space between paragraphs?			
Do you know how to create headers and footers; & especially how to insert page numbers?			
Do you know how to use Styles to achieve consistency in headings and sub-headings?			
Do you know how to copy and paste from one document to another?			
Do you know how to save a document under another name, or as a template?			
Do you know how to start a new page without hitting 'enter' twenty times?			
Do you know how to do a word count of (a) sections/chapters and (b) the whole document?			
Do you know how to set your word processor to back up your work regularly?			
Remember, if you're not sure how to do something when using your word processor, hit 'F1' or click the 'help' menu. In Office 2007, click on the question mark in the top right-hand corner of the screen.			

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.



Generating Story

Develop the 6 core parts, start anywhere

John Brown shows us how to tame Zing, so we create stories with purpose.

If you're going to build a house, you need to know what type of house you want and what you want it to do. A two-man tent is a house of sorts. So are a suburban Rambler, a New York high-rise, and a medieval fort. Each is a bit different, even if they share elements.

Building a story is like building a house. You need to know what you're after. You need to know how stories work in general and how the type of story you want to write works in particular.

For example, if you love suspense, and it's going to factor heavily in your story, you'd better learn the principles of suspense. If you love intrigue and mystery, you'd better learn how to build that in a reader. If your current project is a crime story, you need to know how crimes work and how they're solved. If it's a love story, you need to know how falling in love works. All of those things you identified as your personal style—you want to know how they work.

Except sometimes, when you're starting from scratch, you might not know exactly what kind of story you're going to build.

So what do you do?

You get a list of development objectives. And you begin to work on them. Your mind needs a direction to run.

Despite the fact that stories are different, they share some common core things. These are the things you want to focus on developing. When I start a new project, I know my task is to develop six core story elements. This gives me a direction. All I have to do is start developing these six things, and sooner or later the story comes to life.

So what are these core elements?

- Genre
- Character
- Setting
- Problem
- Plot
- Text

You need to develop all six parts. That's your job. There's no particular order that you develop the elements in. You just start with what you have. As you develop all six parts, the story will

come to life. Your characters will begin to breathe and speak. They'll take on a voice and attitude. You'll see the landscape. Scenes and plot turns will come to mind. If you're more of an auditory thinker, you might not see anything, but will start hearing the rhythms of the prose. Visual or auditory, you'll care about and believe in the tale. You'll have something wonderful to write and share with readers.

Let's look at each element to see what you're trying to develop.

Genre

The genre tells you the overall effect you're going for. It describes the salient aspects of the tale. Those aspects often focus on the emotional mix you're delivering to the reader (horror, humor, thriller), but can also describe the setting (Western, Regency romance), as well as the type of problem your characters will be facing (love story, political thriller), and the audience you're writing to (young adult, middle grade, women's fiction).

But why do you want to know your genre? Isn't that just a marketing thing?

No, it's not just some marketing thing.

If I'm telling a story about a kidnapping, knowing it's a tale of horror—instead of a romantic comedy, fantasy, western, science fiction, or political thriller—makes a huge difference.

It gives me an objective. Parameters. Remember, creativity is problem solving. If there's no objective, there's no solution. The moment we have an objective, our mighty brains can kick into gear and start suggesting ideas. The more specific we make the objective, the easier it is to think up ideas.

Now, you might not know the genre when you start. You might simply have a cool bit of dialogue, an image, or newspaper clipping. That's okay. You don't need to start with genre, although it often helps. But you eventually want to peg that genre, even if it's some blend of your own making, so you know the general effect you're going for.

Character

You want to develop a couple of characters, usually at least a protagonist and antagonist. They need to be interesting to you. If you want your readers to root for someone, that person had better also be sympathetic and likeable.

What makes a character interesting? What makes them sympathetic and likeable? You might want people to dislike your antagonist. You'll at least want them to fear him or her. What produces that? Read what I wrote about character here:

<http://www.sfga.org/2010/12/key-conditions-for-suspense/>.

Then start noticing what makes people and characters interesting, sympathetic, and likeable to you, as well as what makes you fear and dislike others.

There will be other characters you'll need to develop—a mentor, lover, friend, henchmen, etc. Maybe you start with one of them. That's fine. Just know you need to be on the lookout for your protagonist and antagonist. Almost every story has both. For the hero, you'll usually want to develop someone that's interesting and likeable. For the antagonist, you'll want to develop someone who is interesting and powerful enough to make us fear for the hero.

Setting

Setting may play a huge role in your story as it does in epic fantasies, Westerns, historical pieces. Furthermore, a setting doesn't have to be faraway place to play a big role. Your story may be set in a prison, rural town, or manufacturing plant, which may factor heavily into the story. Then again, setting may play less of a role. It all depends on what interests you and the type of story you're writing.

They key, I've found, is to develop the setting with the goal of having it come alive in my mind by identifying things in the setting that are interesting or will affect the hero and plot. I need to transport the reader to a place. I can't do it, if I myself don't know what that place is like. And it's nice for them to find it interesting when they get there.

Setting is also a great source of ideas for the other elements. When you develop setting, you'll find characters, problems, and plot ideas galore.

Problem and Plot

I wrote a detailed explanation of

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problem and plot, which you can read here: <http://www.sfw.org/2010/12/key-conditions-for-suspense/>.

Read it. I'm not going to rehash it now. But I will say that problem is the engine to your story. Your story is not going to go anywhere without it.

You want to identify the main problem your character is facing. One that is going to generate enough scenes for the size of story you're going to write. Read what I wrote about conflicts, obstacles, etc. Ultimately, you're aiming to develop a problem that you find compelling.

You might not develop the key aspects of the plot in the beginning. In fact, you'll probably discover many of them only as you write. However, at this stage it does help to start looking at plot patterns for the type of problem you're writing about because it helps generate ideas for scenes. **For example, a romance about a gal who is a Minuteman or border agent and guy who is a coyote (smuggling folks across the border) will take a different course than one about a farmer trying to find his kidnapped wife.**

In the first story, we might start by introducing the characters: the border agent interdicting a group suspected of being drug mules; the coyote is leading that group. In the next scene they might meet, and not know what the other is. They're attracted. They meet again, maybe have dinner or dance or go hunting. The romance deepens. Then one finds out about the other. If she finds out, does she turn him in? Maybe he inadvertently leads the drug cartel to her and puts her in jeopardy.

In the second story, we might start with the husband and wife in some funny situation. He leaves. Comes back. Finds her gone. Finds evidence of her kidnapping. Gets a call or a note. Is told they want him to pay them a ransom. Or maybe turn over title to something. Or maybe he works at a weapon manufacturer, and they want some piece of tech. Or maybe it's something else.

The point is that they develop differently. The plot patterns of love stories are different from the patterns of heists, kidnappings, shipwrecks, bullies, etc. because they're all different problems and require the hero to take different types of steps to solve them. When first developing a story, I've found it's helpful to think about patterns for presenting, complicating, and resolving those types of problems. I've found it helpful to ask, what would I do in this situation?

For more on plot patterns, see the link above. In addition to patterns, specific plot turns that really spark your interest will present themselves to you. Maybe I don't have a pattern yet, but as I'm developing the character or setting a cool scene comes to mind. Or maybe it's a cool plot turn—the border agent is captured by a

drug cartel and the coyote goes in to save her. You want to be on the lookout for these.

So in the beginning, you want to focus on developing a compelling problem, a general plot pattern, and be on the lookout for some cool or fun scenes or turns.

Text

Text is the prose on the page. It's how you translate the story in your head to something the reader can consume. It's the specific scenes, the dialogue, and narration, which means you don't stop developing the text until you write "the end." Sometimes, the story can come alive without drafting. Sometimes, especially with those writers who are more auditory, you need a rhythm, a voice for the narrator and character before the story clicks. Often it just takes some free-writes or a few chapters to discover this. What I'm after is a point of view voice.

Sum It Up

Take some time and think about the key elements, how they work, and the core of what you need for each. Make yourself a simple checklist. Here's one such checklist.

A protagonist who is interesting, fascinating maybe, someone you yourself can get behind and want to follow.

An interesting antagonist who raises your anxiety for the protagonist.

A setting that's alive in your mind as well, including parts of the setting that are interesting—the things and people that are scary, cool, lovely, dangerous, funny, etc.

A problem that's compelling to you. One that's big enough for the size of story you're writing. One that suggests a juicy plot.

A plot pattern or two. Maybe some scenes or plot turns that really spark your interest.

A voice for the main character / narrator.

Here's another I recently shared with some younger writers:

It doesn't matter where you start when you invent a story, but you need to end up with a character you think is fun, cool, or interesting, who has a problem other people will find funny or compelling—that's the core of your story. The problem can be a mystery the character needs to solve (there are strange green lights in the sewer), a danger or threat to some aspect of the character's happiness or someone they care about (holy smokes, that big alien that looks like a bug wants to eat my head), or an opportunity for something that will make them happy (I live in a cupboard and get to go to magic school!) You start there. The rest of the story is about how that character goes about trying to solve the problem, the characters who help them, and those who work against them (including tiny evil mice villains). You

know you're done when the mystery is solved, the threat removed, or the opportunity is won or lost.

Here's another from Lou Anders that he offered on a Writing Excuses podcast that presents another way to sum up what you're looking for with character and problem (BTW, I find no evidence that all satisfying stories need what he calls a relationship character; however I do think it's a fantastic technique for stating theme and clarifying the internal problem in stories that revolve around a character making a change):

[Lou] The protagonist is usually the most obvious one. He or she is the star of the film. The protagonist is someone who wants something. It has to be something concrete [emphasis added]. It can't be "I want to be happy" or "I want to be pretty" or "I want to be rich." It has to be a definite, achievable goal associated with that. So I want him to fall in love with me so that I will be happy. I want to win the game show that I'm going to be on so that I will be rich. I want to rob a casino of the guy who's dating my ex-girlfriend, that will make us happy.

[Dan] So I can be happy and rich.

[Lou] Yes. Exactly. So it has to be a concrete, achievable goal.

[Lou] The antagonist is the person who places obstacles to that goal in the path of the protagonist. This does not mean the bad guy. Now, we can talk about some very interesting examples. The antagonist is the one whose goals are diametrically opposed to the protagonist, and they're the one who is blocking the protagonist's journey.

These aren't twenty-page design documents. They're simple checklists. There's power in keeping your objectives simple. Too many details and you lose your focus.

I suggest you take some time to write a succinct summary of what you want to develop, one that gives you clear direction. It doesn't need to be perfect. Just cobble something together. And keep it SHORT! Remember the 80/20 rule.

Let me suggest you not get bogged down by rules: Rules vs. Objectives. And that you include at least four of the six parts: The 4 Parts. The key is to have a list of core things you know you need to develop for the current project. Knowing what you need to develop gives your mind a direction to work in so you're not just flailing about. You can't know it all up front

It's important to know that even though you have a development checklist, you will NOT develop the whole story up front before you begin to draft. You can't. It's impossible. It's a mistake to think you must.

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Even the folks who write detailed seventy-page outlines cannot imagine the exact words and turns of every scene before they actually write them. Furthermore, they are often surprised by ideas that come as they draft and find themselves adjusting their outlines.

Your goal is NOT to develop a super detailed set of writing instructions that a monkey could follow. Your goal is to get enough ideas in the six parts for the beginnings of the story to come alive in your mind. When the story is alive in your mind, writing is almost like transcribing.

You might develop your ideas by creating various types of sketches for the plot, problem, character, and setting before you begin to draft. This includes things like summaries, outlines, drawings, maps, character biographies, etc. On the other hand, it may take some drafting before those things begin to breathe.

Also, it's rarely the case that you develop the parts sequentially. What usually happens is that you develop a little bit about each part in random order. Maybe you start with the bare bones of a problem, then develop a bit about a character, then setting, which leads you to more about the character, then you see something on TV that sparks your ideas about the problem, then you write a draft of something and get some more details, then your brother says something that sparks an idea that fits. Or maybe you start with a snippet about a character and move to the setting and back to character then to problem. Or maybe you begin with setting and discover a bit about a character.

It doesn't matter where you start. The parts build by accretion, like a snowball—here a little, there a little.

Selective Attention

Once you know what you're trying to develop, ideas will literally jump out at you. It's all part of the biology of selective attention (<http://en.wikipedia.org/wiki/Attention>).

For example, if I tell you to develop a sexy female antagonist, I'm betting some ideas or images immediately leap to mind. If I tell you to present me with three different choices for this antagonist next week, someone who will fit into my kidnapping story, someone who's a little surprising, and every day you think about this objective, you'll encounter all sorts of ideas over the next seven days that you might use.

Why? Because you're primed to see them. You're looking for solutions to a specific problem. You're harnessing your focus and working memory limitations. That's selective attention.

The more specific I get in my objectives, up to a point, the easier it becomes. If I tell you the kidnapping is a comedy set in rural Utah with Mormons and Peruvian

sheep herders who work for 9 months and then return to Peru, that will lead you down one path. If I tell you it's a thriller set in the deep south with Mexican drug gangs and a local police force, that starts you thinking in another.

An Example

Let me give you an example of all this. A few years ago, I was on a business trip, and just before checking out of my hotel, I read an interview with Deborah Vetter who used to be the editor for Cicada. She said they loved traditional fantasy stories and that many of those she liked took a common theme and gave it an unexpected twist. Cicada was open to fantasy at the time, and so I asked myself: **what's a twist on a common fantasy element?**

Boom, objective—my mind had a direction to run in.

I got my luggage together, checked out of the hotel, and drove over to a Lowe's around the corner to pick up something for the house. **All this time I'm running various fantasy elements through my mind—witches, ghosts, dragons, etc.—asking how I might twist them.** Trolls? No, boring. Witches? Meh. Vampires? Ugh. I went through a whole bunch of ideas. I got out of the car, entered the store, continued. When I was walking down the trim aisle, **I finally got to golems.**

Hum, that was interesting to me.

All the golem stories I had read were about the rabbi creating the golem and what happens. Kind of like Frankenstein's monster. So I asked: what if it wasn't about the guy who creates the golem? What's a twist? What if it's about someone who finds a golem?

I immediately saw the bank of a river, the Evanston, Wyoming river my girls and I had been playing on a few weeks earlier. I imagined the river in autumn, yellow leaves on the ground. I imagined a bald man of red clay, half exposed in the freshly shorn bank, the rune of power on his forehead and neck. The river was low, the mint growing on the exposed sand and gravel bars, the smell of leaf mold hanging low over the water.

My cool meters went wild. Some ideas carry such a delicious energy.

Did I have a story?

Of course, not. I only had the first whispers of a character (the golem), setting (a river somewhere), and genre (some kind of fantasy). Maybe a bit of a problem. This was one cool idea, not anything close to a story. I knew I needed to develop character, setting, and problem. That's what forms the premise of the story. So I got to work on those elements.

I captured the image on a scrap of paper, and began asking questions. Who finds it? A woman, I thought. Where? I listed some options and liked the woods of North Carolina. And it was some Native American creature. What's the problem? What's

at issue? Either the red golem has his own agenda, I thought, or it's others forcing it on him, or he's trapped. A trapped soul...and the woman and the golem love each other...

Did I have a story yet?

No. Not even close. I still didn't have a clear problem. Or very much about the characters. No plot.

So what could the problem be? What was the situation?

I walked around Lowe's, drove home, thought about it on the way, generating options. I took a few days and generated ideas about American Indians, pickups and rednecks. I researched golems. I asked myself—what would that girl do, if she found this thing? What if she dug it out and took it home? So I had a girl who digs the golem out and transports it home in her pickup, modern day South Carolina. She takes it home, cleans it, becomes obsessed with it. Takes it into her room. One night she's lying in the dark, the house is quiet. And suddenly it takes in a breath. It's a trapped soul—they love one another, she has to say good-bye in the end, a bitter sweet ending.

Whoa. Cool! Now this thing is alive. But then the more I thought about it, the more I realized I didn't want to write a story about a woman obsessed with a golem. Golem love? So I tossed it and went back to developing more ideas.

Here are some of my development notes so you can get a feel.

"The deep-trench men were admirable monsters. They knew the clay, the feel and pattern of it, for it had long been heavy in their minds and muscles. They were big in three dimensions and their eyes were black and barbarous"

[just a scrap I ran across and put into the folder].

Okay, this is going to be a hot writing, just letting the ideas flow to see where they take me and trying to simply let the ideas come.

Zing: what if he leaves, she finds him, does something, and then one day she goes back and he's gone. And what's she going to do? He could be hiding there and malevolent. Or he could be following her.

I like the idea of her falling in love with him.

The red man in the bank of the river. And I'm pulled to the historical setting, a historical fantasy. Not a contemporary, but one that's serious about the guy. One that has villagers etc.

So she's out there, collecting late berries (currants) or maybe mint, she's out there and it's a fine fall day and the water is tumbling, rushing by. And she's in a dark blue skirt and a white

(Continued on page 15)

blouse, and she's got dirt on the skirt, carrying the mint, and she comes around one thicket of willow and there he is.

He's not all visible, but she sees the skull and the shoulder and thinks skeleton, perhaps a burial ground, some ancient thing.

Goes to investigate. It's not the bones of the dead. A statue? What is it? She digs a bit, dirt in its ear, digs and uncovers more of it. Sees the rune of power on his head. Steps back. He looks like someone struggling to get out of the rock, birthed from the rock. And now it's very obvious to anyone coming by and she hides it. Struggling like a man from the womb.

And so what's the danger from here? She loses the cool thing.

- He gets out and leaves—gone
- The villagers or one guy, one big man, goes down to destroy it
 - Her fiancé
 - Her husband, she's young, very young and he's her husband?
- Or she's alone, very alone.
- She takes the thing home, gives it a place, talks to it (like Wilson in Outcast)
- And then one day it's gone, he's gone, this thing that's taken her life, it's gone and she realizes that it's alive, the last image, last piece of information shows dirt, red clay dirt in the bottom of a bowl, the spoon laid to the side. Something that would signal that the thing was alive.

THIS IS A COOL STORY. Not a long one either. A cool one.

So she's caring for it all the time. Cleaning, scrubbing

Does she at one time hear a gasp? Thinks, he's coming alive. Has a place set for him, a plate etc. But that goes away, it goes long away, too long and she realizes she's mad.

She digs it out? Digs it all out. Heavy as stone.

It's all freewheeling sketching.

Now, I could have stuck with North Carolina and tried something else. But as you read, my interests were pulling me to a different setting. Where else might it be set?

I listed some locations, and Croatia drew me. I'd just read and seen some cool stuff about Croatia. But I didn't know much. Was it going to be modern or historical? I began to read about Croatia. And the 1100's fascinated me. There was all sorts of stuff going on. I decided to set it there.

Did I have a story?

No. I still didn't know what the problem was. So I outlined some options, did some character sketches. Did more research. Looked up old Croatian names and magic. I got out a map. I was wanting it to come to life in my mind. But it wasn't there yet.

I went searching for a problem. I didn't really want that golem love story. I made the following entry in my pre-draft document.

What's at stake? The woman finds this thing, so what? She's obsessed. **But what's the big issue here?**

- Danger, if she wakens maybe it will kill
- Maybe if people find out they will want to use
- Maybe she will be declared a witch
- Maybe it will eat her out of home
- Eat her children
- Maybe it will force her to feed it, force her to bring people to him so he can kill them
- Is it a thing of danger?
- Maybe it will force love upon her? Breed with her and create a race of goblins or trolls.
- It is a great thief—bringing her presents, presents for the master. And one day it brings a child.
- A goblin with long hair and not dumb, not brutish, but hungry, a predator, one who will eat you, who loves hunt and chase, but can dress and act civilized.
- Maybe that's the thing—it draws you, draws your dreams or your mind, feeds on these things until it has strength to go on and takes a part of you with it, you're longing, longing, longing for it to return.

I tried a few drafts, still focusing on it being a thing she wakens, but they all eventually lost energy. So I tried something new. **Here's what I wrote:**

'What if it IS about him stealing things?'

"The golem was a thief, and this made her believe it might not have been such a holy thing after all."

'Or

"She's looking. Can't destroy it because of its holiness. But didn't the wizards of the devil turn rods into snakes in the Pharaoh's court? And didn't men always take God's gifts, like Adam, and throw them away?"

This was a question.

That last line brought in a voice. I'd recently watched Fiddler on the Roof; I loved the characters and voices in that movie, and it was that Yiddish voice. I decided to try that voice on for size and free write again. Here's what I wrote.

'The golem was a thief.

[That felt exactly right; I love it and continued]

Nothing in the village, nothing in the whole vale for that matter, was safe. The golem was forever stealing and bringing its thefts to Braslava's door, laying them on her step like a cat lays down dead birds and mice.

One day it's the Butcher's blue and white Turkish stockings, the next it's cranky Petar's new pitchfork.

And then it would stand there, looking at her, and all she could say was, "You think you're doing me favours? Take your inscrutable face and go sit."

I went maybe two pages before I ran out of steam. At the end of the free write, the story was alive and bucking in my hands. I was full of excitement. At this stage in the game, I had three characters I'd sketched, a problem (the thief golem), a setting, a bit of plot. I had a maybe two scenes I knew I wanted to write. I had a narrative voice for the piece. I knew, because I'd been researching the political situation, that a Hungarian lord was going to get wind of what was happening in the little village of Plavca and want to use the golem for war. **I didn't know everything, but I knew enough to start.**

You can read the story for free on my fiction page. It's called "From The Clay of His Heart" and was the cover story for Orson Scott Card's Intergalactic Medicine Show, Vol. 8, 2008 and reprinted in Year's Best Fantasy #9, Ed. David G. Hartwell & Kathryn Cramer. **Below is a thumbnail of the illustration. Nice, eh?**

The key is that I knew the things I needed to develop and kept at it until everything reached a critical



Thumbnail illustration from "The Clay of His Heart."

mass and the story came to life. This is how you develop on purpose instead of on accident.

Now What?

Take some time to think about the six

parts of your current project as well as some general principles about how those parts work. Write out a couple of things you want to develop in those parts. Over the next few days notice how much more productive you become.

Of course, it helps to know how to go about developing the ideas. It helps to know some specific techniques. Because we can't just wait for ideas to come along. Again, we want to create on purpose, not by chance.

John Brown is an award-winning novelist and short story writer. *Servant of a Dark God* is the first in his epic fantasy series published by Tor Books. The series is set in a world where humans are enslaved by creatures of immense power. Other forthcoming novels in the series include *Curse of a Dark God* and *Dark God's Glory*. Brown currently lives with his wife and four daughters in the hinterlands of Utah where one encounters much fresh air, many good-hearted ranchers, and an occasional wolf. His agent is Caitlin Blasdel of:

<http://www.lizadawsonassociates.com>.

Find a transcript of Brown's remarks at the American Librarian Association (ALA) Conference in Chicago here: [http://www.Speculative Fiction Gateway Drugs, & Literacy](http://www.SpeculativeFictionGatewayDrugs.com). Get press releases, high-quality images, and links to interviews in the [Newsroom](#). And check out John's shorts...dare you to. Start with: *Bright Waters*.



Bright Waters

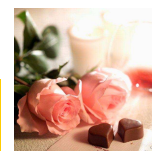
A fearsome Dutch trapper, a spunky Irish woman stolen as a girl in an Abenaki raid, and a small Iroquois tattoo . . .

[About the story](#)

[Read it, Listen to it](#)

The Editor of H2H offers her sincere apologies to John Brown, Deborah LeBlanc, and her fellow RWNZ members, for chopping off quotation marks in John's article, "Hunt Zing," in our Feb 2012 issue. Please note this correction: "I was writing a scene for one of my books, where a secondary character accidentally locks himself in a casket. Not having experienced such a tragedy, I began winging that thread on imagination alone. But the scene simply wouldn't jell. When I finally finished the first draft and read it, it felt two-dimensional. So I wrote it again. It still stank. By the third draft my frustration level had peaked, and I shoved my chair away from the computer, knowing there was only one solution to this two-dimensional problem. I would have to experience it. Now you would think a logical person would take into consideration that the number of readers who'd actually been trapped in a casket was minimal enough to make the whole issue moot. Then again, we're talking about a rational person...I'll tell you, I've pulled some crazy stunts before, all in the name of research, but this one ranks in the top three." ~ Deborah LeBlanc.

Viv Adams.



Judging Anyone?..

With the *Chapter* Short Story Contest and the HMB Great Beginnings Contest opening in March and April respectively, Judge Coordinator, Kamy Chetty, will be on the lookout for judges to cover both contests. While RWNZ has an extensive judges' register, new judges are always needed—and welcome! You don't need to be published to judge. If you're unsure whether you have the necessary skills or knowledge to judge, read on to see the qualities we're looking for:

Specifically ...

—Are you familiar with the line or subgenre you're offering to judge?

—Do you possess basic writing skills and a good knowledge of grammar, punctuation and spelling?

—Are you willing to provide reasons for the scores you give? (The scoring scale is 1 to 5, with 5 being the highest score, so any score of less than 5 requires an explanation, even if it's a brief one.)

—Can you provide tactful, constructive feedback while maintaining a fundamental sense of respect for the entrant, irrespective of his/her level of expertise?

—Can you commit to returning scored entries to the contest manager by the required date?

And, in general...

—Every entry has its good points, so don't focus only on the problem areas—tell the entrant what you liked as well as what you think didn't work, if anything.

—Take care not to allow personal bias or preferences to influence your judging. You may not like first person point of view, heroes with hairy chests or cat-loving heroines, but an entrant is perfectly entitled to use those features in his/her story. Put

your personal likes and dislikes aside and judge the writing.

—When writing your comments, avoid using a conversational tone. You're not the entrant's critique partner and he/she can't respond to your feedback, so confine your comments to addressing the score sheet questions.

—Don't impose your voice on an entry by rewriting passages in your own words.

—When scoring, give careful consideration to the scoring scale on the front of the score sheet. Scores range from 1 to 5, with 5 being the highest. Your feedback should reflect your scores. If you give glowing praise about a particular element of an entry, don't mystify the entrant by awarding a score of 3 to that element. Don't be reluctant to give a score of 5 for any question because you don't think perfection is achievable. A score of 5 doesn't mean perfection; it means ready for submission. At the other end of the scale, a score of 1 is a very tough mark. RWNZ's guideline is that, although you are entitled to give a score of 1 for some aspect of an entry that you believe warrants such a low score, please bear in mind you are telling the entrant that that element of their work is so deficient it is irredeemable and they should rework it completely.

And, finally ...

Judging does require a commitment of time, and it is essential to meet the deadline for return of judged entries to the contest manager. However, many judges find that, in judging the work of others, they gain insights into their own writing. In addition, it is a great way to contribute to our organisation. If you'd like to know more, contact RWNZ's Contests Coordinator, Viv Constable: vconstable@xtra.co.nz or sign up to our Judge Training Scheme, which will provide comprehensive guidelines and an opportunity to do some sample judging — rwnzjudgetraining@gmail.com

Contests

Angela Bissell suggests a few international contests



<p>Daphne du Maurier Award for Excellence – Unpublished (Kiss of Death, Mystery & Suspense Chapter, RWAmerica) Deadline: March 15, 2012 Eligibility: Uncontracted in book-length fiction (40,000+ words) Enter: First 5,000 words plus synopsis (675 words maximum) Fee: US\$30 Contact: www.rwamysterysuspense.org or DaphneContest@gmail.com</p> <p>Touch of Magic Contest (Central Florida RWAmerica) Deadline: March 20, 2012 Eligibility: Unpublished in book-length fiction (40,000+ words) in the last five years Enter: First 25 pages plus 3-page maximum synopsis (not judged) Fee: US\$30 Contact: www.cfrwa.com or lore-nastreeter@gmail.com</p>	<p>Southern Heat Contest (East Texas RWAmerica) Deadline: March 31, 2012 Eligibility: Unpublished in the category entered in the past five years Enter: First 15 pages plus five-page maximum double-spaced synopsis Fee: RWA members US\$25. Non-members US\$30. Contact: www.easttexasrwa.com or cbraswell2@netzero.net (Carol Braswell)</p> <p>The Magic Moment Contest (Heart and Scroll RWAmerica) Deadline: April 1, 2012 Eligibility: All writers not published in the last five years Enter: Any 10 pages where the hero and heroine first meet Fee: RWA members US\$25. Non-members US\$30. Contact: www.heartandscroll.com or MagicMoment@heartandscroll.com</p>	<p>Touched by Love Contest (Faith, Hope & Love RWAmerica) Deadline: April 1, 2012 Eligibility: Unpublished within the last three years Enter: First 30 pages of inspirational romance manuscript plus 2-page maximum synopsis (not judged) Fee: FHL US\$20. Non-members \$US25. Contact: www.faithhopelove-rwa.org or RileyK1@aol.com (Kelly Ann Riley)</p> <p>The Sheila Contest (Valley Forge Romance Writers) Deadline: April 7, 2012 Eligibility: RWA members unpublished in category entered in past five years Enter: Total 35 pages maximum, including synopsis (five pages maximum) Fee: US\$30 Contact: www.vfrw.com or contest@vfrw.com (Jeannine Standen, Contest Chair)</p>
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potential MARKETS continued from page 9.



Website: [website: http://www.knowonder.com](http://www.knowonder.com)

4.Title: 'Mockingbird Lane Press'

Deadline: none

Eligibility: all writers

Seeking: novels, all genres of Romance plus most other genres

Payment: royalties under contract.

Guidelines: www.mockingbirdlanepress.com/#!manuscript-submission

Email: mockingbirdlanepress@gmail.com

Website: www.mockingbirdlanepress.com;

5.Title: 'Xcite books'

Deadline: none

Eligibility: all writers

Seeking: novels, novellas, long and short stories, romantic erotica

Payment: 50% royalties on the net profit for audio, print

and electronic rights.

Guidelines: <http://www.xcitebooks.co.uk/write-for-xcite.html>

Email: submissions@xcitebooks.com

Website: www.xcitebooks.co.uk

6.Title: 'Rose and Crown'

Deadline: none

Eligibility: all writers

Seeking: novels, inspirational Christian romance

Payment: royalties on contract for print and electronic rights.

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

Email: queries@roseandcrownbooks.com

Website: www.roseandcrownbooks.com

**"And the trouble is,
if you don't risk anything,
you risk even more."
- Erica Jong**

Follow Marg McAlister's Kickstart Programme and her articles in H2H in April and May, and you'll be well on your way to achieving WOW this year! Watch this space...lips still sealed 'til May:)



Woos, Hoos, and News

Celebrating our members' achievements.

Email Tyree Connor at rocker.t@xtra.co.nz with your successes to be included in this page.

Sold

Clendon 2010 winner Wendy Vella has received an offer for "The Reluctant Countess" from Sue Grimshaw of Random House for the Loveswept line. Tentative release date January 2013.

Lisa Elkind-Gardiner w/a Lisa Whitefern sold her erotic urban fantasy romance "Wicked Wonderland" to Samhain Publishing for possible e-book release in December 2012 with Trade paperback to follow.

Faye Robertson has sold sci-fi romance novella "Whistling Dixie" to Lyrical Press and w/a Serenity Woods has sold her second of her My Sensual Healing series "Making Sense" to Samhain Publishing

Agented

Sandii Manning has signed with Nalini Akolekar of Spencerhill Associates.

Competitions

Australian Romance Readers Awards

Congratulations Nalini Singh for winning three ARRAs: Favourite Paranormal Romance, Favourite Sci-fi, Urban

Fantasy or Futuristic Romance and Favourite Continuing Romance Series.

Congratulations Anna Campbell for winning two ARRAs: Favourite Historical Romance and the coveted Favourite Australian Romance Author.

Congratulations to nominees Erica Hayes, Melanie Scott, Annie West, Beverly Eikli, Cathryn Hein and Helene Young.

Congratulations to the GOTCHA Finalists: Ellie Huse placed second equal in Paranormal. Angela Bissell and Tracey Alvarez placed second and third respectively in Series Contemporary.

Congratulations to the Great Expectations Finalists: Julie-Ann Miskell, Angela Bissell, Tracey Alvarez and Abby Gaines.

Congratulations to the Emerald Second Round Finalists: Michelle De Rooy and Christine Taylor. Both with two entries making it through!

Iona Jones placed first equal in the Historical section of the Finally a Bride competition.

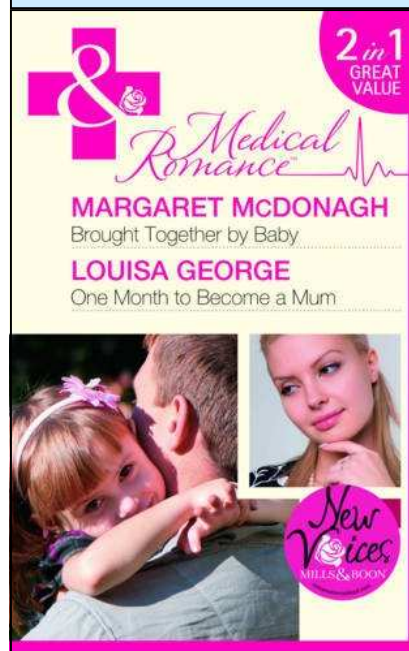
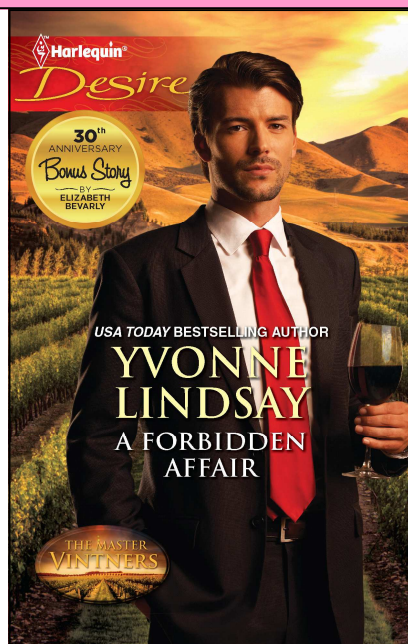
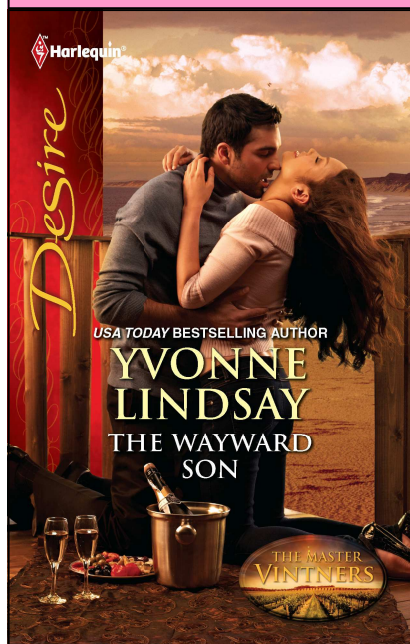


New Releases



Yvonne Lindsay's "THE WAYWARD SON" is just out in the North American market. The book will be out in Aus/NZ in March. Also in March Yvonne's "A FORBIDDEN AFFAIR" is out in the North American market. This book will be out in Aus/NZ in April. Both books are the lead-in to her The Master Vintners series.

Louise Groarke's (W/A Louisa George) "One Month to Become a Mum," her debut book, releases in March 2012 in UK, May 2012 in Oz and NZ



RWNZ News Around the Regions

Keeping in touch with each other.

Auckland

Thirty-six attended our first meeting for 2012 on 4 February. Barbara Clendon spoke to us for the last time in her capacity as owner of 'Barbara's Books.' We've been lucky to have her input and support all these years. Nalini Singh followed with her informative talk on 'World Building.' The photographer from 'Weekend Life' took photos of our authors' published books and interviewed three of our writers. Look for the article in the Valentine edition of 'Weekend Life.' Our next meeting will be Saturday 3 March at 12.30pm as usual at the Three Kings Tennis Pavilion. We need a new tea lady as our wonderful Marion can no longer make the regular commitment. Please contact me if you can take this on. Poor Jo, our Treasurer, otherwise has to take this role at the next meeting along with the Chair as I cannot attend. Our next speaker is timely for the end of the financial year; Ann Russell on tax – what we can claim back as writers. Happy writing everyone, - Pamela.

Central North (C2C)

Our March meeting is to be held on Saturday the 10th, at Lizzi Thompson's home in Waihi. 12-00 midday start. Pot luck shared lunch as usual please ladies with the workshop starting at 1-00 pm. **Shirley Wine is the workshop presenter.** 'Emotional Punch' is the subject. This is partly based on Molly O'Keefe's 2011 RWNZ conference workshop. Shirley says, "I'm sure every writer has had one of those form rejections stating this submission lacks emotional punch.... And like every writer I've scratched my head... what is this elusive thing called emotional punch? This is an interactive workshop so people will need a pen and paper." Shirley is a very entertaining speaker so we are sure to get several good laughs as well. All direction details will be emailed out closer to the date. Or you can contact me: ada.farms@xtra.co.nz 07 8937857 (Gaylene) for further information or nztoothvet@bmevc.co.nz 07 863 9312 (Lizzi). See you there. Please email Gaylene if you are intending to come.

Hawkes Bay

Four of us met for lunch on the 16th February. This was our first meeting of the year and we welcomed Kristina and Kendra to our group. Unfortunately, Sylvia couldn't join us, but hopefully we'll catch up with her at the next one. Some of us hadn't met before so it was a great opportunity to find out about our writing genres, goals, and the structure of the meetings this year. If anyone would like to know anything about the Hawke's Bay group please contact me at ginny.suckling@xtra.co.nz.

Wellington

We had an enjoyable catch-up meeting in February after not seeing each other for nearly two months. We welcomed Kathy who has moved from Tauranga, and Sharon, Tracey and Sue who are all back from various overseas destinations. Gracie came down from Waihi and presented a wonderful workshop on plotting structure.

Tracey, Angela and Ellie all finalised in the Gotcha Contest, and Diana, Kris and Bron shared info on self-publishing. Assorted blurbs and query letters were read and commented on.

March's meeting will be at Meryl's on Saturday the 3rd at the usual time of 1pm. Writing exercise: do a brief plot outline for your present or future novel from Gracie's notes. (Don't have the notes? Just ask!)

Nelson

Our first meeting for 2012 was on Saturday 11/2. We had the pleasure of welcoming a new prospective member to our group. We raised our glasses of (alcohol free) bubbly to a new year of successes. LaVerne started well by showing us the cover of her new book 'Affinity', which will come out soon. On the agenda was to discuss and decide to launch another short story competition in the spring, called 'New Beginnings', to collect old & new short stories that we have lying around and publish them in an anthology together, what topics we want for our workshops, & to have some critique sessions in between our meetings. We finished off with tea & a very muddy choc/orange cake. Next meeting is Saturday 10 March at 2pm, Annika's place.

Make It Sparkle! Seven Steps to Polish Your Work continued.

(Continued from page 3)

ments.

5. Dialogue. Your dialogue should reflect the essence of your characters. It should flow naturally without sounding stilted. A good way to check for this is to highlight the dialogue and only read the highlighted text out loud. To ensure you have a distinct voice for each character, you may choose to read one character's dialogue at a time. Use dialect sparingly.

6. Showing. How many times have you heard "show don't tell?" Incorporate sensory responses to the setting and emotional responses to events in an action-reaction pattern, and you won't hear that criticism again.

7. Wordsmithing. Lastly, word choice matters. Get rid of filler words like felt, seemed, just, and really. Cull overused -ly words. Use the "Find" feature of your word processing software to locate the useless words and eliminate them. Incorporate action verbs for

weaker verbs. Every "was" that you can change into an active verb will add to the immediacy of your story. Check for overused character tags. If you have the hero's eyebrows wagging on pages 1, 3 and 5, we're going to think he's Groucho Marx. Vary what you say and how you say it.

If you polish your work, it will sparkle with freshness and originality. Your voice will ring true in that elusive editorial ear. Take the time to improve that first draft. It will be time well spent.

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/>.

Make It Sparkle! Seven Steps to Polish Your Work

This article first appeared in the March 2006 issue of *Update*, the newsletter of *Washington Romance Writers*.



REGIONAL CONVENORS

Auckland: Pamela Gervai

email: pamela@petware.co.nz

Central North (C2C):

Gaylene Atkins

email: ada.farms@xtra.co.nz

Hawkes Bay: Ginny Suckling

email: ginny.suckling@xtra.co.nz

Wellington: Leeann Morgan

email: morgan.leeann@clear.net.nz

Nelson: Annika Ohlson-Smith

email: allan-annika@xtra.co.nz

Blenheim: Iona Jones

email: iona.jones@xtra.co.nz

Christchurch: Jill Scott

email: scotts@snap.net.nz

Otago: Sarah Addison Rowe

email: rowefamily3@xtra.co.nz

the back page

Click Onto This...

with Raina Singh

EXPERIENCE IS ONE THING YOU CAN'T GET FOR NOTHING ~ OSCAR WILDE



The bakers from *The Muffin {Women on Writing}*, share how they make journal writing productive and fun ... Jody Webb talks about how she shifts from the blues of admiring someone else's life and instead looks for the jewels in her own backyard, like writing about a mundane trip to the local dairy...valuable in a writer's Pandora's box! Never know when it comes in handy!! Check out other blogs and articles like *when life gets in the way of writing* from the bakers on:

<http://muffin.wow-womenonwriting.com/2011/11/collecting-new-experiences.html>

James Withers explains how storyboards can help to give form to abstract ideas, which can be a powerful tool to help us organize our writing when we feel stuck:

<http://voices.yahoo.com/using-storyboard-writing-novel-1012575.html>



Contact Details:

Romance Writers of New Zealand, Inc
PO Box 10264, Dominion Road, Auckland.

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NZromance-subscribe@yahoogroups.com

or contact Suzanne Perrazini

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

President	Iona Jones iona.jones@xtra.co.nz
Vice President	Tyree Connor rocker.t@xtra.co.nz
Treasurer	Miriam Paxie miriam.paxie@gmail.com
Immediate Past President	Abby Gaines abby@abbygaines.com
Secretary	Louise Groarke louise@wlq.net.nz
Founder	Jean Drew (RWNZ founded 1990)
Website Coordinator	Kamy Chetty kamychetty@yahoo.com
Publicity	COULD THIS BE YOU?

Conference Coordinator	Susan Sims 1smskiwi@gmail.com
Membership Secretary	Kris Pearson Kris.p@paradise.net.nz
Principal Contests Coordinator	Viv Constable vconstable@xtra.co.nz
Judging Enquiries	Kamy Chetty kamychetty@yahoo.com
H2H Editing, Coord, layout	Viv Adams whitecliffodge@xtra.co.nz
H2H Proof Reading	Ellie Huse elliehuse@yahoo.com
H2H Proof Reading	Chris Taylor christaylorauthor@bigpond.com