

HEART TO HEART

Horrible Disasters Make Wonderful Reading

With Randy Ingermanson Ph.D.



Horrible Disasters Make Wonderful Reading, which is what your reader desperately wants.

So your main job as an author is to treat your readers well by treating your characters badly.

You are the God of your storyworld, and you simply can't afford to go easy on your characters. They are there to suffer, wallow in torment, brood over their fate, spit in your eye, scream curses at your name. And ultimately, to grow up.

Most importantly, they are there to entertain your reader.



Your reader is not sadistic. Your reader gets no jollies from seeing your characters suffer. Your reader wants to empathize with your characters, to watch them mud-wrestle through difficult times, and ultimately to have a break-through.

Your reader is rooting for your lead character to win, but only if she deserves to win.

Why Your Character Won't Cooperate

Now here's an important point. No character will ever deserve to win until she commits to win.

An example is in order here. In the movie Star Wars, our hero is Luke Skywalker, a likable young farm boy who dreams about joining the Rebellion against the Evil Empire. A fine ambition, but Luke isn't committed to it.

Luke has agreed to help Uncle Owen and Aunt Beru with the harvest for another season. Luke is going nowhere and he knows it, and he hates it.

This is how most of us live our lives, most of the time. We have all kinds of grand ambitions, but we have no specific, concrete goal that we're committed to.

That's bad. No goal=no commitment=no action. We muddle along through life going nowhere. And we hate ourselves for that.

That's why we love Story. Story is about a lead character who is going somewhere. A character who has translated a fuzzy ambition into a specific and concrete goal. A character who is utterly committed to

that goal—or go bust trying.

We love Story because we want to be that character. We want a dose of faith, hope, or whatever it takes to bump ourselves from muddling through into taking action.

How To Make Your Character Join The Game

Now what happens to Luke to boost him out of his muddle? His uncle Owen buys a couple of droids and tells Luke to get them cleaned up. Luke accidentally triggers a recording of a beautiful young woman, Princess Leia, who's begging for help from an "Obiwan Kenobi."

When the droid escapes, Luke goes after it. He finds it, and finds General Kenobi, an old man who once knew Luke's father. General Kenobi decides to leave the planet and go rescue the princess. He invites Luke to come along.

This is known as the "**Call to Action.**" This is Luke's big opportunity to make good on his lofty ambitions. Luke could leave the planet, join the Rebellion, and fight the Evil Empire.

But he doesn't. He's still in muddle mode. Luke is going to walk away from this golden opportunity to join the Rebellion.

Why? Because he can't break his word to his uncle and aunt. He's got to stay on the farm.

(Continued on page 4)

Inside This Issue

1. **RANDY INGERMANSON** suggests we fight our sagging middles by throwing horrible disasters at our characters.
2. **EDITOR'S DESK**
3. **PRESIDENT IONA JONES** shares RWNZ news.
6. **VIRGINIA KANTRA** discusses the similarities between fight scenes and love scenes.
8. **JOEL FRIEDLANDER'S** first step for self publishing authors is having their ms professionally edited.
- And **P.D.R. LINDSAY-SALMON** shares Potential Markets (cont. on page 17.)
9. **WRITING FICTION:** Here's the full programme for **RANDY INGERMANSON'S** all day Friday Workshop on Aug 24.
10. **ANN RUSSELL** clarifies tax claims for N.Z. writers.
12. **MARG MCALISTER** discusses scenes and structure.
15. **RWNZ EXEC POSITIONS**
16. **RWNZ 2012 AGM**
17. **ANGELA BISSELL** offers international contests.
18. **TYREE CONNOR** shares Member Successes.
19. **RWNZ REGIONAL NEWS**
20. **THE BACK PAGE: RAINA SINGH** offers interesting links to click onto.
- WHO'S WHO: RWNZ EXEC & H2H**

WELCOME

TO OUR NEWEST MEMBERS:

Elizabeth Jack - Milton
Peter Keane - Dunedin
Pauline Logger - Auckland
Bronwyn McEvoy - Auckland
Trish Robertson - Auckland
Rowena Simpkins - Upper Hutt
Melissa Smith - Dubbo, Aus.
Charis Stein - Bathurst, Aus.

Editor's Desk



Hi. Come on in. It's safe to enter May's H2H. You'll see we locked April's text-gobbling gremlin back in his cage. Beats me how he got out. We're doing our best to tame him, but if he gets loose again, you hold this net and I'll lure him in with this batch of fresh typos. Just don't let him anywhere near the good copy.

Comfy? Sweet. Given our recent combat in this office, you'll agree it's uncanny that several articles in this issue of H2H just happen to focus on pulse-raising topics with conflict at their core. Randy Ingermanson recommends we repeatedly toss horrible disasters at our characters. Virginia Kantra analyses the dynamics of writing fight scenes. And Ann Russell challenges us to face our yearly accounts and smile.

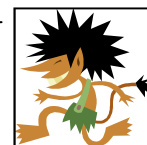
Yes smile. Any aggro these authors stir up will provoke positive action in our WIPs. Randy helps us thrill our readers. Virginia shows how knowing how to amp our fight scenes means we'll also spice our love scenes just right. While Ann takes the fear and loathing out of balancing our financial books. Imagine feeling good about tax stuff!

Then Joel Friedlander and Marg McAlister keep us on the right track to success. Joel recommends every self-publishing author hire a professional assessor to ensure their book's the best before they launch it. And Marg helps us control our story's pace, ensuring our readers stay hooked until the end—and beyond.

Flick to page 9 and you'll see we feature the entire programme for Randy's all-day Friday workshop Writing Fiction. And check page 13 for Marg's special offer for H2H readers.

Until next time, may your gremlins remain in captivity, while you enjoy the love that's in the air. Cheers from, *Viv, Ellie, and, Chris.*

Please remember, the deadline for content for Heart to Heart is the 15th of each month. We'll do our utmost to protect it from Gremlin's greedy mitts.



RWNZ CONTEST SCHEDULE 2012

CHAPTER SHORT STORY CONTEST
Judging in progress

HMB GREAT BEGINNINGS CONTEST
Judging in progress

STRICTLY SINGLE CONTEST
Opens Tuesday, 21 August 2012
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

*If there's a book you
really want to read, but it
hasn't been written yet,
then you must write it.*
~Toni Morrison

*And by the way, everything
in life is writable about if you
have the outgoing guts to do
it, and the imagination to
improvise. The worst enemy
to creativity is self-doubt.*
~Sylvia Plath

From The Pres.



What's happening in RWNZ?

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

Hi everyone

I hope you have all had a great Easter and those of you with school-aged children managed to survive the school holidays. Chances are your writing schedule was shot to pieces, so I hope everything is back on track now.

Speaking of being on track, this year's "Love is in the Air" Conference is definitely on track to be another not-to-be-missed event. I'm very pleased to be able to announce that Joanne Grant, Senior Editor of Harlequin Presents/Modern, will be joining us from the UK. Joanne will be giving us an update on what's new at Harlequin and will also be taking pitches. Editors from Penguin and Random House, New Zealand, will also be joining us once again to take pitches. Full details of those editors and agents taking pitches will be confirmed in next month's H2H.

Some of you may have noticed that in last month's issue the Friday workshop programme only covered half the day. Apologies everyone. However, I can confirm the workshop is a full day workshop. We have dealt with the cheeky little gremlins that stole the second half of the programme last month, and the full programme is included in this month's issue.

Registration for the conference is now live on the website, so make sure to get in quick and secure the earlybird price by registering before 30 June.

The RWNZ Annual General Meeting will also be held at Conference on Saturday 25 August at the Crowne Plaza Hotel in Auckland. All members are welcome to attend the AGM; you don't have to be registered for Conference. You'll find details in this issue, including information about how to submit a remit or a nomination for the Executive. The entire Executive is up for re-election every year—all offices are held on a 12-month basis. I'm delighted to say that Louise Groarke and Kris Pearson, RWNZ Secretary and Membership Officer, have expressed their willingness to stand for another year and, of course, our new Treasurer, Deborah Shattock, has only just taken on the role. Regrettably, Tyree Connor, this year's Vice President, has been reluctantly forced by circumstances to resign her position with effect from this year's conference, so we are going to need a new Vice President. If you think this might be you, please drop me an email. I'd be more than happy to discuss what the position involves. We also still need a Publicity Officer, as this role has been empty for a year, requiring various other members of the current Executive to undertake additional tasks to cover the position.

So, please, if you are interested in submitting a remit or running for any position on the Exec and have any questions, do feel free to contact me or any other member of the Exec named in this newsletter.

That's it from me for this issue. Have a great month and may the words flow.

Iona

(Continued from page 1)

Then something horrible happens. Luke returns home and finds his uncle and aunt dead, murdered by Imperial Storm Troopers. Luke realizes that they won't stop until they've recovered the droids and killed him.

Luke now has two choices:

- Run and hide.
- Join the Rebellion.

He decides to throw in with the Rebellion. He's going to try to rescue Princess Leia and help defeat the Evil Empire.

The Importance of Being Committed

This is dangerous, of course. You don't just stroll out of your house on a fine summery day to do a bit of Empire-defeating before having a lazy lunch in the café and then an afternoon siesta.

When you commit to defeating the Evil Empire, you commit. Whole hog. Body and soul. Bet the farm. No turning back.

From now through the end of the story, your lead character is fully committed to the story.

So is your reader. Your reader may have had her doubts during the first part of your story. **But once your lead character commits, you've established a "story question"—which can always be phrased as "Will he or won't he _____?"**

In Luke's case, the story question is "Will he or won't he defeat the Evil

Empire?" If your reader likes this story question, she'll almost certainly finish the book. If she doesn't like the story question, she'll almost certainly stop reading right here.

What just happened here?

- There was a Call to Action, which the lead character refused.
- Then there was a major disaster.
- Then the lead character committed to exactly the Call to Action that he refused earlier.

What changed for the lead character?

That pesky disaster. Disasters reduce your character's options.

Before Luke's disaster, doing nothing and staying home with Uncle and Aunt was an honest option.

After his disaster, that option is gone. The only options left are bad ones.

Why Your Reader Loves This

Your reader loves this because she goes through life with numerous Calls to Action. She could marry Mr. Possibly Right. She could quit her job and improve her education. She could travel through Europe and Asia for a year, living cheap and experiencing life.

Yet your reader rarely does any of these things. Most days, she hauls herself out of bed, slogs through a shower, trudges off to a lame job, eats some fast food, watches TV, and collapses into bed. All the while wishing she had the guts to change her crappy life. But she hardly ever does. Why does she resist change?

Change is hard. Muddling is easy. Given a choice, most people choose to muddle.

Change happens when you eliminate the easy options.

Change happens in the aftermath of disasters, because a disaster wipes out all the easy options. (That's why we call them disasters.)

This is why you, as the author, need to deal out disasters at regular intervals to your lead character.

What Disasters Do For Your Story

Disasters will hurt your lead character, push her back against the wall, ignite her will to live, hound her into action, and drive her through to a new kind of living. When it's all over, your lead character may actually be thankful for those disasters.

Aristotle laid out the roadmap for a story more than 2000 years ago. A story has a beginning, a middle, and an end. (These are often called Act 1, Act 2, and Act 3.)

A good rule of thumb is that Act 1 should consume the first quarter of the story, Act 2 should take up about half the story, and Act 3 should require the final quarter.

Screenwriters tend to follow this rule religiously. In a novel, you have a little more latitude, but it's still a useful rule of thumb.

Disasters Are Transitions Between Acts

Note that each of these parts of the story, the beginning, the middle, and the end, are large blocks.

How do you know when you're done with the beginning and ready for the middle? How do you know when the middle is over and the end has begun?

The answer in both cases is that a **major disaster marks the transition points.**

Luke's disaster is the crisis that terminates Act 1 of Star Wars and launches Act 2.

Act 2 is a long series of episodes in which Luke and friends do battle with the Empire. Some of these are more exciting than others, but in principle, the story could go on forever, with neither side ever winning.

Forever isn't satisfying to your reader. Your reader wants resolution. Good or bad, your reader wants an answer to the story question.

But your characters have a survival instinct and they're afraid to commit to an ending. The wrong ending might mean that they die. So they dither, engaging in small battles that can't settle the main problem.

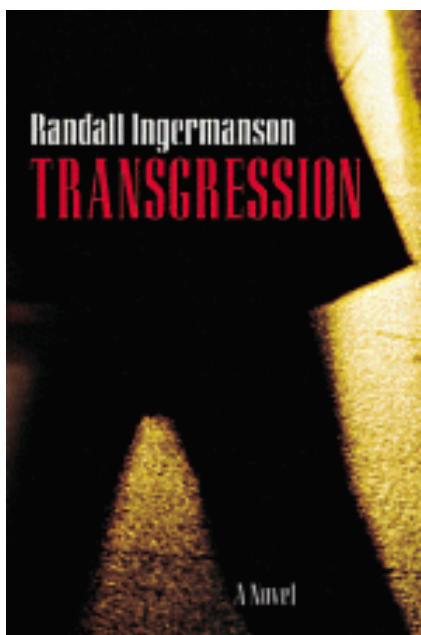
You, the author, need to force your characters' hands.

Once again, you use a disaster to do this. **Disasters reduce options. They lead to commitments.**

A Commitment To An Ending

Let's see how this works out for Luke & company. They've escaped from the Death Star with Princess Leia. They've fought off Imperial fighters, zipped through hyperspace, and landed on a

(Continued on page 5)



(Continued from page 4)

rebel planet with complete plans for the Death Star.

Here's the disaster. Darth Vader put a tracking device on their ship and now the Death Star is approaching the rebel planet, intent on destroying the rebel base of operations.

No doubt about it, that's a disaster. The location of the rebel planet has been the one thing the Empire has been trying to learn for the entire movie. Now it knows. Now it can crush the Rebellion.

The rebels know the Death Star is coming and **they have two choices**, which ought to sound familiar by now:

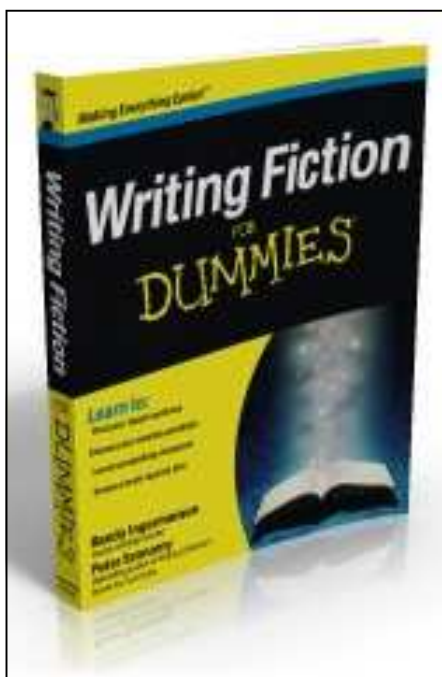
- They can run and hide.
- They can stand and fight.

They choose to fight. They have the plans for the Death Star. It has a tiny weakness. They will never have a better chance to exploit that weakness. They choose to fight.

Now there are only two possible outcomes to this story. Either the rebels will destroy the Death Star or the Death Star will destroy the rebels.

Both sides have now committed to the ending. This means that the story will not go on forever.

When this happens, your reader knows that there will be a final confrontation and an answer to the story question.



Once again, the mechanics are clear.

- The lead character had a long series of inconclusive battles.
- A major disaster happened.
- Now the lead character and the villain both commit to an ending.

What if You Have No Villain? Not all stories have a villain. In romances, for example, you have a hero and heroine, and something has stood in their way for most of the story. They can't seem to break that logjam. But then something horrible happens, and now they have to change. They have to commit to an ending—either they'll settle their problems and end up happily ever after, or they'll agree to part and walk away.

In every story, when the major characters commit to tackle their problems, they commit to an ending. They commit to answer the story question.

You make them commit by tossing them a disaster.

How do you fix a "sagging middle"?

I like to see three main disasters in a novel. In Star Wars we've seen two of these—one that commits the lead character to Act 2, and one that commits all the major characters to Act 3. But sometimes in stories without a villain Act 2 can be long, and suffer from a "sagging middle" unless you do something. What could you do?

Yes. You could throw in a disaster, of course.

Let's see how this works out in a story that's a world away from Star Wars. We'll look at *Pride & Prejudice*.

Lizzie Bennet meets Mr. Darcy and takes an instant dislike to him. Darcy rather likes Lizzie, but then she meets the well-mannered Mr. Wickham and learns that Darcy is a malicious man who ruined Wickham's life for no good reason. **(First Disaster: that moves us into Act 2.)**

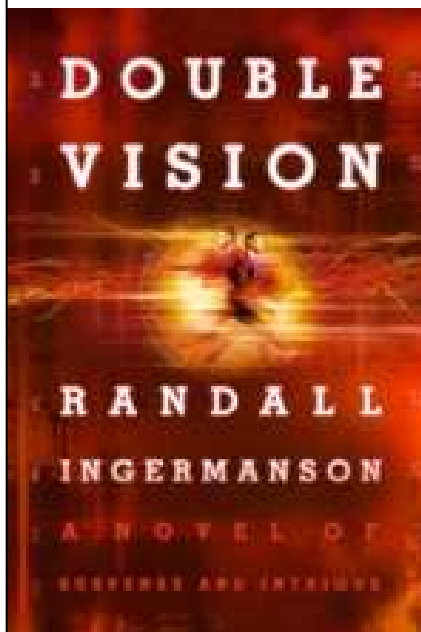
Darcy's affection for Lizzie grows and grows, and he finally proposes to her. Lizzie rejects him flat out, astonished that he would even think of marrying her. **(Second Disaster in the middle of Act 2: that moves us into Act 3.)**

After Darcy explains what kind of man Wickham really is, Lizzie realizes she's been rash, but then her sister Lydia runs off to live in sin with Mr. Wickham. **(Third Disaster: that moves us into Act 3.)**

Darcy fixes up Wickham and Lydia to a plausible respectability, and then he proposes once again to Lizzie, who realizes that Mr. Darcy is the real deal and so she happily accepts.

There you have it. **Three Disasters=Three Acts=Happily Ever After.**

Clearly, that Janey Austin woman knows throwing horrible disasters at her characters makes for a good story structure, and she has a nice career ahead of her.



Randy Ingermanson is the author of six novels and the best-selling book *WRITING FICTION FOR DUMMIES*. He is known around the world as "the Snowflake Guy" in honor of his wildly popular Snowflake method of designing a novel. Randy has a Ph.D. in theoretical physics from the University of California at Berkeley and he stills works half-time as a scientist for a biotechnology company in San Diego. He publishes the free monthly Advanced Fiction Writing E-zine, with over 30,000 subscribers and sits on the advisory board of American Christian Fiction Writers. Randy lives in southern Washington State with his wife and daughters and three surly cats. Visit his web site at <http://www.AdvancedFictionWriting.com>

Meet Randy in Auckland on August 24, at the Crowne Plaza Hotel. Join his full-day Friday workshop Writing Fiction, ahead of RWNZ's 2012 Conference: Love is in the Air. Turn to page 9 of this issue of H2H for the complete programme for your day with The Snowflake Guy.



Fight Scenes & Love Scenes with

NEW YORK TIMES
BEST SELLER
Virginia Kantra

Fight scenes and love scenes involve two (or more) characters in the grip of strong, basic emotion grappling at close quarters. These are action scenes, larger than life moments that evoke our readers' emotions and propel our stories forward.

Understanding the similarities between fight scenes and love scenes can help us identify strategies to make both kinds of action stronger.

1. Action springs from character.

What our characters do reveals who they are.

How your characters act and react in action scenes will depend on their:

- Level of skill
- Experience
- Emotions

Because our fictional characters are often larger than life, we can choose to make them exceptionally well-endowed or talented. We can write kickass heroines or sexually skilled heroes. But to avoid writing generic fight and love scenes, keep in mind what your characters know, how they learned it, and what they bring to this particular encounter, at this moment, in this mood. The more aware you are of your characters, the more they can surprise you and the reader. Think of Indiana Jones pulling his gun to shoot his sword-wielding opponent in *Raiders of the Lost Ark*. His action is credible and in character, yet it's also a wonderful surprise.

2. Players in an action scene should be well matched.

Tension springs from conflict. In fight scenes, your antagonist should be strong enough to defeat the hero, to put the outcome of the fight in question.

Your lovers should be equally matched. While the hero and the heroine in a love scene don't threaten each other physically (well, except for that wonderful scene in the movie *Mr. and Mrs. Smith* where Brad Pitt and Angelina Jolie are rolling around shooting at each other), you can increase the tension by making them vulnerable to

each other in other ways. Again, put the outcome of the scene in question. Will the skilled rake seduce the well-brought-up virgin? Or will she turn the tables by taking control?

3. Every character in an action scene should have a goal.

Unless your characters are drunk or otherwise judgment-impaired, they should have an objective, a desired outcome, going into the scene. Whether that goal is to avoid a confrontation or to start one, to establish intimacy or distance, your characters shouldn't jump into a fight or into bed without some kind of purpose. What do they want? What are they prepared to do to get it? Remember what I said above about tension springing from conflict. Your character must have a stake in the outcome of the scene. Which brings me to my next point.

4. Action scenes should impact the plot.

Fight scenes and love scenes should impact both the characters' emotional arc and the development of the story. Scenes should not be stuck into the story because sex titillates or violence sells, but because the action of the scene changes things for the participants. Maybe the fight clears the air. Maybe sex changes the balance of power. Maybe somebody gets hurt.

As with any other scene, fight and sex scenes should advance the plot and either complicate or help resolve the conflict. The action should be significant and relevant to the rest of the story.

5. What's going on? Choreographed action and emotional progression.

How much detail you include in your fight and love scenes will depend in part on your story, your style, and your subgenre. Lengthy descriptions of scenery will slow your pacing, but a brief depiction of setting will establish both the mood and the 'field of battle.'

You don't need to choreograph every movement. But the action should:

- Be possible
- Be plausible

• Flow

Fighting and making love are ultimate physical expressions of intense emotion. Your characters and your readers should be plunged into the scene, not be outside watching it. Use visceral detail: pounding hearts and sweaty palms. Sensory description can add to the immediacy of the action, but focus on how each touch, each scent, each sensory trigger makes your characters feel. Dialogue can increase either the intimacy or the conflict, but it should be brief and to the point.

6. Actions have consequences.

Even if the fight is won, even if the sex is great, action scenes often end in unforeseen disaster. Now the bad guy knows where they are. Now the hero is injured. Now the heroine is emotionally vulnerable or pregnant.

Ask yourself, how are things better or worse as a result of this action?

7. Both fight and love scenes should escalate throughout the book to the climax.

Your characters should grow through the course of the story.

- The villain should get stronger.
- The stakes should get higher.
- The tension should mount.

And all that pulse-pounding emotion, all that evocative detail, the pain and the ecstasy, should be that much more.

To illustrate what I'm talking about, here are two brief excerpts from *Forgotten Sea*, the intro to a fight scene and the intro to a love scene. These aren't full scenes. But as you read, see how the different elements discussed above come into play, the way the characters' objectives and emotions, the setting, stakes, and visceral details, help bring the action to life.

(Continued on page 7)

THE FIGHT, p.185

'Black birds ringed the parking lot like spectators at a boxing match. Or vultures.

Justin's heart jack-hammered. The three men from the diner had Lara trapped between a big rig and the Jeep.

At least this time none of her attackers was possessed by a demon. That he knew of.

A chill chased over his skin. Briefly, he met Lara's gaze, blazing in her pale face. "Get inside."

She opened her mouth to argue before she figured out his order was for the benefit of their audience. Pressing her lips together, she took two jerky steps toward him.

Tattoos took the toothpick from his mouth and pitched it to the ground. "I say she stays."

"Let her go," Justin said evenly.

The stocky man with the weary eyes met his gaze. "Or what? You'll call the cops?"

Duck into the diner, leaving her alone? Risk having the cops run a make on their stolen Jeep?

"We don't want trouble," Justin said again.

Tattoos laughed.

The man in the red bandanna crossed his arms over his chest. "Then call off your spies."

Spies?

"I don't know what you're talking about," Justin said.

"Call 'em off, or your girlfriend's going back to Heaven ahead of schedule."

But Lara was easing between the Jeep and the truck, retreating toward the diner, securing herself space and a wall at her back. Smart girl.

Justin started circling with Bandanna Man and the stocky guy, hoping to buy time to let her get away, get inside, trying to keep an eye on Lara and another on his new dance partners, watching their hands, watching their eyes. Hoping nobody had a knife or, Jesus, a gun.

Tattoos realized Lara was slipping away and made a grab for her. The flock of birds burst from the ground, a feathered explosion of black wings and raucous cries.

Lara dropped out of sight behind the Jeep.

"Shit."

Now let's look at another example of a different type of action in:

THE LOVE SCENE, p.204:

'Lestyn's blood drummed in his ears like a roaring wind, like the crashing

sea. Lara should have left him when she had the chance. Instead, she was putting herself in his hands. Literally.

What the hell was she thinking?

Take me, she'd said.

Heat surged in his veins. A cold sweat trickled down his spine.

For seven years, he'd drifted, a nobody answerable to no one, responsible for no one but himself. Because of Lara, he knew who he was. What he had been. Her choices had gotten them this far.

But they had left her world behind. With every mile, they travelled closer to his.

Where they went from here was up to him. She was his responsibility now. Her safety, her satisfaction, depended on him.

He looked into her misty gray eyes and his vision contracted suddenly as if he were sighting the stars through a sextant, plotting his course by her light. All he could see was Lara.

He was no angel. Maybe he would never be what she needed. But in one area, at least, he could give her what she wanted.

Sex was part of his world. He could take responsibility for sex without any problem at all.'

See how Justin's level of skill, experience, and emotion affects each scene?

New York Times bestselling author Virginia Kantra credits her love for strong heroes and courageous heroines to a childhood spent devouring fairy tales. Virginia is the author of more than twenty books. Her work has earned her numerous awards including Romance Writers of America's RITA Award, eight RITA nominations, and two National Readers' Choice Awards. She is the author of more than twenty books including the popular "MacNeill Brothers" and "Trouble in Eden" series. Her Children of the Sea books continue with Forgotten Sea in bookstores now! In July 2012 look for Carolina Home, the first book in her new Dare Island novels. Married to her college sweetheart and the mother of three kids, Virginia lives in North Carolina. She is a firm believer in the strength of family, the importance of storytelling, and the power of love.

<http://www.facebook.com/VirginiaKantraBooks>

Through WriterUniv.com Virginia offers a month-long on-line workshop: "Casting Your Characters". Deadlines permitting, Virginia enjoys speaking to writers' and readers' groups. Some of her workshops are also available as RWA conference recordings. "Developing the Romance in Your Romance

Novel"; "Characters Inside and Out"; "Adding Emotion, Making a Sale"; "Voice: What Are They Talking About?"; "Sex, Style, and Substance: the Role of Gender in Romance"; "Who's on Top? Intimacy, Control, and Conflict"

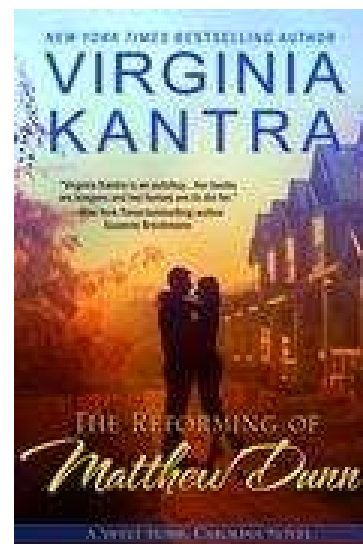
WriterUniv.com

Classes on various aspects of writing are offered by email on yahoogroups. Each workshop can be taken whenever you have time to read messages, either online or in your mailbox. Lurking is fine, and so is active participation! Choose the courses you prefer:

Business/Craft (\$30 per class)
Master (\$55 per class, limited to 30 students with prerequisite)
Elite (\$75 per class, limited to 40 students with prerequisite)
Payable by check or PayPal.
Most classes are interactive, with the instructor offering lectures and com-

ments on homework assignments. A few designated as "Presentation" classes feature NYT bestselling or award-winning authors who provide lectures and Q&A but no homework or comments on individual work.

Don't tell me the moon is shining; show me the glint of light on broken glass. ~Anton Chekhov



THE REFORMING OF MATTHEW DUNN Golden Heart Winner "Best Romantic Suspense"

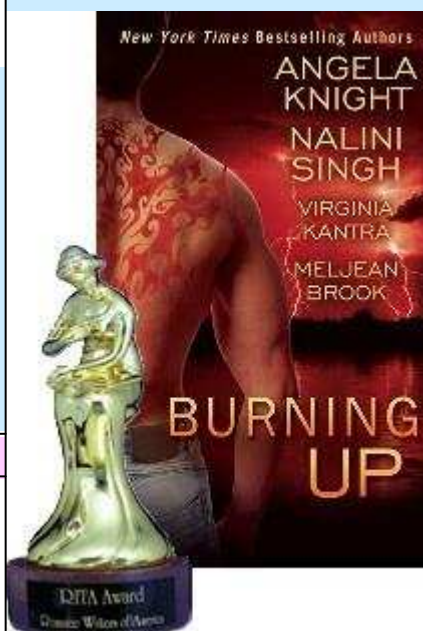
Holt Medallion Winner

"Impressive newcomer Virginia Kantra makes a smashing debut."

- Romantic Times

Now available in ebook!

Buy for [Nook](#) and [Kindle](#)

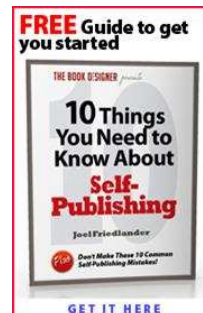


Shifting Sea by Virginia Kantra is in the **BURNING UP** anthology.
2011 Romance Writers of America RITA Award WINNER



YOUR BOOK NEEDS TO BE EDITED

JOEL FRIEDLANDER



Evaluate your manuscript and hire a freelance editor to get it ready for publication. You can't get far with a book that hasn't been edited.

Getting your manuscript properly edited before you go any farther is just good sense. There's nothing that will sink your chances faster than publishing a book that's full of errors, typos, lack of continuity, factual mistakes, or other obvious signs it still needs work.

Even if you have a small or very, very small budget, you can find a way to get the book edited. Now, some books will only need a light read through and correction, but others may require much more remedial work.

That's okay. Let me tell you something. These books are going to be around for a long, long time. Even though self-publishing is exciting, and you probably can't wait to see your baby up for sale and getting rave reviews, you need to take the time to make sure it's right first.

There are lots of ways to find editors willing to give you a sample of what

they would do with your book, or give you an idea of how much it will cost to do the editing you need. Don't be bashful, this is an important part of getting published, and it's one the publishers used to do for you.

Check out the resources that will help you find an editor and let's move along.

Finding an editor doesn't have to be impossible; it just takes a bit of research.

Websites of editors' associations allow you to search on keywords to zero in on people experienced in your field.

Ask authors about their experience with editors, and whether they would recommend someone they worked with.

Identify 2 or 3 editors and phone or email to talk about your book, schedule, and their fees. Send a few pages for a sample edit, which should be free. Use the same sample for each editor for a direct comparison. Start with these:

Editorial Freelancers Association
Bay Area Editor's Forum

Editors' Association of Canada
San Diego Professional Editors Network

Page 6 | 10 Things You Need to Know About Self-Publishing

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

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

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

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

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

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



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



1. Tirgearr Publishing

Irish publisher open to all writers and pre-published work.
Print and ebooks

Seeking: romance and erotica

Novelettes, 9,000 - 18,000, novellas, 18,000 - 40,000, novels 40,000 - 95,000, and supernovels, 95,000 plus

Payment: under contract

website: www.tirgearrpublishing.com

Email: submissions@mockingbirdlanepress.com

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

2. Mischief Books - imprint of HarperCollins

Open to all writers.

Print books

Seeking: 'superior erotica' Read the guidelines carefully!

Novellas and novels

Payment: under contract

Website: www.mischiefbooks.com

Email: Adam.Neville@harpercollins.co.uk

3. Black Lyon Publishing

Open to all writers.

Print and ebooks.

Seeking: romance for its four imprints, Contemporary, Paranormal, Historical and Literary Love stories. Novellas and novels. HEA please!

Payment: under contract

Website: www.blacklyonpublishing.com

Submit a query first to queries@BlackLyonPublishing.com
Don't send the novel or the usual publisher's package of 3 chapters.

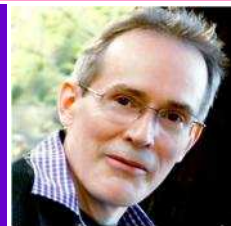
Guidelines: <http://www.blacklyonpublishing.com/guidelines.html>

4. 'Storystation'

Zine for writers who like writing children's stories.

(Continued on page 17)

Friday, August 24, 2012
All-day workshop
Writing Fiction
With Randy Ingermanson



9.00–10.00 Building Great Characters

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

10.00–10.20 Morning Tea

10.20–11.20 Story Architecture

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

11.20–12.20 The Snowflake Method

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

12.20–1.30 Lunch

1.30–2.30 Writing the Perfect Scene–Part 1

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

2.30–3.30 Writing the Perfect Scene–Part 2

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

3.30–3.50 Afternoon Tea

3.50–4.50 Analyzing THE HUNGER GAMES

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



TAX CLAIMS FOR WRITERS

With Ann Russell

What can writers claim each year when our yearly accounts are due for the IRD?

Quite a lot – although many published and aspiring authors are often unaware of the full extent of the claims they can make. By working with a good Chartered Accountant and asking the right questions, writers can make realistic claims. With professional guidance, balancing the books becomes a comfortable procedure instead of an annual nightmare.

I am NOT an accountant but an independently published children's author who is also an active member of the Auckland Chapter of RWNZ. Twelve years ago, I left the 'safe' job of secondary school teaching to follow my dream of becoming a professional writer. I supported myself by carrying 3 part-time jobs and I needed a good accountant to show me how to manage each strand. Now, like many of you, I have only 2 strands, but the same knowledge and management of what I can and cannot claim in taxes is required. Also, writers need to be realistically aware that the more you can do for yourselves, the less you'll have to pay other people for their services.

Tax claims for writers means **claims on writing experiences as business expenses on the basis that you are actively pursuing the business of writing books** even though you may not be published. There is a huge margin between writing as a hobby and writing as a business, so it's important to establish that you have serious intentions about becoming a successful writer. A business is the exercise of an activity in an organised and coherent way to attain the end result of a profit. Your intentions are evidenced by what you say, your activities, the scale of operations and your commitment in terms of time, money and effort and patterns of activity.

Therefore you must be able to:-

- Justify this to your accountant and

the IRD

- Show that you keep your records in a business-like manner.
- Show that definite progress has been made in your pursuit to be a writer. For example, if you have had success in a writer's competition, include the certificate in your file by the entry fee as it is *evidence* that you are making the progress you *said* you have.
- Have evidence of financial return for your efforts. There is a warning here. Not earning money from your writing over a period of time may reduce your aspirations to that of a hobby with no tax claim permitted. My accountant raised this point after I had produced no income from my writing efforts after 5 years. Now in my sixth and published year, I can show I have a financial return for my writing so my claims are legitimate.

Tax claims for writers can be sorted into the following categories:

1. Home Office Expenses meaning a % of the house used for business if working from home. This applies to claims made from:-

- **Rent / rates**
- **Insurance**
- **Power costs** – computer/lighting/heating/inspirational music.
- To get an idea of how much you spend on these factors, keep a record as it may be more than the % of your work area applied to this energy expenditure. The record doesn't have to show what you've done all year - unless you want to prove a point or take into account a rise in costs due to seasonal changes when electricity bills rise over the colder months. Keep your records at the beginning and end of each writing/research session.

Use Excel, its equivalent or a hardcopy in a standard vehicle log book which has numerous columns for each category of use.

- **Aromatherapy?** – is often used by writers to provide a creative atmosphere in which to work. The chosen essential oil(s) is safest used in an electrical burner. The use of aromatherapy is considered marginal and best not claimed as the IRD would question it.
- **Telephone** – Keep a record of claimable telephone calls as they're made. This makes it easy to highlight them on monthly accounts and produce a total for your records.
- **Broadband or equivalent:** work out the approximate % of use for your business apart from any private use.

2. Motor vehicle expenses

- You can claim mileage on a rate per km up to a maximum of 5,000 km. For example, my car is a Toyota Starlet so I can claim \$0.74 per km. I don't claim on the business % of actual costs but I still do a mileage summary in my vehicle log book to get my annual total km.
- If you expect your mileage to go past this total, say to 20,000 km, then a logbook must be kept to record all kilometres split between business and private to show all of your vehicle running costs.

3. Replacements and Renewals include the replacement and servicing of my computer and any purchases.

(Continued on page 11)

- There is a \$500.00 IRD threshold for outright deduction. Items over that figure are depreciable at rates up to 45% per annum.
- Replacing your computer system is a major investment so it's a *new asset*.
- Claims for repairs, and replacements are subject to the private use business use adjustment.

4. Business expenses means claims on writing experiences as business expenses. For an expense to be deductible it must meet the test of "being necessarily incurred in producing assessable income". They include:-

- **ACC?** If you earn net income from writing this will be subject to an ACC levy. This levy is deductible.
- **Accountancy fees** - these can be minimized by doing as much record keeping as you can. Some of these tips may help:-
 - Use some means of keeping together the accounts to be paid, and accounts already paid by using something like in/out trays or plastic envelopes. A particularly useful style of plastic envelope is one which has 4 pockets joined together. I use one of these and put the large bills to pay on top, small receipts waiting to be filed in the middle, and large paid bills waiting to be filed at the back. This unit is a convenient size, is easy to use and isn't a space waster.
 - Use a hard-cover folder with *labelled divider pages* to keep things simple and easy for ANY-ONE to follow.
 - Filing receipts may begin by showing the first date of purchase in the new financial year uppermost OR work backwards with the latest date of a bill on top.
 - Use Excel (or equivalent) OR a hand-written hard copy in a ledger to show the expenses of each section in this list.
 - Total each section to show income and expenditure—Excel does this for you! If you have a

calculator which prints, attach the strip to your record to verify its accuracy.

- **Bank charges** - You'll need a separate section to show all your bank statements for the year and can highlight any bank charges made for your writing—then total them up.
- **Conference expenses** - Conference is a writer's essential to keep learning, be up to date and make contacts with other writers and people in the business. All relevant expenses involved are claimable provided they meet the basic test.
- **Clothing** made *exclusively* for the occasion as a writer? Yes, as the author's sense of style builds associations in the public's consciousness and publicises the author. Barabara Cartland, for example, was internationally famous for the Cartland pink Norman Hartnell gowns she wore. On a local note, the floor-length appliquéd vest and fascinator I've made for my children's story performance readings is a perfectly legitimate claim. I included photographs of the *finished outfit being used in public* with the costs incurred in my tax return files for 2 reasons:
 - to show what it looked like.
 - to give evidence of its use at public performance readings/meetings.
- **Printing, cartridge inks, stamps, stationery, freight** – subject to a business use percentage.
- **Resource materials** – books in the writing craft and the genre you write in **only**. This includes any library fines – but don't let these become a habit!
- **Courses/classes**— online or in classrooms
- **Competitions** – the fee is claimable as are paper costs and the mailing of manuscripts
- **Subscriptions** – such as RWNZ, NZSA. Making claims on fees with any association is valid so long as it can be shown that it was used for research. For example, being a

qualified aromatherapist, I use smell to effect in my writing, so claims for membership to the NZROHA is valid.

- **Travel – national.** You must be specific about WHY you're going and it must meet the basic test.
- **Travel – international.** The costs here may be financially trimmed to part private and part business.
- **Book launch** - may include many factors which are all claimable such as:
 - Venue
 - Rented facilities like portaloos and wine glasses
 - Food/drink and its service
 - Entertainment.
- **Your book copies** - given away for business purposes.
 - Unless a record is kept, be prepared to make an approximate adjustment for this by totalling up the number of books on hand at the end of the financial year.
 - Subtract the number sold and the remaining figure will give the number given away.
- **Promotional materials** - are most definitely claimable i.e. cards, bookmarks, posters, the building of websites and advertising

As a final note: All records MUST be kept for 7 years.

In conclusion and above all, learn to work WITH your accountant.

- Include your accountant in functions like book launches.
- Show your appreciation with something small at Christmas; for example, a box of Xmas biscuits for him/her and his/her staff.
- Phone up when there's something to celebrate like a book contract.

Writers can't do without their accountant—unless they're accountant themselves.

Note 1: This article was checked by Ann's accountant, Geoff Tyler and

(Continued on page 14)



Scenes & Structure



With Marg McAlister

Beginning writers often tend to think of a book as a series of chapters. It's actually more useful to regard it as a series of linked scenes. Why? Because it makes it a lot easier to control the pace of your story.

'Pace' may be described as the **forward movement of your story**. Sometimes it will move at a slower pace than at other times. What you need to aim for is a story that moves along fast enough to maintain reader interest, but not at such breakneck speed that the reader doesn't have time to get to know the characters or assimilate the plot. Nor do you want your story to slow down too much. That can lead to your reader closing the book. (If that reader happens to be the editor to whom you hope to sell the story, you're in big trouble.)

Scenes that contain a lot of action or conflict tend to elevate the reader's blood pressure. They have her whipping through the pages, anxious to absorb every moment of the drama being played out. A novel full of such scenes:

1. is too tiring to read for hours at a stretch and
2. sees the overall effect of each scene diminished so the entire novel loses punch.

None of us can put up with constantly high stress levels without burning out!

A book that moves at too rapid a pace is like a movie packed with one action scene after another—it's all too much. To appreciate and enjoy the conflict when it happens (in a nail-biting kind of way) we need periods of calm between the storms. These alternating scenarios can be regarded as scenes and their sequels.

The scene involves the main characters in action and/or conflict. It usually contains dialogue. Picture it as a scene from a movie - lights, camera, ACTION!

Following such a scene, you give your reader a chance to breathe, by moving into the sequel. **The sequel is the logical aftermath of**

the scene. In the sequel, the viewpoint character has time to think about what has just happened, what it means to him/her, and what he/she intends to do next. **By planning your novel as a series of scenes and sequels, you can control the pace.**

Want to slow things down? Expand the sequel, the 'calm' period, which gives the character (and the reader) 'time out'.

Want to speed things up? Shorten the sequel. For example:

'By the time Marianne reached her apartment, she was good and mad. There was no way she intended to let Jake Rockford get away with a pathetic story like that! Five minutes after walking through her front door, she was dialling the Rockfords' number. Within half an hour, she was pulling up in her sister's driveway, ready to do battle.'

In just a few lines, you have pitchforked the reader into the next action-packed scene. We know that Marianne doesn't believe Jake's story. We know she's eager to confront Julie and/or Jake. And we haven't wasted any time getting her there: one scene leads very quickly into the next, thus keeping the story moving along at a smart clip.

Learn to use scene and sequel effectively, and you retain control over the pacing of your novel. At all times the paramount question in your mind should be: How will this scene advance the story? If the answer is 'I don't know' or 'It won't, really'—then out it goes, no matter how well written it is.

The Structure Of A Scene

The viewpoint character in each scene should have a goal.

Why? So you don't include scenes that go nowhere and achieve nothing. Scenes that bog your story down.

These are the things you should take into consideration when planning a scene:

1. **What is the viewpoint character's goal?**
 - What does he want at the outset of the

scene?

- How will the action in the scene help him to get what he wants?
- Is the scene goal relevant to the viewpoint character's main goals in life? (Either work or private)
- Will the reader worry about whether the viewpoint character will get what he wants?

2. What is the source of conflict?

- What complications will arise to prevent your character from achieving her goal(s)?
- How will your character try to overcome these problems?
- Will the readers worry about whether the character will achieve her goal(s)?

3. Does your scene end dramatically?

- Is the viewpoint character better off or worse off at the end of the scene?
- If he is better off, have you introduced (or foreshadowed) a new plot twist to maintain tension? (Never make things too easy for your main character.)
- Has the scene moved the story forward?
- Has the scene left the reader wanting to know what will happen next?
- Have you answered the question you set up in the reader's mind at the beginning of the scene? (For example: will the

(Continued on page 13)

character get what he wants? How will he go about getting what he wants?)

4. Have you planned the scene's sequel?

- Have you had the character think about what has just happened?
- Have you had the character decide what to do next to pursue her goal?
- Have you had the character take action or make a decision that moves us into the next scene?

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.

Special Offer

At last I can share the secret! Marg is so committed to helping us fulfil our desire to Write Our Romances From Go to WOW, she's put together two online courses at a special price just for readers of Heart to Heart. While H2H is distributed to RWNZ members only, and as we romance writers are hotwired to share the love within these covers with our writing friends, guest readers of H2H are welcome to seize this rare opportunity, ahead of our conference, to jump on board Marg's offer and enjoy some of the high-calibre company we keep. Join in. And maybe join up... 😊



I have created two special pages for the Plotting Course and the Characters Course, especially for "Heart to Heart" readers. RWNZ participants will most likely focus on romance fiction for the writing tasks that they submit. Do note, the courses are suitable for creating characters in any genre.

The price for readers of H2H has been reduced by 25%; that's \$149 for each course instead of \$195.

Here are the links:

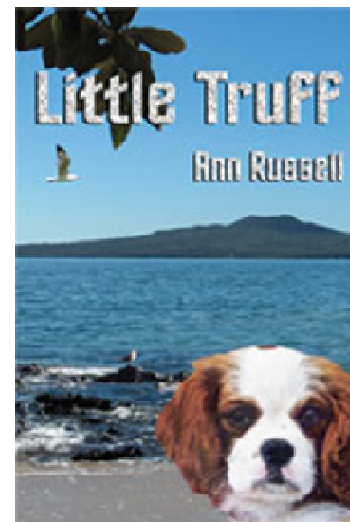
Plotting Course: http://www.writing4success.com/SOP_RWNZ.html

Characters Course: http://www.writing4success.com/SOC_RWNZ.html

I hope your readers enjoy them!

Marg

Associates, 204 Archers Road, Glenfield, Auckland 0629. Phone: 09 444 9004. Note 2: Ann is available to present this workshop to interested groups. Phone 09 812 8856.



I wanted to be a writer when I was twelve. Ten years later my first article was published, and I've written mainly non-fiction ever since. I have written for major New Zealand newspapers and magazines on a variety of subjects, such as food, fashion, subtropical plants, aromatherapy, cats, dogs and embroidery. I authored the book *New Zealand Heritage Cross-Stitch* which was published in 1997 by Harper-Collins under the name Ann Whitehead. A series of events also led me to romance writing and I've been a finalist in two competitions held by the [Romance Writers of New Zealand](#). I also write poetry. Here are [some examples](#) of my other writing. I've had a love of dogs all my life. When I was eighteen months old I was given a black and white cocker spaniel, Kim. My other dogs included three collies (think Lassie), and a black Newfoundland. For nine years I edited a monthly magazine for the Auckland branch of the [Newfoundland Club](#) and contributed to *Gentle Touch*, their national quarterly newsletter. Ann.



PROMOTION

PITCH PERFECT

With Janet Wellington

Pitch Perfect—Getting to the Heart of your Romance Novel or Women's Fiction Story

Dates: June 4—July 1, 2012

Who should take this class?

Anyone working on--or even thinking of writing--romance or women's fiction (this is also a great method to plan a NEW story!).

You might be the most talented writer on the planet, but if you can't describe your story in an exciting but succinct way, you're in trouble.

Everyone needs to learn how to pitch. Okay, maybe everyone except those few heavy hitters who have the luxury of only having to share a vague idea about a story with their editors because their stuff always sells well (we hate them, but let's move on...).

So, the rest of us need to be able to present our story ideas within query letters, synopses, and during frightening agent and editor appointments at writing conferences!

Can you use a sentence to describe

your story?

Can you capture the essence of your tale in 25 words or less?

When your listener wants to know more about your story, do you know what to say and, more importantly, what not to say?

Do you know the biggest benefit of having an agent or editor appointment at a national or regional writing conference?

The main goal of this class is to help you understand the different types (and lengths) of pitches you need to prepare, and for you to learn several ways and styles of organizing your pitches (that you can utilize in query letters as well as agent/editor appointments).

Each session of this course will have a "lecture" plus assignment(s).

Course syllabus:

Lesson 1: Prepare To Pitch

Objective: Understand the 2 different length pitches you'll need to prepare for every manuscript; the 4 elements to every query letter and agent/editor

appointment; tips to surviving an agent/editor appointment. Intro to describing your characters.

Lesson 2: Who Are These People Anyway?

Objective: Dissecting your hero and heroine; understanding goals, motivations and external conflicts; understanding hero/heroine archetypes; learning how to describe characters in specific ways.

Lesson 3: Internal Conflict: the Emotional Element

Objective: How to isolate the internal conflict in your story and how to describe it within a pitch or query letter.

Lesson 4: The Happy (or satisfying) Ending

Objective: Understanding the resolution and how to describe it to tug at the listener's heartstrings. Combine the homework assignments to create your perfect pitch (designed for a query letter and/or agent/editor appointment). Additional ways of putting together a pitch; wrap-up.

Janet Wellington is an award-winning author, writing teacher, line-editor, and writing coach.

Janet started learning the art of pitching stories in 1995 when she attended her first Romance Writers of America national conference, and hasn't stopped since! She has presented workshops on the art of

pitching both regionally and nationally, and teaches privately as well as online.

In addition to her own writing, Janet also enjoys assisting other writers in critiquing and line-editing their unpublished manuscripts, and she also does some one-on-one coaching of other writers. More information about Janet's writing and interests can be

found at her website:

www.janetwellington.com.

Thanks so much, and feel free to contact me with any questions or concerns...

Best,
Janet

Romance Writers of New Zealand Inc

National Executive Committee Brief Job Descriptions

President

Tasks:

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

Vice President

Tasks:

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

Treasurer

Tasks:

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

Membership Secretary

Tasks:

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

Romance Writers of New Zealand Inc

National Executive Committee Brief Job Descriptions

Secretary

Tasks:

- Open and close all bank accounts in conjunction with the President and Treasurer.
- Be responsible for the recording and preserving of minutes of all Executive meetings and presenting such minutes to the Executive for corrections and approval.
- Prepare the nomination form, proxy form, notice of AGM and Agenda.
- Send forms to members at the appropriate times.
- Send election ballot papers (if necessary) to members.
- Prepare minutes of the AGM.
- Fulfil any other obligations designated by the Executive.
- Act as cheque signatory.

Publicity Officer

Tasks:

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

Romance Writers of New Zealand Inc

Notice of Meeting

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

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

AGM Remits

RWNZ

PO Box 102 64,

Dominion Road,

Auckland,

by 5pm Saturday 23rd June 2012.

Please note that, to be accepted, remits:

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

Iona Jones, President.

WHAT IS A REMIT?

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

WHEN SHOULD I PROPOSE A REMIT?

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

WHERE'S THE CONSTITUTION?

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

Contests

Angela Bissell suggests a few international contests



<p>1. Ignite the Flame Contest (Central Ohio Fiction Writers) Deadline: May 20, 2012 Eligibility: Unpublished in book-length fiction. Enter: Hero and heroine's first meeting (15 pages max) plus optional one-page, unjudged set-up. Fee: US\$30 More info: www.cofw.org</p>	<p>3. Emerald City Opener Contest (Greater Seattle RWAmerica) Deadline: May 31, 2012 Eligibility: Unpublished writers. Enter: Opening seven pages of manuscript. Fee: US\$20 More info: www.gsrwa.org</p>	<p>5. Lone Star Writing Contest (Northwest Houston RWAmerica) Deadline: June 9, 2012 Eligibility: Unpublished or not contracted for five years in category entered. Enter: First 25 pages, including prologue if desired. Fee: US\$25 (\$5 early bird discount if submitted by May 26) More info: www.nwhrwa.com</p>
<p>2. The Molly Contest (Heart of Denver Romance Writers) Deadline: May 25, 2012 Eligibility: Unpublished within three years prior to contest deadline. Enter: First 30 pages of manuscript plus five-page maximum synopsis. Fee: US\$35 (\$5 early bird discount if submitted by May 1) More info: www.hodrw.com</p>	<p>4. Colorado Gold Writing Contest (Rocky Mountain Fiction Writers) Deadline: June 1, 2012 Eligibility: Unpublished writers of commercial novel-length fiction. Enter: First 20 pages of manuscript and an eight-page synopsis. Fee: Entry fee US\$30 / Critique fee US\$25 More info: www.rmfw.org</p>	<p>6. Maggie Award for Unpublished Authors (Georgia Romance Writers) Deadline: June 10, 2012 Eligibility: Unpublished RWA members. Enter: Synopsis and prologue (if applicable) and first chapter(s) up to 35 pages maximum. Fee: US\$30 More info: www.georgiaromancewriters.org</p>



POTENTIAL MARKETS *continued from page 8.*



Designed for parents and teachers to use. Seeks stories in any genre 'as long as it is suitable for all ages.' Stories should have a strong plot and an upbeat ending plus 'At least one protagonist in the 6 to 12 year old age range.'

Seeking: short stories, 1,500 to 3,000 words.

Payment: negotiated

Website: http://www.viatouch.com/learn/Storystation/Storystation_main.jsp

Email subs to: storystation@viatouch.com

Guidelines: http://www.viatouch.com/learn/Storystation/Storystation_guidelines.jsp

5. 'With Painted Words'

zine market

Each monthly issue's writing is based around a picture image.

Seeking: Poetry, and stories under 1,000 words. Flash Fiction, 501 to 1,000 words, Micro Fiction, 501 words, poetry under 1,000 words.

Token payment.

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

Email queries to: info@withpaintedwords.com

Submit work using the online submission system at the website.

Writers' guidelines at: <http://www.withpaintedwords.com/submissions.php>

6. Northwest Institute of Literary Arts

The MFA Whidbey Student Community Competition.

A monthly short story contest with a twist.

Theme posted at the website.

Entries read as they arrive and that month's student judge continues reading until s/he finds one that "knocks his/her socks off". That entry is declared the winner and submissions are closed.

The contest is free.

Open to all writers.

Stories under 1,000 words.

Website: <http://whidbeystudents.com/student-choice-contest>

Email submissions at the website using the online system.

Rules: <http://whidbeystudents.com/student-choice-contest/student-choice-contest-rules>

7. Adam's Media

New romance imprint for all writers.

Ebooks

Payment: under contract

Seeking: romance, historical, erotic, paranormal and contemporary novels around 50,000 words.

Website: www.adamsmedia.com

Submissions: jennifer@jenniferlawler.com

Guidelines: www.adamsmedia.com/call-for-submissions



Woos, Hoos, and News

Celebrating our members' achievements.

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

SOLD

Louise Groarke, w/a Louisa George, has sold her third book to Harlequin Mills and Boon Medical Romance. The War Hero's Locked-Away Heart will be released in UK in November 2012!

COMPETITIONS

RWA Rita Finalists

Nalini Singh for Archangel's Blade, Lord of the Abyss and the novella Angel's Wolf.

Trish Morey for her novella The Storm Within.

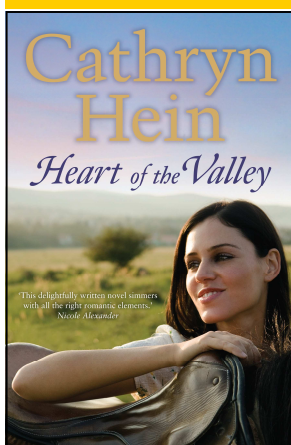
RWA Golden Heart Finalist

Lexi Greene w/a Bernice Greenham!

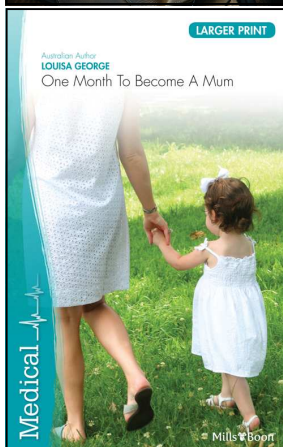
Anna Campbell's Midnight's Wild Passion **finalled** in the historical section of the **2012 Wisconsin RWA Write Touch Readers' Award**.

Angel Bissell has placed second in **RWA's First Kiss contest (partial requested by Jessica Alvarez of BookEnds Literary Agency)**.

New Releases



Cathryn Hein's new release, **HEART OF THE VALLEY** with Penguin Australia, comes out in May. Enjoy the first chapter, and find other information on her website: www.cathrynhein.com



One Month to Become a Mum by Louisa George is available 1st May from all good booksellers in Australia and New Zealand.

**Fill your paper with the
breathings of your heart.
~William Wordsworth**

RWNZ STRICTLY SINGLE COMPETITION

RWNZ Strictly Single Competition.

There were 36 entries into this year's Strictly Single competition, up five from last year. Broken down as follows.

- 2 Chick Lit
- 12 Contemporary
- 6 Historical
- 1 Fantasy/Paranormal
- 1 Historical/Paranormal
- 1 Mystery
- 4 Paranormal
- 8 Romantic Suspense (up 6 on the previous year)
- 1 YA Fantasy

Feedback from our wonderful judges was mixed. Some judges thought the standard was down on last

year with basic errors in spelling and punctuation pulling them out of the story. Others felt it was the best they'd judged.

I can't thank our judges enough for putting so much time and effort into the judging.

Some of the more common concerns among the judges were: too much back story; characters that needed fleshing out; stories that needed a little twist or something to make them unique; unclear motivation; and more dialogue and less introspection would have solved some pacing issues.

As always, that tricky synopsis caused a few problems.

Well done to all who entered. Remember, judging is subjective. What one person likes, another may not. Take what you feel will help you in your writing journey.

It was lovely to speak to the finalists and share their excitement. Squeals from southern to northern hemisphere bounced around the globe.

The final judges liked many aspects of the final six, and a big cheer and our best wishes to Leeann Morgan who had a full request from Alex Logan.

Compiled by Sandii Manning

RWNZ News Around the Regions

Keeping in touch with each other.

Auckland

Nineteen attended our Auckland meeting on 7 April. Lisa Gardiner gave us a comprehensive and very useful talk on emotional punch. Several members asked if Lisa would write her talk up as an article for 'Heart to Heart.'

We also had the pleasure of applauding several significant member successes.

Our next speaker for the May meeting will be Yvonne Lindsay on 'Rounding your Characters with Back Story'. Unfortunately I will be overseas on 5 May so our Treasurer, Jo Fereday will take this meeting.

A big thank you to all our volunteer speakers and all the best to everyone in your writing,

Central North (C2C)

On Saturday 14th of April a good muster of ladies gathered at Lyn's in Rotorua. As always, valuable information was shared, and our guest speaker (Sue Potter from Rotorua City Library) was interesting. Our open-floor discussion of critique sessions—not just the actual critique, but how we interpret the written word differently and how we handle verbalising the same—gave us more 'cookies to crunch' (or if you prefer that good old cliché, 'food for thought') which is always 'grist for the mill'. Our next meeting is on Saturday 12th of May at Deryn Pittar's home in Papamoa. Details and directions will be emailed. Deryn's workshop is on POV. Please email Deryn directly if you are planning on attending or sending apologies. Deryn@xtra.co.nz

Hawkes Bay

This month a couple of us met for lunch and discussed our various writing projects. It was a fantastic opportunity to catch up with like-minded people. As a group we have decided to email each other our writing goals for the month for follow-up the next. This will be a great way to keep each other on track. We would also like to welcome Joanna who has recently moved to Gisborne. If anyone is interested in joining the Hawke's Bay group please feel free to contact me at maple-leaf@hotmail.co.nz

Middle Of The North



A Day In The Country: RWNZ's fledgling 'middle of the North Island' group met again in Palmerston North this month. Diana and Kris travelled up from Wellington for a very yummy lunch and a lot of enthusiastic chat. Photo shows Diana Holmes, Jenny Waters, Kris Pearson, Carole Brungar and Janet Kortlever.

Wellington

We moved our April meeting forward a week to avoid Easter, and had, as usual, a most enjoyable time. Following Tracey and Angela's second and third placings in the North Texas Great Expectations contest, Julie-Ann's result finally came through - first in the suspense section, and a full request. Woo-hoo! We'll celebrate that next time as she was at Ohakea doing military research. Fighter-pilot book now being planned!

We had some fun extending first sentences into longer scenes, and read stories by Bernice and Meryl. Please bring your writing to share again on Saturday May 5 at Meryl's.

Nelson

Not only did all our members (except our overseas Shirley) attend our meeting on Saturday 14th April, but we also welcomed a new prospective member, Emma, who very recently moved with her family to Nelson from Christchurch. We are very pleased to hear that Emma found our advertisement on the NZSA website so enticing that she immediately made contact with us. Topics we discussed were: our newly started critique group, which definitely is a great success; and our new short story competition coming up in the spring. Watch this space! Our special task for this meeting was to read and ponder Virginia Kantra's article 'Developing the Romance in Your Romance Novel' in the April issue of H2H. Some good discussion came out of that. Finally, of course, cups of tea & coffee, with Annika's coconut tops & chocolate Easter eggs. Our next meeting is on Saturday 12th May, with the next critique group meeting on Monday 23rd April at 7.30pm. Both meetings will be at Annika's place. Please contact Annika for details and directions.

Christchurch

One member completed a book. The group was presented with a two page synopsis to review. The synopsis, based on a previous article in H2H, provided the main topic of discussion. Everyone contributed ideas on how to improve the synopsis.

A member recommended a site called 'The Writers Diet' that she says helps with her verbal fitness. Take the test, it's fun: [WritersDiet Test](http://www.writersdiet.com). Our next meeting is on Monday 14th of May at 283 Memorial Ave.



REGIONAL CONVENORS

Auckland: Pamela Gervai

email: pamela@petware.co.nz

Central North (C2C):

Gaylene Atkins

email: ada.farms@xtra.co.nz

Hawkes Bay: Kristina O'Grady

email: maple-leaf@hotmail.co.nz

Wellington: Leeann Morgan

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

On your marks, get set and ... r e l a x



Acting Guru Joan Darling suggests ways to deal with powerful emotions that may arise for creative people, whether they are writing, acting or painting. Try this on :

<http://www.build-creative-writing-ideas.com/creative-writing-exercises-relaxation.html>

Ignite your creativity—The Writer's Digest Magazine offers 346 creative writing prompts. For two minutes of fun, check this out on: <http://creativewritingprompts.com/>

Writer and tarot reader Janet Boyer shares some small but effective ways to help maintain the physical, mental, emotional and spiritual wellbeing while writers are away writing. Visit here:

<http://janetboyer.typepad.com/blog/2011/08/self-care-for-writers-and-obsessive-creatives.html>

*"In the quiet of my midday walk, my mind follows the path that
always
leads to you." (Source: Becky Joy Art).*



Contact Details:

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

Heart To Heart (H2H) is the official publication of Romance Writers of New Zealand (RWNZ) and is published eleven times a year.

No part may be reproduced or used for profit by RWNZ or others without prior written permission from the editor.

The views expressed in this newsletter are not necessarily the views of RWNZ, its Executive, or its editors.

While every effort is made to ensure accuracy, no responsibility will be taken by RWNZ or the editors for inaccurate information. To subscribe to the RWNZ online loop, which is dedicated to the support of its writers by and for members, send a blank email to

NZromance-subscribe@yahoogroups.com

or contact Suzanne Perazzini

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

President	Iona Jones iona.jones@xtra.co.nz	Conference Coordinator	Susan Sims 1smskiwi@gmail.com
Vice President	Tyree Connor rocker.t@xtra.co.nz	Membership Secretary	Kris Pearson Kris.p@paradise.net.nz
Treasurer	Deborah Shattock rdhs@xtra.co.nz	Principal Contests Coordinator	Viv Constable vconstable@xtra.co.nz
Immediate Past President	Abby Gaines abby@abbygaines.com	Judging Enquiries	Kamy Chetty kamychetty@yahoo.com
Secretary	Louise Groarke louise@wlq.net.nz	H2H Editor	Viv Adams
Founder	Jean Drew (RWNZ founded 1990)	Content, Coord, Layout	whitecliffodge@xtra.co.nz
Website Coordinator	Kamy Chetty kamychetty@yahoo.com	H2H Proof Reading	Ellie Huse elliehuse@yahoo.com
Publicity	COULD THIS BE YOU?	H2H Proof Reading	Chris Taylor christaylorauthor@bigpond.com