

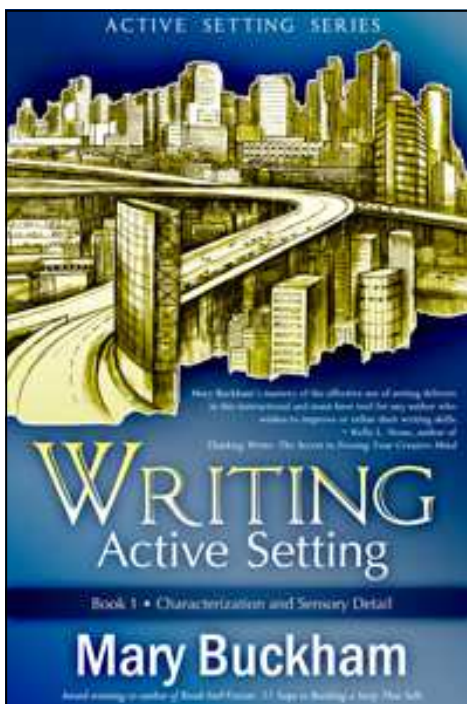
HEART TO HEART

Differences Between Men and Women with Mary Buckham



There are many, many studies that have been done about the differences in communication styles between men and women that, if you're aware of them as a writer, can keep the inherent conflict of the sexes obvious to a reader. So make sure your men act and speak like men and your women act and speak like women in conversational situations. For example:

- Women tend to look at the



person they are talking to directly, facing them with their head and eyes facing forward when listening. Men tend to cock their head to the side and look at the other person at an angle when listening most intently.

- Men talking to other male friends tend to stand sideways to each other or will angle their chair away from the other instead of straight across from them.
- Men intrinsically know that facing another man straight on is a defensive or aggressive stance. When they shift their stance, their body language is saying, 'I trust you enough to be vulnerable to attack.'
- Women will lower their eyes and avert their gazes when dealing with negative interaction, whereas men tend to stare more.
- If you want to show your hero being an Alpha male to another male have him stare long and hard and refuse to look away. Everyone in the conversation—men and women and readers--will recognise the signs of aggression and

dominance.

- Women will nod and smile to indicate listening whereas men tend to display frowning and squinting as signs of listening.
- Men make statements whereas women phrase questions. A woman will say, "shall we pull off the highway to eat?" and every woman will know it's not a question, but a recommendation that now is the time to eat. A man will assume it's a question:).
- Men support by NOT asking questions. Two male friends talking. One says, "I'm getting a divorce." The other will support by replying. "Too bad. How about those Knicks?"
- Women support BY asking questions. If a woman announces she is getting a divorce she expects to rehash the details with her women friends. If they do not ask or are not willing to listen to details they are showing lack of support.

<ul style="list-style-type: none"> • Women’s conversational styles tend to emphasise feelings, which does not mean she is more emotional but that she’s more focused on relationships and the implications of actions taken on relationships. • Men tend to talk about more concrete things, focusing on the logic versus the feelings. Example—a couple gets lost driving to a relative’s house. The man will talk about the route, or construction, or whatever reason might have caused the problem. The woman will talk about how her aunt, or mother, or the hostess is going to be worried, or frustrated, or something focused on the impact of being late on the others involved. • Men need solutions—women need to share and talking is one of the ways they share. Which is why men will use between 2,000 and 4,000 words a day versus the average woman who will use between 6,000 and 8,000 words in the same day • Women can tell 85% of the time when men are lying. Men can tell only 25% of the time when women are lying. A woman is mostly reading a man’s body language and non-verbal cues about how he feels about himself and her, where men tend to listen to the words and the tone, which are easier to manipulate. • Women use more intensifiers in their speech—words such as, ‘few’, ‘so’, ‘really’, ‘much’, ‘quite’ and ‘just’. Men use fewer intensifiers. Make sure your men talk like men if you are a woman writing. *Do a word search for these intensifiers in 	<p>male conversations and eliminate them.</p> <p>The exceptions to these types of generalised rules are a woman working or living in a male-dominated environment, such as a woman in the military, or raised only with brothers or working in a male-dominated environment such as a research lab or on an engineering project, any place where the ratio of women to men is still low. Men raised as the only male amongst sisters, or other women, will be more sensitive to what women mean when they speak, but it does not mean they will necessarily use the same speech patterns.</p> <p>Male Body Language Signals</p> <p>Other fascinating information on the body language of men can also help women writers make sure that they are truly writing men and not women. When you study body language, and especially sexually aware body language signals from men, look for cluster signals - 3 or more signals, made close to one another and targeted at the same person. These are a stronger clue than an isolated signal.</p> <p>This is by no means the last word on male body language, but I hope it gives some clues how to use male body language in your work</p> <ul style="list-style-type: none"> • Finding and maintaining eye contact – John Kennedy Jr. was said to be a master at this. There’s nothing stronger than when a man seeks eye contact and holds it steady. If he looks at your one eye, shifts to the other eye and then moves downward to look at your nose and mouth, this is called a triangular movement. This gives out the information that he likes the way you look. You can also learn from the pupils of a man’s eyes. When men are attracted to women, the pupils of their eyes 	<p>tend to increase in size and they blink more frequently.</p> <p>Add on a nice or cheeky smile and bam! there’s some serious flirting going on here. There’s no better way to make a girl weak at the knees than with extended eye contact, in fact that goes for both sexes.</p> <ul style="list-style-type: none"> • The John Wayne stance - The classic male body language of the ‘macho’ male, he puts his thumbs in his pockets or behind his belt, pointing his fingers to his genitals. Alpha males have this stance down pat but it’s not only cowboys who can get this message across. Think any bad boy – leather jacket, uniform, even a tux – have him use the extended thumb, or draped on a belt stance with feet planted rock-solid on the ground and you’ve got some powerful sexual communication going on. Have him shift from this stance and move closer to a woman, invading her space, propping one foot on an object or even rocking forward on his heels signalling he’s ready to move and she knows she’s the target – no words need to be spoken • Hands on hips, legs wide - A confident male is attractive to a woman. Biologically a confident male is ready to take on any and all threats to her or her offspring. So whether he’s standing or sitting, with a sprawled, territorial claiming stance he’s telegraphing that he’s dominant. • Hands to hair – His hands to his hair is a subconscious grooming ritual, indicating attraction. Think John Travolta in Saturday Night Live, James Dean in anything or Patrick Swayze in Dirty Dancing. The opposite meaning of this is she’s disturbing him on some level and is a frustration signal. This does not have to be a negative
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frustration though, but any man who has his focus on a goal and a woman is coming between him and that goal can be mighty frustrated.

- **Lend you his coat or jacket** – There's nothing quite so sexy as a man who lends a woman his coat or jacket regardless if it's a Leatherman's jacket or a posh tux. It's a possessive, intimate gesture that surrounds a woman in not only his body heat but his scent – biologically a powerful aphrodisiac if he's the right man.
- **Self touch** – We're talking him touching his face – stroking his chin, rubbing his jaw, strafing his hands through his hair – all signs in other situations of annoyance or discomfort can mean subconscious signals telling her there is interest. A sign of being unsure or slightly insecure can be a dead give-away he's interested.
- **Stroking his Tie, Smoothing his shirt** - Classic forms of male body language for guys in a suit or formal gear. Part of the preening process but can also show a strong ego as he re-affirms his masculinity.

- **Whisper and lean** - A very good flirting technique to 'test' the waters. A man moves into a woman's personal space for a few seconds, gauging her reaction, then withdrawing. His excuse is to hand her a drink, whisper a comment, touch her in a small, inoffensive way on her arm or shoulder or even the small of her back. If she responds with a smile or an engaged look, he can move in closer. If she frowns, pulls her arms around herself to block him, he can keep his distance. No harm, no foul.
- **His position in reference to hers** -- A man is attracted to a woman if his body is always pointing to the direction of the woman. For example, if he's sitting with his toe pointing to a particular woman's direction it's a strong signal. If he is in a group and the man is generally always facing one woman, it's more likely that he likes that particular woman and that he is showing hints that he is interested in her. Also notice that the man's legs, knees and feet point to a woman's direction as if giving the sign that he is singling her out of the others and that his attention is focused on no other but her. His head and upper torso he can usually control but his legs and feet tend to send the strongest subconscious signals.

It's not all about Beauty for women.

Beauty is high on a male's list of desired female characteristics because, to the deep limbic system drives or old brain actions, beauty implies good health with no chromosome damage. A healthy female mate is a male's highest priority for best chance of reproducing his strongest offspring. This is all deep limbic system programming which explains why men of all ages prefer young, pretty females, and why women prefer strong, tall, gentle, supportive men with good resources who can take care of them and their offspring.

Determining the male body language of guys in general involves looking for the inconsistencies in behaviour that give him away. If he acts natural and free flowing with his friends but closes up when around a girl he's interested in, something is happening there.

This flirting and dating game has been around for millions of generations and is well perfected. This is biology at work on a very subconscious level. One way to look at this flirting game is to understand that both men and women are here only to keep the human species from becoming extinct!

*Mary Buckham is the author of the recently released **WRITING ACTIVE SETTING: Book 1** now available only on Amazon, and she is an award-winning romantic-suspense author and co-author of **BREAK INTO FICTION™: 11 Steps to Building a Story That Sells**. Mary co-founded www.WriterUniv.com an online educational resource for writers and she is a sought-after speaker and writing craft teacher for both online and in live presentations throughout the United States and Canada. For more on Mary and her upcoming Indie releases visit www.MaryBuckham.com*

WriterUniv.com

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Editor's Desk

Great to see you! I was so worried you wouldn't find H2H now we're fully electronic. With the short notice following conference we're a work in progress...in capable hands. Step carefully around Rafe. He's just knocked out the back 'page' for elbow room, so you'll notice this issue's slightly longer than usual.



I had my doubts but now I'm thinking we can flow content more sequentially, extend the regional reports, and even hang more photos and covers. Bring your cuppa and we'll tour.

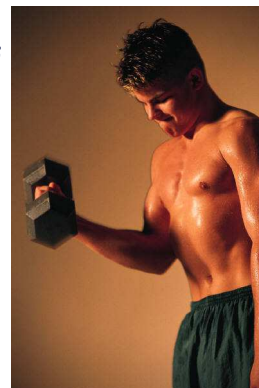
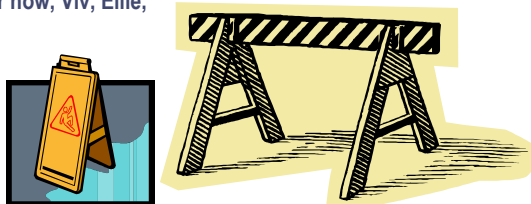
You'll see we're still choc-a-bloc with fabulous content. Mary Buckham's brand new article nails how men tick, and we finish Laurie Schnebly Campbell's study of the psychology of characters. You're right! Our resident handyman's definitely a body person.

Whoa. You're feeling dizzy?

Hit print. Better? With so many e reading devices Rafe reckons PDF offers the best compromise for now, though some of you may find you still scroll around a bit. He says you'll cope.

Before you settle into October's H2H, check out page 22. We welcome new President, Giovanna Lee, and the new Exec team. Please offer real support to this dynamic group of women who volunteer their time and expertise to RWNZ.

Cheers for now, Viv, Ellie, and Chris.



Announce Online Writing Classes: Digest No.795

Posted by: "jaske78" jaske78
Permission granted to forward.

The Black Diamond Chapter presents: *NOVEMBER CLASS*****

**Show Up Naked:
Writing the Male POV**

**Class takes place: November 5th-
December 2nd, 2012**

**Cost: \$5 BDRWA members/ \$25
non-members (month long class)
Show Up Naked: Writing the Male
POV**

Instructor: Chris Redding

Class Info:

1. **Introduction:** Come clean and a caveat
2. **Basics: Men 101**
 - a. Act Competently
 - b. Act Strong
 - c. Keep Playing to Win
 - d. No Crying in Baseball
 - e. Aggression as Part of the Game
 - f. I Coulda Been a Contender
 - g. There Is No "I" in Team
3. **Emotions**
 - a. See Me, Hear Me, Touch Me, Feel Me (Self-Involvement)

b. I'll Show You Who's Boss (Aggression)

c. I'm Such a Loser (Self-destructiveness)

4. Communication:

- a. Independence vs. Intimacy
- b. Status, Hierarchy, Rank
5. Stages Men Go Through
 - a. Pages
 - b. Knights
 - c. Princes
 - d. Tunnel
 - e. King

Instructor Bio:

Chris Redding
Incendiary 2010, A View to a Kilt 2011

Corpse Whisperer on Kindle now
www.chrisreddingauthor.com

<http://chrisreddingauthor.blogspot.com/>

For more info: www.bdrwa.com click on online classes

Or contact mrsgodiva@comcast.net

WELCOME

TO OUR NEWEST MEMBERS:

June Baker - Golden Bay

Sheryl Buchanan - Paeroa

Nina Darling - Whangarei

Rex Fausett - Auckland

Stacey Nash - Aberglasslyn
NSW

Please note the deadline for content for Heart to Heart is always the 15th of each month. Material arriving after this date may have to appear in the next issue.

From The Pres.

What's happening in RWNZ?

President Giovanna Lee brings us up to date with the news.

What a great conference. I hope you had some great Aha moments, as I did. Many thanks to Iona, the conference committee, the volunteers, our great speakers, our sponsors and attending members who made the event such an unforgettable affair. All the best to those who had the courage to pitch their book to an agent and editor. Keep us informed.

Membership renewals

Don't forget to renew your membership. It costs only \$59 until the end of September. Why pay the extra \$5? Save that for next year's conference. From this month the monthly newsletter will be delivered into your inbox, in full colour. Many thanks to Viv and her team for such a great read. You can download the renewal form from www.romancewriters.co.nz or pay online. Don't forget you still need to send the form to Kris Pearson.

Competitions

Competition entries have been very low this year. If you have any feedback please let us know. With sadness we say goodbye to The Clendon Award. We are going to miss it. Our thanks to Barbara and Peter Clendon for all their support and their hard work, which made this competition such a success. It has helped a lot of our members towards publication. The Executive is working hard to organise another full manuscript competition and hopefully, in time, it will become as successful. So start writing, because we would like to see your entries.

2013 Wellington Conference

The conference committee is already working hard organising our next annual conference. We already have received suggestions for workshops and speakers. If anyone has an idea for a workshop, or would like to present a workshop, please email it to me as soon as possible. This year we are trying to organise the programme early so that we can open registration by February.

RWNZ meeting at conference

It was heartening to see so many of you at the meeting to discuss the future of RWNZ. Following that, we are looking at RWNZ's financials and trying to find ways to fund events without hurting the organisation. We are trying to fund the conference with the lowest cost possible and, as agreed at the meeting, the fee for the three days will go up to \$550. This fee is still low for three excellent days. This year the cocktail party cost \$48 per person, which was paid for by RWNZ, so we are looking at different options.

Funding

Leeann Morgan is sending grant applications out. Sadly, we have already had a no from Creative New Zealand. We'll keep trying. If you know of a company we should approach please let us know.

My thanks to all the volunteers who freely give their time to keep our organisation going. All work is voluntary and unpaid. If you can help with a small job we will be happy to hear from you.

There are a few changes happening so if you have any ideas on how we can increase our membership, what articles you want to read in the newsletter, or how we can help you, anything at all, just drop us a line. If you are published, working towards publication or already have started on the road to self publishing, this is your organisation and we love it when you give us feedback.

We are dedicated writers so the October challenge is for you to write 6000 words of your story. Commit to this small goal.

See you next month

Giovanna Lee

RWNZ President

giovannaalee@yahoo.com



The Psychology Of Creating Characters

Part Two

© Laurie Schnebly Campbell

MIND/BODY/HEART

Your Mind person is going to be very logical, rational, analytical. They live in the future (analysing possibilities), rather than in the present (experiencing whatever's going on around them) or in the past (remembering wonderful and awful moments). The most typical "mind" person would be Mr. Spock on Star Trek, and it's hard to picture him as a romance hero. But where you get the excitement is that this mind person hates to dwell on emotions. They don't want to feel; they just want to think. Almost all the heroes by Jayne Ann Krentz/ Amanda Quick are this type. And when you see this logical, thoughtful person come up against raw emotion, it's very dramatic. Very powerful. Out of all the Star Trek Next Generation characters, you know who got the most fan letters? Data, the android who has no emotions. Women were throwing themselves at him, wanting to be the one to release his emotions!

Now a "mind" character doesn't have to be a Data or a Mr. Spock.

It can be a rancher or a businessman or an Avon lady or anybody who prefers to dwell in the world of rational thought rather than the world of emotion. You'll get the most exciting fireworks when you pair this character up with one of the other two types: heart or body.

A Body character lives in the here and now. They're very physical people, they love to move. Sports is great. Sex is great. These people tend to be wonderful lovers—at least in terms of raw performance—because they're completely at ease with their body. They know what they like; they know what works and

what feels good. They don't mind thinking or feeling if necessary, but they're a lot happier DOING. This would be your classic shoot-em-up kind of private eye, your basic action hero...your Captain Kirk. I can imagine a body character being very much at home on the wagon train—watching for Indians or stirring up cornbread—not spending a lot of time wondering what's over the next horizon or feeling sentimental about the home they left behind.

Body people are very much in the present. What gets them in trouble is if they're matched up with someone who wants to think and analyse...or someone who wants to be sentimental and emotional. That's not what they do. So again, you can have a great "awakening" when a body character is matched up with a mind or heart character.

Finally, the Heart character. You guessed it; this one is the most romantic. The most emotional, the most sentimental, the most thoughtful and caring and also the most screaming/nasty/vengeful, should things go wrong. This person lives for feelings. Forget rational thought; forget physical reality. What matters to the heart character is feelings! They tend to spend more time in the past, enjoying memories of wonderful moments or sobbing over memories of awful ones. They can tell you who sent them a nasty note in the eighth grade, or what they wore on their first date twenty years ago. They can't necessarily tell you what they got on their math test in eighth grade—but the emotional memories are always there, because they're so deeply felt.

Here's somebody who will put a lot of effort into creating a romantic dinner for two...somebody who automatically assumes that sex equals true love...these are charming, delightful people for a romance novel. But you can see how they're going to run into trouble if they're paired up with someone else who doesn't put emotions at the top of the list.

Susan was talking about sex scenes with all three types, I remember, and I thought her descriptions were great. The heart person is going to be saying "I love you I love you I love you." The body person is going to be saying "Wow, yeah, great, go for it." The mind person is going to be saying "Does this feel good, or does that feel better?"

Now, none of these is the right way to be; none of them is wrong. Most people aren't just a mind, heart or body person; most are a combination of all three or at least of two. But you can see how matching different types can get them into some conflict. My mom and dad are a heart and a mind person, and it's taken them forty years to realise, "Wow, this other person doesn't have a clue where I'm coming from!" If two characters are the same type, they'll certainly understand where each other is coming from...but the more dedicated they are to where they're coming from, the more limited lifestyle they're going to have. Someone who can operate ONLY from a head or heart or body position is going to have pretty limited options...and you can get a good "awakening" story as they discover there are other ways to be.

JUNGIAN SCALES

One final source of conflict—the Myers-Briggs character types.

The best description of these is in a book called Please Understand Me by David Keirsey and Marilyn Bates. They measure four different traits— introvert/extrovert, intuition/sensation, thinking/feeling and judging/perceiving.

Each person ranks somewhere along each of those four scales,

and their choices go by initials. An ESFP person, for example, is someone whose choices lean toward Extrovert-Sensation-Feeling-Perceiving. An INTJ would be someone who chooses Introvert-Intuition-Thinking-Judging. And you don't have to know all four of a person's initials to get some pretty clear clues about their personality.

The Judging/Perceiving scale has nothing to do with whether a person is judgmental or perceptive. Instead it has to do with how they feel about

closure: a J person likes to have things settled and finished up; a P person likes to keep all the options open. It's been said that J people have a "work" ethic as compared to the P's "play" ethic...and remember, neither one is right or wrong. The biggest difference between a P or J is whether they're more concerned about the process or the finished product, whether they're more like the grasshopper or the ant. A detective who's thrilled at wrapping up another case is more likely to be a J; one who's thrilled at embarking on the chase is more likely a P.

Thinking/Feeling relates to how people make their decisions. A T person goes by objective rules, impersonal logic; while an F person goes more for personal value judgments. It's a question of which they value more: fairness or kindness. Both ways work fine, although F people tend to see Ts as cold-hearted and Ts tend to see Fs as muddle-headed. Again, this is handy when you need to build conflict between two perfectly wonderful characters.

Intuition/Sensation refers to how a character gathers knowledge—by using the five senses, or by using intuition. "Sensible" S people are about 75% of the world; the rest are Ns who operate more by flashes of insight/hunches/imagination rather than by observation/history/experience. If your hero and heroine are opposites, they're likely to be baffled by how each other works...and that can only help your conflict.

And finally, the scale with the easiest potential to create problems for your characters is the Introvert/Extrovert scale. Extroverts, you know, are the people who love to be around other people. I read someplace that an extrovert will call you up and say, "Hi, I'm going to the drugstore to buy cotton swabs; you wanna come?" Introverts are the exact opposite; they'd far rather be by themselves.

In America we tend to assume that extroversion is the way to go, while Asians tend to idealise introverts. Again, neither one is right or wrong, and everyone fits somewhere along the scale. **The best test question I've heard for determining where along the scale you fit is "Which would you find more exhausting—spending four hours at a party with other people, or spending four hours at the library by yourself?"**

USING PSYCHOLOGY

Okay, now imagine an extroverted hero and an introverted heroine. It's Sunday afternoon, and he wants to go to the pool party while she wants to sit home and read the paper. He's saying, "But honey, this'll be fun! I ran into this guy yesterday at the gas station and he says there'll be lots of people; we'll have a great time!" While she's saying, "But sweetie, here, there's a whole new travel section, and we haven't even looked at the editorial page yet!" Does this sound like people you know? You wonder why they wound up together, don't you?

I'll tell you why. **We all wind up with people who are different from ourselves.** We may have similar backgrounds; we may have similar values; but guaranteed, somewhere along the line we're going to have some pretty fundamental differences. And I think the reason for that is, if we all wound up with someone who was just like ourselves...it'd be pretty bad. I've told my husband that if he'd married someone like himself, they'd both have been strung out on drugs and dead by age twenty-five. And if I'd married someone like myself, eventually the landlord would have broken down our door and found us both sitting fossilised on the couch.

So be glad there are differences between your characters. It keeps them from stagnating, it keeps the gene pool fresh. Meanwhile, though, it also generates some conflict...which is what we need for a great romance novel.

Or for any novel! This works just as well in a mystery. For instance, imagine the conflict when you've got an introverted character—say, a detective like Kinsey Millhone—in a party setting surrounded by people. She's not going to be too happy. She's going to be out of her element. And that makes it all the more likely that she's going to be off balance, she's going to make a mistake, she's going to wind up in some kind of trouble.

And you see, what makes this so good for the writer is that the trouble she's getting into isn't just trouble-because-you-needed-an-external-event...it's trouble-that-arises-from-her-own-character. There's a perfectly good, clear reason for it.

Or let's say you've got a sensation/thinking character, who goes by raw data, working with an intuition/feeling character, who operates in a completely different framework. They might complement each other at times, but there are also going to be situations when they're completely at odds—and it's not just because the writer felt like it was time for these characters to clash. **The conflict is built right into their personalities.**

That's the beauty of using psychology in creating your characters. It gives you a clean, plausible reason for whatever they do—they're not just doing whatever the plot demands; they're behaving like real, true-to-life people. Even when they're doing something stupid, like the detective walking out the door of the party right past the suspect she's been wanting to question, they're doing it for a reason the reader can understand.

And it makes your book so much more interesting than just a series of external events. Of course you're going to have the external events; you couldn't have much of a story without some action somewhere. But what gives your book its memorability is the real-ness of your characters...the believability, the vividness that makes your reader think, "Yeah, I'd know this person if I met 'em on the street."

That's what we want them to think

about our characters. And the other thing we want for our characters is—what? Right, the happy ending.

THE HAPPY ENDING

Okay, **so how** are your characters going to resolve their conflicts and live with each other happily ever after?

Compromise. This is what every marriage counsellor preaches, and it's the only way both people can be happy.

Say our extroverted hero and our introverted heroine alternate Sundays: one week they'll go to the pool party, the next week they'll read the paper. It's not going to kill her to go to a party once in a while; it's not going to kill him to read the paper once in a while. **They're both going to learn from each other—**

they both need something in their lives that they can only get from the other person. That's why this is a romance!

Let's go back to our youngest-child hero and oldest-child heroine. Once they recognise that her pattern in life has been taking responsibility for everyone else, and his pattern in life has been "everybody loves me, everything's great"—as long as there is still some love between them, they'll be able to laugh at themselves and recognise these traits in themselves. If she uses her sense of responsibility to plan some fun vacations for them, they both come out ahead. They just have to recognise and appreciate and use their differences—because she'll have a lot more fun, and he'll have a lot better-planned vacations. **They both need each other, and that's where the happy ending comes in.**

As long as they understand and appreciate the differences between them, they're going to have a great

relationship. Same thing with a mind-hero and heart-heroine...as long as they recognize that their priorities are flat-out different and agree to respect where the other one is coming from, they've got it made.

Summing up, everybody has a view of life and how they can best get along in life, everybody has different priorities, and everyone is some different combination of mind/body/heart. It offers lots of opportunity for conflict; and (with a little understanding) it offers lots of opportunity for resolution. And that's what we want for our characters!

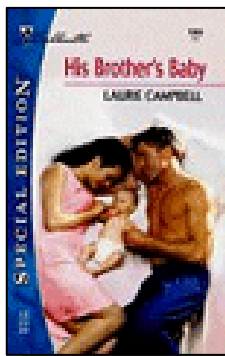
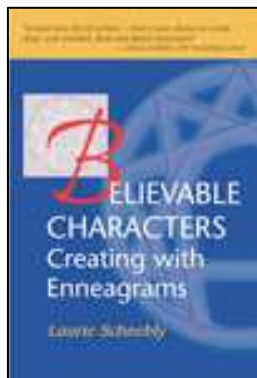
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Wondering 'What's Your Personality Type'? Complete HANDOUT FOUR for Laurie's The Psychology of Creating Character at: http://booklaurie.com/workshops_psych3php

If you are keen to explore the feminine counterpart to the Hero's Journey? You will want to sign up for Laurie's new course:

October 1-26, 2012 "THE HERO'S JOURNEY, FOR HEROINES" by Laurie Schnebly Campbell

For more details visit: http://www.writeruniv.com/october_12_Laurie.htm



Laurie Schnebly Campbell loves giving workshops for writer groups about "Psychology for Creating Characters," "Making Rejection WORK For You," "Building A Happy Relationship For Your Characters (And Yourself)" and other issues that draw on her background as a counselling therapist and romance writer. In fact, she chose her web-site (www.BookLaurie.com) so people would find it easy to Book Laurie for programs. But giving workshops -- for students from London and Los Angeles to New Zealand and New York -- is just one of her interests. During weekdays, she writes and produces videos, brochures and commercials (some of which feature her voice) for a Phoenix advertising agency.

For several years she would turn off her computer every day at five o'clock, wait thirty seconds, turn it on again and start writing romance. It finally paid off. Her first novel was nominated by Romantic Times as the year's "Best First Series Romance", and her second beat out Nora Roberts for "Best Special Edition of the Year".

But between those two successes came a three-year dry spell, during which Laurie discovered that selling a first book doesn't guarantee ongoing success. "What got me through that period," she says, "was realizing that the real fun of writing a romance is the actual writing. Selling is wonderful, sure, but nothing compares to the absolute, primal joy of sitting at the computer and making a scene unfold and thinking 'Wow! Yes! This is great!'"

After six books for Special Edition, she turned her attention to writing non-fiction -- using her research into the nine personality types to help writers create plausible, likable people with realistic flaws. Her other favorite activities include playing with her husband and son, recording for the blind, counselling at a mental health centre, travelling to Sedona (the Arizona red-rock town named for her great-grandmother, Sedona Schnebly) and working with other writers. "People ask how I find time to do all that," Laurie says, "and I tell them it's easy. I never clean my house!" For a complete list of Laurie's upcoming sessions, delivered once a month, email LaurieClass-subscribe@yahoogroups.co. And visit WriterUniv.com for more info.



**ROMANCE WRITERS
OF NEW ZEALAND**
AUGUST 24th - 26th 2012
Sponsored by **HARLEQUIN**

Jo Fereday and Pamela Gervai share magic moments from our recent conference.



Eloisa James and Nalini Singh



Jennifer St. George, winner of the 2012 Clendon Award with the babes from Harlequin.



Iona Jones delivers her pitch to Nephele Tempest from the Knight Agency.

Barbara Clendon urges RWNZrs at the Awards Dinner to chase their dreams into stories...and to finish the damn book! :) H2H felt thanks to Barbara and Peter for offering the Clendon Award and for your warm, generous and enthusiastic support for RWNZ, and for readers and writers of romance. Please stay in touch.

**RWNZrs and guests
enjoy The EDGE of
DARKNESS
cocktail party.**





PDR Lindsay-Salmon introduces...



WRITER'S CHOICE

Quality Fiction

Writer's Choice
a writers' publishing co-operative



We publish quality fiction
for readers' enjoyment



WRITER'S CHOICE
Quality Fiction

Writer's Choice started because a group of us, linked through membership of an online writing group, were beginning to question the traditional publishers', agents' and writing experts' comments that if our books were good enough we'd find an agent and then a publisher. We were tired of being told that our novels were 'lovely but...' and to try again. We were tired of being told it was all our fault when there were strong indications that something other than the quality of our writing was at work.

The more I queried and dealt with the traditional system the more it seemed to me that there was a strong whiff of 'The Emperor's New Clothes' about the 21stC world of agents, traditional publishers and publishing. It seemed there was a greater emphasis on money making and publicity than on the quality of the books. George and Sharon had agents but 'difficult subject matter' the agents couldn't sell. I had a novel which had been short listed in three novel competitions, won a crit from an agent in the biggest UK agency which was complimentary and helpful. The agent also said I'd have problems finding an agent as I lived in New Zealand and was old. He wouldn't take me on because he wanted only one new writer that year and was looking for a CJ Sansom type writer, and I lived in New Zealand and was old!

It was the figure of one writer per year which started me thinking. That agent told me he received between 6,000 to 8,000 queries a year. Other agents, the few polite ones who responded to my carefully worded and personalised queries, made similar comments. It seemed that most of them received at least 2,000 to 4,000 queries per year. Even allowing for the Slush Pile rule that only 10% of those queries were readable/publishable then it still meant that an agent dealt with 200 to 800 publishable novels and only chose one. Did that really mean that those 199 to 799 not selected novels were not good enough?

Well, I didn't think so, and now I could do something about it. The digital revolution meant that authors could self-publish and were doing so with ease. Already established authors were cutting out the 15% fee to an agent and then raising their miserly 10% from the publisher to take in all the profit from their e-book sales. There were ready markets and buyers, established groups to sell through. It seemed that there was a new publishing world out there which I could take advantage of. However a lone author has a difficult time being visible enough to make sales. What I needed was the clout of a group, a logo, a brand, and writers who would only publish their novels if they had been well written,

edited carefully, proofread, and selected by the group. I put the idea to my online colleagues and several jumped up to say, "I'm in." So our experiment began.

Calling ourselves Writer's Choice (because it was our choice!) we set up a website, started PR in blogs and social media, and worked like crazy to sort out how the heck we produced quality ebooks when most of us were not techy people. We are aiming to produce 'Quality Fiction' as well turned out and edited as the best of traditionally published books. It has been a struggle and a fascinating learning experience.

On October 17th 2012, Writer's Choice launches with George's novel, 'Burnt Rocks' and my anthology of short stories, 'Blokes Muddling Through'. Our research shows that ebook readers tend to buy from authors who have more than one book for sale, three seems to be the magic number, so in November my anthology of short stories, 'Women Waking Up' and my novel 'Jacob's Ladder' will be published. The others will follow month by month until we have a Writer's Choice selection of books and have made ourselves a brand readers can rely on for a well written, entertaining read. It hasn't been an easy choice to make, self publishing novels still carries, in New Zealand, a stigma of 'not good enough' but it is an experiment which we think is worth making.

p.d.r. lindsay

prof pdr lindsay-salmon

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<https://twitter.com/#!/RowanLindsay>

Publishing Co-operative: www.writerschoice.org

Reviews at: www.thedeepening.com

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

(<http://www.thedeepening.com/world-of-fiction>) where I am a reviewer and 'featured writer'. p.d.r. lindsay.

[@RowanLindsay](https://twitter.com/#!/RowanLindsay)

A very busy writer, reader, tutor, farmer and traveller. New Zealand and the world. •

<http://www.rowanlindsay.co.nz>

Own docs onto Kindle.

Two of our members from Central were asking how to put their work (and others') on to their Kindle to read. Not everyone has handy boys like I do. Only last night my task bar turned in a monster consuming half the desktop. Simon grizzled - but he fixed it in half a minute.

Anyway I sent out this info and Jenny was cooking with gas in a trice. If you would like you can put it in the magazine. It may be a help to some of the techno challenged among us. I do use Calibre too, but this is quick and easy.

1. Make sure your document is in txt format
2. Attach Kindle to computer just as you do to charge it
3. Close the Kindle popup window.
4. Open "My Computer" Sometimes the folder just says "Computer" these days.
5. Open Kindle by double clicking in the longer left-hand column. This will leave the left hand column showing Kindle contents.
6. Now go to the listing for your txt document so that this is appearing in the right hand column of your divided box. Don't open the txt document.
7. Drag and drop the icon for the txt document into the 'documents' folder on your Kindle. It's that easy. I wish I'd worked it out for myself sooner.

You may have to hunt in your Kindle books list. These don't always appear right at the top like a Kindle book does. Sometimes they're right at the end and sometimes randomly in the middle.

Hope this will prove helpful.

Cheers

Gwenda Ware



Selling Your Ending

With Randy Ingermanson

Your challenge as a fiction writer is to give your reader the ending she wants in a way she doesn't expect. Your reader may "know" how it has to end, but you don't want her to see how it could possibly work.

The danger is that you'll find some too-tricky ending that makes the reader say, "Huh? That would never actually happen."

That's a serious problem, and plenty of novels have unbelievable endings that leave the reader saying, "No, sorry, I don't buy it."

What's the solution?

You, the writer, need to "sell the ending" to your story in advance by weaving in information through the middle of the story that makes your incredible ending credible. Not merely credible; inevitable.

But you must camouflage that information when you give it. At the end of your story, you don't want your reader to say, "That was obvious! I saw that coming a mile away!"

You want your reader saying, "That should have been obvious. I had all the information I needed -- but I still didn't see it coming!"

It's a fine line you have to walk.

As an example, let's analyse the ending of the movie THE KARATE KID (the 2010 version).

Spoiler alert: There is just no way to analyse the ending of a movie without telling how it ends, so if you haven't seen the movie and if you ever intend to see it, you should stop reading right now and go watch it before you read any

more.

Here's the story setup:

Our hero, 12-year-old Dre Parker, moves from Detroit to Beijing because his mother is offered a job there.

Right away, Dre hates the place. He doesn't speak Chinese. The entire environment feels weird to him, but everybody else thinks he's the weirdo. And he's being bullied at school by a pack of half a dozen young toughs who study kung fu with a brutal teacher who believes in "no mercy."

After being bullied once too often, Dre retaliates by throwing a bucket of water on the lead bully. The whole gang then chases him down and begins beating him up.

In steps Mr. Han, the maintenance man in Dre's apartment building. Mr. Han (played by Jackie Chan) turns out to be surprisingly good at kung fu and he handily fends off the bullies.

After the fight, Mr. Han takes Dre to his office and does some hocus-pocus stuff with blue flames and little glass jars and whatnot. The viewer is as surprised as Dre when the hocus-pocus works and the pain goes away.

But since there's nothing much at stake in this scene, the viewer buys it. This is China. Cool stuff can happen here. Dre's new friend has healing power.

Mr. Han persuades the teacher of the bullies to order them to stop bothering Dre, but there's a price. Dre must enter the coming kung fu tournament and fight the bullies there, in public.

This sets the story question for the movie: Will Dre beat the bullies at their own game, or won't he?

The category of this movie is action-

adventure, and the viewer knows that most of the time, the hero of this kind of movie is going to win in the end. The odds are usually long, but that only makes the ending more satisfying.

In THE KARATE KID, the odds are extremely long. Dre has never studied kung fu, and Mr. Han has never taught it. There are six bullies, and all of them are bigger than Dre.

Worst of all, Mr. Han starts the training by teaching Dre to be respectful and obedient, rather than teaching him something useful, such as actually fighting. Dre chafes. The tension rises.

Eventually, Mr. Han's training gets some traction. Dre learns respect and starts to learn to fight, but he has a very long way to go, and much of the training is mental. He must learn to focus. He must learn to control his temper. He must learn to believe in himself.

Mr. Han takes Dre to a monastery in the mountains to teach him some lessons about life. Dre sees a lot of strange things, and one of the strangest is the sight of woman standing on one leg before a cobra, hypnotising it with her swaying motions and with her eyes.

Dre returns from the mountain with a new vision for what a kung fu artist can be, and now his training really ramps up.

But new complications arise. There's a girl he likes, and of course things go awry. Mr. Han has an emotional breakdown on the anniversary of the death of his wife and son and Dre must help him bounce back.

<p>The intensity of Dre's training rises and rises. He overcomes obstacles. Shatters barriers. Too soon, the kung fu tournament arrives.</p>	<p>announcer is telling the crowd that Dre has two minutes to appear on stage or else he loses by default.</p>	<p>It's a tough, tough match. The first to score three points will win the match. The bully scores first, knocking Dre completely off the stage. Dre drags himself back up and the fight continues.</p>
<p>Dre is clearly ready to fight. It's not obvious that he's ready to win, but he's become a credible little fighter. He's definitely not going to embarrass himself, and that's the main thing. Mr. Han believes that if he can come out of this tournament no longer fearing the bullies, then that's a win.</p>	<p>This is what novelists call "the dark moment." It really looks like Dre is out of the match. He's fought well and honourably, but he'd be nuts to continue. His mother doesn't want him to fight. The girl he likes doesn't want him to fight. Mr. Han doesn't want him to fight. And his leg is hurting so bad he can't even stand.</p>	<p>It's still a tough match, but Dre knocks his opponent down and scores a point. The score is now tied, and it's starting to look like he could actually win. He'll need some luck, but he could win if nothing more goes wrong.</p>
<p>In his first match, Dre is up against a bigger and stronger kid. He has a rough start but he shows some mental toughness. The crowd is surprised when Dre wins it.</p>	<p>The only problem, from the storyteller's point of view, is that Dre needs to win. In this category of movie, the hero needs to win. Second place is not good enough here. People don't watch action-adventure movies to see the hero finish second.</p>	<p>Dre is looking better and better. He takes the bully down and smacks him again, hard. He's scored another point, and now he's ahead, 2 points to 1. One more and he'll win.</p>
<p>The crowd doesn't know it's a movie, but we viewers do. We know it's an action-adventure movie and that Dre will win at least his first few matches. But we want to see him earn them.</p>	<p>What's a movie maker to do?</p>	<p>But nothing is easy, and the bully's coach gives him new instructions: "Break his leg. No mercy." The brute goes back, energised, gets Dre on the run, then takes a flying leap and smashes Dre in his damaged leg, scoring a point and tying the score. Dre's on the mat in agony for an age, trying to stand. He's all alone now. Mr. Han can't come on stage and do more tricks with blue flames and little glass jars and whatnot. Dre needs some new bit of magic, but he seems to be fresh out of magic.</p>
<p>He does. Dre comes out more aggressive in his second match and he wins that one too.</p>	<p>With two minutes left, there simply isn't time to explain all about Chinese medicine and to convince the viewer that there are ways to make the pain go away using blue flames and little glass jars and whatnot.</p>	<p>Dre finally hauls himself to his feet, but he's only got one functioning leg and the bully has two. Now what?</p>
<p>Meanwhile, the bullies are slicing and dicing through their opponents. They're good. They're strong. They're fast. And they show no mercy at all.</p>	<p>If the ending is going to work, the director needs to sell that idea to the viewer much earlier in the story.</p>	<p>Now Dre goes into the pose of the cobra dancer he saw earlier in the movie. He's standing on one leg, bobbing and weaving, staring at the bully with hypnotic eyes.</p>
<p>Suddenly, Dre's in the quarterfinals, and...he wins! Two more fights, and he could win the championship! But the two toughest bullies also make it into the semi-finals. Dre's going to have to fight at least one of them, and he's scared. These kids are brutes, both of them.</p>	<p>Fortunately, that's exactly what happened much earlier in the movie. The viewer has already bought into Mr. Han's curative powers using blue flames and little glass jars and whatnot.</p>	<p>The final showdown begins, and the bully is preparing his attack, but he's confused. He stares at Dre, befuddled. Finally he rushes in.</p>
<p>Just before Dre's semi-final match, we see his opponent being given instructions by his teacher to cheat. The kid is supposed to take Dre out, inside or outside the rules. He wants to beat Dre fairly, but his teacher doesn't want Dre beaten; he wants him broken.</p>	<p>That's the crucial point. The director sells this idea to the viewer early on, when the stakes are low.</p>	<p>Dre spins around, does a one-legged back flip, and kicks the bully in the head, scoring the winning point.</p>
<p>The kid goes in and fights dirty. So dirty that the referee disqualifies him.</p>	<p>Then at the end of the movie, the director can cash it in. All Dre has to do is to ask Mr. Han to do that thing with "the glass jars." We don't have to see him do it. We already know he can.</p>	<p>It's an almost unbelievable ending, but it works.</p>
<p>But it's too late. Dre is hurt. Hurt bad. If his leg's not broken, it's too damaged to continue.</p>	<p>In no time, Dre is hobbling upstairs to fight.</p>	
<p>Dre is taken downstairs where the doctor gives him the bad news. This match is over for him. Upstairs, the</p>	<p>His opponent in the final round is the worst of the bullies, the meanest and toughest of the pack. The one we've seen brutalising his opponents throughout the tournament. Evil incarnate.</p>	

Why? Because the director sold the viewer the key idea earlier in the movie -- the idea that a one-legged dancer can hypnotise a deadly foe with his swaying motions and his eyes.

When you reach the final confrontation of your story, if you've boxed in your hero tightly, the only way to win is by using a trick that's outlandish and extraordinary.

But by that point in the story, it's way too late to sell your audience on anything outlandish or extraordinary. Late in the game, your audience is on guard for such tricks.

That means you've got to sell your reader on your outlandish and extraordinary tricks early in your story.

And you've got to disguise those outlandish and extraordinary tricks by bringing them in at the emotionally slow points of the story, when the stakes are low and when it's not even clear that you're selling anything.

If you sell your ending properly in the middle of your story, your reader will buy that ending when you cash in your tricks at the final confrontation.

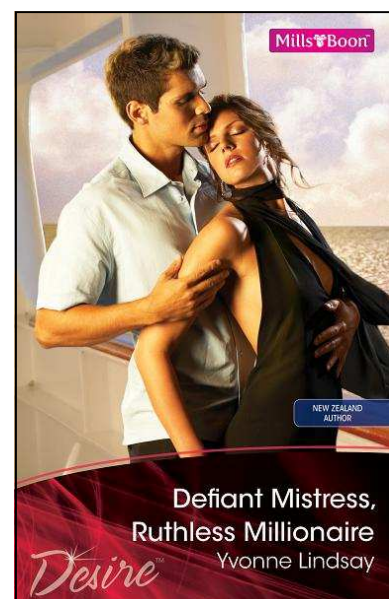
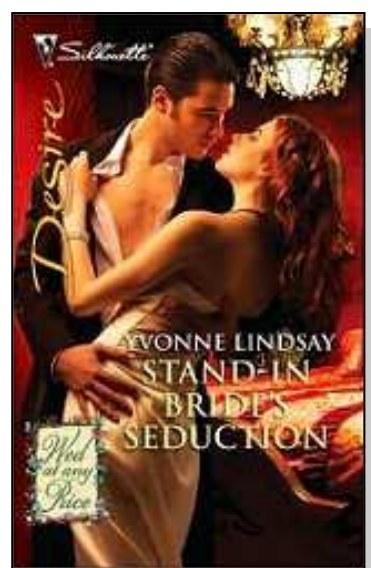
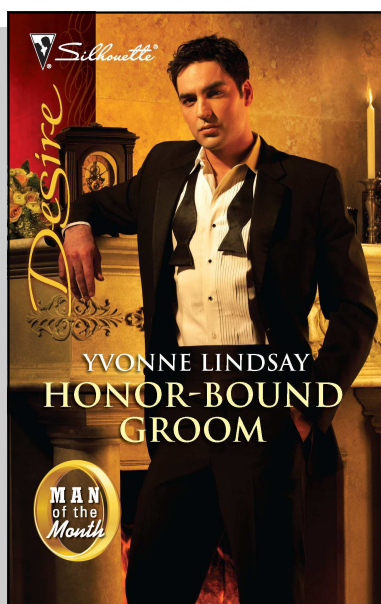
It sounds easy.

It's not.

But that's the way it's done by the masters of story telling.

From The Advanced Fiction Writing Ezine. Publisher: Randy Ingermanson ("the Snowflake guy"), September 6 2011. <http://www.AdvancedFictionWriting.com> , <http://www.Ingermanson.com> Circulation: 31683 writers, 'each of them creating a Heartbreaking Work of Staggering Genius'.

Randy Ingermanson is the author of six novels and the bestselling 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>.



Fellow cover lovers, please enjoy these stunners from YVONNE LINDSAYS' collection... <http://www.yvonnelindsay.com/>.

Top Teckie Twitter Tactics to Reach the Biggest Audience



With Julie Rowe

- 80% of the population in the USA and Canada is on the East coast, time your tweets for the Eastern time zone.
- Peak hours to post a tweet are from 12:00 to 1:00 and 4:30 to 5:30 pm.
- Post between 1 and 4 tweets per hour or 5-10 tweets well-spaced throughout the day.
- Click through rates are higher midweek and on weekends.
- Use a scheduler app for twitter to schedule your tweets for peak times. Some good options are:
 - *[Timely](#) – will publish your tweets at the peak times according to past retweets and follower activity.
 - *[Hootsuite](#) – allows you to see multiple timelines of tweets, set up stream teams, allow others to access the same twitter account and schedule tweets days, weeks or months in advance. You can also manage your other social media platforms, such as Facebook, Facebook Pages, LinkedIn, and Foursquare.
 - *[Tweet deck](#) – Adobe AIR application that lets you view your replies and public tweets as well as group tweets at the same time.
- Other useful Twitter applications:
 - *[Twi8r](#) – translate shorthand text to English and the other way around for easy tweeting.
 - *[Twitter Facebook App](#) – integrate Twitter with [Face book](#).
 - *[Straw Poll](#) – Create and answer polls on Twitter.
 - *[Twitpic](#) – Lets you share photos on Twitter.
 - *[Manage Flitter](#) – tracks your followers and those who unfollow you and allows you to unfollow with ease.
 - *[Bitly](#) – link shortener, also save, search, and organize all your links.
- Hashtags – hashtags are a way to classify your tweet and make it searchable. You can use hashtags to find people to follow, follow a conversation and help new followers to find you. 21 Useful hashtags for writers:
 1. #AmWriting
 2. #AmEditing
 3. #WriterWednesday (or #WW)
 4. #RomanceWriter
 5. #RWA (Romance Writers of America)
 6. #WriteTip
 7. #PromoTip
 8. #SelfPublishing

9. #Publishing
10. #AskAgent
11. #AskAuthor
12. #AskEditor
13. #EditReport
14. #1K1H (write one thousand words in one hour)
15. #FridayReads
16. #BookGiveAway
17. #MustRead
18. #FollowFriday (or #FF)
19. #ThankfulThursday (or #TT)
20. #ThankYou (or #TY)
21. #NovelLines

Medical Romance & Adventure

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

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

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

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

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

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

Your scent is like a drug to me. You're like my own personal brand of heroine.
Stephenie Meyer

All human beings are also dream beings. Dreaming ties all mankind together.
Jack Kerouac

Success usually comes to those who are too busy to be looking for it.
Henry David Thoreau.

INTERNATIONAL CONTESTS

with Angela Bissell



The Suzannah Contest (North Louisiana RWAmerica)

Deadline: October 1, 2012
Eligibility: Unpublished and published authors.
Enter: Maximum 7,200 words including synopsis.
Fee: US\$35
More info: www.nolastars.com

STALI (Single Title and Loving It!) Contest (Romance Writers of Australia)

Deadline: October 5, 2012
Eligibility: Unpublished RWA members and published members who meet entry conditions (see website).
Enter: First 5,000 words maximum of single title romance or romantic elements manuscript.
Fee: A\$20 (outside Aust) / A\$22 (within Aust, inc GST)
More info: www.romanceaustralia.com

Fall 2012 Short Story Contest (Northwind Magazine)

Deadline: October 15, 2012
Eligibility: All fiction and narrative non-fiction writers.
Enter: Short story between 1,500 and 8,000 words.
Fee: US\$10
More info: www.northwindmagazine.com

Bump in the Night Flash Fiction Contest (Western Pennsylvania Romance Writers)

Deadline: October 31, 2012
Eligibility: All writers.
Enter: Paranormal story complete in 1,000 words.
Fee: Free!
More info: <http://wprw.wordpress.com>

Note: Romance Writers of America's Golden Heart 2013 Contest will open to entries on November 15. Look for further information in the November issue of H 2 H.

Announce: Online Writing Classes Group Digest #795

KILLER OPENINGS

Posted by: "jaske78"
Permission Granted to Forward

The Black Diamond Chapter presents

OCTOBER CLASS

Class takes place: October 1st-31st, 2012
Cost: \$5 BDRWA members/ \$25 non-members (month long class)

Instructor: Alexa Bourne

Class Info:

Students will learn the importance of a good opening and gain a better understanding of what makes a "killer opening."

Students will study examples of good and bad openings and discuss why they do or don't work. Students will also submit their own opening lines/paragraphs/pages and receive a critique.

Week 1: Introduction- Class goals, "rules" for proper respectful participation, student introductions, instructor disclaimer.

Importance of openings, what makes a good opening
*Instructor presents examples (from different genres) of good openings & why they work.

Week 2: *Students present examples of good openings & why they work.

*Instructor presents examples (from different genres) of bad openings & why they don't work.

*Students present examples of bad openings & why

they don't work.

Week 3: *1st lines, then students present examples from own manuscripts, critique*1st paragraphs- Students present examples from own manuscripts, critique.

Week 4: *1st page- Students present examples from own manuscripts, critique.
Discuss makings of a good 1st chapter

(Questions/Catch up- if needed)

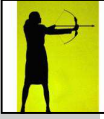
Wrap Up-final thoughts, comments, questions

*While each of these lessons has the instructor critiquing the work (whether published examples or student work), I will invite students to comment when they want as long as they are respectful about it and their comments are constructive criticism.

Instructor Bio:

Alexa Bourne is a teacher by day and a romantic suspense writer by nights, weekends and all school holidays. When not travelling around the world or crafting thrilling romantic suspense stories, she spends her time reading, watching brainless TV and thinking about exercising. She has a Bachelor's in English Literature and a Master's in Education. She has finished in or won 21 RWA contests with 7 manuscripts. To learn more about her, visit www.alexabourne.com <<http://www.alexabourne.com>>

For more info: www.bdrwa.com click on online classes
Or contact mrsgodiva@comcast.net



POTENTIAL MARKETS

with P.D.R. Lindsay-Salmon



1. 'A Six Pack of Stories'

E and print publishing

Open to all writers

Seeking: fun short stories for 'A Six Pack of Stories' featuring beer in meaningful ways.

Length: Any genre and length is accepted, but preferred to be under 10,000 words.

Payment: every six months, is 50% of profits from the sale of the anthology, 'split among authors according to word count.'

Details: 'A Six Pack of Stories'; website: <http://storybrewhouse.com>;

Email submissions to: storybrewhouse@gmail.com

Writers' guidelines: http://storybrewhouse.com/A_Six_Pack_of_Stories.html

2. 'eFiction'

Electronic: a monthly popular fiction zine

Open to all writers

Seeking: 'fiction with a beating heart, fresh from the creative minds of contributors.'

Length: under 20,000 words, but short and sharp is best.

Payment: based off a percentage the magazine's revenue

Details: 'eFiction', website:

<http://www.efictionmag.com/about>;

Submit work online using the 'eFiction' system;

Email queries using the online contact system.

3. 'eFiction Romance'

Zine specialising in Romance

Open to all writers

Seeking: stories and serials. 'Love, lust or heart-ache...a diversity of romantic experience, be it modern or dated, unconventional or relatable, or something entirely new.' Tell the story in fiction or poetry.

Length: Longer pieces are welcomed but 20,000 words is the limit.

Payment: based off a percentage the magazine's revenue

Details: 'eFiction Romance', website:

<http://www.efictionmag.com/about>;

Submit work online using the 'eFiction' system;

Email queries using the online contact system;

Romance writers' guidelines found at: <http://www.efictionmag.com/submissions>

4. D C Thomson's Easy Reads

E and print publishing

Open to all writers

Seeking: Caress -sweet romance and Liaison - adult themes but not explicit sex.

Length: 50,000 words.

Payment is a one off £300 payment.

Details: email for guidelines, queries or submissions to: easyread@dcthomson.co.uk

5. Mixer Publishing

E and print publishing - this one is unusual, follow the guidelines.

Open to all writers

Seeking: Novels, novellas and stories which follow their specific guidelines. Avoid cliché, fantasy, and patriarchy! Parody and satire of romantic conventions wanted.

Authors can avoid cliché by painting a more complex and less fantastic portrait of romantic love.

Lengths: short story to full novel.

Payment: Novels: Electronic Publication (Kindle, iPad, and eBooks): 50/50 split of sales. Stories: \$25-\$100 for online (i.e., Website) publication, \$25-\$100 for print publication; \$500 for the winning Focus story.

Details: website: <http://mixerpublishing.com>; study these Facts first: http://mixerpublishing.com/?page_id=262;

Email queries to the specific line or line editor from the website; **writers' guidelines at:**

<https://mixerpublishing.submittable.com/submit/4809/account>

6. Zharmae Publishing Press

E and print publishing

Open to all writers

Seeking: science fiction, fantasy, young adult and exceptional children's science fiction & fantasy, horror, mystery, action & adventure, thriller/suspense, historical fiction, romance, and erotica.

Length: minimum of 75,000 words

Payment is by royalties, fixed at contract but note that: We do pay advances; however, an advance above \$2,500 is rare and reserved only for Authors with previous sales records and/or a backlist of several titles.

Details: website: <http://www.zharmae.com>;

Email submissions to: manuscripts@zharmae.com;

Writers' guidelines at:

[http://www.zharmae.com/index.php?](http://www.zharmae.com/index.php?option=com_content&view=article&id=43&Itemid=66)

[option=com_content&view=article&id=43&Itemid=66](http://www.zharmae.com/index.php?option=com_content&view=article&id=43&Itemid=66);



Woos, Hoos, and News

Celebrating our members' achievements.

Email Jean Drew jeandrew@xtra.co.nz
with your successes to be included in this page.

FIRST SALE: **Kamy Chetty** has her first sale to **Red Sage Publishing** for her romantic suspense, .FALLING INTO PARADISE . Kamy is writing under her own name.

Rowena O'Sullivan has a release date of November 26 for her paranormal romance THE SILVER ROSE.

Anna Campbell's MIDNIGHT'S WILD PASSION has finalled in the historical category of the 2012 Ancient City Romance Writers Heart of Excellence Contest. She also has the cover for SEVEN NIGHTS IN A ROGUE'S BED.

Jean Drew w/a Gina Blake has received the contract from **Secret Cravings** for Book III of her futuristic erotica trilogy DARIELA AND THE VIRGIN SOLDIER.

Bronwen Evans is a TOP-5 FINALIST in the Kindle Book Review 2012 Best Indie Romance Book Contest.

Jane Beckenham received a contract with **Entangled** for BACHELOR and another from **Red Rose** for her novella RECIPE FOR LOVE. Jane has also signed a contract for a Manga deal with the Japanese for three of her books already published in the USA.

CLENDON AWARD WINNERS

The rankings, as judged by **Mary-Theresa Hussey** of **Harlequin**.

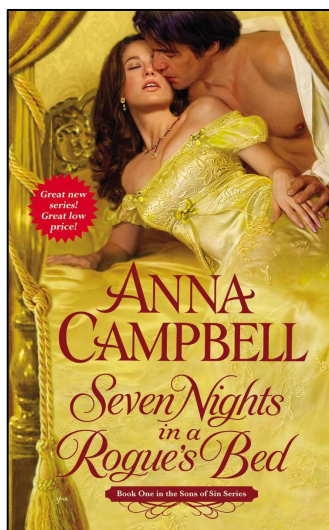
Winner - Jennifer St. George

Second - Michelle de Rooy

Third - Adrienne Smith

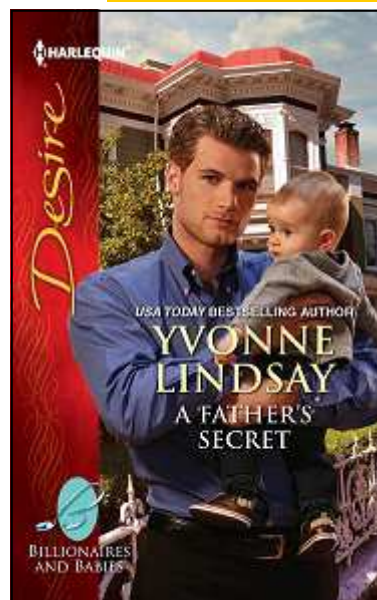
Fourth - Mary Jones

Another great month. Break out the bubbly everyone.



Anna Campbell's SEVEN NIGHTS IN A ROGUE'S BED.

NEW RELEASE



Yvonne Lindsay's A FATHER'S SECRET, in Harlequin Desire's Billionaires and Babies Series, releases in October 2012.

RWNZ News Around the Regions

Keeping in touch with each other.



Auckland

We had a lovely meeting on the first day of Spring – only fifteen of us this time but nevertheless a beneficial learning and sharing time for us all. Louise Williams gave us a well researched talk on Conflict and Fighting Scenes. She will draft this up for H2H for several of our members who were very disappointed to miss her talk. Louise gave us quite a few belly laughs too. She used her slightly late arrival to illustrate Conflict quite nicely.

Most of us are still getting over Conference, while some are recovering from three-in-a-row – the USA and Australian as well as our NZ one. It's good to know that so many of us had requests for submissions. Good luck to you all. Congratulations to everyone who qualified as finalists in competitions and who have had new work published.

Our next meeting will be Saturday 6 October. Kate Kyle is scheduled to be our speaker. As usual, we will meet at the Three Kings Clubrooms at 12.30 p.m. Bring a plate to share, a gold coin donation, and change for the raffles.

Central North (C2C)

Last Saturday's meeting saw record numbers (25) turn-up to Viv Jones' Hamilton home (thanks for having us, Vivi); Nalini's presence was a fabulous draw-card! Information was shared on a variety of topics. Sincere thanks to Nalini for making time in her tight schedule for the C2C ladies. Thanks also to Jane and Sharon for conference overviews. And we welcomed first-timer-meeting-attendees; Kirsten, Sheryl & Sherilee - they'll be back for sure! Next meeting: Saturday, 13th of October, at Jaci Petherick's home in Grahamstown, Thames. 12-00 mid-day. Pot-luck-luncheon. The weekly market-day is on (well worth a look, ladies) 9-00 am - 12-00. So arrive early, park at Jaci's, walk 2 mins around the corner to stalls. There's a workshop challenge for this meeting - write a small poem; with a romantic theme (of course). Jaci's address and meeting reminder to be emailed.

Hawkes Bay

It was great to see some of the Hawke's Bay girls representing our area at the awesome RWNZ conference. As a first time attendee, I was amazed by the fact that everyone there was so friendly and often I didn't know that I was talking to a best-selling author or and editor until someone pointed it out! Jane Madison-Jones and I monopolized the Harlequin Editors at the cocktail party without realizing who they were. It was just an amazing event. My hat goes off to the organizers. It was worth every penny and then some. I am sure that everyone that attended loved meeting new friends as much as I did and I for one can hardly wait until next year. In the meantime I think that the Hawke's Bay Group Girls are all busy working on our various projects and will be meeting up before the end of the month. If anyone would like to join us, please feel free to contact Kristina at maple-leaf@hotmail.co.nz

Wellington

Our September meeting was held at Giovanna's because Meryl was still in hospital (but good news, she'll be home soon.) A dozen of us had a pleasant afternoon, with time to evaluate the excellent conference in Auckland, and a big planning session for next year's in Wellington. Oh yes – we have treats in store for everyone!

It was great to see Joan again, looking well and much more mobile.

For our next meeting, please bring one page, double-spaced, describing a PLACE where one of your scenes is set. Fresh, vivid, somewhere unexpected. Yes, you can include some action so it doesn't get boring, but we're after atmosphere here.

We'll email you about the venue for the next meeting. It will certainly be at 1pm on Saturday October 6th. Watch your inboxes – and happy writing everyone.

Nelson

Last month's meeting had to be postponed because of flu, so no report in the previous H2H.

In brief: we eventually did have a great meeting in August, welcoming three new prospective members! Two of them had travelled from far away to attend. They have already after one go decided to become members.

At our September meeting, we had yet another new prospective member – a MAN this time. First male member ever in our group, I think. He seemed to cope well with all the girls' banter & we girls realised it could be very useful with a man's point of view.

We had a very full agenda with two top topics: Judy's report from the RWNZ

REGIONAL CONVENORS

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Gaylene Atkins

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Hawkes Bay: Kristina O'Grady

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Blenheim: Iona Jones

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Christchurch: Jill Scott

email: scotts@snap.net.nz

Otago: Sarah Addison Rowe

email: rowefamily3@xtra.co.nz

Conference, where she did so well, and also visiting us was Sue MacKay, who will be the final judge for our competition. Sue told us about what it's like to write for Harlequin/Mills & Boon and patiently answered all our questions.



We finished off with mini pavs decorated with chocolate hearts a la Annika, before filling up the prize baskets for the three top winners of our Spring Romance Short Story Competition –

deadline 1st October.



This photo was taken of us at this meeting, as only two members were missing – one sick and one overseas. From left, Annika Ohlson-Smith (convenor), Jacquie Davies, Judy Tregurtha, Cherie Skinner (unfortunately hidden), Sue MacKay (our guest), LaVerne Clark, Karen Mead, Emma Hamley, Gillian Lewis, Andy Underwood and June Baker. Missing: Trish Peers-Adams & Sally Astridge.

Christchurch

Naturally the conference was the topic of conversation. Toni described her experience of pitching and was excited with the results she achieved with her book. Hopefully in the near future we will have some wonderful news. Fingers crossed.

Susan completed the plotting homework and had pages of ideas for a story. She considered her plot included common ideas as her books but who cares. We all like feisty heroines in trouble. There are only so many basic plots; it's the characters that make us read.

It was nice to see Gwen attend the meeting. She updated us on her experiences in Amazon publishing and her web site gwendoline-ewins.com.

Due to the school holidays, the next meeting will be on the third Monday 15/10/12 (not the second) 7.00 pm. Homework – come along and tell us what you are doing.

Announce: Online Writing Classes Group Digest #796

Posted by "Julie Rowe" juliemrowe

PERMISSION TO FORWARD
GRANTED

Self-Editing with Susan Meier

A Pennwriters Inc. Online Course

DATE: October 1 – October 29, 2012

Early Bird Fee: \$79 (\$89 non
Pennwriters members) Regular Fee: \$89
(\$99 non-Pennwriters members)

Rejected? Can't get an agent? Can't sell, even though your critique partners love your work? Afraid to self-publish because you know your manuscript has flaws?

No manuscript is ready without thorough polishing. But polishing isn't merely about refining words and phrases, trimming sentences and paragraphs. Bigger and often overlooked mistakes could be storytelling errors and scene failures.

In Pennwriters's October online course, Self-Editing, instructor Susan Meier will help you identify problems in your work and get them into repair. You'll learn how to "skim-read" your manuscript quickly, while marking specific problems. Susan will demonstrate how to use editing tools like storyboards, lists of twenty, colour-

codes and blurbs to attack and resolve any issues.

With the lessons you'll learn in Self-Editing, you'll be ready to begin your edit and polish off your opus.

Lessons include

- Do You Have a Good Story?
- Fixing a bad story
- Are scenes your problem?
- Storyboarding
- Scene bugaboos
- Words and Character
- Grammar, Sentence Structure, and Paragraph Order
- Pulling it all together

As a free bonus, students will also receive How To Write A Pitch Paragraph! Register now at tinyurl.com/PennwritersCourses Limited class size. Early bird prices end soon.

Pennwriters Online Courses... "Building Careers, One Course at a Time"

ABOUT THE INSTRUCTOR

Susan Meier is an editor for Entangled Publishing and author of 50 books for Harlequin and Silhouette and of one Guideposts' Grace Chapel Inn series books, *The Kindness of Strangers*. Susan's books have been finalists in RWAC chapter contests and National Reader's Choice Awards, and have been

nominated for Romantic Times Reviewer's Choice awards, including her December 2011 release *Kisses* on her Christmas List. She is a recipient of several *Cataromance.com* Reviewer's Choice Awards.

Susan loves to teach as much as she loves to write and is a popular speaker at RWA chapter conferences. *Can This Manuscript Be Saved?* and *Journey Steps, No Frills Guide to Plotting!* are her most requested workshops. Her article "How to Write a Category Romance" appeared in 2003 *Writer's Digest Novel and Short Story Markets*. Susan also gives online workshops for various groups and her articles regularly appear in RWA chapter newsletters. In 2012 she will be presenting three new online workshops, *Let Conflict Tell Your Story for You*, *Conflict and the Category Romance* and *Self-Editing*.

Her popular Monday morning blog, *Dear Writers*, <http://susanmeier.blogspot.com/>, features weekly writing lessons taken from her experiences with submissions, revisions and successes.

* Subscribe to Pennwriters announcement list for email on our latest online courses!

<http://groups.yahoo.com/group/PennwritersOnlineCourses>

It's all about Love



Love startups? Treat your writing like a new business venture says Jason L. Baptiste.

<http://onstartups.com/tabid/3339/bid/79666/8-Ways-Writing-a-Book-Is-Like-Starting-a-Company.aspx>

Love marks have taken the world by storm; want to follow what your readers are saying about your Book? Simple... create a Love mark.

Love marks are an increasing popular and very powerful marketing tool created by Saatchi and Saatchi. Get online and join the Love Marks community!!! Or help yourself to understand you {the Author} and market yourself as a brand at <http://www.lovemarks.com/index.php?pageID=20015&lovemarkid=303>

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NZromance-subscribe@yahoogroups.com

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