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HEART TO HEART



Featuring



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From The President's Pen

What's happening in RWNZ?

President Leeann Morgan brings us
up to date with the news...

morgan.leeann@clear.net.nz

Hi everyone

It's a pleasure to say hello for the first time in H2H. I'm looking forward to an exciting

year and know that the next twelve months is going to fly by very quickly.

Welcome to
Leeann Morgan
our Romance Writers of
New Zealand President





"And think not that you can direct the course of love, for love, if it finds you worthy, directs your course."

-Khalil Gibran's
The Prophet

Retrieved from http:// offbeatbride.com/2011/10/52-incrediblyromantic-and-not-too-cheesy-love-quotes

"Toto, I have a feeling we're not in Kansas anymore."

- L. Frank Baum

From The President's Pen

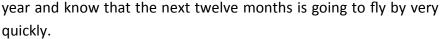
What's happening in RWNZ?

President **Leeann Morgan** brings us up to date with the news...

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Hi everyone

It's a pleasure to say hello for the first time in H2H. I'm looking forward to an exciting



I'd like to thank the previous Conference Committee and the Executive Committee for all of the great work they have completed. The last month has seen a constant stream of emails and phone calls going between the previous and new committees, completing a handover of information and knowledge. It has been a crazy time, but well worth every minute!

I'd like to welcome the new Executive Committee into their roles and wish them all the very best for the following year:

Kamy Chetty - Vice President

Kris Pearson – Membership Secretary

Kirsten Winter - Treasurer

Carol Silva – Secretary

Sue Brebner - Publicity Officer

Kamy is also the 2014 Conference Convenor and you can find out who our Conference committee and volunteers are in the following pages of H2H.

Thank you to all of the members who put their hands up to help. You are awesome! I was blown away by the enthusiasm, positivity and commitment of each of the wonderful women on this team. It's going to be an incredible Conference.

Membership Renewals

You need to renew your RWNZ membership TODAY if you haven't already done so. It's easy peasy... all you need to do is go to www.romancewriters.co.nz, fill in the form, complete your payment and it's done.

So don't delay... get those fingers typing and bring a smile to Kris's face!



From The President's Pen

Continued from page 2

Our Focus for 2013/2014

The feedback we received at the AGM has provided a valuable planning tool for the activities that the Executive Committee will be initiating over the next twelve months. As well as overseeing the 2014 Conference, we will be working on:

A review of RWNZ competitions

A review of the RWNZ Rules and

A review of our website

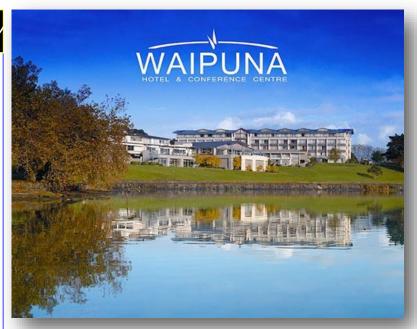
Our project plan for each of these activities will include lots of opportunities for you to share your ideas and feedback with the project teams. This feedback may come from discussions at regional meetings or in a more formal way through surveys and questionnaires. Next month's H2H will have more information about these projects.

And finally, I'd like to thank everyone who completed the Survey Monkey questionnaire about next year's Conference venue and gave feedback about how we could improve our Conference for next year. suggestions were fabulous. Your ideas have been forwarded to Kamy, the 2014 Conference Convenor, and they will be used to make the 2014 Conference a weekend to remember.

Until next month... happy writing!

Leeann Morgan **RWNZ President**





At the beginning of September a Survey Monkey link was emailed to RWNZ members, asking whether you preferred the Crowne Plaza or the Waipuna Hotel and Conference Centre for the 2014 RWNZ Conference.

69 votes were received, with 16 votes in favour of the Crowne Plaza and 53 for the Waipuna. The Executive Committee reviewed the votes and approved the majority decision, making the Waipuna your 2014 RWNZ Conference venue of choice.

In 2009 the Waipuna Hotel and Conference Centre underwent a major renovation. It now offers 4-star hotel accommodation and superb guest facilities, including 450 free off-street car parks, free internet for delegates, different restaurant and bar options, and a swimming pool, spa and gymnasium. It is within walking distance of the Sylvia Park Shopping Centre and 15 minutes from both Auckland City and Auckland's International Airport.

Set amongst 6.26 acres of parkland overlooking a picturesque saltwater lagoon, it's going to be fabulous venue for our Conference. http://www.romancewriters.co.nz/2014-conference/

"There are as many worlds as there are kinds of days, and as an opal changes its colors and its fire to match the nature of a day, so do I."

- John Steinbeck

Retrieved from http://www.gemselect.com/gem-info/opal/opal-info.php

CONFESSIONS OF A CONTEST COORDINATOR BY SHIRLEY MEGGET

"I think you should do it," said Giovanna.

"Oh, er?" I said, snapping to attention and feeling a bit like Pooh when he was caught out by Owl. I hadn't been really paying attention to the conversation, doing the equivalent of the "Yes" and "No" alternate replies. The others brought me up to speed: a contest coordinator for the new RWNZ Pacific Hearts Award was needed.

Um, which answer would be appropriate—Yes? No?

"Yes, you should. You'd be so good at it. You would!" said Giovanna.

You know what Giovanna is like when she puts on that warm Maltese, charm. I was putty in her hands. She flattered and I fell for it, hook, line and sinker.

"Oh well, if you insist, OK," I said with blushing humility.

I raced home and proudly told the hubby, "I'm going to be the coordinator for the first Pacific Hearts Award!"

As he rolled his eyes, I reviewed what I had just said: the coordinator of the FIRST Pacific Hearts Award. Suddenly a ground-up To-Do List appeared in my mind and the bullet points stretched faaaar into the distance. Oo-'eck! What had I let myself in for?

Meeting a whole lot of really keen authors and a bunch of enthusiastic judges is what I'd let myself in for. Talk about surrounding oneself with positive, supportive people; it was terrific. Everyone was so cooperative. Giovanna remained smiling even after the hundredth email from me clarifying some minor point of a minor point.

As the entries came in, I did notice that writers are not always that good at reading the website contest details, particularly in the details of formatting. The two details that really got people were the widows-and-orphans and the margins. (BTW, in the File section of the Loop you can find the Widows and Orphans Formatting instructions.) It might seem niggling, but it is worth getting used to strict submission guidelines to avoid bitter disappointment later on when you are entering an overseas competition or submitting to a publishing house.

An unforeseen glitch popped up in the 'translation' from an e-pubbing programme to a Word document. Section headings that were linked to text suddenly went completely haywire, and by the time they reached my computer, the page was a scrambled mess. There were some very ulcer-inducing moments as many people tried frantically to unscramble it before the deadline–luckily, with success!

With all nineteen entries in and beautifully formatted, and my thirteen spreadsheets set up (yes, I know, but you can't have too many spreadsheets, I always say), I was ready to send out manuscripts to the readerjudges. They were so enthusiastic. There were numerous offers to read more entries than I had sent them, to be on a list of emergency judges if anyone couldn't fulfil their quota, to stay on the list for next year's Pacific Hearts... The compliments rolled in about the quality of the stories, as did requests from Round One judges to be able to read the entire manuscript. Take a bow, entrants. Your stories were very eagerly embraced.

As to the nuts and bolts of the judging comments: the most common point picked out by the judges was that motivation and action by a character needs to be consistent with the type of character the author is portraying. Often, when first round results of the 10,000 words showed great promise, the second round judging indicated character consistency slipping and the introduction of too convenient coincidences to hide the dreaded saggy middle. While some manuscripts were enjoyable reads, their premise was too similar to existing stories and needed a little 'something extra' to make them stand out from the crowd.

By the time of the second round deadline, I was on tenterhooks. It was a **very close** competition. I didn't know who the top three were until the very last judging sheet came in, that's how close it was. It was very exciting to be the one breaking the good news to those who got into the semi-final, and then into the final. Birgit Davis-Todd of Harlequin ranked our final three in this order: Bronwyn McEvoy first, Jo Fereday second, and Jennifer Raines third. The Readers' Choice was won by Jo Fereday. Congratulations, you three. What an achievement. Birgit has suggested Bronwyn submits her winning manuscript, Old Flame, New Inferno, to Harlequin Suspense.

Many thanks must go to the wonderful reader judges who so enthusiastically encouraged the authors. Four months was a long time to commit to reading and judging the manuscripts. They stuck to the task through house flood, family illnesses, house moves and job changes. What troopers.

Will I stick my hand up for next year? Well, if I get my current WIP finished by the end of February 2014, the answer will be NO. Anyone game to give it a go? I have the templates for thirteen tried and true spreadsheets, all set up and ready to go.

Website and Competition Sub-Committee Members Needed

Two of our RWNZ projects for 2013 are about to get underway. Do you have an interest and skills in either website development or competitions?

Both projects will be reviewing what we currently do, what we need for the future, and working on a plan to achieve any approved changes.

The projects will be starting in mid October 2013.

If either of these subcommittees sound like something you would like to be part of, please email Carol Silva, RWNZ Secretary (carolsilva540@gmail.com) before 6 October 2013 with your

- name and contact details
- the name of the subcommittee you would like to be considered for, and
- a brief description of your experience, skills or interest in the project

All applications will be considered by the Executive and successful project volunteers will be contacted by the 13 October 2013

Is Historical Your 'Thing'?

At the RWNZ Conference, several historical writers indicated their interest in participating in a historical listserve.

If you are interested in adding your name to the list, please contact

Liz Thompson (Writing as Lizzi Tremayne: liz@bmevc.co.nz or

Marjan Van Waardenberg (marjan@marjan.co.nz).

WORDS YOU MAY HAVE MISSED!

Romantic mix-up for All Blacks in Wellington by Michael Daly ~ 24/08/2013

INSPIRATION: The Annual Conference of Romance Writers of New Zealand is taking place in the same hotel the All Blacks are staying in.

http://www.stuff.co.nz/sport/rugby/all-blacks/9083130/Romantic-mix-up-for-All-Blacks-in-Wellington

"Curse breaks a drought for writer " -

'The Chieftains Curse' Waimauku Author: Frances Housden by Sue Brebner-Fox ~ 23/087/2013

http://www.stuff.co.nz/auckland/local -news/rodney-times/8948770/Cursebreaks-a-drought-for-writer

CLASSIFIED ADS

We are happy to place short classified ads in H2H for services that could be useful to writers. The price for these will be \$20.

Note that the placing for these will be preceded by a disclaimer stating the RWNZ is only providing the placing, but does not in any way endorse the product/service.

Please contact me by the 10th of each month if you wish to advertise.

marjan@marjan.co.nz

Any news about writers, book launches, courses in your area??

Are there any courses, writer's presentations, book launches or similar coming up in your area? Please send us the information or links – we may be able to inspire other RWNZ groups to piggy back on to them and offer opportunities in other regions. Let us know: marjan@marjan.co.nz

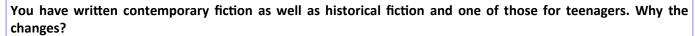
Interview with Zana Bell

Zana was a workshop presenter at our recent Conference. Her great workshop flew past in minutes, so I was very pleased to be able to follow this up with an interview and a 'verbal glimpse' of her new book – out this month! MvW

How/when/why did you decide to become a writer? Did you always know?

I'd always written copiously – letters, diaries, scribbles on pieces on the backs of menus, et cetera, and I think that helped both in developing my style and in

making writing part of my everyday life. However, it was only after we'd moved to the Whangarei Heads and I'd fallen in love with the mountains and bay that decided to try writing a book about it—just to see if I could.



When I first started writing, somewhat naively I thought it would be fun to write in every genre. I fell into romance quite by chance (aka the Kara School of Writing J) and then I was suddenly confronted by a whole lot ofnew to me—concepts such as branding, consistency, building an audience, et cetera. I know there's wisdom behind these ideas but life is short. I just want to write the stories that grab my imagination. Romance, as it turns out, is a wonderfully broad and flexible genre and so far has kept me very engaged.

Your website gives us a brief overview, especially of your love of research—how do you sort what to leave out and what to take in? For instance *Forbidden Frontier* started off as a factual research project—at what point did you then 'take flight' into fiction?

Forbidden Frontier was supposed to be a biography but when I went to Australia, I discovered just how few records about Charlotte Badger had actually survived. By that time, she had a firm grasp on my imagination so I wrote a novel instead. In some ways it was a relief. She'd become so vivid to me during my research and it might have been hard to describe the actual person, when I loved the Charlotte in my head so much more.

Knowing when to quit research is always hard. It's great fun but can also turn into a very effective form of procrastination. It's really a case of saying, "Enough!" and jumping in. I think leaving a space to fill in unknown historical detail is an excellent way of getting on with the story and indeed, a more efficient way to research. It also hopefully gets over the hurdle of wanting to put in too much irrelevant—but *fascinating!*—detail that can sink a book.

How did you make the transition for the 'day job' to novelist

I still have a day job! It makes things very hectic and I land up with that uneasy conscience most of the time because when I'm writing, I should be marking essays. When I'm preparing lessons, I should be doing research. On the plus side, I'm never, ever, bored.

Can you talk a little about your writing process. Do you plot? Is that a detailed process for you?

I'm a pantser. When I start a novel, I usually have my first scene (though this can change in subsequent drafts of the book) and my last scene. What happens in the middle is a mystery except when I was writing *Forbidden Frontier*. I had to weave in the few historical facts I had and they became the lynchpins of the novel.

Do you ever set a book aside and then return to it later? Or always write them straight through? I prefer to get the first draft down as quickly as possible and then go back and work on it. This is when I work most effectively. Having said that, life intrudes and there have been a couple of books I've left. They still niggle away at me, though, so I'm hoping one day to finish them.

Obviously the Victorian period is a favourite for you—why? What fascinates you about the migrations in this era?

The Victorian era was one of huge social upheaval - and this creates great stories. A middle class started to



Interview with Zana Bell

continued from page 6

emerge. The empire was expanding and women began to find their voices—or, perhaps more accurately, their voices began to be heard. There was also that extraordinary split between the moral face of Victorian England and its insalubrious underbelly.

As for the migrations, I moved to New Zealand in my twenties and still vividly recall the exhilaration, fascination and confusion of a new country. When I read the letters and diaries of the women who travelled in the nineteenth century, I realised they experienced exactly the same feelings. I tried to capture some of that exuberance in *Close to the Wind*.

In Forbidden Frontier you use a mixture of 1st person and other points of view, is it a particular style you like or did the demands of the story dictate that?

I thoroughly enjoy experimenting with voice and when I first started writing the novel, Nathan's diary in first person came immediately to me. Charlotte was a different matter. I wrote thousands and thousands of words but they never lifted off the page. One day, in despair, I turned to first person and suddenly, there she was!

Elizabeth stayed third person for most of the book, and I found her the most elusive. I surprised myself in the last section of the book, when Nathan suddenly became third person and Elizabeth first. When I looked at what was happening to both of them, however, it made sense.

You ran a very enjoyable workshop at the Conference, is teaching part of your activities (at times/ad hoc?)

Thank you! J Yes, I am an ESOL teacher most of the week and this year I have also been working on the NorthTec Online Applied Writing Diploma. I have the best of students but it can be a horrendous juggling act, trying to fit writing and research in, let alone FB, Twitter etcetera, which many authors manage to do.

You have a new book about to hit the shelves—can you give a tiny synoptic hint? What was the most enjoyable part of writing it?

I really wanted to write a New Zealand historical and had never tried writing an adventure/mystery so I decided to combine the two. It turned out to be enormous fun. Georgiana grew up in a circus so she can climb masts, walk tightropes and play poker. On top of this she's a sublime actress. Of course, none of these attributes is particularly helpful to a Victorian debutante – especially when she is also plain, too tall and won't giggle. Harry, the dashing sea captain was even more fun to create with his mysterious past.

I'd heard that if you want to set a book in another country, have the first chapter in England then move the characters to the new setting. That way your readers will follow. I decided this was good advice but of course, it was no easy matter to shift people from England to New Zealand in the 1860s. It thus became a sort of road-trip as well – with swashbuckling adventures all the way.

I just hope readers have as much fun with *Close to the Wind* as I had.

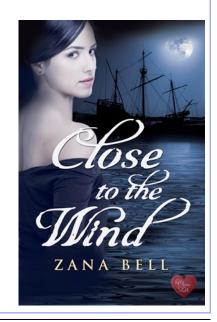
We are not going any further until you tell me why yet another fiancé seems intent on wringing your neck.

Masquerades, deceptions and subterfuge – and that's just on the heroine's part.

Georgiana da Silva is catapulted out of the Victorian drawing rooms and into a world of danger when she escapes her fiendish fiancé to engage in a mad dash across the world to save her brother before an unknown assassin can find him.

Meanwhile, **Captain Harry Trent** is setting sail for New Zealand. With a mission to complete and the law on his heels, he's got enough trouble of his own without further complications.

Thrown together, unable to trust anyone, Georgiana and Harry are intent on fulfilling their missions despite the distractions of the other. But liberty comes at a price and the closer they get, the more they must question the true cost of being free.





RWNZ Conference 2014... INTRODUCING MARIE FORCE

ne of the reasons next year's Conference is going to be fantastic is because Marie Force will be joining us! Marie is a New York Times, USA Today and Wall Street

Journal bestselling, award-winning author of 30 contemporary romances, including the McCarthys of Gansett Island Series, the Fatal Series, the Treading Water Series and numerous stand-alone books. Her self-published New York Times bestselling McCarthy Series recently hit 1 million sales. Read on to learn more about Marie...

Can you tell us about your publishing history and what inspired your different series. What are you currently working on?

Let's see... my publishing history is really more of a long and winding road. I was first traditionally published in 2008 and first self-published in 2010. Since then, I've had 10 traditionally published books (with seven more coming or under contract) and 17 self-published books with many more to come. I have four series in various stages: the McCarthys of Gansett Island Series (currently writing Book 10 after books 8 and 9 hit the New York Times list), the Fatal Series for Harlequin's Carina Press in e-book and HQN in print (currently working on Book 7 after book 6 hit the New York Times list), the new Green Mountain Series for Berkley (Book 1, ALL YOU NEED IS LOVE, is out on Feb. 4, 2014) and the Treading Water Series (readers are clamoring for Book 5, which is not currently on the schedule). As for what inspired each series... The McCarthy Series was inspired by Block Island, a tiny island off the southern coast of Rhode Island, where I grew up and continue to live. The Fatal Series came from my years working and living in the Washington, D.C. area. The Green Mountain Series was inspired by a news report about the real-life Vermont Country Store, which has been fictionalized as the Green Mountain Country Store in my series. And the first three Treading Water books were the first books I ever wrote. Coming Home, Book 4 in that series, was written in 2012 because readers begged me to finish a story left undone in Book 2, and I like to give the readers what they want. Not sure when or if I'll

get to Book 5 in that series, but they've let me know they want it--badly! That's a good "problem" to have. However, with three other series going at great guns, there's just no time in the schedule. I'm currently working on I WANT TO HOLD YOUR HAND, Book 2 in the Green Mountain Series, and MEANT FOR LOVE, Book 10 in the McCarthys of Gansett Island Series with another Fatal Series book due before the end of the year.

What led you to self publish and why did you decide to continue to publish traditionally when you were doing so well publishing independently?

I was writing the Fatal Series for Harlequin's Carina Press before I self-published, so it was a natural fit to continue the series with Harlequin, especially since HQN will publish the series in mass market paperback beginning in early 2014. The deal with Berkley for the new Green Mountain Series was also motivated by my desire to break out in print the way I have on the e-book side. To do that successfully, I need the support of traditional publishers, and I'm enjoying working with the teams at Berkley and Harlequin to achieve that goal. People ask me all the time why I would sign over the rights to my books to traditional publishers when I've done so well as a self-publisher. My answer to that question is always the same: I don't believe I've signed over the last good ideas I'll ever have, and my goal in accepting traditional publishing contracts was all about print exposure. If you want to be everywhere the readers are, you still need to be in print and I haven't been since 2011. However, I'll be back in print in a big way in 2014 with eight mass market paperback releases on the schedule—five in the Fatal Series and three in the Green Mountain Series. That ought to jumpstart things!

How did your agent help you get to where you are today? What specifically does she handle for you (contracts, foreign rights, print deals etc). Is that because it's simply too tricky or just takes up too much of your writing time?

My agent, Kevan Lyon, has been an excellent supporter and partner during my unconventional career. When I first told her I planned to self-publish (and I did tell her AHEAD of time), she was very supportive and encouraging. She didn't overreact at a time when almost no one had self-published yet

RWNZ Conference 2014... INTRODUCING MARIE FORCE



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and we had no idea what to expect from my traditional publishers. Today, she manages my schedule and contracts with Harlequin and Berkley while overseeing foreign sales for my self-published books. I believe Kevan was very wise in understanding that if I did well as a self-publisher, all boats would rise together. That's exactly what happened. I enjoy my association with her.

Do you have any tips for selling books — both for self-published & traditionally published books. What marketing works and what doesn't?

The very best marketing tool any author has in his or her arsenal is their next book. In the big rush to self-publish and to get books out there, sometimes I worry that craft gets lost in the rat race. If you're not putting most of the focus on writing the best possible books you can, all the marketing in the world won't matter. I always like to say that QUALITY is still Job One, with QUANTITY a close second as Job Two. Keeping the content coming is another critical aspect of writing in the digital age. The more inventory you have available, the better your chances are of breaking out and connecting with readers. Keep the books coming! I'm also a big proponent of social media, and it pains me to hear author say they can't be bothered with Facebook, in particular. That's where the readers are these days, so if you're not there, you're missing out on a FREE opportunity to connect with thousands of potential readers. Finally, I've had incredible luck with free offerings, which have been game changers for me several times now. I believe the free offerings of MAID FOR LOVE, Book 1 in the McCarthys of Gansett Island Series, and FATAL AFFAIR, Book 1 in the Fatal Series, were critical to putting both series on the major bestseller lists in the last year. Incidentally, MAID FOR LOVE is still free everywhere e-books are sold if you want to check out one of my books.

The results of your reader survey were really interesting. Did any of the results surprise you and if so, which ones?

The only result that really surprised me in a survey orchestrated online and targeted mostly to digitally savvy readers was that 52 percent of the 3,000 respondents still look for their favorite books in print. I wouldn't have guess that number would be so high in 2013, but it validated my decision to

remain in business with traditional publishers so I can reach the print market more effectively. For the most part, the rest of the results confirmed a lot of what I already knew about the importance (or lack thereof) of traditional reviews, the vital importance of Facebook, in particular, to authors and how critical it still is to maintain an effective and updated website. You can read the full results of the reader survey here: http://e-bookformattingfairies.blogspot.com/2013/08/the-readers-sound-off-how-they-read.html.

Do you have any advice for writers, specifically relating to the craft of writing?

Craft is still the most important thing we as writers bring to the table. It needs to be our most significant endeavor and not get lost in the flurry of opportunity that surrounds us these days. I believe there's never been a better time to be an author, but keeping our focus on the quality of our books is vital. People tell me all the time that I've been "lucky" in this business (yes, that's me, the nineyear overnight success story--NOT! LOL). I've had a few lucky breaks here and there, but where I feel I've really gotten lucky is that readers like my books. Without that, my story would hardly be newsworthy. None of us really know the secret to writing books that readers love, but that has to be our primary goal, ahead of everything else. That said, however, it's not enough anymore to just write great books. Authors must also be savvy businesspeople as well as marketing gurus. While it's the best time ever to be an author because of the amazing opportunities currently available to us, it's also a complicated time to be an author with more demands than ever on our limited time. So I'll add "proficient at juggling" to the list of qualities that define today's successful authors.

Where would you like to be in two years time?

I'd like to be doing exactly what I'm doing today: writing my books, working with my publishers and continuing to self-publish, too, while managing one kid in college and the other in high school. I hope to continue writing books that please my readers and keep them coming back for more—that's my job and I love it!

Look forward to meeting you all next August! Thanks for inviting me to your Conference!

'Hail the Hybrid Author' by Gwen Hernandez (June 2013)

Hybrid Authors...What are they?

When Courtney Milan and Marie Force were announced as two of our guest speakers for next year's Conference, there was some discussion about whether we were focusing too much on self-published authors. Courtney and Marie are *hybrid authors* and that's why you won't want to miss them in 2014.

So what is a hybrid author? I must admit that the first time I heard the words 'hybrid author' I had no idea what it meant. Was it a writer who ran on half food, half electricity? (Some days I could use a good zap to keep me going). Or maybe it was a half alien, half human clone that would conquer the world using words? The idea has merit! But no, it's someone far more special. Gwen Hernandez, author of 'Scrivenever for Dummies,' 'Productivity Tools for Writers' and a Golden Heart finalist, has written a great article that explains exactly what a hybrid author is. With Gwen's permission, please sit back and be prepared to be impressed... and maybe become a hybrid author yourself!

When I started writing romantic fiction in 2009, self-publishing was called vanity publishing. It was something only the desperate did. Or those who'd been suckered by some slimy, snake-oil publisher. It was something RWA warned us against: paying to get published.

We should be getting paid for our work.

What a difference four years makes. Sure, RWA still urges writers to get paid for their hard work, but now they're helping us figure out how, even if we want to do it by self-publishing.

At last year's Conference in Anaheim, there were a handful of self-publishing workshops, but it was still something that many of us considered a last resort, or something only those who wrote "weird" crossgenre-hard-to-categorize books did.

This year was a whole different story. The selfpublishing track in Atlanta was teeming with best selling self-pubbed authors like Bella Andre, Barbara Freethy, and Courtney Milan sharing their



secrets to success, along with the pitfalls. I even gave a workshop on formatting e-books via Scrivener. Many of the workshops were packed-to-bursting, standing-room-only affairs.

Four years after I started with a dream to get plucked out of the slush pile by New York, I joined the frenzy of writers angling to learn everything we could about how to make it on our own, how to take control of our writing careers.

I'm not saying self-publishing is the only way to go. There are many for whom the validation of New York—and seeing their book on a shelf at Target or Barnes & Noble—is the most important thing. And that's okay too. In fact, many of us would like to try both.

One of the terms I heard a lot at this year's Conference was "hybrid author". A hybrid author is one who's published in more than one way, some combination of self-published and traditionally or e-first/e-only pubbed. The beauty with self-publishing is that it doesn't rule out a traditional contract down the road. And if you self-publish well, it might even bring New York to your door with a print contract.

On the other side, many traditionally published authors are leveraging their print audiences by self-publishing. They might not sell as many books, but their royalties are higher. I heard over and over from hybrid authors that they were making more from their self-published titles than their traditional ones.

I think for many of us, hybrid is the future.

To read more from Gwen, please visit www.gwenhernandez.com

POTENTIAL MARKETS

with P.D.R. Lindsay-Salmon

1 Chances Press, LLC

e-books, some selected titles into print.

open to all

Seeking: Novels in Contemporary Romance (M/F, M/M, F/F) and Historical Romance with lots of hot, sensual scenes. Erotica, novella and novels and Paranormal Romance.

Length: between 20,000 to 55,000 words. Novellas 10,000

upwards/

Payment: Royalty payments. Pay a higher rate on e-book sales.

Details: website: http://www.chancespress.com

email:query@chancespress.com

2 Buttontapper Press

Small Press

Based in the cloud, we are a micro-press that rains down ebooks and print-on-demand titles in a variety of genres including humor, noir, erotica and poetry.

open to all

Seeking haiku for anthologies and erotica.

Length: query re erotica as it changes with their publishing

needs.

Payment: negotiable

Details: website: http://buttontapper.com contact at the website via their system.

3 Harlequin goes digital

e-books

open to all

Seeking: Harlequin Shivers, Harlequin Horror, Harlequin Intrigue Noir, Harlequin Space Opera, Harlequin Reckonings, Harlequin Erotic Vacation, Harlequin Big Book Melodrama, Harlequin Pop!, Mystery, Time Travel, Time Travel Romance, Fantasy and Fantasy Romance, Science Fiction and Science Fiction Romance, Contemporary Romance, Erotic Romance, Teen Romance, Your Brilliant Idea.

For all details re length and payment check out the website. http://www.harlequin.com/articlepage.html? articleId=1734&chapter=0

4 JWK publications

e-books open to all

Seeking: flash and short fiction and poetry for several e-book anthologies and for

'Bones' There are bone everywhere. 'Under your feet as you walk across your yard, in the cement of buildings, under the foundation of your home....' But go beyond bones to skeletons.' Dig deep for a story about bones.

Length: Flash fiction up to 1,000 words, short stories up to 5,000 words and poetry of any length.

Payment: one copy of the e-book plus two US\$25 awards per anthology for the editor's choice.

Details: JWK Fiction: website: www.http://jwkfiction.com; guidelines for the Bones anthology: http://jwkfiction.com/

index.php/opsub; email submissions to:

jameswardkirk@gmail.com

The Red Room Journal

New Zealand e-zine of erotica

open to all

Seeking: quality stories that have a touch of class and a hint of the erotic, mixed with a heavy dose of sensuality.

Length: open to all lengths. **Payment:** \$5 per 1000 words.

Details: website: http://theredroomjournal.com;

guidelines: http://theredroomjournal.com/story-submission; email: use the website system to contact editors and submit

work.

6 Bookouture

e-books and print

open to all

Seeking: entertaining, emotional stories for smart, modern women. And 'Books that effortlessly transport readers to another world and keep them turning the pages.' Genres: Contemporary Romance, Paranormal Romance, Historical Romance, Romantic Suspense, Women's Fiction, Chick Lit, New Adult, Erotica, Romantic Comedy, Crime & Thriller, Commercial Literary, Fantasy, and Dystopian.

Length:

Payment: negotiated under contract.

Details: Bookouture website: http://www.bookouture.com; guidelines: http://www.bookouture.com/submission-

guidelines

email subs and queries at the website: http://www.bookouture.com/pitch/

7 World Weaver Press

e-books and print

open to all

Seeking: stories for 'Fae', an anthology of 'real' fairy stories. The editors want 'stories that honour that rich history (of fairy folk) but explore new and interesting takes on fairies as well. Give them 'urban fairies and arctic fairies, steampunk fairies, time-traveling and digital fairies.' Give them 'fairy-like creatures too', sprites, pixies, seelies and unseelies, silkies, goblins or gnomes, brownies and imps. 'We want them all.' Stories should 'bridge traditional and modern styles' with 'lush settings, beautiful prose and complex characters.'

Length: under 7,500 words. **Deadline:** November 30, 2013.

Payment: US\$10 and paperback copy of the anthology for first world rights in English and exclusive right to publish in print and electronic format for six months after publication

Details: 'Fae', World Weaver Press: website: http://worldweaverpress.com; submissions: fae@worldweaverpress.com;

guidelines: http://worldweaverpress.com/submissions/calls-

for-anthologies

Woos, Hoos, and News

Celebrating our members' achievements.

To be included on this page, email your successes to Jean Drew on



Yvonne Walus' OPERATION: GENOCIDE, a romantic thriller, was released by Stairway Press, 17 September.

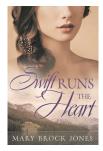
Sherilee Wakelin w/a Sherilee Gray, has signed a contract with Entangled Publishing for SALVATION, the first in her Paranormal romantic suspense series, for their Ignite imprint.

Jean Drew w/a Jean Adams just signed her fifth contract with The Wild Rose Press for **NO OTHER LOVE**



Zana Bell's latest historical, **CLOSE TO THE WIND**, will be launched this month by Choc.Lit.

Mary Brock Jones' SWIFT RUNS THE HEART, was released 5 September 6457, published by Escape Publishing . http://t.co/vaAQSj808c



1860s, Otago, New Zealand. - Both Geraldine MacKenny and Bas Deverill escaped to the goldfields in search of something — for him, a fortune; for her, independence; for both, freedom. Neither expected the fields to yield so much more.

Annie West has a new book out in October, AN ENTICING DEBT TO PAY, published by Harlequin.



Jean Drew

RWNZ News Around the Regions

Keeping in touch with each other.

<u>Word Count</u>: The intention of this column is more to notify than have a regional narrative. **Reports should not exceed a word count of 150 words.** If your region has done unusual or something very interesting that you want to share, then **we'd like to hear about it in a separate report**, which can be featured on its own. *Read the News Around the Regions on page 14.*

INTERNATIONAL CONTESTS

by Tracey Alvarez

West Houston RWA "The Emily"

Deadline: October 7th, 2013

Eligibility: The Emily is open to published and

unpublished writers.

Unpublished authors may enter in any category not contracted (book-length) by their entry

date.

Published authors may enter in a category not published (book-length) in the past three

years.

Book-length = 40,000+ words. Published = Either traditionally or independently published.

Enter: First 5,600 words, end on a hook, so less may be better.

Fee: US\$30-30

More Info: http://whrwa.com/emily/the-rules/

Chesapeake Bay Romance Writers "Finish the Damn Book" Contest & The Rudy Award

Deadline: October 31st, 2013

Eligibility: The contest is open to both published and unpublished authors, although the work submitted must be unpublished AND remain unpublished or uncontracted until after the contest.

Enter: Submit the first and last chapters of your unpublished 55K+ manuscript (no prologues or epilogues), plus a synopsis of the entire work that will not be judged. Total submission must not exceed 40 pages.

Fee: US\$25-35 More Info:

http://crwrwa.org/CRW Contest.html

Welcome to New Members

Leilani Muir, Gore Kaz Delaney, Australia Georgina Penney, Brunei Darussalam Alan Dawe, Tauranga Louise Rutherford, Wellington Kellie Watkinson, Auckland

Tethered By Letters Short Story Contest

Deadline: October 31st, 2013

Eligibility: Simultaneous submissions are accepted, but please notify TBL if your work is selected for publication elsewhere as soon as possible. We encourage writers to submit as many stories as they wish. All stories will be considered for publication in our quarterly journal.

Enter: Short stories of any genre ranging

from 2,000 to 7,500 words.

Fee: US\$10 More Info:

http://www.tetheredbyletters.com/index.php/submissions/contet-submission

Tethered By Letters Flash Fiction Contest

Deadline: October 31st, 2013

Eligibility: Simultaneous submissions are accepted, but please notify TBL if your work is selected for publication elsewhere as soon as possible. We encourage writers to submit as many stories as they wish. All stories will be considered for publication in our quarterly iournal.

Enter: Flash fiction with a word limit of either

55, 250, or 500 words.

Fee: US\$10 More Info:

http://www.tetheredbyletters.com/index.php/submissions/contet-submission

Hudson Valley Romance Writers 'Hook Line and Sinker' contest

Deadline: November 1, 2013 **Enter**: First three pages

Fee: US\$10 More Info:

http://www.hudsonvalleyrwa.com/contest/

contest_rules



RWNZ News Around the Regions

Keeping in touch with each other.

Auckland

Twenty attended our September meeting and we had some excellent discussions about the Conference and our inspirational moments. As our speaker was ill and unable to come, Pamela Gervai spoke on the subject of Suspense with the aid of notes from Allison Brennan's seminar. The speaker for our October meeting (Saturday 5/10) is not a RWNZ member ... She is a professional speaker; Helen Sword, Professor and Director of the Centre for Learning and Research in Higher Education (CLeaR) at the University of Auckland. Helen has decided to talk to us on 'Writing Strong Sentences.' Thank you to Peta Mobberley for the recommendation.

As usual, our meeting will be at the Three Kings Tennis Pavilion from 12.30 until 3.00 p.m.. Please bring a gold coin donation, change for the raffles and a plate to share. Pamela Gervai, Convener. www.pamelagervai.com

C2C (Central North Island Coast to Coast)

C2C had a wonderful meeting at Gaylene's Raglan Cottage on Saturday 15th with Rhonda Maughan, Motivational Speaker, sharing her inner joy and truths while bringing ours out with it. A top few hours that will last with us. The next meeting is at Jean Gilbert's aka Sharon Scherle 12 October. She will forward address and directions later. The speaker, Lewis Morgan is a professional Storyteller. Think of an event in your childhood and bring this along to workshop. This is going to be a day you won't want to miss. There is one bunk left at the Christmas Retreat in Rotorua. Due to unforeseen circumstances Penny Norman has reluctantly had to withdraw her offer as Convenor of C2C. Anyone out there wanting to give this guiding support to our C2C group as from February 2014 please contact Gaylene on ada.farms@xtra.co.nz - this can be finalized at the Christmas Retreat.

Wellington/Kapiti

On Saturday, September 7th we had a very different meeting at Ellie Huse's home. Although we intended doing some brain-mapping, conversation turned to our own lives and families, and some wonderful revelations poured forth. Our personal stories were interesting and fascinating. Carol told us she and her husband sailed from the USA to New Zealand in a yacht. Bernice described more of her ten years' living in India, which led to Diana wondering if we should try our hand at Bollywood-style novels to capture the huge Indian romance market. Sue said she'd had a small part in an Italian film in the 1960's, and Leeann tracked it down on YouTube so we could watch it. It was a revealing and enjoyable afternoon. We'll do the brain-mapping next time–1 p.m., Saturday October 5th—and will email as to venue. Kris Pearson.

Nelson

Excitement breezed through our September meeting. Annika & Donna have entered the online course 'Sexual Tension on the Page' with Mary Buckham and they shared their experience. For Annika it was a first, a few electronic hurdles to get over, but both full of praise of the tutor and lectures, despite Annika realising she has to rewrite both novellas she's working on—sigh! Planning next year's short story competition - Brainstorming sponsors, judges to approach, et cetera. A lot ahead for the whole group, but much FUN!

At our November meeting we'll have Jeanette Cook, a local editor, talking to us about 'The Relationship Between the Editor and the Writer'.

Our Christmas Lunch this year will be at the newly opened Paula's Plate, Paula being the runner up to the winner of the latest Master Chef NZ.

Next meeting is October 12, anyone is welcome to check us out.

Christchurch

We had a strong showing at the Conference from Christchurch this year. Most of us met again at our September meeting, along with other writers. Because the meetings haven't been held for a while, this was a great meet and greet session and we learned about each others' writing. Everyone has a project on the go and they sound fantastic. Two of our writers are entering SYTYCW and we're all going to look in on their entries once they're posted online and cheer them on. This was also an opportunity to talk about what we'd each like to get from the group. I am keen to hear from those of you who didn't attend about what we can do to encourage more active involvement and attendance at future meetings. We will be meeting on Sunday again next month and are trying for a room at South Library. I will let everyone know the dates and times once they're confirmed. Toni Stephens



REGIONAL CONVENORS

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Sarah Addison Rowe

email: rowefamily3@xtra.co.nz

But wait . . . there's more . . .

Hello Everyone

Well here's to the next Conference – note Leanne's photo . . . in front of shelves loaded with books bearing the distinctive 'New Zealand Author' logo. Don't know if they are all romance or all sorts, but view them as inspiration.

Even though this is not a 'Conference' issue we are keeping the memory and placeholders warm: I found Zana's workshop a fantastic prod in the right direction so was delighted to catch her for an interview.

In addition to that, the plans are well underway for the next Conference. There is some advance information about next year's Conference speakers in this issue.

I notice also that some of the regional groups are sharing Conference experience and notes. For me the outstanding bit of advice from that weekend was Shirley Jump's 'protect your work' i.e. don't let anything interfere with your commitment to writing. I haven't followed it yet; I have to kill the Procrastination Fairy (PF) first – so much so that my sister said yes, yes, she understood. . . "go and watch Black Books: episode 1, Cooking the Books (on YouTube)!" I did and now I am further behind, and could kick the PF. So I won't pass on the link.

The proof-readers this month, Lizzi Tremayne and Bernice Greenham, have done a great job. However we'd really like to ask all contributors to have at least one member of their group proof read their submission before it is sent to H2H. Sometimes the shortest paragraphs take the longest time for the proofreaders. . . and this is a newsletter that seeks to portray the writers/members as professional, or aspiring to be so!

Now I will send this to Jaculin Petherick to do her magic formatting! I love historical, but I am very grateful that the homing pigeon has been replaced by email! It gives us a realistic chance to get this in your Inbox by 1 October.

Yours via the pen

Marjan

marjan@marjan.co.nz

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Vice President	Leeann Morgan	Secretary	Kris.p@paradise.net.nz	Heart To Heart (H2H) is the official
Treasurer	morgan.leeann@clear.co.nz Deborah Shattock	Principal Contest	s Kamy Chetty kamychetty@yahoo.com	publication of Romance Writers of New Zealand (RWNZ) and is published eleven times a year.
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Immediate Past	Iona Jones	Enquiries	kamychetty@yahoo.com	written permission from the editor.
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	eliseandruben@clear.net.nz		Jaci Petherick	While every effort is made to ensure
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