

# HEART TO HEART

## The Writing Rebel JEAN DREW Channels Her Dreams and Writes From Her Heart



**I've never been one for constraints, preferring always to do my own thing. Which is why I have never tried very hard to make it in the field of category writing. I've had a few half-hearted attempts of course, but it just wasn't for me. Being a free spirit, I prefer to write what I want, in my own good time. In short, I like to follow my heart and let it take me where it wants me to go.**

If you are sending work out to publishers but getting rejection after rejection, take heart. This article is for you.



Take a step back and try to work out why?

Maybe you are trying to fit a publisher's guidelines and forcing your book into something it doesn't want to be. Believe me when I say that editors didn't come down in the last shower. They can tell at a glance what's wrong with your story.

I know some traditional publishers say that a category should be about two people to the exclusion of everyone else. But because I don't happen to believe people just cut everyone else out of their lives at the drop of a hat, is the reason I can't, don't and won't, write them. However, I take my hat off do the people who do. Luckily, non-traditional publishers give you some breathing room.

**Don't listen to the naysayers and dream-stealers. If I had listened to those people who said time travel was passé and no one was buying ancient Egypt, Eternal Hearts would never have been written. It took two years of dithering before I finally started writing it. But dammit! It was the book of my heart. I wanted to write that story. And what happened? I found a publisher who snapped it up.** It didn't matter that it wasn't a "traditional" publisher. I had found someone who loved my book as much as I did. You will too, so don't give up. Don't you ever give up.

That book gave me the courage to embark on an epic historical Egyptian

trilogy. Three stories, in different dynasties under, of course, different pharaohs, centuries apart and covering what was happening in history at the time.

I tend to think in trilogies these days.

Having never considered erotica, my new career as an erotica writer began with a dream. Literally. (Blush). And no, in case you're wondering, I don't have erotic dreams that often, but when I had that one I jumped out of bed and wrote down the bare bones of the idea. The first book is Love Slave, recently published. As soon as I'd finished it, I realised I had unwittingly set up a ménage. Goodness, could I write a ménage-a-trois? As it turned out, yes, and it was a lot of fun and has been accepted for publication. But there were three women in the original Love Slave story, I couldn't leave out the third woman. So, now she has her own story too. Et voila! A new trilogy was born.

**It is because I consider myself a free agent, that I can do this and at present I have eight books on the go — contemporary, historical and erotica, and I switch between them as the mood takes me.**

There are plenty of non-traditional publishers out there only too willing

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### WELCOME

#### TO OUR NEWEST MEMBERS:

Catherine Bennetto - Auckland  
Leonie Beri - Porirua.  
Louise Graham - Auckland  
Penelope Gray - Auckland  
Joanne Graves - Auckland  
Sofia Mella - Auckland  
Beth McLaren - Auckland  
Michele Nickolls - Pokeno  
Lisa Toft - Nelson  
Camilla Urdah - Auckland



### Editor's Desk

Hi H2Hs...As the Ed's not quite back from 'Love is in the Air' September's H2H is yours to launch. She says thanks for offering to get this party started, and to forgive the chaos. In her rush to catch the jet she couldn't file everything away. Just push it under the desk. I don't pick up, though I have made nibbles and chilled the bubbles, and I promised to leave you this note. I've just fed Gremlin, so if you're tempted to top up that little text-munching demon's trough—DON'T. The Ed says you'll remember his mayhem in April's H2H? Warning: now spring fever heats his blood...he bites.

So pop the corks and pour. As soon as I park the limo we'll join you in celebrating the winners and finalists in 2012's Clendon Award and The Great Beginnings Contest. Then we'll raise a toast of heartfelt thanks to Iona Jones for her year as President of RWNZ. The Ed hopes you brought your sleeping bags as festivities continue into October when we welcome the new Exec team on board. That's all she said I had to say...was there something else I had to do? What the hey. It'll come to me

when we get back. See you ASAP. Rafe (handyman, chauffeur, pet-sitter), on behalf of the Ed, Viv A., proof readers:

contribu-  
grab a snack  
yourselves at



Articles for  
*Heart to  
Heart*,  
October  
2012



Ellie, and, Chris; and H2H's  
tors...Oh yeah. The door's unlocked,  
and make  
home:).

Drafts 1-7  
Sept 2012

## RWNZ CONTEST SCHEDULE 2012

### STRICTLY SINGLE CONTEST

Opens Tuesday, 21 August 2012

Closes Friday, 21 September 2012

Final Editor Judge: Meredith Giordan, Berkley Publishing

Final Agent Judge: Helen Breitwieser, Cornerstone Literary Agency  
(Entry information is available on the website)

If you have any questions,  
contact Viv Constable, Contests Coordinator at  
[vconstable@xtra.co.nz](mailto:vconstable@xtra.co.nz)

Click here to enter: [www.romancewriters.co.nz](http://www.romancewriters.co.nz)

### PRESS RELEASE – SPRING COMPETITION

Are you tired of the wet and cold winter?  
Then the Nelson Romance Writers have just the thing for you.

#### A Spring Romance Short Story Competition 2012.

**Theme:** NEW BEGINNINGS.

**Open to:** Unpublished writers, 18 years and over only, within New Zealand.

**Launch:** Monday 13 August, 2012.

**Deadline:** Monday 1 October, 2012.

**Judge:** Sue MacKay, a successful Nelson romance writer, published by Harlequin Mills & Boon.

**The three top stories** will win a basket of romantic goodies.

Prizes generously sponsored by local authors & Nelson businesses: Te Mania Wines, The Body Shop, Carol Priest Natural Body Products, Creative Occasions and The Swedish Bakery.

**PLUS:** First prize includes one year's membership of Romance Writers New Zealand (RWNZ).

Entry form available from 13 August, contact Annika Ohlson-Smith, email: [allan-annika@xtra.co.nz](mailto:allan-annika@xtra.co.nz), tel: 03 – 548 5561.

Also at [www.cherieleclare.com/blog/](http://www.cherieleclare.com/blog/) or [www.laverneclark.blogspot.co.nz](http://www.laverneclark.blogspot.co.nz)

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 Iona Jones brings us up to date with the news.*

Hi Everyone

By the time you read this our 19th Annual National Conference, the "Love is in the Air" Conference, will be over. I have no doubts it was a great event, and I'm sure our new President, Giovanna Lee, will fill you in on the details next month. Yes, I did say our new President – this is my last column for H2H!

It's going to be short and sweet from me this month. I want to use my last column to say a huge thank you to so many people. First, a big thank you to all the volunteers who helped out with this year's conference. Bringing together an event like that requires a lot of tireless work in the background that most people never realise is going on. To everyone who had a job, big or small, I would like to offer my sincere thanks and assure you we couldn't have done it without you.

I would also like to offer my Executive Committee a huge round of applause as well. Tyree, Louise, Kris, Miriam, and Deborah – it was a pleasure to work with you and thank you for all the support you gave me during my term as President.

To everyone else who had some input into keeping RWNZ ticking along – whether organising a Regional Chapter meeting, speaking at an event, passing on some useful information on the loop or just supporting another member on their writing journey – I say thank you. Without you, the members, there would be no organisation.

Finally I would like to say a very big thank you to the incoming Executive Committee. Giovanna, Leeann, Elise, Deborah, Kris, Sue, Jo, Kate and Liz – I wish you all the best and know you'll do a great job for RWNZ.

As for me, after having attended three different conferences in three different countries in just over a month, I'm certainly inspired, but also a little tired! I think I might take things easy (for at least a day or two!) and then I shall be getting stuck into my writing. I hope everyone else will be too!

Thanks everyone and may your words (and mine) flow!

Iona



(Continued from page 1)

to consider your story. If you are able to discard certain rules of traditional publishers and strike a blow for writing freedom; if your category is screaming to be a bigger book; if you want to write a story that goes against the market "trends", then try submitting to a small press or e-publisher. You are no less published than anyone else.

**I'm not saying you can break all the rules.** You are writing romance after all, and you need to build your book on romance guidelines. But you don't have to be tied to publishers' rules. You can afford to grow the book a little; give it room to breathe.

**But choose your publisher with care. There are still cowboys out there.** Only recently I heard of one publisher I thought had a good reputation, which as it turns out, isn't all it's cracked up to be, royalty payment-wise.

**Protect yourself.** First, check out Predators and Editors for warnings: <http://pred-ed.com/> and Brenda Hiatt's [Show Me The Money](http://show-me-the-money.com/) <http://brendahiatt.com/show-me-the-money/>.

Look at the publisher's list of authors. Do you recognise any names? Do they have more than one book with the publisher? Do a Google search looking for "bad news". Buy and read a couple of stories from the publisher so you

can check out the quality of the editing, formatting, etc.

Of course there is always self-publishing. One writer I heard of was making so much money that she got an offer from a traditional publisher. She didn't even consider the offer, because said publisher wanted to offer her less in royalties than she was getting by self-publishing. Laughable. Yes, you can get better royalties. Can, not necessarily will.

While this all sounds highly lucrative, I still prefer to have my writing validated by an editor. But then I'm just a scaredy cat.

It will be quite a while yet before I venture into self-publishing. Probably because I'm terrified of putting a grammatical or spelling foot wrong. That's what comes of being a sub-editor for so long. I still sub everything, from websites (some real howlers there) to blackboards outside shops, LOL, but that's another story.

I have also heard some horrific tales of novice writers calling themselves authors, who let their books loose on unsuspecting readers. These are the kinds of writers who give others a bad name and could stop discriminating readers from buying self-published authors altogether.

**Are you inspired to write what you want to write no matter what anyone else thinks? Hope so. Now, fellow rebels, get writing.**

I live in the North Island of New Zealand, but I originally come from England. I loved the movies when I was growing up - I could always be found in the cinema dreaming about my latest hero:). That's probably where my love of storytelling started. In fact it didn't stop there. A few years ago, I went to Cornwall (my most favourite place in the whole world) and sat spellbound amongst the other kids while the resident storyteller at King Arthur's Castle at Tintagel told us about Cornish folklore.

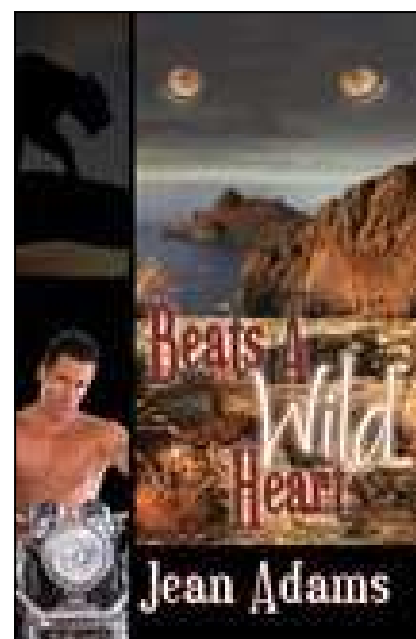
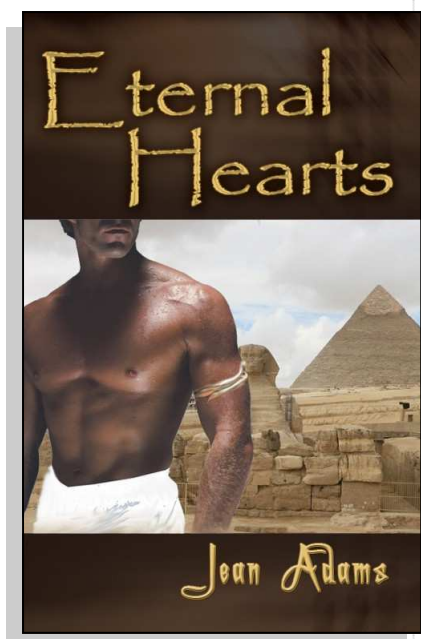
I once worked for an airline (several actually) and was lucky enough to travel for next to nothing - France, Spain, Portugal, India, the USA, Barbados, Australia, and of course, back to the old country.

After realising that there was a serious lack of support for budding writers in my area of the world, I founded Romance Writers of New Zealand in September 1990. We began with a handful of people and have grown into an international organisation of more than 300 members. I am immensely proud to say that since that date many of our members have gone on to publication, myself included.

HIDDEN DREAMS was published by Heartline, a UK company, and a second book (a spin-off) accepted but not contracted, but that company went belly-up within 18 months of starting up. Pity. They showed great promise.

I'm a firm believer in happily-ever-after and I love books with happy or feel-good endings, and stories with a touch of the mystical - BEATS A WILD HEART is a prime example. Another passion of mine is ancient Egypt and after promising for years to write a time travel romance, ETERNAL HEARTS (set during the time of Pharaoh Akhenaten's religious upheavals) is due for release by Highland Press. In the meantime, you can whet your appetite for the era with my short story, THE LOTUS POOL.

Wishing you good health, great joy and abundance!



## **\*CLENDON AWARD 2012\***

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### **> FINALISTS:**

>

- > **JENNIFER ST. GEORGE** - HMB Sexy
- > **MARY JONES** - Historical
- > **MICHELLE DE ROOY** - SF - Space Opera
- > **ADRIENNE SMITH** - HMB Sweet Romance

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> **The final placings for these four manuscripts will be announced at the  
> Awards Dinner at Love is in the Air on August 25**

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### **> HIGHLY COMMENDED:**

>

- > **MICHELLE DE ROOY** - Romantic Suspense
- > **ERIN KUHNE** - Romantic Suspense
- > **KRISTIN MEAGHER** - Contemporary
- > **JENNIFER ST. GEORGE** - HMB Riva

>

### **> COMMENDED**

>

- > **TONI KENYON** - Superromance
- > **HELEN KATSINIS** - Fantasy
- > **LEE BURGESS** - HMB Suspense

## **RWNZ Great Beginnings Contest 2012**

**1st KENDRA DELUGAR \*Full Manuscript Requested**

**2nd NINA WAGLE**

**3rd JACKIE COATES**

**FINALISTS**

**MELISSA SMITH**

**KATHRYN TAYLOR and JANE MADISON JONES**



# The Psychology Of Creating Character

## Part One

© Laurie Schnebly Campbell

**We all want a happy ending for our characters, but on the way they need conflict. This conflict can be caused by the situation (say, she didn't tell him she was pregnant before he went off to war, or he wants to take over the land her grandfather left her). But the conflict is even stronger when it comes from within them...when it's due at least in part to their own personalities, the kind of people they are.**

What makes your characters the way they are is the same thing that makes real-life people the way they are. Here are four different ways of finding out what a person is like...or of making any character a certain type who's automatically going to come into conflict with another type.

**These four things that determine people's character are: birth order, priorities, enneagrams and personality scales.** Each one of these has the potential for conflict, and conflict is what we need for a great romance novel! And for the real emotional drama, there need to be conflicts of character...conflicts in the way these people approach life.

**One of the most important factors in determining your approach to life, according to Alfred Adler**—a disciple of Freud's who founded his own theory of counselling, which is what I follow—is that **everyone makes up their mind by the age of five as to what kind of person they're going to be and how they can fit into the world.** Everyone completes this sentence differently: **Life is a place where (blank) and the way I can best fit into it is (blank).**

**Your hero and heroine—just like all of us—have determined that a long time ago.** The hero may have decided that life is a place where you have to look out for yourself and nobody else will do it for you. The way he can best fit into it is to never trust anyone. The heroine may have decided that life is a place where you only count as long as people are paying attention to you and admiring you, and the way she can best fit into it is by being ever so cute

and precious. As you can see, there are millions of possibilities! But every character has already made that decision a long time ago, and when you're building conflict into your characters, those statements are an ideal place for the conflict to begin.

### BIRTH ORDER

**How do people determine their answers to that question of how they can best fit into life?** It's never done consciously; it happens before age five. One important factor is birth order, the way a person fits into the family. **Every child, even within a single family, is born into a different family.**

**The oldest, the firstborn, is usually a prize that the parents have waited for eagerly.** This will be the perfect child, who will embody every value they've got, who will be the brightest, the smartest, the most popular, the most athletic. Everything that the parents hold dear, they'll expect to see recreated in this kid. As a rule, the oldest is the "good" child who does his best to live up to the family standards. They're usually more responsible, more serious about doing a good job. They tend to be doctors, lawyers, CEOs—something like 92% of the U.S. astronauts and 94% of our presidents have been first-born children. They tend to rise in areas where hard work will get you ahead.

Now, here's the firstborn child being just perfect when along comes the second child, and the oldest is dethroned. He's no longer Mom and Dad's whole world; he's only half their world; and the new baby is the star. At this point the oldest will do whatever he has to do stay on top. Their motto—each birth position has a motto—is "I was here first, and first I'll stay."

**Meanwhile, the second child is faced with a Perfect Kid who has a few years' head start.** No matter what the second child does, the firstborn has already set the path. The second children's motto is "We try harder" and they'll find some area to excel in where the oldest hasn't already shone. If the oldest is a great student, the second will be a great athlete, or a great socialite with lots of friends. The two children may be equally intelligent—in fact, being from the same family they probably are—but the firstborn is likely to get better grades, while the second is likely to be more popular and have more friends. They'll each seek out areas where they can get the most attention and recognition and feel the

best about themselves.

**When the third child comes along, the second is squeezed between the perfect oldest and the starring new baby.** Middle children's motto is "Life is unfair", and it's understandable why they feel that way. The middle child tends to become a peacemaker, very good at arbitrating and negotiating. It's been said that with so many families now having only one or two children, we're losing out on middles—and our society will have fewer and fewer people who are good at negotiating and keeping peace.

**When you're trying to figure out where someone belongs in the birth order, keep in mind that every five years the slate is wiped clean; we start over.** So if you have a hero who is born first, then five years go by, and then he has a younger sister—he's not going to be a firstborn, he's going to be an only child. And if no other kids follow this sister, she won't be a second or a youngest, she'll be an only as well. Only children are "adults" by the time they're eight years old, and their motto is "To know me is to love me..." which makes for a pretty powerful character, a mixture of oldest and youngest.

**The youngest child never has to grow up and take responsibility the way the other kids do.** If it's Sunday morning and everyone's running around getting ready for church and they're all ready except for Junior's shoes, everybody will jump in: Mom and Dad and brother and sister will all be looking for Junior's shoes. Junior doesn't have to, because one of the big people will find them first, and Junior's never going to have to look for his or her own shoes. The youngest child's motto is "I'm entitled." They feel that people will always look out for them—and people do, because they're terribly charming! Anything that involves using charm and personality, they're great at. They make excellent actors, salespeople...and con artists!

Anyway, you can imagine the potential for conflict if you have a hero who's a

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youngest child and assumes that people will cater to his every whim—which doesn't necessarily mean that he's selfish, it just means that everybody's gonna love him—and a heroine who's an oldest child who's very responsible, used to taking care of things, used to doing her part. They can get along very well if she looks out for him, and as they reach their happy ending that may be the way the relationship is going to work. On the way, though, there's going to be some conflict, because the heroine will be saying to the hero, "Why don't you take some responsibility?" while the hero is saying to the heroine, "Why don't you loosen up and have some fun?" And they're both right.

Now of course there are exceptions to these standards of responsible oldests, competitive seconds, discouraged middles, and pampered youngests. Sometimes, a child may decide to be best at being the worst. If another sibling is already getting all the attention for being good, this kid will be bad. Boy, will this kid be bad! You may get an oldest who's a bum, or a youngest who shoulders all the burdens of the family. But those are unusual, and you can bet there's something in their background which has caused them to decide that this is their best chance at fitting into the world.

**By and large, though, if you stick to those basic characteristics—oldests who want to stay first, seconds who try harder, middles who know life is unfair, and youngests who feel entitled—you're going to be right on target.** I remember one counselling class where all these groups were asked to congregate and come up with a list of Characteristics Of An Oldest, or A Middle, or A Youngest...so they all got into their groups for five minutes and then the teacher said, "Okay, what have we got?" The oldests said "Our spokesman will read the list." The middles said "We didn't have enough time." And the youngests all started talking at once!

## PRIORITIES

**Another area to look at in developing characters is the matter of PRIORITIES.** Everyone has individual priorities in addition to universal things like "family, job and world peace." **These personal priorities influence every decision they make, and there are only four to choose from—**once you take the test on this website, you'll know what yours are. People usually have one of these on top, and the others ranked somewhere below. **The four choices are Excellence,**

## Comfort, Pleasing, and Control.

This choice is never a conscious one; it grows up with the character the same as it grows up with all of us. But regardless, your hero and heroine's choices of priority will have a significant impact on the way they deal with each other. **Someone whose priority is Control likes to be in charge, likes to have their ducks in a row.** They feel like they really do have a better idea of how the world should be run, and if people would just listen to them and do what they say, everything would be a lot smoother. These people make great captains of industry, great foremen or forewomen, and they can also be tough to live with if someone else is into control.

**If your hero and heroine are both into control, you've got conflict.** Who's going to decide where they live? Who's going to decide what movie they see tonight? Who's going to decide whether they take the carriage or walk? Really, it's a clash of who's going to be in control. It'll be tough for two people who have control as their top priority to have a harmonious relationship.

On the other hand, let's say the hero is into control and the heroine is into Pleasing. Someone whose priority is pleasing wants to make other people happy. You can imagine how well things will work out for this hero and heroine: he'll tell her how he wants things to be, and she'll do her best to please him. Not much conflict there. Now if they're both into pleasing, they'll be bumping into each other in the kitchen at five a.m., both trying to fix the other one breakfast in bed.

**Another priority is Excellence, and these people want to be excellent at what they do. It's not control,** because they don't care what other people do: **all they care about is being the best they can be at what they do.** They may be beach bum artists in Tahiti, but they're going to paint excellent pictures. Excellence is usually the priority of firstborn children...and they generally won't do anything unless they can be excellent at it. (I'm speaking from experience here—you'll never catch me on a basketball court or a golf course or running a 10K; because I wouldn't be excellent at any of those. I only like to do things I'm good at, and anyone with an excellence priority is going to feel that same way.)

**The other priority is Comfort—these are people who like everything to be nice.** If you notice someone adjusting the thermostat every few minutes, it's someone who's into comfort. (Or else it's someone who's into pleasing, who's worried about someone else's comfort level—but that someone else definitely has a comfort priority!) Comfort people like to have just the right soft chair; they like to have their reading lamp at just the right angle; they don't like long trips where you're going to be uncomfortable. I can't imagine a heroine whose priority is comfort having a very good time on the Crusades. I can imagine a hero whose priority is

excellence being the best Crusader anyone ever saw.

**When someone has an inner conflict, it's because of two priorities butting heads.** Say your heroine's top priority is comfort, and her close second is pleasing. Now she's visiting the hero's Aunt Maude, and Aunt Maude's house is too cold. But if she turns up the heater, she might offend Aunt Maude. What's she going to do? She's going to stew—"Oh, this is so uncomfortable, but I don't want to displease Aunt Maude."

Anytime someone has an inner conflict like this, it's because of two priorities butting heads. Say your heroine is having a hard time trying to decide whether to marry the hero. Maybe it's a clash between comfort (she knows he'll give her a nice house) and control (she knows he'll insist that she give up her land, and she doesn't want to do that). Or say your hero is trying to decide between excellence (he has a chance to win the Indianapolis 500) and pleasing (his heroine doesn't want him to risk his neck). **These conflicting priorities are going to create an internal conflict.**

## ENNEAGRAMS

**There are some other good ways of analyzing your characters to come up with conflicts.** One of the most useful I've heard is described in books on **Enneagram theory—the idea is, there are nine basic personalities,** which is where they get the name Enneagram (it's Greek for nine). There are some terrific books on enneagrams that practically spell out your character's entire personality and his or her conflicts with whatever type the other character is...and if you like having that spelled out for you, **I recommend The Enneagram Made Easy by Renee Baron.**

People used to say, "Oh, if you want a whole character description already written for you, just read an astrology book." I never did that, but I can imagine it working. And I think an enneagram book is even better, because I'm a counsellor and it's based on psychology!

Just the names of the nine types are intriguing, and different psychologists use different names—you can probably spot characters you know just from the descriptions. Or to be really accurate, use the handout quiz. A word of warning—enneagram specialists say that no one can determine anyone else's personality type. The only person who can

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(Continued from page 7)

determine your type is you! So if someone says, "Oh, you're obviously a Six" and you don't feel like a Six, know that you're right and they're wrong. (The downside is you can't go home and tell your husband, "Honey, you're a Nine if I ever saw one" because only HE can decide what he really is.)

Anyway, **number One is called the Perfectionist, or the Reformer**...these are people who have very high standards for themselves and the rest of the world. **Twos are the Helper, Nurturer, Giver, Caretaker**...the people who love to be

needed. **Three is the Achiever**, the Succeeder, the Performer, always out there putting on a great show. **Four is the Artist, the Individualist, the Romantic**, who loves drama and tragedy and falling in love. **Five is the Observer, Watcher, Thinker**, who'd rather be behind a book than out there in the world. **Six is the Trooper, Loyalist, Guardian, Defender**, who is very aware of rules and determined to always keep them or always break them. **Seven is the Enthusiast, the Adventurer**, who loves excitement and experiences. **Eight is the Controller, the Aggressor, the Chief**, a self-confident "natural leader." And **Nine is the Peacemaker, the Mediator**, who wants to avoid conflict and keep everything nice and stable.

**Now, when you're trying to develop a fundamental conflict between your hero and heroine, the enneagram's nine personalities can be boiled down even further.** Twos, Threes and Fours are known as coming from the heart; Fives, Sixes and Sevens from the head; and Eights, Nines and Ones from the gut. And the best description I've heard of these classifications was from a romance writer, Susan Kalior, who talked about the three basic types of people: those who are governed by the mind, the heart, and the body.

Now find out how *you* tick...

## Work Sheet 1. WHAT ARE YOUR PRIORITIES?

Answer the questions as:

### 1 - RARELY, 2 - SOMETIMES, 3 - FREQUENTLY

- 1. Wasting time bothers me.
- 2. I'd rather live in modern times with all today's conveniences than in olden times with all the hardships of the past.
- 3. If it seems like someone will be unhappy about it, I tend not to say what I think or feel.
- 4. I keep my things well organized.
- 5. I have several projects in the works at the same time.
- 6. Regardless of utility costs, I do whatever it takes to stay warm in winter and cool in summer.
- 7. When people are thoughtless or inconsiderate, my feelings are hurt.
- 8. I dislike the idea of going under hypnosis.
- 9. No matter how good a job I've done, I always try to improve on my past performance.
- 10. When I'm suffering from any kind of physical discomfort, I'm glad to have the recommended medication to relieve it.
- 11. If people are arguing about something, I try to make peace between them.
- 12. Even though I might follow a timetable at work, I dislike having to go along with a schedule designed by someone else.
- 13. I'm aware of how much I accomplish compared to other people.
- 14. I'd rather spend money now on the things I enjoy than accumulate savings for sometime down the road.
- 15. People tend to take advantage of my good nature.
- 16. I'd prefer not to be surprised by things like company arriving at a moment's notice or a change in the usual routine.
- 17. I like to be very well groomed and look as neat as possible.
- 18. I don't especially enjoy camping in the wilderness because of the lack of "creature comforts".
- 19. Sometimes people view me as naive for trusting others too easily.
- 20. I don't like to follow rules made by other people.
- 21. I don't like it when my co-workers or friends or family make mistakes.
- 22. I dislike temperature extremes and am sensitive to unusually hot or cold weather.
- 23. I have a hard time dealing with it when somebody doesn't like me.
- 24. When there's a heated debate going on, I like to get in the last word.
- 25. I'm proud of knowing quite a bit about some subjects.
- 26. When it comes to working on a committee, I'd prefer to be a member rather than the leader.
- 27. I go out of my way to keep from hurting people's feelings.

(Continued on page 9)



\_\_\_ 28. I like to have events work with smooth precision.

**Add up your scores horizontally (1 + 5 + 9 etc.) to get your total for each priority.**

1. \_\_\_ 5. \_\_\_ 9. \_\_\_ 13. \_\_\_ 17. \_\_\_ 21. \_\_\_ 25. \_\_\_ = \_\_\_ EXCELLENCE

2. \_\_\_ 6. \_\_\_ 10 \_\_\_ 14. \_\_\_ 18. \_\_\_ 22. \_\_\_ 26. \_\_\_ = \_\_\_ COMFORT

3. \_\_\_ 7. \_\_\_ 11. \_\_\_ 15. \_\_\_ 19. \_\_\_ 23. \_\_\_ 27. \_\_\_ = \_\_\_ PLEASING

4. \_\_\_ 8. \_\_\_ 12. \_\_\_ 16. \_\_\_ 20. \_\_\_ 24. \_\_\_ 28. \_\_\_ = \_\_\_ CONTROL

If your priority is EXCELLENCE, you most want to avoid wasting time, feeling worthless or insignificant. What you sacrifice is feeling stressed, overwhelmed with work. The advantages are superior skills, performance, innovation.

If your priority is COMFORT, you most want to avoid anxiety, strain, pressure. What you sacrifice is that you're less efficient, productive, capable. The advantages are that you're relaxing, easy to be with, comfortable.

If your priority is PLEASING, you most want to avoid friction, disharmony, being rejected. What you sacrifice is recognition of personal worth. The advantages are that you're gracious, tactful, diplomatic.

If your priority is CONTROL, you most want to avoid taking risks, looking wrong, embarrassment. What you sacrifice is spontaneity, emotional intimacy. The advantages are that you're a good leader, manager, organizer.

**Work Sheet 2. WHAT'S YOUR ENNEAGRAM TYPE?**

**Check any questions you'd answer "yes."**

- \_\_\_ Do you like being well organized?
- \_\_\_ Do you generally keep your word?
- \_\_\_ Do you feel irritated when people break rules?
- \_\_\_ Do you sometimes think of yourself as judgmental?
- \_\_\_ Do you have a strong inner sense of "the right way" to do things??
- \_\_\_ Are you almost always punctual?
- \_\_\_ Is perfection important to you?
- \_\_\_ Do you worry about being judged or criticized?
- \_\_\_ Do you find it hard to forgive when someone has wronged you?
- \_\_\_ Do you often do more than your fair share?
- \_\_\_ **TOTAL FOR ONE**
- \_\_\_ Do you like to be needed?
- \_\_\_ Do you try hard to be thoughtful and tactful?
- \_\_\_ Do you enjoy giving people compliments?
- \_\_\_ Do you sometimes resent doing so much for so many people?
- \_\_\_ Would you rather give than receive?
- \_\_\_ Do people find you enthusiastic and upbeat?
- \_\_\_ Do people seek you out to talk about their problems?
- \_\_\_ Do most people like you?
- \_\_\_ Do you enjoy helping others become more successful?
- \_\_\_ Do you often feel taken for granted?
- \_\_\_ **TOTAL FOR TWO**
- \_\_\_ Is achievement important to you?
- \_\_\_ Are you confident about your abilities and skills?
- \_\_\_ Are you a good sales person?
- \_\_\_ Are you outgoing and popular?

- \_\_\_ Do you work hard at accomplishing goals?
- \_\_\_ Is image important to you?
- \_\_\_ Are you usually busy?
- \_\_\_ Do you hate to see jobs left undone?
- \_\_\_ Do you value making a good first impression?
- \_\_\_ Do you like to stand out in some way?
- \_\_\_ **TOTAL FOR THREE**
- \_\_\_ Do you frequently feel that nobody understands you?
- \_\_\_ Do you sometimes wonder when you'll find your one great love?
- \_\_\_ Are you exceptionally sensitive to critical remarks?
- \_\_\_ Do you find yourself envying what others have?
- \_\_\_ Is it important to you to feel that you fit in?
- \_\_\_ Do you sometimes find yourself drawn to melancholy thoughts?
- \_\_\_ Do you think you have deeper feelings than the average person?
- \_\_\_ Are you troubled by fears of abandonment?
- \_\_\_ Do you hunger for the perfect soul mate?
- \_\_\_ Do you sometimes feel like an outsider, even with your friends?
- \_\_\_ **TOTAL FOR FOUR**
- \_\_\_ Are you happier by yourself than in a group?
- \_\_\_ Do you often feel shy or ill at ease in a social situation?
- \_\_\_ Do you dislike confrontations?
- \_\_\_ Is privacy something you value strongly?
- \_\_\_ Do you keep your feelings to yourself?
- \_\_\_ Do you ever feel that you should be more generous?
- \_\_\_ Do you view yourself as perceptive?
- \_\_\_ Is self-reliance important to you?
- \_\_\_ Do you prefer reading about an experience to actually doing it?

- Do you like to be alone with your interests for hours on end?
- \_\_\_ TOTAL FOR FIVE**
- Do you stick up for the underdog?
- Do you tend to focus on worst-case scenarios?
- Are you more aware of your surroundings than others are?
- Do you find it hard to trust?
- Is it often hard for you to make a decision?
- Do you generally take a cautious approach to life?
- Do people often say you're a good worker?
- Are you wary of compliments?
- Do you tend to be stubborn?
- Is loyalty very important to you?
- \_\_\_ TOTAL FOR SIX**
- Do you like change?
- Are you generally at ease in groups?
- Do you try to avoid boredom at all costs?
- Do you dream about living "the good life"?
- Are you upbeat and enthusiastic?
- Do you like to make lots of plans?
- Are you frequently frustrated by rules and limitations?
- Do you seek out new and exciting experiences?
- Are you sometimes overly self-indulgent?
- Do you believe that if something is good, more is better?
- \_\_\_ TOTAL FOR SEVEN**

- Do you feel you can handle conflict easily?
- Do you respect assertive people?
- Are you more a leader than a follower?
- Do people describe you as earthy, blunt, and straight forward?
- Is pretence disturbing to you?
- Is it easy for you to get in touch with your anger?
- Do you believe in fighting for what is right?
- Would you rather be respected than liked?
- Do people think of you as courageous?
- Do you find it easy to assert yourself?
- \_\_\_ TOTAL FOR EIGHT**
- Do you figure most things in life aren't worth getting upset about?
- Are you generally relaxed and comfortable?
- Is it hard for you to make choices?
- Do people see you as affable, easygoing, and peace-loving?
- Do you tend to procrastinate?
- Is personal comfort important to you?
- Do other people's confrontations make you uncomfortable?
- Are you fairly attached to your habits and schedules?
- Do you generally feel at one with nature and other people?
- Are you good at promoting harmony and unity?
- \_\_\_ TOTAL FOR NINE**  
A description of your type follows...

### Work Sheet 3. THE NINE ENNEAGRAM TYPES

**ONE (THE PERFECTIONIST, REFORMER, IMPROVER)** is a perfectionist who wants to set things right. Their internal critic tells them what they "should" be doing. They're more task-oriented than people-oriented. Ones avoid anger and have a sense of what is morally best in all circumstances. They're responsible, hard-working, demanding of themselves and others, and find it hard to relax and go with the flow. Ones are comfortable with schedules and don't like interruptions. They insist on fairness, work hard at correcting faults and are almost always sincere, honest, scrupulous and just. Ones see things in terms of black and white, right and wrong. They're responsible, hard working, and good at planning.

**TWO (THE HELPER, NURTURER, CARETAKER)** is compassionate, kind-hearted, caring, loving and nurturing. They want to be needed and appreciated, and can neglect their own needs to the point of exhaustion. They believe in helping others and give freely but have a hard time receiving. Twos feel guilty about saying no. They value personal, one-on-one relationships. They're empathetic, good listeners, helpful, friendly and open. Twos like to feel important to others, and frequently value themselves mainly for how they can help. They often don't recognize their own needs, focusing instead on others' needs, and sometimes feel victimized or used when others don't appreciate all they've done.

**THREE (THE ACHIEVER, SUCCEEDER, PERFORMER)** is self-assured, ambitious, charming and popular. They are concerned about how people perceive them and conscious of their own image. Threes are good communicators and good at being objective; they focus on what works. They're competitive, impatient with inefficiency and can be lonely because they tend to be superficial in relationships. Three is energetic, vibrant and youthful, with a pleasing appearance, and is always on the go. They like clear goals and like to run their own show—often their profession constitutes their life. They're efficient go-getters who identify with work, fear failure and can adapt to whatever is necessary for success.

**FOUR (THE ARTIST, ROMANTIC, INDIVIDUALIST)** wants to feel unique and special, likes big dramatic emotions, and tends to be melancholy. They often feel like they don't fit in. Fours focus on feelings and write "scripts" for every situation, but find that life seldom measures up. Emotionally sensitive, they feel exempt from living like others do. They are often creative and artistic, with a keen sense of beauty and an original, distinct style. Fours enjoy being on stage, crave deep feelings and usually feel either very high or very low. They're compassionate, good listeners who understand the pain of being misunderstood or feeling abandoned. They try to avoid ordinariness, feeling reality is dull.

**FIVE (THE OBSERVER, INVESTIGATOR, THINKER)** values autonomy and privacy and prefers being anonymous on the

*(Continued on page 11)*

edge of a group to being the centre of attention. They tend to intellectualize, enjoy learning and knowing things, and find almost everything interesting. Observers who prefer non-involvement, they can live happily with their own projects and remain emotionally detached. Fives hate feeling controlled and keep their thoughts and feelings private, tending to hoard their time and personal self. Logical thinkers, they have modest needs and prefer books to people and small talk. They view themselves as wise and perceptive, able to understand and rise above almost anything.

**SIX (THE LOYALIST, GUARDIAN, BELONGER)** places great value on belonging. They look to others for authority, and prefer working within limits and schedules. They cherish traditions, structure, commitment and security. Compulsively responsible and often insecure, sixes are dutiful, obedient and hard workers. Sixes tend to be fearful and plagued by doubt, but are devoted to their group. Wholeheartedly dedicated and serious, they sometimes lack confidence in their own abilities and fear making the wrong decision but will gladly conform to the rules and work hard to direction. They're consistently loyal troopers, dependable, punctual, and faithful to their family and friends and authority.

**SEVEN (THE ADVENTURER, ENTHUSIAST, PLANNER)** loves to have fun, dislikes facing painful reality, and finds good in almost everything. They enjoy planning more than they actually carry out because they like to keep their options open. Sevens tend to overindulge in food, experiences and/or material goods, believing "the more the merrier". They're extroverted, charming, enthusiastic and always want more of the extraordinary. Optimistic, excited and hopeful, they prefer to be with other people and find very few things they can't enjoy. Sevens are young-looking, view themselves as playful and childlike, and try to avoid pain or sadness by planning lots of fun activities all at the same time.

**EIGHT (THE LEADER, CONFRONTER, CHALLENGER)** is gutsy, outgoing, assertive and strong. They like to take charge, manage and call the shots. Self-confident, natural leaders, they take the initiative to make things happen. They work well under pressure but can be harsh and demanding, know how to get things done and believe in vengeance and justice. Eights are powerful, aggressive commanders who believe that showing weakness or tenderness means a loss of power; thus they don't value introspection or self-analysis. They work hard and play hard, and stand up for justice. Eights are courageous self-starters who love a challenge, can mobilize others, and are good at fighting for what they want.

**NINE (THE PEACEMAKER, ACCOMMODATOR, HARMONIZER)** usually feels grounded, calm and serene. They like routine, enjoy having time to do nothing and frequently focus time on non-essentials (TV, cards, sports) to tune out conflict. They're easygoing, agreeable and good listeners who can identify with all opinions and therefore make good mediators. Self-effacing, they tend to value peace at any price and hope problems will go away. Nines are stable, unflappable and virtually shock-proof, not viewing anything as too important. They prefer to avoid tension and stress, downplay things and often procrastinate, hating to waste energy or feel unsettled. They like to keep old friends and enjoy the status quo.

See October's H2H for Part Two of The Psychology Of Creating Characters where Laurie discusses: Mind/Body/Heart, Jungian Scales, Using Psychology, and Happy Endings. Keen to explore the feminine counterpart to the Hero's Journey? You'll want to sign up for Laurie's new course:

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

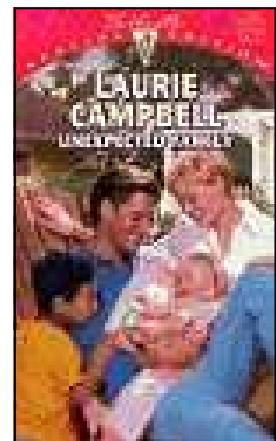
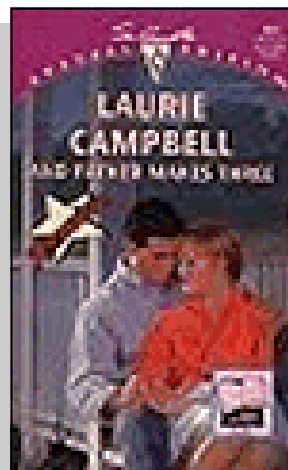
Find out more details here: [http://www.writeruniv.com/october\\_12\\_Laurie.htm](http://www.writeruniv.com/october_12_Laurie.htm)

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 website ([www.BookLaurie.com](http://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@yahoogroups.co](mailto:LaurieClass@yahoogroups.co). And visit [WriterUniv.com](http://WriterUniv.com) for more info.







# Using Back-Story to Round Out Your Characters Part Two

**Yvonne Lindsay**

There are different ways to reveal back-story and you have to be careful about choosing what's right for your voice and your story and exactly how your readers discover it. It's tempting to want to tell your reader everything in chapter one, but withholding crucial information is a good way to build suspense and give your reader more reason to keep turning the pages. The finest balance, for me, is revealing what the reader needs to know when they need to know it, and in a way that keeps your character sympathetic to the readers.

Here are some tried and true and, yes, sometimes overused methods of revealing back-story:

**1. Flashbacks need to be used carefully.** Always ask yourself if the use of a flashback is really necessary. In CLAIMING HIS RUNAWAY BRIDE, my Beauty and the Beast story, my heroine Belinda had amnesia, so it made sense when the full truth came out that she experience it in flashback. Generally, I'm not a huge fan of them but, as with anything, when used properly you are advancing your story and your characters the right way and can get the right

reaction from your reader.

**2. Revealing back-story through dialogue is another one to use carefully.** Too often people information dump in dialogue and it's a nasty trap. No-one wants to read a conversation between two characters that starts, "As you know". It's kind of lazy, to be honest. Characters aren't supposed to tell each other what they both already know, right?

Here's an excerpt from my upcoming October Harlequin Desire, A FATHER'S SECRET:

"What are you going to do?"

Erin looked from the worried face of her friend to the letter in her hand and shook her head. "I don't know what I can do."

"You have to find out more, at least then you'll be better informed if you have to fight it," Sasha said vehemently. "What did that letter the other day say? That someone had come forward to say mistakes had been made at the fertility clinic? And with nothing to back up their claims? Seriously, it could just be a disgruntled employee creating trouble."

"Well," Erin said waving the letter she'd received from a prominent San Francisco law firm out of reach of her baby son's grip, "clearly someone believes in it enough to follow it up. And besides, if it's true, if the tests prove Riley isn't James's son, do I have any right to fight it?"

"You're his mother, aren't you? You have every right under the sun. This Party A," Sasha sneered over the moniker, "is no more than a donor."

"Sash, really? That's a bit harsh. The man and his wife were obviously going through the clinic for the same reason James and I were. I think it's a bit cruel to say he's no more than a donor."

Erin pressed a kiss onto Riley's head, inhaling his special baby smell and relishing anew the wonder of the life she held on her lap.

Sasha had the grace to look shame-faced. "Well, either way, you're Riley's mother. No one can deny you that, and it means the odds regarding custody are firmly stacked in your favour."

What does the dialogue between these two characters tell you?

**3. Direct narration can work well, when used judiciously, but be careful of over doing it.** Readers today tend to want plenty of forward motion in their reading. Compare, for example, something from Jane Austen's era to a contemporary romance today. Dialogue needs to be interspersed like a liberal dose of seasoning. It keeps a story alive for a reader, keeps characters in character, so too much narrative in a big block can really slow things down.

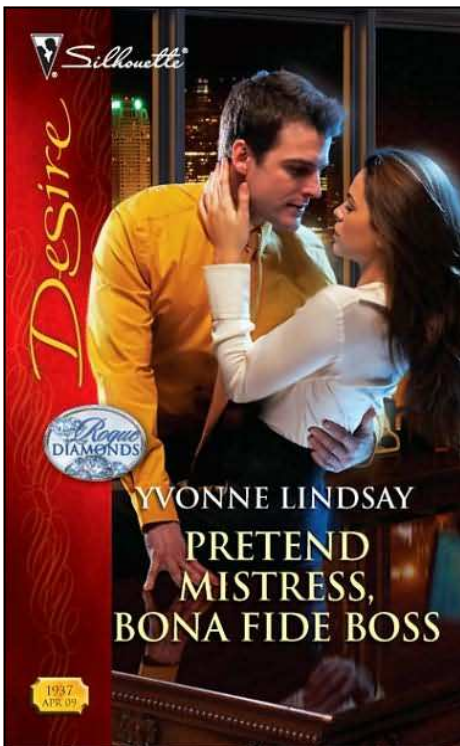
**4. Internal dialogue is a powerful way of revealing back-story but you still have to be mindful of pacing so your reader doesn't lose interest.** Here are the next few paragraphs of A FATHER'S SECRET using some internal dialogue and direct narration with a teensy bit of flashback combined:

It was little comfort, Erin thought as she studied the letter again. She hoped to see something, anything, that would give her some recourse to refuse to submit Riley to a DNA test to prove exactly who his parents were—her and her late husband, James, or her and some stranger. She adjusted Riley on her lap as her heart constricted painfully. The whole situation was impossible. Riley had to be James's son. He just had to be. Their security hinged on it.

Mistakes like what they'd suggested simply weren't supposed to happen. When she and James had won the IVF lottery which had seen them travel from their Lake Tahoe home to San Francisco to complete the procedures that led to baby Riley's birth four months ago, they'd never for one moment thought that the fertility clinic could make such a terrible mistake. Nor had either of them ever dreamed that the flu-like symptoms James had, months later, begun to complain of, masked a bacterial infection that eventually led to the congestive heart failure that took his life within two weeks of Riley's birth.

She was now left to deal with this all on her own, and the reality of that threatened to overwhelm her completely. The sheet of paper in her hand

*(Continued on page 13)*



(Continued from page 12)

trembled and she set it down on the well-used kitchen table in front of her—a table that had been used by generations of Connells. A table that could only be used by future generations of Connells, according to the terms of the estate's trust. She'd thought that everything about her home was Riley's by right, as James's son. What if she was wrong? She smoothed the letter onto the worn surface and wished to God she'd never gone to the post office to collect her mail today—or ever, for that matter.

And then we're back to dialogue again. But think, what has this revealed to the reader and does it leave them wanting more?

### 5. Prologues are both loved and hated.

Like anything, when done well, they can be a powerful way to set your story up and give your reader vital back-story information that might never even be referred to again during a story. In my March 2007 release, *THE TYCOON'S HIDDEN HEIR*, I started with a prologue. Somehow I had to find a way to put my hero and heroine together in the past, that would bind them together forever in the future—whether they wanted it, or not.

#### Here's the start of the prologue:

Twelve years ago...

Black, ice-cold water swirled around her, sapping the last of the heat from her body, the last of her will to survive. A tinge of irony touched her mind that she should die this way. Helena Milton, full of life, colour and crazy dreams, and powered by a get-go attitude to life that had alternately amazed and dismayed her quieter elderly parents.

Her parents—would they ever understand why she'd left? Why she'd agreed to marry Patrick Davies and settle for less than love? Deep in her heart she knew she was doing the right thing—for herself, sure, but most of all for them and for the sacrifices they'd made for her.

But she'd failed. An uncontrollable skid on the ice and snow-strewn road had plunged her car through the bridge barrier and into the swollen river below. The river which now flumed with chilled water from the melting snow that came straight off New Zealand's central plateau mountains.

Helena lifted numbed frozen fingers to try the switch for the electric windows again. Futile. Not even her ever-weakened attempts to break the glass had any effect. With the doors jammed and the car's electrics out of commission she remained trapped. Helena closed her eyes again. What was the point in keeping them open when all around her was nothing but blackness?

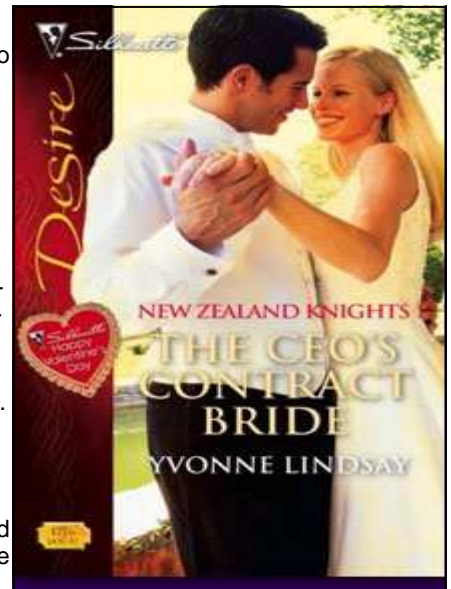
A spark of anger lit briefly in her chest that she could die like this—alone and with her goals unfulfilled, no chance to earn her father's pride instead of being the object of his quiet disappointment. Defeat had an ugly, bitter taste.

Let go, whispered the little voice at the back of her head, let go. She sagged deeper into her car seat, accepting the cold that penetrated to her bones, and let her mind drift. How long would it take, she wondered.

And then of course the hero, a long-distance trucker, sees her car in the dark in the river, saves her, takes her to his truck where he strips her, strips himself and uses his body heat in the sleeper cabin of his truck to keep her warm. Of course he's helpless to protest when later she wakes in the dark and begins to make love to him, begging him to show her she's alive. The next morning, after he drops her off at the first town they enter, he thinks he'll never see her again...until the end of the prologue:

Mason ran a finger inside the stiff white collar of his shirt and loosened his tie another blessed millimetre. All day he'd been plagued by last night's memories. Finally, while he was getting ready for the wedding, he'd resolved to try and find her—to see if they could make something more of the incendiary passion they'd shared. He'd never known anything like it. Like her. He wanted to know more.

He thought of what he'd gotten up to as a teenager to rile his dad and of the five years he'd spent in the Army—of how he'd constantly searched for that one thing that would make his life feel like it had a purpose. The one thing to fill the void he himself couldn't define. For a brief



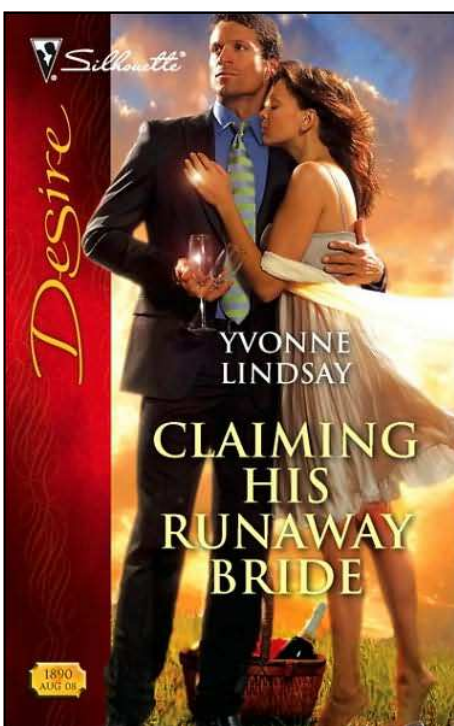
time that void had been filled last night. He had to find her. He had to know if she was what he'd been looking for.

Patrick gave him a nudge as the opening strains of the wedding march drew the assembled congregation to their feet in unison. A hush settled amongst the crowd as the bride began her journey down the thickly carpeted centre aisle in Auckland's oldest and largest city church. All heads turned for their first look at the wife-to-be of one of New Zealand's wealthiest men and for the first time in his life Mason Knight nearly blacked out as his midnight lover glided down the aisle.

**Back-story is important because it so strongly motivates your characters' actions and reactions, hopes and dreams, beliefs and issues surrounding trust. Think about what drives them, what formed them, and why. And then write the best darn story you can.**

*USA Today Bestselling author, Yvonne Lindsay, took 13 years and multiple rejections before she sold her first story to Harlequin Desire in April of 2005. Her first book rose to #1 on the Borders/Waldenbooks Series Bestseller list and in 2007 was also nominated for the prestigious Romance Writers of Australia Romantic Book of the Year Award. Her books are distributed in more than 27 countries and in almost as many languages. Now, with 23 contracted titles with Harlequin behind her, Yvonne regularly presents workshops at chapter meetings and conferences in both New Zealand and Australia and is thrilled to be living the life she always dreamed of bringing her stories to her readers.*

To peek inside these intriguing covers visit Yvonne's 'Book' page at:  
<http://www.yvonnelindsay.com/books.htm>







# Top Content Twitter Tactics to Reach the Biggest Audience

With Julie Rowe

- **Don't** ask people to buy your book – it's irritating.
- **Do** promote other people's books – shows you're not doing it just for your own benefit.
- **Do** post tweets with interesting news, photos or video links – shows readers who you are beyond the author.
- **Do** post funny things your family/friends say – a sense of humor is appreciated by everyone.
- **Do** respond to people – Twitter is a way to connect and communicate with people.
- **Do** retweet other people's tweets.
- **Do** thank people who retweet your tweets.
- **Do** engage a potential reader with what's unique about your book – a review quote, pitch line, hero quote or taste of trivia related to your novel. **Some examples:**

## Review quote:

\*"Icebound may keep you housebound as you won't want to stop reading." The Library Journal review <http://bit.ly/uw6qnT> <http://amzn.to/oluRCW>

\*From Library Journal: A Just Deception is "Perfect blend of sexy romance and page-turning suspense" <http://bit.ly/kUSIDX>

\*"All the characteristics that have put this series high on my must read list." Playing to Win review by @freshfiction. [bit.ly/PFWfNW](http://bit.ly/PFWfNW)

## Pitch line:

\*Is the heat between them enough to melt their icy hearts? ICEBOUND <http://amzn.to/vlFph7>

\*Some women are worth breaking the man laws for. MAN LAW <http://bit.ly/rpeggd>

\*If you want to score, you have to get in the game. Taking A Shot. <http://jaciburton.com/books/shot.php>

## Hero quote:

\*"Be careful you don't build this pedestal you've got me on too high. I might be tempted to jump." #heroquote ICEBOUND <http://amzn.to/vlFph7>

\*From A JUST DECEPTION: Mom, this is Izzy. I think she might be the love of my life. <http://bit.ly/kUSIDX> #romanticsuspense

\*"Your skin is liver in the moonlight." <---Well, there's an interesting typo [#amediting](http://amzn.to/vlFph7)

## Taste of trivia:

\*Due to low humidity, high winds & lack of water fire is the biggest danger in Antarctica ICEBOUND [@carinapress](http://carinapress.com) <http://bit.ly/pqBFs4>

\*Vic's Man Law: Never mess with your best friend's sister. <http://bit.ly/ikjw1z>. #romanticsuspense MAN LAW

\*RT [@JeanetteMurray](http://twitter.com/JeanetteMurray): Sex on skates...only [@jaciburton](http://twitter.com/jaciburton) could make something so cold sound so hot!



### 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](mailto:Announceonlinewritingclasses-subscribe@yahoogroups.com) See her list of classes on the **Classes I Teach** page.

## Great Beginnings Contest 2012

This year the Great Beginnings Contest suffered the fate of so many other contests, low entry numbers. We reached a point close to the closing date where we wondered whether we would have enough entries to continue this competition, but in the end there were 25 entries, though this was down a considerable amount from last year's 41 entries.

### The entries were made up of:

Sweet x2	Special Edition
Romantic Suspense	Superromance x2
Blaze x2	Heartwarming
Cherish x4	Presents x4
Intrigue x2	Riva x4
Medical	Desire

### Some of the areas the first round judges commented on were:

- The internal conflict was not always clear.
- The need to see flaws the character has to overcome.
- Begin the story with a punch not back-story.
- Motivation needed to be clearer.
- Slow pacing that could be corrected with a good edit to tighten.
- Watch for POV head-hopping.
- It is a good idea to present an aspect of the character as likable in the beginning.
- Typos were mentioned but the manuscripts were generally well presented.
- The lovely writing voices.
- Fantastic dialogue.
- Despite some aspects of craft needing work, all the stories were interesting.
- Many judges can't wait to read the complete stories when published.
- One interesting trend appeared in the number of heroines who had miscarriages or babies who had died in their pasts.

### Synopsis

- In many cases the judges would have liked to see both characters' emotional arcs.
- Many entrants focused on the external story instead of focusing on the internal conflict.

Thank you to all the first round judges who gave up their time to make this competition a success.

Thank you also to final judges *Jessica Alvarez* from *Bookends LLC* and *Carly Byrne* who is coordinating all in-house competitions for *Harlequin*.

Huge congratulations to winners *Kendra Delugar*, *Nina Wagle* and *Jackie Coates* and to finalists *Melissa Smith*, *Kathryn Taylor* and *Jane Madison Jones*.

*Kendra* has been asked for a full manuscript by *Jessica*.

Sharon Kelly  
Great Beginnings Contest Coordinator



# POTENTIAL MARKETS

with P.D.R. Lindsay-Salmon



## Aurora Regency

An imprint of Musa Publishing  
E and print publishing  
Open to all writers

**Seeking:** sweet, traditional Regency romances. No pre-marital sex, and the bedroom door is firmly closed for the final event.

**Length:** Between 5,000 to 120,000 words in length. 'Yes, we publish short stories, novellas and full-length novels!'

**Payment:** Royalties and rights agreed on contract.

**Details: website:** [www.musapublishing.com](http://www.musapublishing.com)

**Email subs to:** [submissions@musapublishing.com](mailto:submissions@musapublishing.com)/ Please address all queries to Elaine Golden, put "Aurora Regency" and the title in the subject line.

## Total-E-Bound Publishing

E and print publishing  
Open to all writers

**Seeking:** Erotic Romance in any MF (hetero) or MFM (Ménage a trois) in Action/ Adventure, Angels and Demons, Bollywood, Bondage/ BDSM, Comedy/ Humour, Contemporary, Crime/ Mystery, Cowboys/ Western, Fantasy/ Fairytales, Futuristic/ Sci-fi, Historical, Horror, Rubenesque, Men in Uniforms, Multicultural, Older woman, Younger man, Paranormal, Timetravel, Thrillers/ Suspense, Shape Changers/ Morphers, Vampires, Were shifters,  
**Length:** 10,000 to 100,000 words.

**Payment:** Royalties and rights agreed on contract.

**Details: website:** <http://www.total-e-bound.com>

**Email subs to:** [submissions@total-e-bound.com](mailto:submissions@total-e-bound.com)

**Guidelines:** <http://www.total-e-bound.com/submissionguidelines.asp>

## Cerridwyn Publishing

E and print publishing  
Open to all writers

**Seeking:** Paranormal, Urban Fantasy, Science Fiction, Steam Punk, Fantasy, Suspense, Contemporary, Historical, (prior to 1920 only) Erotic Romance, Erotica and Gay, Lesbian, and Bi-sexual Romance.

**Length:** 20,000 to 100,000 words.

**Payment:** is by royalties under a negotiable five-year contract, for ebooks the royalties are '50% of the net sales.' For print books '15% of the net sales...'

**Details: website:** <http://cerridwyn-publishing.com>

**Email queries and submissions to:**  
[submissions@cerridwyn-publishing.com](mailto:submissions@cerridwyn-publishing.com)

**Guidelines:** [http://cerridwyn-publishing.com/?page\\_id=2](http://cerridwyn-publishing.com/?page_id=2)

## Crimson Romance

E and print publishing  
Open to all writers

**Seeking:** 'heart-warming, smart romances' in the genres of contemporary romance, historical romance, paranormal romance, romantic suspense, and spicy romance.

**Length:** around 50,000 words

**Payment:** is by negotiated contract.

**Details: website:** <http://www.crimsonromance.com>

**Email queries to:** [editorcrimson@gmail.com](mailto:editorcrimson@gmail.com)

**Writers' guidelines:** <http://www.crimsonromance.com/submissions>

## Entangled Publishing

E and print publishing  
Open to all writers

**Seeking:** anything from zombie romance and tales from Rome, to Christmas fairy tales, Entangled, Indulgence, Dead Sexy, Flirts, Ever Afters, Brazen, Covet, Bliss, and the YA section.

**Length:** 20,000 to 40,000 words.

**Payment, rights, and royalties** are all negotiated with the contract.

**Details: website:** <http://www.entangledinromance.com>

Email queries to the specific line or line editor from the website

**Writers' guidelines at:** <http://www.entangledinromance.com/category/wish-list>; also at <http://www.entangledinromance.com/category/call-for-submissions>

## Red Queen Press

E and print publishing  
Open to all writers

**Seeking:** Romance, contemporary, historical, and paranormal, as well as Fantasy, Science Fiction, Mature YA, Mystery, Horror, LGBT and Erotica.

**Length:** 65,000 to 120,000 words

**Payment:** is by royalties, 60% of all net revenues...'

**Details: website:** <http://redqueenpress.com>

**Email submissions to:** [submissions@redqueenpress.com](mailto:submissions@redqueenpress.com)

**Writers' guidelines:** <http://redqueenpress.com/submissions>

## White Cat Publications

E and print publishing  
Open to all writers

**Seeking:** Romances which are 'all manner of supernatural, paranormal, weirdness, oddities, and whatnot so long as there is a romantic plot element.' Oh yes, and 'Time period is not a sticking point.' either. 'Modern, period, complete fantasy/ alternate reality all will be looked at.'

**Length:** 80,000 to 95,000 words

**Payment and rights** are discussed under contract.

**Details: website:** <http://www.whitecatpublications.com>

**Email novel submissions to:**

[booksubmissions@whitecatpublications.com](mailto:booksubmissions@whitecatpublications.com)

**Writers' guidelines:** [http://www.whitecatpublications.com/?page\\_id=225](http://www.whitecatpublications.com/?page_id=225)

## Boroughs Publishing Group

E publishing  
Open to all writers

**Seeking:** Romance, in the following sub-genres:

Contemporary, Erotic Romance, Fantasy, Historical, Multi-cultural, Paranormal, Romantic Suspense/Thrillers, Urban Fantasy, and Young Adult are required.

**Length:** novellas, 30,000 to 40,000 words, novels of 70,000 to 120,000 words

**Payment:** Rights and royalties are discussed under contract.

**Details: website:** <http://www.boroughspublishinggroup.com>

Email submissions and queries using the online system.

**Writers' guidelines at:** <http://www.boroughspublishinggroup.com/submit>

# INTERNATIONAL CONTESTS

with *Angela Bissell*



## Melody of Love Novel Contest (Music City Romance Writers)

**Deadline:** September 5, 2012

**Eligibility:** Unpublished and published authors (entry not contracted).

**Enter:** First 25 (or fewer) pages. No synopsis.

**Fee:** RWA members US\$27 / non-members US\$32

**More info:** [www.mcrw.com](http://www.mcrw.com)

## Gateway to the Best Contest (Missouri RWAmerica)

**Deadline:** September 7, 2012

**Eligibility:** Unpublished in novel-length fiction (40,000 words or more) within last three years.

**Enter:** First 7,000 words (approximately 25-28 pages).

**Fee:** US\$30

**More info:** [www.morwa.org](http://www.morwa.org)

## HM&B High Five Contest (Romance Writers of Australia)

**Deadline:** September 14, 2012

**Eligibility:** Unpublished Romance Writers of Australia members.

**Enter:** First five pages of category romance manuscript.

**Fee:** A\$20 (outside Aust) / A\$22 (within Aust, inc GST)

**More info:** [www.romanceaustralia.com](http://www.romanceaustralia.com)

## Launching a Star Contest (Spacecoast Authors of Romance)

**Deadline:** September 15, 2012

**Eligibility:** Unpublished in the last five years or not considered PAN-eligible under RWA rules.

**Enter:** First 15 pages of manuscript.

**Fee:** US\$30

**More info:** [www.authorsofromance.com](http://www.authorsofromance.com)

## Reveal Your Inner Vixen Contest (Maryland Romance Writers)

**Deadline:** October 1, 2012

**Eligibility:** Unpublished and published writers.

**Enter:** Up to 20 pages showcasing sexual tension between hero and heroine, plus optional one-page set-up (not judged).

**Fee:** US\$25

**More info:** [www.marylandromancewriters.com](http://www.marylandromancewriters.com)

## First Kiss Contest (New England RWAmerica)

**Deadline:** October 1, 2012

**Eligibility:** Unpublished in book-length fiction.

**Enter:** Scene in which hero and heroine first kiss. 10 pages maximum plus one-page set-up.

**Fee:** US\$28

**More info:** [www.necrwa.org](http://www.necrwa.org)

## UPCOMING ONLINE WORKSHOPS with JULIE ROWE

September 1-30, 2012

"Sex On The Page: Understanding & Crafting Sexual Tension"  
by Mary Buckham

\$30 at [www.writeruniv.com](http://www.writeruniv.com)

How do you write great sexual tension? That's the question Mary Buckham posed to Linda Howard, Stella Cameron, Susan Anderson, Nancy Warren and more romance writers who write great sexual tension, from sweet to spicy hot. This workshop combines lessons from writers with the 12 stages of Intimacy from Desmond Morris' works and more recent findings on the amazing role biology plays in mate attraction and selection...findings that can be applied directly to creating powerful sexual tension. So if you want to learn how to increase the sexual tension in your work, don't miss this opportunity. Topics include:

- \* Sex versus intimacy: the difference
- \* Using conflict to increase sexual tension
- \* The importance of certain details
- \* How to portray body language
- \* Maximizing biological differences between the sexes
- \* Analyzing those who write sexual tension well
- \* Exercises for your work in progress

Mary Buckham is co-author of *BREAK INTO FICTION: 11 Steps to Building a Story That Sells* and an award-winning romantic suspense author. She has hundreds of free-lance articles to her credit, a non-fiction book and is a former magazine editor. Currently she presents writing workshops online and around the country. Mary encourages you to visit her website at [www.MaryBuckham.com](http://www.MaryBuckham.com) for more information about her and her current writing projects.





## Woos, Hoos, and News

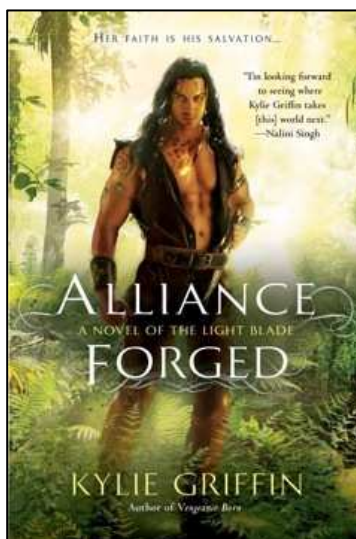
*Celebrating our members' achievements.*

Email Jean Drew [jeandrew@xtra.co.nz](mailto:jeandrew@xtra.co.nz)  
with your successes to be included in this page.

### Woohoo. What a month.

- **Kylie Griffin's** latest cover **ALLIANCE FORGED** is up.
- **Jackie Coates w/a Jackie Ashenden** has signed a three-book contract with Entangled Press - no titles yet. She also has a book coming out with **Samhain Publishing**, **FALLING FOR FINN**, due Feb 2013.
- **FIRST SALE** announcement for **Rowena O'Sullivan**. Rowena has sold her 2008 Clendon 2nd placed entry, **THE SILVER ROSE**, a contemporary paranormal romance, to **Crimson Romance**.
- **Yvonne Walus w/a Eve Summers** has a contract with **Red Rose Publishing** for **LOVE RECYCLED**, and **w/a Yvonne Walus** she has a contract with **Stairway Press** for **A BLESSING OF UNICORNS**.
- **Jean Drew w/a Gina Blake** has a contract with **Secret Cravings** for **TEMPTING TEMPEST**, Book II of her futuristic erotic trilogy due November. **W/a Jean Adams**, she also has her latest **Wild Rose Press** cover for **A MAN LIKE SAXON** due soon.
- **Deryn Pittar w/a Virginia De Parte** has a sci-fi novella **LOVE'S BRIGHT STAR** with **Secret Cravings**, out now. The sequel, **LOVE'S RED HEART** has also been accepted and is due Jan 2013.
- **Bronwen Evans'** debut Regency historical, **INVITATION TO RUIN**, has **won the RomCon 2012 Readers Crown for Best Historical at their Denver conference**. Also her novella, **TO DARE THE DUKE OF DANGERFIELD**, is a **semi-finalist** in the **Kindle Book Review Indie Romance Book of the Year**.
- **Faye Robertson w/a Serenity Woods** has a new book from **Samhain Publishing** titled **SEVEN SEXY SINS**.
- **Nicola Davidson** is officially agented after signing with **Jane Dystel**, president of **Dystel & Goderich Literary Management in New York!**

## NEW RELEASES



## RWNZ News Around the Regions

*Keeping in touch with each other.*

### Auckland

What an exciting meeting. We've had some wonderful successes amongst our members – congratulations to you all!

Our RWA Conference Attendee Panel; Sharyn Barratt, Toni Kenyon, Frances Housden, Nalini Singh, Peta Mobberley and Louise Groarke, gave us information that was more than invaluable.

Louise Groarke then had only an hour to give us a comprehensive in depth coverage of Scrivener – more the writer's friend or best buddy than just a great tool.

Well! Next stop, Conference. Can't wait! Looking forward to seeing you there. Our next chapter meeting after that will be Saturday 1 September. Louise Williams will be our speaker on Fight Scenes and Conflict. As usual we will meet at the Three Kings Clubrooms from 12.30 to 3.00 p.m. Please bring a plate, a gold coin donation and cash for the raffles.

### Central North (C2C)

Next Meeting: Saturday, 8th September, 12-00 midday at the home of Vivienne Jones (74 Aberdeen Drive, Dinsdale, Hamilton). Please bring a plate for the pot-luck lunch. NALINI SINGH - NEW YORK TIMES BESTSELLING AUTHOR is our special guest speaker! Thanks Nalini for saying 'yes'! Nalini recently attended the RWA conference in Anaheim (July) and our own RWNZ conference in August. Nalini will give an insight into her life as a successful author! Check out [www.nalinisingh.com](http://www.nalinisingh.com) for her latest books, reviews on what Nalini is reading, and her blog. We look forward to seeing you at Viv's place. A reminder round-robin email will be sent to all you lovely C2C ladies in early September. We may need to bring extra chairs for this one! Cheers GA.

### Hawkes Bay

Kendra and I met for a lovely dinner at Speight's Ale House at the end of July where we discussed our writing goals and our works in progress. We also chatted about the up-coming conference and what to expect. We are both looking forward to pitching our mss at the conference and listening to the cold reads. As well as listening to the wonderful speakers who will be full of valuable information. Our group will meet up again after the conference. If you would like to join us, please contact Kristina at [maple-leaf@hotmail.co.nz](mailto:maple-leaf@hotmail.co.nz)

### Wellington

Our August meeting was held at Kris's because Meryl needed to spend some time in hospital. A dozen of us had a pleasant afternoon - with time to practise conference pitches and hear what we'd attempted to write in a different genre. Tracey's zombie story won hands-down and we're hanging out for her full-length novel now. She says 'no way'.

We'll email you about the venue for the next meeting. It will certainly be at 1pm on Saturday September 1<sup>st</sup>, but the venue is yet to be settled. Watch your inboxes – and happy writing everyone.



### REGIONAL CONVENORS

**Auckland: Pamela Gervai**

email: [pamela@petware.co.nz](mailto:pamela@petware.co.nz)

**Central North (C2C):**

**Gaylene Atkins**

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**Otago: Sarah Addison Rowe**

email: [rowefamily3@xtra.co.nz](mailto:rowefamily3@xtra.co.nz)

**“If you ever choose  
to rescue me again  
over catching the  
bad guy...I'll scratch  
your eyes out.”**

**Cat Woman to  
Batman**

**A writer must  
teach himself  
that the basest  
of all things is  
to be afraid.”**

**William  
Faulkner**

**“All I'm writing is  
just what I feel,  
that's all. I just  
keep it almost  
naked. And  
probably the words  
are so bland.”**

**Jimi Hendrix**

I never know what I think about something until I read what I've written on it

– William Faulkner

The Writer's Diet is a diagnostic tool that assesses whether your sentences are 'lean', 'flabby', or 'heart attack territory'. Try this fun test on: <http://writersdiet.com/WT.php?analyse>  
Actress and Author Molly Ringwald shares her approach on writing, fiction and betrayal on: <http://www.chicagotribune.com/features/books/ct-prj-0812-molly-ringwald-20120810,0,3722905.story>



Source: Megawaiteclayton

Contact Details:

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[NZromance-subscribe@yahoogroups.com](mailto:NZromance-subscribe@yahoogroups.com)

or contact Suzanne Perazzini

[suzanne.perazzini@orcon.net.nz](mailto:suzanne.perazzini@orcon.net.nz)  
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Treasurer	Deborah Shattock <a href="mailto:rdhs@xtra.co.nz">rdhs@xtra.co.nz</a>	Contests Coordinator	Viv Constable <a href="mailto:vconstable@xtra.co.nz">vconstable@xtra.co.nz</a>
Immediate Past President	Abby Gaines <a href="mailto:abby@abbygaines.com">abby@abbygaines.com</a>	Judging Enquiries	Kamy Chetty <a href="mailto:kamychetty@yahoo.com">kamychetty@yahoo.com</a>
Secretary	Louise Groarke <a href="mailto:louise@wlq.net.nz">louise@wlq.net.nz</a>	H2H Contents, Coord, Layout	Viv Adams <a href="mailto:whitecliffodge@xtra.co.nz">whitecliffodge@xtra.co.nz</a>
Founder	Jean Drew (RWNZ founded 1990)	H2H Proofreading	Ellie Huse <a href="mailto:elliehuse@yahoo.com">elliehuse@yahoo.com</a>
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Publicity Officer	Sue Brebner <a href="mailto:brebfox@slingshot.co.nz">brebfox@slingshot.co.nz</a>		