

Dec 2020 / January 2021

Heart 2 Heart

Romance Writers of New Zealand

TIPS ON :

WRITING SPORTS ROMANCE

+

SKELETON DRAFTING METHOD

+

RWNZ 2021 CONFERENCE UPDATE

+

FREE BOOK BRUSH DEMO FOR MEMBERS

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NEWS FROM THE PRESIDENT

*Susan Sims*

Hi everyone,

I hope your year is off to a great start and that your Christmas and New Year were lovely!

It was exciting to see the major adaptation of Julia Quinn's Bridgerton series on Netflix, especially given the terrific success of the series with huge audience numbers, and on many, many platforms, lists of what to read next, featuring loads of wonderful romance writers!

Our Conference Dream Team is requesting we all fill in a survey (see link on Facebook or [H2H page 15](#)) to see what kind of conference we all want. As you all are aware, there's a huge amount of work that goes into planning and setting up the RWNZ conference. Steff is continuing as conference co-ordinator, however, Linda has stepped down and we'd like to thank her for all her work.

It's impossible to miss the way that COVID-19 continues to rage around the world, so please keep scanning the COVID-19 code from your apps! We all still need to follow the guidelines from the [New Zealand Government](#) for Kiwis, or the [Australian Government](#) for our Australian members. This is really important. It is also normal to feel stressed or anxious in these situations. For Kiwis to get support with grief, anxiety, distress or mental wellbeing, call or text the free 'Need to talk?' service on 1737. This is available 24 hours a day, 7 days a week and a place where you can talk things through with a trained counsellor. I've still got my fingers crossed for our double nation bubble to come to fruition so we can cross the ditch and see each other again this year.

Keep safe, keep well, and keep writing!

Love, Susan

WHAT IS YOUR 'WHY'?



Corina Douglas

December and January were a whirlwind. I have no idea where those months went. Kids on school holidays, moving house, and dealing with the worst summer weather ever made for a trying six weeks.

Like most of us, I ring in the new year with new goals and new aspirations. This process is incredibly motivating, and even with four kids to entertain in that first month, I usually stride forward to begin achieving my goals. This year was no different and by mid-January, I was feeling pretty proud of myself because I'd pounded out some 35,000 words, but then... I got writer's block.

For anyone that hasn't had the opportunity to experience writer's block yet, you're in for a treat. It's like dealing with a wound that doesn't heal. No matter what we do, we just can't move forward—we're stuck in stasis. I call it 'writer's block hell' and it shares a bed with 'pre-order hell'.

There are many tried and true mechanisms to overcome writer's block—doing exercise, reading a book, watching a movie, mindlessly allowing your subconscious to flow, having a day off, re-reading earlier books to remind yourself how far you've come as a writer, drinking wine (or whatever takes your fancy), alternately—drinking water and eating healthy, going to bed at a set time, getting up at a set time, etc., etc. You name it, I tried it.

And whaddayaknow... nothing worked.

After two weeks of this, I sat down, feeling defeated and very sorry for myself. I could have thrown my toys and lamented more, but hubby was brow-beaten by my moaning already, and I realised that I needed to look at this another way. Eventually, I realised it was an opportunity to reaffirm why I began this author journey in the first place, and ultimately, it made me reconsider my 'why'.



Everyone has a 'why' as to why they started this author journey. It is unique to you and you alone. Your why is neither flimsy, nor inconsequential. It's everything and hinged upon your deepest desires. Thus, it should be robust enough to stand against any challenge that comes your way.

For me, my 'why' is showing my kids that you must go after your dreams with everything you have. Ideally, that thing or object you crave should bring you joy, and it should also make you you. So, in that moment, I reminded myself that I love writing stories, I love giving shape to my muse, I love being a CEO, and I most especially love not just telling but showing my kids that I'm chasing my dreams.

So, with my 'why' reaffirmed, I deigned to persistently keep showing up at my computer at 5 a.m., day in and day out, regardless of whether what I'd written was a pile of horse manure or not. To help matters, I refused to re-read or edit what I'd written, but rather stubbornly congratulated myself that I'd 'shown up' and was still moving forward.

Basically, I kept on 'keeping on' and eventually... the dam broke.

The words began flowing a few days ago and I now have a story actually going somewhere rather than floundering around, drowning. I've also looked back at what I've written, and whaddayaknow? The words I'd managed to pound out through blood, sweat, and tears aren't as bad as I'd thought they were but rather something I can build on. Hallelujah!

I'd proven that my muse could be brought to heel, and against its will forced to move forward, regardless of whether I was in the zone or not. I'd kept on pushing through and it was my 'why' that lit the fire underneath me to do so.

The point of this editorial is that it is empowering to know your 'why'. As an author, the only person that can drive you forward is you—and your 'why' is key to that. So, for those of you who are currently suffering writer's block, or whether it's another challenge that you're facing at present, remember your 'why'. It is the guiding light amidst the storm.

SHOW, DON'T TELL



Lola Goulton

One of the major rules of modern fiction is “show, don’t tell”. Telling a story is the classic way of structuring a novel—think Jane Austen, Agatha Christie, or Charles Dickens.

But telling is now considered outdated by publishers—and by readers. Modern readers don’t need pages describing a jungle, a panther, and how a panther moves through the jungle. We’ve all seen that on the Discovery Channel.

Instead, we need to show our readers the scene, rather than telling them about the scene. Allow readers to watch and experience the story for themselves.

How? Here are my dos and don’ts to help you show, not tell:

1. Don’t Use Filter Words

Writing instructors often advise that authors use as many of the senses as possible. Many

authors add these senses in, but they use filter words which tell the reader what the character saw or heard, rather than showing us. Filter words which add an artificial layer between the reader and your characters.

Common filter words include:

- Feel (felt, feeling)
- See (saw, look, looked, glanced)
- Hear (heard, listened)
- Think (thought, wondered, pondered, realised, knew, remembered)

Fortunately, this is easy to fix. Simply delete the offending phrase:

As she walked into the kitchen, she smelled the aroma of freshly baked bread.

Becomes:

She walked into the kitchen and was hit by the aroma of freshly baked bread.

2. Do Show the Character, not the Author

Many authors make the mistake of showing through their own perspective, not through the perspective of their character. For



example, imagine a scene where the point of view character is watching another character try on a ball dress:

- If the point of view character is a sewer, they might consider the quality of the fabric, the cut, and the workmanship. They might wonder if it's worth paying that much for a dress when they could take a photo and sew their own version with something from their fabric stash.
- If the point of view character is an overprotective father, he probably thinks the dress is too short, too tight, too low-cut in front, or that it shows too much skin in general.
- If the point of view character is a celebrity-obsessed teenage girl, she could be comparing the dress with the one that Kylie Jenner wore to the Met Gala, and wondering if the teal or the aqua suits her skin tone better.
- If the point of view character is a typical teenage male, he can't tell denim from damask, but thinks that the blue dress is amazing.

3. Don't Show and Tell

Some writers have the habit of showing and telling. They tell an emotion, then give an action or a line of interior monologue that shows the reader the same emotion. In this case, the fix is easy: delete the tell, and allow the reader to see the action or emotion for themselves.

For example:

She entered without knocking and was greeted warmly by Matt, who enveloped her in a giant hug.

Becomes:

She entered without knocking, and Matt enveloped her in a giant hug.

Removing the tell tightens your writing, and allows your reader to focus on the action.

4. Do Show Present Action

I'm currently reading *Techniques of the Selling Writer* by Dwight V Swain (with a big thanks to the RWNZ conference organisers who set up a book swap table at the 2019 conference, and to the attendee who

donated this gem). Swain advises readers to use active verbs:

For a vivid, vital, forward-moving story, cut the to be forms out of your copy every time you possibly can. "The trooper was pounding" is never as strong as "The trooper pounded."

Swain has a particular disdain for *had*:

Each had makes your story jerk, because it jars your reader out of present action and throws him back into past history.

The issue with *had*, *to be*, and *was* verb forms is that they are static, and are not showing forward motion.

5. Don't Show Emotion through Action

We want drama and emotion in our scenes. But showing emotion through drama and action can slip into telling:

John stood up and kicked his chair.

We get it. John is angry. But while a child might kick the chair, we want our adult characters to have a little more sophistication (not to mention self-control). Instead of relying on action to show emotion, combine action with dialogue cues, facial expressions, and/or body language:

John stood. The angry teenage version of himself would have kicked the chair and slammed the door on his way out of the house. But he was a bigger man now, a better man. At least, that was what he wanted—needed—Jane to believe.

When it comes to writing emotion, the key is in what you don't say. Show the emotions and allow the reader to feel. If you tell the reader your character is crying, the reader watches the character cry but doesn't need to cry herself.

6. Do Tell when Necessary

Showing takes more words than telling. As such, we don't need to show everything. Show the scenes that reveal character, move the plot forward, foreshadow later events, or serve some other important function.

But not everything is important, and there are times when it's best to tell through narrative

summary. As Browne and King say in *Self-Editing for Fiction Writers*:

Narrative summary has its uses, the main one being to vary the rhythm and texture of your writing ... Just make sure you don't use it when you should be showing rather than telling.

If you want more information on showing vs. telling, then I recommend reading *Understanding Show, Don't Tell (And Really Getting It)* by Janice Hardy. It's one of those writing books that's worth reading and rereading.



About Lola Goulton

Lola Goulton is a New Zealand book reviewer, freelance editor, and writer. She holds a degree in marketing, has a background in human resource consulting, and works as a freelance editor specialising in Christian fiction. When she's not working, Lola is usually reading or writing her next book review.

Editing Website: <https://www.christianediting.co.nz/>

Facebook: <https://www.facebook.com/christianediting/>

Pinterest: <https://www.pinterest.nz/iolagoulton/>

Twitter: <https://twitter.com/lolaGoulton>

Visit www.christianediting.co.nz to sign up for my free email course, *Learn to Revise Your Novel in Two Weeks*.

SKELETON DRAFTING



Steff Green

Skeleton drafting is the technique you can use to plot intricate, action-packed, emotionally-charged books quickly—while enjoying every word you write. It's the perfect technique for you if you consider yourself a pantsler/gardener (e.g. you don't like to outline and prefer to discover the story as you write), but heavy plotters may find it valuable, too.

Skeleton-drafting works on the premise that all writers use the same building blocks of plot and character to put together a story—it's essentially just the process that changes. Some writers like to do their plotting in hard copy before they start the book, while others, like me, do our plotting in our heads—often while we're already writing our manuscript. This means we're prone to wandering off in random directions and often experience writers block figuring out what happens next.

Skeleton drafting enables you as a gardener to lay your hands on the tools and building materials of your novel more quickly, so you can stride boldly forward with your story without changing what you love about writing.

Step 1: Get psyched to start writing

This first step is about understanding what you're trying to achieve so you don't get sidetracked.

You're creating a draft of 10-20,000 words for a standard-length novel (70-90,000 words when finished). You're going to do it fast, and you're going to do it *messy*. You do not care if you leave sentences unfinished, if your characters don't have names and your setting is completely non-existent. Your focus is laying out the bones of your scenes and chapters with key dialogue, emotional turning-points, and action scenes.

You will not go back to fix things (yet). Your motto is, "I'll fix it in post-production."

Step 2: Start with your foundation – character, hook, ending

You only need three things to start writing your skeleton draft:

1. A character. This is your protagonist. Now, your story might have several protagonists or POV characters. In the beginning, focus on one character who will be the person acting on your hook to bring about your ending.

Your skeleton draft is how you get to know your character, but you need to have some spark of them before you begin. You may have a certain archetype you want to write, or an idea for an interesting moral dilemma you want to explore, or just some unique traits/wounds you want to throw into the world of your hook.

As gardeners, we don't "waste time" filling in character sheets or asking ourselves questions about this character yet. We learn about their eye color and their wounds and their vernacular and their didgeridoo skills as we write the book.

2. A hook. This is the spark that interested you in the story idea in the first place—the detail that seemed interesting enough that you might want to spend months or years immersed in an imaginary world based upon it. The hook takes your idea and ensures it has enough meat to become a fully fleshed-out story.

When you're outlining and writing, your hook is your "X marks the spot". It keeps you on track and stops you from going completely off the map.

What does a hook need to work?

- A character (see above).
- A conflict.
- A genre.

That's a lot of work for a couple of sentences. But don't worry. You can rock this!

3. An ending. This is the most nebulous of the three essential requirements. You do not need to know *exactly how the book will end right now*. Of course, you can't know this—you haven't written the book yet and you

can't slot the pieces together when you haven't even taken the pieces out of the box. What you do need to know is *how the book will resolve*.

Is your book a mystery? If so, your resolution is that the mystery needs to be solved for the reader. Is your book a romance? If so, the reader needs a happily ever after. Is it an epic fantasy novel? Cool—then you know the bad guys need to be defeated.

That's it. Time to start writing!

Step 3: Let your character lead the way

Plots come from characters. You take a person who thinks a certain way because of all the events in their life that have led up to this moment, you thrust 'em into a situation, and what they do next is entirely hinged on *who they are*.

Start your skeleton draft by writing your beginning. You know what needs to happen at the beginning of your novel because you've defined your hook—the hook has to be revealed in the first 30 pages or so. Ideally in the first chapter.

This is enough to start working on the opening scene—don't waste any time worrying if this actually IS the opening scene. *You can fix it in post-production.* You're skeleton-drafting so nothing is set in stone. Just get the reader to the hook and introduce your main character and throw them into the conflict.

Based on what little I know about my character at this stage, I'm able to move to the next scene by simply asking myself, "What would they do next?" I let my heroine take the lead and as she reveals herself to me, I learn more about how she grows and changes, and I build and build on those ideas in a flurry of imperfect words until I type 'THE END'.

Step 4: Use set-pieces to build your plot

In skeleton-drafting, you're relying on your character to lead you logically from one scene to the next. Along the way are little helpful scenes I like to call 'set-pieces' that are already effectively done for you (in your head).



All you need to do is lead your characters to these scenes. Set-pieces are the shorthand you use as an author to power through your skeleton draft.

Set-pieces are **the scenes readers expect in your story**. Some set-pieces are based on your book's **genre and tropes**. For example, a murder mystery book needs a scene where the heroine finds the dead body. It needs another scene where the heroine is threatened in some way, perhaps with a mysterious note. A romance novel needs a meeting scene, it needs a first kiss scene and a dark night of the soul scene. A werewolf romance needs someone to shift into a werewolf, you get the idea.

Other set pieces come to you because of the Chekhov's Gun principle—if you show the readers a gun on the wall in the first scene, by the end of the book that gun has to go off. As you plant your own Chekhov's arsenal in your books, you'll have to tie up those story threads later on in their own set-pieces.

And finally, some scenes will be obvious based on your character and her emotional wound. If your character secretly doesn't

believe she deserves to be loved because her parents abandoned her, then you'll immediately realize there are several key set-pieces you need to incorporate so readers understand this wound. She needs to push away someone who cares about her. She needs to tell a lie to herself about how she 'doesn't really need anyone'. She needs to see that forging ahead without backup gets her into trouble. She needs to experience a moment where someone pushes against her boundaries...

In your skeleton draft, you use your protagonist to stitch together these set-pieces into a cohesive story. You're basically writing a plot outline—only while working on the actual book.

Step 5: Revise your skeleton draft into something workable

By the time you write 'THE END' on your skeleton draft, you'll have a messy stream of half-finished dialogue and notes to yourself like, "INSERT SEX SCENE HERE."

The story is still new and fresh to you, and you're excited about the twists you've created, but you also understand its rough



shape and how your protagonist arrives at the ending. Congratulations—you've written a book outline while also knocking off the first 20k of your manuscript. Clever clogs!

It's time to start from the beginning of the book again, only now you know what's coming. You'll flesh out each scene until it sings. You'll weave in foreshadowing and red herrings. You pick up on literary motifs and repeat them throughout, and build in light and shadow in your vocabulary to turn a ghastly rough draft into something beautiful.

As you edit, keep a second file open on your computer. Use this document to make notes on plot points to wrap up, character traits you need to refer back to (like eye color), and any sections of text you delete (I keep everything because I never know when I might use it later).

That's skeleton drafting! It's how I'm able to write a 90k novel in less than two months, publish frequently, and build a badass author career.

For more information, listen to my [podcast on skeleton drafting](#), or take my [skeleton drafting mini-course](#).

About Steff Green

Writing as Steffanie Holmes, Steff Green is a USA Today bestselling author of the paranormal, gothic, dark, and fantastical. Steff received the 2017 Attitude Award for Artistic Achievement, and was a finalist for a 2018 Women of Influence award. She lives on the rugged Kaipara coast with her husband, a menagerie of animals, and her medieval sword collection.

Steff is also the creator of [Rage Against the Manuscript](#), an online community for writers to learn about self-publishing, finding their readers, and building a badass author brand. Steff's passionate about helping authors from all walks of life find their voice and tell their story.

WRITING SPORTS ROMANCE

**Ashlee Robinson**

I've recently ventured into writing sports romance, which is quite a change from the small-town romances I've been working on for the past few years, and this article is a little of what I've learned. If you're interested in writing sports romance, feel free to use what suits you and ignore the rest. There is no one-size-fits-all.

Understanding what the readers want

If you're writing commercially, this is the most important thing to know, and the best way to truly understand this is to do your own research. Search the Top 100 sports romances on Amazon, and choose a handful of recent releases that are priced 'normally' (i.e. not on sale) and doing well. Read the reviews and see what readers like and don't like, then read the books and note what the common themes or tropes are. I can provide you with the results of my research, but your voice and

sport of choice might be different from mine, so what I've found may not necessarily be useful for you.

Audience

Many of us probably have a reasonably good idea of who your 'typical' romance reader is i.e. a woman in her thirties or older. However, sports romance readers tend toward the younger end of the spectrum, with more readers in their twenties than is usual—particularly if the characters also fall within the 'new adult' age range (18-25ish).

Point of view (POV)

Sports romances are typically written in first person POV, while the tense can be either present or past. First person present tense is growing in popularity and is what I adopted for my sports romance series. That said, if you like to write in third person, there are sports romances in that POV, they're just less common.

It's also typical to have dual POVs, with both the hero and heroine's perspectives represented equally. Of course, there are exceptions, including books written entirely in

either the hero or heroine's POV, or where POV is used strategically to keep the reader guessing.

Popular tropes

For those of you that don't know, tropes are recurring themes, character types, situations, or plot points that readers enjoy. Tropes that seem to be popular in sports romance include: enemies to lovers, alpha males, forbidden love, sassy heroines, secret romance, revenge, friends to lovers, and second chances—or any combination of the above.

It's really no surprise that sports romance readers prefer alpha males. As with military romance or romantic suspense, there is a certain expectation that athletes will be strong, good-looking, confident, and in control of a situation. That's part of the appeal.

Choosing a sport

Beyond a shadow of a doubt, the most popular sports for romance readers are American football and ice hockey, but there are also smaller markets for soccer, rugby, baseball, boxing, martial arts, and I've even seen a couple of golf romances.

The most important part of choosing your sport is to make sure you don't hate it because you'll need to know (or be willing to learn) at least the basics (e.g. player positions, team size, etc). I considered going with football or hockey, but as a former amateur fighter, martial arts are my true passion and the only sport I knew I could keep an interest in. Hence, I chose MMA (mixed martial arts) as the basis for my series. Also, cage fighters are hot.

Setting

Depending on your sport of choice, your options for location might be narrow or reasonably wide. For example, my cage fighter series is set in Las Vegas because that's where a lot of the UFC action happens, but an ice hockey romance could be set in any city large enough to have a team. As with many romance subgenres, the popular settings are North American, but you don't

have to set your story there to be successful. There are successful sports romance series set in England, Australia, and even New Zealand.

Balance of romance vs sports

How you balance the sports versus the romance is very much a personal choice. Some authors, such as Helena Hunting, opt to go light on the sporting details and focus on the romance. Others, such as Ilsa Madden-Mills and Karla Sorenson, weave the sport more intrinsically into the story. Personally, I take the latter approach because martial arts training and lifestyle is something I've lived (albeit not at the level of the athletes I write about), and I feel that delving into the details adds a thread of realism and believability. However, if I were to write an ice hockey romance, you can bet I'd keep it light on the details to make sure I didn't put a foot wrong because my knowledge in that area is almost non-existent.

Heat level

As with any type of romance, this depends on what you're comfortable with. Many of the top-selling sports romances err toward the steamier end of the spectrum but sweeter ones have also done well.

I hope this has been helpful. If you love sports and alpha males, sports romance is such a fun subgenre to write in. The perfect way to blend two passions.

Bio:

Ashlee Robinson writes steamy, emotional contemporary romances under the pen name *Alexa Rivers*. She shares a house with a neurotic dog and a husband who thinks he's hilarious. When she's not writing, she enjoys travelling, baking and decorating cakes, eating those cakes, cuddling fluffy animals, drinking excessive amounts of tea, and absorbing herself in fictional worlds.

THE **FATE OF THE 2021 RWNZ** CONFERENCE IS IN YOUR HANDS



Friends, it has been a year.

What else is there to say? I hope that wherever you are in the world, you and your family are safe and healthy, and you're muddling through this pandemic with grit and good humour. I hope there have been a few silver linings—I know I've certainly enjoyed having more time to read :)

As writers, our job is more important than ever—we give our readers a chance to escape grim reality for a few hours, to fall into happy endings in worlds without masks and social distancing and toilet-paper shortages. We give hope and light and that's a wonderful gift, but we also have to look after ourselves and manage our writing careers in an altered market.

I'm sad the pandemic robbed us all of the chance to meet for conference last year. It's always been one of the highlights of my year. As lockdown hit New Zealand, Linda and I and the Exec made the decision to postpone the conference to 2021.

Well, 2021 is upon us, and we're ready to decide the fate of the conference. Sadly, both Linda and Michelle have stepped down from the Dream Team, and we'll miss their creativity and dedication.

We've determined it's not viable to go forward with conference planning as originally envisaged (and our conference venue is likely to remain a border facility for some time), but we have two options that we can get excited about.

We can either postpone the conference another year and hope to deliver a stunning international programme in 2022. Or we can take advantage of the incredible freedom we have in New Zealand and host a smaller, "local flavor" RWNZ event. This would be a chance for us to meet in person if alert levels allow us to celebrate our writing wins and learn from each other on how to survive and thrive in the new publishing landscape.

This is your organisation and your conference, so the Exec and the Dream Team want to hear from you. **Please fill in the survey** (<https://www.surveymonkey.com/r/B5RNNJ6>) and tell us what you want to see for the 2021 conference. I know it feels like the world is upside down, but I'm hoping we can put together something for us all to look forward to.

Much Love, Steff

FREE BOOK BRUSH BOOK MARKETING SEMINAR:

ROMANCE WRITERS OF NEW ZEALAND



We invite you to join Kathleen Sweeney from Book Brush for a fun live walk-through of the Book Brush tools. Get ready to embrace the marketing side of writing and see why authors say Book Brush saves them both time and money!

Learn how easy it is to use Book Brush to create your own eye-catching marketing images, design book covers, and all things social media. Plus, explore video effects, animation, box set images and more! Kathleen will share handy tips and tricks along the way and have time for a Q & A, too.

WHEN: FEBRUARY 20TH AT 9AM

(NB: event is in US time on the registration page)

HOW: VIA ZOOM. REGISTER AT THIS LINK:

<https://us02web.zoom.us/join/register/tZAkdu-qgDMvEtw8dbK9DM3GCbvQT9IZPsO>

GRANT MAURICE BAYLEY
30-8-1953 TO 20-12-2020



Grant Bayley passed away peacefully on the 20th of December 2020 in Tauranga from the complications of a stroke he'd suffered several years ago while on holiday in the USA.

Grant has been a member of RWNZ since 2016 and ,any of you will remember him from past conferences—his warm smile, his infectious love of people, and those bright shirts he enjoyed wearing so much.

Apart from his love of writing, Grant was an avid artist, musician, photographer, and a passionate plant man whose 'Serenity Garden' featured in the 2020 Garden & Art Festival.

Several members of RWNZ were at Te Puna Quarry Park to farewell Grant, and many thanks to Catherine Hudson from the Coast to Coast chapter who spoke so eloquently about him on behalf of RWNZ.

Grant lived his life to the fullest and left behind many loving friends and a close knit family. May he rest in peace.

Maria King



Jen Yates

COURTING CONTROVERSY

Jen Yates has released ***Courting Controversy***, Book 2 in the 'Regency Rebelles' series.

Conventional meets Original. Lady Lucy writes novels, is adept with sword and pistol, and rides like a man. Colonel Wolfenden needs a wife for one last mission and Lucy has just been waiting for him. Hasn't she? The promise of travel and adventure sways her. A convenient marriage it is not. Although, Lucy's skill with a sword proves very convenient. If only Gabriel saw it that way.

<https://www.amazon.com/dp/B08RWJBW7M>



Leeanna Morgan

ENDLESS LOVE

If you enjoy small-town, feel-good romances, download Leeanna Morgan's new novel, ***Endless Love***, in the Santa's Secret Helpers series!

<https://www.leeannamorgan.com/endless-love.html>



Corina Douglas

THE MORRIGAN: WINGS OF WAR

Corina Douglas released *The Morrigan: Wings of War* in mid-December and is a prequel to a new series based on Macha, Badb, and Morrigan.

Welcome to a world of Celtic mythology and dark magic.

<https://www.amazon.com/dp/B08PZ51M3C>

How to get your title featured:

Heart 2 Heart is always keen to share news from members:

- new book releases
- news of awards,
- contracts, and anything else that is worth celebrating.

To submit email the editor heart2hearteditor@romancewriters.co.nz or use the form on the RWNZ website.

Supply: 2-3 sentences in the third person, a cover image (no other images will be accepted) and a CLEAN link direct to the retailer.

REGIONAL ROUND-UP REPORTS

Coast to Coast

Convenor: Julie Gilligan + Jill Batty

December Meeting:

C2C had their Christmas meeting on Saturday 12th December with food, secret santa, and some short stories based on real epitaphs. Very different and quite brilliant! There are some very interesting epitaphs out there.

We all listed our win for 2020. These ranged from surviving COVID-19 in a covid hotspot to publishing numerous novels, changing jobs, and working hard. For most, a productive year with lockdown provided space to write. There's always a silver lining!

NEW MEMBERS

WELCOME NEW MEMBERS

Kiri Carter ~ Auckland.
Samantha Barber ~ Christchurch.
Giselle Simoes ~ Auckland.
Jacqui Peck ~ Hawkes Bay.

Great to have you all with us!

Don't forget to read the information for new members page on our website. Of course, you'll need to login before you can access the members' area, but you'll find information there about how to join the RWNZ Members-Only Facebook page.

<https://www.facebook.com/groups/RWNZMembersOnly/>

VALENTINE'S DAY WORKDOKU

ROMANTICS

PUZ # 1

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SOULMATE\$

PUZ # 2

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CHOÇØLATE

PUZ # 3

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VALÈNTINE

PUZ # 4

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Ahh ♥ Valentine's Day! ♥ A time for chocolates, roses, wine and also a time to show appreciation of loved ones. And what's better than candy?
Brain candy!

Valentine's Day Sudoku Puzzles:
450 Valentine Theme Wordokus.

<https://www.amazon.com/dp/B08TZK8T72>



SOLUTIONS

ROMANTICS

PUZ # 1

I	N	C	R	T	O	S	A	M
M	T	R	I	A	S	N	C	O
O	S	A	N	M	C	T	R	I
T	I	O	C	R	M	A	S	N
C	A	M	T	S	N	I	O	R
N	R	S	O	I	A	M	T	C
S	C	N	M	O	T	R	I	A
A	M	I	S	C	R	O	N	T
R	O	T	A	N	I	C	M	S

SOULMATES

PUZ # 2

T	M	E	S	A	O	S	L	U
U	A	S	T	L	S	M	E	O
O	S	L	M	U	E	A	S	T
A	T	O	E	S	U	L	S	M
E	L	U	A	S	M	T	O	S
M	S	S	O	T	L	U	A	E
S	E	M	U	O	A	S	T	L
L	U	T	S	E	S	O	M	A
S	O	A	L	M	T	E	U	S

CHOCOLATE

PUZ # 3

A	O	T	C	L	H	E	C	O
O	L	C	A	C	E	O	T	H
H	E	C	O	O	T	L	C	A
L	A	H	T	C	O	C	E	O
T	C	O	L	E	O	A	H	C
O	C	E	H	A	C	O	L	T
E	T	O	O	H	L	C	A	C
C	O	A	E	T	C	H	O	L
C	H	L	C	O	A	T	O	E

VALÈNTINE

PUZ # 4

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The Heart 2 Heart formatting
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The Cover-Up Artist

<https://www.kuracarpenter.com/>