



August 19, 2006 Meeting

By Shannon Canard

Storyboarding with Shelley Bradley

Hate the endlessly blinking cursor? Endless rewriting because you can't "see" your plot up front? Know the high points of your plot, but want to flesh out details? Have multiple subplots to juggle? Pacing problems? Struggling with getting your synopsis written? Storyboarding for the Story Challenged is here to help.

Storyboarding uses a different format and a different part of the brain to help you construct or reconstruct your plot. Part visual, part analytical this method allows you to plot a story skeleton or put all the flesh on its bones, all the way down to the last drop of sweat--whichever you prefer. It also allows you to juggle story elements, while eliminating a flagging pace, and enables

you to write a rich, focused synopsis that sells.

Shelley Bradley is the author of nine historicals and two new contemporaries for Berkley Sensation, the most recent, *Strip Search*, is in bookstores now. She also writes for Samhain Publishing and her August release, *Naughty Little Secret*, will be available on the 29th.



Upcoming NT Programs:

- September: Author Gail Dayton on writing the paranormal
- October: Author Sandy Blair on creating memorable characters
- November: Fall Writers Roundup
- December: Holiday Party

There is nothing to writing.
All you do is sit down at a typewriter and open a vein.
Red Smith

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President's Corner

Is it hot enough or what? (The weather's getting in on the action, too.) I'm talking about the HOT writers who wrote and/or edited pages this month! The chapter's combined count was in the thousands. That's not counting those who couldn't attend the meeting. I'm sure we have quite a few absentee members busily typing away at their WIP.

Congratulations to those who completed or submitted a manuscript this month and commiserations to those who received a rejection. The way things are going, I have no doubt we'll see that SOLD! column filled up soon. Keep up the good work! And report those pages. The end of the year awards are coming and you don't want to be left out of the final tally.

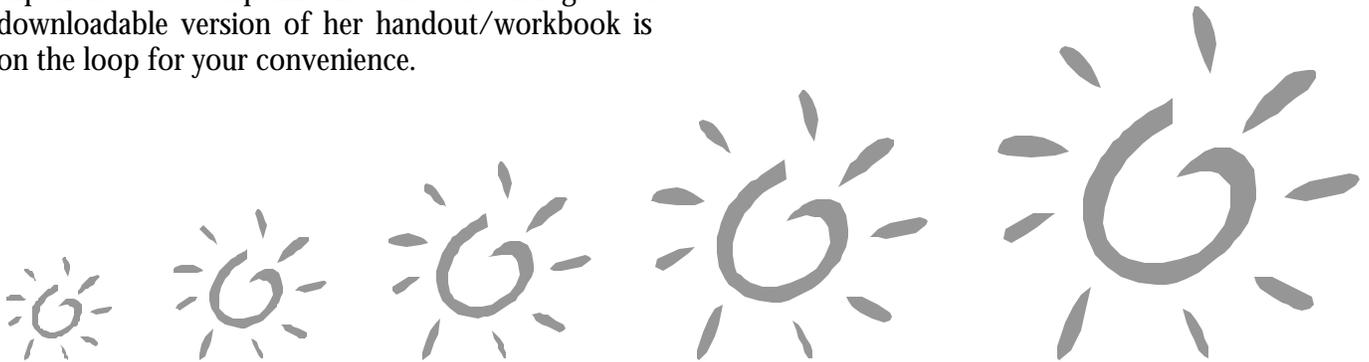
We had a great turn out for mystery writer Laurie Moore's workshop on Snappy Dialogue. Our very entertaining speaker used several of her real life experiences to explain the art of dialogue. A downloadable version of her handout/workbook is on the loop for your convenience.

Our Fall Writers Roundup is just around the corner. VP/Program Director Shannon Canard has been working hard to ensure we have something for every level of writer. The conference committee met after the June meeting and they are working out the details on our Friday night mixer; details to follow. Shannon has confirmed agent Elaine Spencer of the Deidre Knight Agency to take appointments during the conference. We can expect an announcement about an editor soon. So save the date (November 3 & 4) on your calendar and tell all your friends.

Welcome to our new members Christine Keniston and Marty Tidwell. We're glad you chose NT.

Happy Writing,

Sherry Davis
President



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Exploring the Basics of the Common Comma

By Sandra Ferguson
PRO Liaison

According to the Liberty Edition, English Grammar and Composition, "The comma--the most frequently used mark of punctuation--is used mainly to group words that belong together and to separate those that do not."

Uh-oh, did you think the comma was some mystical, magical creation that defied explanation? If you peruse the twenty-something pages in the Chicago Manual of Style, then you certainly might believe that no mere mortal is ever meant to truly delve the sneaky little comma.

Hold on. Help is on the way. Broken down in bite sizes, the comma can be understood and effectively utilized.

Based on the above definition, the comma's nutshell purpose is to

separate or to group. Think of that old bra commercial -- to lift and separate. Okay, so I'm older than most of you, but that phrase sticks with me. If words can be lifted, or removed, from a sentence without upsetting the meaning, then a comma is used to offset those very words. NOTE the previous sentence.

More common examples of lifting out are: 'John, the preacher's son, was always in trouble at school.' Being the preacher's son might be important to John and his father, but the phrase 'the preacher's son' can be removed from this sentence. The casual reader will still understand who's in hot water with the school. 'On the night in question, June 18th, 2001, the preacher's son ran away from home.' The specific date might be important in a court of law proceeding, yet it can be completely lifted from this sentence without disturbing the basic meaning. So the date can be set off with commas.

Also, if words need to be listed separately, then employ a comma. We ate red beans and rice, spicy blackened grouper, and cream pudding. NOTE the previous sentence.

There are two things to note when separating a listing: First, there is the common journalism thought that the last comma is not needed when separating the list. For example: Sally ate red, yellow and blue jelly beans. As opposed to Sally ate red, yellow, and blue jelly beans. The dilemma is one of clarity. Did Sally eat jelly beans that were a combined color of yellow and blue? Or did Sally eat yellow jelly beans and blue jelly beans? As all aspiring writers know, getting the words RIGHT for the reader can be tough. If adding the comma ADDS clarity, then make sure to place the last comma in your listing.

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Administration

PAN (Published Authors Network) is the name given to the discussion group intended to meet the needs of writers published or contracted to publish works in the romance genre.

Heart to Heart is published monthly by NTRWA, a non-profit organization founded in March of 1983 by aspiring and published writers of romance fiction.

Heart to Heart welcomes articles for publication in its monthly issues. Articles should contain fewer than 1000 words and pertain to matters of interest to romance writers.

Heart to Heart reserves the right to edit according to space or clarity, and to refuse articles that its editorial staff deems inappropriate for its readership. Deadline for publication is the 25th of each month.

SISTER CHAPTERS: Feel free to reprint articles from our newsletter as long as proper credit is provided for the chapter and the individual author.

Non-RWA organizations please contact the editor regarding reprints.

Meeting Minutes for July 15, 2005

By Paula M. Wachter

We had a short break to order lunch and then mystery writer Laurie Moore presented "Snappy Dialogue: What Is It and How Can I Improve Mine?".

President Sherry Davis called the meeting to order at 12:41pm.

Newsletter Editor and Tape Librarian Chair Jen FitzGerald moved to accept the June business meeting minutes as printed in the newsletter. The motion was seconded by Andrea Geist and passed unanimously.

Vice President/Programs Director Shannon Canard was absent. Sherry reported that agent Elaine Spencer of The Knight Agency has been confirmed for NTRWA's Fall Writers Roundup in November. Shannon is still working on confirming an editor and will report progress as it is made. Pending confirmation of an editor, both agent and editor appointments will be available. Additional information will be provided as the conference draws near.

Membership Secretary Carolyn Williamson announced our visitors: Jill Carolan, Patrice Stanton, Nancy Hynes,

and Kathleen Holzaepfel. As of the July meeting, NTRWA has 72 members. Our newest members are Christine Kenison and Marty Tidwell.

Treasurer Tara Waldie left early. Publicity Director Angi Platt read the treasurer's report for July. Wanda Raine moved to accept the report as read. The motion was seconded by Nikki Duncan and passed unanimously.

Jen reminded members that the deadline is the 25th of each month for article submissions for the newsletter. Submissions may be sent to jen@stormsedge.com. Jen noted that there is a portfolio available for browsing at every meeting if anyone interested in checking out workshops on CDs. She requested that members attending the National Conference write a blurb for their favorite workshop(s) and submit for the September Newsletter/Post Conference Edition, deadline: Aug. 25th.

Angi reported that our new Web site address is NTRWA.org. We also own NTRWA.net, which forwards to the .org domain name. She is still working the issue of the .com domain and will continue to report on that as the

situation unfolds. There will be an NTRWA ad in the October issue of the RWR which will highlight our Fall Writers Roundup and our Great Expectations contest. Promotional flyers highlighting both the contest and the conference will be circulated at the National conference in Atlanta in August.

PAN Liaison Juliet Burns was absent. Sherry reminded members that the Book Club meets the first Thursday of every month. August's book is "Lost Calling" by Evelyn Vaughn.

PRO Liaison Sandra Ferguson announced that member Nikki Duncan has obtained PRO Status.

Ways and Means Committee Co-Chair Mindy Obenhaus requested gift cards or monetary donations in lieu of gift cards for NTRWA's basket for the raffle at the National Conference. The July meeting was the last opportunity to donate for the basket.

Continued on page 10...



Visiting NTRWA

Anyone interested in the romance genre is invited to attend NTRWA meetings and workshops.

Visitors may attend three times before NTRWA requires they become members. All members of NTRWA must be members in good standing of Romance Writers of America (RWA).

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Grammar On the Ground: Who/That?

By Gigi Sherrell

Sometimes we use words like “who,” “which,” and “that” to introduce a phrase or clause to more clearly identify the person, animal, thing, event, or idea we are talking about. When I was in school, I was taught that “who” was used to refer to people and only to people. “Which” and “that” were used to refer to animals, things, events, or ideas.

'The woman who had bought Jason all those tequila shooters was now snoring on the pillow beside him. He looked around the bedroom, which was decorated with lots of frilly pink draperies. A dog that he had never seen before was panting in his face.'

In those happy days of yore, all we had to worry about was whether to use “which” or “that” when referring to animals, things, events, or ideas. Neither were supposed to refer to people. The rule was actually pretty simple. Ground Rule: Use “that” when the clause is essential to understanding the sentence. This is a restrictive clause. Use “which” when the clause offers you interesting but nonessential information. This is a nonrestrictive clause, and should be set

off with commas: 'The cat that was chewing on Jason's big toe was black, and glared at him with luminous yellow eyes.'

'A calico cat, which was sitting on the pillow beside Jason's head, licked its whiskers and studied his earlobe with great interest.'

But what about this sentence? 'The friend that Jason had counted on as his wingman had clearly abandoned him in the heat of battle.'

Wrong, you say? It should be 'The friend who . . .' Well, guess what, folks? English is an evolving language. Although Garner's Modern American Usage insists that editors prefer we use “who” when referring to people, it is now considered almost equally proper to use “that.” It hurts me to admit it, but there it is.

Once you have all these “who,” “which,” and “thats” sorted out, however, you still have a problem. They create long, ungainly sentences. They might be grammatically correct, but they aren't fun to read when they're all bunched together in your narrative. That's why, as fiction writers, we turn to

dialogue and action.

Instead of saying: 'Jason jerked his foot and sent the cat that was chewing on his big toe flying across the room.', we can dispense with many of those “who,” “which,” and “thats” and say: “Ow!” Jason jerked his foot. The black cat's luminous yellow eyes widened as it tumbled off the bed and landed on the dog. With a startled woof, the dog jumped sideways, jostling the nightstand and tipping the lamp onto the calico, still crouched on Jason's pillow. Claws out, the calico scrambled over the woman's head. “That's it!” the woman cried, sitting up. “Out! Everybody out!” The dog headed down the hall with the black cat chasing after him. The calico paused in the doorway to smooth down its ruffled fur. Jason reached for the tee shirt he spotted on the floor beside the bed. “Not you.” The woman pushed him back down onto his pillow. “You can stay.”

The preceding article appeared in the July 2006 issue of The Petal Press, the newsletter of the Yellow Rose Romance Writers. Permission granted to sister chapters to reprint with proper credits to author and chapter.



Many Happy Returns...



Michella Chappell, August 6

Belinda Bass, August 17

Kim Campbell, August 26



Pesky Punctuation: Semicolons

By Pamela Roller

To love is to admire with the heart;
to admire is to love with the mind. –
Theophile Gautier (1811-1872)

Would Gautier's charming quote sound better with a period between the sentences instead of a semicolon? Absolutely not. Although semicolons are optional—a period or em dash would suffice—semicolons add a silky smoothness of transition and connect one idea to the next. Look at the following cause and effect examples: Period between sentences: Mabel loved karate tournaments. She traveled all over the country to watch the competitions. Semicolon between sentences: Mabel loved karate tournaments; she traveled all over the country to watch the competitions.

When to use a semicolon

- When you wish to join two closely related ideas in a sentence and want to give each idea equal importance: Joe liked the ice-cream idea; Janey

preferred warm chocolate.

- When you don't wish to use a comma with a coordinating conjunction such as and: Her skin was silk; the water ran from it in rivulets.

- To avoid confusion when listing items that contain a comma: She had trouble deciding whom she wanted: Tom gave her diamond earrings, worth thousands; Cole took her up in his private jet, and there flew her to the moon; Dakota, lounging only in his socks on his big feather bed, read love poems to her.

- When you use however or as a result: Abby wanted to start with his shirt; however, he sat to remove his boots. One of them became stuck on his foot; as a result, Abby's excitement waned after an hour of tugging on the leather heel.

Other conjunctive adverbs that require a semicolon include also, hence, therefore, consequently, nevertheless, moreover, and indeed.

When NOT to use a semicolon

- When one sentence is an independent clause; the other,

dependent. Correct: The gold ring fit her thumb, but not her third finger. Incorrect: The gold ring fit her thumb; but not her third finger. ('But not her third finger' is a dependent clause made by the conjunction but, so it needs a comma, not a semicolon.)

- When using because. Correct: Because Rachael's whalebone corset rendered her breathless, Jason stood close, and caught her when she fainted. Incorrect: Because Rachael's tight whalebone corset rendered her breathless; Jason stood close, and caught her when she fainted.

Pamela Roller is an English teacher and a member of Virginia Romance Writers. Visit her website at www.pamelaroller.com.

The preceding article first appeared in the June issue of Novel Ideas, the newsletter of the Virginia Romance Writers, and may be reprinted with permission proper acknowledgements by other RWA chapters.



palaver \puh-LAV-er\ noun

1 a : a long parley usually between persons of different cultures or levels of sophistication

1 b : conference, discussion

2 a : idle talk b : misleading or beguiling speech

2006 August Board Meeting

To be held prior to the general meeting on August 19 at 9 am.

All general members are welcome and encouraged to attend.

Spotlight On... Patricia Vermeire

By Gina Lee Nelson

Now, Patricia, I know you've been a member of NTRWA a long time, but some of our new members may not know that you were also our President. When did you join NT?
July 1999 (I think.)

And when did you serve as NT President?

2 0 0 3 - 2 0 0 4

Tell us a little bit about your background.

Scary thought, there. I was born in the wagon of a traveling show. Mama used to dance for the money they'd throw. Papa'd do whatever he could -- preach a little gospel, sell a couple bottles of Dr. Goode's. Which explains why I've lived in so many places in the eastern & southern US that I can't actually claim to "be" from anywhere. But at this point, I've lived in Texas longer than anywhere else

When did you start writing?
Second grade - a poem about a bunny (self-illustrated).

What kind of stories do you enjoy writing? What are you currently working on?

I like writing whatever publishers are buying -- since I haven't figured out what that is, I'm not writing at the moment.

What do you enjoy reading?
People Magazine . . . just kidding. I love the paranormal Bombshells

(Evelyn Vaughn is fabulous! -- just finished *Last Calling* - wow!). Lately I've been reading Italian travel guides.

Who are your favorite authors?
Evelyn Vaughn (see above); Nora Roberts/ J.D. Robb; Dan Brown; Ken Follett; Lori Wilde . . . in other words, whoever wrote the last book I read.

You've mentioned NT member Evelyn Vaughn a couple of times.

What do you like about her books?
What do I like about Evelyn Vaughn? Her story premises are inspired, weaving history, myth & legend into a contemporary mystery. Her characters are vivid and real, three-dimensional, honest portrayals that come to life in the reader's imagination. It's easy to become immersed in her story and resurface only when the last page is read. Overall, I'd call her books "compelling" and deserving of every accolade she has and will receive.

What do you struggle with in your writing?

Plotting -- I'm too controlling to "just let it happen" so my writing tends to be predictable . . . and thus, boring.

What do you consider your greatest accomplishment?

Passing all four parts of the CPA exam on the first try while working full-time. More recently, climbing 165 steps to the main square (il centro) in Cortona - and living to talk about it!

How was your vacation in Italy? See any settings or meet any characters you can use in your next

story?

Italy was fantastic -- just as beautiful and awe-inspiring as you can imagine. Every place is a potential setting and everyone we met was a "character." No romance potential, however. Drat it! The Italians fell into two categories. They were either very friendly, good-natured, and happy to see us. Or they were surly, impatient, and rude. We decided the latter group were just like the people at home that hate their job - it wasn't personal, simply your basic, generalized unhappiness with life. I don't know how anyone could be unhappy living in Italy: pine-covered hills, brilliant green vineyards, huge fields of sunflowers, fuchsia bougainvillea spilling out of window boxes, and over all the bone-baking sunshine. Purely heaven on earth. Did I mention the shopping??

Gina Lee Nelson is still working on her first manuscript, a tender romance set in New York City, her stomping ground for seven exhilarating years.



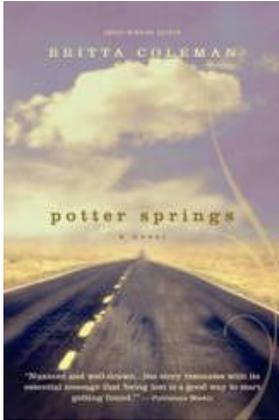
Newsletters are now available in electronic format.

**If you are interested in receiving your newsletter via email,
please contact Jen FitzGerald at jen@stormsedge.com.**

Member News

Jennifer Malone has had a request from Paige Wheeler Folio Literary Agency for the first three chapters of her 100,000+ word manuscript titled Whispers of Thunder.

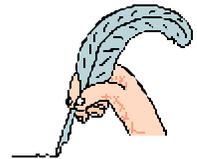
Jennifer Malone is moving back to Montana to be closer to her family.
NTRWA wishes her the best of luck and safe travels.
She plans to remain a long-distance member of our chapter.



Britta Coleman is pleased to announce the Trade Paperback release of POTTER SPRINGS, which includes a convenient Reading Group Guide. To read an excerpt of Britta's book, visit her new Web site: www.BrittaColeman.com

POTTER SPRINGS: When fiery Amanda weds the talented Mark Reynolds, she hopes for happily ever after. Except an error in judgment costs Mark his job at a big city church and their future is suddenly, irrevocably changed... A new opportunity in a small West Texas town moves the couple a full day's drive away from all that is familiar and straight into the heart of Potter Springs. With the help of the town's quirky citizens, the displaced newlyweds undergo an emotional journey full of heartbreaking clashes and humorous mishaps that lead them to a heightened understanding of "ever after."

Shelley Bradley will have a book signing at the North Richland Hills
Barnes & Noble on Saturday, August 19th, at 2 p.m.



Wow, you all were a prolific bunch this past month... Kudos to all of you who wrote and edited and proudly listed your totals, but due to space considerations, only the top five producers will be listed...

So many people have been writing and adding their name to the list and that's a very good thing.
Everyone keep up the good work!

NEW PAGES ~ Top 5

Nikki Duncan, 140
Paula Wachter, 120
Christine Crocker, 90
Michella Chappell, 56
Sherry Davis, 44

EDITED PAGES ~ Top 5

Nikki Duncan, 770
Mindy Obenhaus, 267
Paula Wachter, 240
Mary Karlik, 167
Christine Crocker, 160

Way to go everyone. Keep those fannies in the chair and the fingers on the keyboard!

I Don't Need a Critique. I Like My Story the Way it Is.

By Nikki Duncan

I thought that way. Then I realized something: Anyone can put words on paper and call themselves a writer. Who knows, that story may be the greatest novel ever written, but it still needs to be edited. Serious and successful writers know the value of a constructive critique; keyword being 'constructive'.

It's tempting to let someone close to you, a friend or family member, read your work. Been there. Done that. Their feedback is probably as helpful as my husband's was when I let him read the first draft of my first book four years ago. "That's great, Honey. As good as anything else I've read." Did I forget to mention the one piece of fiction he's read in the last twelve years was *The Hobbit*? Come on, like my amateurish attempts compare to J.R.R. Tolkien. I'm optimistic, not naive.

Once you've got your story written, put it aside. Don't give in to the urge to pick it up and go at it again. Walk away. Go to a movie, play with the kids, but leave the book alone. Absence makes the heart grow fonder. In this case, absence makes the eye fresher and the brain sharper. When you've had enough space from your characters, go back to page one and read it. Make your changes. I bet you find a lot.

Now, you've written your story, taken that break, and re-worked the story. What's next? Constructive critique. Now's the time. If you don't have a critique partner or group, find one. But here's the trick. Choose a fellow writer or writers, who know what you're after, will be honest with you, and are, at the very least, vaguely familiar with your genre.

They've read it and given you their opinions. Are you nervous? Anxious? Don't be.

Read the critique. Take a step back from thinking of your work as your first born child. Be objective and open minded.

Think about the comments your critiquer has made. Weigh their advice and use what you agree with. If, like me, you have more than one critique partner tell you the same thing, think seriously about reworking that part of your story.

I was doing all the right things with my work, except one. I didn't have a critique partner. Now I do and my writing's never been better. I have a long way to go, but I've learned more in a month of getting critiques than in all the years of school.

What have I learned? Oh, so very much. A few of the biggies include:

Tighten the sentences. If a sentence makes sense without a word, get rid of it. If the same point can be made by re-wording a sentence, reword it. Shorten, tighten.

Don't state the obvious. I'm very bad about this. Example: Do you 'look up to the sky'? Or do you just 'look at the sky'? As one of my critiquers would say, "I know the sky's up. Don't tell me that. Say what you mean and move on."

Stop being passive with the writing. Don't say her knees started to wobble. Did they or didn't they? Her knees wobbled.

If you can do without the -ly words, lose them. They can honestly bog down the story line. Strike honestly and you still convey the same message.

Paint a picture. Why say 'he felt angry' when you can say 'his blood boiled with rage'? Use that vocabulary your English teachers shoved down your throat. Make it spark.

Was, was, was. And, and, and. Okay, this I'm really bad about. Especially on a first draft. How many times do you use 'was' or 'and' on a page? What can you put in its place to convey the same point and make the writing crisper.

Very. I had a magazine editor tell me

that's her least favorite word in the English language. Ask yourself this. Are you happy? Very happy or Ecstatic? Personally, I think ecstatic is better than very happy. It's tighter and crisper. I recently read a book that had the word 'very' in almost every other sentence. It was *very* annoying.

Point of view, or head-hopping. Whew, this is a biggie. I have rewritten my entire manuscript to do away with the head hopping. I had convinced myself the only way to convey the message clearly was to let you, the reader, see into both character's heads at the same time. Not so. In going back and re-working the points of view, my story has tightened, it sparks more, and is less confusing. Your goal isn't to have your reader stop mid-scene and go 'huh'. Who has the most at stake in a scene? That's whose head you need to be in.

The list goes on and on, but there's only so much room in the newsletter. Tex-Critiquers is a group of savvy NT members who share a common goal: To write to the best of their ability and get published. The goal of a critique is to help you take an objective look at what you've written, determine its suitability, and tighten and sharpen the story when possible. Remember, though, you should always make sure your voice remains your own. It is possible to critique too much.

Whether you're looking for support or the skills to strengthen your writing, NTRWA and Tex-Critiquers is the place to be. Every member has priceless gems of advice and wisdom to share. May each and every one of you find the support and encouragement you need to achieve your writing goals.

Nikki Duncan has been a member of North Texas Romance Writers of America since May of 2006 and has already been recognized as an RWA PRO. Writing since 2002, she's completed one novel, is over half-way through a second, and has just finished a short-story, which is likely to become a third novel.

Exploring the Basics of the Common Comma Continued

Continued from page 3...

Second, words that are commonly thought of together are listed together and separated only by the conjunction 'and'. The above example is red beans and rice. As red beans and rice go together the way bread and butter, Bonnie and Clyde, oil and vinegar . . . well, you get the point, then they are grouped together. Two items that are intimately related in our thought process should be listed together and not separated with a comma.

The comma certainly holds other intrinsic, and oftentimes, complicated purposes in our writing. After all, if the Chicago Manual of Style devotes twenty pages to comma usage, then there are additional needs for this ubiquitous form of punctuation. But if you will stick to the rules concerning 'lifting and separating', then your work will be on more solid comma ground.

For additional comma help, check out: www.dailygrammar.com, <http://www.andromeda.rutgers.edu/~jlynch/Writing/>, <http://www.writingplayground.com>. Go to the article archives at the Writing Playground. Articles continue to update and a number are generally listed regarding grammar tips.

Sandra Ferguson, a free-lance writer, calls Texas home. Her love of family and the Lone Star state influence her writing of romantic suspense, non-fiction articles and fillers, and anything else she can pen to paper that will pay the bills.

absent.

Mary Karlik moved to adjourn the meeting at 1:06pm. The motion was seconded by Andrea and passed unanimously.

Critique Advisor Chair Gina Nelson was

Meeting Minutes Continued

Continued from page 4...

Sherry announced that Andrea Geist had volunteered for the position of Contest Chair for the 2006/2007 Great Expectations contest. She requested volunteers to function as category coordinators and stated that Andrea should be contacted if anyone is interested in helping out.

Jen called for volunteers for the 25th Anniversary Committee. A commemorative pin or charm is still being discussed. Jen mentioned that CDs will be purchased at the National Conference in Atlanta. Individual workshops will be burned onto individual CDs for Checkout by members.

absent.

Jen's Journal

Well, I had plenty to say last month, but not so much this month. At least, not related to writing.

This year, 16-17 NT members were able to attend the RWA National conference. I plan on attending next year when it comes to Dallas.

In July, I attended the PTA Summer Leadership Seminar in Austin. I learned a lot and had fun. Now the work begins. The PTA at my son's school, of which I'm president, is in bad shape. I inherited a plethora of issues. My goal

this year is to fix it. The number one problem is lack of participation by the general membership. So I have two things to say—

First, *thank you* to all of you who attend NT meetings on a regular basis and participate in the running of our chapter.

Second, if there's a PTA or PTO in your child's school—join and participate. They work like NT does and can't conduct business without participation/permission from the GM.

The PTA does more than you think, not only for your child, your school, & your community, but for children and youth nationwide. It's motto: 'Every child. One voice.' They get things done.

Studies have shown that children do better in school and are less likely to use drugs, etc., when their parents are directly involved in their education.

And who knows what kind of material you might find for your next book.

The Truth About Publishing Myths ~ Myth #7

By Shelley Bradley

7. If you want to know about print runs and distribution, all you have to do is ask.

The response to this is: It depends on who you write for. Some publishers are very forthcoming and don't mind telling you such things. Some publishers...they keep that secret better than the KGB ever kept intel info. It's nice to know for some reasons. You can't make lists without an adequate print run. Period. But if it's your first book, unless you have a lot of publisher support, you're probably not going to make many,

if any, lists. And distribution follows your print run. If you have a smaller print run, your distribution will probably be a few copies in the big chain stores. Independents can be all over the map in such cases. As your print run grows, that two copies per the Tier 1 Walden stores may become four copies in all stores except express locations (or some such). If you have an agent, get them to ask your editor about your print runs. If you get an answer, they can tell you how that compares with other authors in similar situations if you're trying to figure out if it's high or low. If you're agent is unable to get an answer, this is when it behooves you to

belong to the published author loop for that publisher. The people who have gone before you and been there a while can tell you if the info you're receiving (or not) is typical of them.

The author of sizzling contemporary, erotic and historical romances, Shelley Bradley lives in the southwest with her husband and daughter, juggling the many roles in her life: writer, mother, wife and all around laundress. In her "free" time, she is a reality TV junkie, enjoys reading, obsessively studying all things Harry Potter, doing step aerobics and weightlifting, and listening to an eclectic blend of music.



noisome \NOY-sum\ adjective

1 : noxious, harmful

2 a : offensive to the senses and especially to the sense of smell

2 b : highly obnoxious or objectionable

NT Book Club News

Join the NT Book Club the first Thursday of each month, 7:30 pm, at the North Richland Hills Barnes & Noble. Each month, the group meets to discuss a previously selected book. The company is great, the books are usually good, and the discussion

is always lively. Check out the selections for the next few months. If you see something that piques your interest, please feel free to read the book and join everyone at B&N.

August 3rd ~ Yvonne Jocks' **Lost Calling**.

September 7th ~ **The Measure of a Lady** by Deanne Gist

October 5th~ **Smitten** by Janet Evanovich



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Meeting Information

August 19, 2006

NTRWA Monthly Meeting

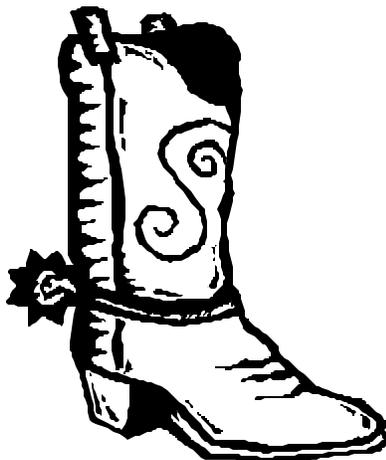
La Hacienda Ranch

5250 Highway 121 South

Colleyville, TX

10:00 ~ 10:30 Meet & Greet
10:30 ~ 10:45 Welcome & Announcements
10:45 ~ 11:45 Workshop
11:45 ~ 12:00 Break/Order Lunch
12:00 ~ 1:00 Business Meeting

Visitors Welcome



Shelley Bradley
presents
Story Boarding