



# connections

the newsletter of the Connecticut Romance Writers Association  
Romance Writers of America, Region One, Chapter One



## letter from the president

*Community: A body of persons with common and especially professional interests scattered through a larger society.—Merriam-Webster Dictionary*

When someone asks me, “What do you do?” I know the answer.  
I’m a writer.

It’s a simple question but, in most contexts, the person who asks the question is inquiring about how the other person earns his or her living, which may or may not be the same thing as what they *do*.

With the exception of a couple of speed bumps (okay, big honkin’ rip-out-your-exhaust system speed bumps) I’ve had the good fortune to spend that last few years earning a living by doing the thing I would do (and have done) even if no one was paying me for it.

The good thing about being a writer is that you can do it anywhere, using a set of tools you probably already own. This means you can *be* a writer and still *be* something else.

At CTRWA, we have members who are teachers and doctors and lawyers. We have members who own their own business and those who work for giant corporations. There are housewives and retirees, artists and photographers, massage therapists and administrators.

There are those among us who might call themselves unemployed, but they’re still writers. I’m reminded of a scene from *The Commitments*, a wonderful movie about the short life of a Motown Band from North Dublin, a town with a terrible unemployment problem. When two members of the band, which has yet to book a paying gig, meet in line for “the dole,” one looks at the other and, with a huge smile, says, “It feels *much* better being an unemployed musician than an unemployed pipe fitter.”

This makes me smile every time. I get it. Whether I have contracts lined up and royalty checks coming in, or whether I’m counting the change in my couch cushions to make it to the next CTRWA meeting, *I’m a writer*. And that’s grand.

We’re all writers. Some are unpublished, some have seen the bestseller lists. Some are working on their first manuscript, and others have lost count. But we all understand what it’s like to overhear a conversation between strangers and commit a phrase to memory (or even take notes), or to turn off the car radio in order to brainstorm out loud. We don’t think another writer is crazy when he or she complains that characters are rebelling. We write down our dreams, clip magazine and newspaper articles, and have file folders full of more ideas we’ll ever have time to write.

We have so much in common.

And, because of all of the other things we *do*, we’ve got tremendous diversity, too.

We’re a community. And that’s very, very cool.

~ Toni Andrews, President

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next meeting  
march 12<sup>th</sup>

horror writer  
fran friel~  
roto-rooter for writers

## regular meeting schedule

Critique Group: 9:30

Business Meeting: 11:00

Lunch: 12:00. Don’t forget to use the website to RSVP for either hotel or brown bag lunch

Speaker 1:00

Bonus Session  
(please see calendar)

member news

**Congratulations to *New York Times* bestselling author Jessica Andersen!** *On the Hunt* hit at #34, an anthology featuring Jess, Gena Showalter, Deirdre Knight and Shannon K. Butcher. We're so proud of you, Jess!

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**Rhonda Lane** is learning to type with nine fingers while the surgery to repair damage from a parrot bite back in August heals. We are eagerly awaiting the story of just how this vicious parrot was allowed near our beloved Rhonda...*The Next Best Thing* and *All I Ever Wanted* by **Kristan Higgins** are double nominees for best contemporary in the Australian Romance Readers Awards; *All I Ever Wanted* named Best Women's Lit by All About Romance.

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**Allan Cooper** continues to work on his novel, revising the heck out of chapters one and two. The novel still has no name, much to Allan's shock and dismay...Congratulations to **Patti Cavaliere**, whose short story, *A Woman's Best Friend*, made Honorable Mention in the Women On Writing Contest judged by agent Wendy Sherman. The story has particular significance to Patti, as it was inspired by her friend who is dying of brain cancer and the special little sheltie he owns, who stole Patti's heart. A beautiful tribute, Patti!

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**Sharon Struth** is biting her nails as she waits to hear the verdict after an agent requested her full manuscript after reading Sharon's proposal package. The manuscript title is *The Hour Glass*. Sharon's doing the right/write thing and is working on another manuscript while she tries not to obsess. Good work, kid!...

**Denise Long Woodward** just sold a non-fiction article to a magazine! She says, "That goal setting session is working!!! Now if it will only carry over into my fiction goals..." Congratulations, Denise!...Hooray for **Paula Sharon**—*On Thin Ice* made it into the semi-finals (top 20 of about a thousand entries) in the Gotham Writers YA Novel Discovery Contest.

**HUGE** thanks to all of you who helped with Kristan's book trailers! Special thanks to Annie Greenberg, our director! Here we are, setting up for Romance Addicts Anonymous.



*The Rescue Me panel from the February meeting: a firefighter, emergency room PA, SWAT team member, pathologist and 911 dispatcher.*

calendar

**March 12<sup>th</sup>~ Fran Friel's Roto Rooter for Fiction Writers.** Author and Bram Stoker Award finalist, Fran Friel, says, "It don't mean a thing if it ain't got that zing."

This workshop offers practical information to help you discover and hone your zing. Learn to loosen the creativity sucking confines of the first draft internal editor. Find the vital feeling that translates into writing what is compelling for you and for your readers. This workshop will be experiential, so charge your laptop or bring a fresh notebook and pen. We'll be digging in!

**Bonus session~Creative Writing prompts.** Wicked fun, lots of laughs, very freeing!

**April 9<sup>th</sup> ~Laura Moore on writing a trilogy.** Series can be a launch pad to best-seller status, but they can also be hard to sell if you're unpublished. Laura will talk about the ins and outs of series writing, as well as give tips on how to do it well.

**Bonus session~Pitching and Moaning!** That's right, you can practice your pitch in front of a panel of published authors and successful unpublished authors who've mastered the artform. Learn what to do—and what not to do. Jess Andersen will give a nutshell version of her rightfully famous pitching workshop, and you'll have a chance to practice. Don't be shy! Talking about your books is a necessary part of being an author.

## member of the month...Anna Malicka

**Tell us about what you're working on now.**

A Regency, of course. This one is about a young lady turned governess in her attempt to become invisible and lose a very unsavory character hot on her heels. She lands a position with a family whose head is not the dull

squire she imagined he'd be. Neither of them suspects that beyond the growing mutual attraction they also have in common certain rough experience in the past, until each helps the other overcome the biggest crisis of their lives and ... well, I hope you read the rest in print one day.

**What's the next major step you need to take in your writing?**

Start sending out queries to agents and editors. I already have a 3-inch ring binder to store the rejection letters, so it's time to find out what they'll have to say. Since I am not a pessimist by nature, the binder has a pocket on the inside of the cover to stick in it an occasional request for submission.

**What's the hardest part of the writing process for you?**

Revising. Revising. Yes, definitely revising. After taking Toni's workshop, "Going Deep," I spent some time mourning all the brilliant turns of phrase that had to be removed because they did not belong in the head of the character in charge of the scene. But, after rereading the revised text a week or so later, I never regretted any change. The worst torture is to change some part of the plot (groan, groan). My Achilles's heel? Commas.

**What's your favorite part of the writing process?**

Plowing ahead with a new story. Imagining and shaping the people in it. Sometimes it is so exciting that I cannot sit still and start pacing the room.

**Any quirks or special talents you'd like to share?**

Hopelessly dull ... I can keep a decent garden and make good looking flower arrangements. I used to be able to knit sweaters in intricate Icelandic patterns, but the last one I started over 25 years ago and is soon to be auctioned on e-bay as raw material for mice nests.

**Have you been given any great advice on writing fiction, or do you have any to impart?**

The first one was the expression of utter incredulity on my husband's face when I told him I was going to do it (he's resigned himself to the presence of a madwoman in the house by now ...). Seriously, I do not think I would have

made a single step forward if I had not come to the Fiction Fest last year and decided to join CTRWA. I learned, among MANY other useful things, that inspiration is only the first step in the long process of fiction. The most succinct piece of advice I read recently came from Sol Stein's *Solutions for Writers*: always strive for clarity and precision.

**Who are some of your favorite authors and why?**

One of the recent pleasures were Ariana Franklin's books about a Sicilian doctor's adventures in Henry II's England, *Mistress of the Art of Death*, and sequels. I'm a fan of John Hart, who masterfully keeps the reader on the edge of the seat in a combination of suspense, little romance, and insight into the souls of his characters, from *The King of Lies* to *The Last Child*. Speaking of the souls of characters, Laura Kinsale is a great one in the historic romance genre. From the Regency shelf, Carla Kelly, for her incredible knowledge of the period, non-conforming characters, and great wit; and Mary Balogh, for heroes and heroines who are standard-bearers in the department of true principles against the polished veneer of the Society, and have scars to prove it, and do it all without being boringly straight-laced.

**Best CT restaurant in your humble opinion?**

Apricots on Rt. 4 in Farmington is a lovely one, especially in summer when one can sit by the river.

**If you could cast your current hero or heroine, who'd get the call?**

Ah, that's a tough one. For the bad guy, perhaps Boris Karloff, if we could resurrect him. The hero: Damian Lewis seems to fit the bill of my WIP; he is even sporting a nice Brutus—that type of short haircut, with the hair combed forward and then spiking upward above the forehead—that was a Regency invention. The heroine: Claire Danes, I think.

**From the work of Anna Malicka**

"You play well, Miss Sacheverell," he continued, fully aware of the great understatement of this comment. "But teaching my daughters music is only one part of the education and upbringing I desire they have. What are your other qualifications, ma'am? Do you have a character from your former employer?"

## Conflict + Tension = Emotion

by Shirley G. Webb, CTRWA Member

YOUR STORY MUST be filled with conflict and tension that will create emotions in your character as well as your readers.

While a reader may seem to be sitting still, slowly turning pages, in his own mind he is going through a great many emotions. Underlying these emotions are strong conflict and tension. The stronger they are, the more the reader will concentrate on finding out what happens next. The strength of the story's tension depends on choices you (the writer) make. Some of these choices have to do with the story's structure – hinted at in the beginning and others simply outside the scope of the book. However, there are several things you can do to raise the reader's emotional stake in the story and care more about the outcome.

There are two types of conflict: internal and external. Both should create a choice or choices to be made by your character.

Internal conflict takes place within your character. External conflict takes place outside the character.

First let's talk about internal conflict. It's not only the deep emotional push and pull going on within your protagonist it also should add depth and a complex issue to your story.

As an example of internal conflict say your character has just discovered her boyfriend is cheating on her. Maybe now she doesn't trust men. Is that enough conflict? Probably not. This creates only enough conflict until the hot, hunky hero walks into the room. Then she falls in love all over again.

Internal conflict must come from somewhere deep within your main character.

What if her father doesn't know she exist, and her mother is an international playgirl; never giving your protagonist the maternal nurturing that she needed? For years this character may have felt that she was not wanted. This is internal conflict which could result in her not ever wanting children. She would never want a child of hers to grow up in this situation. So she feels it better not to have children.

Maybe her boyfriend knew this and he left her to find someone that did want marriage and children; a family.

What if after the breakup with her boyfriend, she decides to find her father? This could be a pivotal and emotional quest to find her father who does not know she is in this world. Would acknowledge her? Would he accept her in his life? Maybe he's happily married now with children. Would this disrupt his life?

Now we have the basis for conflict and tension. Remember conflict should flow into tension whether internal or external.

Then...what if she meets a man who could possibly be a love interest? Remember, she does not want marriage and

children. But she cannot have *him* without marriage and a family.

Then...what if after one night with *him*, she gets pregnant? Now we have real conflict. And your character is faced with a bigger issue...what should she do now? She does have choices. But will she make the correct choice?

Of course, being the gifted writer that you are, you will find a way to conjure up a happy ending, one that will totally satisfy your reader.

*Shirley G. Webb is the author of eleven stories for children, three novels for young adults. She and her co-author are currently writing their second book in The Choosing Love Series, Echo of a Sunrise. She is well-known in schools across the United States for her program for children. She presents middle-grade schools, high schools, teacher's conventions, and writer groups her craft of writing presentations. Check out her website: [www.shirleygwebb.com/home.html](http://www.shirleygwebb.com/home.html).*

### CTRWA PRO Network Meeting, 3-12-11

#### What it is:

- A place to get to know like minded writers who are serious about getting published.
- A positive environment to share ideas and receive feedback.
- A venue to help you interpret responses from editors and agents about your submission.
- A forum designed to help you identify what you need to help you get published.
- Designed for motivation and support.

#### What it is not:

- A critique group
- A mentor/mentee session

#### Who may attend:

- Any writer who is a recognized member of the PRO network by RWA (check the RWA website if you have any questions on your eligibility at [www.rwanational.org](http://www.rwanational.org))
- Meetings will be held four times a year
- 9:30 a.m. on meeting day in Harry's bar area. Restaurant is open to purchase your own breakfast.

PRO Network Group leaders: Jennifer Fusco and Bob Bonitz. If you have any questions, email us at [JenniferAFusco@gmail.com](mailto:JenniferAFusco@gmail.com) or [bonitz99@yahoo.com](mailto:bonitz99@yahoo.com).

## When to Say No to Your Characters

by D.L. Snow

THE HEROINE IN my latest manuscript wants to drop the f-bomb in the first paragraph. That's just who she is; fiery, passionate, willful. It's not her fault she's a little rough around the edges. Her mother died when she was six and she grew up in an auto body shop surrounding by men. "That's the way I talk, dammit," she keeps telling me. "Now do it!"

Okay, so this character is a bit of a bully when it comes to how she wants her story to be told. "Come on," she keeps whispering in my ear. "Stop being a prude." (Prude is the word I chose. The one she wanted to use also starts with 'p' and is a synonym for kitty cat). This character has a strong personality and I've let her strong arm me in the past, giving her perhaps too much leeway, letting her tell her story the way she wants it to be told.

Here's the problem, based on numerous contest entries (where this manuscript has always finaled) she is one of those characters people either love or hate. When reading feedback, I use the rule of three to inform any revisions I make. If only one person makes a particular comment, I take it with a grain of salt. If two people comment, I sit up and take notice. If three people make it, it's time to revise. In this case, revisions were needed.

The issue? In the beginning of the story the heroine comes across as a bitch (my words not hers) which isn't what I want. Not exactly. I want her to be fiery and a little on edge but I still want her to be likeable. When she smashes her boyfriend's car after catching him cheating, I want the reader to think back to a time when they've felt hurt and betrayed and I want them to not only identify with her but to cheer her on...even just a little.

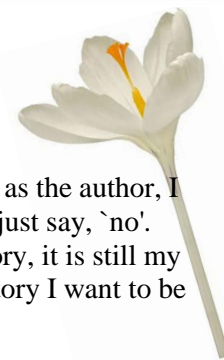
For those people who didn't connect with this character, basically it came down to the fact that they didn't understand her and, subsequently, her motivations. And why should they? They don't know that this woman has had to prove herself every day of her life. From the first couple of chapters it's not yet revealed that the heroine has been betrayed by everyone she has ever loved. Finally, readers won't realize until much later that this character struggles with balancing living and working in a man's world with figuring out her feminine side. Yet, they will never learn these things about her if they don't identify with the character enough to want to keep reading about her.

The bottom line is I want people to want to read this story. If too many people don't like the heroine in the beginning, they aren't going to read past those first few pages or chapters to get to the part where they figure her out. So, although she is mad as hell at me for revising the beginning and not letting her choose the words she wants,

I don't care. I've learned that sometimes, as the author, I have to discipline rowdy characters and just say, 'no'. While this story may be my heroine's story, it is still my story – a story I want people to love, a story I want to be able to sell.

*D.L. Snow is the current president of the Calgary Association of Romance Writers of America. Her novella, *Slayer*, was released August 31, 2010 from Samhain Publishing. [www.dlsnow.ca](http://www.dlsnow.ca)*

*This article first appeared in the February 2011 edition of *The Writer's Saddle*, the newsletter of the Calgary (CaRWA) Chapter.*



### Interview with Amanda Bergeron, Assistant Editor, HarperCollins

#### What makes a submission stand out?

Strong writing, a fresh story idea and an engaging voice. As editors we're looking for projects our audience wants to read, and if a submission provides a solid reading experience...well, that goes a long way toward the first step!

#### What are the common mistakes beginning writers make?

I've found that new writers often rely too heavily on external plot as the driving force of the story. A great hook is absolutely key, but remember engaging characters, well-developed tension and steamy chemistry are what keep a romance reader coming back for more. Another area I always look at is dialogue: great dialogue is so hard to come by. In submissions, I often see a) too much explained through characters' speech and b) multiple characters who all share the same voice and speech patterns.

#### Does format REALLY matter? (compared, for instance, to the dogma of contests!)

Honestly, we really just need a double-spaced word doc. Don't spend time fretting over the merits of Arial vs. Times New Roman or any other legible font. As long as it's easy to read and the margins aren't insanely small or large we probably won't even notice the formatting.

#### What's your #1 reason for rejecting a submission?

To do my job to the best of my ability I need to be excited and passionate about a manuscript--or at least the potential for what it could become. Ultimately, if I don't fall in love with the voice, the writing, the story etc, then I'm not going to be the best editor for that book. It's that simple!

*continued on page 7*

## Make 'Em Work for It!

by Karen Hall



THE BARD TELLS us “the course of true love never did run smooth. If the hero and heroine are perfectly matched and never have any obstacles to overcome, it will be either a very short or very boring story, or both and no one will want to read it. They’re your creations. Let your imagination run the gamut on the way to HEA. In other words, make ’em work for it!

1. Give them a common interest. Even if they’re slugging it through a conflict, give them a shared interest like animal rescue. Put them in a small car and send them on a long journey to pick up a puppy or older dog for a poor child. Talk about forced intimacy. They’ll have to decide who will drive, who will hold the dog and what music to listen to

2. Force them to work together. Their bosses, mentors or friends force them to pool their talents to solve a particular problem. Only they can do it. People are counting on them. Things will be bad if they fail. Late hours. Cold coffee. Bad take out.

3. Make them chaperone a group of middle school kids on a field trip. Force them to put aside their differences and be nice, really, really nice to each other in front of their charges. They’ll either wind up falling in love, or kill each other. Oops, this is romance, not a murder mystery. Sorry.

4. Up the stakes. Have them join forces because something they care about is at risk. No one else is making them do this, but they must. Otherwise their original goals will fail. They have no choice but to work together. Differences are laid aside. Similarities come into the open. Attraction is acknowledged and their goals become the same. More late hours, but better take out.

5. Make them vulnerable enough to do something rather silly. Show them at their most human side and make us love them even more. The swimming scene at the end of Mary Balogh’s *Slightly Dangerous* makes me fall in love with Wulf every time I read it and long to be Christine. And he’s a duke with silver eyes! So make ’em work for it. Put them through their paces. Drag your hero and heroine kicking and screaming into their HEA. Just no torture, please. I’m squeamish.

*Karen Hall writes Victorian Romances for The Wild Rose Press. Her current release, Purusing Love is on sale now. Coming in 2011 is the sequel, Lessons in Love. And if you like Christmas all year round, check out A Zebra in the Manger (TWRP) and A Christmas Proposal.*

*This article first appeared in print in the February 2011 issue of Smoke Signals, newsletter for the Smoky Mountain Romance Writers.*

## Publishing Lessons From Hell's Kitchen

by Pamela Turner

THE CULINARY AND publishing worlds are two different enterprises with nothing in common. Right? True. However, while watching Hell's Kitchen over the past few seasons, I've noted similarities between authors and the contestants (i.e. cooks) and thought I'd share my observations.

**1. Teamwork.** A cook learns to work with line cooks, sous chefs, and head chefs during his/her career. An author becomes part of a team that includes a content (or copy) editor, a line editor, and cover artist, etc. Learning how to communicate effectively with your team helps the process go smoothly and assures that the final product, whether a gourmet dish or a debut novel, is as perfect as possible.

**2. Attitude.** It's easy to trash talk your competition when it's just you and a video camera or a computer keyboard.

Contestants on Hell's Kitchen often praise their skills while bashing their rivals. Rumors abound about authors encouraging their readers to post negative reviews on other writers' Amazon sites. Guess what? That kind of attitude can come back to bite you in the ass. Hard. Maintaining a professional demeanor is important because people judge you by how you treat others. I'm not saying everyone's perfect. Far from it. But a good reason to keep negative thoughts to yourself is because you never know when that other person might offer you an opportunity such as guest blogging or an interview.

**3. Know Your Audience.** Head chefs like Gordon Ramsay know what their patrons want and create menus accordingly. The menu at Hell's Kitchen almost always includes a risotto and beef Wellington, although Ramsay has been known to vary the menu depending on his diners. For example, he had the contestants prepare a menu appropriate for children during a particular challenge. You need to know your audience and what they can expect from you. Does this mean if you write historical romance, you can't write paranormal? Not at all. But, more likely than not, you'll be known for a particular genre/subgenre and style of writing. If you plan to vary your author "menu" perhaps ease into it by offering a few short stories in the new genre or talk about your upcoming plans while assuring your readers you'll still write the books they love.

**4. Learn Your Craft.** Hell's Kitchen contestants enter the competition at various stages in their careers. Some are sous chefs. Others are line cooks, short order cooks, executive chefs and personal chefs. But they all started at the same point in their culinary careers. They had to learn the basics. Beginning writers may dream of being on the New York Times best sellers' list but published authors know learning the craft of writing is essential before one even thinks about that, book signings, or national TV appearances.

*continued next page*

Amanda Bergeron, *continued from page 5*

### How should we read and interpret the rejection letter?

Unless you receive what feels very obviously like a form letter, pay attention to what the editor is saying because he or she has thought about it. If the letter says "this is just not right for me" then take that at face value, not much you can do. But if the letter gives any editorial feedback, it's worth considering. This is especially important if you receive a handful of letters that all point to the same areas. Look for those common threads. Keep in mind: if an editor wants to see a project again he or she will almost always say so. And whatever you do, don't immediately respond to a rejection with "Well, I have this OTHER project. Can I send it?" unless the editor indicated he or she may like to see future work or is in love with your writing. If this is the case for me, I make sure to specifically state that request.

### What advice do you have for writers who are about to submit for the first time?

Do your research! Read submission guidelines ahead of time. See which house is a good fit for you—pay attention to the type of books they are currently putting out. As you craft your query letter, consider the nut of your story, and think of that letter as back cover copy. If you're in a book store browsing, what grabs your attention when reading a back cover? Know the market you're going for, and understand which authors have already succeeded there and why.

### How important do you think critique groups are for pre-published writers? Pubbed writers?

From what I can tell, everyone has a unique writing process that works for them. That said, whether it's a critique group/partner, RWA chapter etc, it's important for writers to engage with other writers professionally. As with any job getting feedback, "training" opportunities, or finding a sounding board are all such important elements for helping with advancement—in this case honing your craft and positioning your work.

### What are the hot new trends in romance?

We've all read the articles about how romance readers are some of the biggest ebook buyers out there. I think we're going to see much more on that front, which is actually super exciting. EBooks mean a whole new way of thinking about publishing and story telling. It can give more flexibility across the board. Subgenre-wise we continue to see paranormals doing really well, and with YA being such a hot market I imagine we'll see more of what's working there work for us too (Dystopia, for example). I think readers are looking for innovation, and it will be our job to give that to them.

*This article first appeared in the February 2011 issue of the Maryland Vixen Report, the monthly newsletter of Maryland Romance Writers.*

Hell's Kitchen, *continued from previous page*

**5. Realize Praise and Criticism Come With the Territory.** I'll admit I'd never want to be on the receiving end of one of Gordon Ramsay's criticisms. But I understand and respect his desire for perfection. And while a Hell's Kitchen contestant is more or less at the mercy of Ramsay's harsh disapproval, it's usually because he or she hasn't measured up to his strict standards. (Apparently there's some truth to that adage about heat and kitchens.)

Nevertheless, praise and criticism are two sides of the proverbial coin. And when Gordon Ramsay praises a contender, the accolade is not a shallow gesture. Authors need to understand their critique partners and editors aren't being critical just for the sake of being difficult to please. Their job is to make sure you write the best book you can. Undeserved praise may only lead to continuing bad habits that can sabotage your career in the future.

**6. The Importance of Presentation.** Not only do Hell's Kitchen competitors need to cook food to Ramsay's exacting standards, they must present it in a professional and pleasing way. A sloppy appearance guarantees the food will not reach the customer.

Authors need to present their manuscripts to potential publishers/editors the same way – clean and without grammatical and spelling mistakes. The more error-free and polished a manuscript is, the better its chances for acceptance.

So while the writing life may not be as frenzied as that of a Hell's Kitchen contestant, both require commitment, diligence, attention to detail, and skill brought about by practice.

*Pamela Turner started watching Hell's Kitchen since season three and admits it's her guilty pleasure. The author of Death Sword, a paranormal /urban fantasy, she admits that while she's a competent cook, she's not Hell's Kitchen material. You can find out more about her at [pamelaturner.net](http://pamelaturner.net).*

*This article first appeared in the 1st quarter 2011 issue of Pot of Gold, the newsletter for the Rainbow Romance Writers online special interest chapter.*

“ If you don't fall down, you aren't trying hard enough. ”

— Tenley Albright, M.D., who recovered from polio and became, at age 17, America's first woman to win a world figure skating championship. Today, she is director of MIT's Collaborative Initiative Program.

pointless but fun

What's the song that gets your butt in the chair,  
hands on the keyboard?

When I wrote my last book, "She's My Kind Of Rain" by Tim McGraw....it was used a lot. —Annie Greenberg

“Where the Streets Have No Name” by U2. Always gets the blood pumping. But I do try to find a song that captures the essence for each book. This last one was “Make You Feel My Love” (Adele’s cover of the Bob Dylan song). Gorgeous. —Kristan Higgins

Each story – even each type of scene – has a different song. But the main one for the book? “Grace” by Ed Kowalczyk. —Rhonda Lane

Its not a particular song but a soundtrack, New Moon. Not a fan of the books or movies, but the sound track is amazing and is the only music that gets me in the writing mood.—Ginger Merante

There is no *one* song that inspires me to write. However, when I put on any Glenn Miller ballad, that usually does the trick. (Remember, I'm even a tad older than the Baby Boomers!)— Allan Cooper

If I'm really thinking erotica, "Justify My Love" by Madonna. An oldie but goody!—Jennifer Iszkiewicz

Mine is "Temptation" by Girls, Guns and Glory. Very exciting! —Denise Woodward

When I write I listen to Pandora internet radio, the Blue Man Group station. —Julie Griffin

From the soundtrack of Fool’s Gold,"You Can Get It If You Really Want It" preformed by Desmond Dekker—Rhonda Strand.

Possibly oversharing, but here goes - songs that get me in the mood to write: Nightwish: Bye Bye Beautiful; Hammerfall: Any Means Necessary; Within Temptation: really any of their songs, but What Have You Done is a good example; Rammstein: Keine Lust; Epica: Never Enough—Gerry Chartier

*“...If, however, your feelings have changed, I will have to tell you: you have bewitched me, body and soul, and I love ... I love ... I love you. I never wish to be parted from you from this day on.”*

—Fitzwilliam Darcy to Elizabeth Bennet, *Pride and Prejudice* by Jane Austen

2011 ctrwa board

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