



Connections

The official newsletter of the Connecticut Romance Writers Association

Connecticut Chapter, Romance Writers of America, Chapter 1, Region 1

President's Letter

The Proof Is In the Pudding

February 2009

There's a lot to be said for being ignorant. I'm certainly proof of that. When I wrote my first couple of books, I didn't know there were rules for writing a romance: for example, the hero and heroine are supposed to meet in the first chapter. First person is out. Lots of sex is better than a little sex. Never kill a dog.

Oops! Being unaware that there were rules at all, I broke a lot of them. Now that I've been in the writers' community a while, I hear a lot of questions beginning with "Aren't you supposed to..." My feeling on this is "Nah! Do what you want!" The Rules don't apply as long as you write a really good book. The words *really good book* are key, of course. While the rules of romance can be broken and bent, the rules of writing can't. For example, voice matters. Characters must be multifaceted and believable. You won't get far without those things.

It's sort of like baking. We're going to need flour and yeast and a few other things, definitely. And maybe understanding how yeast and air and heat work together will help us make a great loaf of bread. But maybe our bread already rocks the free world, and we've never bothered trying to understand maximum expansion or fermentation or distribution of gas bubbles. We just know good bread.

We writers have fallen in love with the rhythm and flow of words, with characters we can't forget, with plot twists that have us lying awake at night. We know what makes a good story. We *love* good stories! That's why we're writers! Sure, a recipe can help sometimes, can explain the basics and lay the foundation, but if greatness were something achieved just by following a recipe, we'd all be on *Top Chef* by now.

So don't let your instincts get bogged down by the rules. The rules don't matter, except for one. Write a good book. When that happens, the rest will be cake.

~ Kristan

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NEXT MEETING

February 14: 10:30 a.m.
Nikoo & Jim Goldrick (AKA Jan Coffey): *Collaborative Writing as a Couple*

MONTHLY MEETINGS of the CTRWA are held at The Four Points Sheraton in Meriden. Non-members are welcome to observe a meeting before joining. Meetings begin at 10:30 a.m. with a speaker or workshop at 11:00. PYOW lunch follows. See our website (www.ctrwa.org) for more information and directions.

COMMUNITY

QUESTION OF THE MONTH

This month I tried to do a survey, but this group is just too right-brained. So much for multiple choice! Here's the question, but I'll give you the long answers.

Which traditional Valentine's Day gift would you most like to receive?

Laurie: A handmade Valentine; **Lori:** Chocolate! Milk. None of the "healthy" dark stuff and no Godiva; **Marie:** Tools! Today I managed to fix an overflowing toilet, water all over my floor. It took a while but with plunger and snake in hand, I got that thing running again!; **Theresa:** a handmade Valentine; **Bob:** can't decide between lingerie or cologne; **Karlee:** a romantic dinner out or poetry and love letters; **Kelly:** this year, wine, she has too many power tools!; **Pat:** A romantic dinner IN; **Joy:** chocolate; **Paula:** Godiva chocolates or a romantic dinner out, unless she's been dieting, then it's clearly the lingerie; **Karen:** dinner out; **Kristan:** Hmmm. Is chocolate wine an option?

MEMBER NEWS

Pat Grasso's "Pleasuring the Prince" (2006 release) sold to Russia and "Love In A Mist (1994 release) sold to Czech Republic; **Joy Smith** is submitting to agents; **Paula Sharon** is writing her fourth novel and working with an English teacher; **Laurei Brett** finished drafting the last 100 pages of her novel and had an autism article accepted for publication in April; **Karen Pinco** is almost done editing her second novel; **Lindsay Downs** has lots of news, see his interview!; **Kristan Higgins** has a new outline underway for her next novel and a new book hitting the shelves on Feb. 1: TOO GOOD TO BE TRUE.

CHAPTER NOTES

THE CONFERENCE IS THIS MAY!

Save the Date: **May 2, 2009**

Ignite Your Muse

One day only at the Four Points Sheraton Inn; Meriden, Connecticut

THE CONTEST IS HERE! THE DEADLINE IS MARCH 1st! CTRWA's contest judges the first twenty pages of an uncontracted novel. Members are strongly urged to enter...sales have been made as a result of this contest. The categories are: series contemporary, single title, romantic suspense, historical, erotica, paranormal, young adult. There is a special, separate section for the best first meeting between the hero and heroine in addition to the rest of the entry. See our website:

<http://ctrwa.org/connections/> for the rules and entry form.

...on shelves February 1st

TOO GOOD TO BE TRUE by Kristan Higgins



When Grace Emerson's ex-fiancé starts dating her younger sister, extreme measures are called for. To keep everyone from obsessing about her love life, Grace announces that she's seeing someone. Someone wonderful. Someone handsome. Someone completely made up.

Reviews have been really good so far... Romance Junkies says, "Heartfelt and hilarious...Higgins is emerging as one of the most creative and honest voices in contemporary romance." And Romantic Times said, "A unique and fresh writing style that captures your heart and imagination from the first page."

TOO GOOD TO BE TRUE will be featured as one of two romances for the month of February for the Barnes & Noble Book Club, Romance Reads. In addition, TOO GOOD TO BE TRUE will be on the Barnes & Noble List, Fifty Books You Need to Know About Now. Drop in on February 9th, when I'll be chatting with Eloisa James and romance readers all day.

<http://bookclubs.barnesandnoble.com/bn/board?board.id=RomanceGeneral>

CALENDAR: Save the Dates!

February 14: Nikoo & Jim Goldrick (AKA Jan Coffey): *Collaborative Writing as a Couple*

March 13: John Flynn and Friends:
Expert Panel of Connecticut Law Enforcement Officials

April 12: Karen Laugel:
Medical Realism in Fiction

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COMMUNITY

Member Interview: Catching Up with Lindsay Downs

When last interviewed upon joining CTRWA, about two years ago, Lindsay had yet to sell his work. Now, his novel *SOMEWHERE IN NORTH AFRICA* is being released as an ebook short on April 15, 2009. He also has a contract for *ANGEL IN GREEN* from Highland Press to be included in an anthology called *EVERY BEAT OF MY HEART* and a contract for *ANGEL FROM ABOVE* for a Special Ops anthology called *OPERATION L.O.V.E.* coming out in March 2009. Congratulations Lindsay!

For those of us who missed the November meeting, could you tell us again how you've been getting 'carded'?

It started when I was at the National Conference in SF. I was (no yelling at me) out having a cigarette and talking with several others. I gave someone my business card then they asked if 'Lindsay' was my pen name. I said no, it was my real name but when they looked skeptical I showed them my drivers license. It's happened several times since then when I've given people my card. You've got to admit 'Lindsay', especially that spelling, is very unique for a man. I'm even thinking about doing a short story about it.

Has your professional background as a nurse influenced your writing?

The only thing having been a nurse that has helped is when one of the characters is hurt. I can call on my experience to help describe what's going on and the treatment necessary. Actually, my military background has been the best as far as influencing my writing. I am writing historical with a military twist to them.

How have your writing techniques changed over time?

The only thing I'm really doing differently now than when I first started is I'm trying to plot more. I used to be a punster and now I'm finding I need the organization from plotting to keep everything straight. Especially since I've got several stories in different stages of development.

What are you working on now?

Actually I'm working on two different stories. One is a full, the other a short story. The short is a sequel to the Vietnam medical Highland Press bought. This one is for their Christmas anthology and again military oriented. I'm also doing the edit for the medical and waiting to hear from Highland Press when they're going to buy the western short.

Who's Kebi?

Kebi's a 'he' and he's a collie I rescued years ago.

What writing advice do you have to offer?

When I seriously started writing two years ago I wanted to write paranormal. They both are still unfinished. A friend told me to write what I know, my comfort zone. This was when I was working on an edit for my first sale, *SOMEWHERE IN NORTH AFRICA*. After thinking about what she said (I think it took all of ten minutes) I decided to write military-angled historical. I'm finding I really love it. So my advice is—write what you're comfort zone is. Write what you love. If it doesn't flow from the brain to the fingers to the page then reconsider. What you're writing might not be right for you. Even more importantly, have faith in you and your writing. When I submit, I submit with the attitude the editor is going to buy it, not hoping they'll buy it. **POWER OF POSITIVE THINKING.**

www.lindsaydowns.com

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Cosmetics Through Time: Girls Just Wanna Have Fun

By Kate Bridges

Do you ever wonder what it would be like to live without your lipstick?

Cosmetics have been around for thousands of years, promising to make our lips rosier, eyes brighter and complexions clearer.

In 4,000 B.C., Egyptian women used to line their eyes with leaded paints and copper. This was poisonous to their health but they didn't know it. For nail polish, the Chinese used beeswax, egg whites and gelatin, dating back to 3,000 B.C. Certain colors were restricted to royalty. Using the wrong color nail polish was punishable by death.

In Greco-Roman times, the Middle Ages, and Elizabethan times, pale faces were much more desirable for women than any skin touched by the sun. A tan was considered crude and reserved for women who worked the fields. Unfortunately, this led to various creams applied to the face to reduce blood flow, such as lead paint or arsenic face powder, which caused illness.

In the mid 1800s, Queen Victoria declared that wearing makeup was vulgar, and should be reserved only for actors. Prostitutes used it, too. This rigid attitude carried over to North America, and so women rarely wore cosmetics until the late 1800s, toward the end of her reign. By the time her son King Edward VII became king in 1901, makeup and its manufacture was beginning to flourish.

During the 1800s on the Western frontier, wearing no makeup was often the preferred look, but there were little tricks women used to make themselves look better. Makeup that looked natural was usually the goal.

BLUSH: Pinching the cheeks made them rosier, also pinching the lips. Rouge was available to buy in small tins.

MASCARA: Some women used beeswax on their lashes to make them look thicker. Kohl is a mixture of soot and other ingredients and was used on the eyelids and eyelashes to darken them—first used by Egyptian queens. Darkening the area around the eyes also helped protect the eyes from sun glare.

In France, Eugene Rimmel was the first to develop a non-toxic mascara in the late 1800s, sometime before his death in 1887. It was a cake-like substance.

Modern mascara as we know it was invented in 1913 by T.L. Williams, a chemist, for his sister Mabel. He saw his sister applying coal dust and Vaseline to her lashes, and so he made and marketed the stuff. He named his company Mabelline as a combination of her name and Vaseline.

EYELINER: Some women used burnt matches once they cooled.

PETROLEUM JELLY: Vaseline petroleum jelly was patented in the 1870s.

HAIR REMOVAL: From about 3,000 B.C. women were removing body hair with scary ingredients they made from things like arsenic and starch. By 500 B.C. Roman women were removing body hair with razor blades and pumice stones, and using tweezers to pluck their eyebrows. By the early 1800s, European women were making homemade depilatories—walnut oil was one popular ingredient. From 1895 to 1904, Mr. Gillette perfected the development of his safety razor.

UNDERARM DEODORANT: Mum deodorant was the first invented in 1888 by an unknown inventor from Philadelphia.

LIPSTICK: Egyptians used a type of henna to stain their lips—back then it was a poisonous substance made of plant dye, iodine and bromine. Cleopatra wore lipstick made from crushed carmine beetles, which gave her a deep red pigment. Lipstick was made popular as we know it during the 16th century by Queen Elizabeth I, where lipstick was made from a combination of beeswax and red plant stains.

ACNE FIGHTERS: Pharaohs in Egypt used a combination of mineral water mixed with sulphur. Ancient Romans bathed in hot sulphurous mineral water. During the 1800s, sulphur treatments were applied to the skin but it was very drying and didn't always work.

HAIR: Sheen was created by brushing the hair a hundred times at night; using lemon rinses; adding

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CRAFT

9 Steps to PUBLISHED

By Toni Leland



Persevere. Use those rejections to your advantage, pick them to bits and glean whatever advice you can. Getting published isn't easy and staying published is sometimes harder!

Understand the business. And that's exactly what it is. Learn everything you can about how it works and what the rules are. It's the way it is; you won't change it.

Butt in the chair. If you don't write, you won't sell. Learn to filter out distractions; come to terms with your procrastination and make writing one of your life's priorities.

Learn your craft. Educate yourself by whatever means works best for you. Study your genre and its mechanics. Read, sign up for workshops and, above all, practice what you learn!

Ignorance is not bliss. Research editors and houses that publish what you write. Know your

own subject, inside and out.

Submit. Submit. Submit. No one will ever know what a great writer you are if they don't read your work. Learn from each submission and make it work for the next one.

Haste makes waste. Spend plenty of time on your submissions, queries, and synopses. Don't submit before you're confident of the work.

Edit. Clean up your manuscript, fine tune descriptors and dialog. Read aloud and envision your story on the screen. See if it really works.

Define your career goals. Remember, life will never be the same after you sell your first story.

This article was published in the January 2009 issue of Write From The Heart, the newsletter for Central Ohio Fiction writers.

Toni Leland has been writing for over 25 years. She has published four equestrian novels and two juvenile chapter books. Visit Toni at <http://www.tonileland.com>

Heroscopes: The Aquarius Heroine

by Bonnie Staring

She's the original Miss Independent.

Born between January 20 and February 18, the Aquarius heroine is the visionary of the Zodiac. She's the gal with the plan, whether it's for working the room at a fundraiser for abandoned pigmy hamsters or taking over a nation. Need to liven up a party? Make sure she's invited. She'll be the one surrounded by the giggling gaggle near the crab dip.

Honest to a fault, the Aquarius heroine has little time for cushioning bad news or toning down her squeals of glee. She feels that life's too short for words wrapped in politically correct packaging. This woman is filled with ideas and thrives in a career where she can share them with others. And don't try to boggle her down with details; she probably has taxes from 1998 that haven't been filed yet.

The Aquarius Heroine longs to be free as a bird – and nothing ruffles her feathers more than someone wanting a lifetime commitment by the third date. What attracts her most is a great mind, so ideal dates for her involve mysteries, museums and a little mayhem, perhaps served up at a carnival or '80s-band reunion tour. Famous Aquarius heroines include Virginia Woolf, Eva Braun, Oprah Winfrey and Gypsy Rose Lee.

Bonnie Staring is a comedic triple threat (writer, performer, coupon user). Her articles regularly appear in a variety of magazines and she conducts workshops on creativity and discovering your inner superhero. See what else Bonnie's been up to at www.bonniestaring.com

CRAFT

You Just Can't Drop In

By Dianne Gerber

Recently, on a discussion e-group to which I belong, a READER expressed her anger over a book's writing and editing. I won't mention the well known author's name. However, the reader did profess the identity to the hundred and some people on the list group.

Why was she, the reader, upset?

She shared, in great detail, the night she stayed awake reading, immersed in a story. Suddenly, on page three-hundred, the hero's brother appeared. (We'll call the hero Mark and the brother Joe.) The manifestation of Joe stopped her cold.

Why you ask? Well, after an intense action scene, Joe jumped into an ambulance transporting Mark to the hospital and Joe hadn't been mentioned before in the book, much less in the scene. The reader's thoughts were;

Where the hell did he come from? Did Joe drop out of the sky? Was Joe Mark's twin? Did Joe have some kind of mental revelation Mark was in trouble, perhaps dying, and magically appeared?

Wondering if she picked up a paranormal romance instead of a romantic suspense, she read the back cover again. No. The back blurb had no mention of paranormal elements. Then thinking she'd missed something, she leaf back, page after page, scanning, looking for the line where Joe first showed up. But, she couldn't find his arrival.

Frustrated, and disappointed in the author, she laid the book aside, clicked off her bed-side lamp and went to sleep. The next day the novel remained untouched on the nightstand. The story she was so into no longer held her interest. A few days later, she picked up the book, glanced at its cover and tossed it in a pile she planned for her yard sale. She didn't even finish reading the story.

This reader not finishing the book isn't the worst news for the author. When this woman goes to the book store and scans the shelves for a few good reads she no longer automatically picks up this author's work. In fact, she stated she wouldn't read another one of her stories unless it is recommended by someone.

As writers and editors, we have a responsibility to our readers to write a story that makes sense. Even if it's a paranormal, all elements of the story have to make sense.

Characters should not be dropped into the story without reason, without cause, or, at the very least, without fore mention. If the author had mention Joe earlier in the story, or if the attack had taken place outside Joe's house where Michael was going to seek refuge, then all would've been well with the reader. The reader would've finished the story and kept buying the author's books. The reader would've never slammed the author by posting her angst to a large group.

In a business where 'word of mouth' is the greatest marketing tool, it is imperative that we write and edit our stories to the best of our abilities in order to succeed.

The following article first appeared in January 2009 Bouquet of Romance, PLRW's newsletter, Allentown, PA www.PLRW.org. Dianne lives with her hero in the shadows of the Blue Mountains in Pennsylvania. An award-winning aspiring romance novelist, she works full-time as a corporate secretary and is published in literary fiction. www.autumnjordan.com

... continued from page 4

eggs to shampoo. Hennas have been very popular since Egyptian times to color the hair. Hair dyes were often used discreetly in England and America during the 1800s, although one didn't admit it in public.

Max Factor is often referred to as the father of modern makeup. He was born in Poland in the 1870s (original name was spelled Faktor). Later, he moved to Moscow and worked with theatrical groups, where he created cosmetics, fragrances and wigs. He became the cosmetic expert for the Russian royal family. In 1904, he immigrated to New York with his family, and that year at the St. Louis World's Fair, he introduced his handmade rouges, lipsticks, wigs and creams to American women. His items became so popular he developed his own line of cosmetics.

Award winning author Kate Bridges writes sexy historicals set in the Canadian and American West. She's a regular blogger on www.petticoatsandpistols and member of the Toronto Romance Writers. Watch for WANTED IN ALASKA, coming from Harlequin Historicals in February 2009! For an excerpt, visit www.katebridges.com. This article appeared in the February 2009 issue of romANTICS, the newsletter of the Toronto Romance Writers, Susan Haire, editor.

CAREER

The Perils of Being Published—Working With An Editor by Gerry Bartlett

In a few weeks, I'm going to be on a panel of authors who are each published by different houses. To prepare for this workshop, we were given questions to think about and perhaps address with our editor. I've worked with two editors at three publishing houses since I first sold in 1998. I was lucky that my editor at one house moved to the publisher who produces my books now. She bought my historical at publishing house two, but bought and now edits my paranormal series at house three. This should be a lesson in itself—Never forget who liked your work, and never burn a bridge. My editor remembered that I wrote clean copy and turned in my work on time (that has changed, unfortunately). My good record with her made her open to working with me again. Of course the project had to be one she felt was marketable and right for the new house she had just joined. Fortunately, everything fell into place.

On to the real point of this article. When you are working with a critique group or even when you enter a contest, you expect or at least hope to get some praise along with your criticism. I've talked to a lot of published authors and find that many of them get little, if any, of that praise from their editors. Not that the editor doesn't like their work. On the contrary, the editor liked it enough to buy it and put the publishing house's name and reputation on the line for it. But now we're in business mode. So when you turn in a manuscript that you've sold, you may get a brief email that says it's fine. Or maybe a revision letter with details to fix. Or maybe not a word until the Fed Ex man drops the copy edits at your door. No, I'm not kidding. This happens. You turn in your book and two or three months later there's a package and the book is in production. No comment.

I've found that the more books I do for my editor, the tougher the revisions get. I think she's raising the bar. Which is good. I want to improve. So I get the kind of email that has "overall feelings". Example: the book slows down in the middle and we need more action. Or "Sorry, Gerry, but you got carried away with that other male character and Glory shouldn't do that with him." Then she suggests I think about these points and call her to talk. So I

think and stew and then call. And ask, "Was xxx funny?" Oh, yes, she says. "Did yyy surprise you?" Yes, that was great, she exclaims. You see? I have to drag the praise out of her now. At first I didn't have to do this. Now, it's like I'm needy and I'm begging for a few crumbs. So I brainstorm with my critique group, think about her "issues", and come up with solutions for her concerns. Usually it's a whole new subplot. And the book gets better. It's an agonizing process, and it has to be done quickly because the book is really late now, but it works. If you think critique groups are tough, imagine if you've got a contract and you know thousands of people are going to see this book, and may even be waiting eagerly for this book. No pressure.

One New York Times bestselling author turned in her twelfth paranormal comedy and got a call from her editor. It wasn't "zany" enough. Wow. How do you fix that? It's not a tweak. It's a total rewrite. Of course the editor is not going to tell you how to fix any of your work. Because your editor is not a writer. You are the talent. You are the story teller. You have to come up with the solutions. And, amazingly, solutions do come. Sometimes it's a character that has to step up and take a bigger role. Sometimes it's cutting beloved scenes that you thought were some of your most eloquent prose, but slow the pacing. Go ahead, weep bitter tears, then cut.

The main thing to remember when working with an editor is that she is not there to be your friend. Certainly, we are friendly with each other. We had lunch at conference in Dallas. I am old enough to be her mother. But that's not important. She is doing her job and she expects you to do yours. Her job is to make sure she gets a quality product in on time to fill a slot in the production schedule for her publishing house. Her reputation is built on the authors she brings into the house and the success of those authors. She gives you her time frame and expects you to live up to your promises to produce your work when you say you will. If you can't, be honest and tell her. You are not her only author. She may have dozens of authors she is working with, schedules she is juggling. If you don't get a quick response, it may be because she is in the middle of editing a manuscript that comes out ahead of yours. When you sell to a house, educate yourself about their time line. Every house is different. If they say they need a complete manuscript six months before the book hits the shelves, believe them. My agent

CAREER

cont'd...

handles any problems I have with a time line. This is the sort of thing agents do. They don't deal with the creative issues, like those revisions we just went over. That's totally on me.

I hope that I haven't discouraged you. And I'm sure many of you have had different experiences with editors. I love my editor. She has excellent instincts and her suggestions consistently make my stories better and stronger. And of course she has great taste, she bought my series, didn't she?

This article was first printed in the September 2008 issue of In Print!, newsletter for Houston Bay Area RWA.

The Sophomore Slump: Making That Second Sale

By Juliet Burns

When Kira asked me to write an article about surviving the time between sales, I thought, "You've come to the right person." Not because I'm an expert on making a second sale, but rather, because it was such a long time between my first and second sales.

When I got "The Call" I had only been writing three years. And the book I sold was the first book I'd ever written. And I'd spent that whole time revising it. I had started a second manuscript, but it was in the very beginning stages and...well, let's just say I still had a lot to learn about writing.

With my naturally glass-half-full personality, and a Harlequin editor on the other end of emails, I set about finishing my option book. I was new. I was naïve. I was way too confident. Because I was still so new to the business, I took too long to turn in the book (9 months) and during that time my editor received a promotion. I was very lucky, however, that I wasn't orphaned, but was given a new editor.

Unfortunately, two weeks after I finally mailed off the full manuscript and a proposal for another, the Sr. editor for the line I sold to sent out an email informing authors that the line would now have new guidelines. Silhouette Desires would now feature mega-rich heroes "with a sense of entitlement". She went on to describe what was acceptable. The hero—for instance—could OWN a ranch, but he could not be a ranch hand. Well, guess what? My hero was a ranch hand. I emailed my editor and told her she could just trash my option book.

Nevertheless undaunted, I picked myself up, dusted off my keyboard and started over. Three months later, with the green light from my new editor, I turned in a partial and 2 more synopses for an Italian prince trilogy. My editor asked for revisions. I revised. She loved it and sent it up to the Sr. editor. I got my hopes up and finished the manuscript. By this time it had been two and a half years since my first sale. Then came a crushing rejection.

I'd received rejections before. But those had been part of paying my dues, pretty much expected. This wasn't. I had a hard time bouncing back. I decided, for the family finances, I needed to apply for a job outside the home once school started.

My editor and I decided to switch lines, try to write for Blaze. I read every Blaze I could get my hands on trying to get a feel for the tone of the line, which was totally different from Desire. I submitted 6 blurbs to my editor to get her feedback on which ones might work and again, with her go ahead, I started over and within a few months, submitted a partial.

While I was waiting, I kept up with chapter loops, continued learning the craft. Tried a romantic suspense that got rejected. And I wrote an erotic romance novella for Candy Haven's Fast Draft class, and submitted it to Red Sage.

It sold to their Secrets anthologies in March of 07. Over three years since my first sale. A novella doesn't count as a second sale to RWA, but it did keep me believing in myself. I kept writing, hoping for good news about the partial I'd submitted for Blaze. Over the summer, my editor was promoted. I didn't hear from her.

Finally, in September of last year, I got a call from a different editor saying they wanted to buy the book. And that call was almost as thrilling and exhilarating as the first one, three and half years earlier.

I learned a lot in those three and a half years: Nothing is for certain. You gotta have good writing friends who understand the ups and downs of this business and who stick with you through the good times and the bad. And last but not least, you can't stop believing in yourself. Even if you have to apply at Wal-Mart, don't give up.

Juliet's first Blaze, titled LET IT RIDE will be released in May 09 under the pen name Jillian Burns. Her first novella for Red Sage came out Dec. 2008 THE SPY'S SURRENDER in Secrets, Vol 26: Bound by Passion. This article was published in the December issue of Heart to Heart, the newsletter for the North Texas Romance Writers (www.ntrwa.org).