

**Subject:**

August 2014 Newsletter

Almost Back to School Time.

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## **Letter from the President**

I've been taking this online course called *Live Your Truth* by Carol Tuttle. It's frighteningly accurate. It basically identifies four energy movements and then helps you learn which is your dominant type and how to live in a way that you are in harmony with how your energy flows. It's fascinating. It accurately called how my thought processes work, what my hairstyle I wear now looks like, how I deal with everyday tasks and even what my desk looks like.

Mind blown.

What does that have to do with writing?

More than you'd think.

The movement types are the typical elements of Air, Water, Fire, and Earth. Nothing new there until you really delve into it.

As an example, a Fire person is goal oriented but also compartmental. According to Carol, a Fire's morning might look something like this: Get up, make the bed but only partway, start the coffee, shower, start doing her hair but only partway, put on makeup but only partway, and then go back to making the bed, pouring the coffee, work on the hair, work on the makeup and then back around again until all the tasks are complete. She has the ability to work on several things at the same time and successfully achieves several tasks at once.

So how that relates to an energy movement in writing is like this: A Fire will carve out her hour but won't write straight through that hour. She'll compartmentalize it by writing 10 or 15 minutes and then will get up to feed the dogs or check in with her writer pals on Chatzy or Twitter and tell them where she's at with her goal, or some other task. Then back to writing for another segment of time and up again to complete another task, then back to writing. That suits her creative energy perfectly.

For me, things like Chatzy drive me crazy. But I'm a Water. Like a slow curving river. When I'm writing, I don't want any distractions. My course is set. (Heavy plotter.) I even write in longhand because my creative energy flows much better in the movement of swirls and continuous cursive. Like that river. The tap tap tap on a keyboard just doesn't do it for me. I also have to work from beginning to end. No jumping from one scene to another back and forth like an Air or Fire can both do and pull it all together into something fabulous.

Speaking of Air. These writers are light and fun. I'd guess they tend to have more humor in their stories. They also have a million ideas rapid firing in their brains. They are the ones who have ten manuscripts started, yet have a difficult time finishing one before another idea lassoes their attention. Air energy people need good critique partners and deadlines to hound them to finish. These writers will also tend to be predominantly pantsers because that's way more fun. They are also most likely the writers who love to make collages of their characters for inspiration.

Then there's the energy of the Earth. I imagine these writers sitting at the same place

every time they write with both feet flat on the floor and posture straight. They are also the heavy thinkers and perfectionists. They think long and hard before beginning a manuscript and plot everything out and then second guess themselves as they rethink everything. They'll edit a chapter several more times than the rest of us before it's deemed good enough for them. They tend to take much longer to write a full manuscript but the words are extremely powerful when they are done.

As you can tell, I've been enjoying learning about my true nature in a lot of aspects of my life. (And secretly trying to guess what each of yours are.) Writing is just one aspect, but understanding my own energy movement gives me permission to not worry about writing exactly the same way as another or trying to achieve the same word count or wonder why a process that works so well for someone else totally fizzles for me. I enjoy my process so much more now that I better understand why I do what I do and appreciate the creative energy flow of what works well for other writers without getting frustrated trying to emulate something that won't necessarily work for me, or even better, discovering the things that do.

So did you recognize yourself in any of these processes? Have a little bit of all of them in you?

Clover Autrey  
NTRWA President

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## ***Upcoming August Meeting:***

### ***RWA National Conference Recap***

NT members attending the RWA National Conference in San Antonio are invited to give a recap of the workshop they got the most out of.

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# 2014 RWA National Conference Workshop Recap

G-M-C and Y-O-U

By Jen FitzGerald

I'd planned to stick with all craft workshops because, well, I always want to improve my writing. There's always something to learn and you just never know when a golden nugget will be lobbed your way.

When I saw the title G-M-C and Y-O-U, I added it to my schedule post haste.

I struggle with my characters' GMC. Always have. Knowing and conveying those things to the reader are part of the craft of writing. A part I'm not so good at. So I was delighted to see it listed in the conference program.

However, when I settled in and [Maggie Montgomery](#) started talking, I realized quickly that it was more writer's life than craft. But she was charming and funny and what she said was still helpful information. Also, there were no other workshops going on at that same time that interested me and I'm just not that rude to get up and walk out.

The two most powerful concepts I took away from what Maggie had to say were these:

A) You have to face your fears and deal with emotions you might rather not in order to tell the most compelling story you can.

B) You have to trust that there's someone out there who needs to hear your story. That you were given the story for a specific purpose.

It's A that really resonated with me. It's not something I didn't already know. I have known it. I know I have to dig deeper, tap my emotions, face some demons. But it's hard. And scary. And sometimes life is just not conducive to that kind of an emotional dissection.

Her saying it was a reminder that you, I mean \*I\*, can't avoid it forever.

So I write on, honing my other skills, learning to tap my emotions bit by bit, hoping that each successive story is a little more powerful, a little more true.

PS—I have Maggie's handout if anyone's interested.

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*The following article first appeared in the August 2014 issue of In Print!, the monthly newsletter of Houston Bay Area RWA. Permission granted to reprint or forward to sister RWA chapters with proper credit to author and chapter.*

## The Editor's Corner - Confidence and Self-Doubt

By Leslie Marshman, InPrint! Editor

Writers are a contradiction in confidence and self-doubt. Some are multi-published, yet surprised each time they sell. Some are overly-confident, yet can't form a coherent sentence, bless their hearts (I've learned we say that in Texas to avoid the snark factor). But we all fall somewhere along the grid where confidence intersects talent.

I rarely tell anyone when I send in submissions. I prefer to surprise my friends with good news when I receive an acceptance. And if it's a rejection...well, no one even has to know about it.

On May first I submitted a story to a magazine. I know that as soon as I submit something I'm supposed to just forget about it and start writing something new. And I did that. Sort of. I started writing something new, but I didn't forget about the submission. I put it away on a high shelf in the back of my mind, but just like the one special ornament I store in my china cabinet so it won't get broken between Christmases, I always know it's there.

I also know the approximate response time from this magazine is around three months for a rejection and five for an acceptance. I'm right at the three-month mark. So when I got

home from RWA 2014 I sorted through the mail my husband had dumped on my chair and was thrilled to find no response yet. The longer the wait, the better, right? But patience has never been a virtue of mine. I want the right response, but I want it right away. Each day now my ears perk up when I hear the mail truck. I dash to peek out the window to see if it's going up the other side of the street or coming past my house. I feel like Ralphie in A Christmas Story, rushing home from school every day to see if his Little Orphan Annie Secret Decoder Ring has come.

Once I'm sure we have mail (okay, so a few times I made a premature sprint down the driveway), I try to nonchalantly stroll to the box, the following internal conversation looping in my head:

*Let it be here, let it be here, let it be here today.*

No, it's too soon. If it's here, it's a rejection. No news is still good news.

*But maybe they liked it so much they sent an acceptance in record time.*

Hah! Don't be delusional. Why would they like it? Your writing sucks.

*Aaargh. Don't let it be here, don't let it be here, don't let it be here for another two months.*

I yank open the box and shuffle through the contents right there on the curb, wanting to see The Envelope, yet afraid to see it. It's such a balancing act. What should we expect? An acceptance, staying positive about our work yet risking a harder fall in confidence if we don't receive it? Or a rejection, thinking then it will hurt less if it happens? I know I'll be disappointed when (*if*...I'm staying confident here) I receive a rejection, regardless of what I tell myself while waiting. So I choose to hang on to my cautious confidence like a life preserver in a sea of self-doubt and just keep paddling, er, writing.

Let's hope the message, when it finally comes, doesn't say "Be sure to drink your Ovaltine."

Oops, gotta go...I just heard the mail truck.

*Leslie Marshman writes contemporary romance and suspense, and her publishing credits include magazine-length short stories. Leslie called Denver home until she married a*

*Texan without reading the fine print. She now resides halfway between Houston and Galveston with her husband, dog and three-legged box turtle. When she's not writing or working at her day job in insurance, you'll find her camping at a lake with a fishing pole in one hand and a book in the other. Lesliemarshman.com @lesliemarshman*

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## **A Note from the Newsletter Editor:**

Please note photos included in the newsletter are provided by the members. Any photos you'd like to include can be sent to [newsletter@ntrwa.org](mailto:newsletter@ntrwa.org). It is at the discretion of the newsletter editor as to which photos will be included in the newsletter. Thank you.

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## **July 2014 Meeting Minutes:**

### **CALL TO ORDER:**

A regular meeting for the North Texas Romance Writers of America (NTRWA) was held on Saturday, July 12, 2014 at the La Hacienda Restaurant in Colleyville, Texas. The President and Secretary were present. The meeting was called to order at 10:41 a.m. The minutes for the June meeting were approved.

### **OFFICER REPORTS:**

#### **President: Clover Autrey reported:**

- Requesting volunteers for our contests, The Carolyn and Great Expectations.

#### **President-Elect: Angi Morgan reported:**

- Please consider running for a board position for next year.

**Secretary: Lisa Fenley reported:**

- No Report.

**Treasurer: Jen FitzGerald reported:**

- The Treasurer's report was presented and filed for audit.

**Program Director: Lara Lacombe reported:**

- Today's program is Melanie Rummel on the topic of mediums.

**Membership Director: Gina Nelson reported.**

- 68 Members to date.
- Guests at meeting:
  - Faith Stencel
  - Elizabeth Webb
  - Connie Bowen
  - Melanie Rummel
  - Mark Rummel

**Communications Director: Kim Miller was not present:**

- Send information / articles for inclusion in the newsletter to [newsletter@NTRWA.org](mailto:newsletter@NTRWA.org) by July 28.

**Website Director:**

**COMMITTEE COORDINATOR REPORTS:**

**PAN Liaison: Chrissy Szarek reported:**



- Pencils presented to members present:
  - Presented a pencil to Clover Autrey for *Viking Mine*.
  - Presented a pencil to Chrissy Szarek for *The Fae Ring*.

**PRO Liaison: Jeanne Guzman was not present.**

- No report.

**Great Expectations: Angi Morgan reported:**

- No report

**Carolyn Contest: Jen FitzGerald reported:**

- No report

**Hospitality: Michelle Welsh reported:**

- Michelle requested items for our chapter basket to be auctioned at RWA.

**Audio Librarian: Debra Owens was not present:**

**Writing Incentives: Christine Crocker was not present. Chrissy Szarek reported:**

- Distributed writing incentives.

**Texas Two-Step: Lara Lacombe reported:**

- No report.

**Bylaws: Angi Morgan reported:**

- No Report.

**Spotlights: Regina Richards reported:**

- Susan Welch is our spotlight for July.

**Unfinished Business:**

- No unfinished business to report.

**New Business:**

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*Email questions, comments, or articles to [newsletter@ntrwa.org](mailto:newsletter@ntrwa.org).*

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