

KEYN TES

The newsletter of the Romance Writers of America / New York City Chapter #6 JUNE 2017

**NEXT CHAPTER MEETING & CRITIQUE SESSION: SATURDAY, JUNE 3
TRS, 40 EXCHANGE PLACE, 3RD FLOOR, 12-4PM**



TOPIC: LIBRARIANS FOR WRITERS

Librarian (and new chapter member) Frannie Strober Cassano will lead a discussion on discoverability and answer all your burning questions about libraries and how librarians can help you get your books into the hands of new readers. (So bring questions!)

We'll follow that up with an interactive discussion of writing craft. The focus this month will be on plotting and description, but if you've got a particular issue you're stuck with, please share and we can brainstorm how to fix it. If we don't have time for everyone, we will follow up with further discussions at future meetings. The goal is ultimately to make us all better writers!♥

BIO: Frannie Strober Cassano is an Adult Reference Librarian, dedicated to all that is Romance and Erotic genre fiction for her local public library on Long Island. She loves to help patrons discover authors and stacking TBR lists on their eReaders. She also enjoys taking a patron/reader-driven approach to Collection Development and Readers Advisory. Frannie first stumbled into the romance section of her local drugstore as a teen, and then found herself back there during the FIFTY SHADES OF GREY "phenomenon". You can find her gleefully discussing book boyfriends, tropes, and Happily Ever Afters over at her Reference Desk or on Twitter.



WELCOME NEW MEMBERS

Welcome 

Anna Bierhaus
Frannie Cassano
Monica Simson



TABLE OF CONTENTS

Page	
3—President's Message	
5—About PRO, PAN	
6—Review of May Brunch & Photo Album	
10—Member News & Members on the Shelf	
11—Monthly Topic: It's Raining Men	
--Holding Out for a Hero	
--Everything I Learned about Heroes I Learned from Fabio	
14—RT Conference Photo Album	
16—Hiding in Plain Sight	
17—From the PRO Liaison	

THANK YOU!

To Our Contributing Writers
Alexis Daria, Maria Ferrer, Kate McMurray,
Harper Miller, Ursula Renée

2017 CHAPTER CALENDAR

Jul 8 Aug 5 Sep 9 Oct 7 Nov 4 Dec 2

MEETING INFORMATION

RWA/NYC meets the first Saturday of each month. Meetings are held at TRS, 40 Exchange Place, NYC. 12 noon. Membership is at the discretion of the Board. Annual dues are \$40. Make all checks payable to RWA/NYC. There will be a \$20 fee on returned checks.

JULY THEME

AM WRITING

How do YOU write
through good times and bad?

PLUS! We welcome articles on all topics,
book reviews, conference notes, etc. etc.

KEYNOTES DEADLINE

Send articles to keynoteseditor@gmail.com by the **15th of the month**. All articles must be typed and up to 500 words. Send pictures as attachments; not in article.

RWA/NYC BOARD OF DIRECTORS

President: Kate McMurray
Vice President/Events: Stacey Agdern
Vice President/Contest: LaQuette
Secretary: Jennifer Welsh
Treasurer: Maria Cox
Past President: Ursula Renée

LIAISONS & COMMITTEES

Keynotes Editor: Ursula Renée
PRO Liaisons: Alexis Daria
PAN Liaison: Mageela Troche
Blog/Social Media: Maria Ferrer
Craft Loop: Isabo Kelly
Critique Group: Ursula Renée
Publicity: Maria Cox, Jean Joachim,
Michael Molloy
Website: Ursula Renée

ATTENTION: The Board welcomes all comments/suggestions/etc. Please send emails to info@rwanyc.com.

RWA/NYC, PO Box 3722,
Grand Central Station, New York, NY 10163
www.rwanyc.com
info@rwanyc.com
rwanycblogginginthebigapple.blogspot.com

PRESIDENT'S MESSAGE: WRITE EVERY DAY...OR DON'T
BY KATE MCMURRAY

At this year's RT Booklover's Convention, I was a teacher at the pre-convention Writer's Boot Camp. It was a wonderful experience, not just because I got to share some wisdom, but also because I met a really great group of aspiring writers. We talked with each other quite a bit about "conventional wisdom" they'd heard, misperceptions about publishing, what to expect when they got their first (or their next) book into the hands of readers.

In that vein, one thing we talked about was the "write every day" rule.

I think "write every day" is at once great and terrible advice.

It's good advice because it encourages writers to make time for writing, to make it a habit. It's pretty easy to prioritize other things, but if you want a writing career, you need to not only finish the book, but also have some measure of discipline.

But it's bad advice, because once we are in the habit, we feel guilty if we miss a day, or the pressure to produce regularly can become stifling.

But what does it mean to "write every day"?

Some writers have specific daily word count goals. So, if they aim to write 2,000 words per day, they won't stop until they reach 2,000. That ensures a novel keeps moving forward each day.

Some writers have adjustable goals. Daily writing, but it doesn't matter how much. Thirty words or 3,000 words is still progress.

Some writers can only write in cafes, or only at their own desk in their home office. Some can squeeze in writing whenever they have the opportunity, such as lunchtime at the office or in the car during their son's soccer practice.

My personal goals are kind of loosey-goosey. I give myself project deadlines—i.e. "I want to finish my historical novel by July 15."—but the amount of work I do each day varies greatly. Some of this is because my daily schedule varies a great deal (I'm a freelancer, so my job can be unpredictable) but also because my process is variable. For example, I write first drafts very fast and spend more time revising, so I have days when I probably have a net-negative word count, but I've revised a good chunk of a manuscript.

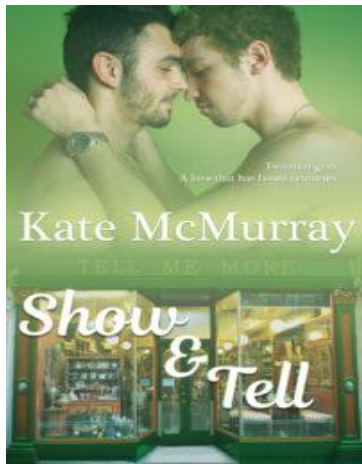
But someone made a suggestion at Boot Camp that I've been thinking about ever since. Sometimes "writing every day" is not getting physical words on the page, but rather thinking about the story.



I don't know about you, but I'm thinking about my works in progress all the time—in the shower, when I'm out walking, when I'm falling asleep at night. This has been a habit of mine since I was a teenager; I used to pass long car rides by making up stories in my head. It's part of why I can write first drafts so fast; when I sit down to write, I usually know what I'm going to be writing.

So I like this idea quite a bit. Not that thinking should replace actual writing, but on days when you can't make time to sit down and get words on the page, ruminating on a story could be a good alternative.

This is why I personally set big project goals. I like to set goals that are challenging but still within my ability to achieve, so I'm setting myself up for success without making it too easy. It's like the NaNoWriMo challenge of writing 50,000 words in a month. It is doable, and thousands of writers worldwide succeed at it every year, but it definitely takes some effort.



When we do round robins at chapter meetings, a lot of you say, “I’m writing,” and that’s awesome! Keep writing and working on that book. But think about what “writing every day” means for you and how it can help you reach your goals. Let’s change “I’m writing” to “I finished,” and then, “I submitted,” and eventually, “I’m published!”♥

Kate McMurray is an award-winning author of gay romance and an unabashed romance fan. When she's not writing, she works as a nonfiction editor, dabbles in various crafts, and is maybe a tiny bit obsessed with baseball. She has served as President of Rainbow Romance Writers, the LGBT romance chapter of Romance Writers of America; and as Vice President of RWA/NYC. She lives in Brooklyn, NY. Visit her at www.katemcmurray.com.

You might not write well every day,
but you can always edit a bad page.
You can't edit a blank page.

Jodi Picoult



ABOUT PAN (PUBLISHED AUTHOR NETWORK)

The purpose of the Published Authors Network (PAN) is to establish within the RWA framework a network of communication and support to effectively promote and protect the interests of published romance authors; to open channels of communication between those romance authors and other publishing industry professionals; and to encourage professionalism on all levels and in all relationships within the publishing industry.

To be eligible for General PAN Membership: RWA General or Honorary members in good standing should have earned at least \$1,000 on a single novel or novella that meets the definition of Romance Fiction.

To be eligible for Provisional PAN Membership: RWA General or Honorary members in good standing should have: (1) contracted for the publication of a novel or novella for an advance of at least \$1,000, but said work is not yet commercially available ("Option One"); or (2) published a novel or novella, but not yet earned \$1,000 ("Option Two"). Works offered through Predatory Publishing companies shall not qualify.♥



About PRO

The purpose of the PRO Community of Practice is to establish within RWA a network of communication and support to effectively promote and protect the interests of romance writers in the areas between manuscript completion and PAN eligibility.

To help members reach the next level, PRO focuses on the business side of writing rather than craft. This program is available to any active General or Honorary member who: (1) is not PAN-eligible and (2) has one complete original work of romance fiction of at least 20,000 words, or multiple complete original works of romance fiction which combine for a total of at least 20,000 words.♥

FREE PUBLICITY!



Have a new book out? Entered and won a contest? Have an interesting topic, research, tips you want to share? An event, book, conference you'd like to review?

Keynotes is a FREE Promotion Opportunity. We welcome all subjects.

Send in your articles, news, book covers, reviews, etc., to keynoteseditor@gmail.com. Articles will also be published on the Chapter Blog for DOUBLE the promotion!

Deadline: the 15th of every month. Take advantage of us!♥

REVIEW: MAY BRUNCH & PHOTO ALBUM
BY ALEXIS DARIA



Our guest speaker for this year's Spring Brunch was Melissa Ann Singer, a senior editor at Tor/Forge with over 40-years experience in the industry. When she stood up and announced she would be speaking about cultural changes in publishing, the room fell silent to listen.

She started with an anecdote about nearly being fired her first day on the job—for refusing to get someone coffee. (Now, she says, everyone gets their own coffee.) At the time, she knew all the women in publishing, because there weren't that many. And the women who'd risen to the top? They had to be hardasses, because the only way to make it big was to be tougher than the men. (And there were inevitably rumors that you'd slept your way to the position.) Judith Regan was the first woman to get an imprint named after her, and it was a big news item when it happened.

This has, thankfully, changed a lot. Now, there are lots of women in positions of power in publishing, although the really high levels are still male-dominated. (This is changing, she says.) But there are still other challenges to be tackled within publishing culture.

She talked candidly about diversity in the workplace (or lack thereof) during her 30+ years at Tor, and the effort being made to improve—although they still have a ways to go. Publishing as a business is more than just words on the page, so when she's hiring, she looks for other skills in a person's education and resume—not necessarily an English degree, but experience in areas like marketing, or even retail. She's encouraging Tor to do more outreach at the high school level, and the publisher is also reaching out to historically black colleges through job fairs. One of the difficulties is turnover rate for entry level positions—it's only every two to three years.

Another difficulty is the pay that's offered for these positions. A position that paid \$8,000 per year in the 1970s now pays \$30,000, which is about the same when adjusted for inflation. She says that won't change because the business runs on a tight margin, but the benefits are *much* better these days, even if the pay is not.

Tor/Forge is owned by Macmillan, which is privately held. This makes a huge difference, as they don't have to satisfy all the stockholders, and it's not as driven by hierarchy. Editorial is run like an apprenticeship business, but these days, Macmillan is doing more to train management and regulate training, without removing creativity.

The biggest worry right now is the death of the mass market paperback. There was always a 60% return rate on mass markets. (I worked at a bookstore for six years, and I'm very familiar with "stripping" mass markets.) Before, it was normal to print half a million copies, and it was a waste of time to print 20,000. Now, 20,000 is a big deal. Mass markets have lost lots of the outlets that carried them, thanks to the collapse of the magazine industry, which took mass markets with them. Most supermarkets and other such retailers only take bestsellers, and don't want to take a chance on genre fiction—even though genre drives the industry.

She says the people writing articles and think pieces slinging mud at genre fiction don't get the impact of pop culture on society. Fiction broadens the horizons of writers and readers. How else do you imagine a culture not your own if you're not introduced to it? The more you read, the more you open your mind. Studies have shown that people who read fiction have more empathy. And she believes that people who write genre fiction are going to change the world.

It was an honest talk, inspiring in its candor, with an underlying tone of “we need to do more.” And it made me wonder: what else could we be doing as authors to support cultural changes in publishing? In the meantime, we can continue to support groups like We Need Diverse Books (WNDB), who are doing a lot of the groundwork, and boost the signal of existing own voices titles.

Big thanks to Melissa Ann Singer for coming to speak at our brunch. You can find her on Twitter at @maseditor.♥

Alexis Daria's Golden Heart®-nominated debut contemporary romance will be released in 2017 from SMP Swerve. On Sunday evenings, Alexis co-hosts #RWchat, a weekly Twitter chat for romance writers. She also serves as PRO Liaison for the New York City chapter of RWA, and Municipal Liaison for the NYC region of National Novel Writing Month. She loves social media, and you can find her as @alexisdaria on Twitter, Instagram, and Pinterest, @alexidaria1 on Facebook, and follow her blog, alexisdaria.com.



Pictured above: Alexis, Frannie, Stacey

Top Right: Michael & Jean

Bottom Right: Catherine &
Speaker Melissa Ann Singer



MAY BRUNCH PHOTO ALBUM--CONTINUED

Harper
Isabo
Monica &
LaQuette



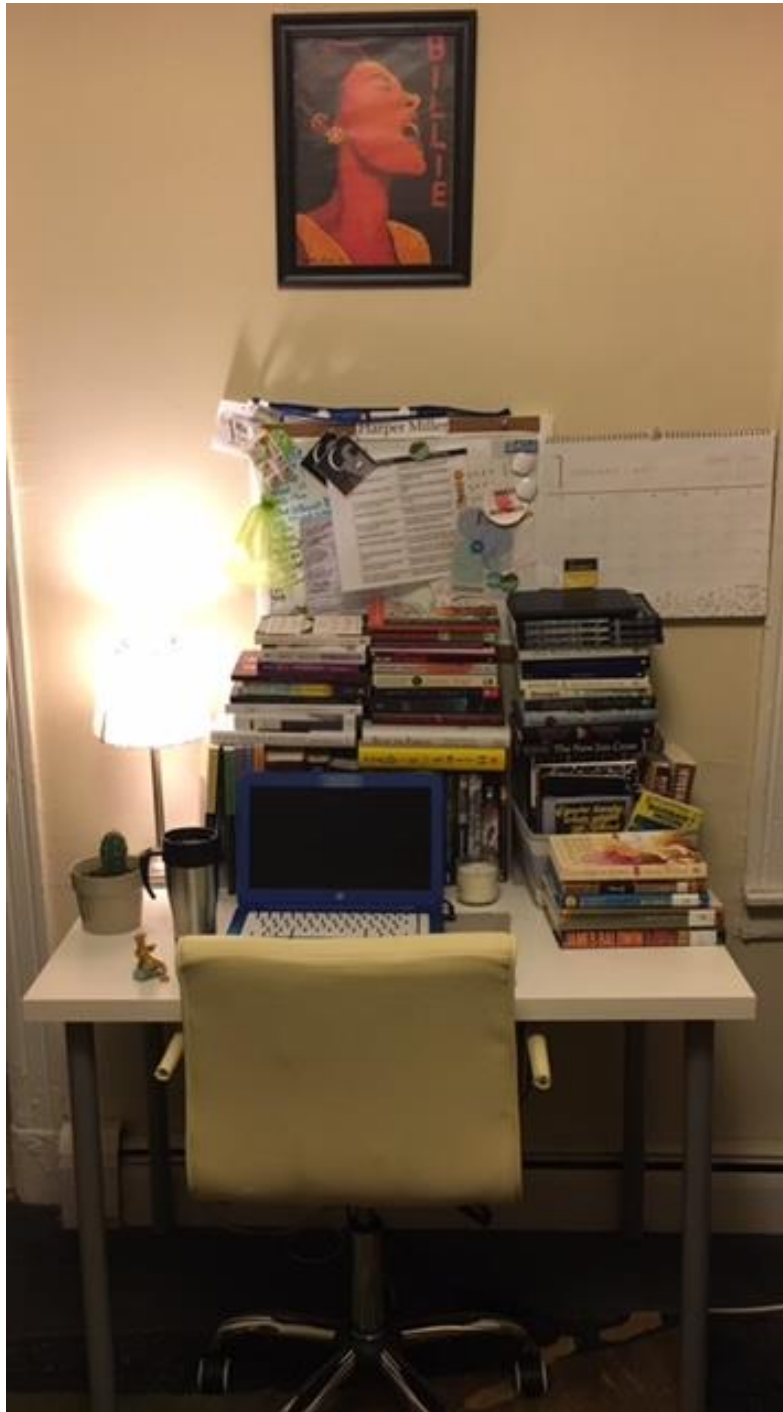
Catherine Stine,
Catherine Maorisi &
Kate

Anna
Frannie
Kay &
Jenn



**A ROOM OF ONE'S OWN
BY HARPER MILLER**

This is a new monthly feature. Members are invited to share their writing room with us.



LOL! My space is tiny and overcrowded, and I'm out of book shelf space.♥

*Harper Miller is a thirty-something native New Yorker. She's traveled the world and lived in a variety of places but always finds her way back to the Big Apple. A lackluster love life leaves time to explore new interests, for Harper it is writing. **THE SWEETEST TABOO: AN UNCONVENTIONAL ROMANCE** is her debut novel. In her mind, the perfect Alpha male possesses intellect, humor, and a kinky streak that rivals the size of California. When she isn't writing, Harper utilizes her graduate degree in the field of medical research. She enjoys fitness-related activities, drinking copious amounts of wine and going on bad dates.*

MEMBER NEWS

Alexis Daria's TAKE THE LEAD won First Place in Chicago-North RWA's 2017 Fire & Ice Contest, Contemporary Long.

Alexis Daria's THE ART OF LOVING A DUKE won First Place in Chicago-North RWA's 2017 Fire & Ice Contest, Historical.



Anna DePalo will be signing copies of her new book, HOLLYWOOD BABY AFFAIR, at BookCon at the RWA Booth.

Jennifer Gracen will be part of a "Speed Dating" event with 9 other romance authors at BookCon on Saturday, June 3rd, and signing in the RWA Booth on Sun., June 4th.

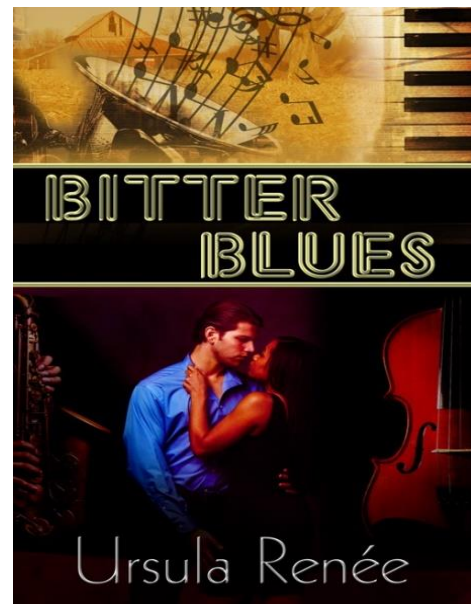
K.M. Jackson is on a panel at BookCon called, Diversifying Love; plus, she'll be signing at the RWA Booth. AND! She will also be one of the featured authors at Lady Jane's Salon on June 5.

Jean Joachim's AL "TRUNK" MAHONEY, DEFENSIVE LINE is a finalist in the Desert Rose RWA Chapter's Golden Quill contest in the category of erotic/hot/sexy romances.♥

MEMBERS ON THE SHELF



HAPPILY EVER AFTER
by Jennifer Gracen



BITTER BLUES
by Ursula Renée

MONTHLY THEME: IT'S RAINING MEN

This month our members are Celebrating Heroes!

HOLDING OUT FOR A HERO
BY ALEXIS DARIA



As soon as I saw the topic for this month's Keynotes, Bonnie Tyler's "Holding Out For A Hero" flashed through my mind. Ms. Tyler's lyrics evoke images of romance hero tropes from many subgenres. "The streetwise Hercules" could refer to a contemporary or romantic suspense hero. "A white knight upon his fiery steed" brings to mind historical romance heroes. "A superman to sweep me off my feet" could come from paranormal and sci-fi romance. And "I can feel his approach like a fire in my blood," well, that could cover all of them.

As much as I'd like to quote the entire song, I'll limit myself to a few lines from the chorus:

*I need a hero
I'm holding out for a hero 'til the morning light
He's gotta be sure
And it's gotta be soon
And he's gotta be larger than life!
Larger than life...*

This "larger than life" quality is something a lot of readers look for in romance heroes. Maybe not all the time—I'm certainly happy to read about a competent, charming beta. And while there has been a pushback against alpha holes, the less obnoxious alpha heroes aren't going anywhere. But one of the arguments that often gets thrown at (female) romance readers (and writers) is that romance novels promote an unrealistic view of men and relationships. They're "dangerous," because women will read them and expect men to think and behave the way they do within the pages.

Yeah. *Okay*. Let me take a break to roll my eyes.

I would venture a guess that most romance readers are aware that they're reading *fiction*. We know they're stories. That's the whole point! Romance readers are fully aware that shifters and vampires aren't real (but if they were, they'd be super hot, of course). We know the Regency period wasn't marked by a proliferation of hot dukes who somehow developed six-packs just from riding horses. (With the amount of sexy dukes in historical romance, they would have been tripping over each other at White's.) We know most billionaires aren't young and hot, charming and caring, just waiting to swoop in and help a down-on-their-luck young person get back on their feet.

Romance is the genre of hope. We want to read what's possible, not what *is*. If the characters in these over-the-top situations can work it out, then maybe, just maybe, we can learn to better communicate with our spouses, or meet someone nice who doesn't turn out to have a fiancée in another state.

When romance writers sit down to craft a compelling hero, they give him strengths and weaknesses, flaws and depth, and yeah, usually a killer bod or at least an interesting face, if not outright handsome. It's part of the fantasy, part of the *story*. Or even if he's not conventionally attractive, he's appealing to the love interest, and when we see him through their eyes, he appeals to us, too.

As I was developing Stone, the hero of my forthcoming book TAKE THE LEAD (SMP Swerve 2017), I wanted to write a twist on the alpha male trope. Sure, Stone is big and buff and handsome, with long hair and a beard (think Thor or Charlie Hunnam), but he's also one of seven kids. In his family, birth order matters. His older brother is kind of a screw up, so Stone is the responsible one. He does what his family needs him to do, even when it costs him his own happiness. He's quiet, introspective, and he values the heroine's integrity and strength of character. For this story, I wanted to write a super-hot guy who's sensitive, not an alphahole with an inflated ego. (Although now that I think about it, the hero in the sequel has quite a high opinion of himself.)

Bonnie Tyler has it right. In romance novels, go ahead and make the heroes "larger than life." Give them the qualities you'd love to see in a partner, and show how they overcome huge obstacles in order to live happily ever after with their love interests. It's not "unrealistic" or "dangerous" to hold out for someone who can love you in the way you deserve. Know your own definition of "hero." They don't have to be a "streetwise Hercules," but maybe it's enough for someone to see you for who really you are and like you anyway. ♥



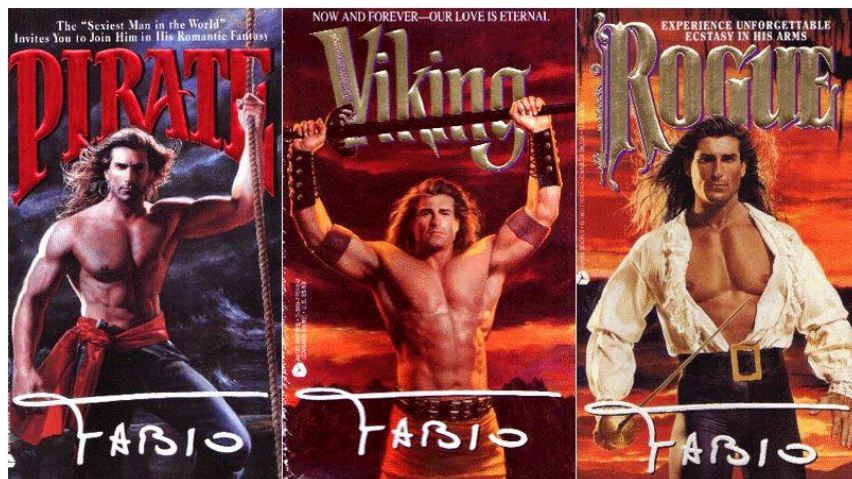
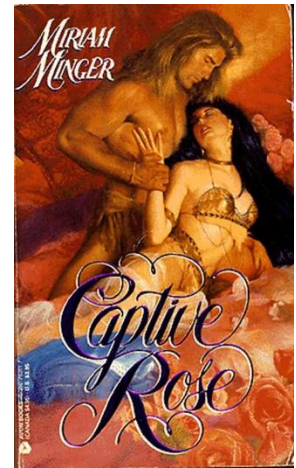
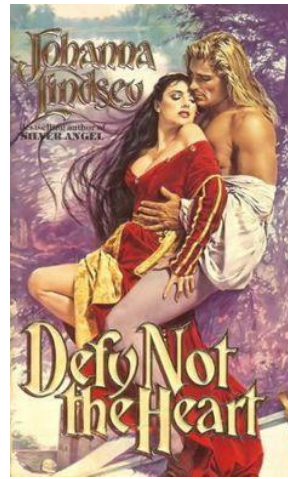
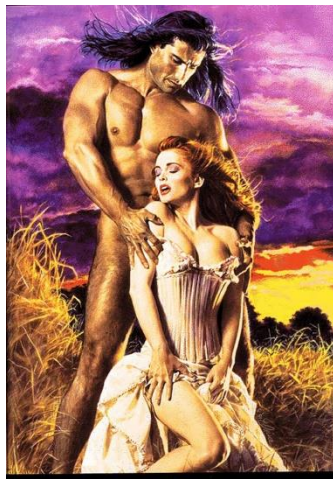
Alexis Daria's Golden Heart®-nominated debut contemporary romance will be released in 2017 from SMP Swerve. On Sunday evenings, Alexis co-hosts #RWchat, a weekly Twitter chat for romance writers. She also serves as PRO Liaison for the New York City chapter of RWA, and Municipal Liaison for the NYC region of National Novel Writing Month. She loves social media, and you can find her as @alexisdaria on Twitter, Instagram, and Pinterest, @alexidarial on Facebook, and follow her blog, alexisdaria.com.

EVERYTHING I LEARNED ABOUT HEROES I LEARNED FROM FABIO
BY MARIA FERRER

When I discovered romance, I began with Regency Lords written by Barbara Cartland. They were very dashing and true gentlemen, but it was the sexy, rugged, very naked Fabio on the covers of Johanna Lindsey's books that really turned me on. LOL! I loved those old covers and, I am proud to say, that I still have my old copies. Unfortunately, someone complained – probably a man – and Fabio got clothes.

But what made him a hero? Presence. Physique. Prowess. And that gorgeous long hair. Brunette or Blond, Fabio cut quite a figure. We won't talk about Fabio the author, but his covers were sexy too. So here in all his glory is Fabio the Cowboy, the Pirate, the Knight, the Sheik.... the Hero. Enjoy!♥

Maria Ferrer is proud of her Fabio book cover collection and refuses to lend them out. She's still waiting for a Fabio comeback. The man still has his sexy looks. ☺



ROMANTIC TIMES CONFERENCE PHOTO ALBUM



K.M. Jackson



Kate McMurray



Lena Hart



Ursula Renée's table

ROMANTIC TIMES CONFERENCE PHOTO ALBUM-- CONTINUED



Blue Saffire



Rebecca Brooks



Harper Miller

HIDING IN PLAIN SIGHT

BY URSULA RENÉE

Large conventions can be overwhelming to those who crave solitude or prefer to deal with smaller, familiar groups. After a few hours, an author may be tempted to hide in her room for the remainder of the event. However, when factoring in the registration fee, the hotel expense and the airfare, most people would prefer to see more than the inside of their hotel room. There are also the networking opportunities authors do not want to miss out on.



One of the best ways to deal with the crowds is to connect with one or two people who are also travelling by themselves and in need of a friend. At the RWA National Conference, I have joined small excursions to help ease the nerviness I feel being around new people. Besides making new connections, I am able to safely explore unfamiliar cities with a group.

Some people may feel awkward walking up to others and introducing themselves. However, when charged with a task, they become a different person, able to bark out instructions or open up and make others feel at ease. When this is the case, volunteering may be the ideal solution for a person who would normally hide in her room.

During the RT Convention, I helped pack gift bags, worked the registration desk, volunteered at a signing and helped register authors for the book sale. Each opportunity gave me a chance to meet new people and help ease some of the workload for the organizers of the event.

It is not always necessary to be on display at a conference. When you feel overwhelmed, it is okay to take a minute or two for yourself.

Schedule time during the day to return to your room. Once you are alone, put your feet up and review the events for the remainder of the day. You may also want to take time to redo your make-up or change into a new outfit as you are more at ease when you are refreshed and comfortable.

When attending conferences you want to try to get the most out of the event. However, make sure to take time out for you.♥



Ursula Renée writes stories set in the early and mid-twentieth century with a diverse cast who must examine their own beliefs and challenge society's conventions to reach their happy-for-now. Her latest novel, BITTER BLUES, is the second book in her Big Band Series and it explores the challenges an interracial couple faces after saying, "I do," in the 1940s. When she is not writing, Ursula enjoys photography, drawing and stone carving. She is the mother to one son and two cats.

FROM THE PRO LIAISON: ALEXIS DARIA



NEVER STOP LEARNING

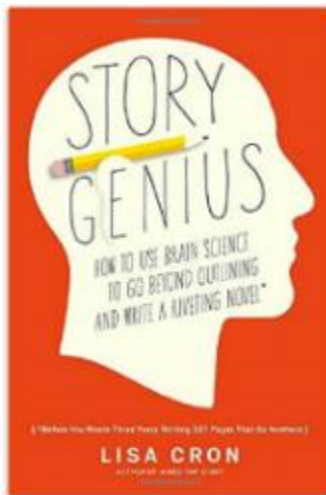
We're in a time of change. Between imprint and publisher closings, the loss of bestseller lists, KU, and the slowdown of the self-publishing "gold rush" (mentioned in Kristine Kathryn Rusch's "Visions of the Future" article in the April 2017 issue of *RWR*), it's hard to keep up with everything that's happening in publishing! If you want a career as an author, you've got to adapt and view this as a "long game." While we can't control what the industry and market do, we can control the stories we write and how we write them.

One way to do this is to continually evolve your craft and only put forth your best work. Talent will only take you so far. Skill and dedication are what build a lasting career in this industry, and skill is something you can improve on. Last year my critique partner C.L. Polk (WITCHMARK) introduced me to a book by Lisa Cron. The full title is *STORY GENIUS: HOW TO USE BRAIN SCIENCE TO GO BEYOND OUTLINING AND WRITE A RIVETING NOVEL* [*BEFORE YOU WASTE THREE YEARS WRITING 327 PAGES THAT GO NOWHERE]. Cron offers a shift in the way we perceive story, and why we're so attuned to a good one. Here's how she describes it:

"An effective story is, literally, an offer your brain can't refuse."

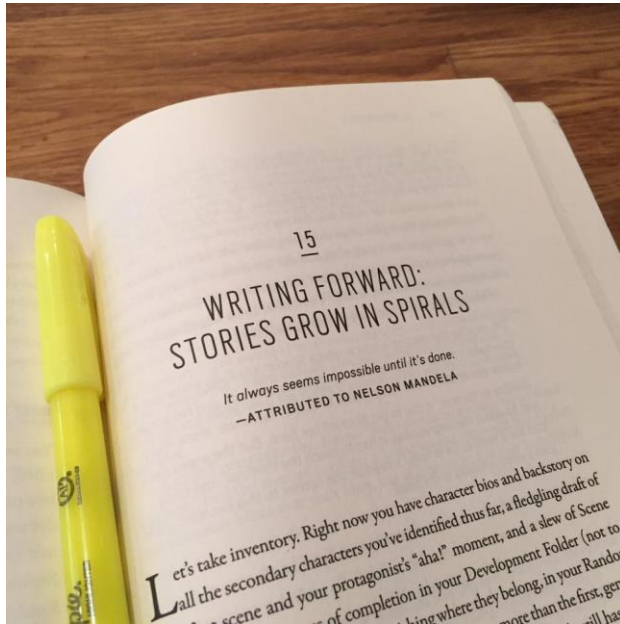
"The purpose of story...is to help us interpret, and anticipate, the actions of ourselves and others."

"We don't turn to story to escape reality. We turn to story to navigate reality."



When I start a new writing project, I pick a skill to work on. For my last project, I focused on deep POV. For the sequel, I'm working on deeper characterization. *STORY GENIUS* has been so helpful in that regard. The book takes you through the process of crafting a "story blueprint" that hinges on your protagonist's "third rail"—the struggle between what they want and the misbelief that keeps them from having it. (Cron eschews the term "outline," and also dismisses both pantsing *and* plotting, which was a shock.) The idea is to focus more on the story (internal) than the plot (external), and how it stems from your main character's desire and misbelief, with secondary characters and subplots that support the main story instead of taking it off on tangents. Doing this, the book says, will help you craft a story that keeps your readers up all night even when they have a big meeting the next day.

I initially had trouble with the scene cards, and I side-eyed some of the "What to Do" exercises peppered through each chapter. But without fail, after completing each exercise, I could see the value in it, and I appreciated the slow, steady, step-by-step process. I'm excited to finish drafting this book, and I'm proud of the work I've done so far.



A few years ago I heard someone on a podcast say they'd chosen to pursue art because you could never finish learning it. There was no set endpoint, no final goal, no cap to what you could learn or how much you could improve. It wasn't about any one project or masterpiece, but rather the sum total of your skill and knowledge. My background is in art, but this idea of constantly improving stayed with me, and I've carried it over into writing.

So, who's with me? Let's control the part we can control and continue evolving our craft. We owe it to our readers, and ourselves, to put out work we're proud of, and to never stop learning.♥

Alexis Daria's Golden Heart®-nominated debut contemporary romance will be released in 2017 from SMP Swerve. On Sunday evenings, Alexis co-hosts #RWchat, a weekly Twitter chat for romance writers. She also serves as PRO Liaison for the New York City chapter of RWA, and Municipal Liaison for the NYC region of National Novel Writing Month. She loves social media, and you can find her as @alexisdaria on Twitter, Instagram, and Pinterest, @alexidaria1 on Facebook, and follow her blog, alexisdaria.com.

The desire
to write
grows with
writing.

-Desiderius Erasmus