

---

**NEXT MEETING: SATURDAY, JULY 7**

**LOCATION: TRS, 40 EXCHANGE PLACE, 3<sup>RD</sup> FLOOR, 12 – 3 PM**

---

**TOPIC: Planning Ahead  
Write Faster, Better First Drafts**

**SPEAKER: Kate McMurray**

Even if you're allergic to outlines and plotting, there are a few ways to plan ahead to write a stronger first draft in less time. Start off by knowing where you're going in the story and find a plotting method that works for your brain. (Yes, even the wildest pantsers can get where they're going faster if they figure out a few things in advance.) We'll also cover how to waste less narrative time to write a tighter draft. Then we'll discuss planning to write: find your ideal writing time, conquer writer's block, and get that book done even when you have a lot of other obligations.

Kate 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 is Past President of RWA/NYC. She lives in Brooklyn, NY. Visit her at [www.katemcmurray.com](http://www.katemcmurray.com).



---

**EDUCATIONAL CONFERENCE: NOVEMBER 3**

---

SAVE THE DATE! Saturday, November 3<sup>rd</sup>.

RWA/NYC is having a mini-conference.

**Keynote speakers: Piper Huguley and Farrah Rochon.**

Details will follow shortly. Think about volunteering. ♥






---

**TABLE OF CONTENTS**


---

Page

3—	President's Message
4—	Member News, Brooklyn Book Festival
5—	Members on the Shelf
6—	Contest, Golden Apple Awards
7—	A Primer on the Editorial Process
10—	Sweet and Inspiration Romances
11—	A Writer's GPS
12—	Free Publicity, PAN, PRO

---

**CONTRIBUTING WRITERS**

Maria Ferrer, Barbara James, LaQuette,  
Kate McMurray, Michael Molloy

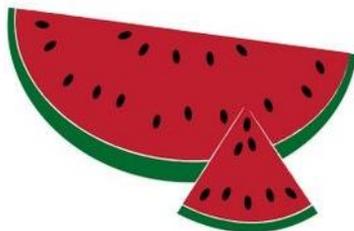
---

**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.

**ATTENTION:** The Board welcomes all comments/suggestions/etc. Please send emails to [info@rwanyc.com](mailto:info@rwanyc.com).




---

**AUGUST THEME**


---

**HOT ISSUE**  
**Let's talk about Sex**

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

DEADLINE: 15<sup>th</sup> of the month

---

**2018 CHAPTER CALENDAR**


---

Aug 4 Sep 8 Oct 6 Nov 3 Dec 1

---

**RWA/NYC BOARD OF DIRECTORS**


---

President: LaQuette  
Vice President/Programs: Alexis Daria  
Vice President/Communications: Harper Miller  
Secretary: Jennifer Welsh  
Treasurer: Maria Cox  
Past President: Kate McMurray

---

**LIAISONS & COMMITTEES**

Keynotes Editor: Falguni Kothari  
Blog/Social Media: Maria Ferrer  
Critique Group: Ursula Renée  
Publicity: Maria Cox, Jean Joachim,  
Michael Molloy  
Website: Ursula Renée  
PAN Liaison: Stacey Agdern  
PRO Liaison: Ann Bierhaus

**RWA/NYC**, PO Box 3722,  
Grand Central Station, New York, NY 10163  
[www.rwanyc.com](http://www.rwanyc.com)  
[info@rwanyc.com](mailto:info@rwanyc.com)  
[rwanycblogginginthebigapple.blogspot.com](http://rwanycblogginginthebigapple.blogspot.com)

---

**KEYNOTES DEADLINE**


---

Send articles to [keynoteseditor@gmail.com](mailto: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

---

**PRESIDENT'S MESSAGE: SETTING: THE OTHER PROTAGONIST IN YOUR ROMANCE  
BY LAQUETTE**

---



The phrase, “Brooklyn’s in the house!” isn’t just a catchy way we Brooklynites represent my hometown. No, it’s a way of letting you know that no matter where in the world you are, Brooklyn will always show up with our distinctive flare.

Brooklyn isn’t just a place. It’s a way of life, a language, and a state of being. As an outsider, you may not know Brooklyn as I have described it. But, I’m sure that colorful description of it just made you pause with intrigue, if only for a second.

No matter what place or town you’re describing in your romances, it’s your job as the writer to make your setting leap off the page.

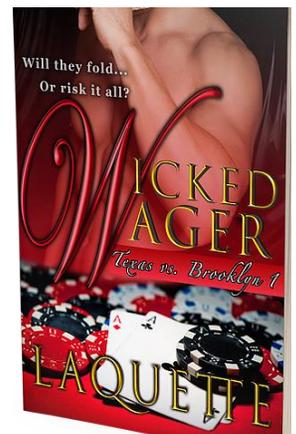
Making your setting a living thing will help add dimension and richness to your work. If you’re writing something dark and gritty, setting your story in a place that represents that can help augment the mood and tone of your novel. Instead of singling out a character to be your villain, try using your setting as the direct opposition to your lovers’ romance. Maybe they have to rough it in the wilds of the mountains or the desert to be able to fall in love? Using your environment as the conflict is an inventive way to bring the drama without falling prey to unnecessary melodrama that will have your readers dismissing the believability of your storyline.

There’s only one caveat with this type of maneuver, though. You’ve got to make it real. In essence, you have to world-build to make this real or imagined place seem like a realistic geographic location. You must create the world from the ground up so that your reader can experience it in such a way they’d believe you’d been there yourself (even if you haven’t). Everything from architecture to street intersections needs to be true to your setting. Getting the details correct can mean the difference between engaging your reader or pulling them out of the story (especially if they are familiar with the areas you’re writing about).

You must get it right. This means taking more than a few minutes on Google Maps to research your setting. In some cases, you may need to scout out locations to get a genuine feel for them and the people who inhabit these places. You want to create more than just a shell of a locale. You want to replicate its spirit as well.

So, the next time you’re thinking of skimming over the details of your cozy little neighborhood in your small-town romance, don’t. Getting those details right will only enrich your story, and possibly make a reader smile when they recognize the place you’re writing about. Keep it sexy!💋

*LaQuette-President of RWA/NYC, is the 2016 Golden Apple Award Author of the year winner. She writes bold & sexy tales for diverse characters who are confident in their right to appear on the page. Represented by Latoya C. Smith of the L. Perkins Agency. Visit her at [NovelsbyLaQuette.com](http://NovelsbyLaQuette.com) and [LaQuette@NovelsbyLaQuette.com](mailto:LaQuette@NovelsbyLaQuette.com)*



**MEMBER NEWS**

---

**Jean Joachim** won a trifecta! Three of her books placed Third in the Wisconsin RWA Write Touch Readers' Awards Contest—**JAKE LAWRENCE, THIRD BASE; THE HOUSE SITTER'S CHRISTMAS** and **BREAK MY HEART**.

**LaQuette's** **BEDDING THE ENEMY** is a 2018 Passionate Ink Finalist. ♥

---

**2018 BROOKLYN BOOK FESTIVAL**

---

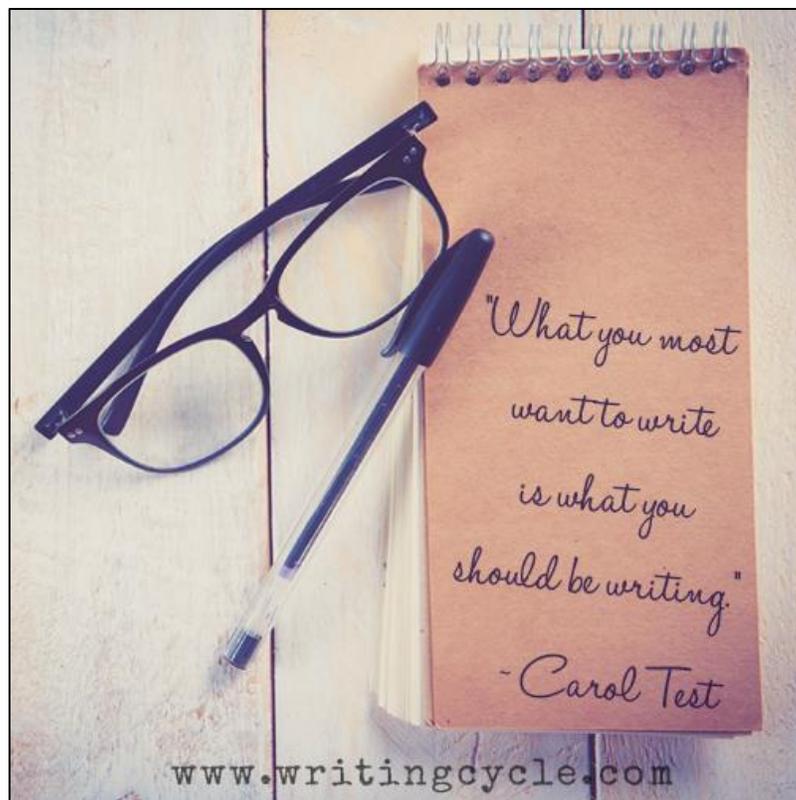
**When:** Sunday, September 16th, 10 am - 6 pm, Rain or Shine.

**Where:** The area adjacent to the Kings County Courthouse and Brooklyn Borough Hall at Montague and Court Streets. Serviced by a majority of subway lines.

**Booth:** To be determined in a random selection by the Book Festival committee.

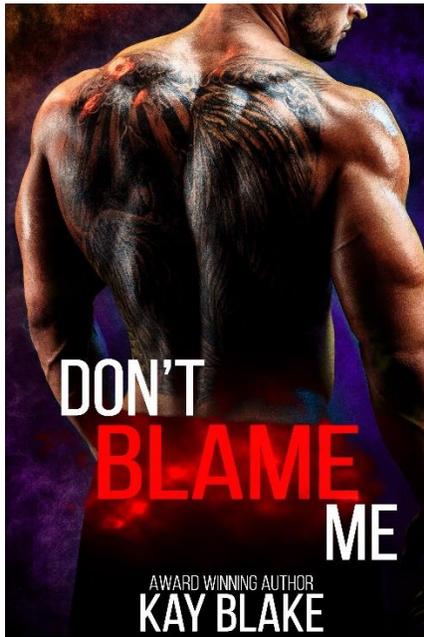
**Cost:** \$40.00 per person for a two hour period on a first-come, first-select basis.  
Limit two authors for each two-hour period with a limit of only one slot for the event.

If you are interested, email Michael Molloy at [michaeljmolloy@aol.com](mailto:michaeljmolloy@aol.com). ♥



MEMBERS ON THE SHELF

---

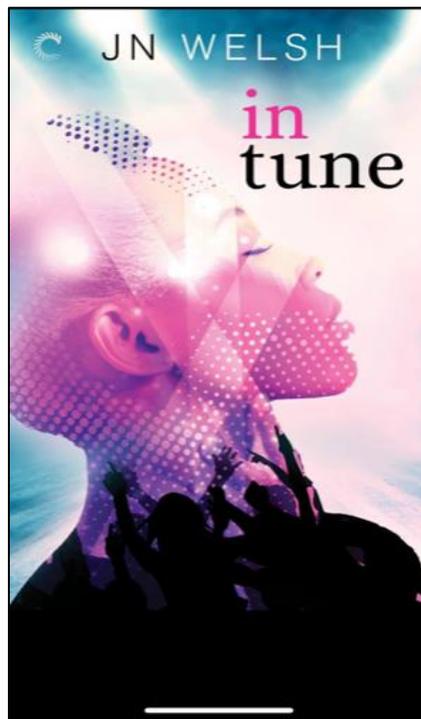


**DON'T BLAME ME**  
by Kay Blake



**DAMAGE CONTROL**  
by Kate McMurray

**IN TUNE**  
by JN Welsh



---

**WHEN SPARKS FLY CONTEST**

---

ATTENTION MEMBERS!

The **Kathryn Hayes “When Sparks Fly” Contest** is now open to published and indie-published authors. Visit the RWA/NYC website for guidelines and registration form.

Digital entries only.

Deadline: September 1.

[www.rwanyc.com](http://www.rwanyc.com). ♥



---

**GOLDEN APPLE HONOREES 2018  
BY VICE PRESIDENT ALEXIS DARIA**

---

RWA/NYC is proud to announce the 2018 Golden Apple Honorees:

Lifetime Achievement: **Rochelle Alers**

Author of the Year: **Alexis Daria**

Agent of the Year: **Sarah Younger**

Editor of the Year: **Elle Keck**

Publisher of the Year: **Dreamspinner Press**

Bookstore of the Year: **The Ripped Bodice** ♥



If you are having trouble getting started, look out the window. The whole world is a story, and every moment is a miracle.

Bruce Taylor

- [www.writerswrite.co.za](http://www.writerswrite.co.za)

---

**A PRIMER ON THE EDITORIAL PROCESS****BY KATE MCMURRAY**

---



*The editorial process seems to be one of those things that seems elusive to newbie writers and some seasoned authors as well. I'm a professional editor who has worked for a number of big publishers, so I thought I could share my expertise from both sides of the red pen, as it were, to help break down what the editorial process is and should be to help you put out the best books you can. This third installment breaks down the editorial process.*

Your book is about to go into edits. Now what?

First, traditional publishing. The process outlined below is pretty standard, although some things will vary by house or by how much work the manuscript needs. I'm going to define some terms and job titles, too.

First up, **acquisitions editors** are the people who, well, acquire your book. Editors within a publishing house can have different job titles depending on amount of experience, and these are pretty standard across the industry. An editorial assistant is an entry-level position. These assistants usually work for editors (as their assistants) and while they might read submissions and make suggestions to their bosses, they probably aren't directly acquiring. The next step up is an assistant editor, who still mostly works for an editor but may be acquiring her own projects. Associate editor, editor, then senior editor are the next steps up, with more responsibilities as they go. All acquisitions editors have to have both editorial and marketing skills. They can't acquire a book just because they like it, in most cases; they also have to persuade the editorial board, likely made up of senior staff at the publishing house, that the book will sell. Editors often have a hand in marketing plans and cover design as well.

So, the acquisitions editor has read your manuscript, fallen in love with it, successfully pitched it to the editorial board, and now the ink is drying on your contract. Now what?

The first step is **developmental editing**. The first round of edits may be done by your acquisitions editor, but not always. That editor is your point person at the publishing house, but they may assign developmental edits to an outside freelancer rather than doing it themselves.

Either way, developmental editing is big picture stuff. Plot logic, characterization, whether the climax works, whether the romance works, whether there is anything problematic or not working in the book, etc. The developmental editor may fix grammar, mechanics, spelling, etc., but that's not the primary focus of this pass through the manuscript. There may be more than one round of developmental edits, depending on how much revision the book requires. (Two rounds is pretty standard, but it may be only one if the manuscript is in good shape, and could be three or four if a lot of revision is needed.)



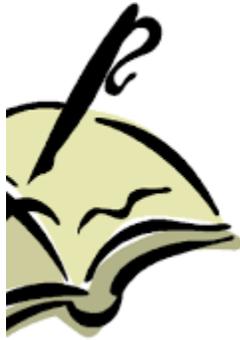
After the developmental editor does their first pass, they will send you a manuscript that is a Word file with changes tracked. The developmental editor or your acquisitions editor may also write an edit letter giving an overview of the changes they'd like you to make. These letters can be any length from a half page to 12-15 pages, depending on the editor and how much revision is requested. You will then be asked to accept or reject changes (always follow the publisher's instructions, because this part varies between houses). You will also make any requested revisions at this stage. Then it will go back and the editor will clean up the manuscript and then send it back to you, and so on, until everyone is satisfied the manuscript is as good as it can be.

Once the manuscript is in good shape, it moves on to **copyediting**. Copyediting is the round in which editors fix the small stuff, like grammar, mechanics, spelling, etc. Copyeditors make manuscripts conform to style, which can include everything from whether numbers are spelled out to which situations a comma are called for. Copyeditors rely on the *Chicago Manual of Style*, although most houses also have their own style guides. They also use the Merriam-Webster dictionary for spelling. If they use something else, that will be indicated in a stylesheet that usually travels with the manuscript, in which the copyeditor includes reference books and standardized spelling for unusual words in the book (such as spelling preferences when more than one is possible or words unique to the world or character names). Copyeditors may also flag issues they run into, such as inconsistencies (e.g., a character's eyes are blue at the beginning but change to brown in Chapter 8). Some copyeditors may also do some fact checking.

You will be asked to review copyedits. This stage of the process is also usually your last chance to really make changes, if anything else is not working for you. Again, it's usually done in Word with changes tracked, and you will be asked to accept or reject the changes. Probably most copyedits, you will just accept, but it's good to review each change just in case.

Once the manuscript is done, it goes off to the production department, and the book will be typeset. These days, that means that the Word file is imported into a page layout program, probably InDesign, and the text is formatted in the way it will look in the final book. From this, page proofs are created.

Page proofs are basically a mockup of the book. Depending on the house, the publisher may send you these to review. They may send you PDFs electronically or the whole book printed on paper in the mail. The page proofs will simultaneously go to a **proofreader**. A lot of people use "editing" and "proofreading" interchangeably, but in publishing, these are different processes. The proofreader's job is literally to read the proofs; she will check to be sure that the text on the proof pages matches the manuscript pages, that the pages are in order, that any headings are in the correct place, that all the text that should be there is there. (Now that everything is done digitally, there are fewer mistakes, but in Olden Times, manuscripts were often retyped by typesetters, which had the potential to introduce a lot of errors.) The proofreader is generally the last line of defense, flagging any errors she finds. Typically then a **production editor** will consolidate your changes and the proofreader's changes into one document and send it to the **compositor**, which is the company that actually lays out the pages and puts the books together.



You want to have most major changes made before the book goes to proof, because compositors will charge the publisher for each change they have to make in some instances. Mistakes and errors can definitely be fixed, but the text should generally be ready to go once it goes to proofs.

Proofs may also be sent out as advanced reader copies (ARCs, sometimes called bound galleys), which is why so many are marked as “uncorrected proofs”).

It's out of your hands after that. The InDesign files go to the printer (or ebook formatter) and the publisher is given one last chance to check everything before the files are finalized. But the author doesn't play a role in that part of the process.

If you're indie publishing, a lot of these steps are likely compressed or consolidated. The freelance editor you hire may act as both developmental or copyeditor (or you may want to hire one of each). You may skip proofreading or decide it's a good idea to hire a proofreader to catch errors in the final ebook files. You may want to put together your own team of professionals who handle each of your books, from editorial through the rest of the process.

Regardless, the other thing worth mentioning is that editors are not trying to destroy your soul. A good editor won't try to change your voice or rewrite your novel. They may, however, ask for extensive revisions in the name of making the novel better. Stick to your guns and speak up if a requested change really doesn't work, but keep an open mind, too, in order to best assess whether a change will improve the story or not.

Hopefully I've demystified the process enough so that, if you're new to traditional publishing, you'll know what to expect, and if you're indie publishing, you can make some informed decisions about who to hire. ♥

*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 is Past President of RWA/NYC. She lives in Brooklyn, NY. Visit her at [www.katemcmurray.com](http://www.katemcmurray.com).*





## SWEET AND INSPIRATIONAL ROMANCES BY BARBARA JAMES

I hate missing chapter meetings because they are the highlight of my month. But I missed June's meeting for a very important reason. I have reached a milestone insofar as I am officially ordained, an Episcopal clergywoman. With that, I have found that I have an interest in writing romances with a stronger inspirational edge.

That stronger edge began with my latest work in progress, the *WEDDING BET: LAUREN*. Her book is third in the sweet and sensuous series, but it takes place in between Rick's and Roger's. I just turned in my latest draft to my editor.

Long before I became an Episcopalian, I was a liberal leaning Roman Catholic young woman raised in a conservative Catholic family. Women's ordination pushed me towards Anglicanism and Mainline Protestantism.

I have company among a lot of former Roman Catholics drawn to our Catholic-style liturgy matched with our Protestant governance and theology. Nonetheless, I remember my conservative roots. I have relatives who are still in that camp. And so I wrote Lauren's book with them in mind.

I was imagining before starting her book that I would continue the sweet and sensuous series with Kim's book, but I find that I just don't have the bandwidth to do her book well. Instead, I'm inspired by some of the young women I met during the past three years I was in the ordination process.

My newer work in progress is based upon a young woman I met this year, a military officer who wants to become an Episcopal priest and serve as a military chaplain. Two young women in my formation group have inspired me to think about some new heroines: Natasha and Helena. They will want to become Episcopal deacons.

Will I return to the sweet and sensuous series? Perhaps, if I find that there is something that draws me back to Rick and Annelise's world with their large circle of relatives, friends, and connections. ♥

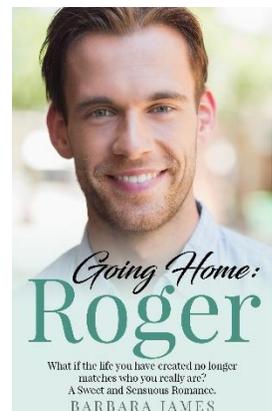
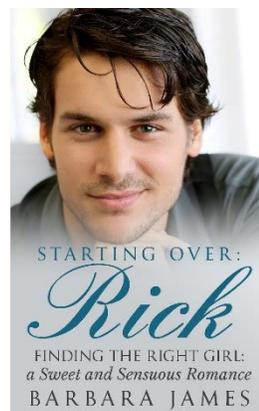
*Barbara James is a romance writer and a recently ordained Episcopal clergywoman. She is the author of STARTING OVER: RICK and GOING HOME: ROGER.*

*An earlier version of this essay appeared in a previous blog post: [www.barbarajames.net](http://www.barbarajames.net).*

*She can be found on Facebook:*

*<https://www.facebook.com/authorbarbarajames>,*

*and Twitter: @BarbaraJames75.*



---

**A WRITER'S GPS: WHY SETTING IS SO IMPORTANT**  
**BY MARIA FERRER**

---



I'm a map person myself, but I have given in to this digital age and now use the GPS on my phone to navigate on long distance trips. I was intrigued by this month's theme of "The Writer's GPS."

After some thought I came to the conclusion that Yes, a GPS system and the setting of a novel are alike in that they are both about time and place.

Time and place are extremely important when driving and when writing. When driving because you want to know where you are going and how much time you have to get there. When writing because you need to know where and when your story is taking place.

**WHERE:** is your story set on a Caribbean island, rural farm, urban city or space station on Mars?

**WHEN:** is your story taking place during Medieval Times, the Wild West, WWII, 21<sup>st</sup> Century or 30<sup>th</sup> Century?

Everything in your story flows from these two points. Knowing your where and when will help you navigate your story, create your characters, and help you add obstacles to their path to true love. Flesh out the where and when as much as you can. This will give your story authenticity and depth. And that is the beauty of your Writer's GPS. Enjoy the journey and the writing experience. ♥

*Maria Ferrer is using her Writer's GPS to flesh out her characters and her story. Too bad a GPS system cannot help her improve her driving skills.*

DIFFICULT ROADS  
OFTEN LEAD TO  
BEAUTIFUL  
DESTINATIONS.

**FREE PUBLICITY!**

**TAKE ADVANTAGE OF US!** 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](mailto:keynoteseditor@gmail.com). Articles will also be

published on the Chapter Blog for DOUBLE the promotion!

**Deadline: the 15<sup>th</sup> of every month. ♥**

---

**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. ♥