

# KEYNOTES

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

OCTOBER 2015

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## NEXT CHAPTER MEETING: SATURDAY, OCTOBER 3

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TRS, 40 Exchange Place, 12 noon

### TOPIC:

#### **WHEN PUBLISHERS STRUGGLE**

*An agent will discuss the author's options when the publisher ceases operating or fails to live up to the contract.*

### SPEAKER:

#### **SARAH ELIZABETH YOUNGER**

**Literary Agent, Nancy Yost Literary Agency**



A graduate of the University of North Carolina at Chapel Hill, Sarah began her career in

publishing at Press53 in Winston Salem, NC. She later attended the University of Denver's graduate publishing program, and after attending she moved to New York City.

Sarah has been with the Nancy Yost Literary Agency since the fall of 2011. She is a member of RWA and AAR. She is specifically interested in representing all varieties of Romance, some Women's Fiction and select non-fiction. For romance she is interested in the following genres: Contemporary, Historical, Western, Sports, Regency, Inspirational, Category, Urban Fantasy, Paranormal, Suspense, New Adult, and any combination thereof. Main attractions in romance submissions are: strong romantic relationships; (chemistry is a MUST). Voice should be intelligent and unique. Plots should be well thought-out and original with touches of humor and whimsy. For women's fiction, she's looking for unique cross-generational stories that tug at the heart-strings, either making her laugh or cry, or ideally both.



For non-fiction projects she would love to see anything involving animals, specifically inspirational equine stories, and she also is an avid sports fan and would love to see more true to life athletic narratives in her inbox. Sarah cherishes her rural southern roots and particularly enjoys stories with a supporting cast of animal characters: horses, dogs, cats; essentially all pets furry and friendly. You can find her on her personal twitter page @seyitsme and learn more about the Nancy Yost Literary Agency by visiting our website [www.nyliterary.com](http://www.nyliterary.com).♥

**AUTHOR OF THE MONTH: SYLVIA HALLIDAY**

Award-winning author Sylvia Halliday was born in Toronto, Canada, and raised in Western Massachusetts. She studied Art History and French Literature at Brown University. She raised four children in New York, while working as an interior designer and indulging her passion for “trivia” by appearing on quiz shows and constructing crossword puzzles for the New York Times. She is now a grandmother of nine, and works full-time as a bridal consultant at Macy’s in Herald Square

Her first historical novel, written as Ena Halliday, was chosen by Pocket Books to launch their Tapestry line. She subsequently wrote for Popular Library/Warner and Harlequin Historicals under the pen name of Louisa Rawlings, the name of her maternal great-grandmother. She

has written for Kensington /Zebra under the pseudonym of Sylvia Halliday. She has published 14 historical romances. Her fifteenth novel, MY LADY GLORIANA, will be release by Diversion in November.

FOREVER WILD earned 5 stars from Romantic Times and Affaire de Coeur, and was a RITA finalist for the Romance Writers of America. PROMISE OF SUMMER won the RT award for best historical set in France. WICKED STRANGER was also a RITA finalist. Most of Sylvia’s books are currently available either as e-books or audio books at Amazon. ♥

**PM WORKSHOP****NEWSLETTERS AND BLOGS:  
WHO SHOULD USE THEM, WHEN AND HOW**

*i am*  
**always**  
*writing a story in my*  
**head.**

***FREE PROMO!***

*Send us your news, articles,  
book covers, etc. for  
FREE Publicity  
in our newsletter, blog and  
social media.*

*Make us your 1st  
Media Stop!*

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**2015 CHAPTER CALENDAR**

Oct 3    Nov 7    Dec 5

**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.

**We welcome all subjects!**

**THANK YOU!**

To all the contributing writers & proofreaders!

**RWA/NYC BOARD OF DIRECTORS**

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 Vice President/Contest: Vanessa Peters  
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 Keynotes Editor: Briana MacPerry  
 Publicity: Jeanine McAdam, Jean Joachim  
 Michael Molloy, Maria Cox  
 Website: Ursula Renée

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

**MEETING INFO:** 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.

**RWA/NYC**

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**PRESIDENT'S MESSAGE: WORKING ACROSS GENRES****BY URSULA RENÉE**

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Those who pursue a variety of interests have probably heard someone sarcastically remark, "Jack of All Trades, Master of None." Some people believe it is more important to master one task than to study a variety of interests. Even in the writing industry, some editors and authors believe one should concentrate on a single genre and establish herself in that area.

As I have never conformed to the standards, I write whatever inspires me.

Though I have published historical romance, I also enjoy a good mystery and have completed the first draft of five in a series. And, while they have yet to find a home, I continue to revise and submit them with the hope of one day adding mystery writer to my resume.

My love for fairy tales and mythology has also inspired me to pen several fantasies. Through this pursuit, I have had the opportunity to create my own worlds; study mythical creatures; and explore psychic abilities.

Yes, it may seem flaky to bounce around from one genre to the next, especially when an author has yet to make a name for herself in one genre. However, life is too short not to try new things.

If an idea pops into your mind, don't ignore it. Take notes, write an outline or complete the first draft. Once done, the work can be put aside until you are ready to build a name for yourself in another genre.♥

*Thanks to the support and encouragement of the members of RWA/NYC, Ursula's debut novel, SWEET JAZZ, was published in September 2014. As President of RWA/NYC, Ursula wants to offer the same encouragement and guidance to other RWA members. Visit her at [www.ursularenée.com](http://www.ursularenée.com).*





**Kathryn Hayes “When Sparks Fly” Contest:**

Vice President Vanessa Peters said the contest closed on August 31<sup>st</sup>. She asked if anyone wanted to volunteer to judge. She plans to send out the submissions and guidelines on Sunday, September 13<sup>th</sup> and will ask that they be sent back to her by October 11<sup>th</sup>.

RWA National wants the By-Laws to be uniform. They sent all the chapters the revised version with the changes they want made. Ursula uploaded the new version onto the Members Only section of the website. She asked the members to read them and vote to either disapprove or approve of the changes.

**Elections:**

Ursula asked for volunteers to run for the 2016 Board. Anyone running for President has to have already served 1 year on the Board. All positions require members to have been a member of the Chapter for at least 2 years.

Past President Maria Ferrer said our Blog/Social Media sites are going well. She asked for anyone with news to contact her. She also announced the Writer’s Marathon will be held on September 26<sup>th</sup> from 12-3 p.m. at the Citicorp Center.

Mimi Pizarro-Logsdon said she’ll be holding critique sessions 3 times a month from 6-8 p.m. at the Citicorp Center. Contact her if interested.

Kate said she’ll be writing an Industry Column for Keynotes. She asked anyone with news/information to email her at [kate@katemcmurray.com](mailto:kate@katemcmurray.com).

Maria Cox, our PRO Liaison said she’s been listing new PRO members in Keynotes and would like to start having pin ceremonies at the Chapter meetings. She asked anyone qualifying for PRO to contact her.

Michael Molloy said the Brooklyn Book Festival is fully booked. He still needs 1-2 volunteers from 2-4 p.m. He suggested members attend even if they’re not participating, because they can mingle with other authors and meet readers.

Ursula said anyone with ideas for Chapter events/outings should contact her. She also said anyone needing their names and/or links to their websites corrected on the website should let her know.

Kate said registration for the RT Convention opens September 21<sup>st</sup>. The event will be held in April 2016 in Las Vegas.

The meeting adjourned at 12:28 p.m.♥



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**BROOKLYN BOOK FESTIVAL - SEPTEMBER 20, 2015**


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Many thanks to **Michael Molloy** who organized the Chapter Booth, and to the authors and volunteers who participated including: authors Rebecca Brooks, Tanya Goodwin, LaQuette, Racheline Maltese, Ursula Renee, Catherine Stine, Mingmei Yip, Maria Cox and Maria Ferrer!♥



*Authors Mingmei Yip & Ursula Renée*



*The Brooklyn Book Festival is always a fun event. The past two years, I've been a volunteer along with Maria Ferrer, and next year I hope to actually sit behind a desk and sell at least a handful of books. --- Maria Cox*



*The M&Ms  
Maria Ferrer & Maria Cox  
giving away Free Kisses.*



*Kitsy Claire aka Catherine Stine*



*LaQuette*

*Below: Authors Michael Molloy and Racheline Maltese*



*Authors Tanya Goodwin and Rebecca Brooks*

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**MY BROOKLYN BOOK FESTIVAL EXPERIENCE BY MICHAEL MOLLOY**


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As the head of the Brooklyn Book Festival, my day started before 6 am. A simple coffee and bagel breakfast to get me started, a trip to church, and then on to the site. I arrived at 9:40 am where already waiting for me was Chapter President Ursula Shand to help set things up.

It was an extremely long day, which included an excuse to leave for Queens to pick up my significant other as she cheered me on when it was my turn to share the author table with Racheline Maltese. I must say Racheline did better than I did, but I still held up



my own selling three copies of *THE DIAMOND MAN* and discussing my upcoming release of *SADISTIC PATTERN*. I was thrilled that a gentleman wanted to mention the November 1<sup>st</sup> release of my latest creation in his blog. And it was wonderful to discuss my work in progress with passersby, whose heroine is based on a woman I had personally known for over four decades until her recent passing.

But above all, this event always seems to give me a charge. It's how I originally discovered our chapter and RWA four years ago. And seeing Racheline, and Catherine Stine, and Mingmei Yip do extremely well, I just feed off of their energy. While not everyone may have done as well, the general consensus I've gotten from our authors was that it was exciting and that everyone enjoyed themselves. That's what it all boils down to. And let's not forget our marvelous volunteers, spearheaded by the ultra-enthusiastic tandem of Maria Ferrer and Maria Cox. I don't know. Something about that name I guess.

For me, this is purely electric. There's no better way to describe it, to be among other talented writers, publishers, editors, not to mention readers. And God willing, I'd like to be back it again next year to lead the charge. This is one of the premier events I look forward to every year. Big enough for this fan to forego watching NFL football for one Sunday afternoon.

We'll start this again soon before you know it for 2016. I've already begun the countdown. How about you?♥

*Michael J. Molloy's mentor was the late Frank McCourt (ANGELA'S ASHES). His mainstream romance novel, THE DIAMOND MAN, was published by Gypsy Shadow Publishing (www.gypsyshadow.com). He has just completed a thriller called SADISTIC PATTERN; plus, has written a screenplay, "Simon Rockets", which got as far as talks with Hollywood producer Beaux Carson ("The Tempest"). Visit him at www.molloyauthor.com; Facebook Author Page (www.facebook.com/molloyauthor) and Twitter (www.twitter.com/AuthorMJM).*




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**INDUSTRY NEWS**
**COMPILED BY KATE MCMURRAY**


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- As of September 1, 2015, **Secret Cravings Publishing** has closed its doors. Books have been pulled from shelves and all rights are being reverted to authors.
- RWA has issued a statement regarding **Ellora's Cave**, stating that they've received confirmation from the Ellora's Cave CEO that they are behind on paying authors. Because this violates RWA's code of ethics, Ellora's Cave has been forbidden from contacting RWA chapters regarding submission calls and participating in workshops and conferences.
- Registration for the **2016 RT Booklovers Convention** opened on September 21st. The convention will be in Las Vegas on April 12–17.

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**MEMBER NEWS**


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**Rebecca Brooks'** second book, *HOW TO FALL*, is set in Rio and will be out on November 16.

**Zoraida Céspedes (aka Mercedes Cruz)** sent her requested manuscript to Carina Press. (Good luck!)

**Kitsy Claire (aka Catherine Stine)** has a new Young Adult novel coming out in December.

**Katana Collins, Kate McMurray, Wendy LaCapra and Ursula Renée** will read at Lady Jane's Salon on October 5.

**Jean Joachim** is selling internationally in India and China. (Congrats!)

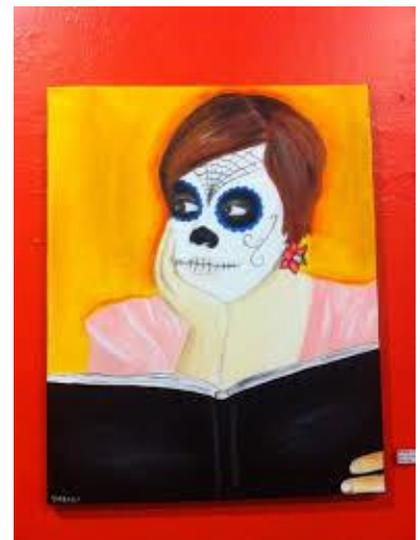
**Tamara Lynch (wa Chloe Blaque)** signed with an agent and her new book is set in Rio.

**Briana MacPerry's** workshop proposal, "Plotting Through Characterization," was accepted to North Chicago's 2016 Spring Fling Writer's Conference. Her unpublished manuscript, *THE BOOK OF DRACON*, also won third place in the Fantasy, Futuristic, and Paranormal chapter's (FF&P) On The Farside Contest, this year.

**Kate McMurray's** first historical novel from Kensington, *SUCH A DANCE*, comes out at the end of October. Also, her workshop was picked up by the RT Convention so it's Las Vegas or Bust next year!

**Michael Molloy** signed contract for suspense novel due out in November.

**Ursula Renée** made PAN! (Congrats!) Plus, her second book, *A BOOKIE'S ODDS*, will be released on October 21, 2015. ♥



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**TIPS FROM SEPTEMBER PANEL ON SELF-PUBLISHING**


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**TANYA GOODWIN**

"Indie publishing is not for everyone."

"Education for indies is key. Do your research. It's a trial and error business."

"Join indie support groups."

"Content is king. Write at your own speed. Don't just shove crap out there."

**JEAN JOACHIM**

"Support other authors and they will support you."

"Be yourself and interact with other writers."

**ELIZABETH COLE**

"Self-publishing is not a get-rich-quick scheme. It is a learning process."

"Think of it as a company from the beginning. Roll profits back into business."

"Do the best you can do on your budget. Keep improving."

**XYLA TURNER**

"It's ok to make mistakes. You can correct them quickly."

"Facebook groups and online book clubs are good for promos."♥




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**EVENTS CALENDAR**


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**LADY JANE'S SALON**

Monday, October 5, 2015  
7-9pm at Madame X



Authors reading:

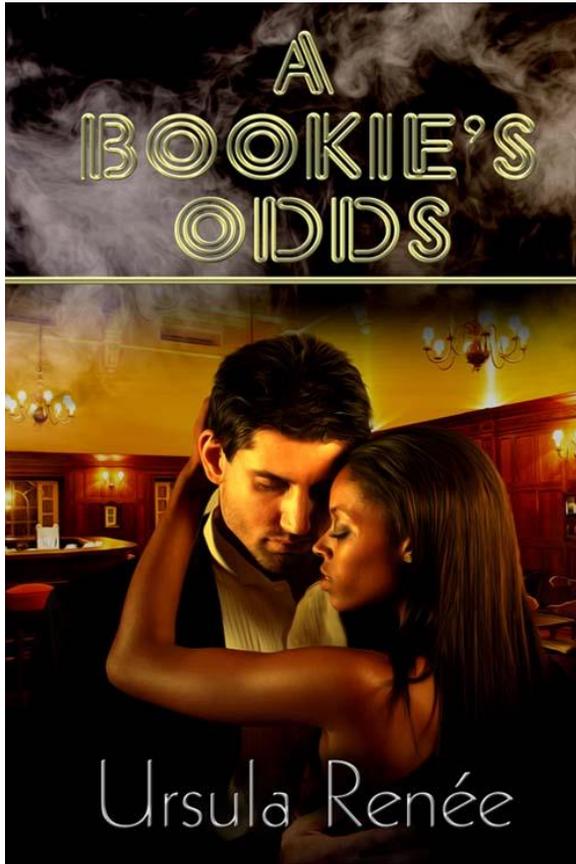
Katana Collins  
Wendy LaCapra  
Kate McMurray  
Ursula Renée  
Jasinda Wilder

*Admission = \$5/person  
Net proceeds support Win*



**NANOWRIMO**  
50,000 words in 30 days  
Starts November 1st.  
Register by Oct 31 at  
[www.nanowrimo.org](http://www.nanowrimo.org)

## MEMBERS ON THE SHELF



**A BOOKIE'S ODDS**  
by Ursula Renée  
The Wild Rose Press

Georgia did not possess the qualities Nicholas looked for in a woman –so she never considered him to be anything more than a friend. But when her father is viciously attacked and Nicholas's sister is also hospitalized, Georgia and Nicholas are forced to turn to each other for comfort and discover the attraction is stronger than either one of them had imagined. But can their parents accept this new relationship?



**SUCH A DANCE**  
by Kate McMurray  
Kensington Books

Jaded vaudeville dancer named Eddie wanders into the mob-owned Marigold Club one night, a speakeasy for men seeking other men. He's charmed by Lane, the made man who owns the club. Nothing about their relationship should work, especially not when it threatens Eddie's job and Lane's livelihood. Can they make it work even when their very lives are at stake?



*Our theme this month is*  
**PARANORMAL ROMANCE**

RWA National defines Paranormal Romance as romance novels in which fantasy worlds or paranormal or science fiction elements are an integral part of the plot. That means: time travel, vampires, ghosts, shapeshifters, dragons, fairies, elves, aliens, etc.

Basically, if it is “weird,” it’s a paranormal. And we like that! But don’t take our word for it; check out what our members have to say on the subject.

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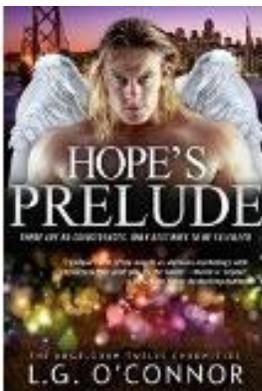
**ASK ALICE: HOW DO I CREATE A FANTASY WORLD THAT WORKS?**  
**BY ALICE ORR**

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**Answer: You create a world that real-life readers can relate to.**

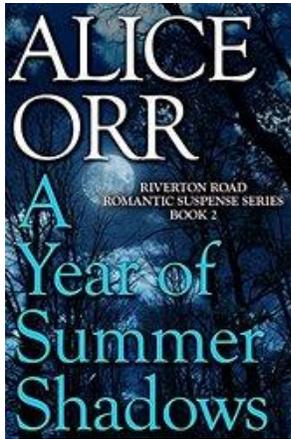
First of all write a series. Creating an entire alternate world is too much work to undertake for a one-off novel. Besides a series is the road to success for an author in today’s marketplace. A series is also an adventure through that alternate world. Your goal is to draw readers in and make them want to stay through one book then the next and the next. To do this you must create a world that has reality and resonance – a world that is relatable.

Then you must immerse your reader in that world. You must immerse her so completely in your story world that she’s wants – even needs – to remain there until you release her at The End. o completely she will miss that world when she’s forced to leave it and be eager to return asap. Achieve that and you’ve set a powerful narrative hook for the story and for the series as well. But how do you manage such immersion?



I found an answer to that is in a book by L.G O’Connor. HOPE’S PRELUDE – THE ANGELORUM TWELVE CHRONICLES – *Book 2.5* is part of a very big story world. The biggest as a matter of fact because O’Connor’s macro story world encompasses nothing less than the struggle between good and evil to determine the fate of the universe. I love big stories and good versus evil but most authors have difficulty managing the scope of that canvas. Specifically they have difficulty making the story believable and relatable.

O’Connor manages the vast scope of her story and the series by anchoring us in credible human territory. The landscape may be vast but the situation is



intimate because at its heart is a love story and we relate to love stories. This is the powerful narrative hook we all carry in our romance genre kit bags. We can use it to make a potentially overwhelming story canvas personal. We immerse the reader in the world of the lovers and that is our open sesame to immersing the reader in the alternate world of the story.

But we must do so as deftly as O'Connor does. At the center of an apocalyptic struggle scenario she grounds us in a tender love story that humanizes all of the rest and gives it an up-close-and-personal scale which touches our hearts. I was fascinated by her faceoff between the forces of good – the Angelorum – and the forces of evil – the Dark Ones. But I was truly captured by the love between Hope in her worldly guise as Dr. Sandra Wilson scientist – and her guardian and mate Isa whom she calls Ishmael.

Their passion is both human and otherworldly and Isa is one of the most sexy-powerful yet gentle lovers I've ever read. As romance storytellers intent upon creating conflict we are often forced to situate that struggle between our lovers or lovers-to-be. The alternate world framework allows us to situate the struggle outside of the love relationship in the complex universe beyond. O'Connor takes beautiful advantage of that opportunity by creating a hero who openly adores the heroine. I found that refreshing and endearing from the start.

However engulfed I may have been by the multi-layered world of the series – what really grabbed me was Hope/Sandra and Isa/Ishmael and how much they are besotted with each other and devoted to each other. Theirs is the kind of relationship we all long to find in our real-world lives and that longing is the ultimate reader involvement. We not only want to read about this couple – we want to be part of a couple just like them.

What deeper hook can a writer set? How much more relatable can a story be? Does O'Connor's fantasy world work? You betcha it does. Check it out at <http://www.amazon.com/dp/B00XKID2UE> and be inspired.♥

*Alice Orr's latest novel is A YEAR OF SUMMER SHADOWS– Riverton Road Romantic Suspense Series Book 2. Visit Alice at [www.aliceorrbooks.com](http://www.aliceorrbooks.com).*

"You can make anything  
by writing."  
— C.S. LEWIS



## A LESSON FROM THE LAND OF THE PARANORMAL BY FALGUNI KOTHARI

I grew up in India. But contrary to the outlandish non-desi claim that cobras, elephants, rhinos and all manner of flesh-eating yogis fill India's square-footage cheek by jowl, I rarely came across such sights—outside of zoos, forests and the occasional temple—anywhere in India. The flesh-eating yogis—being a bit more exotic, definitely more mythic—I am happy to report have never crossed my path.

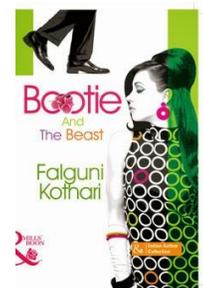
That said, the truth is that an Indian grows up on a steady diet of the outlandish. Our history and literature ooze Para-normality. The Hindu culture itself boasts 330 million major and minor gods who battle an endless franchise of demons and/or demonic wannabes in a never-ending Time Cycle on and off several realms unseen by the human eye. (Won't bother mentioning the Buddhist, Jaina, Zoroastrian, Islamic, Catholic or Tribal myths that pepper and intermix with Indian culture in various capacities.) Suffice it to say that Indians are extremely familiar and oddly comfortable with scientifically inexplicable phenomena.

I won't be amiss in claiming that my introduction to the fantastic began in my mother's womb. I'm pretty sure she read and chanted plenty of allegorical stories, poems and prayers throughout the pregnancy. But my first clear memory of the art of storytelling was when I was five. My paternal grandmother lived with us and a maalishwaali (a female masseuse) would come every morning to massage her old bones. The masseuse, an illiterate though plainspoken woman, loved discussing episodes from the Sanskrit epics, the Ramayana and Mahabharata (think Iliad and Odyssey, only much longer.) As I loved listening to those stories it became a ritual for me to sit in on the massage sessions.

My world began to expand with every tale. I came to love Sita (the exiled queen stolen from her beloved Rama by the demon Ravana) as much as I loved Sleeping Beauty (the unlucky princess secreted away for her own safety.) Karna (think Achilles) is the utterly hot, devastatingly misjudged demi-god from the Mahabharata, and remains my favorite mythological hero (or non-hero, depending on your loyalties) to this day. So much so, that I've written a 400 page story about him. My point is that while I never dreamed of being an author ever—not until I stumbled into the writing profession and actually became one five years ago—I have always been in thrall of the fantastical.

I write and am published in Contemporary Romance. I have also completed an Urban Fantasy with strong elements of romance (Karna's story.) Can I claim preferring one genre over the other? No. But I will say that writing about the paranormal is a thrill like no other.♥

*Falguni Kothari is a New York-based South Asian author and an amateur Latin and Ballroom dance silver medalist with a semi-professional background in Indian Classical dance. She's published in India in contemporary romance with global e-book availability; BOOTIE AND THE BEAST (Harlequin Mills and Boon) and IT'S YOUR MOVE, WORDFREAK! (Rupa & Co.), and launches a mythic fantasy series with Soul Warrior: the Age of Kali. Find out more about her at [www.falgunikothari.com](http://www.falgunikothari.com) Tweet her @F2Tweet and like her FB page at [www.facebook.com/falgunikothari.author](http://www.facebook.com/falgunikothari.author) Or drop her a comment at [www.falgunikothari.blogspot.com](http://www.falgunikothari.blogspot.com).*



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**PARANORMAL: BITTEN BY BAD BOYS  
BY MAC PERRY**

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*Dear Ms. Mac Perry,*

*Thank you for your submission. I read your manuscript, and then showed it to a friend better versed in this genre. He informed me paranormal is a bit “too long in tooth for any meaningful new entrant,” at the moment. Best of luck to you in your endeavors.*

*Regards,  
Mr. Agent Man*



Long in tooth? Is he delving out fang humor as he rejects me? Oh, ho, ho, ho. I beg to differ, Mr. big, scary, unattainable-and-highly-coveted Agent Man.

As long as there is sex, there'll be Bad Boys. And long as there are Bad Boys, there'll be vampires, shape shifters, fairies, and the like. Maybe it will go underground, but cult fans are loyal fans, and eventually dominate popular culture again--once the hungry masses crave something “fresh” again.

Small Town Romance and New Adult are the way to go, huh? Did small towns suddenly appear? Have women previously skipped ages eighteen to twenty five, until big publishing decided to slap a label on those formative years?

Dare I point out, the only reason the label exists is because TWILIGHT and HARRY POTTER fans have gone and grown up. And have you ever seen a Small Town Romance gain the kind of following either of those two franchises command? Not to mention Paranormal's siblings, Fantasy and Science Fiction. Did you know yet another *Star Wars* movie is in production? Never mind *Star Trek's* recent and successful resurrection.

What does that have to do with sex and bad boys?

Sex is libido, our primary motivating source of energy. Libido comes from your unconscious impulses, your instinctual bodily awareness. A Bad Boy is a symbol, or what Carl Jung would call, an “archetype,” of unfulfilled erotic desire. He's “bad” because he cannot be obtained (or integrated). He represents the unknowable or repressed parts of ourselves, which we have repressed for one various reasons, also known as, “the Shadow Self.”

But certainly, unattainability doesn't stop us from wanting our Bad Boy. Fantasizing about him. Creating him over and over again in various forms, guises, and inter-galactic species. In fact, archetypes were discovered through a story of unrequited longing. Carl Jung first discovered the collective unconscious and archetypes when examining the fantasies of Miss Frank Miller-- a single woman in love with a man, but unable to act upon her erotic interest. Jung researched myths, fairy tales, and religious motifs from remote corners of the world, to interpret Miss Miller's images. He

found striking parallels and determined it evidence of the collective unconscious, which influences all of us through archetypes and instincts.



Archetypes and instincts exist within every human being, from the moment of birth, connecting us all through collective unconscious--best accessed through dreams and meditative states. Your waking mind struggles “against being swallowed up by primitivity and unconscious instinctuality” on the one hand, but also “resists complete possession of spiritual forces,” on the other. But when they are coordinated, the archetype provides meaning to the instinct, and instinct provides the raw physical energy necessary for archetypes to help man realize his spiritual goals. As a writer and

storyteller, this would translate into fulfilling the “promise of the premise” of your story (to learn more, read Blake Snyder’s, *SAVE THE CAT*).

Okay, so now we know what archetypes are, but what do they look like?

Joseph Campbell hopped on this gravy train and took it one step further in his book, *THE HERO WITH A THOUSAND FACES*, which examines archetypes cross-culturally and illuminates *The Hero’s Journey*. Christopher Vogler, in his infinite wisdom, reduced and simplified Campbell’s theories in his book, *THE WRITER’S JOURNEY: MYTHIC STRUCTURE FOR STORYTELLERS AND SCREENWRITERS*, so we plebs could understand Campbell without referencing the dictionary for every other word.

Vogler provides a cheat sheet for essential archetypal roles:

1. **Trickster**--Embodies mischief and desire
2. **Ally**--Companionship, conscience, or comic relief
3. **Shadow**--The unexpected, unexpressed, and rejected aspects of ourselves
4. **Shape shifter**--Brings doubt and suspense to the story, embodies ambiguity
5. **Herald**--Issues a challenge and announces the coming of significant change
6. **Threshold Guardian**--A lesser thug, represents our everyday fears
7. **Mentor**--Represents the higher self, teaches and gives gifts
8. **Hero**--Represents the ego’s search for identity and wholeness

According to Cowden, LaFever, & Vidars, authors of, *THE COMPLETE WRITER’S GUIDE TO HEROES & HEROINES: SIXTEEN MASTER ARCHETYPES*, there are three types of commonly understood characters or archetypes: core, evolving, and layered. The core character thinks and acts consistently to the very end. The evolving character starts as one archetype and evolves into another. And the layered character has a single archetypal core at his emotional base, but is layered with attributes from other archetypes.

How do archetypes interact to create conflict and move plot forward?

Let’s take *GONE WITH THE WIND*, for a romantic example. Rhett Butler is a layered archetype, a Chief to the world, but a Bad Boy at his core. Scarlett O’Hara is a Seductress at her core. A Chief and Seductress are both strong and stubborn and struggle for power. He takes control, while she seduces it

back. However, they both admire each other's focus, are good in a crisis, and know how to negotiate. Their characters grow and change; when the Seductress surprises the Chief in showing him he can be wrong and still powerful. In the Chief, the Seductress has finally met a man who sees her for who she is, and is free to be herself without fear of abandonment. However, Rhett's Bad Boy layering of cynicism and street smarts eventually persuades his Chief self to turn away from his Seductress, saving him from emotional bankruptcy.

What does this have to do with the Paranormal genre?

Bear with me, I'm going to get existential on you; Paranormal, Fantasy, and Science Fiction are all genres that represent archetypes in their purest form. Super-human characters with magical powers are a distortion from physical reality, and are thus flexible in their representation, allowing us to project onto them our own personal experiences. Why is that important? Because if you can more easily project your own personal experiences onto an imaginary character, that character becomes more meaningful to you than another character confined by the trappings of a more "realistic" representation.

For example, "Oh, I can't watch that show. The bossy character reminds me too much of my supervisor." So the viewer refuses to engage with the character, and loses out on what he might gain from exploring what that character might teach him, or the catharsis of watching a bossy character get his comeuppance (and all storytelling is about vicarious learning and catharsis, right?). But if similar archetypal traits were represented by, say, a vampire, than perhaps the viewer might be more willing to engage, because it is enough outside his reality so that he is able to escape into the story.

Star Wars, Star Trek, and anything vampire continue to be popular, because they represent a time and place that have never been grounded in real experience, and appeal to the bad boy archetype in all of us. Thus, we can continue to project our collectively unconscious fantasies upon the characters, unfettered, from the 1970's all the way up to 2014. That equals popularity, longevity, and (say it with me) money! I don't know about you, but I'd rather be rolling in it.

So, here is what I have to say to all the naysayers of the Paranormal genre:

*Dear Mr. Agent Man,*

*Thank you for your prompt response, as well as your willingness to review my manuscript. I truly appreciate your time and effort in reviewing my work, and I look forward to proving your friend wrong about the size and length of my bite.*

*Warmest Regards,  
Mac Perry ♥*

*Mac Perry is a Creative Arts Therapist, adjunct professor, and aspiring author of urban fantasy. When she is not corralling her three-year-old son, she is blogging, editing RWA/NYC Keynotes, and working on her passion's pursuit. To learn more, check out her blog at [brianamacperry.com](http://brianamacperry.com).*



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**WORLD-BUILDING: NOT JUST FOR PARANORMAL ROMANCE**  
**12 IMPORTANT WORLD-BUILDING DETAILS FOR ALL GENRES**  
**BY ISABO KELLY**

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The term world-building is used frequently in discussions of paranormal, science fiction, and even historical romance. But world-building isn't just about creating an unusual or unique story universe. It's about re-creating a world the reader may or may not have ever experienced. Even if you're writing about contemporary small town Idaho, there are readers who've never lived outside a big city and have no idea what "small town Idaho" is like. Or for that matter what big town Toronto, or small town Italy, or... Well you get the point. Even in contemporary romance, there's a level of world-building necessary to fully bring a reader into the story because readers are not necessarily going to be familiar with your setting or the types of people living there.



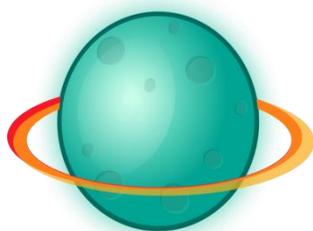
Here are 12 important world-building details to consider no matter what genre you're writing.

- 1. Location, Location, Location.** What does the scenery outside your heroine's window look like? Does she see skyscrapers, pasture lands, desert, wasteland, a sheep herder, wine vineyard, the ocean, a lake? Are there other people or is she more likely to see a horse or a deer? This is the basic description of the setting. No matter the genre, readers need to be set firmly in your world through the details of that setting.
- 2. What Does It Smell Like?** This seems a little odd, but smells carry a very distinct sense of place. And different settings, even within one fictional world, are going to have their own unique smells. Delhi, India will smell completely different to the Mohave desert in the US. Your characters will take note of their "familiar" smells but also those unique scents they encounter when changing settings.
- 3. Technology/Time Period.** Does your hero have to send a message by carrier bird, telegraph, cell phone text, psychic messenger? Giving readers a solid grounding in the technology available to your characters will also set them firmly in the time period of your story. But technology doesn't only distinguish time periods. It differentiates between locations within that setting and can even speak to possible class differences. People in New York are likely to just pull out a cell phone to make a necessary call, even those without a lot of money, but in the Australian outback, a satellite phone might be the only way for your heroine to communicate with the outside world.
- 4. Modes of Transportation.** Again, like basic technology, the way people get around not only helps set readers into a time period, it reveals a lot about where they live. Those living in New York City are a lot more likely to use the subway over a car. But a hero living on a cattle ranch might be as likely to ride a horse as to drive his truck over to a neighbor's house.
- 5. Word Use/Accents.** While you don't want to go overboard using jargon that will make it hard for readers to decipher the dialogue, the way people talk is different from place to place and time period to time period. The curse words of a person in Dublin, Ireland are going to be different from the curse words of someone living in Dublin, Georgia USA. The cadence of conversation in 19<sup>th</sup> century France will be different from that in contemporary Paris. And certain words go in and out of use.

6. **Food Options.** This is really important in world-building because what people eat—even within the same country—is very regional. Each location in both time and place will have its own distinct “flavor” and things that are more common to the average person’s table. On Thanksgiving, does your heroine eat stuffing or dressing? For breakfast, does your hero have biscuits and gravy or cold cuts and espresso? Little details like this make a huge difference in bringing the universe of your story to life.

7. **Clothing/Styles.** When I first moved to Europe in the mid-90s, Europeans could always tell an American by their shoes and general dress. Flying from one coast to another in the US, the differences in local style can be distinct. French women did not dress in exactly the same fashion as English women in the 19<sup>th</sup> century. The Internet, in contemporary times, means some of our “styles” bleed across from state to state and country to country, but each location you set a story in will still have its own distinct style of dress.

8. **General “Attitude” of Locals.** Is being born out of wedlock something your characters would notice and be aware of? Will there be a stigma on it? Does “everyone” attend church? Or go to Temple? Are your people welcoming of strangers or suspicious? Are they aware of class and money, or is status conveyed in other ways? Is there a distinction in status? What represents “lowly” and what “highbrow”? This attitude will permeate your entire story, every aspect of it, and is vital to creating a completely realized world.



9. **Spare Time Activities.** What does your heroine do in her spare time? Does she have any spare time? Would your hero sit down and flick through sports channels on a TV or would he attend the fights at the coliseum? What people do when they’re not working is also fundamental to the overall essence of any world an author creates. Not only does this element add to the development of your fictional universe, it will convey a significant amount about your characters.

10. **Political Climate/Background.** This might not be a necessary element of your story, but if you don’t understand the political happenings in the background of your world, you’re missing a vital component of the world-building. For example, if you don’t know that during your late Georgian era story set in England there was a war going on with France, you’re ignoring something of major significance to your characters. Politics affect and reflect the attitudes and thinking of people. Being aware of that climate is necessary for bringing a fully realized society to the page.

11. **Level of Education for Common People.** Does the average person in your story have a high school education? Would your heroine have had a governess or gone to a boarding school? Is your hero considered elite because he can read? Again, this is a small detail that is important to any time period.

12. **How are Children and Old People Treated?** For that matter, what constitutes “child” and “old” in your world? The expectations for a thirteen year old will be vastly different across cultures and locations, even in contemporary times. Some cultures will revere their old and treat them well, others discard them. And “old” might be 40 or it might be 100. This kind of detail, while it may or may not make it onto the page directly, will give you, the writer, a full sense of the universe you’re creating for readers.

World-building, bringing to life the “world” of your fiction, is a necessary part of any good novel. Giving readers a fully realized world will set them firmly in the story and make sure they stay there until the very last page.♥

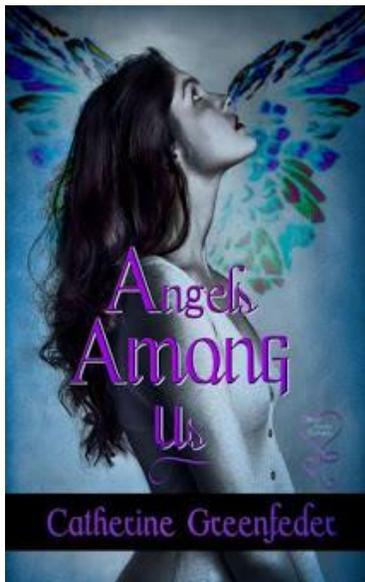
*Isabo Kelly is the award-winning author of numerous fantasy, science fiction, and paranormal romances. The third book in her Fire and Tears fantasy romance series, WARRIOR'S DAWN, is now out in paperback. She's also in the process of re-releasing some of her out-of-print stories. For more on Isabo and her books, visit her at [www.isabokelly.com](http://www.isabokelly.com), follow her on Twitter @IsaboKelly, or friend her on Facebook [www.facebook.com/IsaboKelly](http://www.facebook.com/IsaboKelly).*

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## ANGELS INSPIRED ME

BY CATHERINE GREENFEDER

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The idea for ANGELS AMONG US, my paranormal romance, came to me during a visit to the Metropolitan Museum of Art in New York City at Christmas time. I always enjoyed viewing the museum's Christmas tree with its nativity display and ornaments created in Italy. The ornaments included angels which appeared to fly down or up the tree. I had been searching for ideas for a story, and as I glanced at one of the angels, it "communicated" to me about telling a story with an angel as a main character.

Thus, the idea for ANGELS AMONG US came about with a character named Eviance Angelique, as the guardian angel of Kay Lassiter, an artist with psychic abilities. Eviance makes his presence known to Kay at a crisis moment and acts as a guiding force in helping Kay find the answers to a life-long mystery about the deaths of her parents. Eviance also protects Kay from the enemy who returns to fight against her and her brother, a local detective in their New Jersey community. Eviance

also encourages the romance between Kay and her brother's friend Jake, a teacher who had once had a crush on Kay.

Long before this inspiration, I had been fascinated with angels. In fact, my home is filled with angel imagery including statues, pictures, mugs, and angel pins. I'm fond of reading about angels. This includes readings from traditional sources such as the Bible and stories of both well-known individuals and ordinary people who have had experiences with the angelic realm.

Many years ago, an Irish American woman went to visit her dying father in County Cavan. Both of her parents were ill, but her father's condition seemed the worst. One night as she drank tea in the kitchen, a mysterious light emanated from her father's bedroom. Surprised but not alarmed, the daughter speculated that her ailing mother might have lit a votive candle and forgotten about it. The woman went to her father's room, and as she neared it, the light faded. It went out when she reached the doorway. When she went to her father's bed, she found him dead. Puzzled, yet not wanting to upset her mother, she remained quiet about the event. Then she began preparations for her father's funeral. A day later, the daughter once more sat in the kitchen and drank her tea. Once again, a light appeared, this time from her mother's room. She raced toward the room, but the light began to fade. By the time she reached the doorway, the light went out. She knew that she'd find her mother dead.

Afterward the daughter realized that what she'd witnessed had been the presence of the Angel of Death and that her trip to Ireland intended as her final visit with one parent, ended up to be her last with both.

There are happier encounters with angels. In the Bible, the angel Gabriel, the messenger archangel, delivered the famous message to a young woman named Mary that she was with child, and that child was the Son of God whom she would name Jesus. The Three Wise Men had been led by a star and watched over by the angels on their way to Bethlehem to honor the Baby Jesus. A belief in angels is not restricted to Christianity, but it is in other religious beliefs as well.

A student of mine had been traveling with her family when their car stalled on a road in the middle of a desert. Out of nowhere a truck passed them. It soon returned. The driver, a young man, got out and talked to her parents. He helped them with their car and offered words that cheered them. When he smiled at her and her brother, she felt a warm radiance. The stranger returned to his truck and left. Shortly afterward a patrol car came and stopped to check on them. When her parents told the officer of the kind truck driver, the officer said that there had been no other vehicle on that road which fit the description of the truck. The family got the help they needed and continued on their journey without further incident. However, the student remained grateful to the stranger, an angel of mercy in disguise, who helped her and her family that night on a deserted road.

According to some sources, the Angel of Mercy is Archangel Gabriel. However, there are other angels who can be called upon for specific phenomenon, such as natural disasters. The Angel Zamiel is considered a protector in the event of hurricanes; Riddia, revered in Hebrew law, wards against drought; Angel Suiel helps mortals jeopardized by earthquakes; the Angel of Nourishment, Asda, can be called on to prevent famine; the Angel Lahabiel assists the Archangel Michael in protection against evil.

From my research on the topic of angels, I learned that angels co-exist with their mortal counterparts in many ways. There are angels who appear at the birth of a child. Once more, the Archangel Gabriel plays a role in both the birth and the death of mortals. He is there to instruct the unborn child, and at the end of life he is there to welcome him or her into the transition to the next phase. The Angel Armisael is said to assist in childbirth. The Archangel Raphael rules over health matters. Raphael also rules the mental processes, so he is one to be called upon before exams. If you've lost something, a prayer to the Angel Rochel might help you find it. The Angel Camael is said to help athletes. For those with a green thumb, assistance is given by Habuhiah, the Angel of Gardening. In a new business venture? The Angel Teaoael, once invoked to protect ships with their precious cargoes, is considered a helper for new entrepreneurs.

What is important in all this is to keep in mind that while angels are here among us, they are not divinities to be idolized. They do not expect worship, only gratitude and acknowledgement for what they are.♥



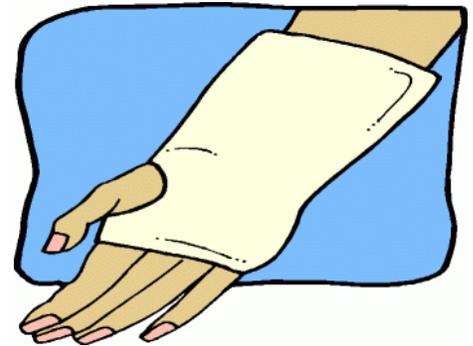
*Catherine Greenfeder is a published author. Her novels include ANGELS AMONG US, a paranormal romance; WILDFLOWERS, a western historical romance; award winning paranormal romance SACRED FIRES; and two young adult paranormal romances, A KISS OUT OF TIME, and A DANCE OUT OF TIME, both set at the Jersey Shore. Cathy attributes her love of writing to growing up in a household of storytellers, especially her mother who loves to entertain with stories about the past. She is a member of the New York City chapter of Romance Writers of America, the New Jersey based Liberty State Fiction Writers, and Teachers and Writers Collaborative. In addition to writing books, Cathy is a language arts teacher who encourages her students to pursue their own literary talents. She lives in Nutley with her husband and their mixed Labrador retriever.*

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## 5 REASONS REJECTION SUCKS BIG TIME AND HOW TO FIX THAT BROKEN ARM BY BRIANA MACPERRY

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Today, I want to talk about rejection. And I am taking the paranormal issue to do it because I have written four complete, unsellable paranormal novels, all of which have been rejected due to a "saturated" market. I've been at this five years now. To me, it feels like a lot of rejection. More than some and less than others, but still, it cuts pretty darn deep. Actually, I find myself questioning my ability to do this writing thing at all.



Because we all know the sting of that feeling, I think friends are inclined to respond with a message of resiliency: "It's to be expected. Shake it off. Keep trying. It's all in your head." But I think we need to entertain the rejection. Nurse it. Sooth it. Pay homage to its power. Acknowledge that it's a supremely crappy feeling. Imagine breaking an arm, and someone saying, "It's to be expected. Shake it off. Keep trying. It's all in your arm."

So I thought I would share five facts about rejection, most of which were taken from psychologist Guy Winch's book, *EMOTIONAL FIRST AID: PRACTICAL STRATEGIES FOR TREATING FAILURE, REJECTION, GUILT, AND OTHER EVERYDAY PSYCHOLOGICAL INJURIES*.

### **5 Reasons Rejection Sucks Big Time**

**1. Rejection piggybacks on physical pain pathways in the brain.** FMRI studies show that the same areas of the brain become activated when we experience rejection as when we experience physical pain.

**2. Rejection stimulates our most primal need to belong.** When we lived in small nomadic groups, being ostracized from our tribes was akin to a death sentence. Those who experienced rejection as more painful were also more likely to correct their behavior and therefore more likely to survive and pass along their genes.

Thus, the pain you feel does not mean you are needy or weak -- it just means you're wired that way.

**3. We can relive and re-experience social pain more vividly than we can physical pain.** Try recalling an experience in which you felt significant physical pain and your brain pathways will respond, "Whatevs." But recall a painful rejection and your brain, as well as your emotions, will respond much as it did at the time.

**4. Rejection temporarily lowers our IQ.** Being asked to recall a recent rejection experience and relive the experience was enough to cause people to score significantly lower on subsequent IQ tests, tests of short-term memory, and tests of decision-making.

**5. Rejection does not respond to reason.** Participants were put through an experiment in which they were rejected by strangers. Even being told that the strangers belonged to a group they despised, such as the KKK, did little to soothe people's hurt feelings.



But, of course, being a romance writer at heart, I had to include five things to help conquer rejection as well.

### **How to Fix That Broken Arm**

**1. Release all the feels.** If you feel rejected, savor it. Scream. Kick. Punch. Cry. Tear up your manuscript (once you've saved a digital copy). Holding onto hurt feelings and/or suppressing them is only going to cause problems later on.

**2. Reach out to friends and loved ones for support.** This activates and assuages our "need to belong," which dates back to our tribal roots.

**3. Revive your self-worth.** Rejection can elicit cyclical negative thoughts. There are supplements that can chemically cool that part of the brain (such as Gaba or St. John's Wort), but you should also consider cognitive exercises that force you to identify the things you like about yourself--like reciting self-affirming statements when you wake up every morning.

**4. Assess potential changes.** Guy Winch, PhD talks about how he tried for 14 years to publish several fiction novels, but it wasn't until a friend told him to write about what he knows (psychology) that he was published.

**5. Try Again.** I made the commitment to myself that for every rejection I received, I would send out three more queries. This only multiplied the rejection exponentially. So, I am taking this tip as a suggestion to write something new, about what I know.

So, if you're a paranormal romance writer and a little worse for wear, please take this article as a soft pat on the back. I feel you, babe. You're not alone.♥

*For several years, Briana MacPerry has practiced as a Licensed and Board Certified Creative Arts Therapist in New York City, working predominantly with traumatized women and addiction. To learn more, please visit her blog at [brianamacperry.com](http://brianamacperry.com), or follow her on twitter @macperrytweets.*

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**SOCIAL MEDIA 201**  
**BY KATE MCMURRAY**

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Writer Chuck Wendig wrote on his blog recently that a lot of writers waste time with social media. Yes, yes, it's what everyone tells us is the key to selling books in these modern times, but it can also feel like a colossal time suck, especially if you're following the best writing advice there is (namely, to write). Wendig's post made me think about all the things I've seen writers do lately that seem inefficient to me, such as blanket spamming Twitter and Facebook or contacting bloggers and Facebook communities with promo when it's not welcome. I think we can do better.



You can find plenty of columns explaining social media basics; this advice is more intermediate level. So if you've got your accounts up and running but don't feel like you're using them effectively, this column is for you.

I've spent this year paying close attention to things that work and things that don't, and although I still don't have all the answers, here are a few things that have had tangible results.

**Pick Your Poison**

If your time is already spread thin, getting accounts on every social network is not really worth it. Pick one or two you actually like and focus on those. Or else focus on the network which seems to get you the most gain. I have more followers on Twitter than anywhere else—probably because I like it and post there the most—so it makes sense for me to focus on Twitter. If you write YA, go where younger people tend to congregate, like Tumblr. If you're more comfortable with Facebook, go with that. But there's no need to be everywhere.

**Analytics**

I don't think this is a widespread feature yet, but a couple of months ago, I noticed that, if I'm logged onto the Twitter website or the app, I can see analytics for each of my tweets. This essentially means I can see how many people actually read the tweet and, if there's a link, how many people clicked on the link. (Look for a tiny image that looks like a bar graph below the text of the tweet.)

The first alarming thing I learned is that only about 10% of my followers actually see any given tweet. I have a deep-ingrained fear of alienating people on social media, so I constantly fret I do too much book promo, but seeing that number made me think I'm not doing *enough*.

So I started playing around with different types of promo tweets to see what got the most traction. Analytics can come in handy to tell you not just which types of tweets seem to get the most views/interactions (images seem to help) but also which times of day you tend to reach the most people (this may vary for you, but late morning seems best for me). (Knowing this information means

also that you can use a client like TweetDeck or HootSuite to schedule tweets in advance, so you don't have to be sitting at your computer in order to reach the most people.)

And timing really is key, in a measurable way. I post plenty of things no one interacts with, but here is one success story: My next book isn't out until October, but a romance blog posted an excerpt a few weeks ago. I scheduled a tweet with the link to go out late morning. That was perfect—a prominent historical romance writer happened to see it and retweet it, but so did a bunch of other people, and not only was the tweet itself getting attention, but my Amazon ranking went way up within hours, which is a sure sign people clicked on the link, read the excerpt, and preordered the book. If that's not a measure of success, I don't know what is.

I also created a bit.ly account, which generates short links and has its own analytics. I've been tracking exactly how many people clicked on the buy links and where they were clicking them. (I seem to get more clickthroughs on Facebook than on Twitter, which is also good to know.)

Other places also have analytics. If you have a Facebook fan page, you can see how many people your post reached. Amazon's Author Central allows you to see how your rankings fluctuate, so you can see if something you did corresponded with a spike. Google Analytics are great for tracking your website and Wordpress has its own analytics, too. I use Mail Chimp for my newsletter, because it tells me how many people opened the email and clicked on links, plus it lets me play around with subject lines and email timing to make sure I'm hitting the most people. (Tuesday is the ideal day, for what it's worth.) Use these tools to figure out where you should be spending your time.

All this allowed me to learn what was working and what was wasting my time so I wasn't just blindly flinging promo into the universe.

### **But What Do I Say?**

What to post about when you aren't posting book promo is a big question. What's your goal? You want to grow your network of followers so that when promo time rolls around again, you have a big audience to tell you have a new book out. But you don't want to be all promo all the time because that turns people off. You want to seem like a real person, not an author promo robot.

Not sure what to write about besides your books? Let hashtags be your guide.

I don't subscribe to any particular theory on hashtags besides "use them" although I've read that the posts that get the most attention use 2 and no more. But I'm still an intermittent hashtag user.

I do recommend finding the hashtag everyone else is using to maximize how many people will see your tweet. Find out the official hashtag for events you're attending, for example. Then make a plan to tweet (or Facebook, or whatever) about the event. The topics are endless: what you're looking forward to, which authors you plan to fangirl, how you don't have room in your suitcase for all the shoes you need to pack, smart things authors said on panels or in workshops, jokes about elevators or the line at Starbucks, whatever strikes you.

There's pop culture, too. I pick up more followers when I live-tweet *Project Runway* than I do with anything else. It makes me hope there's a lot of overlap in the Venn diagram of *Project Runway* fans and romance readers. Then again, you are not just your books, on or offline, and maybe talking about

your interests outside of your books can get you some crossover fans. Or, hey, maybe there is someone who thinks, “This Kate chick who posts a lot of *RuPaul’s Drag Race* GIFs during *Project Runway* sure seems cool. I’m not a romance reader, but I’ll go check out her book.” This is also a really good, organic way to grow your followers, because now you’ve got people following you who are actually interested in what you have to say.

Try things. I get some play with #baseball and #Yankees and #Brooklyn and #dinosaurs and whatever else it strikes me to write about that day.

### Giveaways

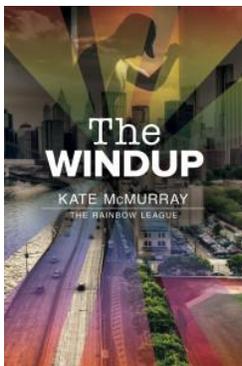
I usually do a giveaway when I have a new book out. This way, I’m either rewarding a fan or giving a book to someone who might not have bought it. If they like the book, they’ll tell their friends, and nothing beats word of mouth for book promotion.

One of the easiest ways to do giveaways now is to use Rafflecopter. It’s a few lines of code you can put just about anywhere on the Internet that creates an interface in which people can enter your giveaway. At the end of the giveaway, Rafflecopter picks a winner for you. Easy peasy. The greater benefit to you as an author, though, is that you can make readers jump through a few hoops to enter your giveaway, including requiring people to follow you on a social media account, so it’s a good way to get new followers. (Caveat: I’ve seen a lot of readers with Twitter or Pinterest accounts they seem to use primarily to enter Rafflecopter contests, but a lot of the new followers I picked up with my last Rafflecopter giveaway were real people who are now following me all over the place.)

### Ads

My books have appeared in magazine ads, either that I’ve paid for or that my publisher has, and I’m not sure those gain much anymore. It’s good exposure, sure, but it’s hard to measure really how much my cover appearing in *RT* really affects my sales numbers.

But online ads will let you see how many people are actually clicking on what you’re trying to sell. For this first time this year, I paid for Facebook ads. What I like about Facebook ads is a) they’re cheap, b) you can target certain audiences or demographics, and c) they’re pretty easy to put together. (I’ve heard authors have had a lot of success with Goodreads ads, too, but I don’t have any personal experience with those.)



All of these tips are meant to free up more of your time so that you can get to what’s really important: writing. Because if you aren’t writing, you won’t have much to promote. ♥

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

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**THE GIDDY GRAMMARIAN: SENTENCE FRAGMENTS  
BY LISBETH ENG**

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A grammatically complete sentence includes, at a minimum, a subject and a verb. (In the case of the imperative mood – commands and requests – the subject, “you,” is implied.)

Though technically ungrammatical, there are instances when a sentence fragment is acceptable for stylistic purposes. In fiction, rules of grammar can be stretched, even violated, to produce a desired effect. Here’s an example:

**“I have no doubt that it shall.” Genevieve rose and moved toward the door, ready to tell Jack that they were leaving. And froze.<sup>1</sup>**

The phrase “And froze” is presented as a sentence, but it is in fact a fragment because it contains only a conjunction and a verb. The subject is missing. (Since this is written in the indicative mood and not the imperative, a subject is required to make it a grammatically complete sentence.) However, we can easily infer that Genevieve is the subject, so including the appropriate proper noun or pronoun is unnecessary to convey meaning. More importantly, the pacing would slow if another word were added. “Freezing” implies stopping dead in one’s tracks, so the shorter the phrase here, the better. (If you want to find out why she froze, you’ll have to read Karyn Monk’s historical romance *THE PRISONER*.)

I will not say, “anything goes” in fiction as far as creative violations of grammar. Tread carefully and make sure you understand the rules before breaching them.

Though less common than in fiction, nonfiction may contain sentence fragments or other grammatical misdemeanors. Consider this excerpt from a *New York Times* article:

**For the idea of pushing Greece out of the eurozone, Germany had significant allies in northern and Central Europe, from both the bloc’s richer states and its newest, post-communist members.**

**Not so on the migrant issue. Germany’s call for generosity and a mandatory sharing of the burden of asylum seekers is opposed by exactly that same group of countries, while being supported by Greece and Italy, which are bearing the main burden of migrant arrivals.<sup>2</sup>**

The initial phrase in the second paragraph, “Not so on the migrant issue,” is not a complete sentence because there is no verb. A complete sentence would be, “It is not so on the migrant issue.” But the fragment works here because we know exactly what the author means, and its brevity strengthens the message.

This is a stylistic choice, but caution should be used if you choose to employ this device. Generally, it should not be used in formal writing, though it is usually acceptable in fiction, and in certain types of nonfiction, articles, essays and correspondence. However, if you are unsure when it is appropriate, take the safer route and use complete, grammatical sentences instead.♥



<sup>1</sup>Karyn Monk, *THE PRISONER* (New York: Bantam Books, 2001), 18

<sup>2</sup>Steven Erlanger, "Migrant Crisis Gives Germany Familiar Role in Another European Drama," *New York Times*, September 2, 2015

*Lisbeth Eng works as a Compliance Officer in the financial industry by day and writes historical romance by night. She holds a bachelor's degree in English, and speaks a smattering of German, Italian and French. Please visit her at [www.lisbetheng.com](http://www.lisbetheng.com).*

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## HELLO AND WELCOME TO MY WRITING DEN!© BY MARIA COX

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I'm fascinated by all types of creative people and by what makes us unique. My curiosity on the subject of creatives has often led me to wonder, what really makes us so unique? Think about this: Without creative types the world might have never had its share of rich literature, expressive music, dramatic art.

Recently, I conducted a research online and discovered a set of inherent traits creative types share.

Creative types:

- 1. Are easily bored.** A short attention span for creative individuals isn't necessarily a bad thing, it usually indicate that the creative person has mastered one concept and is ready to move on to the next.
- 2. Take risks.** Oftentimes, fear of criticism and rejection prevent people from sharing their final product. Not creatives, though, they go out on to the ledge. Remember, fearlessness is essential!
- 3. Don't like rules.** The creative person isn't afraid to challenge and defy the rules.
- 4. Make lots of mistakes.** An athlete doesn't get to be star basketball player by attempting just a few shots, a composer doesn't write a world-class symphony on the first try. The creative process is the same, lots of trial and error.
- 5. Are self-motivated.** Creatives don't wait around for the right opportunity to materialize, we just get to work.

Another surprising fact of creatives is that they function better in a disorganized environment.

I imagine that some of you will be delighted to discover that a study conducted by the American Psychological Association on September 2013 (source: [www.apa.org/monitor/2013/10/messy-desk.aspx](http://www.apa.org/monitor/2013/10/messy-desk.aspx)) found that working in a messy room encouraged some people to come up with creative ideas while others were encouraged to try new things.

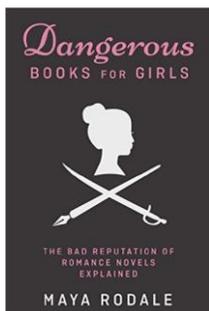
Now you have a perfect justification to go on living your life with that messy desk!☺♥

*Maria Cox is a PRO member of Romance Writers of America, she is also is the past President of the Phoenix Writers Club. Maria has been writing stories since she was a young girl. She picked up her first romance novel when she was just eleven years old and has loved the genre ever since. Maria writes sensual romance, stories that showcase strong, sassy, and sexy characters. When not writing fiction, Maria works as a technical writer. She lives in Queens, New York. Please visit her site [www.mywritingden.net](http://www.mywritingden.net) and/or follow her on Twitter at @authormariacox.*

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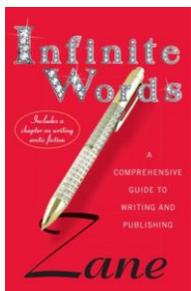
## BOOK REVIEWS BY ANNA DEPALO

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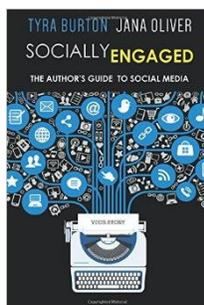
### DANGEROUS BOOKS FOR GIRLS: THE BAD REPUTATION OF ROMANCE NOVELS EXPLAINED by Maya Rodale

I picked this book up from the WORD Bookstores table at the RWA National conference in NYC this summer. Written by Lady Jane's Salon's Maya Rodale, it is an academic analysis of romance novels and their traditional stigmatization. Full of statistics and anecdotes, as well as Maya's own survey, it ultimately seeks to convince that romances are feminist and empowering—and I think it succeeds. Chapters include “From Lean in to Bend Over: Why 50 Shades of Grey and Lean In are so popular at the same time” and “Because She's Worth It: How the romance novel heroine is unlike other mass-media portrayals of women” (and that's a good thing!).



### ZANE'S INFINITE WORDS: A COMPREHENSIVE GUIDE TO WRITING AND PUBLISHING

I found a copy tucked between other titles in Barnes & Noble's publishing section. Zane is a best-selling author, as well as a publisher with her own imprint at Simon & Schuster. This book could very well be subtitled: The good, the bad and the ugly of writing and publishing.\* Written in an accessible style, there is practical advice about writing (erotic) fiction, non-fiction, screenplays and even television shows. Whereas the first half of the book is about writing, the second half is devoted to publishing: A writer writes. “An author is a personality.” This part discusses everything from landing an agent to growing a readership. There is plenty of common-sense wisdom here for both the newbie and the seasoned writer (or author).

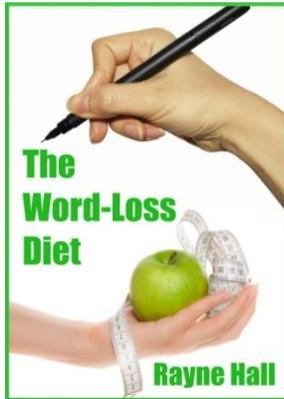


\* Zane was cited for nonpayment of taxes and declared bankruptcy in 2014. Cautionary tale: those royalty checks come without taxes deducted.

### SOCIALLY ENGAGED: THE AUTHOR'S GUIDE TO SOCIAL MEDIA by Tyra Burton and Jana Oliver

I came upon this gem the new-fashioned way: it turned up on an Amazon search. Burton is a marketing professor and Oliver is an author. Together, they examine the in's and out's of the virtual universe: Google, Facebook, Twitter, Pinterest, blogs, Goodreads, and Amazon (Author Central). This book is nearly exhaustive with tips and tricks (using FollowerWonk.com to find online influencers for your brand, employing Facebook's page analytics to discover where your fans live and what language they speak so you can

target content, etc.). If you've got the time and the drive, this book is a great roadmap for how to be a social media queen (or king).



### **THE WORD-LOSS DIET** by Rayne Hall

This slim volume (50 pages without back matter) showed up while I was browsing Amazon. It's part of writer Rayne Hall's *Writer's Craft* series, and so far, I've found it to be the best investment of the bunch. If you're a (beginning) writer looking for a self-editing reference, this is a good choice. Hall has recommendations for cutting wordiness beyond the standard of getting rid of -ly adverbs. She points out, for example, that a best-selling author will use "turn" or "look" a handful of times while a newbie will use them *100 times as much*. The illuminating suggestions include getting rid of sneaky tautologies: "He shrugged his shoulders." → "He shrugged." This book is a good tool for avoiding crutches that you might not even be aware you're using.♥

*Anna DePalo is the USA Today best-selling author of a dozen romance novels. Her series about the Serengetti family will debut from Harlequin Desire in 2016. You can find Anna online at [www.annadepalo.com](http://www.annadepalo.com), [www.facebook.com/anna.depaloauthor](http://www.facebook.com/anna.depaloauthor), [www.facebook.com/AnnaDePaloBooks](http://www.facebook.com/AnnaDePaloBooks) and [twitter.com/Anna\\_DePalo](http://twitter.com/Anna_DePalo).*

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### **FREE PROMOTION!**



#### **Keynotes is a FREE Promotion Opportunity.**

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**Deadline: the 15<sup>th</sup> of every month.** Take advantage of us!♥

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### **THE END**

Are you participating in RWA National's THE END challenge? Let President Ursula Renée know. This is a one way to prove you are seriously pursuing a writing career. Happy Writing!♥

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**SOCIAL NETWORKING FOR AUTHORS: NEWSLETTERS 101**  
**BY MARIA FERRER**

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If you already have a blog, you might not need a newsletter. If you don't have a blog, a newsletter may be a better option.

Your newsletter should be a personal and intimate communication between you and your readers; a way to stay in touch with them. And best of all, there are no right or wrongs in doing a newsletter so it can be anything you want it to be; can include all you want it to include. And, because this is an electronic

newsletter, it can be as short or as long as you want it to be. Again, there are no right or wrongs.

Here are some fun things to include in your newsletter:

- Personal message
- Personal photos of you on vacation, at conferences, favorite pets, etc
- New book cover(s)
- New and upcoming releases
- Excerpts
- Free stories
- Character photos, interviews
- Highlight a good review
- Spotlight a lucky reader / bookseller/ librarian
- List personal appearances/ book signings/ conferences
- Contests/giveaways
- Writing tips
- Inspirational quotes
- Mention books/ songs/ movies that you enjoy
- Buy links
- Thank you message
- Please share notice
- Copyright at end

Note that a lot of authors have newsletters so think about how to make yours stand out. For example, if you are writing Regencies, think about adding short historical tidbits about the era and the fashion. If you are writing about cowboys, include pictures of hot cowboys at work and play! If you are writing about dragons, why not highlight a species of dragon each issue? Same can be done with shapeshifters. If your hero is a chef, add a recipe. You get the idea.

Have fun with your newsletter, and find a gimmick that will entice people to keep coming back.

Historical author Elizabeth Cole mentioned at the September Chapter Meeting that she only sends out a newsletter when she has something to say. Other authors, like Nalini Singh, put out a newsletter every month.

My suggestion is to start with a quarterly newsletter and work yourself up to a monthly newsletter if you have lots of new things to say and it fits into your writing schedule.

YA Author Jim Devitt suggests making your newsletter visual by adding lots of pictures, graphics and colors to make it attractive and appealing. He likes adding sidebars, and ending each newsletter with a "Thank You" and "Please Share" message.

Moira Allen from writing-world.com suggests always including a copyright notice at the end of your newsletter, along with details on how to request permission to reprint material and how to share the newsletter with others. She also suggest to including the complete URL (<http://>) when listing links.

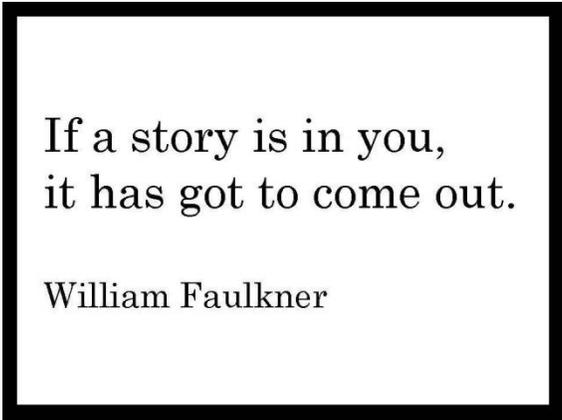
So now that you have a newsletter ready, the question is: How to grow your mailing list?

Promote your newsletter on all your materials and sites. Ask readers to sign up through your website, your blog, your social media sites, i.e., Facebook, Twitter, et al. Also, when you are at book signings or a conferences, gather names and add them to your mailing list. And, do have an "unsubscribe" button. You don't want to alienate anyone.

Emailing your newsletter can be easy when you have 20 subscribers; just create a distribution list and voila! However, when your newsletter subscribers number in the hundreds --- my mouth to God's ear! -- try MailChimp; lots of authors swear by them.

And remember, it's your newsletter. Make it personal, make it visually appealing, make it informative. Send it out as frequently as you want. There are no right or wrongs. But the main thing is to make it fun for you and your readers.♥

*Maria Ferrer doesn't have a newsletter...yet. But she is collecting ideas and tips. Visit her at [www.mydelcarmen.com](http://www.mydelcarmen.com) and [www.marializaferrer.blogspot.com](http://www.marializaferrer.blogspot.com).*



If a story is in you,  
it has got to come out.

William Faulkner