

RWR

ROMANCE WRITERS REPORT

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Follow These Six Easy Research Steps to Build a World that Is Fictional—But Rings True

Family Drama ~ Powerful Tools for Subplot

The "Write" Way to do Writers' Conferences

Scenes and Sequels: The (Relatively) Easy Way to Plot Your Novel

6 Writing Traps that Kill Your Sales in Chapter One

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Contributors

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Renee Carter is a Black woman with a bachelor's degree from Mount St. Mary's University. When not reading, writing or cooking, her time is spent as a coordinator for SCBWI Westside Writers Mingles, or blogging (peascoaching.wordpress.com). In the past, her careers were as a book seller and within the educational fields. Her writing has appeared in the four posts for SCBWI's Kitetales blog and had 2 articles with RWA.



Ann Kellett

Ann has 30+ years of full-time, award-winning writing and editing experience, and is hard at work on her first romantic suspense novel.



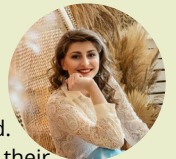
Adrienne deWolfe

Adrienne deWolfe is a #1 bestselling Romance author and fiction coach. Publishers have sent their up-and-coming authors to her for story help. As a result, several of Adrienne's writing students have become national bestsellers, and many are consistently earning 4+ star reviews. Adrienne is best known for action-packed storylines, where feisty Heroines buck the conventions and true Heroes must be wickedly funny. She has earned 48 awards for writing excellence, including the Best Historical Romance of the Year. Passionate about empowering women, Adrienne manages a Women in Leadership Program for a top-ranking university. Visit her at <https://WriteRomanceNovels.com>.



Felicia Salber

Felicia Salber (she/her) is an emerging writer of historical romantasy. Her upcoming books center around unusual relationships with epic stakes, usually in a grounded (i.e. non-magical) fantasy world. No-nonsense female protagonists who are equal to their love interests in every way are her strong suit. She's active in the publishing world and likes to support other authors, as evidenced by her participation in many private writers groups online. In her free time, she bakes the best Hungarian cheese biscuits, recipe of her beloved grand-aunt—and plots her next project, an epic retelling about a shaman queen, rooted in ancient Hungary's nomadic mythology. feliciasalber.wordpress.com



Casey Cline

Midwest born and bred, Casey tends to collect hobbies and pursuits as quickly as she reads books. When she's not reading or writing, you'll find her baking pies, quilting, riding horses, or shooting guns. She's collected degrees and licenses in several areas, including business, law, and real estate. She's also a mother to two girls and three cats. Casey is the executive secretary of the Latter-Day Saints in Publishing, Media & the Arts (LDSPMA) organization, and is a member of the Romance Writers of America (RWA) and Nebraska Writers Guild.



Message from the President

BY JACKI RENÉE



I am beyond excited and honored to serve as your 2024/2025 President, and I want to take a moment to share a bit about the journey that led me here. It all started at my very first RWA Annual Conference in July 2016, in San Diego, California. I remember sitting at the Annual General Meeting, watching the Directors-at-Large on stage, and thinking to myself, "One day, I'll be sitting up there too." That moment planted the seed for my journey—not just as a published author but as a leader within RWA.

After being encouraged by the incredible Ms. Beverly Jenkins, I went home from that conference, revised my author business plan, and began my self-publishing journey. I identified the biggest threat in my SWOT analysis—my introversion—and decided to tackle it by creating small aims that I could achieve over time. I started volunteering to lead the quarterly Book-in-a-Week event for my online chapter, Kiss of Death. When I expressed interest in getting more involved in the CIMRWA chapter, I became co-chair of the Push to Publish Committee. From there, I made it a point to raise my hand at every opportunity to volunteer in my chapters.

In 2020, I was appointed to a Kiss of Death board position and accepted opportunities to serve on committees at the national level. By the end of that year, I was elected as President-Elect of Kiss of Death. I thought my journey to becoming an RWA Director-at-Large would not happen until 2023. However, the universe had other plans. In April 2021, I received a text message from then-RWA President LaQuette asking if I had time to talk. Little did I know that the talk would lead to an offer to serve on the RWA Board of Directors. My introverted side said, "No way!" but the business side of me knew this was a chance to grow—and I said yes to the appointment!

It was not in my author business plan to become RWA's President. But as I always tell those who attend my author business plan workshops, these plans are living documents—they evolve as we evolve. What remains constant are your values, mindsets, and actions to achieve your vision. And now, as your President, I am bringing that same energy, dedication, and flexibility to this role.

The 2024/2025 Board of Directors had our first informal board work session meeting before we officially took office. I asked each member to name three things they wanted us to achieve, and we all agreed on some key priorities: building a stronger relationship with our members, bridging the gap between the national board and our chapters, growing and retaining our membership, and rebuilding trust within the romance writing community. Together, we are crafting a strategic plan to turn these goals into reality, all aligned with RWA's mission.

Thank you for trusting me to lead this important organization. It is time for us to return to the business of RWA and what it stands for. Let's make this year one of unity, action, and growth!

Jacki Renée
2024/2025 RWA President



FIND YOUR RWA
CHAPTER

News & Updates

BITE-SIZED INFO ON THE INDUSTRY

PUBLISHING

Authors Guild Applauds Final Court Decision Affirming Internet Archive's Book Scanning as Copyright Infringement

Authors Guild

The Authors Guild is pleased with the Second Circuit's decision today affirming the lower court's ruling that the Internet Archive's wholesale illegal copying of books is not transformative fair use. The outcome of the case and now the appeal was never in question for us: Internet Archive engaged in blatant copyright infringement and piracy.

In June 2020, four major publishers—Hachette Book Group, HarperCollins Publishers, John Wiley & Sons, and Penguin Random House—filed a lawsuit against the Internet Archive in the U.S. District Court for the Southern District of New York.

[Read More.](#)

Big Publishers Saw Earnings Rebound in the First Half of 2024

Publishers Weekly

After rising costs and sluggish sales cut into profits at HarperCollins, Lagardère Publishing, and Penguin Random House in the first half of 2023, operating margins have bounced back for all three in the first six months of 2024. Lagardère and HarperCollins in particular had marked improvements, with profits soaring on modest sales increases.

Notably, all three publishers have engaged in extensive restructuring efforts that have included job cuts, though those efforts now seem to be largely completed. At HarperCollins, sales were up 6% and profits jumped 54% in the first half of 2024, after what CEO Brian Murray called a "transformative" 12-month period.

[Read More.](#)

Authors report 'worst ever delays' with advances and royalties as some forced to survive on loans - survey

The Bookseller

More than half of respondents to The Bookseller's [survey](#) on advances and royalties revealed problems, with some describing decade-long delays due to "financial terrorism", and some reporting a reliance on loans, hardship grants, and foodbanks.

One author, with 15 years' experience, revealed the "delays now are the worst I've ever known" while another described chasing £30,000. Overall many expressed frustration with the lack of transparency and accountability from publishers and literary agencies.

Across 262 respondents, 52% (137 people) reported issues with receiving advances or royalties with the average delay of over a year though many reported several years delay or even stretching back decades.

[Read More.](#)

2024 Booker Prize Shortlist Announced

Publishers Weekly

The six-book shortlist for the 2024 Booker Prize, which recognizes fiction published in the English language in the U.K. and/or Ireland, has been announced. The winner of this year's prize, which comes with a \$50,000 purse, will be announced on November 12 at an award ceremony held at Old Billingsgate in London.

The shortlist includes five women authors - the largest number of women in the prize's 55-year history. Authors from five countries appear on the list, including the first Dutch writer to be shortlisted. Two of the authors has been previously shortlisted for the prize.

- [Read more.](#)



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Member Benefit

Publisher Alley is a web-based sales reporting tool that includes all of the sales and inventory data from Baker & Taylor. Baker & Taylor is the world's largest book distributor! We work with publishers to provide their book products to all markets. Publisher Alley allows authors to see what titles libraries are buying on a daily basis. Publisher Alley is the BEST tool available for analyzing sales on your titles and competitive titles by subject area, sales level, publication date, price point, reviews, author affiliations, interdisciplinary identifiers and sales channel. Full bibliographic data, including cover images and table of contents is available for all titles.

Book sales data serves several needs:

- Easily produce market research for book proposals, based on sales of comparable titles. Approach the right publishers for each project.
- Evaluate the potential of projects for self-publication: learn what sells in which markets, and at what price points.
- Locate expert authors as sources for newspaper or magazine stories, or identify trends related to world events.



RWA 2024

Oct. 11-13 | Austin, TX

There is still time to register for the RWA 2024 Conference!

The annual Romance Writers of America conference returns this fall! The countdown to RWA2024 has begun, and we can't wait to see you in Austin, Texas, from October 11-13, 2024!

This year's theme is *Legacy of Love: Returning to the Foundation of Romance Writers of America*.

Registration is now open on the official conference website rwaconference.org until we reach capacity. Email questions to conference@rwa.org.

Hear from a renowned romance author and a key industry leader who will ignite your passion for writing and for RWA. We will unveil our keynote speakers in the coming days.

[Visit the official conference website to register today!](#)

Keynote Speaker: Brenda Jackson

We are thrilled to announce that Brenda Jackson, New York Times and USA Today Bestselling author, will be the opening keynote speaker for the Romance Writers of America's 2024 Annual Conference!

Brenda Jackson's significant contributions to romance literature have inspired countless readers and writers alike. Her presence at our conference promises to be an unforgettable start to what is sure to be an enriching and dynamic event.

Get ready to be inspired by Brenda Jackson's keynote address as she shares her journey, insights, and passion for romance writing. Don't miss this opportunity to gain wisdom from one of the industry's most influential voices!





Meet the 2024 Ramp Mentors! [Click here to learn more about each mentor.](#)



Karen Bonnick



Clair Brett



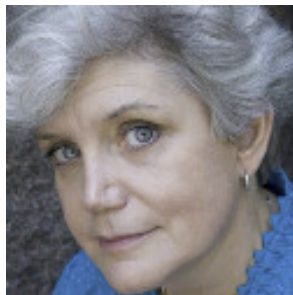
Sarah Hendess



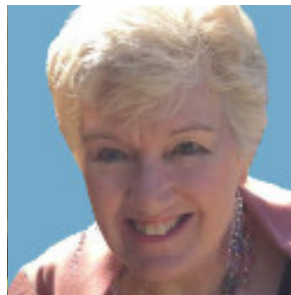
Siera London



Linda Parisi



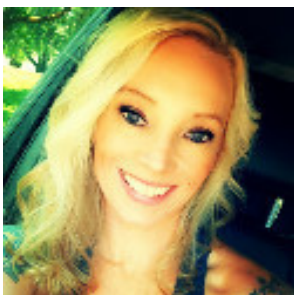
Hope Ramsay



Claudia Severin



Anna Taylor Swerigen



Danica Winters



Jason Wrench



Lara Zielinsky



AK Nevermore

RAMP Mentee Applications Now Open!

RWA's Romance Author Mentorship Program is here to help members RAMP up their writing career! If you've never been published and need some guidance to make your latest manuscript the best it can be, we encourage you to apply to become a RAMP mentee!

As a mentee, you'll be paired with an experienced published author who will work with you through a full manuscript revision over a sixteen (16) week period and discuss the business of writing. At the end, you'll be able to participate in a pitch event with agents and editors and receive free registration for Indie Author Weekend. **[Click here to learn more and apply for the RAMP program today!](#)**

Follow These Six Easy Research Steps to Build a World that Is Fictional—But Rings True

BY ANN KELLETT

Love it or hate it, research is one of our most important responsibilities as writers.

Insert today's slang into an Edwardian-era novel—even once—for example, and you not only throw knowledgeable readers out of the narrative, but you deprive others of an authentic experience.

Here's one step-by-step process for turning research into simple, doable tasks.

First, decide on the basics:

- Plot and setting: What happens in your novel, and where does the action take place?
- Characters: Who causes—or is affected by—what happens? Have a clear sense of your characters' back stories, professions, and lifestyles. For your main characters, also work out their internal and external weaknesses, vulnerabilities, and motivations, and how they will transform these through their character arcs throughout the novel.
- Theme: What is your novel's overarching message in one phrase or sentence? Examples might be "It's never too late to let go of the past," or "Love always finds a way."

Second, fill any information gaps. This could mean learning about how forensic investigators approach a crime scene or what it's like to be a sheikh in the Middle East or the do's and don'ts of

flirting in seventeenth-century Ireland. The following are good starting points:

- Books, magazines, and social media/ websites: Start with the big picture and drill down to specifics as you learn more.
- Movies and documentaries: Visual media let you take in everything at once to see how each component contributes to the big picture.
- Online databases: JSTOR, PubMed, ERIC, ScienceDirect, Google Scholar, and Project Gutenberg are among the many credible sources. Your public library or the library of the nearest college or university will also have more specialized databases and librarians who are knowledgeable and eager to help.



Third, dive a little deeper through the following:

- Primary sources: Original documents such as newspaper articles, letters, diaries, and other first-hand accounts can provide helpful details and ways of thinking about your topic.
- Experts: Most people are happy to answer questions and share stories about their expertise. A good starting point is to go to the website of an organization with the expertise you're seeking (such as a police department) and search for the public information officer or communications office.
- Field research: If it's not practical to visit a place of interest in person, look for virtual tours online. In addition, doing a Google search and then pressing the "Images" button in the menu at the top will provide dozens, if not hundreds, of photos and websites for most well-known locations.

Fourth, organize what you have learned:

- Online tools like Scrivener, Evernote, and OneNote are excellent ways to keep your research notes organized.
- Categorize notes on the same topic into online folders or notebooks for easy access.

Fifth, apply what you have learned:

- Revise your outline and/or text to reflect this new information.
- Make sure your facts are accurate and appropriate for your story's context.
- Add just enough information to let the reader experience this fictional world along with your characters, but don't overdo it. Readers will skip over "data dumps" or worse, put your book down and never pick it back up.

And finally, send "your baby" out into the world for the first time:



- Writing communities: Ask for advice from writing groups and forums. Local, in-person groups are terrific, but many also host virtual meetings.
- Critique groups: Find a few writers in your genre and offer to read and give advice on each other's work.
- Beta readers: Ask a few people who are knowledgeable about your topic to review your manuscript for accuracy and authenticity.

By following these steps, you can give readers the tremendous gift of a credible—and authentic—"happily ever after."



Family Drama ~ Powerful Tools for Subplot

BY RENEE CARTER

Family can bring joy, pain and frustration. This is exactly why they are ideal for subplot. Let's look at the various types and how they can enrich your plot.

1. Large & Chaotic ~Your MC (Main Characters) grew up with many siblings. Loud voices boomed throughout the house. Sundays and holidays known to be wilder with visits from extended family. This environment is one they thrive in.
2. The Smother Bunch~ This family comes in small, medium and large sizes. Secrets are rare and boundaries are few. Their love for each other equates giving their opinions and popping over each other's houses at will.
3. Estrangement ~MC once had a healthy relationship with mom or dad. Now they barely interact or completely avoid each other.
4. The Matriarch/Patriarch ~ Grandma/Grandpa have the final say. This person is the bedrock of the family. Their sacrifices to build stability, and, in some cases, wealth have earned them great respect. He or She always says what's on their mind and attempts to pressure loved one's into complying to their wishes. They're motivated by the idea they know best.

So, how can you use these families in your WIP (Work In Progress)? Glad you're curious. Let's play and see how we can plug them in. And of course, they can be tailored.

Large & Chaotic ~ Bill loves his brothers and

sisters. He can't imagine not attending Sunday dinners or stepping into parent's house without chaos. Bill makes it a point to never miss any niece or nephew's school events. The love of his life, Jamie comes from a family of three. Meals were had with conversations in soft tones.

Meeting Bill's family is like stepping onto a different planet. The loud voices and number of people are overwhelming. Jamie is unsure if they can adjust to it. The family is kind and welcoming. Still, it's nothing like what they grew up with. Can Jamie adjust, open their heart to the group? Or is this too much, even for love?



The Smother Bunch~ Angela's sisters are her best friends. Of course, they come and go from each other's homes without calling or knocking. Why should they since they have the key? Boyfriends and spouses are expected to accept this or walk away.

Angela has never fallen so hard in love as she has with Brandon. Their time together is almost magical. He, however, is less than thrilled with her sisters' pop-ins and invasive questions. Can Angela create boundaries without hurting her sisters? Or will her heart break because Brandon walks away?

Estrangement~ Leslie's life is great. Excellent job, good friends and they recently fell in love. It doesn't matter that there's no longer a relationship with their father. They push away memories of their once healthy relationship. Try to forget the fight that led to the estrangement. Pride and fear of rejection prevent a much-needed conversation.

Ginny wants to spend her life with Leslie. The connection they share is strong. But Ginny knows a mask when she sees one. She is aware of Leslie's pain caused by the fractured relationship with father. Can she persuade Leslie to try again with this relative? Or will the family rift stand in the way of their happily-ever -after?

The Matriarch/Patriarch ~ Bradford McMillian earned his place in the company. He started as intern and worked his way to the upcoming position of vice president. Grandpa McMillian runs Buttons Inc. He's proud of his family and the company. Grandpa McMillian has made it clear that in the future the reins will be turned over to the grandchildren. All they have to do is follow his guidance.

Christina turns Bradford's world upside down. Her smile, vibrant personality and the love she's sparked is more than he could have dreamed of. Unfortunately, she is not "wife material" according to the senior McMillan. Bradford and Christina's relationship threatens his career. Will he have to choose between career or love?

Families can bring your MC closer or threaten to push them apart. The complexities offer many opportunities for you to utilize as subplot. Both contemporary and historical romance can draw from them. Need more examples? Look towards your own family as well as those of close friends. What was your experience? Was it comfortable early on to bond with partner's family? Or did it take time and effort? Were styles of communication and holiday celebration distractedly different from your own? Were there compromises made? How did you go from being strangers to a newly extended family?

Use the subplot of Large & Chaotic, The Smother Bunch, Estrangement, or The Matriarch/Patriarch. Add twists by including culture and family quirks. Readers will connect. Some may recognize their own family members and be tickled.



The "Write" Way to do Writers' Conferences

BY CASEY CLINE

I'm a brand-new author, and I recently attended my first two writers' conferences within two weeks of each other. If I learned anything from these experiences, it's that there will always be more to learn, even for those authors who have already scaled the steep learning curve I'm still clawing my way up.

So, with such a growth mindset, here is this newbie's perspective on the "write" way to do writers' conferences.

W - Watch for Ways to Help

Volunteering is not only a great way to give back to those who have worked so hard to put on a successful event, but it's also an excellent way to form connections and friendships with the others in attendance.

One of the conferences I attended sent a sign-up list out in advance, with everything from checking in attendees at the registration desk to holding up time signs during sessions.

Choose what works with your interest level and commitment capabilities. Maybe it's as simple as helping a speaker carry their materials into the event center (true story). Even small efforts make a big difference.

R - Research Ahead of Time

Conference schedules are jam-packed with sessions, workshops, consultations, vendor booths, etc., and unfortunately, there's no way to do it all.

Review the conference schedule, session descriptions, and workshop offerings in advance and decide which would be the best investment of your time. And money. Keep in mind that some add-ons do require an additional fee.



If you're overwhelmed or unsure, especially if you're a first-time attendee, connect with the conference committee members and ask their advice. Or, as was the case with one of the conferences I attended, participate in the conference's mentor-mentee program. I was connected with a mentor and three fellow mentees via email beforehand to ask questions, and we all sat together for the opening sessions. I felt so much more comfortable entering that

room full of hundreds of other people with the assurance I had a place to sit at a table where I knew a few people already. And if you're a repeat attendee, consider offering to be a mentor. Your insight and friendship are much needed.

I – Introduce Yourself

I'm an introvert, and I'm used to spending my days typing away with only my three cats for company. At least until my children get home from school. So, the mere thought of spending several days of nonstop talking with others is daunting. Maybe it is for you, too.

But, though the process of writing is usually solitary, the business of being an author isn't. The old adage: "It's not what you know, but who you know" applies just as equally here. Perhaps the gentleman next to you at the table is the older brother of the publisher's managing editor you have a consultation with at your next conference (true story). Or, perhaps the fellow participants in a workshop will become your close knit writers group for decades to come.

So, set aside your fears for those few days and go ahead, introduce yourself.

T – Take Time for Yourself

Despite all that I wrote in "R" above, above all, listen to your body. Conferences are their own level of exhaustion. Long days, all that human interaction, not to mention the fatigue from just getting there if you had to travel long distances or to another time zone to get there.

If your time is better spent taking time alone in a quiet place instead of in a session, then do it. You'll do more detriment wearing yourself out by constantly going than taking a break to recharge.

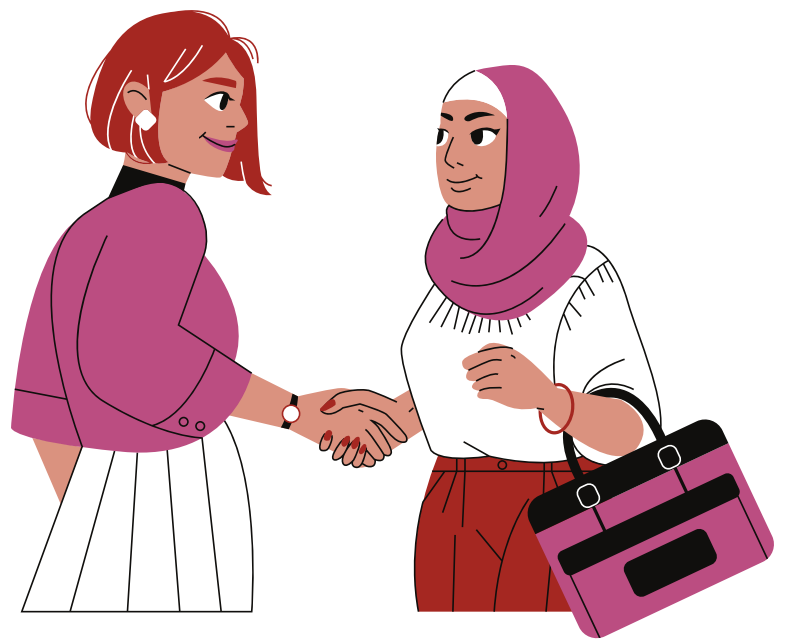
(Oh, and on that note, bring a phone charger, too. Your devices will drain almost as quickly as you will).

E – Enjoy the Journey

In the 18 months since I started my author journey, I've honestly asked myself several times: "Do I really want to do this?" Especially when sitting in a conference room where a majority of the people have achieved much more in their writing careers than I have (hello, imposter syndrome!).

Then I think about the pride I take in bringing my characters' stories to life on the page. That I created something tangible out of nothing, and the drive to create returns.

Writing is hard. But that's the very reason why it's worth it. Don't give up. Keep writing. And enjoy the journey.



Scenes and Sequels: The (Relatively) Easy Way to Plot Your Novel

BY ANN KELLETT

If it's true—as F. Scott Fitzgerald claimed—that “character is plot and plot is character,” then the scene-and-sequel approach to novel writing makes the task of plotting much easier. This approach was developed by the late Dwight Swain, an author and screenwriter who taught at the University of Oklahoma, and in my opinion as a fiction editor, is one of the best.

His method breaks down the units of a story into scenes (when characters experience conflict) followed by sequels (when characters react to the conflict and plan their next moves). This structure helps authors maintain the story's momentum and pacing while also facilitating realistic, engaging characters.

Scenes have three elements:

- the viewpoint character's immediate goal,
- conflict in the form of an obstacle that prevents the character from achieving the goal, and
- “disaster” in the form of a setback or cliffhanger.

Sequels follow scenes and have three elements:

- the viewpoint character's emotional and mental reaction to the setback,
- a “dilemma,” or situation where the character must decide how to proceed, often

without having all the necessary information, and

- the character's decision, which sets up the goal for the following scene.

This technique is useful because it breaks the often overwhelming concept of plot into smaller narrative chunks that are specific and concrete. The back-and-forth between scene and sequel also builds narrative tension by raising the stakes for the point of view character while revealing the character's inner dialogue and motivations. This reinforces the idea that plot is not just about what happens, but is equally about how characters respond to what happens.



While this approach makes logical sense when considered in the abstract, achieving the right balance when applying it to your work in progress can be tricky. The solution is to know the purpose behind every action in your story and to understand the narrative rhythm of scenes and sequels.

Here are some proven strategies for ensuring the proper balance:

- *Keep the narrative focused.* One major benefit of this technique is that it forces authors to focus only on material that either drives the plot or gives insight into a character. Once you have provided the goal-conflict-disaster information needed in a scene and the reaction-dilemma-decision information needed for its sequel, you're set—and will have to make far fewer revisions later. The key is to keep each scene and sequel purposeful, with no boring filler, and to make sure every sequel ends with a decision that leads to the next logical step in the action.
- *Match pacing with the tension level.* The length of scenes and sequels should align with what the characters experience. High-tension scenes will probably be longer than their sequels because the action is more important to the story arc and requires more description. On the other hand, low-tension scenes will probably be shorter than their sequels because in this case, the character's emotions, thought processes, and dialogue in assessing and coming to terms with the situation are more important than the action.
- *Build character arcs.* Over the course of your novel, your hero and heroine should identify and overcome internal and external obstacles that make them different people

by the end. Sequels are where this evolution occurs. The key is to make sure the character's response is appropriate for the action in the preceding scene and motivates the character to act differently in the following scenes. For example, a character who was abandoned in childhood might realize she has trust issues that inhibit her ability to achieve her goal and decide to take more emotional risks and open up more to the hero in the next scene.

- *Use subplots effectively.* Subplots and the actions of secondary characters are most effectively integrated into sequels. This allows a deeper exploration of emotions and thought processes without interfering with the main plot. For example, the sequel to a high-stakes scene could focus on a subplot in which the actions of a secondary character force the point of view character to change his or her goal in the following scene.

The scene-and-sequel approach is ideal for both "pantsers" who dive in and see where the writing leads and "plotters" who work from an outline since the structure and purpose of each element are clear. For more information, I highly recommend Swain's book, *Techniques of the Selling Writer*.



6 Writing Traps that Kill Your Sales in Chapter One

BY ADRIENNE DEWOLFE

Consider this: Amazon excerpts the first 10 percent of your novel. For most Romance writers, that means your readers get to read—and reject—your story, based on its first 30-something pages.

Scary, huh? You sank hundreds, maybe thousands, of dollars into great cover art, titillating sales copy, and book advertising. You wanted to drive readers to your Amazon excerpt.

However, when those readers arrive, they aren't opening their wallets. You aren't earning a return on your investment.

So what's the problem?

Most aspiring Romance authors use Chapter One as a training ground. They re-write their opening pages umpteen times to make them better, or they get so frustrated with the endless revisions, that they publish a book that isn't ready for public consumption.

Unfortunately, neither tactic is likely to earn money for you.

So what must you do to make your first chapter "commercial" enough to earn you a well-deserved wage?

Avoid the following six writing traps: they will

drive away buyers every time!

Writing Trap #1: Your story starts in the wrong place. (Alternatively, you're writing for yourself.)

Sadly, I often see this problem in published, Indie novels. In such cases, the author has delivered 30 or more pages that *do not* drive the Romance plot forward.

In the grand scheme of Romance-writing, an author has three reasons to write a scene:

- **Reason #1:** You want to get acquainted with your viewpoint character. Therefore, you write any idea that pops into your head. In this scenario, you're writing for yourself. You're trying to discover what motivates your protagonists. In other words, you're creating character backstory.
- **Reason #2:** You want to explore plot options. In this case, you're hoping your Muse will rescue you because you don't have the vaguest idea what to write next. That means you're dumping tons of unnecessary detail, like backstory, into the scene. Yep, you're still writing for yourself.
- **Reason #3:** You tell the story. Sparks are flying; action is taking place. Finally, you are writing a scene that *paying* readers want to read.

Here's the takeaway: don't waste valuable Chapter One real estate. Every story thread of your plot must be traced to Chapter One.

Start to think of your first chapter as the foundation of your entire plot. If you fail to lay your book's foundation adequately, your middle chapters will spiral out of control, plagued by contrived plot devices.

By the way: contrived plots are the #1 reason why Romance publishers reject manuscripts.

Trap #2: Your POV protagonist isn't as appealing as you think.

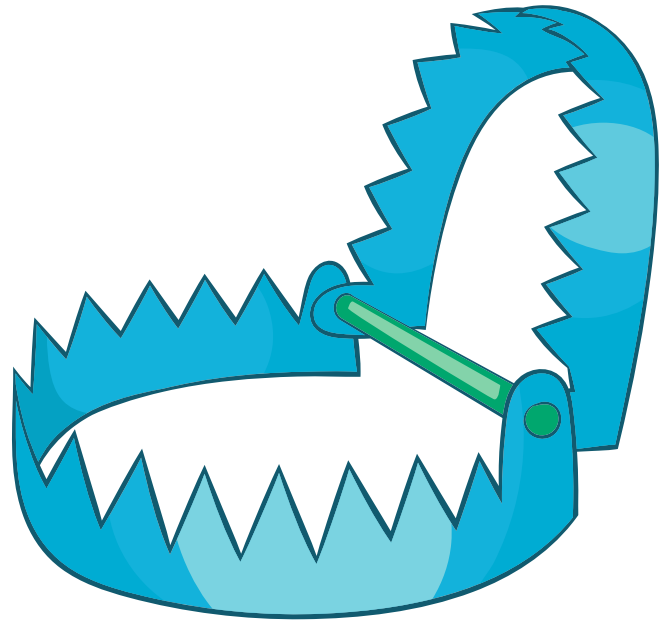
Ever hear the saying, "The lady doth protest too much?"

Your POV character can insist, on every page of Scene One, that the "love interest" is a hottie. However, if that hottie snipes at others without apparent reason; if s/he is hyper critical, unjust, or unkind; if s/he becomes physically intimidating (especially to a child,) and if s/he shows no remorse or self-control...

Then the average reader is going to think that hottie is a jerk.

More to the point, your reader is likely to lose patience with your POV character for insisting that the jerk is attractive, desirable, and sexy! Mean-spirited, cowardly protagonists are not popular in Romance novels.

Here's the silver lining. According to Characterization 101, a reader doesn't need to agree with a protagonist's behavior. A reader simply needs to *understand* why the protagonist behaves in a certain way.



Therefore, the way to fix this trap is to write a clear and consistent motivation for the jerk's behavior.

In other words, give readers some reason to believe that a hottie, who screams at small children, has the potential to become a good mate.

Writing Trap #3: You picked the wrong narrative style. (Alternatively, your "writer's voice" fails to excite Romance readers.)

You know you've fallen into this trap when Beta readers—or worse, customer reviewers—complain that your writing is too dry or lacks feeling.

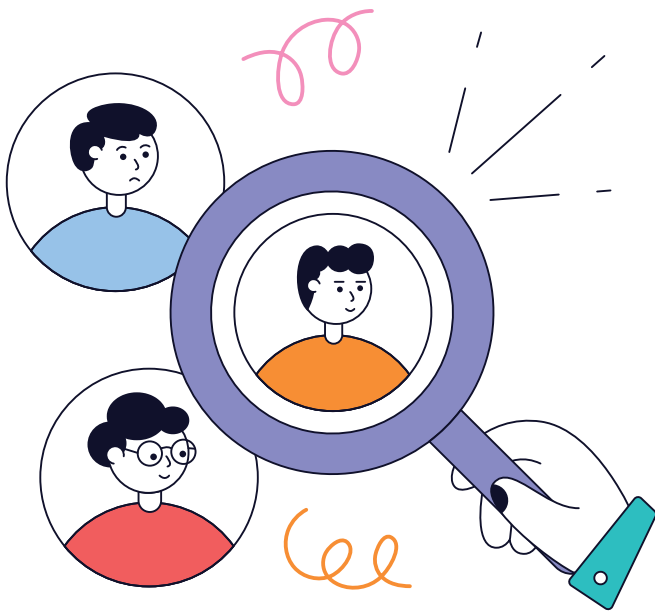
The job of a Romance writer is to make readers emote. They want to live "under the skin" of your viewpoint characters and experience the vicarious thrill of falling in love.

Believe it or not, the "Romance Voice" is not easy to master. A writer has to strike the delicate

balance between “showing” and “telling” the inner workings of two protagonists’ minds. (By comparison, Mystery and Sci Fic writers are only required to develop one protagonist.)

While three narrative styles exist in Fiction, one should almost never be used in Romance novels. Here’s why:

- An Omniscient Narrator cannot convey sounds and smells.
- An Omniscient Narrator cannot convey thoughts and feelings.
- Omniscient Narrative means that *no viewpoint character* is present to describe the dramatic action.



If you want to rid your manuscript of ho-hum writing, scrupulously remove Omniscient Narrative.

BTW: 1st-Person narrative also has a significant drawback in the Romance genre. The intimate details of Consummation Scenes will sound like your personal “Tell-All.”

Some authors try to avoid their “Tell-All” discomfort by writing sex through the male POV.

Frankly, this tactic is not going to help you sell spin-off novels.

Consider this: 85% of the Romance audience is female. To write sex through the male POV is to cheat those women of the vicarious thrill that they paid for!

Trap #4: Your story is out of balance.

Story balance is *the* most challenging aspect of novel-writing, and it’s especially important in Chapter One.

If you get carried away, writing plot complications, then your reader might not be able to connect emotionally with your viewpoint character.

If you get carried away with Character Exposition (writing your protagonist’s thoughts and feelings,) then your reader will start skimming, impatient for something to happen in the plot. How do you know if you’ve fallen into the story-balance trap?

Here are three red flags:

- **Your opening bogs down in backstory.** Readers only need a *few* paragraphs of character history to understand what’s at stake for the protagonist.
- **You ignore the Page 5 Rule.** If your H/H don’t meet by page 5, then your chances of selling your book to a Romance reader plummet exponentially.

Your prose drips with bloat. In other words, your opening focuses on setting details, character appearance, historical research, and mundane dialogue. Story bloat detracts from the dramatic

action that drives the Romance plot and the subplots forward.

Trap #5: You've fallen in love with your words.

Brace yourself. Here's the unpleasant truth: nobody cares how skillfully or beautifully you describe the beach at sunset. (At least, nobody cares while they're reading the first paragraph of Chapter One!)

Let's try an experiment.

Examine the following two Narrative Hooks (sometimes called, "Literary Hooks.") I lifted them from drafts of a Contemporary Holiday Romance that I'm writing.

Which version would *you* rather keep reading?

Version #1:

Five minutes before closing time, a half-naked man, wearing Viking horns, charged into Jennifer Jackson's antique shop.

Version #2:

Jennifer Jackson breathed a sigh of relief when she opened the Christmas shop's door. The welcoming warmth wrapped around her like a hug. Woodsy scents of cinnamon and cardamon enticed her inside, even as the tinkle of the door chime faded, giving way to Tchaikovsky's *Dance of the Sugar Plum Fairy*.

Seriously, folks. If you answered, "Version #2," then you don't understand why readers buy Romance novels.

Here's your take away: The goal of the narrative hook is to establish an emotional rapport with your reader. Your hook should not be devised to

impress readers with the beauty of your prose.

Fortunately, the Narrative Hook is the easiest part of Chapter One to fix. In fact, at *WriteRomanceNovels.com*, I created a video course that teaches 14 clever ways to entice a reader past the first paragraph!

Writing Trap #6: You fail to meet the expectations of subgenre fans.

Publishers learned, long ago, that the way to make money on Romance novels was to sell the types of stories that readers crave. That's how eight subgenres eventually developed in the Romance industry.

If you're an Indie Author, and you hope to attract a large Romance fanbase, then you're shooting yourself in the foot if you adopt the cavalier attitude, "*Indies can write whatever they want.*"

Here's the reality: If you label your book Time Travel, or Inspirational, or Romantic Suspense (for instance,) then you must *not* deviate from the conventions of your sub-genre—unless, of course, you don't care if anybody buys the spin-off!

BTW: While you're researching the conventions of your subgenre, I strongly recommend that you pay attention to the heat-level of books on the bestseller lists. Readers vote with their pocketbooks, and the most popular "sizzle factor" varies from subgenre to subgenre.



Want to Excel at Live-Pitching Literary Agents? 6+1 Pro-Tips to Raise You Above the Crowd

BY FELICIA SABER

Signed up for a live pitch event and want to make the best of it? Tried live-pitching already but the agent was visibly untouched and passed on your book? Never dared to sign up cause it feels like the most daunting thing in the world? My friend, I hear you. And I brought you 6+1 pro-tips, all based on experience and research, that will ease your worries and help you excel at this very special (and often very expensive) step of your writer's journey.

Pro-tip #1 SMILE

Okay, this seems banal, but it isn't. You know what a sweet smile does when you enter a room, right? I have years of experience in public speaking due to my day-job, so I know what I'm talking about. Be it in real life or a virtual meeting room, with a lovely smile you will

- grab the instant sympathy of your conversation partner;
- make yourself more relaxed and confident (yes! it's a [psychological effect](#));
- make them smile back at you (it's a [reflex](#), watch out for it), which will
- make them easygoing too, and thus more open to what you have to say.

Isn't this just what you want from a potential agent hearing your pitch?

If you're not a smiling type, practice. Stand in front of your mirror and grin at your image like a wild mushroom. Just do it. For minutes. Train those smily muscles! They may feel weird at first, but it'll pass. [Smiling releases endorphins](#), making you happier in general. And the agent who's forced to look at your face for minutes will have a nicer visual :) Let us not underestimate that.

Pro-tip #2 PRACTICE THE (GASP!) ACT

I'm saying this after being told repeatedly (even by agents who didn't go on to request) that I was "the most awesome pitcher". As a non-native speaker with an obvious accent at that. I wasn't born with this skill, though, I can assure you. All it took was practising, and more importantly: treating it as a (yes!) theatre act.



Now, I'm not an actress, I have no experience in theatre whatsoever. But already in my public speaking, if you want to do it right, you have to learn how to

- play with your voice,
- apply breaks/silence for effect,
- breath,
- infuse your voice with emotion (so important when pitching! you want to convey your character's emotions, don't you?),
- entertain with your tone, stressing the right words, and so on.

Good news is, you can pick up all these by trying and trying and practising and practising. Alone, in your room. Over and over.



I've heard way too many pitch-rehearsals where the writers read their queries like school assignments. No emotion, no acting, just a monotone text-to-speech. For the sake of everything holy, don't do that.

Learn from Youtubers. Think of your favourite video essays. They are obviously pre-written and read out loud, but *sound* like fun and entertaining because the presenter plays with their voice, their

tone, the pauses, the speed. Watch and learn. You can do the same with your query: a read-out-loud text doesn't have to be boring and monotone!

Pro-tip #3 STAND!

[Obviously this refers to people who are able to stand.] Do your pitches standing up whenever you can. Yes, even online pitches. Don't do it sitting down. Everyone does, but it's a mistake.

Standing upright while speaking will keep your wits upon you the whole time. It'll help you breath in and out, lowering your stress level. It'll free up your lungs and other vocal facilities, allowing you to play with your tone more (see my point #2). It may even propel you to use body language, like gesturing with your hand and shoulders, again enhancing the *act*.

It's not a big deal to move your laptop to a higher point, a shelf or a windowsill. Put some books under it if needed. Check how you look like before the event starts, and adjust the camera so that your face (upper body?) is in the middle of the screen. Be professional about it. Fix the lights, so your face isn't in the shadow.

And if you're unable to stand for any reason (not just physical, but for instance during an IRL pitch where you sit at a desk in front of the agent) at the very least make sure not to stoop. Don't double over the table. Keep your back straight, your head up. Again, vocal facilities and breathing and stuff, all activated by good posture. And self-confidence: straight spine, square shoulders, raised jaw. What these do is send the right message: that your being rock serious about this. Isn't that what you want the agent to think?

Pro-tip #4 LOOK THE PART

Remember the common wisdom “dress for the job you want”? I’m sure you wear your perfect attire (whatever it is) at IRL pitches, but why not do the same with virtual ones?

Especially if you do the standing up performance (point #3), your body may enter the screen, so it’s better to look nice below the neck. But even if only your face is visible, wearing clothes that your brain associates with business can trick your subconscious to treat this event as professional, too. You never know when you get a question that needs all your wits to answer (see my point #6) so keeping yourself on your toes won’t hurt.

If you feel better in make-up, do put it on, even if you never actually leave your bedroom. Again, check your look beforehand in the camera (an empty zoom room or something). If you don’t like what you see, change it. Rehearse in full costume! You should love your own performance, otherwise how can you expect the agent to love it?

Pro-pro tip for zoom events: choose a thematic background the agent can marvel at while listening. When pitching an agent who I knew loved the British Isles (see my last point below), I put up a picturesque photo of a Cornwall landscape. They did in fact recognize it and asked me about it, leading to an amazing moment when we bonded over our common love for the place. Isn’t this exactly what you want from a potential agent? Be creative, if you can, don’t just present them with yet another boring room interior!

Pro-tip #5 SLEEP

Again, it comes down to wanting to be sharp for

those precious (and often pricy) few minutes. You don’t want to regret not being your best version, right? And the surest killer of a canny brain? Sleep deprivation.

A healthy adult human needs about 8 hours of sleep. Try to do that. Not just the night before, but several nights before. Weeks before even (though I would personally suggest you develop a healthy sleep habit in general). I know it may be tricky, managing families and work shifts, but as a writer you’re already negotiating your free time, so at the very least, don’t stay up late re-editing your book the day before your big performance! It’s not worth it.

Pro-tip #6 HAVE QUESTIONS (AND EXPECT SOME)

Prepare your answers to any questions the agent may ask, and practice talking them out until they flow naturally. Also, have some questions prepared to ask *them* as well. Keep it simple and relating to the business and craft rather than putting the agent on the spot with intrusive inquiring. For example (credit for these goes to my dear friend, Sharlene Harvey): what book are they reading right now (agents LOVE this question), or, do they have any craft tips for emerging writers (they also love answering that). What not to ask is whether they’d like to represent your book. That kind of stuff is a big no-no. Instead, be creative and surprise them with fun questions they’ve never heard before. You’ll secure their instant sympathy—and rise above the crowd.

Pro-tip +1 DO YOUR HOMEWORK.

This one is for both live and cold querying. *Research the agent*. Research the *hell* out of them.

Imagine how many times they get pitches starting with “I’m seeking representation for my novel called”. And imagine when someone says instead, “Because of your love of ancient castles and stories on the British Isles, I’m offering my novel called”. Do you see what I did there?

The best pitches are *personal*. You want to build an organic relationship with your future agent, so it’s key to figure out what they will love about your book.

Sure, it’s hard. It took me hours over hours to research the agent deep enough that they could be “had” with this personal touch about their passion. But it was worth it.

I know you just want to get over with writing/ sending your queries. I was the same when I started the query process. Wanted the agents to be able to read my amazing book as soon as possible! Why waste my time digging up obscure info when I could simply say “since you look for epic fantasy, let me offer”? But now, having spent months and months in the query trenches, I know how much they don’t read my amazing book unless I intrigue them to. And having done many live-pitches during which I could watch their faces, their actual facial reactions while they hear what I’m saying, for better or worse, I implore you: do spend those countless hours on the research. It really does raise you over all those many, many people who don’t.



Want to write for the Romance Writers Report?

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The Romance Writers Report Committee seeks articles for all levels and tracks of writing. We welcome submissions from beginner to expert authors, and aim to include a diverse array of subject matter expertise, including craft, industry, marketing, business, and more. While articles of all themes are welcome, here are some areas that will be given specific focus in upcoming issues:

- *November 2024 - Time Management (submit by September 30, 2024)*
- *December 2024 - Writing Goals (submit by October 31, 2024)*
- *January 2025 - Book signings (submit by November 30, 2024)*
- *February 2025 - Love Scenes (submit by December 31, 2024)*
- *March 2025 - The 5 Senses (submit by January 31, 2025)*

8 Tips for Successful Networking at a Live Writers' Conference

BY ADRIENNE DEWOLFE

Believe it or not, live writer's conferences still exist in the world. A savvy networker can advance their career by leaps and bounds at such events — assuming, of course, that they know how to “work the crowd.”

Networking is word-of-mouth advertising. If you've ever asked a friend for a restaurant recommendation, or if you've ever urged a relative to visit your favorite salon, then you've networked.

Business networking transpires when two or more professionals meet face-to-face to exchange mutually beneficial information. For example, one of the largest writers' organizations in the United States hosts a live conference every summer in my hometown. For 30 years, the Writers League of Texas has sponsored contests for unpublished authors; face-to-face appointments with New York editors and agents; and a plethora of presentations about craft and business.

As a bestselling author and certified life coach (WriteRomanceNovels.com), I've helped many writers overcome their “jitters” to pitch to an agent, win a book endorsement, arrange a live book signing, or achieve their writing goals.

In this article, I'll share eight practical tips that I've used successfully to cultivate business allies at live writers' conferences.

Tip #1: Think Like a Business Professional

You are an entrepreneur. You must treat your conference experience as a business opportunity. You may have other reasons for attending a conference (to enjoy the companionship of friends, for example.) However, if you want to make contacts that will help you build your writing career, you must prioritize.

Network first; play later.

Tip #2: Stick to Your Networking Plan

Before the conference starts, you must clarify your goals. If you don't stick to your networking plan, you may wind up in the corner, discussing the weather with three wallflowers, who won't advance your career.

Do you want to:

- Meet bestselling authors who might endorse your book?
- Meet bloggers or podcasters who welcome guests?
- Recruit Beta Readers for your new manuscript?
- Introduce your story concept to an agent?

Start hunting for these people.

True Story #1: Networking for Success

When I had three award-winning novels to my credit, I was determined to meet a well-respected agent, with whom I'd been corresponding. The problem was, I couldn't get an appointment with her during a national conference.

Undaunted by this setback, I started networking at the event. Every time I crossed paths with a published author, I would ask if she knew my "target agent" and how I might recognize this woman in the crowd.

Eventually, I ran into this agent – physically! – in a doorway. Through the grapevine, she'd heard that I was looking for her, and she invited me for a drink. During that informal meeting, she agreed to represent me.

Clearly, networking pays off!

Tip #3: No Stalking Allowed

A fine line exists between trying to meet a conference celebrity (like an agent or editor) and "stalking" a conference celebrity.

Stalkers are icky and potentially scary. They quickly earn a bad reputation among conference celebrities. (Yes, agents and editors gossip about writers during conferences!)

If you've established a two-way correspondence with a conference celebrity, be sure to notify that professional, prior to the conference, that you'd like to rendezvous. This tactic establishes you as a networker, rather than a stalker.

Most importantly, temper your zeal for networking with the Golden Rule. (*Do unto others,*

as you would have them do unto you.) If a conference is in session, and you're in a public area during official conference times, then you can network with anyone who wears a name badge.

On the flip side:

- Absolutely DO NOT follow a conference celebrity into the bathroom and shove your manuscript under the stall. (Yes, I've seen this happen.)
- Do not force yourself on a celebrity while they're waiting (nervously) for the moderator to introduce her presentation.
- Do not force yourself on a celebrity who is obviously in a hurry, dodging through the crowd to reach some unknown destination.

Tip #4: Memorize Your Elevator Pitch

The term "elevator pitch" was invented by sales professionals. The idea is that you should be able to build rapport with a total stranger — and pitch your product — in the short time that you are riding an elevator.



In writing circles, an elevator pitch is called the "short pitch." A short pitch is a 10- to 20-word "verbal hook" that describes your story concept. This line should inspire a stranger to say, "Tell me more."

Of course, you should also memorize a 1-2 paragraph pitch. That way, when you're asked for more information, you can elaborate on your plot.

True Story #2: The Lucky Break

During a writer's conference, I left my cell phone in my hotel room. While I waited impatiently for the elevator to arrive, the doors rolled opened; the angels sang; and I saw my second-choice agent, standing by herself in the car. *(Incredible!)* Smiling, I stepped inside and introduced myself. About 90 seconds later, the agent stepped out of the car. However, in that amount of time, I had pitched my story and secured her permission to send my manuscript.

BTW: I've also successfully pitched a New York editor on an escalator. (LOL!)

Tip #5: The Secret Power of Conference Badges

At most writer's conferences, the name badge is a treasure trove of information. A ribbon might identify a contest finalist; a pin might indicate a career distinction; a color might identify a celebrity. Also revealed on most badges are the stranger's home town and subgenre.

If you know how to read a conference badge, you can easily invent icebreaker questions. The following examples were inspired by scanning a stranger's badge:

- "I see that you live in Wyoming! Is this your first visit to Texas?"
- "I see that you're writing Romantic Suspense. So am I! Have you finished your manuscript yet?"
- "Wow, I see that you're a conference speaker! What will your presentation be about?"

Tip #6: Keep Moving; Work the Crowd

For most writers, networking is uncomfortable. To grow your self-confidence, practice icebreakers and elevator pitches on a non-threatening audience. In other words, start "working the crowd" by approaching aspiring authors.

Next, approach newly published authors. New authors love to talk about their books, and they'll happily share career tips from their publishing journey.

As you circulate around the conference, you'll hear great icebreakers from other attendees. File them in your memory bank, so you can practice on the next stranger. Eventually, you'll discover which icebreakers are good conversation-starters, and which ones are dead ends.

You'll also discover which part of your elevator pitch excites strangers — and which part makes their eyes glaze. Armed with this knowledge, you may need to revise your pitch on the fly. Don't hesitate to try out different versions of your pitch before you approach a conference celebrity.

Tip #7: Talk Less, Listen More

The quickest way to scare off strangers is to talk incessantly about yourself. Trust me when I say,

no one wants to hear your entire plot, starting with Page 1. Nor does anyone want you to interrupt their impromptu Share Session about Marketing, so you can whine about your cold hotel room.

Networking is a *two-way* business conversation. However, if you're lucky, you'll stumble into somebody else's business conversation and learn more than you'd ever thought of asking. In such situations, restrain your tongue if you have nothing relevant to contribute. Stand quietly, listen attentively, and thank your lucky stars that you got an earful of business savvy — for free! — from an industry leader.

Tip #8: Detach from Clingers

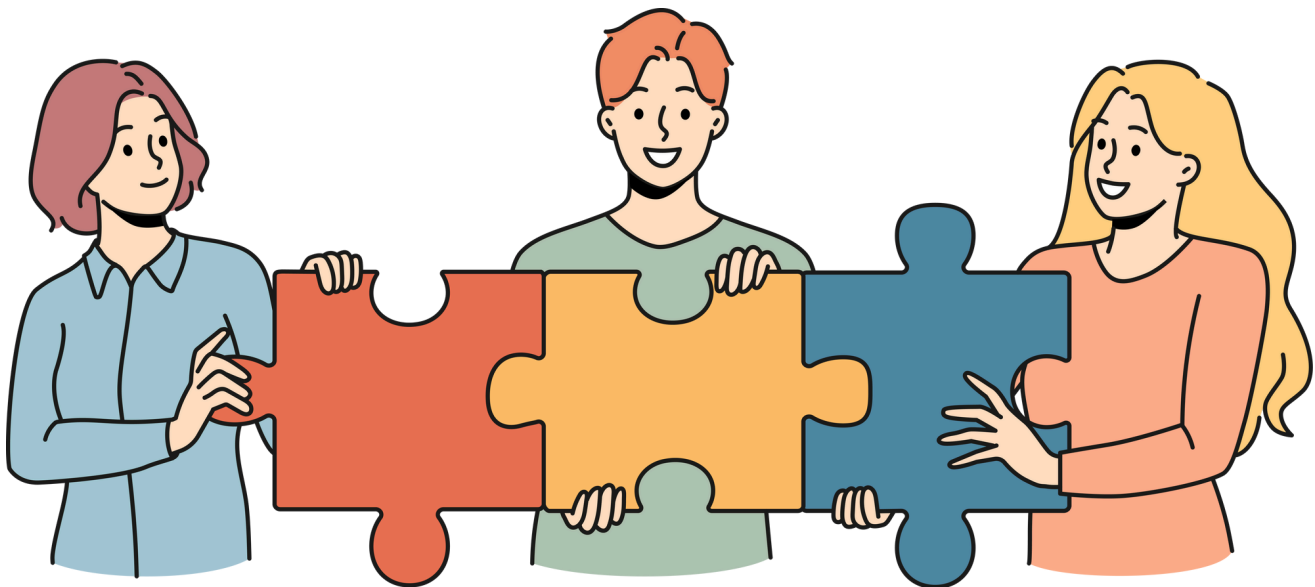
"Clingers" are conference attendees who don't know how to network. They may be perfectly nice, pleasant people, but they aren't likely to help your career. In fact, Clingers may latch on to you, so they don't look like the only person in the room without a friend.

If you feel that your conversation with a Clinger is going nowhere, it's time to move on. Tell her politely but firmly, "So glad I met you. I see someone else that I need to talk to. Enjoy the conference!"

By the way: not all wallflowers are clingers. When I was an aspiring author, I attended a regional conference, where the keynote speaker stood idly at the rear of the buffet line. She was a New York Times bestseller, with 27 Romances to her credit. I couldn't believe nobody was talking to her!

Sacrificing my place near the front of the line, I struck up a conversation with her. As a result, that New York Times Bestseller corresponded with me for several months, and she endorsed my book when it was published years later!

Remember: business networking boils down to two basics: self-confidence and social skills. If you follow the Golden Rule, you'll make a positive impression on industry leaders. You'll also build an army of contacts to help your career.



Contests & Conferences

ONLINE WORKSHOPS

October Online Workshops

Build YOUR Authentic World of Magic and Magic System

Sponsor: FFPRWA

Fee: FFPRWA Members: \$15 | Nonmembers: \$20

Date: Monday, October 7, 2024 – Friday, November 1, 2024 (Groups.io Platform)

Presenter: Rebekah R. Ganiere

FMI: [Click here](#)

Tick Tock: Time Management for Writers

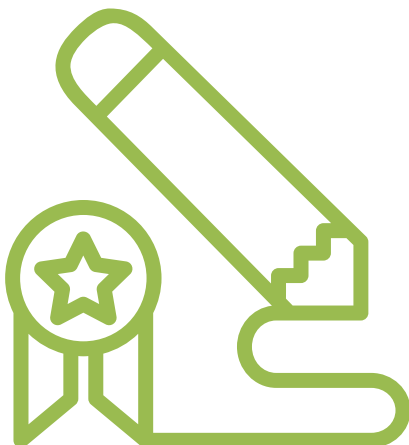
Sponsor: FFPRWA

Fee: FFPRWA Members: \$15 | Nonmembers: \$20

Date: Monday, October 7, 2024 – Friday, November 1, 2024 (Groups.io Platform)

Presenter: Jacqui Jacoby

FMI: [Click Here](#)



Freedom and Framework: Story Planning for Pantsers

Sponsor: FFPRWA

Fee: FFPRWA Members: \$5 | Nonmembers: \$10

Date: Monday, October 7, 2024 – Friday, October 18, 2024 (Groups.io Platform)

Presenter: Catherine Chant

FMI: [Click Here](#)

Outlining Your Novel

Sponsor: Hearts Through History Romance Writers

Fee: Member \$15 | Non-member \$25

Date: October 7 - November 1, 2024 (4 Weeks via Groups.io)

Presenter: Robin Henry

FMI: [Click Here](#)

Witchhunting in Britain

Sponsor: Hearts Through History Romance Writers

Fee: Member \$15 | Non-member \$25

Date: October 7 - November 1, 2024 (4 Weeks via Groups.io)

Presenter: Val Fassnacht

FMI: [Click Here](#)

Marketing Your Book with Key Phrases

Sponsor: Hearts Through History Romance Writers

Fee: Member \$10 | Non-member \$15

Date: Saturday, October 19, 2024 | 11:00 AM

Eastern (Zoom approx. 1 hour or view recording at your convenience)

Presenter: Eilis Flynn

FMI: [Click Here](#)

November Online Workshops

He Said, She Said Define Your Characters with Dialogue

Sponsor: FFPRWA

Fee: FFPRWA Members: \$15 | Nonmembers: \$20

Date: Monday, November 4, 2024 – Friday, November 29, 2024 (Groups.io Platform)

Presenter: Cynthia Owens

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Something Tried and True

Sponsor: FFPRWA

Fee: FFPRWA Members: \$15 | Nonmembers: \$20

Date: Monday, November 4, 2024 – Friday, November 29, 2024 (Groups.io Platform)

Presenter: Christina Rich

FMI: [Click Here](#)

Gut Punch: Using Emotional Conflict

Sponsor: FFPRWA

Fee: FFPRWA Members: \$5 | Nonmembers: \$10

Date: Monday, November 4, 2024 – Friday, November 15, 2024 (Groups.io Platform)

Presenter: Tere Michaels

FMI: [Click Here](#)

December Online Workshops

Writing Romance with “Older” Characters

Sponsor: FFPRWA

Fee: FFPRWA Members: \$5 | Nonmembers: \$10

Date: Monday, December 2, 2024 – Friday, December 13, 2024 (Groups.io Platform)

Presenter: Deb Bailey

FMI: [Click Here](#)

How to Design and Teach an Online Workshop

Sponsor: FFPRWA

Fee: FFPRWA Members: \$5 | Nonmembers: \$10

Date: Monday, December 2, 2024 – Friday, December 13, 2024 (Groups.io Platform)

Presenter: Catherine Chant

FMI: [Click Here](#)

Podcast Promotion for Indie Authors

Sponsor: FFPRWA

Fee: FF&P Member – \$10; Non-Member – \$15

Date: Saturday, December 7, 2024; 11:00 AM MT

Presenter: Amy L Bernstein

FMI: [Click Here](#)

###

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Welcome to RWA!

Debut Authors

RWA congratulates the following authors on the publication of their first romance novel/novella

###

To submit your information for publication in the Debut Author column, complete the online form at <https://www.surveymonkey.com/r/RWAdebutauthor>.

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