

## Linden Bay Romance

### Manuscript Preparation Guide for Authors

Welcome to Linden Bay Romance!

Below are preparation guidelines to use when submitting a manuscript for consideration. They include a checklist of common content edit problems, an outline of basic grammar and punctuation rules, and a formatting guide. Please use these to check over your manuscript prior to submitting in order to give you the best possible chance of a positive reply.

Punctuation and grammar rules are constantly changing, now more quickly than ever with the advent of electronic communication. Much of what we learned in school no longer applies and has been updated with more recent standards. To remain current, the punctuation and grammar standards used by LBR's Editorial Department are derived from this year's edition of *The Chicago Manual of Style*. LBR authors should make themselves familiar with CMS standards by visiting: <http://www.chicagomanualofstyle.org>

#### **Content Edit Checklist:**

- **Continuity problems**  
Such as: he snuffed out his cigarette on page 11 but took another drag on page 13 without having lit another one.
- **Exposition**  
Show through action who the characters are and how they feel, don't tell us through description

- **Info-dump**

Feed us information slowly and in natural ways, don't dump multiple details all at once just to get the background across to the reader.

- **Passive voice and overuse of the verb 'was'**

Passive voice is a sentence where something is done to someone (She was hit by him) vs. having someone do the action (He hit her). Often this uses the 'ing' form of the verb, or involves the verb 'was'. 'The door smacked her in the face' is preferred over 'She was smacked in the face by the door'. Passive voice should be avoided whenever possible.

- **Mixing or overuse of pronouns**

Using a male pronoun (he) when referring to a woman, or using too many pronouns (particularly in situations where the reference isn't clear as to who the pronoun is representing).

- **Mixing tenses**

- **Singular noun/verb with plural verb/noun**

- **Lack of variation in word choice**

- **Lack of sentence rhythm variation**

- **Overuse of Proper Names**

- **Overuse of dialogue tags**

Particularly in a conversation between two people where the reader can easily infer which person is talking when the speech pattern is back and forth. Avoid use of "said she" rather than "she said".

- **Overuse of "just", "even", "that", and "very".**

- **Abrupt or repeated change in POV**

- **Overuse of adverbs to describe the action rather than selection of a more succinct verb.**

'He stumbled across the street' is

preferred over 'He walked clumsily across the street'.

- **Overuse of conjunctions.**

Use more complex sentence construction in blending sentences, using conjunctions only when truly needed.

- **Which vs. That:** Use "which" plus two commas to set off nonrestrictive clauses; use "that" to introduce a restrictive clause.

Pizza that is less than an inch deep just isn't Chicago style.

Pizza, which is a favorite of mine, can be bad for my waistline.

- **Like vs. As If or As:** The word "like" is an adjectival preposition that is followed by a noun or pronoun (the person in that old portrait looks like me). It should not be used as a conjunction to connect clauses and is often seen so when "as" or "as if" is the proper term. Try inserting "as" or "as if" instead of "like" to determine if it is used correctly – if the insertion makes sense, then "like" is not being correctly used.

'It happened just as I said it would' is correct, whereas 'It happened just like I said it would' is not.

### **Basic Punctuation and Grammar Rules:**

**Spacing:** One space after periods and colons is now preferable, two spaces is acceptable if used consistently throughout the manuscript.

**Sentence Fragments:** Previously considered technically incorrect, sentence fragments can be used sparingly today in prose to indicate a strong emotion or extremely emotional scene. Overuse can be corrected by

linking the fragment to the sentence before or after with a conjunction or comma.

**Relationship Titles:** When a title that indicates relationship is used as a reference, it should be in lower case. When used in place of a proper name, it should be in upper case.

My mom said no. But Dad said yes.

**Terms of Endearment:** Always lower case, even when used in place of a proper name.

**Dreams/flashbacks/thoughts:** Italicized with no special spacing if a short sentence or two. If longer than two short sentences, these should be italicized and in a separate paragraph.

**Book Titles, TV Shows, Magazines, Plays, etc:** Italics

**Hyphens/EN Dashes:** Hyphens are used to connect two things that are intimately related and functioning as a single concept or word, such as multi-purpose, toll-free, two-thirds, etc. They are also commonly used now instead of the EN dash (a longer hyphen not as long as the EM dash), and are used for ranges and to connect a prefix to a proper open compound, such as a May-September issue of a magazine, or pre-World War II.

**EM Dashes:** Used to indicate a cut-off sentence in dialogue or to set off a change of thought similar to parentheses—such as I have done here. No more than TWO should be used in a sentence; if this occurs, change one set to parentheses. Should be used sparingly in any manuscript. EM dashes should not be used in interrupted speech that continues; ellipses are preferred—see below. PCs can produce an EM dash by

holding down the ALT key and typing 0151 on their numbers pad on the right of the keyboard. If you do not have this capability, use two hyphens (--) and we will change to the EM dash.

"But I don't think—," she began, but he cut her short.

**Ellipses:** Used to indicate short pauses or stuttering speech patterns. When ellipses are used within a sentence, no spaces are required before or after. When used at the end of a sentence or piece of dialogue, do not use a period or other punctuation mark to end the sentence, simply space before starting the next sentence. Should be used sparingly in any manuscript.

He didn't think that was correct, but... Now he knew better.

"No, that can't...I mean, really...you can't be serious...it's just..." he said.

**Semi-colons:** Used to separate two independent clauses instead of a conjunction; they are used instead of commas when each phrase could stand alone as a sentence. The use of the semi-colon, particularly within dialogue, is used less and less often on modern writing and can seem jarring to the reader. If possible, try to avoid them.

**Commas:** Supposed to be used to make the meaning of a sentence clear to the reader and should therefore only be used when necessary. Often, use of a comma or not is a judgment call, and in these cases the editor should allow the decision to remain with the author unless the sentence is confusing.

**1-Commas in a Series:** The CMS favors continued use of the comma in serials of three or more including the final coma before the conjunction in order to clarify the

continuation of the series (some schools of thought no longer require this). Commas are not needed in a series if all elements are joined by conjunctions. A semi-colon instead of a comma should separate long sentences containing series that have internal punctuation.

The shirt had red, blue, and white stripes.

Dogs, cats, birds, etc., all must be in cages.

Was it Johnson or Black or Kennedy who said that?

The defendant, in an attempt to mitigate his sentence, pleaded that he had recently, and quite unexpectedly, lost his job; that his landlady—whom, incidentally, he had once saved from attack—had threatened him with eviction; and that he had not eaten for several days.

**2-Commas and Introductory Words or Phrases:** An adverbial or participial phrase at the beginning of a sentence requires a comma unless it is less than three words in length. A single word or phrase of less than three words does not require a comma unless the meaning is unclear without one or unless it is “Oh”, “Ah”, “No”, or a direct address.

Having eaten the cat’s dinner, Fido proceeded to eat his own.

On Tuesday the gang went to the movies.

Before eating, the gang all met at Jim’s house. (clarifies meaning)

Oh, I see what you mean now!

No, that is not what I meant.

Sir, please come with me.

**3-Commas and Interjections or Descriptive Phrases:** Used to set off elements when parentheses are too strong and there are no other punctuation within the element, but not if the adverb is essential to the meaning. Likewise, a descriptive phrase that is essential (restrictive) to the meaning of the noun is not set off

*Confidential Property of Linden Bay Romance*

with commas, but a nonessential (nonrestrictive) phrase is.

This, indeed, is what we thought would happen.

The report was, to say the least, overwhelming.

She knew that, in the end, truth would prevail.

The storehouse was indeed necessary.

Two students cheated and were therefore expelled.

Come on in (quietly, please!) and take a seat.

The woman wearing a red coat is my sister.

My sister, wearing a red coat, waved to me from the driveway.

**4-Commas and Independent Clauses:** Independent clauses joined by conjunctions such as *and*, *but*, *or*, *so*, or *yet* require commas unless they are very short and closely connected. A comma is not used between two or more verbs having the same subject unless required for clarification.

Everyone present was startled, and one man fainted

Do we want to go to the movies, or stay home and watch television?

Timothy played the guitar and Betty sang.

She had gone to town and purchased the flowers.

**5-Commas and Dependent Clauses:** A dependent clause that precedes a main clause requires a comma. A dependent clause that follows a main clause does not require a comma if it is essential to the meaning of the main clause.

If you accept our conditions, we shall sign the document.

We will sign the document if you accept our conditions.

He ought to be promoted, if you ask me.

**6-Commas and Relative Clauses or Appositives:** If not essential to the meaning of the sentence, commas should be used.

*Confidential Property of Linden Bay Romance*

The report that the committee submitted was well documented.

The report, submitted by the committee, was well documented.

My older sister, Betty, taught me to play piano.

My older sister Susan taught me to cook. (I have two sisters)

**Manuscript Formatting:**

-Spellchecker should be on United States English.

- Manuscripts must be submitted using Microsoft Word.

- File>Page Set Up>Paper Size>Manage Custom - Create 5.00 in width X 8.00 in height and .50 margins top, bottom, right and left
- Format>Font - Times New Roman 11
- Format>Paragraph> - Alignment = Justified, Indentation = Left/Right 0's Special = "first line" @ .25 in, Spacing = Before/After 0's with Line Spacing @ "single". (Note: If your novel is under 30,000 set line spacing on "1.5")
- Format>Document - Select "Mirror Margins", top @ .75 in, bottom @ .75 in, inside @ .75 in, outside @ .50 in (Note: If your novel exceeds 200 pages then Edit>select all>Format>Document and reset the inside to .88 in)

-The first page should have the title of the work on the fifth line in caps centered and in italics Times New Roman 16 pt font.

-The following line should contain the author's name in caps centered and in italics Times New Roman 12 pt font

.

*Confidential Property of Linden Bay Romance*

-Three blank pages should follow. If the manuscript is going to contain a dedication, insert it into the second of these three blank pages.

-Chapter headings should be in bold Times New Roman 12 pt font and left justified. If there is a secondary chapter heading, i.e. January 1, 2006, that should be directly underneath, left justified, italics Times New Roman 11 pt font.

-The first paragraph of each chapter should be left justified with no indent.

-Insert a page break at the end of each chapter so that each new chapter is forced to the top of the next page.

-Scene breaks should be represented by a centered "~".

-EM dashes (—) should not be represented by a double hyphen.

-Elipses should have no spaces in between and be represented by three dots (...)

-At the end of the book the words "The End" should appear followed by a page break.

-The last 4 pages should be left blank and should be created using page breaks.

See sample below:



FORBIDDEN:  
THE REVOLUTION  
SAMANTHA SOMMERSBY

**eBooks are *not* transferable. They cannot be sold, shared or given away as it is an infringement of the copyright of this work.**

FORBIDDEN: THE REVOLUTION  
Copyright © SAMANTHA SOMMERSBY, 2008  
Cover art by S.L. Carpenter  
ISBN Trade paperback: 978-1-60202-091-7  
ISBN MS Reader (LIT): 978-1-60202-090-0  
Other available formats (no ISBNs are assigned):  
PDF, PRC & HTML

Linden Bay Romance, LLC  
Palm Harbor, Florida 34684  
[www.lindenbayromance.com](http://www.lindenbayromance.com)

This is a work of fiction and any resemblance to persons, living or dead, or business establishments, events or locales is coincidental.

All Rights Are Reserved. No part of this may be used or reproduced in any manner whatsoever with out written permission, except in the case of brief quotations embodied in critical articles and reviews.

First Linden Bay Romance publication: March 2008

*Forbidden: The Revolution*

To my son Max, who suddenly has become taller, and is sometimes wiser, than I am. Chase your dreams. Follow your heart. Remember to floss.



## Chapter One

If I were to be totally honest I'd tell you that the moment I laid eyes on her, I knew I was in trouble. What's worse, I knew that there was absolutely nothing I could do to save myself.

There she was, standing on top of what was to become my desk, hanging a sign on the wall above it that said *Welcome Dell*. She was wearing brown patent leather high-heeled shoes and was reaching up on tiptoe. The calves of her shapely legs were flexed, well toned, and they acted like a homing beacon—sending a signal that went straight to my cock.

I'd never before confused work with anything personal. So why was I here now? Two words. My father.

Like most men in their mid-twenties, I'm determined to make it on my own. I want to lead my life the way I want, choose my own career path, make my own decisions. But I'm not like most men. I'm a vampire. Does my boss know that? Hell, no. But I can guarantee you that someone at the branch knows, someone high up, or else dear old Dad wouldn't have been able to pull these strings. And now I'm stuck. There's no way that I can turn down this assignment without causing undue attention to myself.

*Samantha Sommersby*

She stepped back to admire her handiwork, the heels of her shoes resting precariously at the edge of the desk. She stood there for a minute, her hands on her hips and her full lips pursed into a delicious pout that told me that she wasn't quite satisfied.

A long strand of her brown hair had escaped what had once been a neat chignon. Just as she lifted her arm to tuck it back into place my phone rang.

She turned quickly in my direction, too quickly, throwing her arms out in an attempt to regain her own balance. But she was too late and falling too fast. Like the chivalrous guy that I am, I was there to catch her. For one long, endless moment we silently stared into one another's eyes. Hers were a brilliant green, amazingly inviting, and surrounded by thick dark lashes. It was like falling into springtime.

She blinked, slowly.

I glanced up at the sign.

"You the welcome wagon?" I asked her.

She reached down and fingered the badge that was clipped to my collar, lifting up the edge and turning it towards her so that she could read it.

"Agent Renfield," she said. "You've got some fast reflexes there. I'm Alex, your new partner. I think it's safe to put me down, now."

"Right."

The instant that Alexandria Sanchez's feet touched the floor, my cell phone went off again. I didn't have to check to see who it was, the ring tone told me that. Dad was nothing if not persistent.

"Excuse me," I told Alex before slipping out of the

office.

“How the hell did you pull this off?” I growled into the phone.

“Pull what off?” my father replied innocently. He knew damned well what I was referring to.

“Come on, Dad. Don’t bullshit me. I told you that I didn’t want to get involved,” I reminded him.

“Out of our entire network of operatives, you make the most sense. All it took was getting you a transfer from Chicago to LA. It would have been far more complicated if we had to get someone into the Agency to begin with and start from scratch. You’re a natural for this assignment, Dell. We’re pretty sure it’s her. We’ll do a DNA check, get the confirmation, then—”

“I’m not one of your operatives,” I hissed.

As if being a vampire wasn’t enough to have to overcome, I also had the legacy of being the son of Byron Renfield. Not that anyone outside of his inner circle would know that. According to clan folklore Byron was the youngest of the Dominie, an elite group of vampires empowered by Cain, our prophet. The Dominie were supposedly destined to lead us all into redemption. They were holy men, they didn’t mate, and they certainly didn’t have kids. None of the good “practicing” vampires did, though those were becoming fewer and fewer with each passing year. It was a trend that my father, as the leader of a quietly subversive revolution, had been working towards my entire life.

Dad was succeeding, too. Gradually, little by little, he was changing the social and economic structure within the vampire world. My father was a brilliant strategist and the smartest man I knew. I had no doubt that within my lifetime his goal to mainstream our race, to integrate us into the human world, would be realized. It wasn’t his goal that I disagreed with, it was his methods. They were simply taking too long. I wanted to be a part of the real world now. That’s why I left home. Not because I didn’t believe in what

*Samantha Sommersby*

he was doing. I did believe in it. It made sense, his carefully crafted plan. But it required patience and that wasn't one of my virtues. I wanted to taste it now...real freedom.

I imagined him pacing back and forth, wearing down the carpet in his neat and tidy office.

"No, you're not," he acknowledged. "You're not one of my operatives. But you understand how important this is, Dell. This is personal."