

Book text removed to protect author's privacy and work

[Redacted]

**Commented [SU1]:** This would be a good place to include some more description to set the scene. Right now the reader might be having a hard time picturing the setting, even with the bit of description in the previous paragraph. (When I read this scene, because "circus" was mentioned earlier, my mind pictures circus grounds.) Maybe adding something like "The amarok's white form glowed against the tall buildings like the moon against the sky." Or something like that. Describe the area a bit more so that the reader can have an easier time picturing the amarok in it.

[Redacted]

**Commented [SU2]:** This information would probably work best somewhere else that talks about the Genesis.

[Redacted]

**Commented [SU3]:** Describe? What does he look like? What is he doing? What are the officers doing? They'd probably be pretty nervous to be in werewolf territory or so near an amarok—maybe Pearson is chewing his fingernails and Doran is pacing or something.

**Commented [SU4]:** A bit vague. What kind of building? Does it look abandoned (and if so, how does it look?)? Maybe we could say something like, "...several hundred yards away from the rundown apartment building that the amarok had just disappeared into."

**Commented [SU5]:** I'm marking in yellow any places that pertain to changes we've talked about. For instance, here would be a place we need to change (or explain) in order to fit Charles's updated teleportation ability.

[Redacted]

**Commented [SU6]:** I thought Doran said earlier that the amarok was in the building.

[Redacted]

**Commented [SU7]:** Who is this?

[Redacted]

**Commented [SU8]:** Readers might wonder what that means. What does it mean by "signature"? How is this sentence relevant to the problem at hand? (Meaning, can it be moved or removed?)

[Redacted]

**Commented [SU9]:** Does Charles still have this floating/flying power? We never discussed it. If he does have this power, though, then it seems like he wouldn't be using it so much because it would make him hungrier. Also, by *hungrier*, do you mean he gets hungrier for food or hungrier for blood? I was guessing blood, but I want to check.

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**Commented [SU10]:** What kind of room is it? A bedroom? Needs a bit more description.

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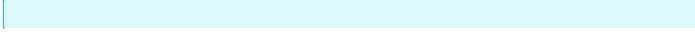
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**Commented [SU11]:** This could be where we add a little moment where Eliza thinks that she was correct in assuming that the clue word “lady” that the last victim said refers to the next victim.

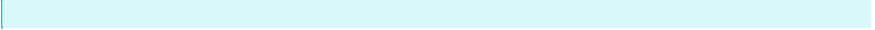
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**Commented [SU12]:** This could be where we include a little “wait, what’s going on?” where Eliza realizes that the clue from the last victim wasn’t talking about this, because it’s not just a “lady” who gets killed.


**Commented [SU13]:** There’s interesting backstory here, but it seems out of place in this tense scene. Consider cutting out most of the backstory or moving it elsewhere. We could include just a simple “There were the first natural-born shapeshifters since the Wars.” (I’m assuming “paranormal uprising in 1930” means the Wars, but if that’s not correct then “paranormal uprising” needs to be expounded upon, though preferably elsewhere.)



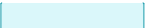
**Commented [SU14]:** We need to keep in mind that newborn babies' mouths can't form human words. Maybe the twins could be toddlers?




**Commented [SU15]:** Readers will wonder why the succubus waited until that moment to manifest itself. Why didn't it use the element of surprise? Maybe we could make it so that the characters actually do have to follow a trail—outside of the building, onto the streets, etc., until they manage to catch up to the succubus. And then the succubus fights.



**Commented [SU16]:** Okay, so question: How do they know that the succubus eats souls? This should be addressed early, perhaps in the first chapter. Maybe an eyewitness reported that he saw the succubus sucking something out of its victims until they died.

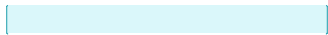


**Commented [SU17]:** Very few people would be fascinated at a time like this. However, if it's part of Eliza's nature, then it would be best to show her being fascinated. Maybe her jaw drops as her eyes follow the succubus's liquidlike motions. Is the succubus beautiful? Then use words that hint at beauty—"smooth," "dance," "wave," "glide," "soar," "shimmer," etc.

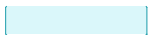


**Commented [SU18]:** It might be better to have these as daggers, since rapiers were a bit long. Or—and this could add some pizzazz to Eliza’s style—maybe Eliza always has a rapier buckled to her belt. She totes it around not caring about how people stare at her. It would give readers something to add to how they visualize Eliza.

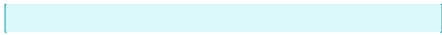
**Commented [SU19]:** If the succubus is actually a human, then maybe the blood can be red? This could act as a clue to Eliza that the succubus isn’t some random monster—it’s possessing a human.



**Commented [SU20]:** Readers are going to wonder why he doesn't have much of a response to Eliza and the succubus when he sees them. Maybe he's shocked at first, but then he sees his wife's body and he completely forgets Eliza and the strange monster, and he dashes over to his wife's bed, then collapses.



**Commented [SU21]:** This scene probably wouldn't be the best place for it, of course, but if Eliza is going to be flirting with Wesley a bit, then we should probably include some more physical description of him soon.



**Commented [SU22]:** I thought Charles hinted earlier that he knew Wesley when he joked about Eliza getting seduced by the Earl.



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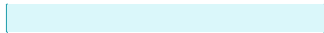
**Commented [SU23]:** I like this. It shows a bit of the new culture that has come about with all these paranormals.

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**Commented [SU24]:** Readers will wonder why the child hasn't made much of a sound. It seems like it should be weeping and howling.

[Redacted text block]

**Commented [SU25]:** It seems a bit strange that Eliza would be so willing to trust the Earl with all this information so suddenly. Maybe include a bit where Charles tells her that the Earl can be trusted (though it pains him to admit it)? Or at least have them talk a bit more, and maybe the Earl asks about the succubus investigation. Even then, it seems Eliza wouldn't risk telling him everything. Or maybe the Earl does something that helps her realize he could be helpful on the case.



**Commented [SU26]:** I like this reaction—it's funny.



**Commented [SU27]:** Remember that if we're changing the clues to "lady," "man," etc., then at this point Eliza should be feeling confused because the clues didn't work, so she knows that unless Wesley catches the succubus, she's back to square one. (At least, that's what she thinks.)

[Redacted]

[Redacted]

[Redacted]

[Redacted]

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**Commented [SU28]:** Is this addressed later? If not, or if it's not important, then it might be best to remove it.

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

[Redacted]

**Commented [SU29]:** I love this! And how Eliza thinks it's adorable—so funny and true to her character!



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**Commented [SU30]:** It seems like she should be wearing a skirt, or at least a split skirt.

**Commented [SU31]:** This part seems unnecessary to the scene and the story, and it interrupts their investigation, which leaves readers confused and wondering, "What's going on? Is this important?" It would probably be best to cut out Charles's golden aura or replace it with something that is relevant to the scene and story.

[Redacted]

**Commented [SU32]:** How would the pups' death and the fact that all the victims have been in the slums tip the political scales in Brightman's favor?

[Redacted]

**Commented [SU33]:** Good description of Eliza interacting with the setting. It gives readers more to visualize, and it adds to her characterization.

[Redacted]

**Commented [SU34]:** Are all these monsters ones that showed up during the Genesis? If not, then make sure the reader understands that. But if these monsters *did* show up during the Genesis, then it would say that the Genesis wasn't only in Chicago, so that would need to be addressed.

[Redacted]

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**Commented [SU35]:** I like this. It shows a bit of her character.

[Redacted text block]

**Commented [SU36]:** This is where we're going to have to start changing a lot in order to fit the new clues we came up with.

**Commented [SU37]:** This works with what we discussed.



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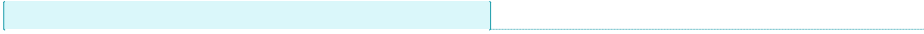
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**Commented [SU38]:** Fun backstory, but probably unnecessary at the moment.

[Redacted]

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**Commented [SU39]:** Make sure that the clues in previous chapters hint that Brightman knows more than he's letting on (or they make Eliza *think* that Brightman knows more than he's letting on). *Clues* meaning not just the victims' words, but things like Brightman's notebook, etc.



**Commented [SU40]:** This depends on what we do with Amanda in chapter 4, but how long has Amanda been in Eliza's household? If she's been there a while, then it seems she probably would have mentioned something like this to Eliza earlier. But if she's a newcomer, then this interaction would be natural. We just have to make sure this interaction fits with Amanda's background in Eliza's household.

[Redacted]

**Commented [SU41]:** This seems random. How does this relate to the smell of someone giving coffee to a cat then tying it in a bag?

[Redacted]

**Commented [SU42]:** Much as I love this comment from Eliza about restraining from smelling Charles, it seems like this exchange between Eliza and Amanda is unnecessary and doesn't build up any conflict or tension. The reader will wonder if Amanda's smelling ability is important to the story because it's been given a page and a half. Maybe just shorten it so that you can keep this sentence?

**Commented [SU43]:** Funny 😊

[Redacted]

**Commented [SU44]:** It's a valid question. How does she know? Or is she just guessing? We need to make sure the reader knows as much as Eliza does.

[Redacted]

**Commented [SU45]:** I like this scene. I like how it shows Eliza's "lady" side and how she behaves in higher society.

[Redacted]

**Commented [SU46]:** More description would be helpful. What is the estate like? What are some of its features?

[Redacted]

**Commented [SU47]:** Don't forget to mention how Wesley contacted her about all this.

[Redacted]

**Commented [SU48]:** Somewhere in here would be a good place to include some description of the room so that the reader can visualize it better.

[Redacted]

**Commented [SU49]:** Instead of “natural beauty,” which is vague, consider putting something more specific. Maybe she loves the way the dress narrows her waist and makes her eyes stand out.

[Redacted]

[Redacted]

**Commented [SU50]:** Keep in mind that even though he is a bad guy right now, Brightman believes he’s a good man who is doing his best to help society. It’s highly unlikely that he would consider himself *not* gracious and *not* hospitable. Maybe here he beams with appreciation for the Earl’s praise? (While at the same time Eliza is trying not to laugh because she can tell that Wesley is being sarcastic.)

[Redacted text block]

**Commented [SU51]:** This doesn't seem like Charles. He's dashing and debonair, but since he's human it seems like there would be plenty of other times when he's been unsettled. Maybe cut out this part.

[Redacted text block]

[Redacted text block]

**Commented [SU52]:** This is important information that should be kept, and we should probably move it to someplace earlier in the book. We talked about how it might be a good idea to mention that at least one of the first paranormals was killed. Maybe Eliza killed it? Maybe that's what helped her earn her status as an effective hunter?



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**Commented [SU53]:** We may have to change a lot of this depending on chapter 1 ½. A lot of this information could probably be included in that chapter (especially the parts where Brightman argues with Eliza about her hunting). However, I do like the idea of having Eliza tell about her parents' death and Mr. Byron here, although there should either be more emotion involved, or we should show Eliza being unnaturally stoic and emotionless while telling the story.

[Redacted text block]

**Commented [SU54]:** We should probably tone down the negativity about Brightman a bit, or just make sure that Eliza *thinks* he's rotten to the core. Because since it turns out that he's not that involved with the succubus, and it's shown in chapter 1 ½ that lots of people agree with his views, and we know that he's just trying to make things better (though not in the best way), then he probably doesn't need to be painted so negatively.

[Redacted text block]

**Commented [SU55]:** We should take out the mention of Charles's supernatural speed since it's kind of random and it doesn't really serve the story. Maybe here Charles just manages to dash forward fast enough to catch Brightman—nothing supernatural is needed.



**Commented [SU56]:** This needs to be changed to a higher number since it's shown earlier in the book that the succubus has been at large for a lot longer than Eliza has known of its existence.

It would be helpful to provide a bit more background on the succubus case, though earlier in the book—maybe chapter 1 or 1 ½. Maybe explain that victims have been showing up for a long time, but it wasn't until recently that people discovered what was killing all these people: the succubus.

[Redacted text block]

**Commented [SU57]:** Since this turns out to be the villain, it might be best to turn this into an actual conversation, showing their dialogue. Otherwise it just makes the Duchess seem like a minor character.

[Redacted text block]

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**Commented [SU58]:** This climax seems very random. The climax should be more inevitable (though still a surprise). It needs to fit the story better.

Why did the Duchess choose this moment to unveil her master plan and expose herself? Why invite all these people here? What's the point of it all? This climax won't make sense and will seem out of place to readers.

The climax right now seems too easy: Villain brings everyone in, exposes itself, they fight, etc. It would be a *lot* more engaging and intense if we change the climax to something that is driven more by the main character. As one suggestion, maybe Eliza decides to search the estate for clues, and she stumbles across a clue that makes her realize that it's the Duchess who is the succubus. Maybe after discovering the clue, Eliza marches out and in front of everyone accuses the Duchess of being the succubus. Then, have a showdown between the characters and the villain. Of course there are other ways that we could put together an effective and fitting climax, but it must make complete sense to readers.

**Commented [SU59]:** This chapter has several issues that need to be changed or addressed:

1. The villain monologues. This is a very common trap that fiction writers fall into, and once in a blue moon it works (like in *The Incredibles* when Syndrome monologues, then laughs and says, "You sly dog, you got me monologuing!"), but in this case it doesn't work. Because this story includes a mystery, it would make a lot more sense and be a lot more satisfying if Eliza—the "detective"—were to figure out everything (or almost everything) herself, without the villain telling her. And Eliza is smart—she can definitely figure it out herself (and maybe with Charles's help). It just might take her doing some more digging around in the estate, like I mentioned in the previous comment.
2. For the first part of the chapter, the characters pretty much stand around, not taking action, not trying to stop the succubus. They outnumber the succubus, and they've seen that the succubus can be wounded (from chapter 5), but they still do nothing. Maybe the succubus is influencing their emotions to make them do nothing, but then wouldn't they be able to break out of that influence like Eliza did in chapter 5?
3. The portal is a good idea, but it seems to come out of nowhere. It might work really well for a sequel plot, when the characters are actively searching for a portal. However, the main plot in *this* book is finding, catching, and stopping the succubus—the plot isn't finding the origins of the paranormals or what started the Genesis. Suddenly having this portal seems out of place.