



# The Authority

Connecticut Authors & Publishers Association—Since 1994

Connecticut's Source for  
Writing, Publishing &  
Marketing Information

Volume 29 Issue 5 <https://ctauthorsandpublishers.com> May 2022

## Finally! CAPA Returns to In-Person Meetings! (Mask required) Editing Panel with Eileen Albrizio and Roberta Buland

On May 21 CAPA Central returns to in-person meetings. Kicking off this monumental event is a panel of two editors, well known to CAPA members. Editors are more than proofreaders. They represent the eye and ear of the reader. Your editor is your partner, working with you as a team, aiming to put out the best product possible, so it will reach and embrace your target audience. Join veteran editors Rob-

erta Buland and Eileen Albrizio as they share with you the ins and outs of editing and answer your questions about how hiring an editor can be one of the best decisions you'll make before publishing your book.

Join us in the Community Room at the Avon Senior Center, 635 West Avon Road, Avon, CT. We'll start at 10:30 and wrap up at 12:30 pm.

## Meet the April Member of the Month— Jessica Haight

By Joe Keeney

She calls her collection of graphic novels brilliant. The Sandman graphic novels by Neil Gaiman are the highest prize in her private collection along with the recent addition of *Montress* (Book1), which she calls exquisite fantasy.

Jessica's book collection defines who she is as a writer. It's her source for being the gifted writer she is. Publisher's Weekly, in reviewing her work, said, "...this fine combination of clever kids, arcane mysteries, and witty conundrums falls nicely in-line with other novels featuring riddle-solving kids and literary and linguistic references." And, Booklist said, "[her writings are] of interest to young readers

looking for something spooky but not violent or scary."

*The Secret files of Fairday Morrow* (the first of her three-book series) is a good example because it begs the question: Will eleven-year-old Fairday solve the puzzle of the manor she moved into with her parents. The riddles she had to solve are brain teasers and challenging to figure out; perfect for middle-schoolers age 8 and up.



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## April 2022 SWCAPA Report

By Joe Keeney

Fourteen members attended the SWCAPA meeting held on April 11<sup>th</sup>. Brian Jud sponsored and moderated the Zoom meeting.



Author Kim Pita spoke about writing a memoir. She also talked about mindfulness and her role in Connecticut mental health that came about because of her book.

Her book, *Split Ends: A Tale of 2 Crazy Sisters* written to honor her sister who died of a drug overdose in 2011, led her to become a serial entrepreneur, book marketer, publisher, and speaker; mental health

advocate; and board chair of Mental Health Connecticut. Contact Kim at <https://pitapeaces.com>.

### SWCAPA Speaker: May 9, 6:30 pm

**Common Mistakes Made by Self-Publishing Authors**, by April Cox The author covers the process of self-publishing and whether it is right for you. April has created a step-by-step program to publish a quality book. And she shares with you how to do it and create a passive income, too.

April Cox is the award-winning author and founder/CEO of Little Labradoodle Publishing with a background in IT and business management. The little Labradoodle series of eight books including three picture books and

five coloring/activity books. She provides coaching, publishing services and freelance consulting to clients. She has also created, Self-Publishing Made Simple Program which has successfully brought hundreds of authors through the self-publishing process. She can be contacted at <https://www.thelittlelabradoodle.com>.

The link to attend this meeting is <https://us02web.zoom.us/j/6762224705>

### Writing Tip

“Give characters a valid grievance. A character without a purpose is a story without a cause.”

John Long

### Article Submission

*The Authority* welcomes articles written by members. Here are our guidelines.

**Topics may cover any aspect of writing, publishing and marketing.** Your personal slant on this is of interest to all of us and welcome.

Articles should be no longer than 400 words. If the article is longer, the editors reserve the right to reduce the size or divide it into sections that would be run in successive issues.

All articles will be edited. Submit single spaced with no built-in formatting. Submit articles to Brian Jud at [brianjud@comcast.net](mailto:brianjud@comcast.net).

Send submissions for the **Meet-A-Member** column to Joe Keeney at [jkeeney9267@spamarrest.com](mailto:jkeeney9267@spamarrest.com) or Barbara Meredith [dbmeredith@charter.net](mailto:dbmeredith@charter.net)

**ARTICLES ARE DUE BY THE 28TH OF THE MONTH**

### CAPA Board of Directors

#### CAPA Officers' & Board Members' Contact Information

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## Meet A Member

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Jessica's writing process is simple: let the ideas flow. She does not plan except for a vague mapping of characters and scenes. And, together with her co-author, Stephanie Robinson, discuss chapters to get a feel for the direction the story is going.

Both the first and second book, *Fairday Morrow and the Talking Library*, took two years to complete. One reviewer regarded *Fairday Morrow and the Talking Library* as a treat for children and word lovers alike.

The author gained insight from publisher Delacorte when they returned her manuscript, *The Secret Files of Fairday Morrow*, with editor's notes and marks. She said, "...I learned tons from [those notes] about writing."

With fresh writing skills in tow, Jessica, along with her writing partner, Stephanie Robinson, created Willow Press, and published the second book in the Fairday Morrow series, *Fairday Morrow and the Talking Library*. From that experience, she declared, "Properly editing a manuscript is one of the most important steps in publishing...you must hire professional editors. This is imperative." Her advice for the novice writer is the same: edit the book to the best of your ability. And she adds the following: Do not seek out agents until your book is as clean as you can get it. And if you use a traditional publisher, follow the rules. Deliver your work to a literary agent as they want to view it.

For Jessica, a book that is well-edited deserves top-flight marketing. Place a well-crafted ad in niche markets is her advice. It is

more desirable than a bunch of repeat ads circulating to the same people on social media, and it will save time and money.

One might think her marketing knowledge is academic; the truth is she has no degree. The author's training comes from life experience, a variety of jobs (to pay bills) and experience writing short stories, poetry, self-reflective articles, traditional and self-published.

Her other skill self-learned from life experience is art. And she shared that she loves art as much as writing. The proof of that love is two of her modern art pieces are displayed at Fermilab's Be a part of pARTicles virtual art exhibit. Here is a list of this gifted author's titles published on Amazon.

*The Secret Files of Fairday Morrow* (Book 1), Delacorte  
*Fairday Morrow and the Talking Library* (Book 2), Willow Press  
*Fairday Morrow and the Master's Emporium* (Book 3) To be published.

## Book Pricing Tip

Publishers place great attention on the figure at which to price their books, but too often they ignore the customers' perspective. Corporate buyers seeking a promotional product compare the available options (books, coffee mugs, golf shirts, etc.), so they evaluate your price differently. They weigh the perceived value of your content (for reaching their goals of increasing sales or employees' productivity) against the asking price. They evaluate the cost of the purchase relative to the return on it.



## Artisanal Prose

"The Nature and Aim of Dramatic Arc in Fiction"

By Adele Annesi

The dramatic arc of a story is the shape, path and direction of the story's action and conflict.

Also referred to as narrative or story arc, dramatic arc differs from plot and character arc. Plot is the events of a story, what happens. Dramatic arc is the shape created by those events. A character arc is the direction a character takes in the story.

Both dramatic arc and narrative arc include these elements:

**Exposition:** The introduction to the story, often including the who, what, where, when, why and how of the story.

**Rising Action:** This is where the story's main conflict fuels the story's momentum; it often begins with an inciting incident that sets in motion the story's main events.

**Climax:** This is the storyline's highest point of tension, often the point at which all the subplots and characters converge, usually in a moment of truth, realization or choice, often all three.

**Falling Action:** This is what happens as a result of the main character(s)' decision and where



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## Authors Can Market Books At Any Age!

By Brian Feinblum



Some authors wonder if they are too old to learn new tricks, especially those of the technological persuasion. Well, one mature lady squashed such talk and started blogging at age 99. She kept at it for a decade until she died recently at age 109.

Dagny Carlsson died recently in Sweden. She had showed the world that it is never too late for anyone to start living and thinking positively – and to take action to get your voice heard.

“I’m proud of the truth in the proverb that you’re never too old to learn,” she once blogged. “That is, if you really want it.” So true!

That is right, there is hope for you, whether you are 69 or 99. Age does not have to be a limit to the author who wants to market their books. Sure, most would lose a sprint against someone half their age, but the rules to book marketing provide a fair playing field.

Nothing stops anyone but fear, skill, and goals. But if you have goals, you understand which skills and resources are needed to achieve

them. You take a course. You get a coach or consultant. You ask for help and support. You experiment. You try. You show up. Once you have goals and some skills, fears wash away.

The truth is you have nothing to lose in learning and trying new things. But you have everything to gain.

I am pleased to report that I have been working with many authors in their late 60s, 70s, and 80s. They are eager to learn, confront new challenges, and go where they have not gone before.

Now, of course not everyone will be good at what they try or they may be a lot better at other things. That is okay. Try and see rather than dismiss and avoid.

All of book marketing comes down to three things:

Initiating action and getting out of your inertia.

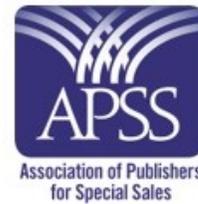
Taking an opportunistic mindset.

Pressing, literally, the right buttons.

Celebrating a birthday soon? Don’t let the number become a self-imposed prison sentence. Get off your wrinkly, old butt and take on something new, and as a result, empower yourself to take ownership of your book’s fate.

### Book Selling University is back!

APSS, CAPA, Bowker and IngramSpark bring you a monthly series of free, book-marketing webinars.



Each will occur on the fourth Wednesday of the month beginning at 7:00 pm ET.

Our inaugural event is **Self-Publishing 101** presented by **Josh Floyd, president of Ingram Spark**. It will be held on **May 25**. This webinar will include a description of the Best Practices for IngramSpark’s Self-Publishing Platform. Whether

IngramSpark®

you’ve got a finished manuscript—or merely an inkling for a best seller—navigating the path of self-publishing can seem like a daunting task. However, with the right tools, content, marketing, and distribution strategies in place, being successful is a lot more achievable than it sounds.

Josh will offer insights on using the IngramSpark platform for Print-on-Demand and Distribution through Ingram Book Company, considerations for preparing your book for market and advice for pricing your books for specific markets, and finally, best practices for success to the Retail Market.

**Register for this event here: <https://bit.ly/3w4fZII>**

For more information contact [BrianJud@bookapss.org](mailto:BrianJud@bookapss.org)

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## Artisanal Prose

Continued from page three

the conflict yields a resolution, loose ends are tied up and tension begins to dissipate.

Resolution: Also known as denouement, this is how a story ends.

At some point in a long-form fiction project, writers will likely need or decide to outline what happens in the story. The outline can be as simple as a list or as complex as a chapter or section summary that details what happens in each chapter or section. It can also be beneficial to chart the dramatic arc. To discern the dramatic arc of a story, the writer can chart the story's primary points of change based on where they occur in the storyline (beginning, middle or end) and whether they move the story or characters backward or forward in time or in development.

Here are some questions to ask after charting the dramatic arc:

- What shape does the arc take (for example, bell curve, wavy line, sharp incline and/or decline)?
- Where is the concentration of dramatic events?
- What relationship does the dramatic arc have to the plot, the events of the story?

For a sense of how to make the most of dramatic arc, writers can turn to the playwright, who must depict with precision and clarity a story's introduction, action, climax, falling action and conclusion in a thematic container that is memorable for the right reasons.

### Resources for This Topic

*The Art of Dramatic Writing*, by Lajos Egri: A classic guide to writing plays and drama  
*Naked Playwriting*, by William Missouri Downs and Robin U. Russin: The art, craft and life of playwriting and drama

Happy writing!

Adele Annesi is an award-winning author, editor and teacher. For questions on writing, email [a.annesi@sbcglobal.net](mailto:a.annesi@sbcglobal.net)

## CAPA Member Celebrating Success

Mark Dressler was honored to be invited as a guest speaker at the Hartford County CEA/Retired Members. It's another avenue for selling books.



## The Ten Essential Steps to Writing Your Book in a Flash

By Dan Janal



Because I'm a marketing guy, as well as an author of more than ten books, I bring a unique perspective to writing a book. Rather than suggesting you do a —brain dump as other book coaches suggest, I

offer a structured system approach to writing your book. The overall themes are: How can I get my best prospects to buy this book? What do they need to see in the book to convince them to buy it? How can I deliver so much value they absolutely must have it?

To reach those goals, I've created this 10-step approach to put all those elements in place in an orderly way that helps you write the book you really want to write.

Here's an overview of the book-writing process. Start taking notes, and see how these steps fit into writing your book in a flash. We'll do several exercises to create your masterpiece quickly.

- Get focused. Write an executive summary, which is a short 400-word description of the book. Identify your ideal readers, and describe their main problem. Your book should provide an answer to that problem.
- Name it! Create a working title.

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## Nonfiction Cover Design: What You Need to Know

By Jeniffer Thompson

When you come to that critical phase of the publishing process that is designing your book cover, your jumping off point is going to be proper conventions for your genre. Because nonfiction cover design conventions are much different than those of fiction books. But that doesn't mean nonfiction book covers can't be as creative and eye catching!



Below we share some important information about nonfiction cover design so you can feel confident that your book cover will be the best it can be.

### What You Want Your Nonfiction Cover Design to Do

First and foremost your book cover needs to appeal to your target audience. Of course, you'll still need to stick with design conventions for your genre or subgenre, but if you haven't done the research on your target audience or really researched your comparable titles you could run into trouble.

### The Title Needs to Say it All

At a glance, the subject of your nonfiction book should be clear—making your title and subtitle extra important.

Just as with fiction books, you want your cover to immediately grab a potential reader's attention, and entice them to pick it up and look closer. But unlike fiction ti-

ties, your nonfiction title should basically sum up what the book is all about.

\*The one exception to this is the memoir. They are treated much more like fiction books. Why? Well, a memoir isn't fact exactly, nor is it fiction. We'll admit, it's an anomaly!\*

### Color Choices Play a Big Role

Also, color theory plays a very big role in the message and therefore success of your nonfiction book cover. If you want to learn a bit more about color theory and get an idea of what colors may work best for you, read this helpful blog.

### Typeface and Fonts Send a Message Too

The typeface and fonts used for nonfiction books varies as well. You'll also need to consider what your font choice will look like in a thumbnail image online. It needs to be clear and visible. The text itself is generally much larger and more prominent in nonfiction books as well, so you have some room to play.

But in general, more serious looking and modern typefaces (the type without embellishments and rounded or exaggerated flair) like sans-serif are used for nonfiction books. They can also be tweaked for subject and tone. But please, even if your book is humorous or playful—don't ever use comic sans!

### What's Different About Nonfiction Cover Design VS Fiction?

As mentioned above, there are quite a few differences in fiction vs nonfiction cover design conventions. Some of the more important ones are listed below. Most nonfictions books:

Use more text and less complex graphics

Are more straightforward. There's no time for abstract concepts and themes

Have a title telling you what it is—kind of like an essay, unlike with fiction, which often just conveys a mood or theme

In other words, you'll want your book cover design to be attention grabbing, but you don't want so many elements involved that your reader is left trying to decode the message you're trying to send!

You may have also noticed that many self-help books use muted, softer tones and soothing colors and more delicate typeface. Or, that business books use bolder colors and fonts. But self-help books can be bold too! It depends on the message. If you're sending a loud message in your self help book, you may want to use some elements that are, well, a bit louder. Remember to take into consideration your audience, what do they expect. We are attracted to covers for a reason. Good covers that fit squarely in the genre tell us what to expect inside the book.

### Comparable Titles Matter

Imagine your book on a shelf next to the three to five other books already on that shelf. What do those books look like? I bet they are all pretty similar. Just like fashion, we have trends in book design and your book needs to "fit" squarely in the genre. If a reader enjoyed the other five books on the shelf, they are more likely to buy your book too. Looking the part is important when it comes to book design—so do your research and know what your audience expects to see.

### Why It's Important to Get the Details Right

Because there are so many categories of nonfiction, just as there are

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## Cover Design Tips Continued from Page 6

genres for fiction, it's not always a one size fits all approach.

A self help book is likely going to look a lot different from a business book. Just as a motivational book will be different than a manual, or a history book.

Your nonfiction cover design will ultimately be customized for your message and created to catch the eye of your target audience.

### An Applicable Example

Let's say you have a great business book, meant to target entrepreneurs who are building their leadership skills. It's tone is very direct, yet positive. Now imagine what colors, typeface and fonts you might use.

Suppose this book was also directed toward young women. Do

you think you may decide on slightly different colors and typeface? Designers stay on top of trends so they know what the audience is expecting. It's all about those subtle differences, even while staying within the conventions of the genre.

Because many of our clients are nonfiction authors, we've had the experience of designing several genres of nonfiction book covers. We do a lot of memoirs, which as we mentioned, are not fiction, but are treated more like fiction. And as different as these authors and their books are, even within the same genres, we manage to find the perfect cover design for THEM. Because that's what we do!

If you find yourself needing some help with your book, get in touch for a consultation. We've got you covered! \*Pun intended\*

**Contact Jeniffer at  
j@monkeymedia.com**

## Dan Janal Continued From Page 5

- -Explain it to other people by creating a Fool-Proof Positioning Statement.
- Overcome limiting beliefs. We all have them. Let's tame them.
- Create ten chapter topics. these are your big ideas.
- Write a comprehensive outline for each chapter. Include lots of descriptions and examples to prove your points.
- Research the book.
- Write the first draft.
- Get feedback.

## Schedule of Upcoming Meetings (Unless otherwise noted, these will be virtual meetings at <https://us02web.zoom.us/j/6762224705> )



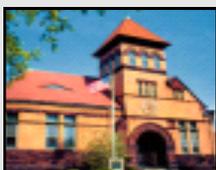
### CAPA CENTRAL (Avon)

(All meetings run from 10:30—12:30 pm Attend in-person meetings at the Avon Senior Center. To be a speaker or for more info contact [BrianJud@bookapss.org](mailto:BrianJud@bookapss.org))  
May 21: Editing Panel: Roberta Buland and Eileen Albrizio  
June 18: Liz Delton: Social Media and Marketing Essentials for indie and traditional authors



### CAPA SOUTHEAST (Groton)

(All meetings run from 6:30 —7:30 pm. Watch them and ask questions of the speakers. For more info contact Patti Brooks, [patti@pattibrooksbooks.com](mailto:patti@pattibrooksbooks.com))  
May 16: Marketing on a Budget – Get the Most Buzz for Your Bucks, by Brian Jud  
June 20: Speaker and topic to be announced



### CAPA SOUTHWEST (Shelton)

(All meetings run from 6:30 —7:30 pm. Watch them live and ask questions of the speakers. For more info contact Joe Keeney, [jkeeney9267@spamarrest.com](mailto:jkeeney9267@spamarrest.com))  
May 9: Common Mistakes Made by Self-Publishing Authors, by April Cox  
June 13: Speaker and topic to be announced

### Media Tip

Three participants are involved with every talk show: the host, the audience and the guest. Each has a different role to play with a separate reason for participating. The host wants to use the timeliness or controversial nature of your topic to inform and entertain the audience. His or her objective is not to make you look good or bad, but to improve the show's ratings by providing important information (from the viewer's or listener's perspective) in an entertaining, controversial or stimulating way.

"The hosts are not there to hurt or torpedo you. They've invited you because you have expertise to share with the audience and you have as much talent as the person interviewing you." Benita Zahn, Noon News anchor and talk-show host on WNYT-TV, Albany, NY

The audience is seeking entertainment, knowledge or a way to pass the time. People do not tune in to be sold something and resent the person who tries to impose unwanted information upon them. If you talk only about your book and why people should buy it, you probably will not influence many to do so.

"A good guest is someone who knows the audience and who can answer questions without too much about "my book." Larry Kahn, Director of Talk Programming at Westwood One Entertainment



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### Marketing Tip

Many book publishers fail because they focus on the wrong thing. They try to sell their books instead of showing how the content can be used to solve users' problems.

Consider the failed Sony Reader. All the creativity that went into its development was undone by a lack of original distribution, a mistake that Amazon did not make with its Kindle. Sony engineered an elegant device, but Amazon designed an original solution.

To make your business thrive, consider three execution strategies:

- 1) Approach unconventional partners (corporate buyers),
- 2) Identify underutilized channels (through non-bookstore retailers), and
- 3) Invent new business models (dual distribution – retail and non-retail).

Put as much creative energy into distributing and promoting your content as you did into generating it.