

# The Authority

Connecticut Authors & Publishers Association—Since 1994

Connecticut's Source for  
Writing, Publishing &  
Marketing Information

Volume 30 Issue 4 <https://ctauthorsandpublishers.com> April 2023

## April 15 In-Person CAPA Meeting (10:30 am ET) Andrew Blum will present

### “Media Training Tips for Publishers and Authors?”

On April 15, Andrew Blum of Avon-based AJB Communications will speak to CAPA members about media training for publishers and authors.

The meeting will begin at 10:30 a.m. followed by Andrew’s presentation that will include tips about how to be prepared for media interviews about your book. A Q&A will also be included.

Here are a few of his tips

- Don’t over-promote your book in an interview
- Make sure you know how to do a Zoom call



*Continued on page 6*

## Inside This Issue

CAPA Board of Directors	p. 2
Marketing Tip	p. 2
Distribution Tip	p. 2
Artisanal Prose	p. 3
Media Tip	p. 3
Legal Matters	p. 3
Book Publicists	p. 4
Marketing Tip	p. 4
Cruising the Mississippi	p. 5
Celebrating Success	p. 5
Writing Tip	p. 6
The Write Stuff?	p. 6
Motivational Quotation	p. 7
Upcoming Meetings	p. 7
Marketing Tip	p. 8

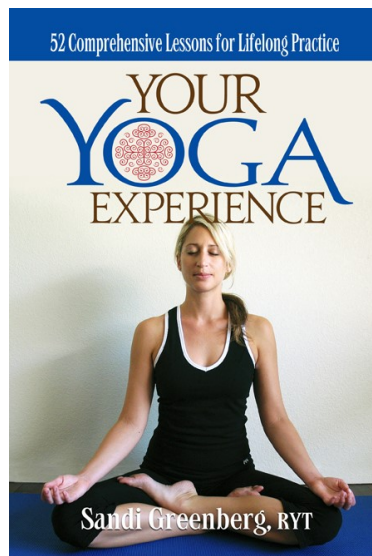
## The Cover Story

By Michele DeFilippo

### Your Yoga Experience by Sandi Greenberg

For this book, a collection of yoga lessons, the author/teacher provided a cover photo from her studio. Using colors from the photo for the text is one way to create harmony in a design, in this case blue and brown. Of necessity, the photo is the focal point, so we used the empty space above the model’s head for the title. For the word *Yoga*, we chose a graceful typeface with alternate characters that look like they are stretching

(Your cover is a critical part of your marketing effort. Contact Michele at 1106 Design today for book cover design with hand holding. (602) 866-3226 or <http://www.1106design.com>)



## Contributors

Guy Achtzehn  
Adele Anessi  
Dick Benton  
Holly Benton  
Andrew Blum  
ee cummings  
Michele DeFilippo  
Tonya M. Evans  
Brian Feinblum  
Sandi Greenberg  
Brian Jud  
Eric Kampmann  
Joe Keeney  
John Kremer  
John Long  
C.B. Oresky  
Suzi Reynolds

## March 2023 SWCAPA Report

By Joseph Keeney

Six members attended the SWCAPA meeting held on March 13<sup>th</sup>. Brian Jud sponsored the Zoom meeting.



Author Katherine Pickett's talk on how to *Use an Editor to Craft Better Books* gave the inside scoop on what copyeditors, proofreaders and developmental editors do. Katherine is the author of the award-winning book, *Perfect Bound: How to Navigate the Book Publishing Process Like a Pro*.

She is also the author of an anthology and her articles have appeared in publications such as *Publishing Perspectives* and *IBPA Independent*.

Katherine is member of Independent Book Publisher's Association and past president of the Montgomery County Chapter of the Maryland County Writers' Association. She is the owner of POP Editorial Services LLC, and she can be reached at [www.popediting.net](http://www.popediting.net).

## Marketing Tip

Guy Achtzehn

A book can be customized to the recipient. Place the company's name on the cover of the book or replace the cover with one of leather. Ask the company's president to write the foreword. Some companies may want to include a page of advertising or links to its related products and services. The content may also be tailored to fit a special occasion or season, to recognize service anniversaries or celebrate a company landmark.

## Distribution Tip

Eric Kampmann

A lot of confusion exists around the concept of "Pub Date." Some think that "Pub Dates" are unnecessary or have no impact on your publishing strategy, but I would disagree. First, let us remove the confusion of terms. "Pub Date" is not the same as "Bound Book Date" or "Ship Date." "Bound Book Date" refers to the time when the book comes off the printers press. "Ship Date" refers to the time when your warehouse releases backorders and begins to ship your title to book store accounts, including wholesalers. Then finally comes "Pub Date." This is the day when you really begin to market your title to the consumer. This is when you should begin media appearances, advertise or have display promotions in stores

## 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 [brianjudcomcast.net](mailto:brianjudcomcast.net).

Send submissions for the **Meet-A-Member** column to Joe Keeney at [jkeeney9267spamarrest.com](mailto:jkeeney9267spamarrest.com) or Barbara Meredith [dbmeredith@charter.net](mailto:dbmeredith@charter.net)

**ARTICLES ARE DUE BY THE**

## CAPA Board of Directors

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

Founder	Brian Jud	<a href="mailto:brianjud@comcast.net">brianjud@comcast.net</a>
Co-Founder (CAPA)	Jerry Labriola	<a href="mailto:Labriola00@aol.com">Labriola00@aol.com</a>
President	Robyn-Jay Bage	<a href="mailto:rjbage@comcast.net">rjbage@comcast.net</a>
Vice President	Elsa Kurt	<a href="mailto:authorelsakurt@gmail.com">authorelsakurt@gmail.com</a>
Treasurer	Brian Jud	<a href="mailto:brianjud@comcast.net">brianjud@comcast.net</a>
Secretary	Natalie Segal	<a href="mailto:nataliedeeseegal@gmail.com">nataliedeeseegal@gmail.com</a>
Immediate Past President	Dennis Schleicher	<a href="mailto:dennisschleicher@me.com">dennisschleicher@me.com</a>
Newsletter Director	Brian Jud	<a href="mailto:brianjud@comcast.net">brianjud@comcast.net</a>
Meet-A-Member Articles	Joe Keeney	<a href="mailto:jkeeney9267@spamarrest.com">jkeeney9267@spamarrest.com</a>
Meet-A-Member Articles	Patti Brooks	<a href="mailto:patti@pattibrooksbooks.com">patti@pattibrooksbooks.com</a>
SECAPA Director	Patti Brooks	<a href="mailto:patti@pattibrooksbooks.com">patti@pattibrooksbooks.com</a>
SWCAPA Director	Joe Keeney	<a href="mailto:jkeeney9267@spamarrest.com">jkeeney9267@spamarrest.com</a>
Program Director	Brian Jud	<a href="mailto:brianjud@comcast.net">brianjud@comcast.net</a>
Membership Director	Jonni Owens	<a href="mailto:jleoewens@comcast.net">jleoewens@comcast.net</a>
Website Director	Robyn-Jay Bage	<a href="mailto:rjbage@comcast.net">rjbage@comcast.net</a>
Publicity Director	Liz Delton	<a href="mailto:liz@lizdelton.com">liz@lizdelton.com</a>
Networking Director	Position Open	
Special Events Director	Position Open	
Past-President, Advisor	Roberta J. Buland	<a href="mailto:rjbuland@comcast.net">rjbuland@comcast.net</a>
Past President, Webcasting	Steve Reilly	<a href="mailto:sriles40@aol.com">sriles40@aol.com</a>

Editor—Brian Jud, Meet-a-Member Column—Barbara Meredith and Joe Keeney,  
Copy Editor—Deborah Kilday, Staff Photographer—Deborah Kilday,

## Legal Matters

By Professor Tonya M. Evans

What is the Poor Man's Copyright and how can it protect my work? The concept known as the poor man's copyright says basically that you should mail yourself a copy of your work and not open it in order to establish the date that your work existed in case you ever need to defend your work or challenge a work you believe infringes on your rights. This, unfortunately, is a myth that continues to be perpetuated even by established writers and it should no longer exist in the writing world! The Poor Man's Copyright does not offer any additional protection beyond that which already exists once your idea is fixed and thus your work is created. Additionally it does not constitute a registration of your copyright.

Registration is easy (no need for a lawyer) and inexpensive (as low as \$40 if you register electronically -- as of this presentation) -- a small price to pay to preserve valuable rights. Consider it an insurance policy.

## Media Tip

By Suzi Reynolds

Two concepts determine your relative success in answering questions on the air: preparation and flexibility. You may or may not know the questions you will be asked, nor the person asking them.

But if you know your topic and know what you want to get across to the audience, you can perform well in any situation.

## Artisanal Prose

### "The Subtle Persuasion of Poetry in Prose"

By Adele Annesi

"I'm a failed poet," wrote twentieth-century American novelist and short-story writer William Faulkner, author of *Light in August* and winner of the Nobel Prize for literature. Faulkner went on to say that it might be true that all novelists first want to write poetry and when they find they can't, try the short story, then failing that, finally try writing novels. Regardless of the writer's genre, there's much to learn from the precision, imagery and persuasiveness of poetry.

Like most people, writers don't have much spare time, and when they do, they may not naturally gravitate toward poetry. For the writer immersed in prose, a poem can feel too much like an alien landscape, an inaccessible world. Yet, poems often have an elemental, Edenic quality that invites readers in and bids them stay a while.

On particularly harried days, writers can find clean, spare language of poetry to be a balm. Yet, a poem can also serve an example. For example, using one evocative noun in place of a string of adjectives can create a clear picture that opens to the reader the door of story. A writer who makes deliberate word choices says, in essence, "I want you to know what this is about, who the people in this story are." This isn't the same as giving away the entire premise or plot upfront. In-



stead, it creates an atmosphere of trust that engages readers and encourages them to read on.

Poets often say that poetry is all about imagery. At first blush, this sounds like a cheap thrill, as if poets craft their pieces only for the senses and not for substance. But when an image accurately conveys what the poet intended, substance is implied. The corollary for the writer is a well-grounded scene that reveals character and advances plot, preferably both at once. Even misleading scenes, when done intentionally and well, have their place. Where would mysteries and thrillers and thrillers be without them?

One surprising aspect of poetry equally useful to prose writers is poetry's artful ability to persuade. Small, subtle words like "so" and "for" and "since", unobtrusive in their commonality, are woven into the a poem's fabric to draw the reader to the poet's perspective. The message conveyed through language is conjured by words that rise gently from the page to form a picture in the reader's mind. And for poets and prose writers alike, if there is no image, there is no scene, and if there is no scene there is no story.

Often accused of being inaccessible, poetry isn't always understandable. Neither are people, neither is life. Yet, even when understanding doesn't quite come, images still appear, with the intentionality of the chosen words giving those images substance. Whether we read or write poems, prose or both, accurate less is often more, and in such simplicity one often finds rest.

To see a world in a grain of sand,  
And a heaven in a wild flower,  
Hold infinity in the palm of your hand,

## Why Are Book Publicists Disliked?

By Brian Feinblum

Every year there are polls done about the most hated professions.

The list is long and highly competitive. It contains contractors who overcharge, politicians who can't be trusted, stock traders and bankers who are slippery, realtors who are manipulative, dentists who charge us to give pain, teachers who are lazy and fail to teach with any gusto, lawyers who talk out of two sides of their mouth, and on and on. Add to that list the book publicist.



For those looking to work with a book promoter, many walk away feeling fear, frustration, and failure. Why is that?

Authors believe they are being bamboozled.

The book publicist comes off as having connections and knowing the book industry, the news media, and how to be persuasive. The author just knows about her book and feels she has to put her faith in someone. So how does one choose a publicist?

Authors usually choose the person that is likeable. What makes them likeable?

One who speaks with confidence, passion, and empathy. One who sounds knowledgeable and references past success. One

who makes the author feel good about her book.

Unfortunately, many people hire wrong, have a bad experience, and never trust any book promoter again. For those entertaining hiring a book publicist for the first time, they hear horror stories and go through the process with trepidation.

Book publicists can give the industry a bad name every time they:

- Tell lies
- Mislead others
- Sound slick
- Speak another language with their mediaspeak, marketing jargon, and social media jibberish
- Either look like they are 12 and are inexperienced — or are too old and seemingly out of touch
- Don't perform well but still get paid
- Are hard to reach
- Don't read the book
- Make authors feel rushed or ignored
- Give authors a vibe that they don't get your book or are unable to share its message passionately
- Disagree on goals or metrics to measure productivity
- They are unclear on what was to actually be done

On the other hand, book publicists are too-often asked to clean up a mess, handle a delayed book launch, or to promote a no-name author with a self-published book past its newness with little help from the author in terms of he or she having a decent site, active social media, or any understanding of how things work.

### So, what is the answer?

Authors must realize that they play a role in their marketing and understand that utilizing a book marketer can be helpful. But there are authors who sabotage themselves, and there are bad book promoters. Go in this thing with optimism but take steps to help your publicist succeed and choose whom you want to help you wisely. Don't let past failures haunt you — and do your best to collaborate.

## Marketing Tip

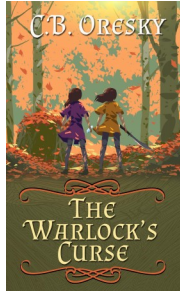
By John Kremer

**How to blog effectively.** To create an effective blog, one that will get you noticed and linked to, you have to think like a blogger. Here are a few basic actions that should help your blog get noticed:

- Post every day.
- Interview interesting people.
- Use a layout that makes it easy to read your blog.
- Stir the pot. Poke fun at something.
- Comment on the content of other blogs.
- Link to your website.
- Be truthful.

## CAPA Members Celebrating Success

C.B. Oresky said, “My YA Fantasy, *The Warlock's Curse* won bronze in The Reader View's annual competition in the teens category. How's that for some good news!



Adele Annesi is now an editor and coach for Westport Writers' Workshop, specializing in long-form fiction (novelette, novella, novel) in the genres of adult, autofiction, commercial, historical, mystery, realistic, upmarket and women's fiction. The levels are intermediate to advanced, and Adele's specialty is international settings. Her novel *What She Takes Away* (Bordighera Press) is now available through Amazon, Barnes & Noble, and Bookshop.org.

## Cruising the Mississippi 03-02-23 to 03-11-23

By Dick and Holly Benton

Ever cruise down the Mississippi River? If not, you should. It gave us a lifetime memory. We flew to Memphis, stopped for two days at Graceland, and then stepped onto an American Cruise Lines paddlewheel riverboat, the American Heritage, south to New Orleans. We flew home from there.

What happened in between? Only one of the most spectacular experiences of our lives. We arrived at Graceland on March 2<sup>nd</sup>. Our tour package put us up at the Graceland Guest Cottages, a class place, for two days. We got to know the “King” better than most, toured his home and grounds, heard his songs, saw his autos, motorcycles, costumes, gold record collection, and his two jet planes. We smiled about the

jet that had a queen-sized bed equipped with a seatbelt.

On the way to the ship we were given a tour of Memphis, arriving noonish on March 4<sup>th</sup>, immediately welcomed, shown the dining room, fed and given the run of the ship. This beautiful, immaculately clean ship had everything one could want, great staterooms, lounges, dining and wonderful staff.

All meals were dangerously fattening.

Our week “rolling” down the Mississippi encompassed a two day stop in Vicksburg. Their history of the Civil War began there and continued to be a theme throughout our journey, and living its visual made it much more meaningful.

Our next stop was Natchez. We'd elected to visit a beer maker in a venue called Views and Brews, both interesting and educational. On our trip back to the ship we also got a tour of Antebellum Natchez.

St. Francisville followed. Our tour of The Myrtles Plantation gave us a good sense of the old South. By this time we had met and befriended many aboard, all of whom enriched our experience many fold.

In Baton Rouge, the capital of Louisiana, we visited the USS Kidd, a WWII battleship, a claustrophobic place that showed us how sailors lived during that time. We then walked to the Louisiana Arts and Science building for their Planetarium show, a must see.

At Houma we visited Houmas House, a fabulous plantation made famous by Bette Davis and Olivia de Havilland in *Hush, Hush, Sweet Charlotte*.

Last day, New Orleans, a city of 377,000, the city of Soul and home.

Distilled from my 8791 word narrative. For the full experience, want a copy, anyone?

## Artisanal Prose

Continued from page 3

And eternity in an hour.  
"Auguries of Innocence," *William Blake*

Happy writing!

Adele Annesi is an award-winning author, editor and teacher. For questions on writing, email [Adele Annesi](mailto:AdeleAnnesi). Adele's new novel is *What She Takes Away* (Bordighera Press).

## April 15 Speaker

Continued from Page 1

- Look the part – dress well -- perception counts
- Keep up with the news – there may be a PR hook for your book

### About Andrew Blum of AJB Communications

CAPA member Andrew Blum, a former journalist, has been a media trainer for 25 years. He has also done publicity for more than 40 books.

## Writing Tip

By John Long

It is uncanny that the degree to which we feel for a character is relative to how much that character changes in the course of the tale

## Do You Have The Write Stuff?

By Brian Jud

Becoming a success (as you have defined it) in book publishing is more an art than a science. You can learn all the right things to do, but the application of those actions is different for every situation, person, book and target buyer. One key to moving continuously in the right direction on your path is to have a strong belief in yourself. In other words, become DEAR to yourself.

Discover yourself. Did you see the old TV show or movie, *The Beverly Hillbillies*? If so, you recall Jed Clampett shot into the ground and "up came the bubbling crude." He



became instantly wealthy. However, the oil was always there, and he only became wealthy after he recognized it. You, too, have hidden resources that are yet to be discovered. For example, you may think you are not good at negotiating a sale of your books to corporate buyers. But think about the last time you haggled over the price of a house or car, or the time you persuaded your boss to give you a raise. You were negotiating then. Simply apply what you already know to the art of selling your book.

Empower yourself. Develop the confidence to uncover your hidden resources and become all that you can be. Believe in yourself. Take risks. It may simply be a matter of changing the way you think about risks – they are more like adventures. Commit to your publishing venture. While in the corporate

world many years ago I was afraid to leave the secure position and start my own business. I thought that if I committed to everyone that I was going to start a business and it didn't work, they would know I failed. Then came a layoff and I decided to listen to Robert Schuller who said, "I'd rather try something great and fail, than do nothing and succeed."

I also listened to something Brian Tracy once said, "If it's to be, it's up to me." I came to believe that my internal feedback directs my actions. These thoughts can be positive or negative and get respective results. The thought, "I am terrible at marketing," is an affirmation and you may eventually believe it. The thought, "I am a confident, productive author in charge of the future success of my book," is also an affirmation. Which do you think will lead to more sales?

Accept yourself. You can be successful (by your own definition) without being another John Grisham or Nora Roberts. Do not try to be someone you are not or attempt something you are not good at doing. For instance, if you have a publishing business and are not good at accounting or legal issues, hire professionals to help you. If, after introspection, you still believe you are not good at selling, hire someone to do it for you.

Acceptance is an inner strength that helps you deal with negativity. For example, how do you feel when you get a bad review of your book? Do you blame the reviewer? That is like blaming the scale if you are overweight. If you believe yourself to be a good writer then you can accept criticism and learn from it. If many reviewers make the same cri-

*Continued on page 7*

## Write Stuff

### Continued from page 6

tique, maybe they are right and you need to rewrite your material.

**Respect yourself.** Acceptance of your weaknesses does not mean you are weak. In fact, learning from your less-than-successful ventures (otherwise known as failures) is strength. There is really no such thing as failure – you simply create a result. For instance, during one marketing campaign I sent out 500 letters. The result was being ignored by 490 of the recipients and rejected by the other ten. I didn't fail 500 times because I learned a different way to succeed. I sent a "thank-you" note to the ten rejections, thanking them for having the courtesy and professionalism to respond. One of those actually turned into a sale. Then I created a business-reply card and re-sent that to the other 490 and got a 33% response – and significant sales.

Negativity abounds in every publishing venture. You will get bad reviews. Things will take longer and cost more than you planned. Sales and revenue will come more slowly than you predicted. Profits may be non-existent (or negative) for a stretch of time, particularly at the beginning of your venture. Understand those conditions will occur and plan for them. Respond with a positive attitude regardless of the situation. If you cannot control the circumstances, respond with self-respect, even to negative facts.

I have been in the book publishing business for over 35 years and have learned that there are many ups and downs. I discovered that the recurring periods of negativity do not take something out of you, they get something out of you. They do not do something *to* you, they do something *for* you -- if you don't quit. Become DEAR to yourself and make it happen.

Brian Jud is the Executive Director of the Association of Publishers for Special Sales ([www.bookapss.org](http://www.bookapss.org)). He is also the author of *How to Make Real Money Selling Books*. Brian offers commission-based sales of books to buyers in non-bookstore markets. Contact Brian at P. O. Box 715, Avon, CT 06001-0715; (860) 675985-5908; [brianjud@bookmarketing.com](mailto:brianjud@bookmarketing.com) or [www.premiumbookcompany.com](http://www.premiumbookcompany.com)

## Motivational Quotation

"To be nobody but yourself in a world which is doing its best, night and day, to make you everybody else, means to fight the hardest battle which any human being can fight, and never stop fighting."

ee cummings

## Schedule of Upcoming Meetings for the Three CAPA Chapters (All members may attend all three meetings per month)

### CAPA CENTRAL (Avon)

(These in-person meetings will begin at 10:30 am ET)

To be a speaker or for more info contact [BrianJudbookapss.org](http://BrianJudbookapss.org)

April 15: *Media Training Tips for Publishers and Authors*, by Andrew Blum

May 20: *How To Promote Your Book*, by Jan Yager, Ph.D.

June 17: *How to Become a "Published Author" Without All the Hassles*, Allia Zobel



### CAPA SOUTHEAST (Groton)

(These meetings begin at 6:30 pm. For more info: [Patti Brooks, pattipattibrooksbooks.com](http://PattiBrooks.com))

April 17: Speaker and topic to be announced

May 15: Speaker and topic to be announced



### CAPA SOUTHWEST (Shelton)

(These virtual meetings begin at 6:30 pm. Watch them live and ask questions of the speakers.

For more info contact Joe Keeney, [jkeeney9267spamarrest.com](mailto:jkeeney9267spamarrest.com))

April 10: *Experiences of a Ghostwriter*, by Tanya Detrik

May 8: Speaker and topic to be announced



## CAPA's Co-op Connection

Some of these recur weekly. Check their websites for dates and more information. If you would like to join the CAPA Board to help coordinate these events with other CAPA members please contact [BrianJudcomcast.net](mailto:BrianJudcomcast.net)

4/14	HARWINTON	Vintage Market Days
4/23	STAMFORD	Bridal and Wedding Expo
6/4	HARTFORD	Connecticut Bridal & Wedding Expo
6/4	WESTBROOK	Spring Arts & Crafts Fair 34th
8/5	TONINGTON	Stonington Village Fair 71st
9/7/	HEBRON	Artisan & Craft Show @ Hebron Harvest Fair
9/8	BETHLEHEM	Bethlehem Fair
10/7	WETHERSFIELD	Old Wethersfield Arts & Crafts Fair
10/29	HARTFORD	Connecticut Bridal & Wedding Expo

## Book Marketing Tip

By Brian Jud

Most buyers in special markets care less about your cover design than they do about the content of your book. They want to know how your information can help them increase sales, motivate their employees or help them become more profitable. Also, bookstore buyers want to know how you can help them increase store traffic; librarians want to know how your content can help their patrons.



Peel away that which is not important and focus on the meat of the issue – what you can do for them. Appeal to them with reasons why your content is different from and better than competitive titles. Demonstrate your competitive advantage so they know your book is the best of the bunch. Do that and you can quickly become the top banana in your target markets.



**CAPA**  
**P. O. Box 715**  
**Avon, CT 06001-0715**