

The Authority

Connecticut Authors & Publishers Association—Since 1994

Connecticut's Source for
Writing, Publishing &
Marketing Information

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June 17 In-Person CAPA Meeting (9:30 am ET)

Chats followed by... *How to Become a "Published Author" Without All the Hassles*, by Allia Zobel

We will continue the informal "chat" format that we had at our May meeting with great success. Beginning at 9:30, meet with experts and your colleagues to talk about a variety of topics including marketing, social media, publishing and editing.

Following that networking meeting, Allia Zobel will talk about *How to Become a Published Author without All the Hassles*.

An important point any agent or publisher wants to know about you is "Have you been published before?" Having your work in an Anthology helps. It ticks that box that says "Yes, I'm a published author. I'm on Amazon." And for those already published, being an



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Meet Caroline Joy Adams — the June Member of the Month By Patti Brooks

It was both inspiring and tiring to interview Caroline Joy Adams. As a writer, educator and presenter Caroline has chosen topics she is passionate about and she has the talent to transfer these passions to her readers and listeners. Caroline has put her pen to so many different papers that one has to take a deep breath to absorb where her busy mind is traveling.

Caroline began her higher education with a MA in Art from Rutgers University. While there, a friend introduced her to calligraphy, and it has become a major player in her life. Next she went to Columbia grad school where she studied screen play. She also earned a Mas-

ters in Psychology. With that under her belt, she taught English and writing as a college professor.



You better be sitting down for this: her most popular book, published by Barnes and Noble Publishing, is *The Power to Write: Seven Keys to Discover Your Writer Within* and it has sold 100,000 copies! No, that is not a typo.

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May 2023 SWCAPA Report

By Joseph Keeney

Nine members attended the SWCAPA meeting held on May 8th. Brian Jud sponsored the Zoom meeting.



Former Journalist and PR consultant Andrew Blum talked about Media Training and PR Tips for Publishers and Authors. He covered the following points in his talk: Never over-promote your book in an interview; Know how to make a ZOOM call; Dress well; keep up with the news.

CAPA member Andrew Blum has been a media consultant for 25 years. He has directed pub-

licity for more than forty non-fiction books attaining coverage for authors in varied media outlets including the New York Times, HBO's Real Time with Bill Maher; Newsweek and Yahoo Finance.

He began his career as a journalist and has written articles and book reviews for the Wall Street Journal, Time Magazine, The New York Times Syndicate, International Herald Tribune, ABC.com ansu PI. He is a graduate of the UNC-Chapel Hill Journalism school.

Contact information for the speaker: 917-783-1680 ajb-comms@gmail.com, www.ajbcomms.com,

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Word Trivia

What is the shortest English sentence using all the letter in the alphabet?

Western Union developed the sentence, "The quick brown fox jumps over the lazy dog" as a test for their telex operators, and it is 35 letters long.

However, it is not shortest English sentence created using all the letter in the alphabet. That honor belongs to the sentence, "Pack my box with five dozen liquor jugs" just 32 letters 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 brianjudcomcast.net.

Send submissions for the **Meet-A-Member** column to Joe Keeney at jkeeney9267spamarrest.com or Patti Brooks at patti@pattibrooksbooks.com

ARTICLES ARE DUE BY THE 28TH OF THE MONTH

CAPA Board of Directors

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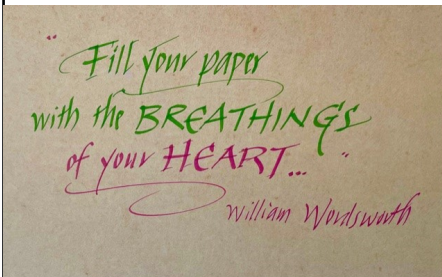
Meet A Member

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Caroline's books are primarily non-fiction. She has eight books, self-published and with traditional publishers.

Most recently she has put together a book, *Great Travels Writing Journal*. Created so travelers can record for posterity the behind-the-scenes looks of their travels. And it's spiral bound so the writer can lay it flat in order to post an entry wherever they might be in the world. This is backed up with travel writing workshops both in-person and via Zoom.

This summer finds Caroline giving calligraphy workshops on Enders Island off Mystic. The following is a message for writers done in Caroline's calligraphy.



Artisanal Prose

“Yearning, Dreamstorming and an Impetus for Art”

Fiction and nonfiction writers frequently push the boundaries of creativity, even those set by Pulitzer Prize-winning writers like Robert Olen Butler, author of *From Where You Dream*. Yet, Butler offers practical methods for going from craft to art, especially with the oft-missing element of yearning.

Some form of desire exists in most stories, real and imagined. But depictions of what a person or character desires often fall short because they're rendered through unartistic forms, such as abstractions, analyses, generalizations, interpretations and summaries. These have their place in writing, but not so much in storytelling, where there are better ways to go from heart to art.



Yearning, per se, isn't story, but it often drives story, or good stories anyway. When readers are invited inside a character, they start caring about what that person wants and whether she'll get it. And the deeper the yearning (more in type than intensity) the more artful the story and the higher the stakes. So how does a story reach these goals?

Butler offers the example of James Joyce, who used "epiphany" to refer to the moment in a story when its essence appears. Butler suggests that stories actually have two epiphanies—one at the climax (the type of epiphany Joyce referred to) and one that should happen near the story's start. Cluing the reader in to what the main subject of the work yearns for adds interest and momentum. And it can raise the stakes.

Given these realities, here are two considerations:

- A person may yearn for one thing at the start of a story or novel and find out by the end that he has grown enough to want more; whether or not he gets it is another aspect of the story. The reverse may also be true. A character may start with specific desires, peruse them and get exactly what she wants.

- There is also the possibility of desire within desire, similar to what in journalism is called the "real story." So what a person may seem to want or thinks she wants isn't what she really wants, and her journey of realization becomes part of the storyline.

Both of these considerations involve discovery and generate natural opportunities for conflict, the lifeblood of story, real or imagined. And the stronger the yearning, and the tougher the obstacles, the more tension and conflict.

One way to raise the stakes in a story and the level of writing is to reveal and explore a person's intangible longings—for example, for respect, a sense of self as distinct from others, for recognition, permanence or legacy, a place in the world or in the heart of someone else.

Examining these deeper desires in a book or novel opens the door to artful writing. For this, Butler advocates tilling the soil of the writer's imagination and past experience. This allows events, turning points and discoveries—as well as imaginings—to emerge from the compost of memory or from sheer imagination into the light of day before they're dismissed by the writer's internal editor or shaped by craft before they're fully realized.

This is where Butler's "dreamstorming" technique comes into play. Here, Butler suggests that writers find a writing space away from distractions and let their minds wander within the context of the story. Instead of immediately stopping to write what emerges, Butler recommends that writers keep pen and

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Two Kinds of Conflict, and Why Your Story Needs Both

By Jane McBride

If you've been writing for any length of time, you know about the two types of conflict: external and internal. You probably also know that external conflict is what happens outside of the character and internal conflict happens inside the character. Simple, right? Not so much.

Though the conflicts exist independently, they are (or they should be) connected and affect each other. Both kinds of conflict are vital to a story. What are the characteristics of good external and internal conflicts?

Raising stakes. Every story, even those for the youngest readers, needs the conflict that needs to be solved "or else." The teenage boy needs a passing grade in calculus. The stakes rise when he fails the most recent test. The stakes rise when his coach tells him that he will be cut from the football team if he doesn't get at least a "C" in the class. The middle school girl, Zara, discovers that zombies have invaded her school and need to be stopped. The zombies want to make everyone their minions.

The stakes rise when they threaten to kill all of the students and teachers if they show the slightest resistance. The little boy who becomes separated from his dad at the store needs to find his parent. The stakes rise when somehow he becomes part of a crowd that has moved out of the store. Though he doesn't know what the "or else" is, he is certain that it won't be good. The stakes in each of these scenarios are getting higher and higher.

Tension. Imagine the tension the teenage boy from above feels when he fails his most recent test. The pressure he experiences is intense. He knows his father, an ex-football player and now a member of the school's booster club, will be furious if he is cut from the football team. His mother, a scientist, will be equally furious if he fails calculus. The uncertainty he feels makes the reader want to keep turning the pages to see what happens next. Will he pass the mid-term? Or will he fail?

Character arc.

As a character strives to overcome the obstacles preventing him from reaching his goal, he is tested in ways he never thought to be tested. The middle school girl (in the raising stakes example) has been tasked with taking out the zombies because she was the only one who didn't run away in fear when the monsters first appeared. Now she must improvise weapons and rally the other students and teachers to join her in the fight. She never thought she would find herself in this situation. After all, she's only 13, but she refuses to shirk from the fight. She finds a strength in herself that she didn't know she possessed. That strength grows with every new challenge, such as when the zombies prove that they can shape-shift into looking like students. She has to find a way to distinguish between the genuine students and the zombies.

How To Use Internal And External Conflict Together

Turn both types of conflict into obstacles. Zara, our middle school heroine, prides herself on her independence. The daughter of a single mother,

Zara is accustomed to single-handedly taking care of other people. She maintains a straight A average, goes home directly after

school to care for her diabetic little brother while her mother goes to work, and oversees the house and meals during that time. When her mother gets home from work, Zara makes sure to hide any problems and remain upbeat, because her mother is susceptible to anxiety attacks that can send her to bed for 24 hours. Zara's internal conflict, having to ask for help while protecting her family, even for such an apocalyptic event as an invasion of zombies, goes against her nature. Her external conflict is obvious: keeping the zombies from taking over the school. The two are at odds with each other: to save the school (external), she must ask for help (internal). Imbue characters with opposing conflicts.

Let's continue with Zara's story. What if her best friend, Suzanne, also 13-years-old, is deathly afraid of the zombies. She wants to gather everyone into the gymnasium, barricade the doors, and wait until help can come. Suzanne has an abusive father and is frightened of just about everything. Unlike Zara, Suzanne is very dependent. Can you see how the two best friends would clash over how to handle the zombie invasion?

Have more than one external and/or internal conflict. One of Zara's personality traits is taking charge. Some would call her bossy. It is hard enough for her to ask for help, but when she does try to rally the other students and teachers to work together, they resent her take-charge attitude. How dare she put herself in charge, they ask her. The teachers are especially resentful. She's just a kid; she shouldn't pretend to know more than they do, even when they are cowering behind their desks. For Zara's part, she is annoyed, even angry, at the others who should be

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CAPA Members Celebrating Success

Gevera Bert Piedmont said: "The horror anthology *Wicked Sick*, which includes my story "Toad in the Hole" went immediately to #1 on Amazon for horror anthologies when it came out on May 7.

Adele Annesi will be a guest with Tony La Stella, host of "The Italian Radio Show" (West Coast Italian Radio) for ABC News & Talk in Palm Springs, CA, to talk about her new novel, *What She Takes Away* (Bordighera Press, 2023). The current airdate is June 26.



Leadership and Growth Concepts

Tom Hill

I love the phrase "Getting the odds in your favor." Nothing really new but boy does it work. Odds in your favor in your spiritual life, your health, relationships, professional and financial.

Speaking of financial, I remember so clearly the first time I listened to Jim Rohn's cassette tapes (summer of 1984). He told the story of his mentor suggesting he invest in something. Jim replied something to the effect, "I don't have that kind of money." His mentor replied, "Who sold you on that plan?"

It's been my experience that to achieve significant goals, it only takes two things: Knowing the principles of success in your field and then having the discipline to execute those principles. It's not brain surgery - know what you want and execute. One very obvious example is health - approximately 70% of American adults are overweight - the principles are exercise and diet. Simple but not easy for a lot of folks. Create a plan and execute!

Dr. Hill is founder and CEO of the Eagle Goal Coach, an organization devoted solely to assisting others find and follow their life's passion. Tom can be reached via e-mail at tom@tomhillwebsite.com

Legal Matters That Matter to Writers

By Professor Tonya M. Evans

Terminating Transfers under 203 of The Act: Section 203 of the Copyright Act provides that a transfer or license of copyright (or any right in the bundle of rights) executed by the author (but unlike a pre-1978 transfer not a transfer made by anyone other than the author) on or after January 1, 1978, is subject to termination under the following conditions:



- A single author who executed a grant may terminate it. If the author is deceased, then whoever is entitled to exercise more than one-half of that author's rights may terminate it.
- If two or more authors executed a grant of a joint work, a majority of the authors who executed it may terminate it. If any of the joint authors is dead, his or her termination interest may be exercised by whoever is entitled to exercise more than one-half of that author's interest.

This single, extremely valuable section of the Copyright Act, allowing for the reclaiming of rights by terminating transfers, empowers authors. Note that the statutory termination provision does not apply to works made for hire or to transfers made by will. The termination right also does not apply to rights arising under foreign laws or derivative works. In the case of derivative works (for example, a movie based on a book), termination of the rights to the underlying work (the book) does not prevent the continued display and distribution of the derivative movie. Once the rights are terminated, however, no new derivative works can be created.

Not surprisingly, the rules to exercise the statutory termination right are specific and must be strictly adhered to or the right will be forever lost. In addition, the Copyright Office does not provide printed forms for the use of persons serving notices of termination.

June 17 Speaker

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anthology contributor is just one more feather in your cap. Still, there's more to the process than meets the eye.

Find out what you need to know *before* you submit (payment, author copies, rights, originality, venue, your SM part, etc.); tips for upping your chances of being chosen, and the contributor benefits... and negatives... at the June 17 CAPA presentation by Allia Zobel Nolan, author of the Indie Award Winning Anthology: *Laugh Out Loud: 40 Women Humorists Celebrate Then and Now... Before We Forget*, and her two latest titles: *Heavenly Headbutts: Reflections of Hope about Cats and Eternity*, and *Why a Cat Is Still Better than a Man*,

Media Tip**By Benita Zahn**

The biggest fears people have when they come into the studio is that they'll look foolish, that they're not going to know what to do and not know where to put themselves.

All you have to worry about is being comfortable. If you're not comfortable, you won't do well answering the questions. Sit down and feel at home. Talk to the interviewer.

Ask, "What should I do? Who should I look at?" Ask if everything is in place. They'll tell you.

Artisanal Prose

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paper handy and only jot down a word or phrase to describe what comes to mind so as not to stem the flow of what they're remembering or imagining.

Later, writers can amplify their notes and recollections into scenes without worrying about what each scene means to the overall work. These revelations usually come in draft two anyway. This is where the writer sees a character's real yearning and can portray it more artfully because the writer's vision of who the person is and what she wants is clearer. "The point of revision is to find meaning," Butler notes.

Revision also enables writers to recognize and remove the vagaries of abstraction and generalizations, as well as those enemies of story—analyses, interpretations and summaries—in favor letting the people in the story reveal who they are and what they really want, whether they get it all or not.

Happy writing!

Adele Annesi is an award-winning writer, editor and teacher. Her new novel is *What She Takes Away* (Bordighera Press, May 2023), and she is co-author of *Now What? The Creative Writer's Guide to Success After the MFA*. Adele was managing editor of *Southern Literary Review*, and received her MFA from Fairfield University. She teaches for Westport Writers' Workshop. Her long-running blog for writers is [Word for Words](#). Her website is [AdeleAnnesi](#).

Selling to Schools

By Guy Achtzehn

Go to the websites of your target schools. Many will display course outlines, perhaps including the current textbooks.



The websites of some states' Departments of Education provide explanations of the requirements for each grade level. Use this information to tailor the content of your books as well as your sales approach, demonstrating the benefits of your title over their current text.

You can also learn some of the industry jargon, such as the use of the terms *beginning readers*, *emergent readers* or *reluctant readers* in the K-12 arena.

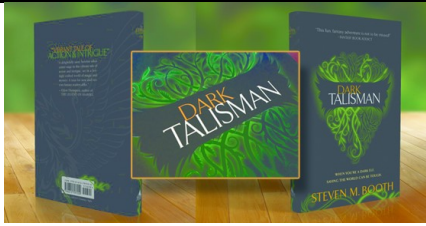
To find contact info for a school in any state, go to <http://nces.ed.gov/ccd/schoolsearch/>

Writing Tip**By John Long**

"We veered round a glistening minaret of blue ice, rearing from the deep like frozen doom," is an example of an author trying too hard. "Ice, mast high, floated by," shows that a writer is letting the image, rather than the words, do the work."

The Cover Story

Tamara Dever



Dark Talisman is an epic fantasy and the first book in the Guardian Chronicles series. The story is intricate, setting Dark Elves against Green Elves, involving great Phoenix birds, and the world balancing on the edge of annihilation. The black and green vines — mostly separate but some being intertwined — show the relationship of the Green and Dark Elves. This design works well in and of itself, being intriguing, simple yet intricate, and well balanced in its use of color and space. When augmented with green foil and debossing the title shape (see inset), as well as mixing the use of gloss and matte finishes, the jacket truly sings. It is a winner of the IBPA Benjamin Franklin Award for best fiction cover

Conflict

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working with her. How can she save her school if she can't get the others to work with her? Somehow she has to find a way to invite cooperation rather than resistance. Even though Suzanne is the exact opposite of Zara in terms of meeting danger head-on, she, too, resents Zara telling everyone what to do.

This creates friction between the two friends until Zara tells her friend just to go hide if that's what she wants to do. Resolve the differences in conflicts between the characters. Near the end of our zombie story, Zara realizes that she can't fight the zombies on her own. She must admit to her classmates that she was wrong to order everyone about and apologizes. Only together, she tells them, can they defeat their common enemy.

When developing your plot and characters, think about how your internal and external conflicts can clash, even from the beginning of the story. Can a 16-year-old with absolute moral integrity agree to be a fake reference for a friend who needs a job to help his single mother pay her bills? Can a nine-year old be happy for a best friend who is getting a great step-mother and a new house with a pool, even if that house is two hours away? Conflicts that clash and make a character uncomfortable, unsettled or even miserable force that character to grow.

Wrapping Up

External and internal conflicts heighten a story's appeal as the character(s) work to solve the conflict and come to terms with their own weaknesses and flaws. Make your character imperfect but determined and see where they take you.

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 BrianJud@comcast.net)

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

July 22: Annual Summer Picnic

August 19: Dennis Schleicher: *How to Promote Using Social Media*



CAPA SOUTHEAST (Groton)

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

June 19: Speaker and topic to be announced

July 17: Speaker and topic to be announced



CAPA SOUTHWEST (Shelton)

(These virtual meetings begin at 6:30 pm. Watch them and ask questions of the speakers. For more info contact Joe Keeney, jkeeney9267spamarrest.com)

June 12: Speaker and topic to be announced

July 10: 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 BrianJud@comcast.net

6/4	HARTFORD	Connecticut Bridal & Wedding Expo
6/4	WESTBROOK	Spring Arts & Crafts Fair 34th
8/5	STONINGTON	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

Booklet Ideas, By Paulette Ensign

You have more connections to further your business than you think. Before any concerns about not wanting to “abuse” them, your connections are more than people and are the most important part of sustaining and growing your interest, involvement, and bottom line.

Who you know and how you help plays a role in bringing expertise to people who want it. However, how have you connected ways to deliver your information? For many years, printed books were the only way to publish content. Then came downloadable books and audio recordings (books on tape). Certain books became films or magazine articles. Board games and video games have started with books or had books added once the games became popular, translating into languages beyond the original.

Marie Gibson created her *Caregivers Journal* and then a tips booklet to accompany the journal or as a stand-alone publication. She connected useful information in different formats for large-quantity buyers to distribute or for patients and their caregivers. www.the-caregivers-journal.com/

The additional delivery formats come from realizing connections to

different ways to create the information, reaching and connecting with different audiences within and beyond the same community they served. Connecting information, format, and recipients made it all happen.

ACTION – Consider how you can connect your ideas to different formats of your own or of other people. Then determine who you know who can most benefit from what you have. Starting with what you’ve got and who you know creates a foundation to most easily expand your ideas and your audience.

Book Rights

John Kremer

Book rights can also be sold as the basis for one episode in a dramatic or informative series. Reruns pay about 20% of the fee for the original show. With the proliferation of cable channels, there are many opportunities to sell TV rights to books on all subjects, from history to gardening, from cookbooks to music.

Marketing Planning Tip

Your marketing plan is similar to a flight plan that commercial pilots prepare before taking off. It is a description of your destination and instructions on how to get there. At the same time, it describes what to do when circumstances change while you are “in flight.”



When taking off, pilots use full throttle to get the plane off the ground. Then, as they reach cruising altitude then can ease off. Similarly, when launching your book it takes more action and energy to distribute and promote it.

Pilots listen to feedback from air-traffic controllers and make necessary adjustments as they move toward their goal (which is out of sight for 99.9% of their journey).

Your regular evaluation gives you the feedback to make changes that are required mid-year so you reach your annual goals.