



# The Authority

Connecticut Authors & Publishers Association—Since 1994

Connecticut's Source for  
Writing, Publishing &  
Marketing Information

Volume 17 Issue 8

August 2010

## Agent Jan Kardys Speaks At August Meeting Marketing Ideas and How to Research Your Competition

Jan Kardys, president of Black Hawk Enterprises, has 30 years of diversified publishing experience for nine major publishing corporations.

She brings her expertise and considerable experience to members of CAPA as the featured speaker at the August meeting in Avon on August 21. Ms Kardys will teach members how to most effectively market their books by knowing the competition.

Her background is extensive, covering all aspects of publishing and marketing. Jan was Director of Contracts for Warner Books/Little, Brown & Company, Director of Contracts at Macmillan Publish-

ing Company, Charles Scribner's Sons, and Contracts Director at Prentice Hall/Simon & Schuster.

Ms Kardys has worked at Harcourt Brace Jovanovich; Doubleday; Scholastic; Lipincott & Crowell, Publishers; St. Martin's Press; Conde Nast Publications and Google.

Beginning her career in editorial, Jan also worked in art and production in school publishing. She held various executive positions in licensing, subsidiary rights, royalty conversions, database design, contracts and copyrights & permissions departments.

Black Hawk Enterprises represents a broad spectrum of authors and illustrators, with a focus on new nonfiction and fiction. Her agency



provides cross-marketing and detailed-marketing plans to assist clients in maximizing media coverage.

Based on her three years of experience working at Google, she develops in-depth analysis of various marketplaces for books and use of Google products for maximum results.

## Meet A Member—Ron Janson (pen name for Roy Johnson)

by Ursula McCafferty



Ron Janson (pen name for Roy Johnson) is a prolific writer in both non-fiction and fiction. With a 40-year career in corporate finance and writing business articles, it is not surprising that his first published work (2001) was titled *Shareholder Value: A Business Experience*.

He found the process of developing characters and a story line quite interesting. It seemed logical to him to

create a new career in fiction writing.

And write he did! In 2002 it was *Red Money*, a Russian mob thriller with a twist. He finds the most enjoyable element is crafting a story with a surprise ending and developing characters to whom people can connect.

The next phase of his writing career involved creating a series of books. The resulting

*continued on page 3*

## Inside This Issue

*Baking With Barb*, p. 2

*Own What You Own*, p. 3

*Writing Your Book  
Concept Summary*, p. 4

*Your Image*, p.4

*Author Marketing Posters  
— New Career For  
Photographer/Illustrator  
Debbie Kilday*, p. 5

*Book Design: The How To  
Of Knowing Your  
Audience For Your Book  
Cover Design*, p. 5

*Meeting News*, p. 6

*Brag Board*, p. 7

*ABCs of the Editing  
Process*, p. 8

*Submitting Your Brag*, p. 8

**Information  
About Meetings  
for**

**CAPA Southwest  
CAPA Central  
CAPA Southeast**

**is on  
Page 6.**

## Baking With Barb by Barbara Klein



The CAPA picnic was a great success with several new faces, lots of great

food, with all the sides and desserts provided by our members and guests this time. I brought a Mexican dip that is supposed to have seven layers, but according to my calculations, there were eight. This popular dip was generally provided at most of the parties I went to in Texas. Now the good thing about it is everything doesn't have to be exact. Just layer the ingredients and if you're a cheese lover, pile it on! If you like it hot, then use hot salsa or add some

jalapeños. Because of the colorful vegetables and other ingredients you can make it a work of art, a carpet of the Mexican flag. Just add chips and a margarita, and you've got yourself a party — Ole!

### Mexican Layered Dip

#### Ingredients:

1 can spicy vegetarian refried beans  
1 cup guacamole  
1 cup sour cream  
1 cup of your favorite salsa  
1½ cups grated Mexican blend cheese or your favorite cheeses  
½ small can of sliced black olives (or more if you like)  
2 chopped green onions  
½ cup chopped or sliced fresh tomatoes (I used grape and cherry)  
Cilantro (optional)

#### Directions:

Use a large pie or quiche plate to layer these ingredients. (If you're really ambitious, you can slowly cook the pinto beans a couple of days ahead until they're soft and most of the water has evaporated. Then mash them with a potato masher, add some garlic, and a pinch of chili powder, and you've got your own refried beans.) Just spread your refried beans in the bottom of the plate. Next add a layer of guacamole, your own mashed avocado, chopped onion, garlic, lime juice, salt and cilantro would be best, but the refrigerated, already-made guacamole from the grocery will do nicely. The third layer is the sour cream and the fourth is the salsa.

When you add the fifth layer, make sure the cheese is fresh and that you cover the salsa completely. Now you have a canvas to make your masterpiece. Cut the small tomatoes in two pieces or slice them if you wish. Green onion tops can be cut long ways into strips and soaked in cold water to make a curly garnish. Or just chop them. Decorate, express yourself and have fun! Send me a picture on Facebook (Barbara Roark Klein). I would love to see your masterpiece!



### CAPA Board of Directors CAPA Officers & Board Members Contact Information

<b>Founder</b>	Brian Jud	brianjud@comcast.net
President	Dan Uitti	dan@uitti.net
Vice President	Richard Moriarty	rmoriarty285@earthlink.net
Treasurer	Brian Jud	brianjud@comcast.net
Secretary	Rita Reali	rita@realifamily.com
Historian	Jerry Labriola	Labriola00@aol.com
Immediate Past President	Beth Bruno	bethbruno@comcast.net

### Committee Chairs

Newsletter	Peggy Gaffney	gaffney@kanineknits.com
SECAPA Chairman	Tom Santos	santostom@comcast.net
SWCAPA Chairman	Steve Reilly	sriles40@aol.com
Program	Ursula McCafferty	u.mccafferty@gmail.com
CAPA University	Richard Moriarty	rmoriarty285@earthlink.net
Refreshments	Barbara Klein	barb@kleinfamily.us
Membership	Dick Benton	robenton@optonline.net
Webmaster	Peggy Gaffney	gaffney@kanineknits.com
Writer's Workshops	Roberta J. Buland	rjbuland@comcast.net
The Big E Bookstore	Deborah Kilday	washigon@aol.com

### Article Submission

*The Authority* welcomes articles written by members. Here are some guidelines that we would encourage.

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

Articles should be no more than 400 words. If the article is longer, the editor reserves the right to reduce the size or divide it into sections that would run in successive issues. All articles will be edited. Submit single spaced, with no built-in formatting.

Submit all articles to Peggy Gaffney at gaffney@kanineknits.com

**Meet A Member** column information should be sent to Carol Healy at carolhealy@comcast.net.

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

*Authority Staff : Editor—Peggy Gaffney, Meet A Member Column—Carol Healy, Copy Editor—Rita Reali Staff Photographer—Deborah Kilday*

## Meet a Member **Ron Janson** *continued from page 1*

mystery thrillers center on a retired New York City detective who moves to the eastern Connecticut shoreline in search of a peaceful retirement. The first book in the series, *What Is Hers*, introduces Detective Dan Davies; from reading the synopsis, it sounds like a winner.

A recently completed and edited manuscript, *Terror on the Sound*, the second story in the series, is due for release later this year. A sequel, third in the

series, is in development and the author hopes others will follow.

Management of the Corporate Financial Planning staff at Pitney Bowes and the development of their capital appropriation and financial planning systems highlighted Ron's corporate years. His consulting work focused on integrating business strategy with financial performance and major investment programs. Ron's work has been featured in *CFO* and *Shareholder Value*

magazines. His consulting clients include companies of varying sizes across a wide industry spectrum. In recent years, he has facilitated courses for a number of corporate-education providers.

Ron received a BA from Upsala College and a BMA from Rutgers University. In addition to his work in corporate education, he has been an instructor in finance and economics at four institutes of higher learning. This sounds like the work of

two lifetimes.

I am impressed! My personal finance project is making a budget and sticking to it one month at a time. To hear of someone who has done all this and more — and has begun a whole new career writing novels is awesome. I look forward to reading *Red Money*, *What Is Hers* and *Terror on the Sound*.

To read more about Ron Janson, visit his website at [www.ronjanson.com](http://www.ronjanson.com).

## Own what you own — Copyrights, trademarks and proprietary know-how by Rick Frishman

Generally, the key assets of an author, teacher, trainer or entrepreneur involved in information marketing are trademarks, copyrights and proprietary knowledge.

It never ceases to amaze me how this industry's rank and file almost consistently ignores the basics when it comes to making sure you own what you create and don't infringe on another's intellectual property solely because you don't do rudimentary research in advance.

First and foremost, if you are creating a trademark for your brand/product or a title for a course, make sure someone else doesn't already use it or own it.

How? Either have a full search done by a trademark professional or research the USPTO database and check

common usage through an internet search.

Also keep in mind that a purely descriptive phrase is generally not a good mark and can't be registered (you can't trademark "ice cream" for a frozen dairy dessert but it may be a great mark for clothing.) Do your homework before you use a slogan, mark, name or phrase as a brand name. If you infringed on someone else's intellectual property, the legal remedies can be steep (damages, attorney's fees and injunction — all of them avoidable).

If you own it, tell the world that you do! How? Use the appropriate "signage" — for use prior to a Federal registration, use the ™ symbol; for Federally registered marks, use ®; for copyrights, use the right

legend "© all rights reserved, 2010."

If you have created a "magic sauce" that is the key to your approach, curriculum, writing, course, product or empire, again make sure it hasn't already been claimed by another; protect it by keeping it confidential (the subject of another tip) and keep the recipe secret.

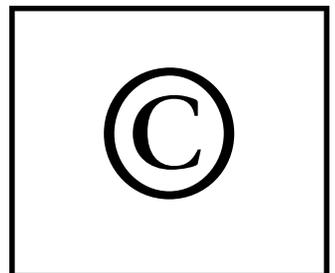
From Peter Hoppenfeld, super attorney to everyone in the speaking business <http://www.linkedin.com/in/peterhoppenfeld>

Note: he will be at Author101University on October 29, 30 and 31.

*Reprinted from "Rick Frishman's Sunday Tips"*



Subscribe at <http://www.rickfrishman.com> and receive Rick's "Million Dollar Rolodex."



## Writing Your Book Concept Summary By John Fayad



The publisher will use it as advertising copy for their bi-seasonal catalog or the dust-cover jacket.

Online book distributors will use its content for the Book Description.

Given the extent of its use, take the time to refine and polish your book concept summary so it is ultimately a creative, concise and compelling premise to your work.

*John Fayad*  
*The Literary Coach*  
[www.theliterarycoach.com](http://www.theliterarycoach.com)  
 770-414-0415

### Purpose

The Book Concept Summary is a concise, compelling text citing the central purpose of your book, the benefit(s) your target audience will derive from reading it and why you are the one person most qualified to write it.

Your book concept doesn't have to be entirely original. It does not matter if there are similar books in the marketplace. It does matter, though, that your treatment of the subject is unique or superior.

Your summary must show that you understand the needs and desires of your reader. Don't assume you must appeal to the largest audience to gain the interest of an agent or editor. It's okay to zero in on a specific segment without fear of suggesting too small a market — as long as the physical and emotional characteristics

of your audience are well defined, their expectations believable and the benefits of your work made clear.

Finally, your summary should briefly assert your credentials. Equal to your book's unique concept, the agent or editor will be interested in your Platform. Platform is the term agents and publishers use to describe an author's marketability, relevance to a target audience, recurrent public visibility and the aptitude and willingness for self promotion.

### Composition

The lead paragraph of the summary is the most important element with each subsequent paragraph supporting your premise. There are many ways to construct a powerful lead paragraph. Consider beginning with:

A compelling anecdote

A surprising statistic

A thought-provoking quote

Follow your situational opening by stating a complication or obstacle that is preventing something from occurring. This is why you are writing the book — to offset the complication and solve the problem. These are your observations that should then form the body of your book concept summary as you define your target audience, benefits and platform.

### Applications

An abstract of your book concept summary serves as excellent copy for your query letter.

Your literary agent will use sections of your summary when pitching your book proposal to publishers.

## Your Image by Clint Greenleaf, Greenleaf Book Group LLC



Right now is the ideal time to establish, enhance or even reinvent your author image. Marketing yourself is huge part of making any writer's book a success. The Internet — and, more specifically, social media — has increasingly become the most important aspect of a publicity campaign. If you have not already ventured onto online reading commu-

nities and other sites that can help authors spread their work, there is no better time than now! Here are a few to get you started:

**Red Room:** A site dedicated to connecting authors and readers. As a Red Room author, you can create a professional-looking, customized page that allows you to upload published works, reviews, interview transcripts, videos and podcasts, as well as blog entries.

**Goodreads:** A book-sharing and reviewing site that allows you to sign up as a published

author and get your own page, which will include a short biography and background information, separate pages for your books, a place to add links to reviews and interviews, friends and followers, a comments space and other common features of a social-networking site.

**Shelfari:** An interactive bookshelf and community for readers, Shelfari allows you to create your own profile with a list of favorite books, which you can then review, rate and tag. A page is created for each author and

book, which may be edited by you (or the public at large).

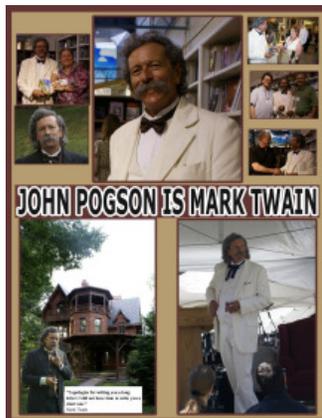
**Scribd:** A document-sharing site — it's been called the "YouTube for documents" — where authors can create their own pages and profiles, and easily share a variety of documents — including book excerpts, reviews, interviews or other book-related paraphernalia for people to view.

Visit Clint at Greenleaf Book Group online. Click on: <http://www.greenleafbookgroup.com>

## Author Marketing Posters — New Career For Photographer/Illustrator Debbie Kilday

CAPA's own Debbie Kilday, who does the photography for *The Authority* as well as the CAPA web pages and publicity venues, is taking her expertise in a new direction.

Her business, **Kilday Krafts**, will now be providing the service of creating promotional posters for authors. These posters are extremely effective in drawing the eye at autographing venues such as the **CAPA Big E Booth**. As manager of the booth, she has seen over the years how effective a good poster is in catching the eye of the crowd as



they go by.

With the success of the poster she created for her husband, Mike, to mark the launch of his book, *Truth Never Changes — Earth Changes*, others realized the value of Debbie's skill in getting the message across.

**John Pogson**, who portrays **Mark Twain** at events throughout the year — including Connecticut Day in the CAPA booth at the Big E, also had Debbie create him a poster to market his career.

Since both of them work

in fact rather than fiction, Debbie next tried her hand at laying out a promotional poster for Jean Marie Rusin, to display some of her many young-adult titles when she does personal appearances.

Debbie has recognized that the need for inexpensive marketing tools for authors and others to use to get their message across.

Those CAPA authors planning to take part in the Big E experience this September should consider adding a display poster to their tools for marketing their books.



## Author Promotional Posters

**You supply the photos  
You supply the words**

For a \$25.00 basic fee, Debbie Kilday will take your photos and words and turn them into a beautiful marketing poster which you will receive on disk. You can then get it printed either locally or at one of the online venues, or use it on your website.

Additional services, such as photography, are available and priced accordingly.

Contact:  
Debbie T. Kilday  
KildayKrafts@aol.com

## BOOK DESIGN: The How To Of Knowing Your Audience For Your Book Cover Design

by Karrie Ross



When designing your book cover, the first part of the puzzle is to know your audience. This is the first in a series of three articles based on creating an artful cover, a motivating title and return value-added information to increase the promotion for your book's sales.

Learning who the book's

audience is (and their focus) is the first ingredient we put into the recipe of designing the cover. I look at each book cover as a puzzle and it's up to me, through questioning, to determine the correct fit for all the pieces. Once you know the who, what and where of your audience, you may write a title and subtitle that will fit their focus.

1. Who is your audience? This is determined by your book's subject. What you are looking for is age, location

and affiliations, if any. Is there anything that is unique about them as a group?

2. Do you know what your audience likes? It helps if you have something in common with them; after all, you did write the book. Get into their shoes. What are the benefits to them from buying your book?

3. Where does your reader's attention go? What are they looking to gain? What is their pain or joy? What are their motivators? Are there related subjects that may be

created from the book? Can you create "come-back power" in extended material?

Once you have identified this information, the process of brainstorming will be your best move.

Begin with writing out your answers to each of the questions. Looking online, in niche magazines, etc. are all good places to begin your research.

Remember, do something every day toward promotion of your book.

## CAPA Southwest Meeting — Shelton

The next meeting will be held August 9 at the **Plumb Memorial Library in Shelton** at 6:30 pm. All are invited to attend.

Speaker for the evening is to be announced. Email Steve Reilly at sriles40@aol.com.

The nicest part about these smaller group meetings is that you can always ask your questions, get your opinions heard and meet informally with speakers at the conclusion of the session.



## CAPA Southeast Meeting — Groton

The meeting will be held August 16, 2010 at the home of Patti Brooks, 14 Upper Walnut Hill, East Lyme CT 06333 at 6:30 p.m. Call Patti at (860) 442-4237 for info.

This is a pot-luck dinner; please bring an appetizer, salad, finger foods or other favorite food to share. RSVP to Tom Santos at (860) 599-5067 or contact him by email at: santostom@comcast.net

Guest speaker is Shirley

Webb. Shirley is the author of 10 stories for children published in her book, *Tales from the Keeper of the Myths*. As of June 2010, she has sold 3,500 copies of this book.

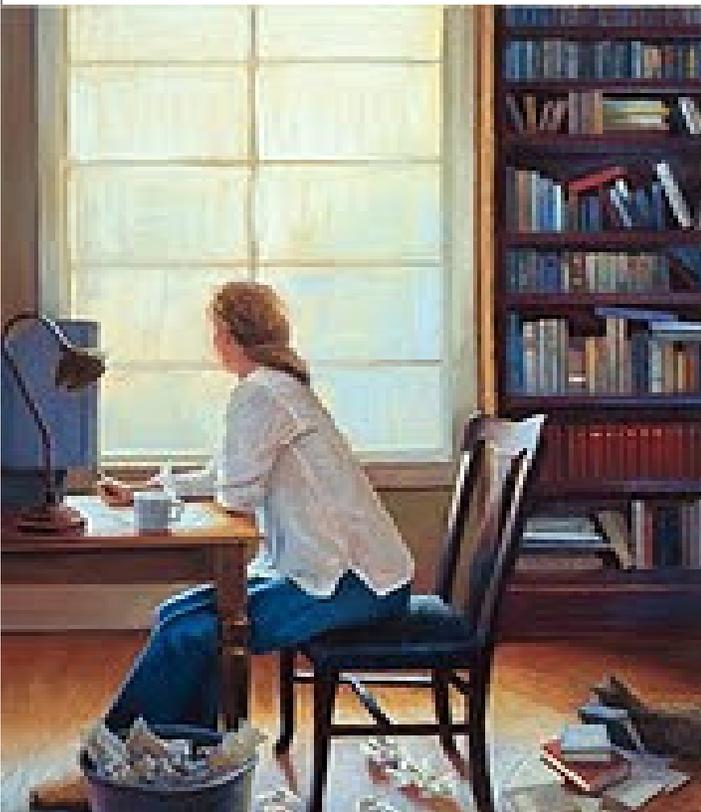
Shirley travels across the United States with her half-hour program for children called: The Land Where the Forest Begins. In the last six years, she has read her stories to more than 4,000

school children.

Shirley also writes for young adult and adult audiences; she has written four novels, which are also selling well. The latest, *Echo of a Dream*, has sold more than 800 copies since its late-June release. She is currently working on her fifth novel, *When Sunrise Comes*.

Her talk is entitled, "To market... to market: 50 ways to sell your book."

## CAPA Central Meeting — Avon



Redding Literary Agent Jan Kardys will speak at the CAPA Central Meeting in Avon on Saturday, August 21, at the Sycamore Hills Park Community Center, 635 West Avon Road.

Jan represents a broad spectrum of authors and illustrators, with a focus on new nonfiction and fiction. Her agency provides cross-marketing and detailed marketing plans to assist clients in maximizing media coverage.

Based on her three years of experience working at Google, Jan has developed in-depth analyses of various marketplaces for books and use of Google products for maximum results. Jan has 30 years of diversified pub-

### **Bring Your Books For BIG E Pickup**

For those authors who will be in the CAPA booth at the Big E, be sure to bring your books to one of the CAPA meetings in August.

Books must be in marked boxes with the following info: Author name, book title and number of books.

Books must have removable tags with the price rounded up to the nearest dollar.

If you are not attending the August 9 CAPA Southwest meeting in Shelton, the August 16 CAPA Southeast meeting in Groton or the August 21 CAPA meeting in Avon, you must arrange to get your books to Debbie Kilday by August 21.

lishing experience for nine major book publishers.

Another project that has kept Jan busy this year was the Unicorn Writers Conference that was held in Stratford last spring. Like CAPA-U, many fascinating speakers addressed a variety of topics; the keynote speaker was actor/writer Gene Wilder.

Ms Kardys has also taught several courses through the Learning Annex. They include: How To Negotiate a Book Deal, Publishing Panel: How To Be Successfully Published, Inside Publishing And How To Negotiate a Book Contract and You Wrote A Book, Now What?

Everyone with an interest in writing should try to attend this captivating session.

## Brag Board



**Chris Gay** brags that he recorded a half-hour radio interview with **Harry Rinker** for his **Meet the Author** radio show at 91.7 WXCI (Danbury, CT) that will be aired on Thursday, August 12 from 9:30-10am, and also stream online at [www.wxci.org](http://www.wxci.org). He also did a separate half hour interview for [theauthorsshowbookclub.com](http://theauthorsshowbookclub.com). The time for this TBA. Check the CAPA Social Network <http://authorsandpublishersct.ning.com/>. He also let us know that his book, *And That's the Way It Was... Give or Take*, was reviewed in the August 2010 issue of *Hartford Magazine*.

Chris Gay

And  
That's  
the Way  
It Was...  
Give  
or Take  
A Daily Dose of My Radio Writings

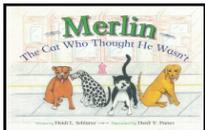
**Eileen Albrizio**, author of three books of poetry, one play and several short stories and essays, will celebrate the publication of her novel *The Rope, the Tire and the Tree: A Ghost Story*, due on bookshelves the first month of 2011.

Paranoid and guilty over the impending destruction of her family, 40-year-old Mercy Amoretto, in an attempt to clean out her life, finds an old rope and tire, and fashions them together to create a tire swing, which she hangs from a maple tree in her back yard, only to discover that the connection of the rope, the tire and the tree has released the restless spirits of lives past, spirits that if not cared for could bring Mercy and her family to eternal ruin.

Albrizio is a freelance creative-writing teacher, proofreader and editor. A two-time winner of the GHAC Individual Artist Fellowship for poetry, she has also penned several plays, short stories, essays and three novels. Her one-act verse-play, *Rain*, was honored as one of the top twenty best-written plays of 1997 by *Writer's Digest*. Albrizio has taught poetry and creative writing in several colleges and cultural institutions as well as the York Correctional Institute, Connecticut's maximum-security prison for women, under the creative writing program made famous by best-selling author Wally Lamb.

In 2005, Albrizio left a twelve-year career as a radio news host and broadcast journalist; nine of those twelve years were spent working for National Public Radio and its Connecticut affiliate, WNPR in Hartford, CT. During her broadcasting career, her newscasts, spot news stories and featured stories were repeatedly awarded first-prize honors from the Associated Press and the Society of Professional Journalists.

Albrizio graduated from the Connecticut School of Broadcasting, and then went on to earn her BFA in Theatre, as well as her MA in English, from Central Connecticut State University.



**Heidi Schlatter** sent us the brag that she had gotten her children's picture book, *Merlin: The Cat Who Thought He Wasn't*, accepted for sale at Borders Books & Music. She will be doing a book signing at the Simsbury store on September 1.



**Shannon Mazurick** announced the publication of her second poetry book, *Reflective Poetry: Petals of the Heart*.

*The Writer Magazine* will publish an article by **Karen M. Rider**. This October, a short article on *Writer's Residence*, a website-hosting service for freelancers and authors, will appear in the front pages of the magazine. This is the second time Karen's work will appear in the popular magazine for writers. The first article, a feature on balancing writing and parenting, appeared in December 2009.



**Peggy Gaffney** announces that her latest knitting book, *The Crafty Cat Knits*, a departure from her usual adventures in the world of dogs, will be out at the end of August. It features knitting designs for 12 breeds of cat: Persian, Siamese, Maine Coon, Norwegian Forest Cat, Ragdoll, Birman, Tonkinese, Russian Blue, Chartreux, Scottish Fold, Devon Rex and Companion Cat.

The book is available from her website <http://craftycatknits.com> at a 20% discount for a limited time prior to publication.



## ABCs of the Editing Process: The Differences Between an Editor and an English Teacher

by Roberta Buland

Often, I learn so much from other writers so I thought I would share insights I have recently gathered. For example, at a recent CAPA meeting, an experienced writer asked me, "What is the difference between an editor and an English teacher?" To be an excellent editor, one has to be an expert in the English language and often an English teacher as well. But, the main difference is that being an excellent English teacher does not automatically make one an editor!

An author may become defensive when it is suggested that he/she have a manuscript professionally edited. One will hear, "But, my mother is an English teacher; she can edit my manuscript." Or, "That's okay, I used to teach English." Or even, "My friend teaches English as a Second Language. She surely can edit my book."

All of these answers have merit and all of these resources may help an author; but in the long run, they are not enough! The difference between an Eng-

lish teacher and an editor is in the training or direction one takes.

Particular knowledge and skills are required in order to be a successful editor. In addition to being an expert on the English language, an editor should also be familiar with the publishing market; that is, what might or might not sell. While we can't predict success, per se, we may use our knowledge as editors to advise writers about whether there is potential for success.

Just as one takes college courses in education and then gains first-hand experience by student teaching under the direction of a mentor-teacher, so should an editor wannabe take courses in editing and then gain experience by working with or being mentored by a professional editor.

And, just as teachers may belong to educational organizations in their respective disciplines, so may editors join professional groups like CAPA, etc. That way, editors gain knowledge and insight into not only the publishing industry as a whole,

but also the changes in editing over time and how to apply new knowledge and experience. An editor may then help a writer to better understand why he/she may need an editor.

I started my editing career by writing definitions of words that were eventually published in a new-words dictionary. I had not only majored in English and education, but also had certification as an English teacher. I wasn't particularly eager to pursue a teaching career when I realized I was not passionate about classroom teaching. However, I wanted to help people become better writers and found that editing was a way to do so.

My education has never stopped! In addition to completing a Master's in English-Linguistics, I have taken several writing and editing courses, formally and informally. How many English teachers go on to learn the publishing industry? Not many, I assure you.

My editing experiences expanded to textbook and



multi-media publishing. My education courses and student teaching were directly applicable to editing in these two publishing arenas. Later, I branched out into other areas of non-fiction and, eventually, to fiction editing. I educate through workshops and edit for first-time authors (and experienced ones, too) who want to learn more about the editing and publishing fields.

I would welcome a discussion with you about any editing issues.

*Roberta Buland is the owner-operator of RIGHT WORDS UNLIMITED in Avon. She is a past president of CAPA and an experienced editor who can be reached at 860-214-5367 or at rjbuland@comast.net. She is always happy to answer questions about any aspect of publishing.*

### Submitting Your Brag — Instant Publicity... Free

When you submit your brags to *The Authority*, it gives you a chance to establish yourself with your peers as a professional who takes pride in his achievements. This is a wonderful chance to get known and to tell people that your work is available for them to see and appreciate.

However, as editor of *The Authority*, I know this can sometimes be like pulling teeth. It often takes two or three emails back and forth to get the full story. So I would like to set some ground rules.

First, tell me your brag in a full paragraph, rather than a sentence or less. If you've

done something noteworthy, talk about it.

Secondly, include a .jpg of your book cover and your headshot. We don't have the time to explore the internet to grab images.

Third, write in the third person. Brag as though you were talking about someone else, other than yourself. Use

your full name at the beginning of the brag and include all important information. If you are interviewed on a TV or radio show, list the name of the interviewer and the name of the show.

This is quite possibly the easiest plug for your work you can get. Make sure you do it right!