



The Authority

Connecticut Authors & Publishers Association—Since 1994

Connecticut's Source for
Writing, Publishing &
Marketing Information

Volume 19 Issue 1

January 2012

David Garnes to speak to CAPA Central in Avon about "Writing From Your Life"

Everyone has a story that's worth telling. Whatever form our writing takes, most of us do draw upon our own life experiences to one degree or another.

Longtime CAPA member **David Garnes** will discuss how he has incorporated his own life into his writing, and how the particular genre — poetry, memoir, novel — influences what is remembered, re-created and told.



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MEET A MEMBER **Nancy DeFelice** by Carol Healy



Our January Meet a Member has delved into the world of publishing and media from a few angles. From journalism to video scripting and the completion of her debut

novel, Nancy DeFelice has a story sure to inspire the writers among us.

DeFelice is a Connecticut native, born and raised in Stamford and currently living in Southbury. Now married with three grown sons, she attributes the start of her writing career to her journalism studies at Northeastern University. As photo editor on the *Northeastern News* and through her involvement with editing and reading news on Sunday evenings on MIT's radio station, she was smitten with the news bug.

Considering herself lucky to earn her living as a writer, she has always been curious to learn about new things and enjoys meeting people – all key ingredients for a writer.

On her first day of work as a general assignment reporter for a small weekly newspaper in Fairfield County, she was given a manual Royal typewriter, a pair of scissors and a big jar of rubber cement – items that students today might not know how to handle.

DeFelice learned how important it was to hook the reader right away. She would write four or five leads for a story, pick the best one and cut and paste it into the copy. From there she worked on a few of Connecticut's leading dailies when print was still the main news feed, police radios droned in the newsrooms and all the reporters scrambled to out scoop each other for the big story. Some highlights of her time as a journalist include:

- Getting the exclusive story about the kidnapping of two Vietnamese boys and making the AP wire service during her first year of reporting.
- Spending an evening in a bordello interviewing the madam for a series she wrote on sex for sale in Fairfield County.
- Interviewing the late Nancy Kulp, who played Miss Hathaway on the Beverly Hillbillies.
- Most recently, she interviewed photographer Garry Camp Burdick, whose iconic pictures of Norman Rockwell hang in the Smithsonian.

These days, Nancy continues freelance writing feature articles for Hearst publications, which helps her maintain a strong writing platform as she markets her book, *iDeadity Theft*.

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Meetings

Southwest Division
Shelton – 1/9
Monique Durant speaker

Main Meeting
Avon – 1/21
David Garnes speaker

Southeast Division
Groton – 1/18
To be announced

Check the CAPA website
for details.

Baking With Barb by Barbara Klein

Cherry Almond Cake

CAPA's first Creative Cook Award goes to Lenora Sumsky. In November she shared her version of Cherry Almond Cake with us. That cake was completely consumed and I didn't even get to try it. Boy, was I bummed!

I emailed Lenora for the recipe and this is the story behind the cake: It seems her son, who attends college in upstate New York, expressed a liking for dried cherries. Whenever she sent his "care packages," Dad always added a big bag of sweet-tart dried cherries. During winter break when her son came home, so did the cherries. There were eight one-pound bags!

Lenora is a gal who never wastes a thing. When the regifted cherries arrived, she

went online and researched recipes that contained dried cherries. She hit pay dirt at www.allrecipes.com. Hence Lenora's version of Cherry-Almond Cake was born – with a few extra cherries.

Ingredients:

½-¾ cup chopped dry cherries
½ cup hot water
½ (or 1) teaspoon almond extract
1½ cups flour
2 teaspoons baking powder
¼ teaspoon salt
1 cup sugar
1 8-oz. container Greek-style vanilla yogurt
½ cup canola oil
1 egg
1 egg white
¼ cup chopped pecans or almonds
1 tablespoon white sugar

Directions:

1. In a small bowl, combine cherries, hot water and almond extract and let stand for 20 minutes.
2. In a large bowl, combine dry ingredients.
3. Add: yogurt, eggs and oil.
4. Fold in cherries with the liquid.
5. Pour batter into greased and floured 9" round cake pan.
6. Combine pecans and sugar, sprinkle on top of batter.
7. Bake at 350° for 35 minutes or until cake tests done with a toothpick.
8. Cool in pan on wire rack for 10 minutes. Serve warm or at room temperature.

According to Lenora, "Necessity is the mother of invention when trying to avoid wasting great ingredients."

These were a few changes she made in the recipe: She doubled the almond extract; increased the cherries to ¾ cup; did not drain the cherry mixture, but added it to the mix. In order to increase the protein and add some zip, she used Greek yogurt instead of plain. Have you got anything in your cupboard to change this recipe to make it your own? I bet dried cranberries could be substituted for the cherries in a pinch. What do you think?



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Article Submission

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

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

Send submissions for the **Meet A Member** column to Carol Healy at carolhealy@comcast.net

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

Meet A Member**Nancy DeFelice**

continued

After her reporting days, Nancy worked in an advertising agency as a copywriter and did postgraduate work at Fairfield University. There she got hooked on visual media, which drew from her years as a photographer/journalist and complemented her writing skills. At that time, with the help of a professor, she landed some freelance work writing video scripts for an international investment firm. Intrigued with the prospect of being self employed, she quit her day job and started DeFelice & Associates, Inc., a boutique marketing communications agency.

Being a consultant has enabled her to hone her writing craft. Her work as a writer/producer has earned awards in the areas of print and documentary and training films. She also gets to collaborate with some of the top decision makers at Fortune 500 companies, a highly exciting and fast-paced environment right where decisions get made. Her clients' needs are varied, so her projects

are usually diverse and interesting. She works with many creative professionals and is always learning new things.

What really amazes her is how much her consulting work has helped her as an author, particularly in the areas of staging a scene and scripting dialogue that is true to the character. She states, "When you have 30 seconds to make a point on video, your dialogue has to be concise and believable, and you better be able to make the point and leave your audience wanting more."

Her first attempt at writing was at age 11 when she wrote and illustrated a book of poems. After college, one of her goals was to write the great American novel.

For years writing fiction was always in the back of her mind, but she never had the time to pursue it as a working mom with a thriving business. She also knew she needed to learn the mechanics and tools for writing fiction.

Four years ago, after a series of life-

altering events, DeFelice took inspiration from a Mark Twain quote and decided to explore, dream and discover through fiction-writing courses with an author from Litchfield. When the author and his wife, a playwright, were forming the Water Street Writers' Group, Nancy was thrilled to join them. And thus her novel, *iDeadly Theft*, began.

Following the advice of an enthusiastic colleague, DeFelice attended CAPA-U. The opportunity to learn book marketing from agents during the open session and then meeting with an agent one on one was valuable and motivating and keeps her coming back.

iDeadly Theft is a crime thriller about wise guys, campaign-finance fraud, identity theft, terrorist cells and true love, something DeFelice knows about. Using what she has learned over the course of her career and through her membership in CAPA, she is currently marketing her book to agents and has begun her second novel.

Be Passionate

by Rick Frishman

1. Are you passionate about your topic, your book?

Your words are you. That's a huge investment in itself. You have got to love what you are creating. Really care for it. Do you? It's like the difference between your job and your work... a job is a job, hopefully it pays the bills. But work? It's part of your fabric, who you are. And when you love your work, passion enters the scene.

2. Is being in control important to you? If you want your book cover to look a certain way; the interiors to have a specific presentation style; the paper to look or feel a certain way; the fonts to be of a definite type; the editing to be done your way that allows feedback; and to make input

into the marketing strategies, control is important. With traditional publishers, you become a royal pain in the tush. Others may not give you options as well.

3. Is it important that your topic gets published within the next 4 to 6 months?

If your book needs to be available within the year, the odds are that it won't happen with a traditional publisher.

Normally, a book is published approximately 18 months after a publisher signs the author.

4. Do you have the time to commit to your book project?

Creating a successful book takes time—lots of it. It's not just the writing. It's the book production that takes time and then all the post pro-

duction marketing, which can go on for many, many months. If you want to be successful, you've got to become myopic at times and prioritize in favor of your book.

5. Do you want your covers to look a certain way?

We know of few authors from the traditional publishing world that are enamored with their book covers. Cover control is like a parent withholding the family car keys from a teenager. It's Introduction 3 power — publishers, and their marketing departments, often have fixed ideas that are in cement when it comes to covers.

We know, we've had our share that we sometimes wanted to put a brown wrapper on. When we started publishing our own books, we liked the covers. So should you.

6. Is it important to have a quality-looking book?

One of our friends had a book published in 2009 with a major publisher and did a visual comparison with another book published with the same publisher in 1984. The difference was amazing. The quality of the paper in the new version was thinner — it displayed the ink print on the other side; the quality of the cover in the older book — it lay flat. The newer one was already

Continued on page 6

How to Sell More Books Through Costco By Brian Jud

Following my presentation to CAPA in November there was some confusion about how to sell books to Costco. Here are several important facts to clarify the process and make your product submission more successful.

- You may contact the national buyers, but you are more likely to get in if you start locally. Buyers at local Costco stores can make the purchasing decision. If you have a local or regional title, you could contact the buyers at nearby stores directly. As your book demonstrates its salability during this local test, you are in a better position to negotiate a national rollout. The buyers may tell you that the decision is only made at the national level, but they are only putting you off with that comment.

- Although publishers are encouraged to contact local stores about regional titles, buyers at discount stores and warehouse clubs prefer to purchase from wholesalers, not directly from publishers. This network is much like marketing to bookstores. You sell through a distribution partner, the distributor's discount may reach 70%, returns are common and payment terms may exceed 90 days.

- Costco will not take books published by a print-on-demand company. The books must be returnable and able to support a 70% discount. POD companies use digital printing rather than offset, resulting in high unit costs.

- In most cases, your book will be displayed with the cover facing out, so your cover design is a critical factor. Send a finished book whenever possible, not a BLAD or a galley if it can be avoided.

Where should you start? First, call to find out the name of the local buyer who deals with your topic. In most cases, a voice-mail message will give you this information along with submission guidelines. Usually, you will be asked to send a cover letter with a sample of your book, your terms, a press kit, historical sales and a fact sheet. Include a marketing summary describing your promotional plans. The hot buttons with these buyers are *store traffic, price and inventory turns*.

Costco has limited space for books and they generally focus on the best-sellers and on books that target at least 75% of their customers. While Costco may order in large quantities, they often return books in large quantities.

If you have a title or titles you believe they could sell, think through your finances carefully and decide whether you can afford the initial printings and cope with enormous returns if necessary. If you can take the risks, the rewards may be huge.

Brian Jud is the author of *How to Make Real Money Selling Books*. He now offers commission-based sales of books to buyers in non-bookstore markets.

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Do you Kindle?

By Gillian Collings

Kindle – to set alight or start to burn, to arouse or be aroused. A good name for a literary device – we hope all our reading will arouse; alight new thoughts.

I acquired a Kindle a year ago, given to me by my husband who got tired of toting all those heavy book bags that accompany me whenever we travel. He had a further reason: His greatest desire is for us to live on a boat full time. My fear is that one week's reading and *The New York*

Times will surely sink it. So a Kindle was his solution: convenient, light and able to contain enough material to satisfy even a voracious reader like me.

It certainly is all those things; on a recent flight I was able to take all my mystery favorites, weighing almost nothing and easily accommodated in my carry-on bag. If they failed to satisfy, a click of a button and the Kindle store was at my fingertips, new choices downloaded in seconds. I quickly found it

has another advantage: I can acquire new books secretly, no Amazon box arriving to announce more spending.

Yet recently I have been reconsidering the Kindle experience. Reading is a multi-sensory involvement. Books have a visual, tangible lure; they have scent, heft, texture, voice. Books are friendly participants in my daily life, brought out to stimulate or soothe by their presence. Set out together



by subject, color, shape or age, they signal my mood and anchor me. October is a

Continued on page 5

Writing in the Dark

by Shirley Whiddon

Many writers aspire to write every day, which can be challenging even under optimal conditions.

The recent extended power outage in the Northeast presented many obstacles for writers, not to mention the population at large. For those who prefer the computer, writing by hand was cumbersome. Writing with gloves on in a 45° living room, illuminated only by a battery-operated lantern presented even more hurdles. Working under those conditions must have been due to either boredom or commitment, although I'd like to think it was the latter.

However, the experience also provided abundant material for writing, especially for those keeping a journal, a useful tool for writers.

Writing proved beneficial, allowing a measure of normalcy and the satisfaction of some progress while waiting (and waiting) for the power to come on. (It turned into an 11-day wait at our house.)

Documenting the recipes we devel-

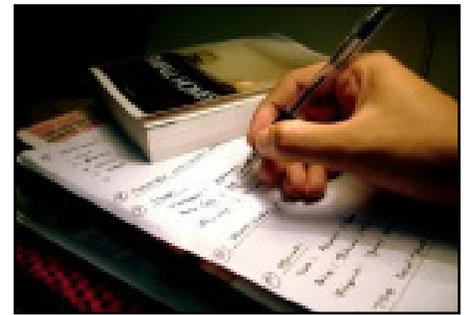
oped out of necessity, including many variations of Chicken á la Sterno, gave a sense of preparedness and will be helpful if I ever write the cookbook I've been thinking about for years.

A checklist took shape, identifying basics to keep on hand: Sterno, paper plates, an additional cooler and batteries of all kinds (for flashlights, lanterns, smoke detectors and carbon monoxide detectors, which quickly exhaust batteries during an outage).

"Survival equipment" also appeared on the list: a camp stove, an LED lantern, heavy-duty sleeping bags and even a manual coffee grinder. (Admittedly, coffee isn't mandatory for survival, although some might debate that.)

List making became a useful starting point for a writing project. While not what I had intended to work on that week, the exercise was worthwhile even though done "in the dark" (as were parts of this article).

Writing helped to maintain perspective and even brought out the lighter side



of the situation. After all, how many reports did we hear that week blaming the high outage numbers on "car/pole" accidents?! One might (almost) have concluded that the outage totals would plummet if motorists would just stop colliding with those pesky telephone poles.

As we emerged from the lengthy outage, I wondered: If progress was possible under those conditions, how much more could be accomplished in the light? I look forward to writing in the new year amidst whatever challenges may arise.

Do you Kindle?

continued

time to get out all my country books; accounts of country walks, gardens, nostalgic memories from childhood and home. They are scattered open around the dining room and I read bits of them as I go by. I have upstairs books and downstairs books. Upstairs I am currently reading an old book, my mother's *History of England* from her school days. Small, brown, fabric bound with softened yellowed pages, it speaks to me in minute print and quaint phrasing, with passages checked in her hand. It is the quintessential reading involvement.

I like to survey other people's reading when I visit. Browsing their coffee table or book shelf seems permissible. "Are you reading this too?" I say, "How did you find it?" An exchange will ensue and new reading avenues

open. That is hard to do if your friends are Kindle readers; checking someone's Kindle is akin to opening their medicine cabinet; intrusive, not polite, and who knows what one will find there. Nor do I really like to share my own, since it involves handing over the whole device, leaving me bereft, and exposing my choices to the other reader. Do I want everyone to know I am addicted to Agatha Raisin cozies?

My quiet little Kindle lacks the personality of my books. No familiar, distinctive covers to signal 'pick me up'; no falling open at favorite passages. So unobtrusive is it that I frequently lose it. Just now it is in a coma because I left its life line in Scotland. So I will let it sleep and visit the library where I can prowl the shelves and be seduced by this or that. Sur-

rounded by books, reading is more of a lateral, associative process. Kindling is linear; one makes a list and enters it. It isn't so satisfying, but I know when the next Ruth Rendell is announced I will wake my Kindle up and enter the title – no waiting about.

Afterward, I will go out and buy the real book, riffle through the pages, cut out reviews and articles to tuck inside. The older dusty Rendells will be brought from their shelf in the study and placed with the new one on the leather couch to be read, reviewed and compared. The Kindle will snooze until it is needed again.

Gillian Collings writes as Frances Gilbert. Her two novellas, Where Is She Now? and She Should Have Come for Me, are available on Kindle. The first is also available as a real book from Amazon.

Schedule of Upcoming Meetings

CAPA-SE MEETINGS



Location: Jan. 16: Hoxie Fire House, Mystic, CT 7:00 p.m.
Speaker: TBA

CAPA CENTRAL MEETINGS



Location: Sycamore Hills Park Community Center, Avon, CT
 January 21, 2012 10:30 a.m. **Speaker:** David Garnes on Writing from Personal Experience
 February 18, 2012 10:30 a.m. **Speaker:** Jason Alster on Book Trailers

CAPA SOUTHWEST MEETING



Location: Plumb Memorial Library, Shelton, CT
 January 9, 2012 6:30 pm
Speaker: Monique Durant, Tax Attorney



The **Southwest Chapter of CAPA** is pleased to announce that at the January meeting of CAPASW to take place on Monday January 9, 2012 at 6:30 p.m. our speaker will be professor, attorney and certified public accountant Monique O. Durant. Professor Durant will speak on the topic of tax concerns of authors and publishers.

Monique Durant, JD, CPA, LLM is a tax attorney and CPA with several years of Big Four and private-industry experience. She is currently an associate professor at Central Connecticut State University, where she teaches tax courses including Taxation of Business Pass-Through Entities.



The next **CAPA Book Marketing Networking Meeting** will be on January 23 from 6-8 p.m. at the Wethersfield Public Library on the Silas Deane Highway (entrance is on Church Street). Our presenters will be our very own Brian Jud and Peggy Gaffney, along with invited guest presenter Cris Socha. The meetings have been so successful and informative so far that we can't imagine anyone missing them. Many networking opportunities are launched at these meetings.



Be Passionate

continued

morphing open. The book that was 25 years old was in better shape than the book hot off the press. If the quality of how your book looks, feels and holds up is important, traditional, as well as other publishing options, may not work for you.

7. Are you willing to make mistakes and correct them? Every author makes mistakes. Every author-turned-publisher makes them.

Can you forgive yourself? Can you ID from where the error was generated? Can you self-correct and redirect

8. Do you have the financial resources to support your book and yourself?

You have to decide whether you are a hobbyist or casual author-publisher. As a hobbyist, you will go the print-on-demand (POD) route for minimal

money (\$500 to \$1,500). But, as a serious author-publisher, you must be ready to invest several thousand dollars. Editors, designers and printers all add up. However, if you are successful, you can make an excellent return. It all goes back to passion, time, commitment, strategy and marketing.

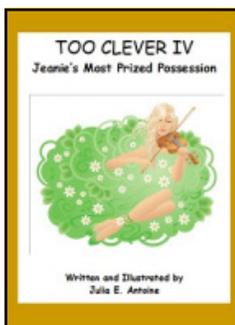
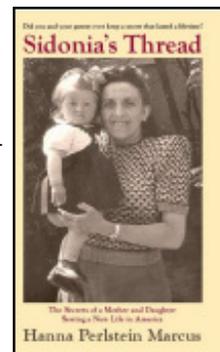
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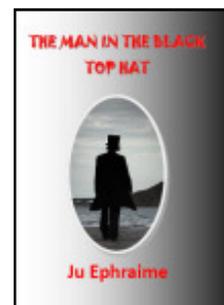
🌀 Celebrating Success 🌀



Did you and your parent ever keep a secret that lasted a lifetime? **Hanna Perlstein Marcus**, winner of CAPA's 2011 prize for short story, is proud to announce the publication of her new memoir, *Sidonia's Thread: The Secrets of a Mother and Daughter Sewing a New Life in America*. The book, published by CreateSpace/Amazon, is the story of two women who must meet the often overwhelming challenges of coming to a new country after World War II. When Hanna Perlstein and her mother, Sidonia, come to Springfield, Massachusetts from a displaced persons camp after World War II, they know no one in America. With no other family, except each other, they build a world that revolves around Sidonia's extraordinary talent with a needle and thread to create beautiful garments while Hanna serves as her dutiful model. *Sidonia's Thread* will be available on Amazon.com on December 15, 2011. For more information about *Sidonia's Thread*, visit <http://sidoniasthread.com>.



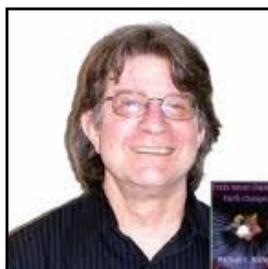
Julia E. Antoine has announced a double book launch. First her debut novel, *The Man in the Black Top Hat*, followed by her new children's book published under her pseudonym, Ju Ephraime, entitled *Jeanie's Prize Possession*. The latter is available in a Kindle edition for \$0.99 at Ephraime/e/B00546GTQO/ref=sr_ntt_srch_lnk_1?qid=1323128429&sr=1-1 or buy one get one FREE! Proof of purchase required.



Tales from Half Moon Room is a compilation of short stories and poetry from writers instructed and inspired by Jordon Pecile at Manchester Community College in Manchester, CT. These are stories written from the heart in ways that demonstrate how we as individuals interact with one another in all the many inspiring, heartbreaking and fascinating ways people do and how we mature because of our experiences.



New releases by Jean-Marie Rusin: *Broken Bridge Lies*, *Body of Water* and the series of *Thin Ice Zombies In LA (Returns)*. In November 2011, her newest release, *Long Silky Blonde Girl*, was published. It is available for Kindle and Nook, as well as soft cover at Author House, Amazon.com and Barnes & Noble. Jean-Marie is working on two more books to be released in 2012. Her website is www.jeanmarierusin.com. Look for her on Facebook and Twitter.



Mike L Kilday recently announced that CAPA members were declared honorable mention winners at the 2011 New England Book Festival in several categories. For General Nonfiction, the Honorable Mention went to *Clueless in New England* by Michael C. Dooling. In the Wild Card category, Honorable Mention went to *Truth Never Changes – Earth Changes* by Michael L. Kilday.



The ABCs of the Editing Process: Right Back At You and Other Pet Peeves

By Roberta Buland

Lately I've been hearing, "Right Back at You," which has been bothering me ever since I first heard it spoken by a dear friend in Indiana. Many juxtaposed thoughts come to mind whenever I hear it spoken.

Sometimes it sounds like someone is preparing for a fight. For example, I might say, "I'm feeling good today." If the response is, "Right back at you," what does this really mean? Is the person feeling good also? Could it also mean, "I don't feel that way, but I'm telling you it's not really like that with me?"

Check the Internet

My quandary led me to the "Source," the Internet. I typed in "Right Back At You," and could have spent hours reading all the sources. I didn't though because I had a deadline. Peggy doesn't like when I miss a deadline; it leaves potentially empty spaces in *The Authority*, and she has to scrounge to fill them up. Also, I didn't want to bore you. You can search it yourself if you are looking for more meanings. Then you can bore yourself! I did peruse a few, and came to the conclusion that I still don't like the term.

For example, one of the first postings appeared in 2003. The writer said, "I've heard this expression since my childhood in rural Midwest America. It just meant 'the same to you' and could be polite, neutral or other-

wise depending on what was said before. It might be used in response to 'Have a good day' or 'I'm going to get some dinner' or 'Go #*%! your mother!' Right back atcha."

Another posting read: "As far as I know, it's only a cliché used by radio announcers to mean 'Here I am, talking again' (after a break) or 'Here I'll be, talking again' (after a break that hasn't happened yet)."

A woman known for her good-natured approach to nudity reported when obese bikers demanded she remove her blouse during the annual festivities at the Harley Davidson Rally in South Dakota, she obliged and shouted "Right back at you, dudes." The bikers duly removed theirs, but somehow it just wasn't the same effect. I guess it can't always be taken literally.

28 Sources for "right back at you"

A Toyota Internet ad posted: 28 results for "RIGHT BACK AT YOU" that could be abbreviated in texting. Here are a few:

RB: Right Back

BRB: Be Right Back

CRB: Come Right Back

MRB: Move Right Back

RBAY: Right Back At Ya

RBAY: Right Back At You.

I prefer this one to the one before because you might as well abbreviate using good English.

RB@Ya: Right Back at Ya

RB@U: Right back at you

This one is a little more creative because it uses the sign

for at. I prefer the second one. Why use "Ya," a slang expression, when you can show your education by using "you."?

BRBGP: Be right back, gotta pee

BRBRB: Bathroom, be right back

Again, use the second one. Why use the gutter language if you don't have to?

The problem with using abbreviations is that a texter would have to memorize all the meanings and the receiver would have to know them in order to understand the text message. And, then since there are variations, the meaning might not always be clear. By writing out all, the meaning will be clear.

Just say what you mean

All this boils down to a lot of work to say four words. Why not just say them?

I have another issue with phrases that come into the language and are repeated everywhere, ad infinitum. They become boring pretty quickly, and make the writer seem incapable of creativity.

So, writers, watch out! If you want to appear to be creative, act creative—and refrain from using clichés. Remember, though, that the standards are different for creating dialogue. Quote exactly how a person speaks in order to give your writing flavor and variety.

If you want to ditto what a person says, reiterate the meaning, not the phrase itself. For example, if you write, "I'm having a good day," the response can be, "I am, too,"



or "Me, too," both of which are fewer words than using "Right back at you," and friendlier. The response might also be something like, "Gee, me, too. The good thing today was that..." Fill in the blank and you'll have a more creative reply.

Questions or comments?
Email: rjbuland@comcast.net

Roberta J. Buland is the Owner-Editor of RIGHT WORDS UNLIMITED, a full service editorial and publishing firm in West Hartford. She is a past president of CAPA and may be reached at 860-308-2550. She welcomes questions about any aspect of editing, writing and publishing.

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