



The Authority

Connecticut Authors & Publishers Association—Since 1994

Connecticut's Source for
Writing, Publishing &
Marketing Information

Volume 18 Issue 3

March 2011

CAPA 17th Anniversary Dinner

on March 19 at 6:00 pm.

Sycamore Hills Park Community Center
635 West Avon Road, Avon, Connecticut



*Dinner, Dancing,
Music, Socializing,
Writing Contest
Award Presentation
Tons of Fun!
All Are Invited!*

Inside This Issue

Baking With Barb p. 2

*Conflict + Tension =
Emotion p.3*

*Editing the Dreaded First
Draft p. 4*

*Collaborate With
Grandchildren to Write a
Children's Book p. 4*

*Karen Rider Talks About
the Way of Story p. 5*

*And Then the Werewolf
Dialed In... p.6*

Brag Board p.7

*The ABCs of the Editing
Process p. 8*

MEET A MEMBER - Holly Azevedo by Ursula McCafferty



Holly Azevedo was born in central Maine. She lived in Rochester, New York for several years and has lived in northwestern Connecticut for many years.

After earning an MBA from the University of Chi-

cago, she went to work for a major information technology corporation as a project manager. Writing, editing and instructing were regular components of her work

Holly left the corporate world in 2005, opting to move from business to creative writing. She enrolled in the MFA in Creative and Professional Writing program at Western Connecticut State University (WCSU) in Danbury and received her degree in 2009.

Her thesis was the manuscript for a creative-writing nonfiction book about her great-great-grandfather, John Glover Kellogg, and his contribution to the financial development and stability of California during the gold rush. The book is not yet published

but she currently has a number of outstanding queries.

At present, Holly is an assistant professor and interim coordinator of the MFA in Creative Writing program at WCSU.

Holly appreciated the writing that she did in her school years; and writing well and persuasively was a skill she developed in her business career. When she made the decision to turn to creative writing, she that she could not make the change by herself; rather, she needed the structure and mentoring of an MFA program.

Asked what about writing that appeals to her, she replied that writing is about stories. She writes creative nonfiction

continued on page 3

Meetings

Southwest Division
Shelton
3/14

Main Meeting
Avon
3/19

Anniversary Party

Southeast Division
Groton
3/21

Check the CAPA website
for details.

www.aboutcapa.com

Baking With Barb

by Barbara Klein

No-Bake Chocolate Éclair Cake

Anywhere I take this cake, it becomes an instant favorite. I think someone brought this éclair cake to a birthday bash at the school where I taught.

The teachers celebrated birthdays every month, which, of course, meant food and lots of opportunities for new recipes – and if there was food, I was there!

CAPA founder Brian Jud told me it's now his second-favorite dessert, his favorite being lemon squares. Now, if you know Brian Jud, you know his fondness for his lemon squares!

My three-year-old granddaughter usually helps with this frequently requested cake

– that's just how easy it is. I once made it for my grandson's 8th birthday party. He's now 16 and it's still his yearly request. On their birthdays, both my husband and son – you guessed it – must have a No-Bake Chocolate Éclair Cake! You've got to try it.

Ingredients:

1 box graham crackers
2 small boxes instant vanilla pudding
3 cups milk
1 large container whipped topping
1 tub dark-chocolate icing
3 tablespoons water

Directions:

1. Line an oblong cake pan with one layer of graham crackers placed as closely as

possible. Set aside.

2. In a large mixing bowl, combine 3 cups of milk and the instant pudding. Beat with a wire whip until smooth.

3. Spoon whipped topping into the pudding mixture and continue to beat until ingredients are blended.

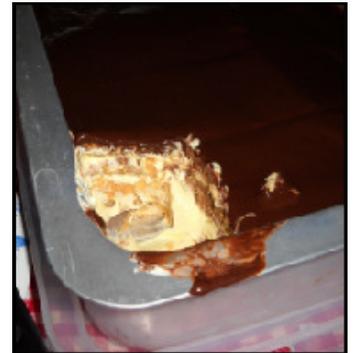
4. Pour half of the filling over the layer of graham crackers and smooth with a spoon.

5. Top the pudding with a second layer of graham cracker squares.

6. Pour remaining pudding mixture over the second layer of graham crackers.

7. Next, add a third layer of graham crackers, placing them as close as possible without overlapping.

8. Open the can of icing and add the water. (It will be very



full.) Then mix carefully with a small spatula or the blade of a table knife until smooth.

9. Drizzle the icing over top of the cake and cover with lid or plastic wrap. Refrigerate overnight or for several hours, enough time for the crackers to soften. Serve this for any special occasion – or volunteer to make the next birthday cake for your family.

CAPA Board of Directors

CAPA Officers & Board Members Contact Information

| | | |
|--------------------------|------------------|----------------------------|
| Founder | Brian Jud | brianjud@comcast.net |
| President | Richard Moriarty | rmoriarty285@earthlink.net |
| Vice President | Steve Reilly | sriles40@aol.com |
| Treasurer | Brian Jud | brianjud@comcast.net |
| Secretary | Rita Reali | rita@realifamily.com |
| Historian | Jerry Labriola | Labriola00@aol.com |
| Immediate Past President | Dan Uitti | dan@uitti.net |
| Past President Emeritus | 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 |
| Membership | Dick Benton | robenton@optonline.net |
| Refreshments | Barbara Klein | barb@kleinfamily.us |
| Webmaster | Peggy Gaffney | gaffney@kanineknits.com |
| Writers' 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.

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

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 - continued

and is fascinated by people, events and locations. She is of the original school that believes “you can’t make this stuff up,” but also believes one may use the techniques of fiction to make real stories as compelling as what comes from the imagination. Holly prefers writing creative nonfiction but has work

in progress in other genres – short stories, poetry – depend-

ing on the inspiration. Her current job limits her writing time but she hopes to get back to some of her personal writing projects in June. She will continue to pursue finding a publisher for her book.

Asked her thoughts about CAPA, Holly said, “I have found CAPA to be a welcoming group, and members truly have a passion for what they do.”

Holly recently launched her website <http://www.hollysworks.com>. It will evolve over time, but it is focused on the subject of her manuscript, *John Glover Kellog*, and includes links to related topics.

CONFLICT + TENSION = EMOTION

By Shirley G. Webb

Your story must be filled with conflict and tension that will create emotions in your character as well as your readers.

While a reader may seem to be sitting still, slowly turning pages, in his own mind he is going through a great many emotions. Underlying these emotions are strong conflict and tension. The stronger they are, the more the reader will concentrate on finding out what happens next. The strength of the story’s tension depends on choices you (the writer) make. Some of these choices have to do with the story’s structure – hinted at in the beginning and others simply outside the scope of the book. However, there are several things you can do to raise readers’ emotional stake in the story and make them care more about the outcome.

There are two types of conflict: internal and external. Both should create a choice or choices to be made by your character.

Internal conflict takes place within your character. External conflict takes place outside the character.

First let’s talk about internal conflict. It’s not only the

deep emotional push and pull going on within your protagonist; it also should add depth and a complex issue to your story.

As an example of internal conflict, say your character has just discovered her boyfriend is cheating on her. Maybe now she doesn’t trust men. Is that enough conflict? Probably not. This creates only enough conflict until the hot, hunky hero walks into the room. Then she falls in love all over again.

Internal conflict must come from somewhere deep within your main character. What if her father doesn’t know she exists; and her mother is an international playgirl, never giving your protagonist the maternal nurturing she needed? For years, this character may have felt that she was not wanted. This internal conflict could result in her not ever wanting children. She would never want a child of hers to grow up in this situation. So she feels it better not to have children.

Maybe her boyfriend knew this and he left her to

find someone who did want marriage and children... a family.

What if, after the breakup with her boyfriend, she decides to find her father? This could be a pivotal and emotional quest to find a father who does not know she is in this world. Would he acknowledge her? Would he accept her in his life? Maybe he’s happily married now with children. Would this disrupt his life?

Now we have the basis for conflict and tension. Remember, conflict should flow into tension whether internal or external.

Then... what if she meets a man who could possibly be a love interest? Remember, she does not want marriage and children. But she cannot have him without marriage and a family.

Then... what if, after one night with him, she gets pregnant? Now we have real conflict. And your character is faced with a bigger issue... What should she do now? She does have choices. But will

she make the correct choice?

Of course, being the gifted writer that you are, you will find a way to conjure up a happy ending, one that will totally satisfy your reader.

Shirley G. Webb is the author of eleven stories for children and three novels for young adults. She and her co-author are currently writing their second book in the Choosing Love series, Echo of a Sunrise. Shirley presents to elementary, middle-grade and high schools, teachers’ conventions and writers’ groups her “craft of writing” presentations. Check out her website: www.shirleygwebb.com/home.html.

Shirley Webb

will be presenting a workshop at
CAPA-U
on May 7th.

**Giving Life to Your
Story World
Characters**

For more information go to:
www.aboutcapa.com

Editing the Dreaded First Draft

by Joe Vojt

To capture the emotions of your story requires editing your first draft. And editing is important and necessary to prepare your novel for publication or presentation. Editing enhances your novel, improving it to a finer quality of work, whether it's by adding to, deleting or through a second reading, making it more interesting to your audience.

The method I have used requires a computer or word processor, since it facilitates the editing process. The steps below are related to Microsoft Word, but there are equivalent processors that have similar functions.

Step one is to copy your novel and rename it ("Edit #2" as an example or any other name that will help you track your hard work). Once that is done, you set up your novel with the following guidelines. Note: All the following commands are on what's known as a Menu bar. You use the Customize dialog boxes that are listed normally on the top row. Each document window contains a control menu. You start by clicking the icon "Edit" and

under the menu you will find the words "Select All." By clicking "Select All," this highlights your complete novel.

Step two, you click the icon "File"; under the menu you will find the words "Page Setup." The page-setup window will appear and you verify that the following margins are in place: "Top & Bottom are both 1" Next check that the margins "Left & Right are both 1.2." This will set up all your pages in the novel.

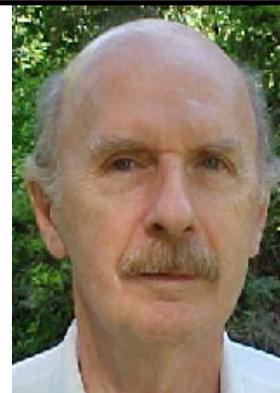
Step three is to go to the "Format" icon; under the menu you'll find the word "Paragraph"; move down until you see click on the icon and look for "Line spacing;" Select "Single" then you click on "OK." This will reduce all your writing to single spacing. Now you should have the novel set for Step four.

Step four is a method to create chapters using my unique system. I have used two ways of breaking the novel into chapters. I came up with breaking the novel down to five or ten pages, depending on whether your novel fits within the five- or ten-page breaks. Important: When you make a break, find an area, or create a spot in the story that

leaves you with a cliff-hanger. You want your readers to anticipate what will happen next. Allow yourself a one-page plus or minus leeway.

Step five occurs when you have created your chapters. Now you have to make them work. What I discovered in this step was going back to writing an outline in a small lined notebook. I write the chapters on the first page and the date next to it. Under each chapter, I write a brief outline, covering who, what, why and where, including the characters. This should only cover a short basic outline of what the chapters are all about. Keeping about twelve lines of data, I quickly discovered if areas did not flow with my objectives. This generates a new outlook of what has been created.

Step six is when all the chapters are documented and you can then make necessary edit changes. Here the objective is to blend each chapter so as to move the story on and keep it ex-



citing.

Another byproduct of editing the dreaded first draft is that you will be able to develop a different view of understanding where some words or sentences might not be essential to your plot. This method will highlight all factors of your story by making them specific, clear and with a more creative edge. Your novel has to hold the attention of the audience, making it exciting to read. There is no end if you never have a beginning. Hope this will help those who find it difficult or feel that it is impossible to make adjustments to enhance your creation.

Collaborate With Grandchildren to Write a Children's Book

by Ames Swartsfager

"Grandpa, the princess has to be blonde with long hair and blue eyes," Rachael, my 10-year-old granddaughter, said, using her "I dare you to contradict me" stare.

She was editing a book we were writing together. I had made the princess a dark-haired girl since the story was set in Thailand, which we had recently visited with her parents and older brother, Austin.

While there, we told stories

to pass the time. One of the stories was about a princess and two tigers, and I had promised to write the story for her.

Later that year, she came to visit me and I gave her the story. She took it apart and placed it back together. She was unhappy about my description of the princess; the prince was not handsome enough and she demanded to know what had happened to the tigers.

According to Rachael's

instructions, I changed the descriptions of the prince and princess, and added a whole section about the tigers.

During the following weeks, we also drew and colored drawings to go with the story. When we finished, we had written a complete book: *The Princess and the Tigers*. To make it even professional, we applied an ISBN number (ISBN No. 978-0-98267580-1-4) and

published two copies – one for her and one for me. It was fun and I got to know Rachael better.

This past Christmas, we worked on writing a Christmas story, *Charley the Churchmouse*. We told the story over a few times, and then I wrote it. When I had finished my part, I proudly handed it to her for editing.

Continued on page 5

Karen Rider Talks About *The Way of Story: Wisdom for the Writer's Journey*

I have learned more about writing narrative and revising story structure in the first 18 pages of *The Way of Story: The Craft and Soul of Writing* by Catherine Ann Jones than I have from any other combination of books I've read in the three years since I set out to pursue my writing dream.

Jones is a screenwriter, playwright and story structure analyst for Hollywood. The popular TV series, *Touched by an Angel*, was her creation. Before I tell you how *The Way of Story* is affecting my current work, you might want to know a little more about the book: For writers of all levels and all genres, *The Way of Story* aims to help you develop story, character and theme, teaching you to weave them seamlessly and effectively into the narrative. Jones balances teaching the techniques of craft with intuitive skills, highlighted by her own profes-

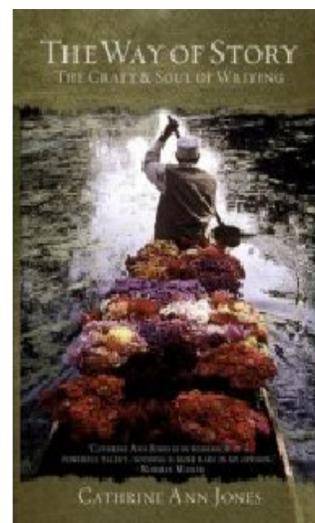
sional experiences. The examples, from publishing and screen classics like *Gone With the Wind* and *Casablanca* to contemporary works like *Crash*, *Star Wars* and *Harry Potter*, take you deep into how story is crafted and what makes the story work (translation: why it was marketable). You'll learn how to engage your writing on a deeply personal level and transform that into something universal and marketable.

Currently, I'm editing *The Circle Garden*. This means, it's done. The characters are in place, the story has a beginning, middle and end, and there's a theme. Despite having three published authors review it (and my critique group members – all wonderful writers, but not all published), something doesn't feel right to me. There's one thread that isn't woven tightly enough; but if I pull the wrong one, then I risk unraveling the whole thing – and that may not be necessary (not to men-

tion desirable, but that's just my ego not wanting to do more work than is necessary).

The Way of Story is showing me how to intuit what needs to be teased out without making a big mess. I need to go back into this other world I've created and make the set-up for the main character much stronger – and that means deleting scenes that are slowing down the action.

Instead of opening with my main character standing in front of her open refrigerator, in a panic because she realizes she forgot to buy orange juice for her bastard of a husband, I need to have her doing something that (better) shows her fear of this guy. Like, rushing home – before her husband returns from his morning workout – from the market as fast as can be done by a pregnant woman (oh yes, raise the stakes! she's in the ninth month of pregnancy). I also need to get this character into the other world – a portal to which was unwittingly opened when her husband destroyed an



ancient tree in the backyard – sooner, not later. It's in the other world where her moral dilemma escalates.

But changing the opening scene means shifting the sequence of other scenes, mostly in flashback and finding the right spot for them elsewhere in the narrative. This is what I'm working on now, with *The Way of Story* showing me, well, how to find my way.

Collaborate With Grandchildren to Write a Children's Book *continued*

Two hours later, she gave me back the story, with a sly smile covering her face. She said she was going out to play and ran out the door.

I opened the manuscript. There it was, covered in red ink. She had corrected the grammar, fixed the typing errors, noted words she did not understand and cut out whole parts of the story. I went to my office and cried. How could a ten-year-old do this to me, a published author!

In reading her changes and corrections, I found she was ninety percent correct. There were only a few things she got wrong, and that was because

she did not have much experience in dialogue.

After dinner that night, we got together to discuss the editorial changes. Rachael seemed nervous. She had never edited an adult's story before and was afraid of the consequences.

"You did an excellent job," I said, smiling. "I wanted to thank you. I also need to show you something about writing dialogue."

The next hour went by very fast. We got the writing part of the story done by Christmas, and then the family returned home to Singapore. But before we parted, we both took on the work of



drawing Charley and his family. We will put this book together next summer.

Working like this with your grandchild or your children can be very enjoyable and a learning experience for all involved.

And then the Werewolf Dialed In... by Barry Eva

Back in February 2009, after appearing on a few radio shows (and with experience of running a couple of local TV shows narrating stories from my romance book as well as filming local karaoke) I thought, "Why not try your own radio show?"

Loving a good old "chin wag" as we say in England, I thought it might be good fun, little did I know just how much.

Here we are, almost two years and more than 270 shows later, the show is still going strong, is proving more popular than I ever expected and I love every minute of it... well almost.

My show I called "A Book and a Chat," which is basically what it is, anybody who knows me will tell you I am no literary chat person. I am not one who goes into styles of writing, etc.; I just love to sit and have a chat, learn something and hopefully have some fun at the same time. As the show description goes...

"A Book and a Chat" has proved a hugely popular radio program with people of all ages. With two hundred shows already recorded, Barry's format of "a chat over a cup of tea" has received nothing but rave reviews from guest and listeners alike. The writer of a successful young adult romance book "Across the Pond," Barry has himself appeared on a large number of radio and TV programs. "A Book and a Chat" is a program for writers and readers, not so much a literary show, more like... let's sit around have a cup of tea and a few laughs."

Read what guests are say-

ing about the show at <http://storyheart52.wordpress.com/a-book-and-a-chat-blog-radio-show>.

I am very proud of the many, many comments I have received from guests; nearly all love the style and many have come back for a second third, fourth or even fifth time.

During the nearly 300 shows, I've learnt many things, met some wonderful people and laughed a lot. I can honestly say there has only been one show I struggled with, and that was one of the early shows when I had a guest who had written a book about banking and high finance. I asked him one question and then could not get a word in for the next 25 minutes, not understanding half of what my guest was talking about.

I have had some very famous guests on the show during these last two years from Emmy award winners such as Louise Shaffer, to authors such as Steve Berry who have 72 million copies in print throughout the world. I love to involve the YA Bloggers, as I call them the "Sham Wow" of YA literature as they soak everything up. I have made it a point to include bloggers as guests on the show as well as many debut authors. After all, they might be debut authors today; but they could be the stars of tomorrow. Class of 2K10 YA debut authors were great and I already have several from Class of 2K11 signed up for the show.

There are a few drawbacks in having what sometimes has been five shows a week, the jokes and the anecdotes tend to repeat themselves, but I always try to make the chat flow and love to laugh as anybody

who has listened will tell you. Many guests are what can only be described as "scared" when they first call in and we chat before the show starts, but as I say to them, it's honestly just a chat over a cup of tea (in my case English PG Tips), and so many have told me afterward how much they enjoyed the easygoing format and style, that they were completely at ease.

One good sign as to how the show is being enjoyed is the way the time seems to rush by for all of them; this I very soon realized and started running some one-hour specials, which, again, people have enjoyed.

I have in the last two years covered subjects from abuse to life coaching, from picture books to historical fiction. I have within three days covered a multi-million selling author such as Steve Berry, to William Link (whose name might not be one you remember straight away until you realize he and his late writing partner wrote all the *Colombo* series, *Murder She Wrote* and so much more), followed by a local author who had written some small books of stories about famous horses which were being sold in local "tack" shops.

I love the various styles that can appear on the show, learning about people's fights over illness and abuse, historical novels



about periods in history, Leaning about floods, disasters, love and laughter, the eclectic mix of shows not only keeps me looking forward each week to the next show but I hope my listeners as well. I have made many friends along the way learned many things, about the art of writing as well as telling a good story.

Along the way I have come up with this parallel universe theory, which has become a pet theory of mine.

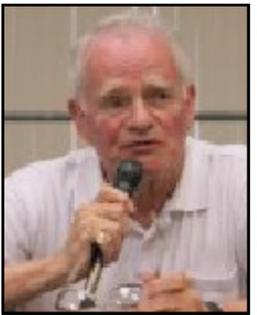
I think there is this parallel universe where all these stories are situated, all us writers are is the conduit that allows the stories to be share din our world. Ask almost any author and they will tell you that no matter how much you outline or plan the story, the characters come along that were not even thought of, and take over the story, you get led down different paths not even thought about as the story develops. When you have completed the novel, and look back on it, often you can't even remember writing some of it, let alone using some of the language and words which you'd never use. Yes... the

continued on page 8

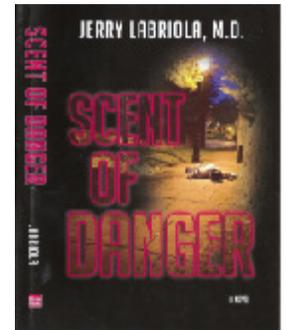
Brag Board



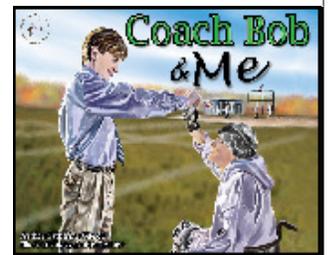
Ames Swartsfager wrote that “In March I am going on a five week vacation/book signing trip. We will stop in Miami, board a cruise ship, where I’ll do a signing; arrive in San Diego 14 days later, do two signings in Los Angeles; head for Portland, OR, to visit my daughter and then to Olympia, WA, for book signings. Then we fly to Dallas, TX, and do a signing there before returning to Granby. Wish me luck. Also, I just received word that I got *Honorable Mention* at the Los Angeles Book Festival in the Biography/Autobiography. I could not beat out Bill Clinton or Joe Lewis!”



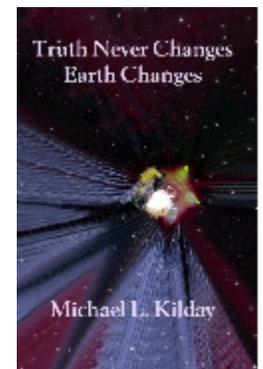
Jerry Labriola talks about his new book, *Scent of Danger*. “When American International treasure hunter, Paul D’Arneau, is retained to investigate the theft of a secret perfume formula, he is swept up in a maelstrom of cryptic messages, personal assaults, even murder. The formula dates back to the days of Napoleon, the discovery of the Rosetta Stone, the controversy over the Elgin marbles and, possibly, Cleopatra. Hastily planned journeys from Paris to Provence, Cairo, Alexandria, London and the islands of Elba and St. Helena heighten the suspense. And woven throughout the story are romantic moments – both vivid and subtle – between Paul and Syrvie Ranet, his lady-friend at the French Academy of Sciences. What are the secrets hidden in Egyptian temples? In the tomb of Lady Beckett? In the tiny blue perfume bottle? What is the connection to bioterrorism, Islamic extremists and to the rainforests of the Japanese Yakuza? Join Paul and the ancient French society, *Gens de Vérité*, on their thrilling hunt for answers.”



Catherine Gibson's new book that is coming out, *Coach Bob & Me*, deals with self doubt and the normal anxieties of being a teenager. These are issues that cause Stefan to second guess his abilities on and off the playing field. Having a mentor who understands and encourages him is key to nudging Stefan toward a path of success and confidence. Although he is in a wheelchair, Coach Bob is a well-respected football coach at the local high school. Active and involved, Coach helps his students grow as athletes and as individuals. Recognizing potential talent mingled with a lack of confidence, Coach Bob shares his own story with Stefan. He offers the right amount of encouragement, support and advice to Stefan, who learns that what you want in life is up to you and achieving your goals depends on how hard you want to work to accomplish them.



Mike L Kilday sent the news that, “I just received word by email from the Los Angeles Book Festival committee that my book, *Truth Never Changes: Earth Changes*, received an honorable mention in the spiritual category. A little positive reinforcement is always welcome when it is recognition from one’s peers.”



Peggy Gaffney will be off to the wilds of Harrisburg, Pennsylvania, from April 8th through 10th for a three-day speaking and book-signing extravaganza. The Mid-Atlantic Alpaca Breeders Association invited her to come as a speaker to their MAPACA Jubilee which is an annual show run by alpaca clubs in the eastern United States. This is a huge event with demonstrations, judging of animals and the fiber they produce and, of course, yarn, yarn, yarn. As well as speaking, Peggy will be teaching several classes in knitting. This all came about when she was asked to write a knitting book for those who raised llamas and alpacas. Once *The Crafty Llama and Alpaca Knits* came out, the breeders contracted with her to be part of the event. It will be fun to have a book on alpacas to sign at an event where thousands of alpaca lovers will be in attendance.



The ABCs of the Editing Process: Why do the British Put a “u” in American Words?

By Roberta Buland

Reports are that 1900 invitations have been sent to attend the forthcoming British royal wedding. And in preparation for the possibility that one may be in my mailbox soon, I have decided to review the British spellings for American words, such as honor, color, flavor, neighbor, rumor, labor and humor, to mention a few.

When editing for British English authors, especially when I lived in Israel, I was often asked to use the British spelling of the above words, even though the intended market was the United States. I guess that's because at one time Palestine (now Israel) was under British Mandate. So, British spelling, in the same order as above is honour, colour, flavour, neighbour, rumour, labour and humour. My computer spell check underlined these words in red. I tend to agree, since my philosophy is less is more, which would make those “u”s extraneous. So, while we Americans

don't need those extra “u”s, I just may. After all, I wouldn't want to embarrass the Queen and other British royal subjects at the wedding.

Why don't Americans spell like the British, unless we think British spelling is more impressive (although we Americans know it's usually more of a put-on)? The first “rule” seems to be that when the “our” ending is not stressed or emphasized when pronouncing the word, Americans have dropped it. How practical!

However, if the last syllable is emphasized in pronunciation, this does not occur, as in, for example, contour, velour, paramour and troubadour. These words are usually spelled the same on both sides of the pond.

Another explanation comes from history. Most words in the above category derive from Latin. The first such borrowings into English were from early Old French, and the ending was “or” or “our.” A further explanation is that the British and French

have a history of fighting, and it is a fact that wars affect language.

Latin tended to be more neutral in the game of spelling. Some 16th and early 17th century British scholars indeed insisted that “or” be used in words of Latin origin, such as color, and “our” for French loans, as colour; but, this is an example in which the etymology was not completely clear. Therefore, scholars even became involved and advocated one or the other ending. As we know, exceptions to grammar rules abound.

Obviously, history is confusing, and I offer the premise that the “war of words” has not yet been won. But, I am not going to take it on myself to mediate because it is still possible that I could receive the coveted invitation, and I want to be prepared to do what is politically correct.

One more thing: In the event the royal invitation is not forthcoming, I do know I will receive a wedding invitation soon: that of my son and his fiancée, Julie. Neither is a



British subject, so I will be on safe ground using American English at their wedding.

Comments? Contact me at rjbuland@comcast.net

Roberta J. Buland is the owner-editor of RIGHT WORDS UNLIMITED, a full-service editorial and publishing services firm in West Hartford. She is a past president of CAPA and may also be reached at 860-308-2550. I look forward to your questions about any aspect of editing, writing and publishing.

And Then the Werewolf Dialed In...

continued

parallel universe writes story for you... well, that's my slightly tongue-in-cheek theory.

As you can imagine, I've had some shows that have ended up more like a comedy show, while others have brought tears to many a listener. One that will always stand out for me was back in November of

2009. My guest was M.M. Anderson and we were talking about her book *Werewolf Dreams*. There is an option for people to dial into the show to chat to my guest themselves, and on this day a call came in to my switchboard, that as a show host you are able to control. I opened the phone connection and asked who wanted to talk to

M.M. Anderson.

All I got in response was some growling a cross between a dog and Chewbacca; yes, a werewolf had dialed in to the show.

My guest thought it might be one of her children and threats were made, but on checking the number it was from a totally different state.

So, from werewolves to

film stars, multi selling authors to ones with their first book, abuse to humor, people to pets, tears to laughter, I've seen had them all on “A Book and a Chat” and hope to have many more over the shows yet to come. I guess a few new one liners are required, and you never know, perhaps I'll even have another call from a werewolf.