



Signature

CIPA—Independent Publishers Working Together

Volume 15, Number 7 September 2006

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September Meeting Agenda:

- 8:00–8:30 a.m.**
 Registration and
 Continental Breakfast
8:30–9:15 a.m.
 Announcements, Star Time,
 Committee Chair Updates
9:15–10:00 a.m.
 Networking
10:00–11:00 a.m.
 Speaker Program
11:00 a.m.–Noon
 Round Table Discussions

Save! Register today!

LOCATION: Red Lion, I-70 and Quebec, Denver, located south of I-70 on the east side of Quebec.

MEETING COST: Members – SAVE! Register online by NOON on the Wednesday before the meeting and pay \$15 (guests pay \$30). After that time, and at the door, the cost is \$20 for members (guests pay \$35).

Register at:
www.cipabooks.com
 or call 303.365.CIPA
 (303.365.2472)

SATURDAY, SEPTEMBER 16 MEETING

DON'T MISS THE FIRST MEETING OF THE CIPA YEAR! It is going to be a busy year for CIPA. On Saturday, September 16th, we are going to start with a booksellers panel. Get a head start on your new book or project this fall by asking professional booksellers your questions. Find out what buyers look for in a new title, in an author, and when scheduling special events. How much does price point matter? What about cover design and font selection? For the second part of the meeting, join president Lydia Griffin, the

board of directors, and your fellow 450+ members of CIPA for a great introduction to the “New Year.” We’ll go back to school to learn more about our bylaws, our financial integrity as an organization (including explanation of the new CIPA Education and Literacy Foundation), and our plans for a great year in publishing. Learn what’s in store for CIPA members, and make your own suggestions for improving the best state publishing organization in the country!

We hope to see you all there on September 16th!

Rally Round the Flag

Stand Back for the Charge of the CIPA Brigade

Saturday, September 12, 11:00 a.m.
 Barnes & Noble at Denver West Village, 14347 W. Colfax Ave., Lakewood.

Sara Goodman Zimet will sign copies and read from her book *Hannah and the Perfect Picture Pony: A Story of The Great Depression (Told in Spanish)*.



Brigade member Herb Tabak and his sister showed up to support Madge Walls at a booksigning for her book *Paying the Price* at The Book Mine in Leadville. Photo left to right: CIPA members Herb Tabak, Madge Walls, Carol Hill, Sue Hamilton

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FROM THE PRESIDENT

New Beginnings

By Lydia Griffin, CIPA President



Lydia Griffin

CIPA is growing and I am growing too. After having served as vice president last year and as the EVVY chair and co-chair for the past two years, I feel ready to dive into my role as president. It is almost as if I have been riding a bike with training wheels and they have just been removed! Things are moving a lot faster now. Fortunately, they are moving in the right direction and we are gearing up for an incredible year!

Last weekend, the Board of Directors met for ten hours at the Red Lion Hotel. We reviewed all of the current programs, created new programs, and made a few changes. We spent a great deal of time discussing CIPA's purpose. Just in case you have not looked at the bylaws recently, Article I, Section 2 of the bylaws reads:

To foster and promote the interest of independent publishers and authors interested in becoming publishers; to share information about publishing and related business activities; to provide a network of resources, support, and exchange of information; to provide the methods and means to increase the members' knowledge of publishing through seminars, meetings, newsletters, conventions, competitions, and other communications tools; to provide such services to the members as are approved by the Board of Directors; and to engage in such other activities as are allowed under IRC Section 501 (c)(6), and other applicable laws.

This year, we are going to focus on communication—communicating to the membership, communicating with other publishing organizations, and most importantly, communicating with each. The second line in our purpose statement includes the word *share*. The Board of Directors decided that it is of utmost importance for everyone to feel that CIPA is an open, honest, and safe environment and the way to achieve such things is through communication. To this end, each member of the Board signed a Code of Ethics that will set the standards for professionalism in our industry and, by unanimous vote, has made adherence to the Code of Ethics an ongoing condition of membership. The more we communicate in a comfortable environment, the more efficient we can be, and the more we will accomplish this year!

With the creation of the CIPA Education and Literacy Foundation (ELF), the CIPA STAR program with Borders, the College, the EVVYs, and the wonderful monthly programs, CIPA sets a standard for independent publishing organizations. This year will be a year to capitalize on our proven successes and expand our new programs.

I look forward to seeing everyone at our September 16th meeting!

CIPA Welcomes New Members A warm welcome to:

COLORADO:

- Valerie Peoples-Williams, Centennial, CO
- Greg Tate, Denver, CO
- Peggy Sundberg, Colorado City, CO
- Janet J. Seahorn, Fort Collins, CO
- LuDawn Farnworth, Westminster, CO
- Judy J. Blaskowski, Colorado Springs, CO
- Emily D Goodin, Boulder, CO
- Margaret Olsen, Westminster, CO

Haven Books – Chapter One

By Mara Purl

My best friend calls me Ms. Metaphor. Being Angelinas (that is, living in Los Angeles), you might have thought I'd say life is a beach. Actually, I thought of it as a hike. Though Coloradans may not agree, we Angelinas think we have mountains and my coauthor Erin and I climbed them regularly. We defined the problems of the day during the climb up the Fryman Trail, then worked out the solutions on the way back down. By then, we could hardly wait to dash to one of our offices to capture our ideas while sipping morning coffee.

Erin had done two series, a myriad of TV movies, and some of the most prestigious modeling campaigns in the country; I had done a soap, some episodic, a lot of theatre and a childhood series. We shared stories about the foolish, humiliating, humbling, and sometimes inspiring things that had happened on the various sets of our many projects. Between us, we had quite a body of information. We figured there must be a book about all this, so one morning we stopped at the Samuel French Bookstore on the way back from the hike.

Though the store boasted a fine collection about acting techniques, there was nothing—absolutely nothing—about set protocol for actors. Along with my acting work, I'd been a professional journalist, then screenwriter. I knew a good story when I saw one.

And this brings me to the first point I want to share. As authors and publishers, we're fortunate when we find a gap. It's a sweet spot, like a glen in a dense wood, or a haven along a rocky shore. It's a place about which no one has yet written or published. What it can become is a place to build. And that's what we did.

First, we wrote a book proposal, and while we were at it, a seminar outline. This was material we could teach, we realized. We proposed a book of stories, a book of advice discovered by interviewing members of each and every department that works in the intricately complex world of a professional cinematic project.

We established an active seminar teaching schedule and sent our book proposal to the only publishing company occupying the professional acting book niche at the time. Though interested, they said with their backlog they'd be unable to read the proposal for one year. They did suggest a small publisher than might be interested. As it happened, the smaller firm was run by an old friend of mine. He loved our proposal, said yes, then said no

because he was undercapitalized and couldn't afford to do the book.

These various mailings and discussions took several months, during which time we continued teaching and writing the book. By now, we had the beginnings of a manuscript. So on one hand, we had the almost-certainty there would be no place to take such a book for publication when it was complete. On the other hand, we had a growing audience eager for our book and, of course, that gap calling to us.

Doing some homework, I heard about Dan Poynter. We signed up for one of his early seminars and scribbled notes fast and furiously. One key piece of advice we received that day: make sure the title of our book contained what the book itself was about.

Our title at that point was *Hitting Your Mark*. It's a great term, and a great metaphor. But it was also an insider term, and it did not contain the key word: Acting. I changed the title to *Acting Right*, and later to *Act Right*, and thus began our journey to create a small press and publish our book. We're now in our Second Edition and our Fourth Printing, with re-writes for a Third Edition under way.

By the way, the former "friend" later published a book called *Hitting Your Mark* patterned on the outline we submitted to him. Lawyers tell us we have a case, but we don't choose to spend the energy, time and money to combat what will probably happen again, imitation being the highest form of flattery.

It took us seven years to complete our book. Now we get to call ourselves Overnight Successes.

Tune in for chapter two of Haven Books in the November *Signature*.

Mara Purl and Erin Gray are co-authors of Act Right: A Manual for the On-Camera Actor, which won a 2006 Gold EVVY Award in the Legacy category. Erin starred in Buck Rogers in the Twenty Fifth Century and Silver Spoons and now is the Founder and CEO of Heroes For Hire. Mara created the BBC Radio Drama Milford-Haven U.S.A. and is the author of What the Heart Knows, which won a Silver Benjamin Franklin Award in June.



Mara Purl

Dues Renewal “Early Bird” Discount

All annual membership dues renew on October 1.

To give everyone an incentive to participate in what promises to be a great CIPA activity year, CIPA is offering an “Early Bird” discount to those who renew their membership by September 30:

Payment must be received by September 30, 2006 and may be made online or by sending a check or your credit card info to:

CIPA
PO Box 101975
Denver, CO 80250

<i>Category</i>	Regular Dues	Early Bird Dues
Regular Individual	\$ 99	\$ 94
Regular Family/Group	160	150
Associate Individual	155	140
Associate Group	195	175
Student	25	25

The Young Authors League

By *Susie Mottashed, YAL Director*

The Young Authors League (YAL) is looking forward to the 2006/07 school year. Our program has expanded and now includes six partnering schools in the Denver Metro/Broomfield/Boulder areas. One of the goals of the YAL is to inspire students to read and write. We also want to encourage and support those students who aspire to publish a book. The teachers and administrators from CIPA’s partnering elementary and middle schools are excited about our volunteer speakers/authors visiting their classrooms.

The way that we hope to inspire students to read and write is through the YAL Volunteer Speaker Program.

Whether you are an author, editor, proofreader, illustrator or graphic designer, you can inspire these youngsters with their dreams of writing a book. Sharing your journey, experiences and providing encouragement may be just what they need to hear. The success of this program is dependent upon CIPA members who are willing to volunteer some of their time and expertise to speak to local school children in the classroom environment.

Your presentation should be fun for you and your class! You can read from your book, talk about the topic of your book, as well as promote reading, writing and publishing. Presentations are based on your area of expertise. Here is a wonderful opportunity for CIPA members to share their passion with youngsters. We are living proof that hard work and dedication can make the dream of writing and publishing a book a reality.

I would like to encourage all CIPA members to consider participating in this special program. How can you get involved? It is simple. Visit our website at: www.cipabooks.com/YAL/. Fill out the YAL Speaker Application Form and submit it. Each form will be reviewed and the applicant will be contacted with more information. Please see me at the September 16, 2006, CIPA meeting if you have any questions or send me an email.

Contact Susie at yal@cipabooks.com

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The Pen and the Sword: Choosing a Competent Editor

By Linda Lane

Is the pen mightier than the sword? In some cases, perhaps, but when preparing a manuscript for publication, the pen and the sword form an alliance: the author who pens the work and the editor who wields the sword—trimming, shaping, and sharpening the piece into a work of art. Together they form a powerful team that can sculpt a mediocre manuscript into a masterpiece.

Why discuss choice of an editor before defining the elements of good writing? Many of our readers come from various stages in the writing process—from project conception to completed manuscript—so this information should be addressed upfront.

Not all editors are equally competent. Neither are all competent editors equally qualified in all genres. Yet, all writers require a good editor. Therefore, some basic guidelines are needed to match the writer with the right editor.

To begin the selection process, *ask questions*. With what genres does the editor work? How long has he/she been editing? What educational or background experience qualifies the person as a professional editor? How have edited manuscripts been received by agents, publishers, and/or reviewers?

Request references. A good editor will be glad to share names of clients or letters of recommendation. Be sure to contact the writers whose names you are given. Ask them what kind of feedback they received from readers and professionals in the publishing field.

Talk to others in your writers group. Have any of them used an editor? If so, were they satisfied with the

performance? Did the edit help the writer place the manuscript?

Ask for a work sample. Compare the manuscript the editor received from the client with the finished product, checking hook, development, flow, readability, dialogue, grammar, etc. If you aren't sure about the grammar, ask a qualified friend or an English teacher at a local high school or college. No edit is perfect, but grammatical errors should be minimal.

Evaluate compatibility. Talk with the editor. Share your writing concerns and your goals. Listen to the responses. Discuss the editor's approach and accessibility. Your manuscript deserves a great edit. If you have a personality conflict with the editor, you may not be able to maximize the potential of your piece.

Editing is an essential part of preparing your manuscript for publication, but it also represents a significant financial investment in your work. A typical edit may cost thousands of dollars, so make sure you're getting your money's worth.

As a writer, you put heart and soul into your manuscript. Validate your hard work by having it edited. But make sure the editor you choose is competent, qualified, and the right person to do your job.

Linda Lane is a writer, editor, and publisher. A manuscript she edited placed second in the 2006 National Writers Association Novel Writing Contest. She teaches writing and editing workshops with the goal of encouraging excellence in the publishing field.

Award-winning Book Design

In the last four years, we've designed the covers of 15 CIPA EVVY award-winning books! Call us for exceptional service and competitive pricing on book covers, interior layout, packaging, logos and marketing materials.



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CIPA Goes to New Orleans

The 2006 American Library Association (ALA) Event

Mike Daniels, Lydia Griffin, John Maling and Judith Briles spent four days in New Orleans at the American Library Association's annual meeting in June. This was the first big convention since Katrina hit New Orleans and it was clear that the city was grateful to all who attended (we even received a "thank you note" in our hotel room when we arrived).

Unfortunately, only half the librarians we anticipated attended. As much as New Orleans was a draw for some, it was a large deterrent for others. The annual meeting of the Public Library Association in March could have also diluted attendance. At times, the aisles were empty enough to roll a bowling ball without hitting anything.

We did, however, do an enthusiastic job in promoting the CIPA titles. We did our best to get librarians into our booth and because it wasn't as busy, we could really get to know those who stopped by. Our booth was located in the PMA block and although we were supposed to have only one 10x10 space, we ended up with two 10x10 spaces! Our booth was spacious, well organized, and fun!

We don't have a list of the librarians who attended. Everyone who inquired received a catalog of all the titles placed into categories (some had multiple listings because they fit in more than one genre) and a brief description; author and publisher names and phone, email and website. Librarians were told that they would receive a 50% discount if orders were placed before August 31.

Visitors to the booth looked for specific items: elementary schools were interested in children's books;



CIPA President Mike Daniels chats with booth visitors.



CIPA VP Lydia Griffin and President Mike Daniels prepare to be interviewed for local TV.

high school/college/university/public librarians were shown business, career, self help and anything on which they expressed a wish for information. We took 500 catalogs with us and returned with 25.

Three of our members, Ken Freed, Ann Cunningham and Lydia Griffin, did in-booth Author Signings that were enthusiastically received—it's a pleasure to give books to grateful recipients.

We also returned with extra copies of the PMA Resource Directory, which will be available free to members at the CIPA Bookstore at the first meeting in September until they are gone.

ALA in New Orleans was an incredible experience. Lydia and Ann toured some of the devastation from Katrina and it is clear that there is so much more than needs to be done. New Orleans has only one functioning public library right now. After the conference, we donated all the exhibited books. CIPA members who participated should be proud of their contribution to the city.

CORRECTION

Sincere apologies to Mara Purl for the wrong book title in the Summer *Signature*—her book is *What The Heart Knows*—and to Mary Zalmanek for not using her full last name in that issue.

How to Write a GREAT Book

By Linda Lane

Authors dream of writing bestsellers.

You want to inspire, teach, entertain, comfort, challenge—touch hearts. You want a large readership that can't wait for your next work to come off the press. But dreams seldom slip unassisted into reality.

All great books have one commonality: They hook readers, pulling them into their content, changing their thinking, impacting their lives. This may be overt; more often, it is a subtle nudge in a new direction. Flowing seamlessly from cover to cover, these masterpieces reflect untold hours that transformed raw material into compelling text. The price for this hard work is exacted at four levels: physical, mental, emotional and financial. It costs time, effort, heart and money to produce great books. It also requires planning and organization.

While fiction and nonfiction have inherent differences, they require similar preparation. First comes concept or subject matter. This may arise from personal experience, that of family or friends, news items or even imagination. Once formulated, its development must be based on appropriate research. Accuracy is vital in both fiction and nonfiction. Even a make-believe scene has to ring true; well-informed readers will catch any breach of possibility. Your content must be both possible and believable.

Next, outline your story or presentation. What is its plot or purpose? What path will it take? What is its ultimate goal? Who is the intended audience? Is there a need or a market for it? What obstacles do the characters or readers face? Answers to these questions help create your outline.

If you're writing fiction, be on intimate terms with your characters. Creating detailed family trees to sharpen and define individuality makes them memorable and avoids the pitfall of cloning. Add information about education, personality traits, flaws, likes and dislikes and physical appearance to round out each character. Backstory—childhood, marriage(s), children, work, etc.—is also important when fleshing out fictional persons. Similar but less detailed sketches shape minor characters so they, too, will step off the page to greet the reader.

Nonfiction writers must develop material with the same careful attention to detail. A clear understanding of the subject and good research into its various facets provide the backbone for a powerful piece. Unique perspective and an unusual approach can turn ordinary information into extraordinary reading. If real people

populate your piece, give them depth by using well-researched personal details.

After completing the above steps, it's time to write the first draft. Let the creative juices flow. Following the general outline, commit the material to paper (or the hard drive). Then put it away, letting it rest for a few days—or weeks—before looking at it again.

These preliminaries prepare you for the next phase: rewrites. Begin with the hook. Whether the piece is fiction or nonfiction, it has to reach out and grab the reader. Write the hook more than one way. Try narrative, dialogue, a combination of the two. Then rework the rest of the piece, cutting adjectives, adverbs and redundant material. Punch up your action verbs. Make each word count. Any word or sentence or scene that doesn't propel the piece forward is expendable. Get rid of it!

Show your work to members of your writing group or your developmental editor, book doctor or writing coach. Ask reading friends or family for feedback. If you aren't getting positive encouragement, consider taking a creative writing class or attending a writing workshop. It may be the best money you can spend on your writing career.

When you've rewritten, revised and polished to the best of your ability, hire a professional editor. No writer is so good that an editor is not needed. You are too close to your work to view it objectively and to maximize its potential. You've poured the best you have into its pages. Let an editor help you make it sing.

THIS is how to write a great book!

Linda Lane—writer, editor, and publisher—teaches writing workshops to enhance the skills of authors who choose to self-publish, as well as those who don't. Her purpose is to raise the bar on quality and aim for excellence; in advancement of that goal, she edited the manuscript that placed second in the 2006 National Writers Association Novel Contest. Phone: 719-276-2311. Website: www.familybookhouse.com.



Got a few minutes to kill?

Go to www.cipabooks.com and click on the Fun and Inspiration link. You'll find links to all sorts of word games that will keep your mind sharp.

CIPA Calendar

CIPA monthly meetings are held on the third Saturday of the month, September through May (except March for CIPA College, and December), with EVVY Book Awards event held in June.

IN 2006:

- September 16
- October 21
- November 18

Support our CIPA members—
Check for scheduled book
signings and events at
www.cipabooks.com and be sure
to attend.

Who We Are

We are the Colorado Independent Publishers Association (CIPA), a nonprofit statewide cooperative of independent book publishers. CIPA was created in 1992 for the express purpose of exchanging information on publishing-related topics and organizing cooperative marketing programs. CIPA also acts as a clearinghouse for information of interest to independent publishers. It is an affiliate of Publishers Marketing Association (PMA) and a partner with Small Publishers Association of North America (SPAN).

**CIPA Phone Number:
303-365-CIPA
(or 303-365-2472)**

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Contact her at www.munsoncommunications.com.*

CIPA—Independent Publishers Working Together

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What Do Booksellers Look For?
Find out at the first meeting of the new year, September 16.
Register NOW at www.cipabooks.com

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