



My Book's Published

Now What???

**The Owner's Manual
for Your Book**

JOHN F. HARNISH
with **JANE M. MARTIN**
AND DOZENS OF AUTHORS AND
PUBLISHING PROFESSIONALS

**My Book's Published –
Now What???
The Owner's Manual for Your Book**

**John F. Harnish
with
Jane M. Martin**

**and dozens of authors and
book publishing professionals**

**published by
Infinity Publishing**



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This book is dedicated to
newly published authors
with our best wishes
for your success
with your book.

FOREWORD

Let me guess – you’re a newly published author looking for the key to your book’s future success, or an established author wondering what your book’s marketing plan might be missing. Authors John F. Harnish and Jane M. Martin offer sage direction in a convoluted world of disappearing media and impossibly complex digital marketing.

Venerable words of wisdom are intricately woven around successful authors’ contributions to help answer the question on the tip of your tongue, *My Book’s Published – Now What???* Hint ... this is *not* your basic how-to book.

One obvious element evident in all of John’s writing guides is his ability to teach and entertain at the same time. From topic to topic, in *My Book’s Published – Now What???* John writes with lighthearted seriousness, bordering on facetious witticism. And he heartily encourages the other accomplished contributors to do the same. Who says the business of writing has to be “all business”? Certainly not John. However, as you study these pages, the underlying tone of authority becomes readily apparent with every chapter presented.

I’ve known John for a number of years and though he is serious in his dedication to the publishing industry, I don’t believe a dull book from him is possible. John, Jane, and I know that humor is a great way for authors to endure the absurdities life often presents, as in one memorable struggle with a merciless Mother Nature.

I expected to see John and Jane at a Hollywood writers’ conference where the three of us were to make presentations. Curious surprise turned to astonishment when John called to ask for help at the California end. He had slipped on ice in front of his Pennsylvania home and when the cabdriver asked which way, the ER or the airport, he chose to make his plane. Connecting with Jane on a Chicago layover flight, John rolled toward her in

an airport wheelchair, cautiously protecting his badly sprained ankle. In Hollywood we helped John, hobbling on crutches, to the conference. But now it was the West Coast's turn to present a study in nature's sense of more merriment.

Santa Ana winds whipped through the air on conference day at the busy conservatory on a hilltop, making it a struggle for anything in its path to remain upright – including the big tent that had been erected on the grounds for our presentations. It collapsed with the wind's force and our audience was poised for flight until the organizer found a “suitable” place for us to make our presentations, sans PowerPoint, of course.

The loading dock became our stage and with strong breezes punctuating our sentences, we used humor and irony to get us through the day. I can certainly attest to the ability John and Jane possess to lighten a serious subject with interesting humor, evident throughout this book.

From *Everything You Always Wanted to Know About POD But Didn't Know Who to Ask* to his reflective *Enjoy Often!!!* you'll find John's wealth of knowledge invaluable and his vivid wit irrepressible. This new manual to help you put your books out there and in personal and professional libraries, maintains John's commitment to authors everywhere.

Since my business is writing and publishing, I am acutely aware of the pitfalls of the “I'm done” syndrome that threatens a book's future as it rolls off the press. It's so easy to sleep for days, take a vacation, mow the grass, reorganize the family photo albums – or (substitute your own mindless diversion here). Fortunately, getting the word out is a passion of mine, too, and an entrepreneurial instinct took over early.

But gone is the era of traditional publishers vying for good mainstream and promising new authors, wooing them with a grossly inflated advance, a high-profile marketing and promotional package. That was then, this is now.

Authors today, even if accepted by a traditional publisher, must become at least marginally extroverted and venture beyond the writer's solitary persona to market, promote, and propel their book forward. Rare is the publisher that markets an unknown author's book before its popularity becomes undeniable. *Then* they're all too quick to climb on board your success train.

In *My Book's Published – Now What???* you have the tool in your hand to learn what is required of today's authors, even before the digital printing press is fired up. Take from it what will work for you, but be open to adventure. Don't be afraid to stretch beyond your current public comfort zone to give your book its due.

Dan Poynter

Author and publisher of more than 120 books,
including *The Self-Publishing Manual*

Acknowledgments

We sincerely appreciate all the authors and publishing professionals for their kind contributions. Each brought their own special sizzle that enhanced and flavored the meat of *My Book's Published – Now What???* Peer support is vital and we are grateful for the innovative input from our many fellow authors, associates, and friends – our publishing extended family.

Indeed, we greatly appreciate the above and beyond efforts contributed by editors Emily Lawless, LinDee Rochelle, Caryn Search, Cathy Kessler, and Beth Mansbridge – this is my second book Beth has honored with her copyedits. Special thanks to Chris Master for coming up with a vibrant cover design – he tirelessly endured my reverting back to being a Creative Director. Golden Geek Gabriel Chavarria, Infinity's Production Manager, graciously provided terrific technical assistance. This book is truly an Infinity team effort and we're certain our collective efforts will score a touchdown from which all of our readers will benefit.

We are most grateful for the professional enhancements provided by the page layout and dynamic design talents of Robert Goodman – he had less directing from me to tolerate. Thankfully Bob agreed to my concept of demonstrating the contrasts between text set in Word and the wondrous design programs he employed for a portion of this book where you'll see the difference. The superb indexing skills of Carol Roberts clearly show the benefits of professional indexing – a vast improvement over the Word index program used to index *Everything...About...POD*.

A special note of gratitude to our dear friend, Dan Poynter, for the kindness expressed about our efforts in the Foreword. Dan's generous guidance helped us to determine specific areas we needed to include. Indeed our deepest, most sincere thanks to Tom and Mark Gregory for their encouragement, patience, and continuing support in making this book possible.

My most heartfelt appreciation goes to Jane M. Martin for once again agreeing to work together on another challenging book project. I'm especially grateful for her unique insight into many of the complex topics we have written about. Her tireless efforts and words of encouragement contributed greatly to the timely completion of this edition. Soon after we started to write this book, I slipped into the quagmire of providing way too many details that would have bored you silly, she pulled me out of the muck and we focused on a field of topics that we feel will benefit newly published authors the most.

We would welcome receiving your blurbs, testimonials, comments, and suggestions for including more helpful benefits for newly published authors in the next edition. Publishing is evolving with a greater understanding of the merits of author-originated publishing and our goal is to keep you abreast of changes in the book publishing world. Please send us email at MyBooksPublishedNowWhat@comcast.net.

Thanks again to everyone who has helped to make this book possible. Take care and enjoy often. ... John with Jane



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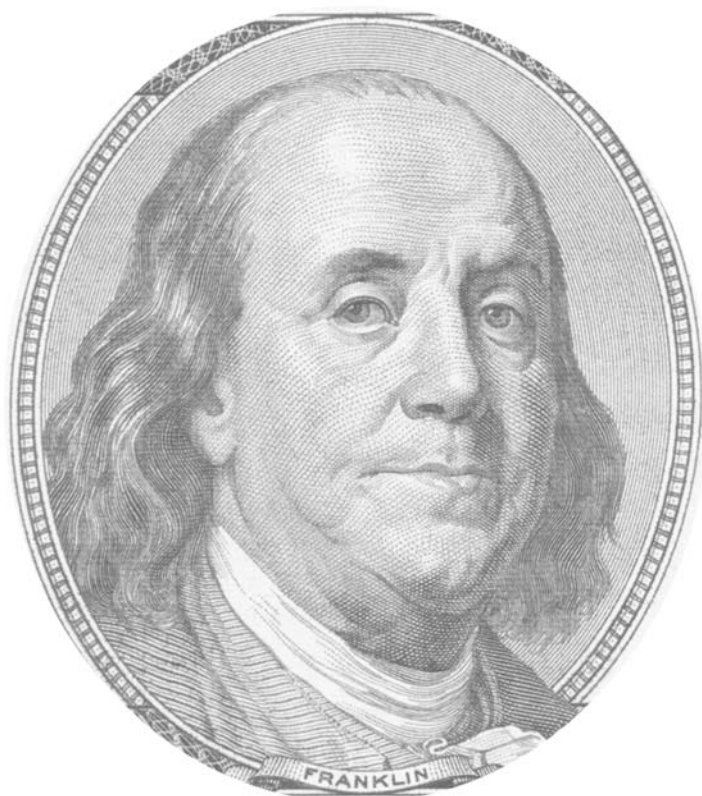
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Introduction

Congratulations!!! Way to go!!! At last, your book is published – now what do you do???

Writing a book is no easy task, that's for sure. Any author will agree. But if this is your first book, you will soon discover that compared to writing your book – laboring all those long, lonely days and nights to put each word on paper or screen, organizing your thoughts for perfect timing and impact, searching for just the right word that will speak to your reader – compared to all of this, selling your book successfully is a far greater challenge. If this is not your first newly published book, then you already know how daunting book marketing, promotion, and distribution can be.

It is our pleasure to provide you a complimentary copy of this book if you've published your book with Infinity Publishing. Our sincere thanks if you purchased this book – we're paid royalties on each book sold, as are all Infinity authors. We're sure this book will help you in this exciting adventure and guide you with suggestions as you ask, "*Now what do I do???*"

My Book's Published – Now What??? That's a leading question, and one with lots of merit; asking it indicates an above-average level of intelligence, or maybe just a healthy curiosity. This book was written by authors, for authors, because contrary to what many people think, most authors (96.9 percent, actually) nowadays are responsible for marketing and promoting their own books. If you walk into your local chain bookstore expecting to see stacks of your book on the first table inside the door, you will most likely be very disappointed. If you proceed farther into the store and to the shelf containing books in your genre or subject, you will probably not find your book there, either. But even if you found your book displayed in that choice position by the door, you must still ask, "What are the real odds for the success of my book in the long run?" You may think you know the answer and what it takes to have genuine sales and marketing success for your book. But you'll be surprised at how many false assumptions you have and how much there is to learn.

As an author, what you do *now* will plot the course for your soon-to-be-launched or very-recently-launched book. You can do a lot to help your book become a successful, steady seller over an extended period of time, and you will learn those techniques here.

We hate to say it ... but from our knowledge and experience, we feel obligated to inform you that if you do nothing now, your book will probably become a dismal failure, soon to sink out of sight!!! The need for information regarding how authors can learn about marketing and promotion and how to achieve success, along with a sincere desire to help authors just starting out on roads we've spent years exploring, have provided the motivation for writing this book. I'm a writer and author myself and it is my sincere desire to help those, like you, who are in the same position I once was. Tom Gregory, the president of Infinity Publishing, encouraged me to write this guide from a perspective that will benefit all authors, regardless of with whom or how they are published.

In ***My Book's Published – Now What???*** you will find the insight to learn what you need to do to reach your highest level of publishing success. We will show you how to focus on and make the most of your creative uniqueness and help you gain a greater understanding of how things really work in the book publishing world. We will show you how to make good things happen for your book in spite of the ever-changing trends of book marketing. In order for good things to happen, however, you need to directly involve yourself to make it happen!!!

In ***My Book's Published – Now What???*** you won't find a step-by-step plan of action tailor-made for your book, although there are lots of commonalities. Each author and his or her book is unique; that is the nature of creative endeavors. You won't be given a sure-fire formula for making your book a bestseller – there is no such thing. Don't expect to be enlightened with *If you just do this or that, attend a certain seminar, or buy a pricey marketing package, your book will rocket to the top of the New York Times Best Seller list.* Although all of the above sounds glamorous and exciting, achieving this level of success is far less common than you might think.

There are two constant truths about book publishing. First, there are no guarantees. What might look promising one day suddenly isn't the next – that's the way it goes in the book business, as in life. You will learn, however, how to evaluate promise and potential to play the odds in your favor for the benefit of your book. We offer no guarantees or projected expectations, just positive ways to improve your odds of winning. The second truth is that lots of myths and misinformation about book publishing are deeply entrenched in tiresome traditions rather than by necessity. We'll debunk the myths with real-world facts and current information about evolving publishing trends and their impact on the market life of your book.

For many of you, writing a book can be compared to giving birth to a child. Birthing your book is an exciting time, full of promise, and we're here to help you breathe life into your book and create an air of well-being that will ensure a long and productive life for your creation, your newly published book.

Fellow author Jane M. Martin wrote the book *Breathe Better, Live in Wellness: Winning Your Battle Over Shortness of Breath*, which begins with a doctor giving a patient the devastating diagnosis of a life-changing pulmonary disease. The disorder will certainly change the patient's planned course – things might not come as easily as the person once thought they would. But challenges that lead us in a different direction in life and present tasks that are surprising and unfamiliar don't mean failure. One of the most important messages of Jane's book is that you are not alone. The same is true for you and your book. You are not alone in your bewilderment about what to do next. Once upon a time, each of the publishing experts and authors who contributed to this book was in the very same place that you are right now with your own book. With their help we'll make it easier for you to find the tools to piece together your *what-to-do-next* puzzle, and what to do after that, and so on. You'll learn what you need to be concerned about, as well as how to recognize those *not-to-worry-about* topics over which you have no control.

We will reference our own books for examples of what to do, how we did it, what worked, and what didn't – and when it didn't work as planned, what we learned from that less than successful effort.

My coauthor, Jane M. Martin, and I are both Infinity employees – in fact we are the codirectors of Infinity Publishing’s annual ***Express Yourself...***TM **Authors’ Conference** (the leading authors’ conference focusing on book marketing and promotion) – but more important than being employees, we both originated the publishing of our books with Infinity before being hired. We work together developing ongoing conference planning, promotional activities, and marketing efforts. We worked together closely on this book, as well as the second edition of ***Breathe Better***, which became one of the first Infinity titles to be produced as an audio book by our audio book division, **Spoken Books Publishing**.

Many of the publishing industry professionals invited to contribute to this book are regular presenters at our conference each fall in Valley Forge, Pennsylvania, and at Infinity’s Authors’ Day in San Diego, California, each January. We also sought contributions from authors who were right where you are now – wondering what to do next – but have since joined the increasing ranks of authors who developed action plans and implemented them with varying degrees of success.

As you read this book, you will find at times a wide variety of opinions expressed about one topic as seen from different perspectives. As in life, many paths lead to the same destination. You’ll need to sort through the advice, the wisecracks, the objective and subjective opinions, and the expansive insights of experts. In doing so, you’ll acquire the wisdom to define what you must do to give your book every possible chance to succeed.

We’ll be upfront and say that, ideally, you should have been plotting and planning your *promotional to-do list* before you even began writing your book. What’s done is done, though, so let’s start by looking at the array of options from when you have just received your proof copy, with the assumption that you have little or no preplanned book promotion. Maybe you were under the impression that all of the promotion and marketing would be done for you and you’d only have to show up at readings and autograph parties, be interviewed on talk shows, and watch your book sail off the shelves as you sit back and collect royalty checks. That ain’t how it works – at least not for most active authors (as opposed to authors dead and buried who are still earning royalties on books

they wrote long ago). It may come as a gut-wrenching shock to learn that you're the one responsible for promoting and marketing your book, and that the success or failure of your book will be determined by the effectiveness of your own efforts. Perhaps this shocking awareness is now sidetracking your plans for instant fame and vast fortunes, but you can overcome this shocking surprise and make it happen.

We'll help you breathe life into your book, teach you how to work through the hard parts, and show you how to have a book that not only survives, but thrives and climbs to reach the realistic goals you've set. Speaking of setting goals, you'll benefit the most from your marketing efforts when you set aside your ego and your expectations. You don't know half as much as you think you do about book marketing, and the half you think you know is likely incorrect or outdated. Lose the ego, and buckle down and learn what you need to know. Drop your expectations until you have a feel for the real world of book marketing. Don't base your goals on the achievements of others. Just because it worked for them doesn't mean it will work for you – at least not without some adjustments to adapt their plan to your book. Take the number of books you dreamed of selling in the beginning, cut that number in half and for good measure, cut it in half again, and again. Let your realistically-sized expectations be the complimentary book seeds you plant and water along the way. Hopefully, they will produce a fruitful harvest of royalties for years to come.

We don't have all the answers, but we do have educated perspectives as authors and publishing company employees. Decades of experience and blended backgrounds in education, marketing, publishing, and writing are drawn upon for the answers expressed here – and give us enough smarts to ask the right questions. At times, answers differ with the need the answers must fulfill. Knowing possible answers enables you to know the right questions to ask. Just like on *Jeopardy*, the more right questions the greater your winnings. Answer *Final Jeopardy* with the correct question and your book will become a steady seller.

There are no magic bullets to instantly propel your book to the top of the bestseller list – unless, of course, the bullets are propelled by lots of compelling money. Even then, the bang from those spent

bucks soon fades away; there's no profit in spending tens of thousands of dollars to sell a few hundred books in a shell game you can't win. The magic we will help you conjure into reality involves cost-effective ways to position your book to be a steady seller month after month, year after year – in the evolving forms of new editions, sequels, or branded series. That's the overall game plan to provide you with the greatest continuing return on the time and energy investments you have made in your book.

Congratulations!!! You're a published author!!! You've worked hard, you're holding your book in your hands, and you've come to the right place for help in the next phase of this exciting adventure. As fellow authors, we will help you learn to establish a plan with real-world goals – which will assist you in achieving a successful and rewarding publishing experience – in the near future and for years to come.

Take care and enjoy often. ... John with Jane



The Beautiful Benefits of Bias Bending

When Jane and I represent Infinity Publishing at various writers' conferences and publishing events, we are frequently asked to talk about the evolutionary – and revolutionary – changes happening in publishing today. Usually that means speaking from an unbiased perspective about the entire industry, without a commercial message or sales pitch for Infinity.

When I was writing and assembling the contributed material for my book, *Everything You Always Wanted To Know About Print-On-Demand Publishing But Didn't Know Who To Ask!!!*, published by Infinity Publishing, 2002, it was especially challenging because many of the features that make Infinity's publishing model unique simply weren't (and still aren't) available elsewhere. Thusly, in presenting an objective overview of this evolving branch of publishing, I was obliged to include phrases such as “a few publishers offer” or “the more innovative publishers” and “author-friendly publishers provide” in order to make note of dynamic features and options that were available only to authors publishing with Infinity without overtly hyping the company.

The primary purpose of this book is to help you formulate your plan for what comes next, now that you're a published author. And in this book, we are very specific about explaining how Infinity authors benefit directly from our unique book publishing system. Naturally, some of the other evolving publishers have somewhat similar publishing features. But it is our beautiful blend of author benefits along with enhanced innovations made possible by our signature publishing style that have earned Infinity Publishing the respect of the book publishing industry as the leading trendsetter in author-originated publishing – and, most important, the appreciation of our authors. This book is designed to help you fully understand how to best make the most of those unique features.

Yes, indeed, there is a detectable bias regarding my personal view of those subsidy publishing services that derive the bulk of their profit from selling pricy services of questionable value and

overpriced books to their authors who are fit for the fleecing, thanks to growing expectations planted as empty promises *virtually guaranteeing* publishing success. These publishers prey on writers' passionate belief that they have written the next all-time bestseller – move over, Dan Brown!!! These publishing services mimic many of the ill-fated tactics of traditional publishing simply because *that is the way publishing has always been done*. Unfortunately, these practices continue to be done if for no other reason than because it is expected to be done that way – in other words, it's tradition!!! What's most unfortunate for authors is that the profitable returns expected from traditional marketing efforts as implemented by commercial publishers, adapted to a smaller scale, produce decreasing profits with more authors getting the short end of the profit stick.

I'll admit I'm biased against narrow-minded individuals who paint with a broad brush their self-serving criticism of changes in the book publishing industry, by dispersing disinformation based on their belief in outdated publishing models tied to tiresome traditions. Be assured, a publishing revolution is at hand, and it continues to gain momentum with increasing acceptance – even if ever so slowly – by the publishing community as a whole and by readers in general. Publishing gatekeepers are being overwhelmed by an increasing tide of successful books published in nontraditional ways that make use of high-speed digital printers and state-of-the-art delivery systems with long tails that zoom books into the marketplace. Suddenly, the *flat world* is rich with the expressive word flows of wannabe authors and with a host of publishers eager to publish almost any book for a fee or even for free – so to speak. As the old guard hangs on to a tarnished standard of self-imposed conditions of literary excellence with all the traditional trappings, they continue to be hounded by a growing number of rambling wordsmiths flying above the gates and making a nice profit from their innovative publishing efforts.

I'm less than thrilled with naysayers foretelling certain doom for books published differently than by those tedious methods that have endured for decades without change – except for the diminishing changes on their bottom line. Formulated books published to attain formulated profits are increasingly falling short of the commercial mark, and one reason for the decline in adult readers

might be a frustration in reading more formulated words packaged for pleasing sameness. However, these revolutionary offerings, published with direct author involvement by their authorization, are creating significantly increasing revenue flows – far removed from traditional bookstore channels featuring traditionally hyped books, written by traditionally published authors, selected for the most part by traditionally entrenched bean counters following the formula. The book-buying public is interested in the benefits a book will provide, regardless of how the book was published.

I strongly support a level publishing field, with authors and publishers mutually benefiting from the fruits of their combined efforts. It's a fact that these united efforts are producing profitable results for the publisher as well as the author – with the key attributes being an innovative and dependable publisher working with a motivated and promotion-minded author. It's ironic that some of those who suffered with the stigma long attached to self-publishing are now tossing about self-serving scorn, damning those daring authors and publishers who are working to create an improved and more cost-effective book publishing model that will produce shared profits from selling books.

Woe be upon those who smear in the point that your book wasn't bought and brought out by *one of them there major publishing houses* – you know, like *Random Access, Warner Whatever or Reader's Digest*. Although commercial publishing works well for some who have made it past the gatekeepers and through the rigorous selection process, connecting with a major publishing house doesn't work as well for others. What works well for many in having a positive publishing experience depends not so much on the author being at the mercy of a conglomerate, but on more of a partnership, combining the motivation of the author with the flexibility of the publisher.

Amazon.com, the world's biggest bookstore, reported that over 70 percent of their total profit from book sales in 2005 came from the sale of niche market books. Many of the same manuscripts, rejected by mainstream houses because they were believed to sell only in hard-to-reach niche markets, are now published books generating a profitable revenue stream through the mighty flows of Amazon's far-reaching tributaries into remote niches. Indeed the

publishing world has grown a long tail that stretches from here to everywhere. Specialty retailers selling niche books in mushrooming markets beyond the bookstores accounted for over 50 percent of all books sold in 2005. Independent bookstores have a renewed love for niche books because, more than likely, the chain stores won't stock them. Thusly, the independent bookstores and retail specialty stores can offer unique selections of topical niches, special subjects and mixed genres, away from the corporate confines of the chains.

We live in a shrinking world in which the smallest fry now has a global reach that equals those of the biggest lumbering giants. Size matters less, the benefits from the content matters more, and next-day delivery is a matter of course when the need is great and the price is right. In some ways, egos are deflating, while the natural pride and the pure passion authors have for their books are increasing and spreading book buzzes. There's a satisfying shared glow knowing the author and publisher are in this together. Gone is the greedy measuring of who is getting how much of what or who is doing what for whom; all that petty, woeful stuff is replaced with a mutual respect and a sharing of the desire to produce a steadily selling book with a fair distribution of the proceeds. There's a new awareness of the fact that if authors didn't write books, there wouldn't be any books to publish. Then too, if there were no publishers, writers would be searching forever to make their published book a reality.

Indeed I am biased. Guilty as charged. But what a beautiful bias it is when authors express sincere appreciation for opportunities they would never have had before. There's a special joy in helping folks – as publishing guru Dan Poynter imparts – to get the book that's inside of you, out. We are proud to be part of, and a leader in, what promises ... ah, forget *promises*, this is *proving* to be an exciting time – dare we say, a revolution – in the publishing industry. We are biased and proud of it, poised to forge ahead and change publishing for the better, forever.



Chapter 1

Copyediting to Make Your Book the Very Best It Can Be!!!

If you're an author engaged in author-originated publishing with Infinity Publishing, you've received this complimentary owner's manual with the first proof copies of your book. Technically speaking your book is not published, but in the final phase of prepublication. You now have one vital task to complete before even thinking about what to do next – reread your entire book, word for word, from beginning to end. Yes, this is a necessity!!!

You must carefully examine every page of your book, searching for any typos, grammatical errors, or formatting goofs that slipped past the final proofread you or someone else preformed before you submitted your manuscript to Infinity for publication. Sure, you've read through your book what might seem like a thousand times, but this time it is *essential* for you to examine it with the eyes of a new reader who is seeing your book for the first time.

As much as you might want to give your book the final stamp of approval right now, this phase of the process is extremely important to your success as an author. We know you're eager to be done working on your book, but you've worked too hard and come too far to skip this very important step. Remember, you have only one chance to make a positive first impression, so make the most of it by ensuring your book has been purged of all errors. Don't blow this chance and rush the proofing process in your haste to have your book released and available for sale. It isn't worth it; haste makes waste. Nothing is more of a turnoff to a reader than a glaring typo, and nothing will spoil a reader's joy more than discovering that a book is riddled with errors and poorly constructed phrases. Typos happen even in the best of books – including those commercially published by mainstream houses. These books pass through several proofreading stations staffed by professionals. But just because typos occur in other people's books doesn't mean it is okay to have them in yours.

Yes, you need to thoroughly review your book page by page and make any corrections with a red pen, even if you wisely decided to use Infinity's copyediting service, or if you hired another professional editor or proofreader to work with you on completing your book. Every once in a while, something will slip by even the best professional copyeditors – mistakes that could be as simple as a misinterpretation of how you intended to use a certain word. Keep in mind – only *you* know precisely what you intended to express. This is your opportunity to verify that every word expresses precisely what you intended to convey to your readers.

This is not the time to decide to rewrite chapter three, or to change the ending of chapter nine. One of the hardest things about writing a book is to know when to stop the endless rewriting and tedious tweaking of words. Your book is as you've written it, so let it stand as-is for a first edition – typo-free. You'll have time to consider a major revision or evaluate the merits of doing a second edition later, after you have feedback from readers.

Carefully follow the instructions provided with your proof books when submitting your corrections. Up to 40 corrections can be made at no charge, as specified in the publishing agreement you signed with Infinity Publishing. If you find more than 40 typos or grammatical errors, it may be wise for you to consider using our copyediting service at the price of slightly more than a penny per word – the cost of having us complete pages and pages of corrections can be very expensive!!! Even though you are holding the first proof of your book, you can still elect to use this optional service. When our professionals have finished editing your book, a second proof copy will be sent for your final approval as promptly as possible. We, too, are as eager as you to have your book available for sale as soon as possible. Making these services available at an affordable price is another way Infinity Publishing helps you make your book the very best it can be.

You also have the option of resubmitting a revised Microsoft Word document of your book file with all corrections and changes made by you. Naturally we'll send you a second proof copy, at no additional cost, for you to carefully review and then sign the acceptance form once the book meets with your approval.

Here's what one of Infinity's professional copyeditors, Emily Lawless, has to say about how important thorough proofreading is to your book:

Better Late Than Never – Why Your Book Quietly Bids You for a Professional Editor

by Emily Lawless

You've spent months – possibly years – putting the final touches on your magnum opus.

You've pestered your spouse, your neighbor, your best friend, your college professor, and your third-grade English teacher to each take up their red pen and scour your manuscript for errors. You've dutifully corrected and spell-checked your file, perhaps a few times; you sent in your submission and toasted the arrival of its acceptance letter. At long last, you've just giddily signed for the delivery of the first proof copy of your book.

You, sir or madam, are indeed a published author. You may now bask in the glow of perfection that emanates from your book's glossy cover.

And then you see it: On page 32, a misguided keystroke, possibly compounded by the creative tendencies of your word processor's spell-checker, has changed your heroine's name from "Paris" to "Pairs," and she seems to be chopping diamond carats for dinner rather than the orange vegetable.

Well, you think to yourself, I guess that's why Infinity has a proof-approval process. You carefully mark your corrections in the proof book and type up a master list, amazed to note some 63 errors that slipped past your "home-based editorial staff."

When the second proof of your book arrives, you are excited to see your flawless, finished product. You hand a copy of the book to

your college-bound daughter, and she sits down to read. When she approaches you later in the evening, you can hardly contain yourself, breathlessly awaiting her awestruck praise of your prose. You can almost hear her gushing to her friends about how cool it is to be related to a genius.

“Um ...” She hesitates. “Did you mean to begin every line of dialogue with ‘Hey’?”

You start flipping through the pages yourself, desperately seeking a section of dialogue that will prove her wrong.

“Oh, and,” she continues, “there were at least a few places where your pronouns didn’t agree with their antecedents – but I figured you knew that already. Or maybe you did it on purpose?”

No – and what the heck is an antecedent? you think, letting out an audible sigh.

Writing – especially writing something as involved as a book – is not easy. Even if you are not the type of writer who suffers from creative roadblocks (I certainly do!), the near-constant interruptions of modern life probably make finding time to sit, think, and commit those thoughts to paper a challenge. Time is both a writer’s ally and enemy. Short bursts of writing, spaced as life allows, can provide the opportunity to contemplate your book’s concepts or plot twists more deeply – but may also lead to choppy structure or repetitive use of the same literary devices. On the other hand, writing in longer marathons can make for a smoother narrative that flows easily from one thought to the next, but tends to numb the author’s self-critical eye. Once fatigue of their topics sets in, very few authors are still able to see glaring grammatical errors, much less more subtle stylistic inconsistencies.

As a writer, I know how easy it is to obsess over fleshing out a cast of characters, exploring the far reaches of an analogy, or explaining the intricate details of a complex task. As an editor, I am never surprised when I see more mistakes as I near a book’s end. Whether you are writing a novel, a guidebook, or a personal memoir, it is common to tire of your topic as you near completion. Fatigue of this kind, as well as the desire to see the finished

product, tricks many writers into shortchanging either the proofreading, editing, or rewriting process.

Authors who proofread their own work tend to overlook non-typo mistakes for two major reasons. First, a writer may proofread a sentence as correct when it is not if he or she does not know – or has forgotten – the applicable rule of grammar or punctuation. Unless that author reviews a grammar text between the writing and proofing stages, he or she will probably not see a flawed sentence any more wrong than when it was first written.

The second reason for overlooked problems is this: we are just too darn smart – or at least our brains are. At one time or another, every writer has typed a sentence and skipped a word altogether, or has chosen the wrong one for the intended (e.g., effect/affect). For a fresh-eyed copyeditor, these errors are simple enough to spot when first scanning your manuscript. When writers rely only on themselves for proofreading, however, these are the most common mistakes to remain intact. After all, when you know what you want a sentence to say, it's easy for your brain to fill in any information missing from what it actually says – without your noticing the gap.

It is never a bad idea to have as many people as possible look over your manuscript. Many famous writers, in fact, rely on an honest friend to critique their work before submitting it to a publisher. Professional copyeditors, however, are paid for their concentration and expertise; we're paid to not be distracted by the phone mid-sentence, to read both for consistency and personal style, to know or discover the answer to each question of grammar or syntax, to stay current on changing trends of editing styles in the publishing industry, and to criticize impartially, without deference to personal relationships or past history. Our sole job is to help you make your book its best. The advantage of hiring a copyeditor is that we read every word with the same clinical detachment that your audience will and take note of those slight errors that could make or break your book in the eyes of a reader. Most people grow irritated by books that carelessly make repeated errors in grammar or syntax. Your manuscript begs you to give it a fair shake. Hire a professional copyeditor!



Emily's words about the wisdom of hiring a copyeditor probably have you considering the use of Infinity Publishing's professional service at slightly more than a penny a word. There actually was once an author who asked me if the per-word rate was based on every goof the editor found and corrected. Ah, no – that's one and one-third of a cent for each word in your manuscript. You can do a quick word count in Microsoft Word by clicking "Tools" in the menu bar and selecting "Word Count" to get an accurate number of words in your submitted book file. Then, with your calculator, take the total words counted, multiply by 0.013, and you're looking at the investment of an additional few hundred dollars in your book!!! We know, those pennies do add up quickly – but be assured, they are pennies well spent.

Maybe you're thinking that a few hundred dollars more is a bit too much to invest in your book. The truth is that the going rate to hire a freelance professional proofreader or copyeditor is at least two cents or even three-and-a-half cents per word. Indeed, Infinity Publishing makes every attempt to keep this optional service as affordable as possible by charging authors only 1.3 cents per word (\$0.013) and subsidizing the difference. When you invest a few hundred dollars to have our copyeditors scour your book with their trained eyes, we're also making an investment in your book. Why do we do this??? It's simple – we want your book to be the very best it can possibly be, because we know that the better the wordsmithing of a book is, the better it will sell. Remember, we earn our profit by selling books, not by selling overpriced services to authors.

At this point you might be wondering why, if proofreading is so important, we don't just automatically do it and cover the cost as part of the one-time setup fee. Well, since you asked, there are several reasons:

First of all, it is your book, from cover to cover – you own all rights, and we don't have the right to change a single word without your authorization. The nonexclusive publishing agreement you signed authorizes Infinity Publishing to publish and distribute your book, not to alter the

content. Simply put, we don't have the right to change a single word in your manuscript.

Second, your book may have enjoyed the full benefit of having already been professionally edited or proofread by an editor you hired prior to submission – there's no sense in paying for duplicated services.

Third, the setup fee you paid to add your book to our publishing system only covers part of the actual expense, so every book we publish is actually an investment we make in support of your book – and this is in addition to the cost of the micro-inventory that we maintain on our shelves of each of our 4,500-plus titles.

Fourth, we can't require you to do anything with your book, but we sure can do our best to encourage you to have professionals polish your book and make it sparkle. Diamonds in the rough that shine when polished are the ones that will draw the most attention and last the longest.

Finally, you initiated the publishing of your book nonexclusively with Infinity. It is through our unique book publishing system that we publish and distribute your book at your command, through your authorization of us as your publisher. The nonexclusive aspect of our publishing agreement, however, allows you to take your book to another publisher and/or withdraw your book from our publishing system at any time by terminating our agreement. Therefore, we aren't inclined to invest in the cost of improving a book that might be published elsewhere.

We produce quality books, and want your wordsmithing to be of a comparable high quality – or at least as good as it can possibly be. The better a book is written and copyedited, the better it will sell. Also, the better the layout and design of the book, the better it will sell and the more likely it is to be read – more about this later in the book. The important thing to us is: The better your book sells, the happier you are with us serving as your publisher, and the

happier we are with satisfied authors of books that are steady sellers month after month.

The editing process at Infinity Publishing is seamless. Our skilled copyeditors make changes in your book's digital file, so when you receive your proof copies, the corrections have already been made. You then very carefully read your proof book line by line, word for word. In addition, if we are editing to produce a second set of proof books, we'll do our best to expedite the production process in order to return your corrected proof books for your approval as soon as possible.

There are a lot of good reasons why we do proofreading the way we do, but only you, the author and owner of all rights, can make decisions on how to make your book the best it can be. You've worked hard to write your book; having it professionally copyedited is one more way to give both your book and your career as a published author every chance for success.

Here are some helpful suggestions from Cathy Kessler, another of our copyeditors. These will hopefully be useful when you write your next book and – more important – when you carefully proofread your proof copy.

Make Your Book the Best: “You’re” Image Is at “Steak”

by Cathy Kessler

You pick up a book that seems to have everything a reader could want: the cover is breathtaking, the book looks professional, and the topic is just what you have been seeking. What more could a reader ask for?

But as you begin to read through the book, you see sentences that look like the heading above: “You’re” and “Steak”! You find typo after typo – misspellings, words used in the wrong context, and obvious grammatical errors. All of a sudden, your image of this author begins to wane, and you wonder if you should move on to

another book. Don't let this author be you! You have one opportunity to make a favorable first impression on each prospective reader.

The image you set forth with your book goes a long way. Having misspellings or typos in your copy does not simply state that you can't spell. It puts forth a message that you don't care. It damages your image tremendously as an author.

There are many reasons mistakes happen; however, the two most common are ...

~ being so familiar with the text that you read what it is supposed to say and not what it actually does say, and

~ being in too big of a hurry to get the text from your word processing program to your publisher.

Both will have a negative impact on your image, your book sales, and your marketing/promotional efforts.

So, what do you do about it? Several actions can help prevent mistakes in your book. Focus on these tips the next time you write, and you will see an overwhelming improvement in the quality of your book's copy.

1. Write one day – read the next. ~~ When you write something new, allow it to “simmer” for awhile. Give your eyes a break. Set it aside and don't look at it for 24 hours. When you come back to the piece “fresh,” you will no doubt spot many errors that you would have otherwise overlooked.

2. Print it. ~~ Reading from a lighted surface (your computer monitor) causes a great deal of eyestrain. Print out your manuscript on paper and carefully review it. You will have a much easier time seeing the words and spotting simple errors.

3. Read one word at a time. ~~ We often have a tendency to read whole sentences; however, when you proofread, you should make a point to read each individual word. Often, using your finger to

underline each word as you read helps call your attention to any mistakes.

4. Hire a pro. ~~ If you are short on time or simply don't have a knack for the English language, hire a professional to help you. It will be worth the money to ensure your readers aren't turned off by what appears to be carelessness.

Producing a book full of mistakes shines an embarrassing light on you – both professionally and personally. However, giving your text the same priority you give design elements (your book's cover and layout) can greatly increase your confidence and, ultimately, your book sales.

An error-free book is another key element to success in your promotional and marketing efforts. Remember: The cost of a single typo could far exceed the expense of hiring a professional to review your book for errors.



Cathy Kessler is a copyeditor and proofreader with decades of professional experience. She is an associate of Infinity Publishing, assisting with their book copyediting service since its inception in 2004. She can be reached via email: Cathy.Kessler@verizon.net and by visiting her website: www.BusinessProofreading.com.



Not All Editors Have the Same Style ...

Just like writers have different styles of writing, so do copyeditors have different approaches to editing. The ideal copyeditor works with a delicate touch fixing grammatical goofs, correcting typos, and generally cleaning things up to make the author look better, while carefully retaining the author's expressive voice. Certain rules of grammar and proper spelling must be adhered to in order

to achieve professional standards. There is, however, a bit of latitude regarding some possible changes and word substitution.

Back in the eons of time, I was assigned a publishing house editor who was making rather arbitrary decisions and meaningless word substitutions. In my opinion, my original word was just as fitting as the editor-substituted word. In some cases my words were even more befitting the tone and flow of my writing. I boldly confronted the editor about all his pointless changes, with charges of completely wrecking my work. Why was he doing this??? I was totally shocked when he agreed that most of the changes were just being made for the sake of change. Besides, he added, he had to do something to justify his job!!! Bummer – his job justifying was trashing my hard work!!! As it was back then, a publisher assigned an editor to a project and they were on it from start to finish. Not so today. With the downsizing and mergers of commercial publishers, an author could experience working with several editors in the course of completing a project. Each brings different editing skills, experience, and talent to the table. Undoubtedly, some editors will be easier to work with than others. Hopefully you won't encounter someone more concerned with job security than with the professional editing of your manuscript.

Another editor I was honored to work with is Nancy Jackson, also known as Mason. She had a gift when it came to editing the hard parts. You know, like when you feel what the piece needs to convey but it just isn't doing it – close, but no cigar. She was a master at cutting and switching phrases from here to there that created crystal clarity with fabulous flow. I learned more from her about editing styles and techniques than I ever have in the many classes and workshops attended. She explained her editorial role as working with the author to make their work sparkle, and doing it in such a way that doesn't even show the tender touch of her fingertips upon the completed piece. Leaving no marks is indeed the trademark of a skillful and talented editor.

e. e. cummings you ain't!!! So don't try to break all the rules and pass it off as developing your signature style as a writer. The only thing sloppy style will show are your shortcomings!!! First-book authors seem to have an urgent need to establish a distinctive writing voice and mistakenly use those crude attempts at style to

disregard the rules of effective writing. Then they are bummed when a copyeditor corrects their many errors. Too many times the telling of a good story gets lost in the quest for an elusive style. Once again back in the time machine, I'll tell you how an editor unknowingly helped me to acquire an aspect of my writing style. However, it was the publisher who actually aced it. This in-house copyeditor kept dropping my explanation marks, and when confronted with my inquiring why, he explained he thought they were periods!!! *Hello* – periods are just a plain dot, a simple dot and nothing more, but an explanation mark has a long skid mark directly above the dot. It looks like a thinning hairline aligning with the bald dot, so to speak!!!

Thusly on my next monthly magazine piece, when I needed an explanation mark I put “!!!” and so that there was no doubt about a question mark I naturally did “???” Think of the question mark as an explanation mark having a bad hair day. Unknown to me, my article went to the proofreading department with the triple marks in the final copy. The ladies in the proofreading department had heard I was upset about dropped explanation marks. Since I always made nice and talked with the proofing ladies, they left them in, too!!! Magazines are proofed in galley form and my triples made it through the final review before the command, “Printers, start your presses,” was heard. Being an outside freelance writer, the galley was not provided for my review. Horrors!!! The presses ran the issue with my triples in. Drats, rats, and bats’ asses, I dare say, when my contributors’ copies arrived in the mail I nearly had a conniption fit because my triples played throughout my article!!! Triple drats, rats, and bats!!!

Now, having had an associate editor pass it on for the most part unchanged, it also made it beyond the copyeditor’s desk without a mark dropped; and the 3-somes even received a friendly pass from the proofing ladies. However, all these passes with approval aren’t what added “!!!” to my evolving style. The logic and urging to keep this telling trait as part of my expressiveness came in an unexpected phone call from the publisher. Rarely do publishers call a mere contributing writer. My heart stopped with the *Hello John, I’m calling about your triple marks* ... long pause as it dawned on me that I needed to say something. Yes, sir ... was all that came to mind – thinking that was a safe reply. The publisher

went on to say *I really like how you used them*. Ah, was I hearing right??? *They add a perfect pitch to the piece*. Oh my, I always thought perfect pitch was a myth – just as pure perfection is an unattainable myth!!! *Your triples hit the ball out of the park*. I recall in a baseball game, that's a good thing. But isn't a hit out of the park a home run??? One learns not to correct the publisher when he's saying good things about your work. *The triple marks enhance your frank, easygoing style*. Wow, this is a touchdown and a two-point conversion, as he continued on and on. I uttered sporadic words of thanks while keeping my ego in check. *Let's do lunch next time you're in town ...* sounds good to me, he pays ... and finally concluding with how much he's *looking forward to my submission for next month*. Well now, that sounds like work security – akin to job security. When you're freelancing, that's a good thing!!!

Bestowing an element of my style came not from those who toil with tasks of checking words for checks, but from the man who signs the checks and oversees the content in *his publications*. Indeed it came to be that my efforts to remark my marks in a marking manner trademarked my style in the eyes of the publisher I wrote for at the time, and that's good enough for me. So I tell my editors, here's how it is – add or subtract commas as you will, I just sprinkle them about at will. Truth is, I've always been mystified by semicolons; at times I'm not sure when to use this comma with attitude. Colons are rather fixed by nature and usually bring on a list or split two numbers. I can get a bit perturbed over “em” and “en” dashes being cut – in case you're wondering, an en dash is half of an em dash, but don't you dare delete my triple explanation marks and question marks. You really don't want to mess with my signature style!!!

Actually I've written in a variety of styles depending on what I was hired to write and the demographics of the readership. When I was in the United States Air Force I wrote media releases and my style was military-official flavored with civilian-talk. 'Twas a major creative challenge to appear to be telling all without telling a thing!!! Advertising and promotional copywriting was pure sizzle with dashes of bizarre blended with easy pop-up pitches. Writing marketing concepts taxes left and right brains to expand logically on the merits of an abstract idea presented with the cost-

effectiveness of expectations, all simply put forth in key phrases of corporate brief-speak – then go with your gut feeling about what will work. I had trouble with my style adapting to scientific writing because in explaining the logic of the processes of the primary research I was involved with, I invented lots of new words and gave new meanings to old words, all to explain the methodology supporting my progress. And then I latched onto befitting new terms such as fuzzy logic; 'tis only logical that fuzziness expands possibilities!!! Besides, it was more flexible to logical needs than the either/or of yes or no or deciding true or false. Fuzzy logic brings many maybes into consideration as feasible options.

Writing for publication brings the beastly curse of style sheets to reflect upon the acceptable style as it pleases the publisher – imposed applications of style can really cramp your style and provide a creative challenge to write around. The briefest guidelines of all were for writing erotica, with the shortest and most pointed style sheet, focusing mostly on pacing and flow. Not too slow, nor too soon – fast!!! Bottom line is, when you're writing for hire you adapt your technique and smooth your style to meet the requirements of the client/editor/publisher, with due regard to the composition of the readership. 'Tis wise to deliver the wanted words in the way the writer of the check is wanting them to be or you won't be writing much more for them for sure!!!

Writing *Enjoy Often!!!* was truly a pure joy. Indeed 'tis beautiful bliss to create a book composed of wordy work just as I wrote, and as I rambled entertaining pieces into being. My style sheet was even briefer than the erotic ones; the sheer pleasure came with the ability to be as expressive as I pleased. Indeed, this freedom of expression is an electrifying experience. The devilish delight – the totally delicious part – comes with the meddles in the middle gone. No agent pushing me to slant it this way, no editor assigned points to write to, no publisher pulling probing phrases out.

Now, can you imagine the glorious joy of knowing what you write is going to be published word for word just as you wrote it – and your book will be able to connect you directly with your readers!!! But of course take note of my qualifier: that's just as I wrote my book and my copyeditor fixed it up to make my words read right

good, thusly enhancing the illusion I'm well spoken and hopefully well read as well!!!

Right about now you're wondering, why all this stuff about copyediting, proofreading, and editors??? First reason is, if you're holding a proof copy in hand, we want you to understand what was done and why. We focus entirely on enhancing the readability and clarity of your book. If you feel your style is slighted or your pet word replaced – let's face it, words make lousy pets. Logically, fuzzy words are an exception!!!

Second solid reason is, if you didn't avail yourself of this vital service, we want you to know you still have the ability to petition our copyeditors for a proper reading and fixing of your book. With your authorization the editors can work on your submitted book file. After the edits are made, we'll send you another set of proof books at no additional cost. Since we're making another set of proofs, you have the option of ordering the Advance Reading Copy program at the prepublication price. After reading this book you'll be better informed to determine how your book would benefit from our copyediting service and who you would send ARCs to, when you receive your newly proofed book.

Going for a triple, most authors ain't got (copyeditor cringes here but thankfully allows me my voice and style) a clue about the true value of copyediting and how it's all about making your book a better read. My banter about style and experiences with various professional editors is to give you a feel for how the real world of edited words works. The purpose of editing is to get all the words working for you by correcting the words working against you. As it is with most things and so it is with editing, there are always exceptions to the rules, so long as the disregarding of the rule is done exceptionally well.

Fourth, we want you to see what copyediting will do for your book by providing you with a free sample edit of 500 words, which is about a full page of text from your book. The before and after example will demonstrate the gentle touch, and the editor's accompanying notes regarding questionable changes will briefly explain why some of the changes were made. Notations aren't provided with our seamless copyediting service; the changes will

already be made when your proof copies arrive for your review and approval.

The brutal truth is that if your book doesn't read well and look good for the readers' eyes, it isn't going to sell well. Folks might remark that there is a lot of useful material or it is an interesting story, but ugh, such a chore to read because of poor grammar and terrible typos. After all the efforts you've invested in writing your book, you need the finished product to be the best it can be. That's why our redundancy of repeated focusing on the many merits your book will gain when it has been professionally copyedited and proofread. Now the choice is up to you to decide if you want to exercise your option to make it happen.

Pop-quiz time, and just for fun, let's see if you were paying attention. What two-word phrase was erroneously substituted for its soundalike counterpart six times in the article's text??? It's perhaps plausible as used, spell-check won't flag it, a grammar checking program will give it a pass, but the wordplay certainly is not acceptable according to the elements of style and usage manuals. Hint: First word begins with an "e."



"I should have no objection to go over the same life from its beginning to the end: requesting only the advantage authors have, of correcting in a second edition the faults of the first."

Benjamin Franklin (1706 – 1790)

Chapter 2

Understanding Your Book Numbers Forget the Numbers – Show Me the MONEY!!!

If you misconstrue the significance of the numbers associated with your book, there could be less money for you to see – so pay attention to this section since it is all about *your* money. It's a fact that an endless series of numbers orbit your book. Regardless of your motivation for publishing your book, and whether or not you're mathematically inclined, it is vital that you understand what's what in regard to the numbers. ISBNs, exposure time, discounts, percentages, and royalties – these important numbers help your book find its place in a huge system, assist others in finding it, help you evaluate your marketing and promotion efforts, and tally up the total sales history of the life of a book. Here's what you need to learn so those numbers can lead to royalties, the tangible fruits of your efforts.

The Almighty ISBN – Your Book Is Dead Wood without One!!!

It should come as no surprise that the worldly birthing of your newly published book is officially registered with a unique ISBN identifier and listed in the database Books In Print. All United States-based publishers purchase blocks of International Standard Book Numbers from R.R. Bowker, the official U.S. ISBN agent. This 13-digit ISBN identifies a book's "publisher of record" with references to the book's title, author, subject, copyright date, price, publication date, page count, size, and type of binding. The publisher's contact information is provided for purposes of placing orders, returns, and inquiries. Every transaction and inquiry throughout the life of a book – even into the great beyond of "out of print" – is linked by the publisher's assigned ISBN. Bookstores, wholesalers, distributors, libraries, corporations, retailers, and almost everyone else who orders books requires the ISBN along with the title and author. The ISBN is the essential unique number that identifies your book in the publishing industry and book-

buying marketplace. Think of it as your book's Social Security number.

Your book's ISBN also is what drives Infinity's unique book publishing system to produce your book as needed to maintain an on-shelf micro-inventory of each title. The ISBN identifies orders of your book and links every sale to your publisher's monthly statement of all books sold.

Telltale ISBN Myths

Rumors and myths abound in any business and the publishing industry is no exception. Be careful not only in what myths and misperceptions you believe, but which you buy into with your hard-earned money. I hope this next section will clarify some confusion about ISBNs.

Not so long ago, a rumor was sweeping through publishing circles that book buyers were examining ISBN sequences in order to identify small publishers and one-book, self-published authors, a so-called curse in the publishing world. It was once the case that when it came to placing orders, some of these smaller publishers were less than reliable. So it was said that to circumvent this obstacle, one-book authors were buying larger blocks of ISBNs to appear as though they had published more than one or two books. In reality, book buyers aren't really that interested in checking the ISBN sequence to figure out the size of the publishing venture. Their primary concern is the availability of a book, with assurances that all book orders will be handled efficiently and received in a timely fashion.

Some publishers are easier to deal with than others, but the delivery of a quality book soon after an order is placed is what ultimately matters most to bookstores. Several years ago, when the number of books produced by POD publishing services and self-publishing authors was beginning to rapidly increase, bookstores became more and more interested in the enticingly varied selection of books from new publishers – especially books written by local authors. Unfortunately, many of those early orders arrived late – some never came at all – and the overall quality of many of the

books was poor. Bookstores reported getting books with pages falling out and some pages printed upside down. Word spread that you could always tell a self-published book by its telltale ugly cover and the high number of typos. As a result, these evolving alternative publishing processes got black marks for poor quality and failure to deliver books when ordered.

As if that weren't bad enough, bookstore managers were besieged by angry authors who wanted to know why their just-published book wasn't on store shelves as promised by their publisher months before. There's a big difference between publishers who promise authors, "Your book will be in every bookstore," and those who say, "Your book will be available for order through bookstores." Raging voices of scammed authors casting complaints and threatening lawsuits against misleading publishing services begot more ugly black marks. In short, some so-called publishers were long on empty promises and delivered next to nothing at a high price. Thusly POD publishing got a rather negative reputation in the publishing industry. It doesn't take an ISBN to identify those early offending subsidy publishers who made their ill-gotten profits by selling overpriced services and piracy books to frustrated authors.

The ISBN Links Your Book with the Publisher

Remember, the ISBN solidifies the association of the book/author and publisher along with the book's physical specifications. The reputation of the publisher in the publishing community should be very important to the author. Your publisher's overall reputation is based on the production quality of their books, prompt deliveries without back orders, ease of order processing, acceptance of returns, extension of standard industry discounts and terms to booksellers, positive dynamics with authors, courteous customer support, and the publisher's participation in and support of industry events and programs. From our innovative beginning in 1997, Infinity Publishing has earned, and maintained, an excellent reputation with our authors as well as in the book publishing industry, often taking the lead in developing a wide array of cost-effective options and benefits for our authors.

With an Infinity title, you don't have to wait until your book reaches a certain age before receiving payments. We pay royalties on the first book sold and every book thereafter. As an Infinity author you're secure in the nurturing network of a highly reputable publisher who earns profits in the traditional way of publishing – by selling books.

The Publishing Game

Selling books is what publishing is all about. Selling fairly-priced books at a reasonable profit generates an author's royalties and the publisher's earned income. Selling a significant number of books is often referred to as successfully playing the publishing game. Giant publishing conglomerates focus on playing this game to enhance bottom-line numbers. They have to sell enormous numbers of books because volume sales make the big numbers work and keep their shareholders happy with a return on their investments. According to sales numbers recently disclosed by publicly-held publishing companies, however, fewer and fewer books published by mainstream houses are pulling their expected numbers; in several topical areas, these houses' annual sales continue to dwindle to a disappointing flatness, devoid of profit.

Your Break-Even Number

The most important number you must figure out is your break-even number. This number is how many books you need to sell in order to generate royalties equal to the costs directly related to having your book published through Infinity's unique book publishing system. These out-of-pocket costs include the one-time setup fee for entering your manuscript into the publisher's system; copy editing/proofreading services; extended distribution fee; and any additional costs directly related to publishing your book – such as the services of a content editor, page design and formatting, indexing, and/or the cost of an illustrated cover design.

First, add up the total of your prepublication costs. Now, figure out the amount of royalties you'll earn on each book sold: 15 percent of the wholesale price of your book at 40 percent off the cover price. Divide the total prepublication cost by your royalty earned

per book sold, and that resulting figure is the number of books you need to sell to break even. As soon as you've surpassed the break-even point, you begin earning a profit from your book.

For example:

Approximate total prepub costs:	\$1,200.00
Retail price of book based on page count:	\$ 17.95
Less standard 40% bookstore discount:	\$ 7.18
Wholesale selling price:	\$ 10.77
15% royalty on the selling price:	\$ 1.62

\$1,200 divided by \$1.62 equals 740 books

The break-even number in this example is 740 books sold wholesale at 40% off cover, which means you need to sell approximately 740 books to recover your cash investment. Your break-even number is lower when your book is ordered by customers at the retail price directly from Infinity Publishing or through our 24/7 online bookstore at www.buybooksontheweb.com and your royalty is 30% of the selling price.

The Number Games of Traditional Publishing

Books published by mainstream houses have break-even numbers several thousand times higher than that of your book. First they have to purchase the rights from the author. Then they have their editors rework the book to make it more marketable. They then commit to an initial pressrun of several thousand books, amortizing the cost to make the book more affordable to customers. Added to those costs are budgets for advertising and promotions to hype the book into the marketplace.

When all is said and done, traditional mainstream publishing houses have to sell a whole lot of books to earn back their costs and eventually show a profit. It is a fact that of all the books secured by an advance, only about 20 percent earn back the advance and actually generate a profitable return on the investment. This means that 80 percent or more never turn a dollar in profit for the publisher, nor earn a penny in royalties for the author, aside from the advance against royalties.

Just because a book briefly makes a bestseller list doesn't mean it's producing a profit for the publisher. To reach that point, the traditional publisher spends tens of thousands of dollars to push the book into bookstores, squeeze it into prime spots on their shelves, and shove it in the faces of the media to pull expected public exposure. All these expenditures are on behalf of the book – and there's no guarantee that the book will continue to sell after the marketing budget is exhausted and the brief whirlwind of media promotion has been replaced by the next bestseller.

For books published commercially, scheduled seasonal release dates dictate that if a book isn't achieving its projected sales numbers by a predetermined date, it will be pulled from the shelves to be replaced by a new release. The window of opportunity to produce expected sales can be as limited as a few weeks or several months. Those inches of shelf space are valuable real estate that must be occupied by books that are selling profitably. Slow sellers are quickly removed from the shelves and sent back as returns. Ironically, some of those returned books might later reappear in the same bookstores as deeply discounted remainders. When publishers are cutting their losses, even a few pennies of income are better than none.

The 90:10 Factor

One important thing to realize about the publishing giants is that only 10 percent of their active titles generate 90 percent of their book sales profit. That means that the remaining 90 percent of their current titles only contribute a meager 10 percent of the profit pie. In the book publishing industry, this is known as the “90:10 rule.” If you are an author whose books sell in the profitable 10 percent, then you are making your book numbers and you have smooth sailing ahead – as long as you keep promoting. If your book is not selling well, the days of your traditionally published book continuing to be in distribution are numbered.

Infinity Publishing has a similar 90:10 profit ratio, meaning that 90 percent of our profits are generated by approximately 10 percent of our more than 4,500 titles. There are a few significant differences between our profit ratio and that of the mainstream houses,

however, and here's one – an increasing percentage of Infinity titles are contributing to our profits as well as earning more in royalties for our authors. A few years ago our profit ratio from book sales was 96:4, while the industry ratio was 90:10, as it is today. The reason behind Infinity's steadily improving profit ratio is our considerably different publishing model, which is more flexible than the business models used by mainstream houses. Actually, as of this writing in December of 2007, Infinity's ratio is closer to 80:20.

Mainstream publishing houses are limited by formulaic publishing and return-based distribution which is strictly dictated by the numbers. They are also hindered by the high percentage of their books that never earn back the paid advance. In our model of author-originated publishing there is an ever-expanding, we might say, infinite, source of fresh ideas and needs filled by experts in a variety of fields. This new method of book publishing assures continuing improvements in quality, expanded distribution, and steadily increasing sales.

Never Go Out of Print

Infinity's unique book publishing system assures all our authors that their books will always be available for timely distribution to customers and will never go out of print. Our wholesale discounts and guaranteed return policy make Infinity titles more attractive for bookstores to order and feature on their shelves. Many Infinity authors are highly motivated to make things happen, improving the quality of the content of their books, and learning marketing methods that effectively sell more books beyond the bookstores. More of our authors are selling more books more frequently, month after month. There's a contentment that comes from knowing that your book will always be available to fill orders, and a freedom from not worrying about committing to the expense of doing a second printing as the first pressrun slowly dwindles to out-of-print status.

Merit Motivated

Mainstream publishing houses proclaim their titles to be the best, spin their books to the media, and leverage them into bookstores. Infinity titles succeed on the merits of the books themselves, as well as each author's ability to reach interested customers who will benefit from or enjoy their books. We are quick to acknowledge that some of our titles offer more benefits and are a better read than others. We relish authors who work with professionals to make their books the best they can possibly be, because better-written books naturally sell better – much better!!! A well-crafted book also compels the author to be more confident; the more an author believes in his or her book, the more effort he or she will invest in marketing and promotion, and the more successful the book, and the author, will become.

Overall, the traditional publishing game is a numbers chase, limited by a fixed pressrun and defined by projected numbers that must be met to gain a share of the market before time runs out. In the evolving field of author-originated publishing, there is no limit to the number of books that can be produced at a moment's notice, thanks to the use of high-speed digital printers, and no expiration date since the title never goes out of print.

Amazon Ranking and the “Top-10” Game

Another number game bears mentioning – Amazon's by-the-numbers book ranking system that reflects sales through Amazon.com. Their ranking system is very complex and would take many pages to try to explain – and most likely my explaining it would be incomplete, but you'll best be served to look at their numbers as a somewhat arbitrary relational ranking that changes with each purchase of a title through Amazon. There are promotional programs run by non-related online companies that authors can buy into, which involve many individual orders being placed for a book on a specific predetermined day. These programs purport to gain your book a “Top-10” ranking, albeit very brief. This contrived Amazon “bestseller” shell game isn't cost effective for the author; however, it is labor intensive, and has a horrific break-even point because of the deeply discounted selling price –

55 percent off cover – that Amazon demands. Going deep in this way results in a lower royalty paid to the author, based on 15 percent of the selling price that's paid to the author on a book sold to Amazon at 55 percent off.

Here's the inside scoop: enrollment in one of these "Top-10" programs, operated by two authors who used this formula to put their books in the Amazon "Top-10" list for a day, would only cost the author a mere \$2,500 – but wait, if you register before midnight tonight, the fee is only \$2,000!!! Are you crazy???

Before the glitz and glamour of having a "Top-10" Amazon ranking blinds you to all reason, settle down and calculate your break-even number. Calculate how many books you'd have to sell at 55 percent off to recover the two grand you paid for the fleeting prestige of briefly having a bestseller on Amazon for a day. Using a \$17.95 cover price as an example, your earned royalty, 15 percent of the deep discount price Amazon demands, is only \$1.21 per book. That means you'd have to sell *at least* 1,653 books just to recover the \$2,000 you shelled out for the series of teleconference seminars to learn the "secrets" about how to do it. Of course, the program offers a money-back guarantee if you've done everything as instructed in the seminar sessions and your book fails to make the Amazon "Top-10" list for a portion of a day.

If you only sold approximately 500 books in one day via Amazon, the odds are in your favor that you'll make the list briefly – you might even make it with as few as 100 books. The problem is that you'll only earn about \$600.00 in royalties on the sale of 500 books, and you'll be out the hefty sum of \$1,400.00 – but you'll have the prestige of saying your book was an Amazon.com bestseller. Is it worth your time and money??? You decide.

Further along in this book, you'll learn about a successful novelist who recently did a creative book launching party as a variation on the Amazon "Top 10" concept and achieved some absolutely amazing results.

Discounts and Royalties

As a savvy author and businessperson, you must be familiar with all the numbers involved with your book – especially discounts and royalty percentages. Infinity pays monthly royalties based on the selling price of every book sold. Here’s how the numbers work with our industry-standard discounts for booksellers and author-friendly royalties:

Retail book sales at the cover price:

\$17.95 book, \$17.95 retail selling price: 30 percent royalty = \$5.39

Wholesale to booksellers at 40 percent off cover:

\$17.95 book, \$10.77 wholesale price, 15 percent royalty = \$1.62

Deep-discount to Amazon, Ingram, Baker & Taylor, and distributors at 55 percent off cover:

\$17.95 book, \$8.08 distributor price, 15 percent royalty = \$1.22

Purchases by author at 40 percent off cover:

\$17.95 book, \$10.77 price to author, 10 percent royalty = \$1.08

Infinity Publishing bases the retail price of your book on its page count. For example, a 5.5” x 8.5”-size trade paperback with up to 96 pages is priced at \$9.95; a book with between 322 to 352 pages has a retail price of \$17.95. Our suggested retail price (cover price) results in a pricing structure comparable to that of other trade paperbacks with a similar page count. Trade paperbacks are usually printed on better paper stock and are overall of higher quality than mass-market paperbacks.

Royalties Paid on Author Purchases

Infinity Publishing pays royalties on every book sold – including author purchases. Infinity’s monthly Publisher’s Statement is an accurate history of the sales of your book from release-to-date. The track record of book sales is what a mainstream publisher is most interested in seeing when they express an interest in picking up your book. The total number of books sold reveals there’s a market for your book and demonstrates that through your own efforts,

you've been effectively reaching that market. Authors doing seminars with the opportunity to make back-of-the-room sales can sell a significant number of books. By paying royalties on author purchases, all of these sales are recorded and accounted for, which is highly beneficial for the author.

Royalties and Returns

Just to make this perfectly clear, and yes, we are repeating ourselves because this is important: Infinity Publishing pays royalties on *every book sold* – including books covered by our return policy for bookstores. Your book is considered sold when we render an invoice to the bookseller, even though our return policy guarantees the bookstore's right to return the book for up to one year from the invoice date. If a book is returned and the royalties have already been paid to you, we will simply adjust the paid royalty with future monthly royalty payments.

This differs greatly from traditional publishers because they pay royalties only on books no longer subject to be returned. They usually allow a 90- to 120-day window during which returns will be accepted. Their limited period for accepting returns facilitates traditional publishers paying royalties quarterly or biannually. We are proud of the fact that we have one of the most liberal return policies in the publishing industry.

Value-Added Pricing

Increasing the retail price of your nonfiction book is an option available to authors through Infinity's distinct value-added feature. The minimum value-added amount is \$2.00, and additional increases must be done in whole dollars. Base royalties are paid on the selling price as it is discounted from the suggested retail price; however, the value-added pricing results in 75 percent of the value-added dollars going to the author, adjusted as per the discounted selling price.

Here's how Infinity's Value-Added Royalties Program works, using the \$17.95 suggested retail price example above. Let's say the author completed a huge body of research while writing the book and has amassed valuable proprietary information that will

help earn or save the book's readers hundreds, or possibly, thousands of dollars. The potential monetary benefit makes this a valuable book to buyers and therefore warrants a value-added price increase, especially if, for instance, it's the only book available on the topic and explains the complete process in an easy to follow, step-by-step detail to an eager-to-buy, upscale audience.

The author authorizes a \$12.00 value-added increase, and the \$17.95 book is published with a \$29.95 retail price. Now when a retail sale is made, the author receives the base royalty of \$5.39, plus \$9.00 as their portion of the value-added increase, earning a total royalty of \$14.39 per book! The same proportional division of value-added price increase is applied to the discounted selling prices. Value-added pricing will reduce the number of books you need to sell to surpass your break-even point.

Novels are a hard sell – especially a first novel by an unknown author. The challenge is to sell the exciting sizzle of a compelling story to potential readers. Some novelists want to lower the selling price of a book to less than the suggested retail price, but that's not possible, nor is it recommended as a prudent course of action. Doing so not only devalues your efforts, but it will turn off potential readers. Novels, therefore, aren't – usually – eligible for Infinity's value-added pricing, nor can the suggested retail price be reduced by removing the royalty paid to the author.

The exception to our policy for not allowing novelists to do value-added pricing is when the author has previously published novels and therefore has an established following of readers. In this case, our willingness to agree to increase the price of a novel is determined solely by the novelist's publishing history.

Virtual Numbers on the Internet Are Mythical

The internet has created a virtual reality in cyberspace where things are not always as they appear to be. Books listed by online booksellers as being in their inventory really aren't. What is most disturbing is when virtual bookstores show several copies of an author's books, both new and used, available for immediate sale on the internet at deeply discounted prices from online vendors, and

more recently – since this issue was addressed in the August 2005 *Author's Advocate* – via eBay. This is especially troublesome when the seller is claiming to have 50 copies of your book in stock available for instantaneous shipment, but those 50 copies aren't showing on your monthly royalty statement.

The reason for this accounting discrepancy is because many online stores have never actually *purchased* the books shown in their virtual inventory. Showing a bogus number of books for sale is very different than having them physically on shelf. When they receive an order for a book, they order a single copy from the distribution giant Ingram, which has it shipped from Lightning Source, which prints the book. It's then shipped to the online bookstore, and they in turn send it on to the customer. The customer pays the online bookstore when the order is placed via the internet, the bookstore pays Ingram, Ingram pays Lightning Source, Lightning Source pays Infinity for the right to produce the book, and then we pay the royalty on the selling price of the book to the author.

Many of the online bookstores have only a virtual inventory of books. Not having to purchase and maintain an on-shelf inventory greatly reduces overhead, and the lack of a capital investment in an on-shelf inventory allows them to offer titles at discounted prices with a narrow profit margin. Often the bulk of inventory listed is, in reality, available from Ingram and produced by Lightning Source only after a customer orders the book.

In most cases, used books offered for sale aren't really used. They're often new books that have been discounted as an enticement to order. These virtual inventories differ greatly from Infinity's on-shelf inventory maintained for all titles in our unique "just in time" book publishing system. We have printed books on the shelves at our West Conshohocken, Pennsylvania, facility ready to ship. We regularly ship to major online bookstores such as Amazon.com, Borders, bn.com, booksamillion.com, etc. We have no way of controlling when or if an author's book is added to any of these online bookstores. All Infinity authors are strongly encouraged to direct their customers to our official online 24/7 bookstore at www.buybooksontheweb.com.

Web-based bookstores posting fabricated numbers of books available for sale via the internet can cause a great deal of confusion for authors. An article about misleading virtual bookstore inventories appears in the March 2006 issue of *The Author's Advocate*, the monthly newsletter printed and sent with Infinity authors' monthly statements and royalty checks. Back issues of *The Author's Advocate* are archived on our Authors' Conference website at www.authorsconference.com.

Virtual Inventory from Amazon

Amazon's assorted alliances and partnering programs have resulted in a proliferation of Web-based bookstores facilitating their inflated virtual inventory. Here's how these transactions work: The customer purchases your Infinity-published book online from the XYZbookstore.com. XYZ pays Amazon.com, which then drop-ships the book (with the return address of the XYZbookstore.com) directly to the XYZ customer. Amazon orders another copy to replenish their on-shelf inventory from Infinity, and our order fulfillment department pulls a copy of your book from our on-shelf inventory and ships it to Amazon – usually the same day the order is received – where it's added to their on-shelf inventory.

Amazon makes it easy for affiliates to download complete databases of newly released titles, including all the basic info and a photo file of the book cover. Then it's a simple matter for the XYZ webmaster to make up virtual inventory numbers and manipulate the price to show an enticing discount. These XYZ-type Web-based stores often have their own books and related products available for sale, which have a natural appeal for their niche customers. The demographics of the XYZ customers most likely are different than the typical Amazon customer. Selling books to customers who don't usually shop at Amazon is a benefit, and Amazon makes profit from the revenue flow from these lesser tributaries – though for some, the flow is a mere trickle.

Amazon is the world's largest, most completely stocked bookstore where you can find almost any book that's in print, books that have gone out of print, and previously read books. They usually order copies directly from the publisher of every new release with

an ISBN to add to their enormous inventory. Amazon ships books worldwide, so books ordered directly from Amazon.com in the United States might end up going almost anywhere in the world. Here's some important insight into the ordering and stocking habits of Amazon.com.

Amazon.com – Author's Conundrum

by Mark Gregory

Just like authors, we independent publishers have a love-hate relationship with Amazon.com. We love seeing our books in the venerable online bookseller's list, available to the world. We hate when Amazon tags our books "Out of stock – Indefinitely!" when we know they're available at practically a moment's notice. In fact, the publisher has stock on the shelf ... what gives?

To Amazon, we are but a grain of sand on their oceanfront beach property with a view. Don't forget, in addition to books, they offer more than 3,000 other consumer products from shoes to office products. Semantics, people, semantics. They simply cannot warehouse much more than the most necessary of stock.

Although we all suffer the same fate, it's no comfort to know that Amazon requests only one pilot copy of EVERY title. The "real" stocking process begins AFTER they have sold that one book or audio product. Here's how it works for authors on Amazon.com: Let's say you're smart and published with Infinity Publishing, making your book automatically available on Amazon. In February they request a supply of eight books, destined to become a blockbuster hit. In March one book is sold. (Yay!) Another is sold in May, leaving six in stock. With this volume of sales, Amazon.com assumes they began with an eight-month supply of your book. They are not going to order more. Period.

To accompany your book, you published an audio version—you're so smart! They ordered seven, and one sold in April. There are still six in stock, so again, based on your Amazon sales so far, they still have a six-month supply of your audio book. They won't order more. Period.

Unfortunately, your publisher cannot dictate the number of books a multibillion-dollar company should stock; not even to accommodate your upcoming book tour. Amazon's order system is based on past sales only. When your remaining last book (audio or print) sells, they will place another order. It can take as long as six weeks to show restocked inventory listed on Amazon.com. We realize that's like six years for you, but it's a small blip on their order radar screen.

Amazon places orders with Infinity Publishing on Sunday nights. Those orders are promptly processed and shipped to their Kentucky warehouse, where they are likely piled up with thousands of other grains of sand (orders) until logged, routed, and shelved.

But take heart. If you opted for Infinity's Ingram distribution program, your book will not stay out-of-stock, as Amazon knows Ingram's sources are quick to drop-ship.

Infinity Publishing knows your grain of sand is special and makes it a priority to have an ample supply of your book available when you need it, for those important personal appearances.



Mark Gregory is the vice president of Infinity Publishing. He has several decades of experience in all phases of commercial print production and book publishing.



The Lightning Source / Ingram Connection and by Association, Barnes & Noble

Early in 2000, Ingram – the largest book wholesaler in the United States – decided rather abruptly that all the start-up publishers using print-on-demand technology should have their books produced by book printing giant Lightning Source, in order to qualify for distribution by Ingram. Lightning Source is owned by Ingram. Their corporate offices and primary production facility are across the parking lot from Ingram's corporate offices and ware-

house in La Vergne, Tennessee. At this time many of the upstart publishers were already paying Lightning Source to produce their books. This sudden policy change was announced at the annual Publishers Marketing Association / Book Expo America (PMA/BEA) gathering in Chicago, Illinois.

Infinity Publishing, on the other hand, had been producing all of our books in-house on our own high-speed digital printers since our beginning in 1997. We were informed at the time of their shocking announcement that if we wanted to have our titles available for sale by Ingram, we'd have to put our titles into the Lightning Source system.

I note here that prior to the Lightning Source/Ingram connection, Barnes & Noble was ordering regularly, *directly* from Infinity Publishing. So we were rather stunned by this constraining mandate, under which the Barnes & Noble chain stores would now order Infinity books from Ingram, produced by Lightning Source using a digital book file provided by Infinity Publishing. Reluctantly, we agreed to this imposed arrangement – we had no choice if we wanted our titles for sale through Ingram. With the stipulation that Lightning Source-produced books would be sold only to Ingram, Infinity Publishing would continue to sell directly to Amazon.com, Borders, bn.com (Barnes & Noble's online bookstore), Baker & Taylor, other large retail and wholesale accounts we had at the time, as well as new accounts we continue to develop.

The cost for your Infinity-published book to be included in Ingram's distribution program if you sign up, prior to it being approved by you for publication, is \$149, and post publication, \$169. Is it worth paying the additional fee for your book to be available through Ingram??? That's for you to decide. Yes, Ingram does provide another window of exposure for your book, but in order to make the numbers work for you, you must figure your break-even point based on the 55 percent deep-discount required by Lightning Source to then sell your book to Ingram. Some bookstores and the Barnes & Noble chain stores will only order books exclusively from Ingram, while other bookstores will order from everyone *except* Ingram.

With the exception of Barnes & Noble stores, an increasing number of bookstores love our guaranteed return policy and our lack of a restocking fee; and, at the industry standard, the 40 percent discount they receive is a much better deal than what they get when ordering Infinity titles from Ingram. Infinity ships more promptly to bookstores than Ingram, who must first place an order with Lightning Source to produce and ship the book. We pull from our actual on-self inventory, pack it, and ship it – usually the same day the order is received.

The entire January 2006 archived issue of *The Author's Advocate* newsletter is a feature article, **Knocking on Barnes & Noble's Door**, recounting our tireless efforts to try to forge a workable relationship that benefits our authors with this chain store giant.

Ingram played a major part in creating virtual inventories. Titles available from Ingram are shown on an internet i-page that contains the basic information about the book and the number of copies Ingram has in their on-shelf inventory. However, since Lightning Source produces the book only after Ingram receives an order for it, the number in their inventory used to show as zero. Bookstores are very reluctant to order an *out-of-stock* book – not to be confused with a book that's listed as the dreaded *out of print*. To solve this problem, Ingram quickly created a virtual inventory of a dozen or so books for every title in the Lightning Source system.

Overnight, with a few keystrokes directing a mass update of their inventory control computer program, Ingram increased their available virtual inventory of books by virtually several hundred thousand books that did not yet exist. It was this action that opened the floodgates for the online booksellers to add any book in the Lightning Source/Ingram system to their own virtual inventory.

Change in Royalty Payments Benefits All Infinity Authors

The following article about expedited royalty payments appeared in the November 2007 issue of *The Author's Advocate*:

Mark Gregory, Infinity Publishing vice president, recently announced a major policy change has been made regarding when royalties are paid on orders from Amazon.com and orders placed by Ingram through Lightning Source. In a recent interview Mark explained, “There has always been a time lag between when Infinity shipped books to Amazon.com and when payment was received. This is because books shipped to Amazon are on consignment. This means that when a copy of your book is sold through Amazon, another copy is ordered to maintain their on-shelf inventory. A similar time lag occurs when Infinity titles are produced by Lightning Source and distributed through Ingram. There is an administrative delay between when the actual sale is reported by Lightning Source and payment is received by Infinity.

“When we established our guaranteed return book policy for bookstores, we made the determination that royalties would be paid as of the invoice date.” Mark went on to explain, “Now we have a similar policy for books sold to Amazon and for Infinity titles printed by Lightning Source. This new policy will accelerate getting royalty payments to our authors on these sales and their monthly statements will reflect a more current sales history of these wholesale orders. Infinity-published authors will begin to see the positive results of this policy being implemented in their November 2007 Publisher’s Statement.”

Tom Gregory, Infinity president, remarked, “Commercial publishers have traditionally paid royalties quarterly or semiannually to allow returned books to be settled for in order to determine the number of books actually sold. The industry-wide policy is to pay royalties only on sold books – books used by publishers for promotional purposes are royalty free. Infinity’s unique publishing model enables us to have a more liberal return policy favoring both authors and bookstores. Our returns have been considerably fewer than projected, with prepaid royalties incurring returns being adjusted from future book sales. We are now able to make more current payments to our authors on sales to Amazon and through Lightning Source.”

From before the time of Mark Twain, authors have questioned the fairness, accuracy, and payment of royalties. Twain was certain his commercial publisher was cheating him by shorting the count of

books sold. He was so outraged that he established his own publishing company and successfully self-published his work. Commercial publishers owning all rights to books operate on a rather narrow profit margin based on the number of books distributed, the number subject to be returned, and the number of books actually sold and paid for. This royalty structure from the 1800s provided the basis that most publishers are using today. The concept of publishers accepting returns comes from their need to take back out-of-date magazines.

And long before storyteller Mark Twain, there was Ben Franklin, the printer in Philadelphia. Ben had a straightforward approach to publishing and the distribution of work by fellow authors. Franklin would make a deal to publish the author's book for a share of the sales – after covering the printing costs that included a fair profit. He also earned an additional share of the profit from each book sold – usually at a percentage equal to or slightly less than the author's share. Naturally the author could drop by the print shop and ask Ben how their book was selling. At times when an author was short of cash, Ben would kindly advance him the money against future sales – no rights were sold because the book was in print and distribution. Publishers' purchasing rights came later to justify their investment in publishing the book, by owning all rights. The industry norm of royalty percentages hasn't changed in favor of the author in many decades. Infinity embraces many of the publishing principles of Ben Franklin.

The Power of 20

20 Books in a Box = Free Shipping

“Twenty” is another key number with which you should be familiar. Infinity Publishing pays for standard UPS ground shipping within the continental United States on all orders for 20 or more books. Most orders are shipped within 24 to 48 hours; however, expedited delivery – such as next-day air or second-day air – is available at the purchaser's expense.

Approximately 20 Books on Shelf

Infinity's "just in time" book publishing system is based on print-on-demand technology to drive our high-speed digital printers. Infinity Publishing differs greatly from the industry method of printing one book only when it's ordered. We utilize our equipment to maintain an on-shelf inventory for each of our more than 4,500+ titles. The number of books on shelf for each title ranges from three to 20, or more – inventory levels are determined by the regularity of incoming orders for each book. The inventory is replenished as needed. Infinity owns every book on shelf and when the book sells, Infinity pays the royalty to the author.

Royalty Checks for \$20 or More

Twenty dollars is the magical amount in accumulated royalties that's needed for Infinity's accounting program to issue a check. It isn't cost effective to mail an author a check for \$1.95 one month and \$2.69 another month. Your monthly Publisher's Statement authenticates the number of books sold, at what selling price, and the royalties earned – shown either as an amount owed to the author if it is less than \$20.00, or the amount paid by the enclosed check for \$20.00 or more. Since the start of our business in 1997, Infinity Publishing has never missed nor been late making royalty payments to our authors.

Worry-Not Numbers

One numerical identifier you don't need to worry about is the "cataloging in publication record" (or CIP data), a bibliographic record prepared by the Library of Congress for a book that has not yet been published. When a book is published, the publisher includes the CIP data on the copyright page, facilitating book processing for libraries and book dealers. This program is only available for books before they are released, and when a guaranteed number of books will be printed on an offset or letterpress. Books with CIP data are updated with a Library of Congress Control Number (LCCN) that links the book with its bibliographic record. All works submitted to the U.S. Copyright Office to meet copyright filing obligations are also reviewed by Library of

Congress selection officers. Works selected for addition to the Library's collections are assigned a cataloging priority and eventually an LCCN. Worry not, however, about your book lacking these additional identifying numbers. Both public and private libraries use Books In Print to search for new additions to their collections, and order from either Baker & Taylor or directly from Infinity Publishing. Eventually the Library of Congress will acknowledge the changes in the publishing industry and how books are being produced, so more titles will qualify for selection.

Number Smart

You probably know more now than you ever thought you would about the most important numbers in the book publishing game. Author-originated publishing brings a whole new set of numbers into the author-publisher equation, to the benefit of both author and publisher. Now armed with this knowledge, you are more than a step ahead of many of your fellow authors, and better prepared in your journey to become a winner with your book!!!



Chapter 3

Different Publishing Methods for Differing Author Needs

Infinity Publishing provides authors with many benefits that are not available, or even possible, with other publishing models. It is important for you to understand the significant ways author-originated publishing greatly differs from other methods of book publishing. This is a brief overview of those other publishing models and how the various methods impact the author.

In vanity, subsidy, and self-publishing, the author is paying to have his or her book published. The total production costs and ownership of rights to the book vary, depending upon the publishing service and by which method the books are produced – letterpress, offset, or high-speed digital printers. Each of these three publishing models is viewed with varying degrees of negativity by purists with self-serving interests in adhering to the more traditional ways of book publishing. Readers rarely care, or notice, by whom or how a book is published – unless, of course, pages fall out or there are missing chapters!!!

Vanity Houses

Vanity publishing provides the vain of heart willing to pay big bucks to have their often ego-expansive books printed. The vanity publisher provides several overpriced services – from ghostwriters to editors, with a host of skills – offered enticingly to play unfairly upon the wannabe author's self-indulgence. The vanity house imprint says it all. In this method of publishing, no ISBN is needed because there is no chance of bookstore sales.

Subsidy Publishing Services

Subsidy publishing is also seen as paying to have a book published. These houses almost always have a book deal for you that sounds too good to be true. They wheel and deal a writer into

believing that just by publishing with them for a few thousand dollars, the newly published author will surely be an instant success; enjoying placement on bestseller lists, talk show appearances, possible interest from Hollywood, and gala autographing parties. They state that the author's book will be eagerly accepted and for sale in bookstores across the nation. But aspiring authors, take heed – more than likely, this isn't going to happen!!!

In an effort to guarantee the book's success, subsidy publishing services often offer supportive marketing services of questionable value to their authors, and for additional fees. The published books have ISBNs with the subsidy house imprints, but rarely will the books make it onto bookstore shelves – not even in the chain stores that once owned a piece of some of the subsidy publishing services. Authors buying overpriced books and paying for marketing services produce the bulk of the revenue flow for subsidy publishers. Some authors have achieved a small measure of success in spite of the fact that they published through a subsidy house.

Self-publishing Authors Publishing with Offset Pressruns

Of these three, self-publishing provides the best prospect for an author to eventually see a return on a book publishing investment. In this method, the author owns all rights to his or her book; has named their newly started publishing house, and has the ISBN identifying the author as publisher. As the owner of the publishing house the self-published author has the greatest control over the fate of a book – and the highest start-up expense along with continuing expenses that must be paid.

Being a self-publisher can be very demanding and labor-intensive. The work continues for the life of the book. The self-publishing author establishes operating policies and works at opening new channels of distribution for his or her book. The author sets the discounts, fixes a return policy, processes orders paid by credit cards and checks, hounds overdue accounts, and tries to keep the payable accounts current, all while working to promote the book and wondering how there will ever be time to write the next book.

A one-book publisher soon discovers it's a challenge to achieve the break-even point and earn a profit from a single title. Self-publishing authors have a high break-even point, resulting from an initial investment of about \$20,000 to \$30,000 for an offset pressrun of 5,000 to 10,000 books in order to obtain a lower unit cost of \$3.00 per printed book (I'm using whole numbers and estimated costs to illustrate approximate financial proportions).

There seems to be an old-time rule with the prevailing belief that the cover price needs to be eight to ten times the unit cost to print and bind the book in order to accommodate discounts and earn a return on your self-publishing investment. Thusly, on the high side of the 10-times formula, your book would have a cover price of \$30.00, and \$24.00 on the low end. However, similar books on the same topic as yours have a retail price of \$20.00, so in an effort to match the competition from nonfiction books already in the bookstore, you end up lowering the cover price to \$20.00. Not a problem, right? With a unit cost of \$3.00, there's still \$17.00 to work with – or so you think.

You make an exceptional deal with a distributor at 50 percent off the cover price (60 to 75 percent off is more typical), so you think you're going to make \$10.00 on each book sold, less the \$3.00 unit cost – you'll still have a gross profit of \$7.00. But don't forget, you're paying a service fee to a fulfillment house to store all those cartons of books and to process your orders, plus a transaction percentage deducted from each order they process. Let's just ballpark that operational expense at 20 percent; so with a unit cost of \$3.00, plus a fulfillment charge of \$2.00, you're now looking at a profit of \$5.00 – or so you think.

Not so fast. You have overhead and promotional costs to pay out, so let's deduct another \$2.00; now you're seeing a \$3.00 profit, which equals the unit cost of \$3.00. All things considered, you're projecting an on-paper profit because you've covered the costs and come out with \$3.00 to the good. However, all things haven't been considered because you've based your number theory on the belief that you'll sell all 10,000 books, and that's highly unlikely.

You'll lose about 1,000 books, being returned by bookstores in damaged condition, that can't be resold; you'll hand out perhaps

500 complimentary copies to reviewers, bookstore buyers, folks who have contributed material to your book, and to your family and friends. This means you have only about 8,500 profit-bearing books, and that lessens your net profit. You have to ask yourself – is self-publishing with an offset pressrun really worth all the expense and hassle for such a small return on my investment???

The Lightning Source / Ingram Connection: Printer/Distributor for Self-publishing Authors

Some self-published authors are having their books produced by Lightning Source, which prints authors' books on-demand for sales primarily through Ingram, Amazon.com, and purchases by the author. The booksellers pay Lightning Source for purchased books, and Lightning Source in turn pays quarterly royalties on every book sold – but not on purchases by the author. Ingram offers a costly return policy for Lightning Source-produced books. Authors are encouraged to agree to suggested discounts in percentages higher than the author is comfortable with – all the while wondering where the profit is.

Lightning Source charges an annual fee to an author to maintain his or her book in the LS book publishing system. Although the fee is nominal, there's a likelihood that if the author has not been successful with marketing efforts, this maintenance cost will be higher than earned royalties. The author retains all rights, provides and owns the ISBN, and is the sole proprietor of the newly created publishing company. The author has total control over their book, within production limitations. The cost of the book to the author is based on page count, with the author establishing the cover price and authorizing discounts for booksellers. But remember – Lightning Source is a printing service, not a publisher. Individuals and companies paying to have their books printed by Lightning Source are the publishers of the books – and as such, assume all risks and liabilities attached to publishing a book. Got insurance???

Traditional Commercial Publishing

Traditional publishing is a publishing method in which the commercial publisher buys all rights to the book by paying the author – via a literary agent – an advance against the book's expected future royalties. The agent is entitled to 15 percent of everything earned by the title. Once the publisher acquires the rights, the author has little say about how the book will be edited, and all changes to the book are made according to the dictates of the publisher. Typical advances are between \$2,500 and \$7,500. As many as 75 to 85 percent of all books secured by an advance never see a return on the advance paid to the author and soon go out of print. First-book royalties might be as low as five percent, or – based on market potential – as high as 15 percent, with the agent receiving 15 percent of all of the author's proceeds from the book.

As mentioned previously, the publisher's budget to advertise a book is approximately equal to the amount of the advance. An advertising budget of \$5,000 isn't going to do much to hype your book to the marketplace. However, as in all forms of publishing, the author is still responsible for promoting and marketing the book. Commercial publishers invest more money and effort into marketing their A-list books because they have a long-term vested interest in well-known or celebrity authors.

These more high-profile authors are in the publisher's stable and the company has options on these authors' future books. Bean counters love working with a known commodity that will produce a return on their investment. First-book authors are seen as a high-risk venture because they generally don't have a track record with proven sales. Some commercial publishing contracts strongly encourage, or even require, author promotional activities with personal appearances, but prohibit the author from making direct sales at events not sanctioned by the publisher.

The High-Speed Digital Printer Whispered and the Publishing Industry Doubled Overnight!!!

The recent turn of the new century brought the dawning of a revolutionary method of book publishing. This was made possible with the sensational technology of high-speed digital printers,

mated with a computerized book publishing system that linked to expanding distribution channels serviced by a rapid delivery system. The speed of being able to produce and distribute books took a quantum leap forward that is similar in historic significance to the invention and development of moveable type over six centuries ago. Moveable type moved more printed books into wider circulation and spread literacy in leaps and bounds throughout the civilized world. The folks of the Middle Ages wanted more printed books to read!!! Literacy helped to lead civilization into the Modern Age.

In the early dawn of the 21st century, high-speed digital printers helped move struggling writers into the brave new world of becoming a published author. Indeed, this fast-track way of book publishing is seen as a blessing to the masses of writers who had endured years of rejections from agents and traditional publishers. Rejection letters from commercial publishers conveyed mixed messages of perhaps sincere encouragement, but with a bottom line of “no thanks, not what we’re looking for,” or comments on their own full publishing schedule for the year – “but do try us again next year”!!!

With the advent of digital printers, the previously rejected writer found easy access to publishers eager to produce his or her book using the evolving print-on-demand process that produces books only as they are ordered. Simply put, a book was ordered, it was printed, and then sent to the customer who in turn paid the publisher producing the book on demand. The assumed risk of investing many thousands of dollars in a costly offset pressrun was reduced to an author-affordable setup fee of only several hundred dollars for a book to be in print and made readily available for sale.

Sadly, some of the early POD publishing services tried to mimic many of the ill-fated ways of commercial publishers, only to discover they didn’t have a clue about what they were doing. Many of the publishing services blatantly promised authors far more than could be delivered. Some sprinkled in misrepresentations, feeding on expectations to get authors to publish with them, while charging additional fees to service the needs of the book. By selling services to the aspiring *soon-to-be-published* author, their form of subsidized publishing is profiting from an author before a single book is sold. These greedy scams resulted in the stinging scorn of the book

publishing community, not only for the companies initiating them, but for the cheated authors as well.

This acute failure to deliver as promised tainted the POD method of publishing. POD became crudely known as Pure-Overpriced-Disasters, Publishers-Of-Dumb-authors, and Publishing-Obscure-Drivel!!! Regretfully, there were some talented authors with well-written books who fell victim to the bad reputation of the publishing service to which they had paid to publish their dream – only to have the promised dream book become a horrific nightmare that was all too real. Their books now carried the stigma of being nothing more than a vanity book put out by a subsidy house noted for scamming authors and publishing overpriced books that don't sell worth a darn.

High-tech achievements come with a whole new set of perilous pitfalls. Eager author wannabes, ripe with high expectations of publishing success, rushed in to instantly self-publish where few have dared to venture. However, that was before the digital deluge of books published by the direct commercial involvement of the author started sprouting like mushrooms all over the internet. Instead of waiting forever to be discovered and selected by a mainstream commercial publisher, authors now have the proactive ways and means to have his or her book published on their own in just a few weeks – or so they were led to believe. The once small, but steadily growing, number of self-published authors publishing under their own imprint suddenly experienced a dynamic increase of new author-publishers.

Vast numbers of aspiring authors chasing after an agent to catch the dream of connecting with a major commercial publisher changed directions and commercially self-published. Authors of previously published books, now out of print, joined the ranks of the self-published and released new and improved editions of their out-of-print books. Folks who had long yearned to write a book – but never did anything beyond talking about it – started writing epistles to tell their stories, knowing that by paying a small fee or even for free their manuscripts could become a book. Niche books on every imaginable topic found their way into print by the efforts of the authors – and onto shelves of specialty stores, driven by the demands of their customers.

The greatest challenge for many self-published authors is getting extensive exposure and adequate distribution for their books. What movable type did by making printed books available for the masses, is what the connectivity of the internet did for the marketing aspect of publishing. Endless promotional opportunities became available by opening the World Wide Web for everyone to freely buy and sell whatever. The woven Web of the internet linked the civilized world electronically together with emails, instant messages, e-zines, websites, and blogs. Website storefronts formed a global 24/7 shopping center for anyone with products or services for sale to potential customers anywhere – diligently referred by meticulous search engines tasked to seek and find whatever is desired. Naturally, Amazon.com became the anchor store where almost every published book is now instantly available for purchase and delivered to the customer's door the next day.

Just like those early books printed with moveable type increased the literacy of the populace centuries ago, now the information glut on the internet is bouncing up the intellect of humankind. There's still the age-old problem, however, of having a greater intelligence and enough common sense to do something positive and constructive with it!!!

Big Publishing Was Blinded by the Light of Glittering Mega Buck\$

It seems that in recent decades of our entertainment-consuming society, many of the once positive principles of publishing have been conglomerated away with downsizing that puts the entire focus on the almighty profits in the bottom line. Mergers aligned international corporations maligning profit margins. The once open camaraderie among authors, agents, editors, publicists, and publishers seems to have changed as the industry becomes more driven by bean counters, with their paper chases for selectively scheduled bestsellers formulated to make the expected numbers that keep their investors happy.

Instead of publishers pulling together, they have strayed into playing the top-me-if-you-can game by paying tens of millions in advances to celebrity authors. Cover prices have gone up, up, and away, to cover millions in double-digit advances, while these

famous-people tell-all books often fail to produce significant sales. Agents come swooping in to grab a piece of the big money action, and bookstore chains demand a lock on personal appearances, which guarantees lots of exposure for the hardcover books. Star power with name recognition automatically puts the celebrity author on the big publishers' A-lists.

Almost overnight, the game of mainstream publishing became part of the massive entertainment industry, supported by fans buying copies of their favorite superstar's book – and books written by a member of the star's support staff promising the inside scoop on everything. Buying the book doesn't mean buyers will invest the time to actually read it, but it does look good on the shelf in the den, along with their other unread books.

With millions being paid to those shining stars glittering on the top of the A-lists, followed closely by a stable of famous authors and their well-established following of readers, you can see why other authors' first books garner an advance of perhaps a few thousand, with a meager advertising budget. Mainstream houses are locked into a short list of scheduled releases – fewer first-time authors make the list – to be released by a rigid seasonal timeline formulated for maximum exposure because, with more books being published every year, it takes a heap of hype to push books onto the bestseller list!!!

Thusly, there are fewer and fewer opportunities for new authors to be traditionally published by commercial houses. So it's no wonder aspiring writers explore vanity, subsidy, or self-publishing methods as a workable option to publish their books. Each of these publishing methods might have the merits needed to achieve an author's goal for his or her book. However, all of these publishing processes have disadvantages the author will need to contend with, and about which they should exhibit some serious concerns as they cautiously review their offered publishing contract. Every author should study the contract carefully and ask questions about anything they don't completely understand before signing on the dotted line, because agreeing in writing to something not clearly understood can come back around as big trouble later on.

Chapter 4

The Positive Differences of Author-Originated Publishing

In the Beginning There Was Ben Franklin's Successful Publishing Model ...

Publishing was in its infancy in colonial America during the prerevolutionary years, at the time Ben Franklin opened his print shop in Philadelphia, Pennsylvania. He became a successful published author, a quality printer, innovative inventor, and a wise businessman – in addition to having a stately charm for public relations. Franklin controlled the content, owned the presses, and established far-reaching channels of distribution, earning him an excellent reputation of dealing fairly with one and all alike. A longtime advocate of free speech, he agreed to print almost anything for just about anyone, as long as they met his reasonable prices and terms. He even published work when he didn't agree with what was being printed – work is work, and with work there's a fair profit to be made. He welcomed other authors to publish through his open-for-hire presses and when their books sold, both Franklin and the subsidizing author made a fair profit. Serving as America's first postmaster general assured wide distribution throughout the colonies for the books he printed.

Franklin admitted to a bit of vanity when he wrote his autobiography. He said by writing it himself, the events in his life would be accurate and he acknowledged that a bit of vanity is a good thing. Previously, biographies had been written by someone other than the subject of the book – frequently the biographer was hired by the subject, which made for a rather objective, subjective look into life at that time. Franklin's autobiography was the first of its kind, as were many of his contributions for the betterment of society – innovative firsts from which we continue to benefit even today, centuries later.

Franklin's successful achievements as an author, printer, and publisher provided the framework for his role as one of the Founding Fathers of our country. His deep appreciation for freedom of expression for all resulted in the First Amendment that is at the top of the list of rights guaranteed under the Constitution of the United States of America. Franklin's early profitable publishing model provided the basis for many business plans that are still being followed by some publishers today.

The Infinity Publishing Difference – More Benefits for the Motivated Author!!!

You've worked hard to write your book and you're finally ready to send it off into the world!!! You might be feeling by now that your book is almost a part of you, or after a long, possibly painful writing process, even something akin to a child you've raised. But in spite of the investment of blood, sweat and tears, and the leap of faith you're about to take, you might be surprised to learn that most authors know very little about the publisher with whom they entrust their book.

After long months, sometimes years, of trying to connect with an agent/publisher, we as authors are usually relieved and yes, even thrilled, to finally have our books published. That seems to be the end goal, but as a newly published author you will find that it is only the beginning. If you are an Infinity author (or even if you're not) we'd like you to know who we are and understand that we are a very different kind of publisher. We appreciate the opportunity to take a few moments to tell you a bit about our company. We love what we do, and we hope it shows in the special things Infinity does to make sure your experience as an author is successful and rewarding – abundantly beneficial to both you, the author, and us, the publisher.

When representatives from Infinity Publishing are invited to participate in writers' conferences, book festivals, and publishing industry activities, we provide event organizers with the following brief overview of the company.

INFINITY PUBLISHING

A Brief Overview of the Company

From its visionary beginning in 1997, Infinity Publishing came out of the gate as a leading innovative publisher, utilizing in-house, high-speed digital printers to produce quality books on demand. Established as a true First Amendment press, we invite all authors to originate a nonexclusive publishing agreement authorizing their books to be produced with the Infinity imprint and ISBN. Infinity then distributes authors' books when ordered and pays authors monthly royalties on every book sold.

Authors pay a nominal, one-time setup fee to have their book files entered into Infinity's unique "just in time" book publishing system. Authors not only retain all rights to their books, they also own the copyright and, upon request, may remove their book from the system at any time. Authors have complete creative freedom with the content of their work, and total control of every aspect of their books within production limitations. Suggested retail prices are based on page count; however, with Infinity's value-added feature, nonfiction authors may increase the retail price of their book. As with all publishers, authors are responsible for promoting and marketing their books.

Infinity takes responsibility for producing and distributing books to fill orders generated by authors' efforts. Most orders are shipped within 24 to 48 hours from Infinity's on-shelf micro-inventory. All Infinity books are guaranteed returnable for a year from bookstores – at no cost to the author. Complimentary copies are sent to reviewers upon request. With over 4,500 titles by approximately 3,300 authors, Infinity is constantly extending distribution channels beyond traditional avenues. Infinity pays authors their royalties monthly, based on the selling prices of books sold. One hundred percent of Infinity's profit is from selling books.

Infinity Publishing has two sister companies, POD Wholesale, a digital book printer similar to Lightning Source, and Spoken Books Publishing, an audio CD book producer and distributor providing all authors with the opportunity of having an audio version of their books.

Infinity's publishing model provides an open press for authors originating the publication of their books, with Infinity's ISBN registered as the publisher of record. Author-originated publishing is an evolving branch in the book industry, rooted in cooperative efforts mutually benefiting authors and the publisher. The dynamics of Infinity Publishing are simple: authors write, authors authorize publication, Infinity publishes and distributes, and both profit from selling books. The author is out in front pitching his or her book, with Infinity backing up their play by promptly delivering books when ordered. Infinity's "CD-in-a-Book" feature enables the author to add a CD to the inside back cover of their book – enhancing both the book's value and revenue flow.

Infinity produces an annual Authors' Conference in Valley Forge, Pennsylvania, where many of the leading book marketing experts, publicists, editors, agents, and publishing luminaries gather as presenters to teach and network with authors interested in learning about book marketing and promotions. The focus of the conference is to provide authors with an energized environment, rich in useful wisdom, with bountiful networking opportunities throughout the weekend. This one-of-a-kind conference is for all authors, regardless of with whom or how they are published, or if they are just beginning the publishing process.



Above and Beyond

This overview is a taste of what makes Infinity Publishing very different from the previously explained methods of book publishing. Our trendsetting distinction is by design to benefit authors through an author-friendly publishing environment. Infinity's innovative publishing model has transformed disadvantages into positive advantages to create enhanced publishing opportunities for authors. Our business practices and principles are enriched with the wisdom of Ben Franklin's publishing model: We strive to treat all authors fairly – one and all alike.

We do have our own form of an A-list, however, composed of authors with books selling in advancing numbers – steadily

advancing sales are good for everyone. Like other publishers, we are acutely interested in our titles' sales histories. While mainstream houses allocate advertising budgets based on the projected sales potential of a book, we target our support to books with a known record of sales.

We are a socially responsible publisher earning the respect of the book publishing industry, but more important, we deeply appreciate the trust and high regard our growing numbers of authors have for us. The Infinity staff truly welcomes the opportunity to meet our authors and give them a tour of our facilities. I dare say we strongly encourage Infinity authors to attend our annual conferences with the temptation of free copies of their books for early registrations. This is a win-win because authors who have attended even one of our annual conferences sell more books.

We are responsive to authors' suggestions. Certain aspects of our proprietary publishing model are solidly in place, and this provides a firm foundation for Infinity Publishing to continue evolving in ways that directly benefit all our authors. The senior management team – not encumbered by corporate layers – can quickly reach an agreement and respond with an affirmative plan of action when opportunities open up for the benefit of our authors. Infinity's optional services and unique publishing features are priced to cover our costs, while keeping the authors' price at a reachable and realistic break-even point. This allows authors to achieve publishing success by selling more books, professionally enhanced with reader-friendly options at a slightly increased cover price.

More Infinity Differences for Consideration

We Provide the Tools – You Build Your Success!!!

There's no way Infinity Publishing can conceive, develop, fund, and implement a marketing plan for each of our titles. We simply cannot invest directly in the aggressive marketing of a book to which we do not own the publishing rights. As the author, you are granting us the right to publish and distribute your book. We publish at the pleasure of our authors; we have a vested interest in pleasing authors with our performance as their publisher because we earn our profit by selling books written by our authors.

Infinity publishes and distributes your book, and ships orders generated by the author's promotional activities. After you have prepared a basic market plan, we will gladly review it and make comments regarding cost-effective efforts and perhaps suggest additional market segments to consider. We provide a high level of ongoing service to our authors, their customers, and an annual opportunity to learn from top marketing and promotion experts, as well as fellow authors. The rest is up to you.

Here and Now Shared Royalties

Authors who collaborate with another author or an illustrator are able to have royalties divided with individual monthly checks and duplicate publishing statements going to both contributors. The primary author is usually the one with the larger share and that's who we deal with as the final approval authority for all book matters. If you're thinking about a 50/50 split, instead please consider a decisive 51/49 division – we don't want to find ourselves in a dispute over which one is the deciding voice. Most collaborated creative efforts are not evenly balanced in contributions, so a 70/30 or 60/40 split helps to make that adjustment.

If you encounter an electrifying publicist, book marketing expert, or an engaging sales representative who truly can deliver tremendous exposure and sales opportunities for your book, you have the ability to enter into a compensation agreement with that person by offering a percentage of royalties on every book sold. The more the pro hustles, the greater the exposure for the book, the better it sells, and presto!!! From the pro's motivated performance, there are more royalties to share.

Consider offering a performance percentage at 15 to 25 percent of your royalty. Keep in mind that authors gladly give up 15 to 20 percent for an agent to sell their book to a publisher; now you're providing a marketing agent with the opportunity to sell your book to a wider customer base, with higher earning potential than a mere 15 percent of a \$5,000 advance. You don't need an agent to publish with Infinity Publishing, but you're welcome to bring your agent along and enjoy financial returns from their creative efforts.

Assignment of Your Royalties Hereafter

Infinity Publishing allows authors to assign their royalties to someone else, such as a coauthor, a spouse, or child, in the event of the author's demise. This is a legal matter; therefore, in order to express your assignment correctly you need to confer with an attorney regarding "intellectual property" laws in the state in which you reside, that pertain to directed assignments of royalties by the author holding the copyright. In some states and with certain situations, such preassignments of future royalties might keep the bequest of your royalties out of probate court and thusly avoid the dreaded death tax.

In the event of death, a directed assignment of future royalties is usually accomplished by providing proper notification of death and complying with the instructions of a signed and witnessed letter to the publisher. This letter identifies the author, the title, the ISBN of the book, the author's desire to continue to grant Infinity Publishing permission to continue publishing and distributing the book, and the identity of the assignee and their mailing address that you have directed to receive the royalty payments.

Extended protection provided under U.S. copyright laws endures from the time of creation of the work until 70 years after the death of the author. Combine that extended copyright law protection with a nonexclusive, open-ended publishing and distribution agreement with Infinity and your book has an infinite life. Blend that with the fact your book has the potential to always be in print and produce income perhaps well into the next century, and you have the makings of an *almost forever* living endowment. That's a nice way to be remembered.

This alignment linking author with publisher means your book will continue to be available long after you're done and gone. You can also assign future royalties from the sale of your book as a directed legacy to a college, library, or an endowment to your favorite charity. Your book takes on a special form of immortality, continuing to be available as a book in print for many more decades to come – or until the next ice age!!!

Publisher's Insurance – Our Ace in the Hole

In this lawsuit-crazed world where percentage-driven attorneys chase after damages over the smallest incident, Publisher's Insurance is essential. When a suit is filed for alleged harm done by a book, the legal action usually names both the author and the publisher as defendants. Self-publishing authors, take note – when you're being sued because of your book, it is not the time to be all alone!!! Expect your expensive attorney to keep the meter running. Defendants are compelled to settle a civil complaint or plead their position in court.

Our Publisher's Insurance provides for legal representation if an Infinity title is named in a lawsuit. Infinity's publishing model greatly reduces the assumed risk. Naturally, we will not knowingly publish a book that is libelous, illegal, or promotes illegal acts – 'tis wise to be watchful for content that could come back to bite us in the buns!!!

Two key questions determine the worthiness of a damage suit. If the publisher knew the book contained potentially harmful material and published it anyway, then the publisher is into deep legal fees to defend or settle because they knowingly did willful harm. Not knowing the published material was harmful is a better defensive position, with lower awards – especially with the publisher's ability to demonstrate that safeguards were in place to review potentially damaging material.

Simply stated, it is the duty of the court through a judge – and perhaps a jury – to decide the following: Was harm done to the plaintiff, if so, was the harm willfully and knowingly done with malice, did the defendant use due diligence to prevent harm being done, and has a cure been voluntarily implemented to attempt to correct the perceived harm. There's a lot of legalese that accompanies the proceeding, but that's the essence on which the judgment is made and the ruling is rendered. The size of the cash award is determined by the perceived damages done to the plaintiff. Tarnishing one's good name with sleazy slander and libelous lies could be worthy of millions – especially if the publisher's pressrun is 25,000 or more and the defendant is famous and well-known.

Infinity titles are on an accountable, endless print run. The totals of books produced and sold with royalties paid are available from release date to present, verified by the publisher's statement. The extent of a book's distribution can be defined with actual numbers and transactions. Likewise, we can nail the author's financial gain to the penny. Visions of a high settlement or judgment based on 25,000 books fade away, especially when the total produced, sold, and distributed is confirmed as a much lower verified number.

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"We are not certain, we are never certain. If we were we could reach some conclusions, and we could, at last, make others take us seriously. In this world nothing can be said to be certain, except death and taxes."

Benjamin Franklin (1706 – 1790)

Chapter 5

Making the Most of Your First Book Order

As the saying goes, a bird in hand is worth two in the bush. To my way of thinking, a lot depends on the kind of bird and the density of the bush – some bushes are denser than others, so be happy with the bird you have in hand. When it comes to books, however, two copies of your book on your bookshelf, there and ready for the selling, are far better than a fleeting promise from someone that they'll order your book. With an extra copy of your book proudly displayed on your shelf, it's an easy and quick sale when a guest in your home expresses an interest in buying a copy. Selling your book off the shelf is also a bit more dramatic than going to the closet to pull one out of a box. Cash in hand sings sweeter than a cackling crow, and remember to say "thank you" as you hand over a just-autographed copy to an instantly gratified customer. Another plus – selling a copy from your bookshelf gives the purchaser an interesting story to tell. "He took the book from his bookshelf and signed it just for me," the buyer will tell his friends. With the telling comes the buzz for your book.

Think of your first book order as working on two branches of your marketing plan: ongoing and once-and-done. You need to prime the pump in order to always have copies available for sale on hand. The most cost-effective number is 20 because on all orders for 20 or more books, Infinity Publishing pays for the shipping via UPS ground service. When your personal inventory drops to fewer than 10 books, order another 20 so you will always have books to sell for folding green.

Keep a few copies of your book in your car – in addition to your handbag or briefcase. And make sure to keep these copies safe and clean in a sturdy plastic box (imagine your embarrassment – not to mention the missed sale – when you discover your last book, dog-eared from the crush of careless carpoolers or smudged by grease from your latest run for fast food). The next time you're attending

a social event or a must-be-there family gathering, you'll have books close at hand when people ask where they can buy it. Surprise, they're here!!! You just happen to have a few copies in your car and you'd be delighted to sell them copies on the spot – cash and carry, no ordering required.

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Now you have a few examples of situations when you, the author, would be wise to have copies of your book on hand. Those two birds in the bush might be squawking about ordering, but it's the books sold from your on-hand inventory that put money in your pocket and meat on the table. You'll hear lots of lip service from folks who tell you they're going to order your book, but few actually do. Don't be disappointed when a vast majority of those who said they would, don't!!! There's an entirely different outcome that's possible when they say they want to buy a copy and you have a book ready to sell to them. After they've bought your book, don't be surprised if it takes them awhile to get around to reading it. Worry not – you got paid for the book, earned a royalty, and their eventual feedback is a bonus – and if they write a review, that's a benefit for you!!!

Making a List and Checking It Twice

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ing orders, the system automatically increases the number of books being produced. This is a more cost-effective process than printing one book at a time to fill a single book order. As previously explained, the on-shelf inventory is the property of Infinity Publishing and no royalties are due to the author until the book is sold. Your first order for on-hand books has earned you a 10 percent royalty; the books shipped to you are your property. You can sell them at whatever price you see fit and the proceeds all go to you.



"If you teach a poor young man to shave himself, and keep his razor in order, you may contribute more to the happiness of his life than in giving him a thousand guineas. This sum may be soon spent, the regret only remaining of having foolishly consumed it; but in the other case, he escapes the frequent vexation of waiting for barbers, and of their sometimes dirty fingers, offensive breaths, and dull razors."

Benjamin Franklin (1706 – 1790)

Chapter 6

I Have to Sell My Own Book???

Possibly the most shocking news for you, a newly published, perhaps a first-book author, is learning that you are now responsible for promoting your book. If you thought the publisher did all of that book marketing for you, unfortunately, you were mistaken or perhaps misled. Let me make it perfectly clear: as the author, you are totally responsible for generating interest in your book – regardless of how or by whom the book is published. However, it is only fair to say that in traditional publishing, the commercial publisher does provide limited marketing support. The amount of support is usually in direct proportion to the publisher's financial investment in the book.

Mainstream publishers commonly budget an amount equal to the size of the advance paid to acquire all rights to the book from the author. The typical advance paid for an author's first-published book is between \$2,500 and \$10,000, with the majority of advances being approximately \$5,000 to \$7,500. This may sound like a lot of money, but in the book marketing world it is not much at all. The saying, "It takes money to make money," is especially true in publishing, and an advertising budget of \$5,000 isn't going to do much moneymaking.

Right now you might be thinking, "Gee, I not only have to sell the book, I have to pay for the advertising too!" Yes, you are responsible for selling your book and paying for the promotional costs as well. However, the good news is that you, not others, get to decide what forms of advertising and promotion will work best for getting the word out about your book. In this chapter we'll help you to understand the different ways of promoting your book in cost-effective ways that won't break the bank and will hopefully produce a continuing return on your investment. Successfully getting the word out and creating a buzz about your book, over an extended period of time, is what effective selling is really all about.

The Big Difference between Advertising and Publicity

There is a big difference between advertising and publicity – one costs money and the other is free. Putting the word out via paid advertisements is just what it sounds like – advertising. Advertising is expensive, and the cost is usually based on the estimated number of viewers, subscribers, and/or readers the advertisement will potentially reach. Because you paid for an advertisement, it's guaranteed that your ad will appear in the specified issue of a publication or in a scheduled broadcast time slot.

Getting the word out via free promotions in the media is publicity. However, just because a news release is sent to the media doesn't mean that your book will be mentioned on the airways or appear in print. Marketing your book successfully usually involves a combination of some paid advertising efforts, free media coverage, and the buzz that comes from people talking about your book. The goal of successful book marketing is to sell enough books to earn enough in royalties to cover the cost of your promotional efforts *and* see a nice return on your investment of time and money. This is easier said than done; however, if you're diligent and consistent with your efforts, you can make it happen!!!

By the Numbers Marketing Buys the Expected Numbers

Marketing plans are often formulated by the numbers, with the rule being if you buy enough advertising exposure targeted to reach a profit-potential portion of the population, the total sales will cover the cost of the promotion, the cost of goods sold, and produce the projected profits. Although on a smaller scale, this also applies to your efforts. Simply put, the more exposure for your book to targeted audiences, the greater the interest and the higher your sales will be. Your marketing activities are vital to the success of your book; thusly, you need to see an overview of what marketing in general is supposed to do, how it's valued and devalued, and how to evaluate what works for you, and what can be adapted to sell your book. Don't freak out with the high costs. We'll provide

methods for determining cost-effective marketing – the key is knowing how to find your break-even point – as well as the secret for projecting more sell-through for your bucks.

Books about Marketing, and Marketing Consultants

More books have been written about sales and marketing than any other nonfiction topic – in fact, this book could be considered a marketing book because the whole focus is on helping you sell your book. After all, almost everyone who has something to sell wants to learn how to sell more of whatever it is they have to sell, how to sell it sooner in more places, and most important, how to make more profit from whatever they are selling. Authors of book marketing books frequently promise to tell you all the secrets and tricks of successful selling. The trick, however, is in adapting their secrets to work for your book and your limited budget. Some marketing books have a hefty price tag – expert marketing consultants can be expensive, so even while being a bit pricy the book might be a real bargain. This is especially true if they have directed a series of winning campaigns and they explain the logic supporting their concepts.

The top, in demand marketing consultants are making millions annually. Expert marketing firms and independent consultants are earning \$100,000 per day or more for consulting – with a \$250,000 minimum guarantee by their client – plus, there frequently are performance bonuses based on total sales. They are indeed well paid for conjuring creative marketing concepts that profitably sell more products and services.

The ability to take abstract ideas and craft them into workable concepts clearly demonstrates a positive return on brainpower – creative thinking outside the box. Add on years of earned experience, and this can get expensive. When these marketing concepts produce the flow of sales with rising revenue streams attached, the consultant has more than earned his or her fee. It's worth it to a corporation with a product line or service generating \$20 million in sales to invest half-a-million bucks in a marketing consultant's

expert judgment and advice about how to increase their sales by at least several million dollars more.

In more meaningful numbers relative to your book, most likely you might seriously consider investing \$500 to generate enough sales to earn \$1,500 in royalties. Some marketing plans are based on the rule of three: the results must generate profit at least three times the total cost of the marketing effort. Good marketing merges creativity with innovative, cost-effective plans to produce greater profits for the client. In the world of commerce, it's the buying and selling of goods and services that's the eternal flow of successfully conducting business.

Sadly, many of the big corporate market planning efforts have gone high-tech with focus group findings, combined with research surveys and opinion polls that are carefully analyzed and reshaped into formulated selling points to be thrust upon the masses. Current marketing techniques are more driven by the pulled numbers to pull higher sales numbers from a greater number of numbered market segments ranked by the original test numbers!!!

Gone are the innovative sparks of creativity supported by a gut feeling of "just knowing this might work" – that knowing has been replaced with the questionable quest of a continuous numbers chase to achieve those expected numbers. This leads the corporate bean counters to conclude that if projected profits are not produced, there's to be an instant reduction in expenses by cutting the marketing budget and to keep on doing the same things that worked before. There's no need to pay for a fresh marketing plan when the old reliable plan they've been using for years keeps producing within an acceptable margin of projected returns.

This is almost as silly as saying "The products aren't selling, so to save on expenses the advertising budget will be cut." They forget that advertising produces the sales avenue where profitable selling occurs. Marketing is the creative art of selling more products and turning a fair profit. What worked before might suddenly stop working. Marketing plans repeated over and over again with the same old by the numbers routines will soon bring the negative numbers of diminishing returns.

The ability to conceive a creative, cost-effective plan that will sell more books is indeed a valuable skill to have. Although there are commonalities in all marketing plans, there isn't a grand master plan that perfectly fits to propel everything to sparkling success in the marketplace. Every product or service – and each newly published book – benefits from a marketing plan of action that's original and befitting of the book product – or book – itself. Originality is especially essential for reflecting the uniqueness of each book. All books have pages of words in common, but the arrangement of words upon the pages is what makes every book unique. No one knows the uniqueness of the book better than you, the author. You are the key player who provides the insight into your book that formulates the marketing plan that will make sales happen.

Some marketing professionals endorse the concept of finding a similar book, figuring out everything that was done to successfully sell said book, and then adapting the same plan for your book. The problem with this is you don't know what parts of that plan worked, and which ones wasted money, producing dismal results. You also don't have an accurate measure of the book's success in dollars. A traditionally published book might be on the bestseller list for six weeks and still not make a profit because the projected expectation was that the book would top the list for at least nine weeks!!! Those missing three weeks were needed to make the book a financial success by the numbers.

Omnipotent Book Pitches

Sure, there can be a similarity in various marketing efforts – especially parts with a history for success, but the almighty difference is in the creativity of your book pitch. That's the brief summation of your book's creative core which is at the center of all your marketing efforts. Your book pitch reflects the very essence of your book expressed in the most descriptive key words potential buyers can instantly – that's quicker than quick – relate with to grasp the concept of your book.

This pointedly informative litany is the concise attention-getter that hooks the readers' interest that sells the book. Now is the time

for your mind to bud some blossoming words into conscious consideration to illuminate your book. Once more with feeling: you're the author; you know your book better than anyone else – you wrote it!!! Okay, maybe the editor you worked with knows your book almost as well as you do. But you can best identify the initial target audience that will be most interested in learning about your book. Put yourself in the readers' mindset and think about what will best stimulate their interest to buy your book. Your book pitch becomes the consistent identifying keystone in all of your promotional materials and activities, and holds all your marketing efforts together. The tagline for your book is what tags the customer.



Refining Your Elevator Pitch

by Penny C. Sansevieri

Imagine this: You're in the elevator with the producer of your favorite show, a program you've been trying to get on for years. What would you say to this person? Would you comment on the weather? Perhaps lament about the price of gas? Or would you take the opportunity to pitch your story as you glide up thirty floors? Now, this might not actually ever happen but it's still a good idea to be prepared. This is what I call your elevator pitch.

So, how do you get to your elevator pitch? How do you refine your topic down in such a way that it grabs the attention of someone in a matter of a few seconds? Getting to the heart of your story is the first part to this. The "heart" of your story is what everything else is built around. A couple of weeks ago, I taught a class on writer focus. The single objective of this class was to pare down a story until it was so refined and so focused that a 250-page book could be described in one minute. To some of you, this type of manuscript refinement might seem unrealistic and counterintuitive to everything you've ever learned about writing. But whether you are querying literary agents or trying to get into the media, you'll need to know your elevator pitch.

But an elevator pitch doesn't just serve you in the media; having a refined focus of your book is a necessity to a tight manuscript. If your book is unfocused, you'll find yourself struggling to finish it, chapters won't follow a particular order, and the general objective of the book won't be met.

So ... how do you get to your elevator pitch? Start by focusing on the core of your book. What's the one thread that carries through your manuscript, the one topic or story that everything else circles around? If your response to that is: "Well, there are actually five things that go on in this book," I'd say that's fine, but keep in mind that without that one thing, the rest of the book wouldn't exist. Another way to get to this "core" is to ask yourself (or have someone help you with this), "what are the benefits to the reader" or "what will my reader learn?" That is the answer to your question. That is the core of your book.

Again, your reader will probably walk away from your tome with many other benefits, but there is always *one* that is paramount over all others. That's your focus – that's what your book is about!

So let creativity and your muse be your guides but always remember to focus, focus, focus!

Penny C. Sansevieri, author of the novel *The Cliffhanger*, was published in June of 2000. After a strategic marketing campaign it quickly climbed the ranks at Amazon.com to the #1 best-selling book in San Diego. Her most recent book, *No More Rejections. Get Published Today!* was released in July of 2002 to rave reviews. Penny is a book marketing and media relations specialist. She also coaches authors on projects, manuscripts, and marketing plans, and instructs a variety of courses on publishing and promotion. To learn more about her books or her promotional services, you can visit her website at www.booksbypen.com.



"He has paid dear, very dear, for his whistle."

Benjamin Franklin (1706 – 1790)

Everybody and Everyone

My book pitch for *Enjoy Often!!!* states simply: “My book is a collection of 30 odes, essays, ramblings, and short stories I’ve written in a variety of styles about a wide assortment of topics – there’s something sure to delight or perhaps offend just about everyone!!!” One of the most common mistakes authors make when they start to define the market for their book is that they know – for sure and for certain – that everybody will want to read their book. Trust us – everybody *won’t* want to read your book.

An alarming percentage of adults in the United States rarely read anything at all, so you can’t define them as members of the vague and vast “*everybody*” who will want to read your book. Oh sure, they might *plan* to read your book – they’ll even tell you they’re going to buy your book – but they never really get around to actually doing it. “*Everyone and everybody*” are not at all realistic terms in defining the primary market of your book. Start focusing on identifying the specific demographics of the individuals who are most likely to want to read your book, and forget about everyone else – at least for the time being!!!

Aha, but I’ve used “*everyone*” in my book pitch. That’s true. This is one of those “do as I say and not as I do” situations – unless, of course, you really know what you’re doing. Indeed, I know what I’m doing – once upon a time, I was a grossly overpriced marketing consultant with clients paying my asking price for me to provide innovative solutions for their creative challenges. Please note: I qualify “*everyone*” by saying “*just about everyone*.” Also, with 30 pieces, the odds are in my favor that more people will find something I’ve written that they will enjoy reading, rather than finding something that will offend them.

There’s a natural allure in what might be a bit racy – a few spicy slices are indeed good for the circulation. It’s a matter of going back to the basic feelings folks can relate with – pleasure and pain. Reading a delightfully enjoyable piece is a pleasant experience. Discovering a potentially offensive part might bring a nipping bit of pain that causes the reader to pause and ponder, “Why, after writing such nice stories, is he writing about yucky stuff too?” I

like to believe that the more open-minded reader continues reading what at first was perceived as a tad offensive but then sees it now from a more positive perspective, maybe even producing a few laughs. Laughing with yourself is a rare positive pleasure to relish and enjoy more often. It's even more joyful when you share the reading joy with others – and this is how the buzz about your book begins. “Yes, and he included a piece titled *No Shit!!!* – really funny and not what I expected, and ...” begins the buzz.

Genre-Challenged Pitches

I believe it's a toss-up as to which is a harder pitch – a collection of work by a once-upon-a-time, sort-of, almost-famous essayist or a first novel by an unknown author. Both share common difficulties that must be overcome to successfully sell their books. Perhaps *Enjoy Often!!!* as a collection of my work is more challenging because folks are naturally inclined to wonder, “What makes him think he's so smart that he can write with expressive opinions about this, that, and whatever!”

Yes, the assumed ego cometh from your potential readers looking for an interesting read. As the ego comes into play, let them know that it's the most positive kind of prideful ego, because you're rightfully proud of all the efforts you've put into your book. There's truth to the saying that pride goes before the fall; but when you pitch your book with the pride of the deep belief that you've created a damn fine book – well, those “*I've done good*” inner convictions speak in volume on your behalf – and *that passion* helps sell books!!!

There's pride in the art of storytelling, as well. Indeed, it's a creative challenge to craft the spoken word into a well-written novel. The ability to tell a good story has been a valued quality of humankind since the dawn of time, when primal people gathered around the fire talking about the perils of hunting and gathering. Those oral histories in almost forgotten tongues are all that linger from early forms of civilizations. Stories told of human experiences provide the plots for plays, big- and small-screen movies, and personal presentations on the World Wide Web – once upon a time, the entire world was a stage, and now the population of the world is the potential audience!!! Eventually, almost everyone will

experience their 15 minutes of fame – for better or worse, the good, the bad, and the ugly will get to tell and retell of their fleeting moments of fame. Personally, I believe fame is grossly overrated – but that’s another story for another time.

Pitching novels is extremely hard to do. In addition to an overwhelming number of newly released, so-called *must-read* novels, the first-book novelist is competing for attention in an entertainment-consuming society that’s highly motivated by the sureness and swiftness of instant gratification – often tempered with real-life, staged situations that promise more twists and turns than an unknown author telling a made-up story that’s pure fiction. After all, there’s a big difference between telling a made-up story and making up real life to make it into an entertaining show without making it look like it’s all contrived.

Sadly, in this endless show-and-tell game of life, showing is winning out over telling and reading!!! This bears repeating: According to book industry surveys, the percentage of adults in the United States who have actually read a book in the last year continues to sink disappointingly low, and with each passing year since the turn of the century, the number of readers decreases.

This isn’t to say there’s no market for novels by a new author. It’s still possible for popular reader acclaim to generate a loud buzz that puts a steadily selling novel on one of the major bestseller lists. However, faced with dwindling numbers of adult readers, newspaper publishers and editors are reacting to this change in subscribers’ waning interest in books and many have eliminated or greatly reduced the number of column inches in the paper’s book section. One can only wonder, if readers are losing interest in reading books, can newspapers and magazines be far behind???

Okay, so the overall number of adults reading books is shrinking. There’s nothing you, as an individual author, can do to change this detrimental national trend, so don’t worry about it – greater minds at the National Institute for Literacy are thinking about how to correct the loss of literacy. You need to direct your attention to effectively reaching those folks you’ve initially identified as the primary target market for your book.

The Sizzle Is the Sell

Advertising legend David Ogilvy once wrote, “Sell the sizzle, not the steak.” His prevailing belief was that the sole purpose of advertising was to sell the product by creating consumer awareness of the benefits. Failure to sell the sizzle will cause your book to fizzle and fade into oblivion. The consumer is not all that interested in the process that puts the sizzling steak on the plate before him; instead, he wants to know about the benefits the steak provides him. Potential customers for your book aren't interested in the amount of time you spent researching your book or the many long hours of toil you invested writing and rewriting your most masterful manuscript. All those efforts matter not. Potential buyers want and need only to know how reading your book will specifically benefit them. It's the old “what's in it for me???” question that you must clearly and concisely answer. Without a firm understanding of the benefits your book will provide, there's no motivation for anyone to buy your book.

One big mistake a novelist makes is when someone asks what their book is about and they start to tell a some what condensed *Reader's Digest* version of the storyline. The best way to hook a reader into a novel is to vicariously put them in the book. Eric (Jones) Alexander, Infinity author of *Storm Over Babylon*, did this with his promotional teaser by asking, “What if someone told you today ‘You've just inherited a motion picture studio’ – what would you do?” Eric has the advantage of decades of experience in writing effective advertising copy. The sizzle he's offering is the array of marvelous possibilities that come to the potential reader's mind if they suddenly owned a big Hollywood movie studio. There's truth in the belief that if you can write compelling advertising copy, you can write almost anything and have it sizzle with beautiful benefits for the reader.

“Necessity never made a good bargain.”

Benjamin Franklin (1706 – 1790)

Here's Penny Sansevieri's update for authors on David Ogilvy's "Sizzle" concept:

Never (Ever) Sell Your Book

by Penny C. Sansevieri

So you're all ready to promote your book. You've got a great press kit, a polished bio, and a letter-perfect press release. Now you're ready to sell, sell, sell, right? Wrong. One of the biggest mistakes authors make is selling their books. Remember – it's not about the book! It's about what the book can do for the reader.

Finding the benefits to your book might seem like a pretty simple task, but touting that "It's a great read!" won't get you very far. To determine what your book will do for your reader, you'll have to dig deep, sometimes deeper than you thought. If your book is fiction, this task of finding benefits will require some serious brainstorming. The key here is, be different. If you have a diet book, don't offer the same benefits a million other books do: "You'll lose weight." Instead, offer a benefit that is decidedly different than anything that's out there. Or, try to coach a similar benefit in a different way. At the end of the day, it's all about the WIIFM factor: "What's In It For Me?" If your readers like what's in it for them, they'll buy your book – otherwise, they'll just move on and select another book.

The idea of not selling your book also holds true when you're doing an interview. Never, ever answer an interviewer's question with "You'll find it in my book." The obvious fact is, you're an author – of course the answer is in your book – but right now, you're there to help them with their interview. Save the sales pitches for another time.

The uniqueness of your benefits can also directly relate to the particular audience you're speaking to. For example, if you have different levels of readers or readers from different backgrounds, it's a good idea to work up a set of benefits for each of them; that way, any interview (or speaking engagement) you do will offer benefits with the audience in mind as opposed to a more generic

form of “Here’s what my book can do for you!” Creating a list of benefits for your book can aid your campaign in a number of ways. First, it’ll help you get away from a more “salesy”-type of approach, and second, it will help you create the tip sheets that can help add substance to your press kit. If you’re working on the benefit angle of your book early enough, you can incorporate these into the back copy of your book.

The point is, never, ever sell your book. Be a step ahead of the competition and sell *what* your book can do for the reader. Let them know why it’s better than the competition. In the end, that’s all anyone will care about.



Penny C. Sansevieri, is the author of *Red Hot Internet Publicity: An Insider’s Guide to Publicizing and Marketing Your Book on the Internet*.



The PPPP Factor: Press Positive Points Persistently

When being persuasive and stressing a point, always try to take the high road. For example, “Learn how to save big bucks when you purchase a car” is more positive than “If you don’t buy this book, you’ll lose major money that you can’t afford to throw away the next time you buy a car.”

I’ve never been an advocate of selling through intimidation. It smacks of insurance salesmen pitching expensive burial insurance so the customer can be assured of having the most perfect funeral money can buy, plus a grave with a peaceful view. When I’m done and gone, just toss me in a cheap cardboard box, roast me well done ’til I’m charred, and scatter my ashes to the four winds!!! Spend whatever is left from my earthly possessions on a marvelous gala party with lots of great food and drink to celebrate all the joys of life. Using intimidation to sell is often a major turnoff that will abort a sale quicker than quick. Sorry, Charlie, no sale!!!

“Ten proven ways to save money when you purchase a car” is an even more effective pitch. Avoid using something like “Ten ways guaranteed to save you money,” because the guarantee could come back to bite you if your book fails to deliver as the guarantee promised. Be very cautious about promising to tell the “secrets” of what’s behind this or the whole story about that. Nothing is more disappointing to readers than a book that delivered far less than promised in the hype – or when the hype told all and there was hardly any new information in the book. It is vital that your book delivers as promised.

Don’t State the Obvious

Pitching a novel by saying “It has lots of unexpected twists and thrilling turns, with a surprise ending you won’t see coming” is telling me about elements of storytelling I expect to find in any well-written novel. “Verified facts that will save you time and money” also states the obvious and whatever facts you have presented in your nonfiction book had damn well better be verified and fact checked for accuracy – mangled facts can result in a lawsuit being filed against the author and the publisher. “My book is totally different from all other books” really says nothing. Instead, tell about *how* the differences will directly benefit the reader without referencing the other book. When you get into comparing, your potential customer could decide to check out the other book and you run the risk of missing a sale.

Cut the Fluff – Make Every Word Count

Being able to express the essence of a book in a single, well-written paragraph is vital when promoting your book. Try doing a few writing exercises about your book in a style that’s commonly referred to as flash-fiction. A simplified explanation of flash-fiction is the act of telling a complete story in a *flash piece* written to a specific word count – no more, no less. The word-count limit is usually in denominations of hundreds – typically 100-, 200-, or 300-word counts from beginning to end. Fiction writers, take note: This is your opportunity to create a compelling cliffhanger ending. Nonfiction authors, this is your chance to have some fun and reduce entire chapters to one-liners. For those who enjoy a creative

challenge, do three more pieces with 75, 50, and 25 words in each. After you've written your book-flashes, now write bio-flashes in the same number counts.

This is a time when an exact word count matters. You need to be ready when you receive a request for a written paragraph about your book and bio in a specific word count. It's unprofessional to send a 225-word paragraph when the requested word count is for only 200 words. Editors have been known to kill a piece when the writer has disregarded the specified guidelines. Exposure space is at a premium on a website and even more so in printed publications. Only a rank amateur exceeds the word count of a submission with the incorrect assumption that the editor will either love it so much they will make it fit, or that they will edit the piece to fit. More than likely, the editor will kill the piece and you'll be out of an exposure opportunity that went bye-bye because you didn't count the words or understand who's really in charge.

Bookstores – The Worst Places to Sell Books

Dan Poynter makes this point over and over again, and we totally agree!!! Bookstores are absolutely the worst places for authors to personally try to sell their books. The problem is that your book is competing with thousands of other books in the store.

Look at it from the perspective of an author who's doing a book signing and a reading in a local bookstore. The event is well-promoted by the author and the bookstore. Let's say the reading is a selection from the author's just-released first novel and 18 folks show up for the event – six are family or friends there to show support for the author. All things considered, that's a respectable turnout for a week night. That means there are only a dozen potential customers attending who might want to buy an autographed copy of the book at the conclusion of the reading.

However, one well-dressed couple leaves when the pager the woman was holding went off to alert them that the nearby restaurant was ready to seat them for dinner. Soon thereafter, three ladies leave – taking free coffee and donuts with them – to catch the

arriving bus. And then there are seven – seven, that is, potential customers for the author's book.

Another lady gets up, heads in the direction of the ladies' room, and never returns. One man who had asked intelligent questions sees a friend looking at CDs in the music section, gets up, and is never seen again. One of the bus ladies returns briefly to pick up a couple more donuts, remarking about how sinfully good they are, but says not one word about the author's book. Three of the remaining five attendees amble over to the new release section, perusing books by famous-name authors at 40 percent off cover – two of those three people are later seen in the checkout line purchasing, at a discount, the latest book hyped onto the best-selling novels list.

And then there were two. Indeed, they each do buy a copy of the author's book. One remarks about how perfect the book will look on the bookshelf in the den; the other lady comments that the book is a gift for her uncle, who reads everything regardless of the genre and even the work of totally unknown authors – the poor dear can't remember who wrote which book, but he loves to read absolutely everything – even trashy stuff!!!

This wee bit of creative nonfiction demonstrates the perils of doing a reading/signing event in a bookstore. By some measures, selling two books is only slightly better than selling none. 'Tis sad that one book sold simply because the colors on the cover went well with the décor of the den and the other was a gift for an avid reader who reads anything but forgets who wrote what. The basic logic is that there will be customers for books in a bookstore. That's true. However, there's the oft-projected assumption that the customers in the store will be prime customers for your book. Not so, and what's worse is you and your book are surrounded by thousands of books ready for impulse purchases at a discount or to scratch the itch of a niche interest.

Match your book to the clientele of the store. For example, if an independent bookstore has a romance reading circle that meets on Wednesdays and you're a romance novelist, you have a potential group of qualified customers. Romance them with the steamy, sizzling aspects of your book while you subtly seduce them to take

an autographed copy home with them. Make eye contact with your entire audience while focusing on two or three folks you sense will buy your book. As they nod in agreement with the words of your presentation, they will give off energy for you to do an even better presentation. When one person buys an autographed copy, others will most likely buy, too – just like playing follow the leader. Penny Sansevieri reminds us of this simple marketing truth: “People like what other people like.”

Not all bookstores are stocked equally, with similar books and topics – except for the chain stores. In chain stores and independents alike, the inventory will more than likely include books by local authors and books with a regional connection. Check out stores in your area selling books and compile another list of retailers with an identified customer segment that would benefit by knowing about your book and are likely to come to an author reading in the store. Then stop by to talk with the store's community events manager or owner. Their primary interest will be to determine the draw of your reading to bring customer traffic into the store.

A few years ago, *Publishers Weekly* (PW) reported that 50 percent of all books sold in the United States were sold through retail bookstores. It doesn't take a math whiz to figure out that the other 50 percent were sold by retailers selling products in addition to a focused selection of special-interest books. More recent reports indicate the percentage of books sold through retailers other than bookstores is increasing and the percentage of books sold in brick and mortar bookstores is decreasing – but the coffee sales are up along with other consumables and non-book products. Brian Jud, book marketing expert on nontraditional markets and author of the popular book, *Beyond the Bookstore*, has done extensive research identifying booksellers with specific customer interests in niche-topic books.

Getting Your Book onto Bookstore Shelves

Surely you've had the dream of walking into a bookstore and finding a copy of your book gracing their bookshelves. That doesn't happen automatically – unless you're published by a major commercial house with an aggressive distributor able to make a deal for shelf space. It can happen, however, if you make personal visits to call on the managers of your local bookstores – the “indies” (independent bookstores) and the chains. Keep in mind that some of the chains are now permitted to order and stock books by local authors or books with a direct regional connection. There's a big difference between having your book for sale on the shelf and personally investing your time doing a signing in the bookstore. However, agreeing to do a personal appearance could help to eventually get your book onto their shelf.

When you meet with the bookstore manager, do a brief show-and-tell with your book. But most important, let them know your book can be ordered directly from Infinity Publishing at 40 percent off the cover price, guaranteed fully returnable for full credit, with no restocking fee, and prompt delivery. All they need to do is call 1-877-BUY-BOOK to open an account.

Every bookstore does special orders for their customers, and if your book isn't available through Ingram, the store will most likely order directly from your publisher. Special orders will bring the customer back into the store to pick up the ordered book. In the retail world of doing business, repeat customer traffic is all important for making sales. Getting the customer back into the store is the first step towards selling them something else in addition to the book that was specially ordered for them.

The Best Place to Sell Books

The very best place for you, the author, to sell your book is the place where there are no other competing books for sale. If there are other books on sale, your book should be complementary by keeping with the special-interest topic of the retailer. For example, if you have a book explaining how to take 10 points off your golf score, the perfect setting to do a reading/signing is in a pro shop or

at the 19th hole – the one with a water hazard. There will most likely be other books about whacking that little white ball down the fairway with hopes for a hole in one, and your book is a befitting fit in their inventory. It's highly likely that your golfing book will be added to the shop's inventory.

This is the real benefit of doing author appearances involving special-interest retailers – your book is sure to be a perfect fit for their particular clientele. A cookbook featuring recipes for 1,001 meals that can be prepared by a busy mom in fewer than 10 minutes won't appeal to serious golfers or probably even the customers in a high-end gourmet cookware store. It might get attention, however, near the checkout lane of your local independently-owned food market.

When Dan Poynter started his Para Publishing business in 1969, he had a ready-made market for his parachute books. He was a welcomed guest at jump club meetings across the nation and around the world. He'd perhaps do a few jumps with club members and then give a talk about his books to a primed-to-buy audience of fellow skydivers. Back then, Dan had the only line of highly informative parachute books for sale. He'd leave behind an inventory of his books and complete contact info to be shared with other skydiving clubs. (I can assure you that if Dan Poynter has a target audience of 24, he'll sell many times over two books!!!) The club would keep a percentage of sales, the books would be read – and the author remembered – but most important, Dan had a new retail outlet for his books. After all, the author himself was along with them as they jumped out of a perfectly good aircraft!!!

Fine Food and a Great Story

I know of several authors who have read for their dinner, sold lots of books, entertained an upscale clientele, and made restaurant owners very happy by bringing in business on a typically slow night. Here's how to make this win-win concept work for you if you're a novelist or a poet.

Select a nice restaurant in your area with an excellent reputation for good food, attentive service, and easy dining. Approach the

owner/manager – bonus points if you’re already a regular dining patron of the establishment – and discuss the possibility of doing a reading on the traditionally slowest night of the week sometime in the coming month. Their computerized record keeping of daily receipts should easily indicate dining slumps. By planning ahead, you’ll both have ample opportunity to promote the event; the chef can prepare a special menu perhaps related to the book; and the restaurant manager can book the reservations for this special dinner with a book event. With effective promotion the entire seating could be sold out – and you can bet your bottom dollar there will be more people than in a bookstore event.

On the evening of the event, you arrive no later than 5:30 p.m. – nothing makes an event host more anxious than an author who arrives at the last minute!!! Cocktails begin promptly at 6:00 p.m. from a cash bar while appetizers are being served. Shortly after the start of the cocktail hour, the manager introduces the guest author (that would be you – and “guest” usually means you get a free meal!!!), so you’re able to mingle and talk with everyone. After people have been seated for dinner and the soup is being served, you, the author, start telling the story of your book, with cliff-hanger hooks included so you have time to eat, too!!!

This isn’t the time to sit with family and friends – your seat is at a table with dinner patrons, the paying customers. They’ll talk for a week about how the author joined them at their table. Moments later, you’re up again, talking in between each of the served courses. While dessert is being served, you’re concluding your storytelling with a compelling hook for them to buy your book so they’ll learn the outcome of the story. And be sure you position yourself at a table everyone has to pass by as they exit. As with so many things, good positioning is essential!!! A few days after the event, take the time to send a handwritten thank-you note to the restaurant owner/manager, expressing your appreciation.

Another Food and Books Opportunity

Infinity author Bob O’Connor is a true book-promoting opportunist. Recently, the author of *The Perfect Steel Trap: Harpers Ferry 1859* and *The Virginian Who Might Have Saved Lincoln* did a

successful book signing at a Weis Market and sold over 30 books in just a few hours. One reason this worked as well as it did was because O'Connor was the only author with a book for sale in the supermarket – very different than being in a bookstore surrounded by thousands of other books!!!

Everyone needs to do food shopping, and an opportunity to talk with an author enhances the shopping experience. Besides, it's not every day that regular folks get to meet a real live author in the flesh – so to speak. Free food samples provided for the shoppers, compliments of the Weis Market hosting the event, were also an obvious draw. Weis Markets is a regional chain of food markets located in communities mainly in the northeastern United States. Google “Weis Markets” and see if they have a store near you.

Here's the rest of the story as told by Bob in an article that appeared in *The Author's Advocate*:

I was in a Weis Market to attend a book signing by another author I had read about in the newspaper. After the signing, I contacted the store manager and he put me in touch with the regional marketing manager for Weis Markets to see if I could do a book signing there, too. He arranged it, bought books from Infinity, made a huge banner (about 8' x 4') featuring my book cover, my name, and the book signing date, and he also printed bag stuffers that were put in the shopping bags several weeks prior to my being there. I also sent a press release out to the local newspaper.

The events are frequently held on Friday evenings – usually between 5:00–8:00 p.m. or 4:00–8:00 p.m., depending on the store. It's prime shopping time. The store surrounded me with free food for shoppers to sample, from their signature party trays, so people got to see and taste what's available on the trays. The food certainly attracted the customers to my table.

It is nice because Weis Markets' book sections have maybe 100 popular titles for sale, a far cry from what I compete against at a Borders bookstore, for instance. I was the only author in the store at that time. My placement in the

store varies from store to store. Usually, I am near the deli section, as there is more open space there. And that is where customers order the trays.

This particular regional manager has stores in Charles Town and Martinsburg, West Virginia; Hagerstown and Thurmont, Maryland; and Gettysburg, Shippensburg, and Chambersburg, Pennsylvania. I have done four events with him and have another scheduled. I will start to revisit the stores again with my second historical novel. I had my best sales day ever in Shippensburg, Pennsylvania, in November 2006. I sold 34 books in three hours!! Amazing.

Authors – this is certainly a nontraditional way to sell books, but it works! If you don't have a Weis store in your area, go to Food Lion, Safeway, Giant, PathMark, or any local food store and see if they will do an event for you. It's good business for them to promote local authors! And they are promoting their party trays at the same time. And people have parties all year long. Their cost is minimal. Always, always, always send a personal thank-you note to the stores where they hosted a signing event for you. That's just common courtesy.



Author's note: Bob O'Connor is also responsible for our writing this book. After the 2006 Authors' Conference in Valley Forge, he sent an email to Tom Gregory, the president of Infinity Publishing, suggesting a book be written that explains what authors need to know and do after their book is published. Thusly, Tom called me, and I called Jane for her help, and that's why we wrote this book that we hope will be helpful to all newly published authors. Thanks, Bob (we think)!!!



The Most Profitable Place to Sell Your Book

By far, the most profitable place to sell your book is the locale where you have a captive audience. Attendees might even have

paid an admission fee to be in the audience, you have the only book for sale, the audience is primed to hear what you have to say and eager to buy your book, and you earn top dollar on every book sold. To some, this might sound like a dream, but here's how this can happen for you – especially if you're a nonfiction author with a timely topic or a sensational niche book.

Some authors give seminar presentations and make a lot of money from Back-Of-Room (BOR) sales and perhaps part of the gate (admission charge). This isn't a new concept. In 1952, *The Power of Positive Thinking: A Practical Guide to Mastering the Problems of Everyday Living*, written and published by Dr. Norman Vincent Peale, became the top-selling self-help book of all time. His book wasn't available for sale in bookstores – he had boldly self-published well over a half a century ago – so he started personally selling books, one at a time, whenever he gave a talk about his concept of the power of positive thinking. Dr. Peale talked his way from coast to coast, having his book for sale to people from every group in communities everywhere. He also sold copies by mail order to folks responding to ads he placed in magazines popular at the time. Not only did he benefit from the power of positive thinking – he also had the power of a positive book marketing plan working to help sell his book.

This BOR-selling concept is similar to what Dan Poynter frequently uses when he presents at a seminar or a conference. The difference is, Dan positions his books displayed to sell to do Front-Of-Room sales whenever possible because after he talks and dazzles the audience with his Poynter PowerPoint presentation, he has them eager to buy and he's right up front ready to sell his books. With folks going to the back of the room it becomes very easy for them to just walk out the door. Remember – positioning is the key to making the most from your exposure!!!

The highest profits are earned when an Infinity author sells their book directly to a customer – especially if the book has value-added pricing. In this case, the potential profit is greater than the 30 percent royalty paid on the retail price of direct sales.

Purchases by author at 40 percent off cover (using our previous \$17.95 example):

Retail price:	\$17.95
Selling price to author:	\$10.77
Profit margin for author:	\$ 7.18
Author's 10 percent royalty:	\$ 1.08
Profit earned by author:	\$ 8.26

Selling 24 books at \$17.95 each nets the author \$198.24 in profits from individual book sales – that's a good return for a few hours of your time presenting a seminar based on your book. If it's a value-added book and the \$17.95 has been increased to \$19.95, then the author earns an additional \$48.00 (24 x \$2.00). That's \$10.26 earned by the author on each \$19.95 book sold by the author. You don't have shipping charges to deduct because there are no UPS shipping charges when Infinity authors order 20 or more books and they're sent directly to your hotel where the event is being held.

Infinity's policy of free shipping for 20 books or more is another helpful advantage for Infinity authors doing seminars far away from home. Let's say you're based in Philadelphia and you've been invited to be a featured speaker to talk about your book at a major conference in San Diego. Infinity will ship your books directly to your hotel in San Diego (always allow five days for UPS ground delivery going to the West Coast). This way, you don't have to worry about hauling your books to San Diego; they'll be waiting for you when you arrive. Please note that some hotels charge a handling fee for receiving and holding packages for arriving guests. Many hotels will assist you in shipping unsold books back to your home. Don't try stuffing them into your baggage – most likely, you'd have to pay an overweight surcharge to the airline and that's more costly than ground shipping charges.

Selling Books Produces a Sales History

Don't buy into the myth that if you've sold a few hundred (or even several thousand) books, a mainstream publishing house won't be interested in your book because you've saturated the market.

Wrong!!! Totally wrong!!! In fact, quite the contrary!!!

Traditional publishers see all books sold as a positive indication of an existing market for your book and, based on your successful sales efforts, the bean counters will love your *accountable numbers* as they figure out how they can sell a few thousand more copies to the market that you've already tapped into. Likewise, if you've sold several thousand books, they'll figure your book is being well-received in the marketplace. Now with their clout they can sell tens of thousands more. Your track record of documented sales reduces the risk assumed by a mainstream house interested in acquiring the rights to your book. That's why earning a royalty on every book sold – including purchases by the author – is so important for the author. Publishers love seeing authentic sales histories for books they are considering republishing.

Locks on Bookstore Chains, Distributors, and Mass Merchandisers

Perhaps the most common remark heard from newly published authors is their wish that they could get their books onto the shelves of all the bookstores, because they just know that once they're on the shelf their books would instantly become bestsellers. Wide distribution of a book by an unknown author published by a small publisher – although Infinity Publishing has more than 4,500 titles available for sale, we are still considered a small press by industry standards – isn't going to happen in a month of Sundays. The “big five” publishing giants have a bought-and-paid-for lock on the national bookstore chains, secured by sweetheart deals enhanced with their A-list titles. We are grateful that their lock doesn't extend to the many independent bookstores across the nation that order Infinity books in increasing numbers. We also appreciate the recent changes in the chains' corporate policies that allow their bookstore managers to stock books of regional interest or those by local authors.

The second most common wish expressed by authors is the desire to have their books sold by mass merchandisers like Wal-Mart, Kmart, Kohl's, Target, CVS, and major supermarket chains, as well as in airport bookstores. This ain't gonna happen for one

primary reason – distributors. Book distributors select the books – subject to a chain's corporate buyer's approval – from publishers they represent that will most likely sell well through these national retail outlets. Distributors control all aspects of these sales, from book selections, discounted pricing, and returns. If a selected book doesn't sell according to the projected numbers, the book is soon pulled from the in-store displays. Some mass merchandisers lease store space directly to book distributors at a fixed rate that guarantees a profit from the book section; the merchandisers then take a percentage of book sales for servicing the individual customer sales. Although mass merchandisers set specific requirements for the books sold through their stores, the book distributor is responsible for the book section producing a profit from these pick-up-and-buy-now books.

Discounted mass-market paperbacks by famous and well-known authors are the main attraction, with some more upscale stores offering a selection of trade paperbacks with regional appeal. Readers know that the bestseller in hardcover will be available in six months or less as a much cheaper paperback at Target. For the discounted consumer sale price to work, the distributor must buy guaranteed returnable books from the publisher at an obscenely ultra-ultra-deep discount of 60 to 80 percent off the cover price. The industry norm is 70 percent, with a fixed advertising allowance that is not adjusted with return credits.

Mass-market paperback publishers work with a narrow profit margin; the lion's share goes to the distributor and the mass merchandisers. The printing costs are lower because the pressrun is on a huge Web-fed offset press – producing a massive number of books radically reduces the unit cost. The mass-market paperback reprint is printed in the millions, determined by hardcover sales. The cost of sending back returns is reduced because only the back cover is stripped off to be returned to the publisher for full credit. The guts of the book are usually recycled back into pulp to be made into paper that perhaps becomes the pages of another paperback novel – more pulp fiction. This is how part of the publishing industry is involved in the greening of America – recycling consumers' folding green while saving a tree.

Although distributors handle trade paperbacks, Infinity Publishing cannot commit to the terms and conditions required by many of the distributors. The cost of producing our higher quality trade paperbacks makes it impossible to allow for a 60 to 80 percent discount and an advertising allowance. The author's royalty, based on the selling price of 70 percent off cover, would be greatly diminished along with the publisher's profit. The distributor usually requires the exclusive right to represent and sell the book – this usually includes prohibiting all sales by the author and the publisher.

As a result of recent lawsuits in the publishing industry, distributors require certification that all facts and instructions in nonfiction books have been verified as true and correct. The publisher and author are expected to assume all legal responsibilities arising from incorrect and/or misleading information that might appear in the book, while the distributor is held harmless. Their terms of payment are usually 120 to 180 days from the invoice date. All things considered, selling Infinity-published books through a distributor for resale to mass merchandisers would be more costly than the potential return.

Change is happening in the book industry as more distributors open in-house publishing divisions to produce commissioned books written by work-for-hire authors. The distributors know they will sell well in the mass merchandising marketplace because they have complete records of what has sold before. They are following the publishing style of Ben Franklin by controlling the content, book production, and guaranteed avenues of distribution. Perhaps their quest for content will cause distributors to amend their terms and conditions, to give due consideration to publishers of great trade books already enjoying exceptional sales.

The Hardest Part of Selling

The hardest part of selling is getting your ass up off the couch or out of your office chair, and starting to make positive efforts to sell your book. Enough sitting on your duff, pondering and plotting grand plans that never get beyond the thinking-about-it phase, except perhaps more-thinking-about-it without making anything

happen. The longest journey begins with the first step – the best sales history starts with the first sale. Successful selling starts with the first contact, and then the follow-through.

That first contact is followed by another, and another, and exposure after exposure eventually produces increasing sales. So much of successful selling is repeating over and over again – with tweaking variations – what’s been successful in producing sales. Book marketing guru John Kremer stresses to you, the author, the importance of doing at least one thing every day to generate exposure for your book. At times, the most enduring attribute necessary to make the sale is patience – patience is right up there with exposure and positioning. In my book, persistence is blood-kin to patience, and the trilogy of persistence, exposure, and positioning is omnipotent for successfully selling your book!!!



“We are more thoroughly an enlightened people, with respect to our political interests, than perhaps any other under heaven. Every man among us reads, and is so easy in his circumstances as to have leisure for conversations of improvement and for acquiring information.”

Benjamin Franklin (1706 – 1790)

Why Authors Need to Sell Beyond the Bookstore

by Brian Jud

There are two places in which you can sell books – in bookstores or outside of bookstores. That is an obvious statement, but sometimes authors overlook apparent opportunities because they are blinded by tradition when it comes to selling their books. “I’ve always done it this way” has become their mantra; its soothing familiarity lulls them into a feeling of security befitting the passengers of the Titanic when they began their journey.

The bookstore market – embracing the top chain and superstores, independent bookstores, and major online stores – is a known commodity that rarely challenges an author’s marketing prowess. But there are less familiar places in which authors can sell their books. Special sales, nontraditional sales, and non-bookstore sales are all terms defining the enormous opportunity that exists to sell your products outside of the traditional channels, like gold buried in mines awaiting the persistent prospector.

What and where are these mines of cash? They are all around you, but you probably do not recognize them because they do not have canyons of bookshelves. To authors, they do not look like traditional sales outlets. They are disguised to look like catalogues, associations, gift shops, specialty stores, corporations, foundations, organizations, government agencies, schools, military bases, supermarkets, and drugstores.

Nontraditional Marketing

Nontraditional marketing is the process of selling your books to individuals or buyers in businesses other than bookstores. In special-sales marketing, a successful title is written in response to an identified need, is published in the form desired by the reader, and is then properly priced, distributed, and promoted directly to a defined group of prospective customers.

There are three major advantages of special sales over traditional bookstore marketing. These are control, customization, and segmentation.

1. **Control.** You have more control over your destiny. The responsibility for success falls squarely upon your shoulders as you direct and control the journey of your titles to the appropriate buyers.

Pricing Control. Competitive titles are not on a shelf next to yours, so immediate price comparisons are unlikely. The price ceiling is raised, if not completely eliminated. At the same time, distribution discounts may also be eliminated. A strategy of pricing your titles based upon the value they offer the customer is more the rule. The result is more pricing flexibility and more leeway to offer price incentives, discounts, two-for-ones, or coupons.

Promotion Control. You no longer have to cringe when a careless editor misinterprets your press release or when a reviewer pans your book. Instead, you can create your own publicity, advertising, sales literature, and sales promotional tools to tell your story in your way. You also may decide to contact people directly by telephone or personal visits to present your story and negotiate the terms of sale.

Distribution Control. In non-bookstore marketing, you can devise your own sales channels. You might sell your business books through advertising in airline magazines or via career coaches; your book about dogs, in kennels; or your book about car safety, in schools or automobile dealerships. You might choose to sell your romance novel to discount stores, negotiate with Godiva Chocolate Company to use it as a premium, or have limousine services purchase it as a gift for their passengers.

This is not to suggest that you ignore traditional distribution. On the contrary, market your products along parallel channels in a way that will optimize your revenue.

2. **Customization.** Bookstore marketing requires that you sell books, probably 5.5" x 8.5" softcover books with a wide spine for easy visibility on the shelf. In special-sales marketing, you are not necessarily selling books; you are selling the intangible content of

your books. People are interested in what the information in your books will do for them – educate, inform, or entertain. Buyers are concerned with the relevancy of your content to the solution of their problems, and the format in which it is delivered, while relevant, is not mandated as a book.

Buyers want to buy helpful information, not necessarily books. This gives you the flexibility to customize the form in which the information is delivered. It may be a comb-bound or spiral-bound manual that lies flat when used as a workbook during your seminars. Or it may be a three-ring binder, allowing people to add or change pages easily. You may choose to serve the needs of your potential customers with a video program, DVD, CD, or saddle-stitched booklet.

3. Market Segmentation. Most people looked at Goliath and thought he was too big to hit. David looked at him and thought he was too big to miss. You might look at special-sales marketing and think *Is the nontraditional market big enough to approach, or is it too big?* The answer is yes. A market of \$15 billion is too big to pass up, but it is too big a market in which to compete profitably – if you look at it as one goliath market.

Selling books is similar to selling automobiles in the sense that neither is one homogeneous market. In the latter there are many groups of people, each with a preference for economy cars, luxury cars, sports cars, SUVs, used cars, or antique cars. Within each segment some people may also demonstrate a unique preference for trendy styles and favorite colors. There are demographic breakdowns in age groups that buy certain brands or styles, as well as psychographic differences among people who buy particular cars to express themselves.

The essence of special-sales marketing is this concept of segmentation, the act of breaking the mass market down into smaller pieces, each more relevant to your particular title. The total non-bookstore market actually is made up of hundreds of “mini-markets,” each with varying degrees of suitability for your title. These could be separated geographically, demographically, and psychographically.

As an example of nontraditional market segmentation, consider the market for selling job-search books to unemployed people. Not everyone in that total market has the same career needs, skills, or aspirations. There are college students seeking their first position. There are 50+-year-old people with families and greater financial obligations. Women, minorities, blue-collar workers, and Hispanic people all have different needs, require different information, and may look for job-search assistance in diverse places. A title describing the basic functions of how to get a job could – and should – be marketed differently to each segment.

The title *Skiing in Colorado* demonstrates geographic segmentation. Your marketing instincts might immediately suggest selling this book in ski resorts in Colorado. But think not only of the book's geographic setting; think of where people who might want to buy your book would congregate. Skiers come to Colorado from all over the world, and you might reach them in ski shops or travel agents around the country.

Segmentation also applies to publicity. You might seek a review for your science fiction book in the *Fantastic Daily Book Reviews'* e-zine, your romance novel in *Romantic Notions*, or your mystery in *The Droid Review*, instead of submitting them to the *New York Times Book Review*.

Award competitions are also segmented. The Publishers Marketing Association's (PMA's) Ben Franklin Awards competition has many different categories for fiction and nonfiction titles. You may also enter your science fiction book for the World Fantasy Award or your mystery for the Dagger Award presented by the Crime Writers Association. If you have a book on women's basketball, you might propose it for the award presented by the Women's Basketball Coaches Association.

Segmentation helps you market your book where interested prospective buyers are known to congregate. This focusing on specific segments may save you from wasting time, effort, and money – all valuable commodities to the independent publisher.

Below are additional benefits that accrue when selling books in special-sales markets. The bottom line is an improved bottom line,

since these benefits translate into greater profitability and more income for your business – the business you are in is selling more copies of your book.

1) Increase your sales in a marketplace equal in size to the bookstore market. If you do not seek book sales outside of bookstores, then you may be missing more than half of your potential sales. Or, to look at it from a different perspective, you could double your sales with additional marketing effort directed to non-bookstore markets.

2) Experience growth that is virtually limitless. You can create an entirely new segment for your books simply by conducting some basic research. Your spiritual title might find new life in yoga center bookstores and meditation centers, in bookstores at retreat centers, and through marriage counselors.

3) Take your titles to the potential buyers rather than waiting for them to go to a bookstore and browse among all the competitive titles. When you call on large corporations or small gift shops, you have the buyers' undivided attention. Most likely, no other author or publisher has tried to contact them. And when you call on people who more regularly deal with publishers, such as book clubs and catalogues, the buyers are usually receptive to your presentation.

4) You reduce the competition because most authors ignore the segments in which you are selling. The majority of authors ignore special-sales market opportunities, with the possible exception of libraries, and rely on bookstores as their sole source of revenue.

5) Minimize discounting since buyers do not have immediate access to competitive pricing. Bookstore buyers know where your book compares to competitive titles. That is their job. But if you go to product managers in a corporation who are looking for a premium to boost the sales of their products, they do not know if yours is priced above or below competitors' titles. They are only concerned with its cost – how the information in your book can help them sell more of their products profitably.

6) **Sell books on a nonreturnable basis.** Although some buy on a returnable basis (discount stores, warehouse clubs, supermarkets), most special-sales buyers do not expect to return books.

7) **Stimulate increased exposure.** Confer multiple hits upon your target buyers through a variety of promotional tools such as articles in niche magazines, trade shows, direct mail, and media performances. If you are selling a title about improving someone's tennis serve, a review or article in *Tennis* magazine could more efficiently reach prospective buyers than it would in *People*.

8) **Increase your flexibility in negotiations since there are few fixed distribution fees.** Discounts are more flexible and are typically based on the number of books purchased. Even if you negotiate a 50 percent discount with a buyer, you are 5 to 20 percent better off than selling that same book through bookstores. There are also non-price variables open to negotiation, such as format, terms, and payment periods.

9) **Improve cash flow, since some businesses purchase your products at retail cover price.** Government agencies are obligated to pay you interest if uncontested invoices are not paid within 30 days. In special-sales markets, many orders are for multiple copies, minimizing your costs to fulfill orders. Shipping charges are typically prepaid and added to the invoice. Returns are less prevalent, and payments may be made in 30 days from your invoice date.

10) **Make your marketing expenditures more efficient.** Segmentation of your prospects and pinpoint promotion reduce waste and increase the efficiency of your expenditures.



Brian Jud is an author and book-marketing consultant helping authors market and promote their books to increase their sales and profits. Brian is a media trainer, frequent speaker at publishing events, and host of **Book Central Station**, where you can post your own reviews. You can visit Brian's online **Publisher's Bookstore**, which lists many

discounted books on publishing, publicity, planning, marketing, publishing law, design, and writing.

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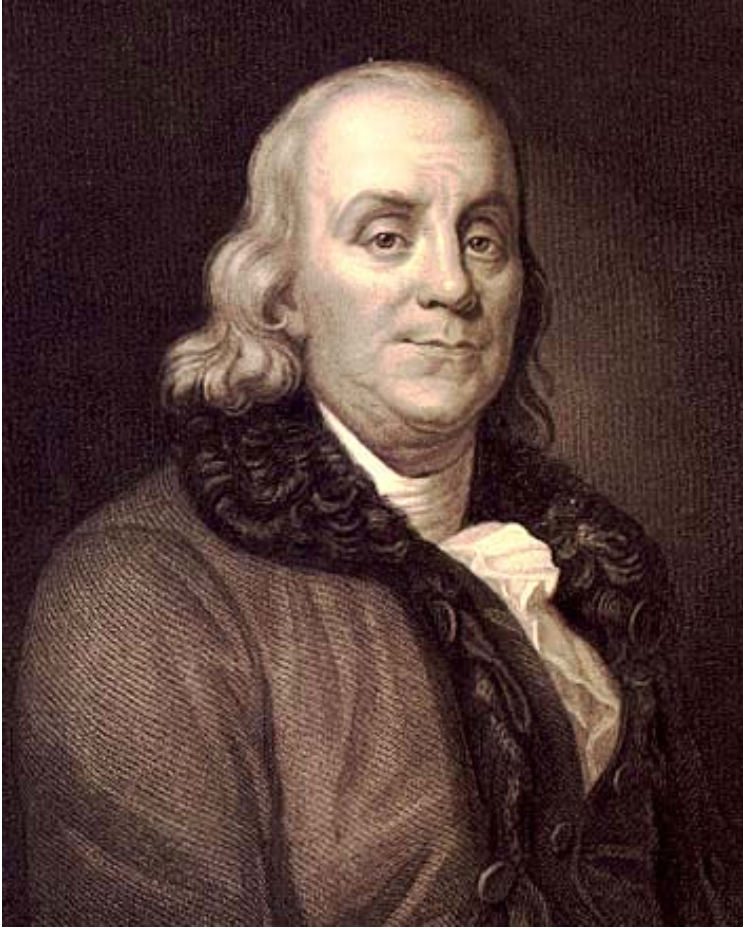
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"I have always thought that one man of tolerable abilities may work great changes, and accomplish great affairs among mankind, if he first forms a good plan, and, cutting off all amusements or other employments that would divert his attention, make the execution of that same plan his sole study and business."

Benjamin Franklin (1706 – 1790)



"Human felicity is produced not so much by great pieces of good fortune that seldom happen, as by little advantages that occur every day."

Benjamin Franklin (1706 —1790)

Is it Time to Call In a Copywriting and Marketing Pro?

by Shel Horowitz

I used to be a classic do-it-yourselfer. I figured I could save some bucks and get things done faster. I took an auto mechanics class, and another one in home repair. Then came the day I tried to paint my office, completely ruined one wall, and had to pay a professional to make it right. When I looked at the beautiful wall when the painter was finished, I knew that even if I hadn't messed up, I could never have done it anywhere near that well. Since then, I hire experts to do most projects, and save my own work for what I can do well and enjoy doing.

As it happens, that led me into marketing; I've been earning my living as a copywriter and marketing consultant for over 20 years, and five of my seven books are on affordable, effective, and ethical marketing. And in this work, I see lots of other people who are making the same mistake I made when I painted my wall.

In the book world, a lot of authors try the do-it-yourself route. And for some things, it works like a charm. But in other situations, like book design and marketing, it's a disaster. I had a client who was a long-time do-it-yourselfer, and he came to me very skeptical, convinced that I wasn't going to do anything for him that he couldn't do for himself—but willing to try after many years of reading other people praising my work. After he sent my press release to half his list and one he'd written himself to the other half—and my version got six times as much media attention—he became a loyal fan of my work and a repeat customer for years. And he joined the chorus of those singing the praises of professional marketing help.

When you're in charge of your own book, you have to compete with the best those big New York publishers can throw at the market. To get attention, your book not only needs a great cover and a solid interior design. It probably also needs the marketing edge that a professional can give you.

Face it: just in the U.S., about 300,000 new titles hit the market every year. That's about 821 books for every day of the year, including Christmas and New Year's Day. (Author's Note: R.R. Bowker projects that in 2008 over 400,000 ISBNs will be registered with Books-In-Print.) When you're looking to have an impact in such a crowded world, it only makes sense to turn to someone who does this all the time. Our skills are sharper, our knowledge base more current, and we can bring fresh ideas that you may not find in the reference books—because they will be focused on your specific book.

Professional marketing assistance can help you...

- Create a marketing plan that harnesses your strengths, minimizes your weaknesses, and puts you ahead of the pack
- Get covered in the media
- Develop markets for your work both in the bookstore trade and/or elsewhere
- Sell books individually and in quantity
- Develop other income streams, such as speaking and consulting, based on the expertise that your book establishes

Let's look at a real-life example. In my work as a copywriter and marketing consultant, I write a lot of press releases for books. And as a book reviewer and editor of several webzines, I see a lot of other people's press releases—and that means I see where they fail.

Some years ago, I was hired to write a press release for a book on electronic privacy. If I'd been as clueless as a lot of the writers whose promo materials cross my desk, I might have written a headline like "Electronic Privacy Expert Releases New Book."

But that headline probably won't get you any press except maybe in your hometown throwaway shopper newspaper. Reporters on most daily papers or magazines will hit the delete button and move on. They've got somewhere between 300 and 1000 press releases arriving on their desks each day!

So what's the problem with the "traditional" headline? It's boring! We've already established that new books are released over 800 times every day of the year. It's not news anymore. The media wants you to tell a story...to keep asking "so what" or "what's in it

for the readers of this publication?" Using this approach, here's the headline I used for my client:

"It's 10 O'Clock—Do You Know Where Your Credit History Is?"

That entire press release, by the way, is included in my seventh book, *Grassroots Marketing for Authors and Publishers*.

Of course, press releases are only one part of an overall book marketing strategy. A professional can help you think through who your audience really is, and how best to reach that carefully targeted market—both on your own and in partnership with businesses that already have access to that market. He or she can create or improve—or even resuscitate—your websites, direct-mail letters, media pitch letters, and more—and connect you with valuable resources such as a service that matches reporters looking for story sources with experts like you.

A marketing pro with expertise in the book world can also help you gain vital third-party credibility for your book, by showing you how to approach known experts for endorsements, how to go after foreign and subsidiary rights, and more.

Think that's too difficult? Consider this: my self-published book *Principled Profit: Marketing That Puts People First* has 79 endorsements, including Jack Canfield (co-creator of the *Chicken Soup* series), Jay Conrad Levinson (*Guerrilla Marketing*), and a bunch of other people you've probably heard of. (You can see all the endorsements at www.principledprofit.com/new-blurbs.html) And it's been republished by large publishers in Mexico (in Spanish) and India (in English).

The really great thing is that you can be smarter in your marketing than the big publishers. They waste a lot of money on display advertising; you'll be steered to much more cost-effective methods such as Internet discussion groups (and learn the right ways to market there). Instead of wasting thousands of dollars on a big trade show booth, you'll learn how to use co-op marketing and make the contacts as you walk the exhibit floor. You can learn how to evaluate whether an award is worth entering, and how to gain full advantage of the award if you win or are a finalist.

In fact, if you bring the marketing professional in early enough, you may even get critically valuable advice about the entire

publishing process—because a superior product is simply a whole lot easier to market.

In short, even though I'm an old frugalist and do-it-yourselfer, I've discovered that the money I save in the short run doing it myself is more than made up for the extra income and recognition in the long run when I hire skilled professionals. In my case, I have the marketing skills, but the books I designed myself in the early days don't begin to compete with later ones I'd had designed. Just as the painter's job is to make my wall beautiful even after I've wrecked it, as a marketing professional, my job is to make your book beautiful in the eyes of the world.

"I make the world insist on knowing why you're special," says copywriter and marketing strategist Shel Horowitz. He specializes in affordable, ethical, and effective book marketing methods, starting with identifying audiences and marketing channels that make the most sense for the particular book, author, and market. His press releases "tell the story behind the story," and have gotten ink for his clients in the *New York Times*, *Publisher's Weekly*, and other national media.

Shel is the author of seven books, most recently *Grassroots Marketing for Authors and Publishers* (Honorable Mention, Indie Excellence Award), www.grassrootsmarketingforauthors.com and the Apex Award-winning *Principled Profit: Marketing That Puts People First* www.principledprofit.com.

Shel particularly recommends *Grassroots Marketing for Authors and Publishers* for authors who want a comprehensive introduction to marketing. In addition to the award, It's been endorsed by several of the biggest names in independent publishing, including Dan Poynter (*The Self-Publishing Manual*), John Kremer (*1001 Ways to Market Your Book*), Fern Reiss (*The Publishing Game*), Marilyn Ross (*The Complete Guide to Self-Publishing, Jump Start Your Book Sales*), as well as Infinity's own John F. Harnish (*Everything You Always Wanted to Know About Print-On-Demand Publishing But Didn't Know Who to Ask!!!*).

To discuss your next marketing project with Shel, visit: www.frugalmarketing.com/contactform.shtml

or call 800-683-WORD/413-586-2388 (8 a.m. to 10 p.m. U.S. Eastern Time.

Chapter 7

Winning the Review Game

One of the decisions you need to make at this time is if you want to play your hand at the prepublication review game. If you want to try your luck, you can order a dozen copies or so of the uncorrected proof copy of your book right now from Infinity Publishing at 40 percent off the cover price. Note that this does not count as your first order, which is at 50 percent off after you've signed and returned the approval form, nor is this considered to be part of the Advance Reading Copy program.

If you decide to go after prepub reviews now, it is up to you to send the uncorrected proof copies to potential reviewers. Infinity Publishing will not send out complimentary copies of your unapproved book to reviewers for prepub reviews. Be forewarned that some reviewers are less than thrilled when they receive books with typos and glaring grammatical errors. Remember, these are uncorrected proofs and you need to clearly mark them as such. You have one opportunity to make a great first impression and you need your book to be the best it can be – unless, of course, the reviewer stipulates a preference for uncorrected galleys or proof copies. Also, there is a clear and present danger that the uncorrected proof copies you send out for reviews could end up as used books for sale on Amazon.com.

Any way you want to look at it, trying to get prepub reviews from the major book industry magazines is usually a total waste of time because you're playing with a deck stacked against you – but then again, there is always a remote chance you could luck out and score a review. By and large, mainstream publishers have a lock on the system, making it virtually impossible for new and small publishers to get books reviewed by the biggies. The large, traditional mainstream publishing houses spend many hundreds of thousands of dollars annually to plug their new releases into the trade via expensive display ads in these revered publications. Heavy advertising efforts get the attention of some of the magazines' reviewers. This gives prerelease titles an advantage over

publishers who don't have a significant advertising budget to hype their books. Recently, however, the playing field has leveled a wee bit, and an increasing number of small-press titles are being reviewed by the prepub reviewers.

A typical timeline for a traditional publishing house to process a newly acquired book through their publishing schedule is at least 12 months – or it could take as long as two years. They have the time to play the prepub review game because they have the three to four months needed already built into their prerelease schedule. Also, it's not so much a matter of if their books will be reviewed, but rather a question of when the review will appear in print. The timing is such that, hopefully, the review will appear in print just before the official release date so bookstores will have the books on display and on the shelves just as the reviews are being seen. They have the time and money to play this game and they play it all the way, building on anticipation of the awaited soon-to-be-released book in much the same way movie studios play show teaser clips many months before the movie will appear in theaters.

Here's what Dan Poynter recommends if you want to try for prepub reviews: Three to four months prior to your publication date, send bound galleys with a cover letter and a news release to the following prepublication reviewers:

Publishers Weekly, Forecasts, 360 Park Avenue South, 13th Floor, New York, NY 10010-1710.

Tel: (646) 746-6758; Fax: (646) 746-6631. *PW* is directed at the book trade (bookstores, wholesalers, libraries, and publishers). A good review here will result in many bookstore orders; most will come through wholesalers. *PW* gives priority to books with broad general appeal. They review new books only, no reprints, reissues, or new editions. Send galleys between 12 and 16 weeks before your publication date. Circulation: 38,000. Contact *PW* for their "Forecast Submission Guidelines" and see the first page of the "Forecasts" section for recent submission details.

See www.publishersweekly.com/info/CA6428088.html.

Author's note: Your ARC must be received 12 to 16 weeks prior to the first day of the month of your publication date.

Library Journal, Book Review Editor, Library Journal, 360 Park Avenue South, New York, NY 10010.

Tel: (888) 800-5473 or (212) 463-6818; Fax: (212) 463-6734; Anna.Katterjohn@reedbusiness.com. *LJ* is a magazine directed to general public librarians. They review 4,500 books each year from the 30,000 received, specifically to assess their value to the library market. For many nonfiction books, a good review in *LJ* will sell over 1,000 copies. A rave review on a high-demand, nonfiction topic may move 5,000. Most of these library orders will come through a library wholesaler, and some 80 percent of these through Baker & Taylor. Therefore it is important to let the wholesalers know about your book, too. *LJ* will review from galleys, ARC, or the finished book. Circulation: 28,000.

See www.libraryjournal.com/info/CA6415258.html.

Author's note: All Infinity titles are available for libraries to order through Baker & Taylor.

ForeWord Magazine, 129½ East Front Street, Traverse City, MI 49684.

Tel: (231) 933-3699. Reviews@ForewordMagazine.com. *Foreword* receives more than 400 galleys and audio books each month and can only review about 10 percent of them. The controlled-circulation magazine is sent to 15,000 booksellers and librarians, as well as other trade professionals.

See www.forewordmagazine.com/reviews/guidelines.aspx.

Kirkus Reviews, Library Advance Information Service, 770 Broadway, NYC, NY 10003-9595.

Tel: (646) 654-4602; Fax: (646) 654-4706; kirkus-rev@kirkusreviews.com. *KR* is a book review magazine directed toward libraries and bookstores. They review almost any fiction and nonfiction, except poetry, mass-market paperbacks, or children's books for toddlers. *Kirkus Reviews* likes to see galleys or ARCs three to four months prior to publication of the book.

Circulation: about 5,400.

See www.kirkusreviews.com/kirkusreviews/about_us/submission.jsp.

ALA Booklist, Up Front, Advance Reviews, 50 E. Huron St., Chicago, IL 60611.

Tel: (800) 545-2433 or (312) 944-6780. *Booklist* reviews books for small- and medium-sized public libraries. They review fiction, nonfiction, reference, young adult, and children's books. This does not include textbooks, workbooks, pamphlets, or coloring materials. Send galleys, ARCs, or finished books.

Circulation: about 31,500.

See www.ala.org/booklist/submit.html.

New York Times Book Review, Nancy Martinez, 229 W. 43rd St., New York, NY 10036.

Tel: (212) 556-1234; Fax: (212) 556-7088. The *New York Times* is one of the most prestigious of review publications. *Times* reviews are also syndicated, so a review there may appear in papers throughout the country. The *Times* does not review very technical, specialized, or juvenile books. Send galleys and then send books when printed. Circulation: 1,600,000.

See www.nytimes.com/books. (Free registration is required.)

Los Angeles Times Magazine, Times Mirror Square, Los Angeles, CA 90053.

Tel: (213) 237-7811; Fax: (213) 237-4712; LATMag@latimes.com. *Times* editors look for books that are of general interest to their newspaper readers. Circulation: 1,100,000 daily; 1,300,000 Sunday.

See www.latimes.com/features/books/.

School Library Journal (two copies), Attn: Trevelyn Jones, 360 Park Avenue South, New York, NY 10010.

Tel: (212) 463-6759; Fax: (212) 463-6689. *SLJ* prints 2,500 reviews annually by school and public librarians of new books for children and young adults. They will consider for review any book appropriate for school library use. This monthly (except June and July) has a circulation of 43,000.

See www.schoollibraryjournal.com/info/CA6409019.html.

BookPage reviews almost every category of new books, including literary and popular fiction, nonfiction, children's books, audio books, and gift books. They rarely review poetry or scholarly books, and they do not give review consideration to self-published

books, print-on-demand titles, or books from presses that lack major distribution. To have your book considered for review in *BookPage*, send an ARC at least three months prior to a title's publication date. Early receipt of a galley or bound manuscript gives them adequate time to assess the quality of a book and assign it to an appropriate reviewer. If no galleys are available, send a finished book as soon as possible. They cannot consider a book for review if they receive it after the publication date. Along with your galley, include a letter with the name, phone number, and email address of a publicity contact for the book. The letter should also include the book's publication date, price, number of pages, and ISBN number. Send adult titles to Lynn Green; send children's titles to Julie Hale; 2143 Belcourt Ave., Nashville, TN 37212.

Author's note: Your Infinity title has not been self-published, nor is it considered a print-on-demand title, and we do indeed have major distribution. If you've ordered the ARC package and you can afford the time, try submitting a copy, as long as you can adhere to delaying your publication date by three months.

We are grateful to **Dan Poynter** for providing the preceding review submission requirements and contact information. As of press time, the email and Web addresses presented here have been checked for accuracy, but as with all things on the internet, are subject to change at any time.



Only a Matter of Weeks – Not Months

With Infinity, it is about six to nine weeks from the time we receive a file of your completed manuscript until you, the author, are holding a finished proof copy of your book in hand along with an ARC if you ordered them soon after submitting your book file. Your book is ready to be released as soon as we receive your signed approval confirming acceptance of your book as proofed and thereby releasing the book for sale on the publication date authorized by you.

I authorized December 21, 2000, as the release date for my bizarre political satire *Blue Moon over Miami* because it was within days of when I received the final proof copies and December 21st is my son's birthing day. All things considered, I believe it's wiser to release a book sooner – giving it several months of exposure, leading to a more timely return on your investment – as opposed to delaying the publication date by several months to accommodate waiting for a review that may not happen. In the Internet Age, there's no valid reason to adhere to traditional seasonal or quarterly release schedules.

Nothing Is Automatic – There Are No Guarantees

One of the misleading inducements used to stress the importance of prepub reviews is that they are said to automatically generate orders for a thousand or more books. Rarely do positive things like bulk book orders automatically happen in the publishing business. Even if you are fortunate enough to get a prepub review by one of the major review magazines, there's no guarantee that the exposure will result in thousands, or even hundreds, of books being ordered. That's not to say it couldn't happen – anything is possible – but in recent times, libraries have had to work with budget cuts that limit their selections and numbers ordered.

Small Publishers Have Come a Long Way

Historically, self-published books have almost always been passed over for reviews because, overall, the books were poorly written, not professionally edited, and pockmarked with typos. So early on, reviewers looked at all books that were self-published as not being worthy of prepub reviews. Once in a great while, a self-published book would slip by the jaded gatekeepers and be reviewed, and then the publication would get nasty calls from their subscribers when they couldn't find the self-published book in their local chain bookstore. Magazine publishers don't like getting phone calls from upset subscribers, and a book's unavailability through bookstores was just another reason why books with limited distribution

wouldn't be reviewed by some nationally-distributed magazines and regional newspapers.

It's like a publishing Catch-22 – bookstores were reluctant to stock books on shelf that weren't reviewed, and reviewers didn't want to review books that weren't readily available through bookstores. Now most books enjoy national distribution, but delaying the pub-date continues to be a problem while waiting for reviews that most likely won't happen.

Again with the A-list

Large national chain bookstores are locked into buying new releases from major houses because these publishing houses have the advertising dollars to promote the books to the chains' customers. Discounted bestsellers by famous authors are what bring customers into the store – not the overpriced fancy coffee blends, although the coffee is gaining!!! The national bookstore chains rarely spend money advertising books because they expect the publisher to do all of the advertising for them. Publishers spend major money only on advertising their A-list, which is dominated with newly published books by well-known and established authors. These big publishers know that if the stores get the A-list books, the door will be opened to get their other books by lesser known authors into the stores, as well.

It is a little-known fact that major commercial publishers pay a great deal of money to the chains to guarantee that their books get choice display positioning in bookstores. Make no mistake – bookstores have prime real estate, like our cities, towns, and neighborhoods. Those tables just inside the door and the end caps on the main aisle are high-rent districts for books from major houses. So even if the new release isn't a sellout, the bookstore still makes a profit from the positioning payment.

Heavy Advertising Is a Major Factor

Book distributors want to see comprehensive book marketing plans and significant advertising budgets when they consider taking on books from small presses and self-publishing authors. The larger the advertising budget, the greater the potential is for sales support that the distributors will use to pitch books to the booksellers with whom they deal. The assurance that books will be readily available in the marketplace is important to reviewers. This is like an expensive buy-in avenue for new small publishers to obtain distributor representation for one or a few titles. It takes money to make money. However, no amount of promotional dollars can place nonreturnable books onto the distributor's list of available titles. Returnable books are the mainstay of the publishing industry, and the lack of an effective return policy for booksellers keeps many of the small presses out of most bookstores. And without returnable books being widely available through bookstores, there's no chance of prepub reviews.

Returnable Books Are a Must

Infinity Publishing's return policy for bookstores is one of the most liberal and bookstore-friendly arrangements in the book publishing industry today. All Infinity-published titles sold to bookstores at 40 percent off the cover price are guaranteed returnable for up to one year from the invoice date for full credit, with no restocking fee or surcharge. Royalties are paid to the author as of the invoice date, and any returns of the author's book are adjusted with future earned royalties. Infinity titles produced by Lightning Source for distribution through Ingram are listed in the Ingram database as nonreturnable because the books have not been produced and distributed by Infinity and thusly are not covered by our generous return policy.

The Growing Glut of Books

Another reason for the high odds of your book not being reviewed by major review publications is a simple matter of mathematics. Most likely, in 2008, over 200,000 new books will be published

industry-wide in the United States. Magazines are limited by page count, and all of the available pages are divided between editorial column inches and display advertising space – only so many pages for each use are available per issue. Even with a few hundred reviews being published in every issue, the odds of a lesser-known publisher with an unknown author with a first book getting reviewed are slim.

Buying advertising space doesn't guarantee a forthcoming editorial review, but it doesn't hurt – unless you have a limited budget. There was once a clear division between the editorial and advertising departments. Editorial wanted to remain objective, and advertising's objective was to sell ad space. Sure, there's an association of influence when an ad salesperson might make mention of an advertising client with a unique twist that would be an interesting story to an editor. Naturally, the editor will give the story idea due consideration while keeping in mind that his or her salary comes from advertising revenue. In addition to buying ad space that does not guarantee a review, there's also no guarantee that enough books will be sold through the pricy ad to reach – let alone surpass – the break-even point.

Lessening Influences

Furthermore, there's good reason to believe that prepub reviews just aren't as influential as they once were. With the ever-increasing number of books being purchased online, there's an evolving trend of potential buyers being more influenced by reader reviews posted on internet bookstores. The out-of-the-box bookstores are now competing with a mushrooming number of Amazon wannabes. With over 70 percent of Amazon's total book sales coming from niche market books, that's an important shift away from the traditional bookstore sales with a division of 70 percent popular mainstream bestseller list titles and 30 percent niche sales.

In some ways the internet pop-up bookstores, following Amazon's mighty lead, are the independent bookstores' Web-based revenge on the chains – what goes around comes around. The surviving independent brick-and-mortar bookstores are perfectly positioned because they are now offering their clientele an array of special

topic niche books and cross-genre novels – and more important, books by local authors and titles with a regional connection. Their shelves are stocked with popular bestsellers from mainstream houses, but most of their inventory is composed of niche books from small and independent publishers because that's often where their greater profit comes from.

Odds are these niche books never received a prepub review, nor are the independents dependent on the awaited judgmental words from reviewers to attract customers into their stores. Word of mouth about the bookstores' amazing array of varied niches brings the customers in and back again – customer traffic matters much. You could say niches are self-promoting among friendly folks with matching niche interests. Independent bookstores love the wide variety of niche titles – guaranteed returnable – that are readily available from Infinity Publishing.

Empowering Niches

Speaking of the power of niches, in the new author-originated model, authors can request their own version of a prepub review from trade association publications whose subscribers are interested in that subject matter. For the author of a niche book, it is essential to be well-connected to professional organizations and associations so they may know the best venues in which to promote their books.

If you know of a person who is in a position to review your book and publish that review in a trade journal or newsletter, send them a proof copy or an ARC, noting, of course, that the book is an unproofed copy. By the time that last typo has been corrected and your perfect books are ready to ship, that review will hopefully have gone to press and will be published soon. This is one way for you to do your own version of the prepub review. It will cost you no extra time, and with a bit of luck your book will have built-in buyers when it is released.

Avoid the “Spray and Pray” Approach

Sadly, there's a belief being popularized by greedy publishing services that once your book is published, you should send out at least 200 copies, one to every reviewer who – just might – write a published review. This is nothing more than a shotgun, also referred to as “Spray and Pray,” approach. If you blast enough out there, you *might* hit upon a reviewer who *maybe* will write a positive review ... you get the idea!!!

Indeed, it would have to be a lucky long shot because most reviewers do not consider unsolicited books worthy of being reviewed – especially if the reviewer is noted for reviewing business books and you've sent a hot romance novel. And it's highly unlikely the reviewer will take the time to pass your novel on to their romance novel reviewer. Once upon a time, that happened in the industry, but those times are long gone.

Your unsolicited, unread book will be done and gone to the trash – or appear for sale on Amazon as used books in like-new condition with not a penny of that sale coming your way. Wasted efforts, indeed, and the only one profiting big time is the publishing service, selling 200 overpriced books based on seeding the author with false expectations.

Dan Poynter has useful information on his website that will help you match your book to the appropriate reviewers. Visit his website for more information at www.ParaPublishing.com.

Targeting Requests for Reviews

Infinity Publishing's proactive approach to postpublication reviews embraces positive ways of getting your book reviewed. Here's how it works: You, the author, send a brief email or letter to targeted reviewers of niche publications whose subscribers share an interest in your topic or genre. Don't hard-pitch your book; ease its merits into the reviewer's attention by focusing on the three primary benefits a review of your book would provide for that publication's readers. Conclude with assurances that a complimentary copy is available from Infinity Publishing upon email request.

Now the odds are in your favor – when the niche magazine reviewer makes a request for your book, a review is sure to follow in an upcoming issue. Also, you can be assured the requested book will find its way to the desk of the reviewer and not go astray in the mailroom. Before sending out a complimentary book, Infinity checks out the reviewer to be sure they're legitimate and not just someone trying to get a free book.

Midwest Book Review

The *Midwest Book Review*, published by Jim Cox, prefers to receive book submissions directly from the author. The *MBR* is author friendly, regardless of with whom or how you've published. Both fiction and nonfiction are welcomed. Visit Jim's informative website at www.midwestbookreview.com for author submission guidelines, and all you need to do is invest one book for his free-of-charge review service.

The *Midwest Book Review* is mailed monthly to bookstores and libraries throughout the United States. A hard copy of his review is mailed to the book's publisher of record with a letter calling attention to the publisher's titles. The publisher then sends the in-print review on to the author to use in the author's promotional efforts. An audio version of the *Midwest Book Review* is read by Jim on satellite radio and available to a worldwide listening audience. Jim is highly respected and well-regarded in the book publishing industry for the benchmark quality of his reviews and his passion for well written books.

ForeWord Magazine and Clarion Reviews

The entire purpose of reviews is to generate positive exposure for the author and his or her book. The widely distributed magazine, *ForeWord*, offers a professional pay review service for a \$305 fee. The author receives a 400+ word review, comparable in style and content to the reviews published in *Publishers Weekly*. Complete information is at www.forewordmagazine.com/clarion/.

Don't think of this as buying a review. Instead, accept the concept as paying a professional reviewer to write an objective, unbiased review of your book that you can use to promote your book. There will be those who say a pay-review doesn't have the prestige of a review by a reviewer with a major literary publication, and that the review is worthless. But of course that's pure bull. Just as a rose is a rose, a review is a review, providing a judgmental reflection of your book as experienced by a professional reviewer.

The Franklin Review

Many years ago, when a mainstream house absolutely had to have a positive review written in a timely fashion for a soon-to-be-released book, they might have resorted to what was commonly referred to in the book publishing industry as a "Franklin Review." The publisher would have an advance review copy personally hand-delivered to the reviewer with a Franklin bookmark strategically positioned in the book. The bookmark was actually a crisp, new one-hundred-dollar bill engraved, of course, with Ben Franklin's portrait. Ben's presence assured a favorable review would soon be forthcoming. Cash doesn't leave a paper trail.

The Buzz Makes the Difference

The strongest motivating factor that compels folks to buy a book is the word-of-mouth referral from someone who has actually read the entire book. Reader reviews written by individuals who have actually purchased the book, received specific benefits from the book, and then took the time to briefly write about the experience as a shared review posted with your book on the internet, are reviews that are more focused on the book and of greater interest to potential buyers. The mutual interest in the topic shared by the author and the reader-reviewer produces the purchasing buzz that captures the attention of others with similar interests or needs. While the professional reviewer notes wordsmithing ability and an overview of the contents, the reader review is more likely to relate the personal benefits they gained from the book. Never underestimate the emotional benefits a book can offer.

Opinion Molders

Dan Poynter recommends getting copies of your book to opinion molders. The best way to get sales moving is to get the book talked about as soon as possible by the right people. This group may amount to anywhere from a few select people to several hundred – depending on how far-reaching your topic and how wide the field. Sometimes a major publisher uses special bound galleys to get the public talking early on about the book. Many people feel that receiving an ARC or a bound galley is much more impressive than receiving the actual finished book. You need to determine which opinion molders should get ARCs and which folks should receive the finished product. There's prestige in being one of the first in a specialized field to receive a new book prior to its official release.

Using Advance Review Copies

If you ordered the Advance Reading Copy (ARC) package from Infinity Publishing, the ARCs arrived with your proof copies. You've already decided who will receive one of the 24 ARCs and, hopefully, you've received affirmative replies with valid mailing addresses from some of the people you've contacted. Don't be disappointed if some of them don't get back to you with a "yes, send it" or "no, don't send it" reply. With ARCs in hand, you can send a follow-up with the news that you have received proof copies and you'd be delighted to send them an ARC of your soon-to-be published book. You're offering them the opportunity to have an early look at your book, so don't beg or plead for a reply. Simply ask them nicely for a blurb you can use to promote your book. A blurb is just a few lines expressing the merits of your book as experienced by the reader.

Don't wait for book blurbs to come in before sending in your approval form. The best place to use those forthcoming blurbs is on your book's website promoting your book. Naturally you'll want to include them on your BuyBooksOnTheWeb.com Web page after your book is available for sale. This is where you'll have exposure at a point of purchase that benefits you the most. One of the advantages of publishing with Infinity is that you can add blurbs to your book at any time for a modest production fee, but

the most effective place for maximum exposure is getting your blurbs posted on the internet.

Exposure, Exposure, Exposure – the More Exposure the Better!!!

In show business, they say that there's no such thing as a bad review. The same holds true in the publishing world. Exposure is good for your book. However, underdeveloped exposure is not so good for a book. It's like an underexposed photo where you can only see a hint of the pictured image and even that isn't clear. Most online booksellers will pull harmful reviews at the request of the author/publisher – only if they include personal attacks on the author or contain vulgar language.

My just-for-fun cross-genre novel, *Blue Moon over Miami*, under my pseudonym John Franklin, published by Infinity Publishing and released for sale on December 21, 2000, has a reader review that some would say is bad. I leave it on Amazon because, depending on how you look at it, almost everything written there is almost sort of true. When it comes to fun books, “sort-of-true” can be a close-enough playful reflection to my rather racy, totally politically incorrect and completely bizarre novel that tells an amusing, tongue-in-cheek, presidential election tale of woe.

Reader Reviews – the Author's Friend

Novels benefit from reader reviews because most likely the reader has actually read the entire book for the pure entertaining pleasure of reading the story, rather than the typical quick skim-read some reviewers are noted for. I've never gotten into speed-reading a novel. When I'm reading a novel, it's for the enticing entertainment value. I like to slowly savor the storytelling skills of the author and prolong the pleasures of feeling the plot developing with each turn of the page. The novelist is really a wordsmithing entertainer, providing the magical passages to carry the reader along with the flows of the unfolding story. Novelists have remarkable freedom because they can create fantastic concepts supported by an endless array of make-believe people in a pretend

world completely conceived by the author for the entire purpose of entertaining the reader.

The problem is, each and every novel of a similar genre is also trying to woo the attention of the reader. Attracting that critical initial reader's attention today is more challenging than ever. Entertaining reads must now compete with just-released feature movies coming to your home entertainment center or personal computer at any time, on demand.

The romance novelist is competing with thousands of other romance novels and that's a lot of books with hotter and hotter plots boldly pulsating for the potential purchaser's consideration. The unique portrayal of the plot in a few, brief, well-written words on the back cover is what entices the purchaser to act on your offered story. Let a blurb that a satisfied reader provided you do the talking for you. Let it reflect your passion for your book. As you receive reader reviews and comments, acknowledge them and ask the reviewer for permission to add those remarks to your website, as well as in printed material promoting your book.

Naturally, there's an assumption of free use associated with whatever they sent you about your book, but expressing your appreciation and asking to quote them will most likely bring them a smile and make their day. It might even prompt a few sales from those who simply love to see their name in print.

Niche Books – Ready-to-Wear Hooks

The author of a nonfiction niche book on a highly specialized topic might be fortunate enough to have the only book about the narrow field of interest. There's real value in the proprietary information the author has researched and presented in written form that will benefit readers with a similar interest. The potential book buyer has a preexisting interest in that specific topic and will trust the opinion – the review – of an expert in that field. Their interest in your niche topic helps to sell the book and the resulting buzz will sell more books to like-minded folks.

All Reviews Benefit the Book

Regardless of the source of the review, all reviews are of benefit in promoting your book. Prerelease reviews are a long shot because they favor traditional mainstream publishing houses with a large, fixed pressrun, a substantial marketing budget, and a release date tailor-made to suit the review magazine's publishing schedule, with ample time for bookstores to order inventory before the printed review is published. Playing the prepub review game is a wasted effort for most authors who aren't in the stable of a large publishing house – but you could get lucky if you have a compelling book on a timely topic. Personally, we believe you're ahead of the game to have your book available in the marketplace while you focus on targeting your efforts on reviewers with a known interest in your topic or genre.



An Insider's View of Reviews

by Irene Watson

Almost every author strives to get a review from one of the “big five” reviewers in the industry or from major publications; however, it's not always possible for whatever reason. Another option is to get reviews from online review services, but both legitimate services and scammers are out there.

First of all, let's talk about the legitimate online review services. There are plenty of them – some reviewing all genres and some only reviewing specific ones. The most important aspect of finding out whether or not the review service is legitimate is to check if they have guidelines, whether or not they send out tear sheets, whether or not they post the reviews on their websites or blogs, and whether or not they will post the review on places like Amazon.com. Also check to see if they have contact information, where they are located, and if they have a team of reviewers.

One of the hardest things to check is whether or not the book is actually read or if the review is written from the synopsis that was

sent in and then the book sold at an online bookstore. The latter is what makes a lot of authors skittish about sending books to an online reviewer. If you can't find all of these items, or many of them, on the website, it's possible the review site is a scam. The other thing to be wary of is how many copies of one book they ask to review. If it's more than one, you can be sure the second one will be sold (unless it's a galley for *Publishers Weekly*). It only takes one reviewer and one book for one review. This is where homework is very, very important.

Once you have established that the online review service is legitimate, read their guidelines – not only once, but twice! Follow the guidelines to a T and submit accordingly. You wouldn't believe how many books we get that don't include any contact information – those automatically go on the “donate” pile. I'm sure authors wonder why they don't get any reviews for the books they sent out. This certainly could be one of the reasons.

Another reason authors may not get a review could be that the hook wasn't there. The synopsis or short overview of the book has to entice the reviewer to read the book. One or two paragraphs are plenty, but it has to be a killer hook. This also could be reinforced with a tag line – one of those stoppers that will have the potential reviewer pick up the book and want to read it. There are nearly 200,000 books published yearly, all vying for a review. Reviewers get anywhere from 50 to 200 requests per week. Most legitimate services have 5 to 35 professional reviewers. Keep this in mind when submitting your book to a review service; it is important to understand that you are not the only one who needs review services. Be creative!

Okay, so you have done your homework, read the guidelines, and you are now ready to send your book/galley/ARC in. If the guidelines have a submission form, fill it out thoroughly. In some cases, you are to send in a query letter (remember the killer synopsis!). In either case, if you are accepted, send your publication immediately! The reviewer has accepted your book and is ready to start reading it. I suggest USPS priority mail because you get a tracking number. Keep track of every review copy you send out. Please, please, please, once accepted, do not send an email telling the reviewer to contact your publisher to request your book.

This is a definite no-no. The reviewer is providing you a service; you are not providing a service for them, regardless of how good you think your book is.

In the event the guidelines tell you to send the review copies directly to an address, do so. Always send a new copy of your book, not a used, dog-eared copy. The same goes for a manuscript or galley. Make sure your manuscript is bound and not a bunch of loose papers in a box. Take pride in your creation. Every reviewer on our team that we polled told us the first thing they do when they receive a book is examine the cover and the book itself. Remember, first impressions count!

Yes, books are judged by their covers. Do not deface your publication by writing “Do Not Sell” on it. Instead, honor the reviewer by giving them an autographed copy, and if you know the reviewer’s name, make sure you personalize it for him or her. Most reviewers keep their books, donate them to libraries, or pass them on to friends to read. If it’s autographed, they are sure to keep it. Another wonderful thing to do is enclose a personal handwritten note to the reviewer. After all, they are volunteering a tremendous service for you. We’ve even had authors send bags of candy and homemade cookies – yes, homemade cookies! Is that condescending? Not in our opinion.

The first time an author sent us cookies with a book for review, I immediately contacted her, thanked her for her gesture, and offered her an express review – on the house. Of course, she accepted. After the review was presented to her, she purchased a publicity package from us. She was so impressed with our service, she gave us free sponsorship space at her book launch. The review we did for her was picked up off our syndicated blog by *USA Today* and received well over 65,000 hits. She was so impressed that she sent us another box of homemade cookies. Of course, we accepted. Why am I telling you this? Because, as I mentioned earlier – be creative. It must be a win-win for everyone to be successful. Key elements of getting a review for your publication are: doing your homework, reading the guidelines, and being creative. It’s *preparation*, *presentation*, and sometimes just *luck of the draw*.



Irene Watson is the managing editor of Reader Views (www.readerviews.com), an online book review service. Their book reviews are written by avid readers who love to read good books. They come from all walks of life, with a variety of life experiences and interests.

Their reviews appear on Amazon.com, *Fox News*, *USA Today*, Reuters, and NBC. They also appear on iVillage, in newspapers, and on many online websites and blogs. Reader Views reviews books for well-known authors such as James Patterson and those that are unknown, self-published, or published by a small press. *Fox News* named Reader Views as one of the top five blog sites for health-related books.

Irene is the author of *The Sitting Swing*, a memoir published in 2005. In 2007, she co-edited *The Story That Must Be Told: True Tales of Transformation, Vol. I*. She lives with her husband in Austin, Texas.

Author's note: A point of clarification about asking reviewers to request a complimentary copy of your book from Infinity. We regularly receive requests from reviewers writing for small niche publications who have discovered our author's book or perhaps received an email from the author calling attention to his or her book. For example, Marcie Macari's natural childbirth book, *She Births: A Modern Woman's Guidebook for an Ancient Rite of Passage*, is frequently requested by emails from reviewers writing for small regional birthing publications. Robert Pelton's promotional efforts have generated the interest of cookbook reviewers who have emailed Infinity requesting his historical cookbooks.



Follow the Bouncing Blurbs ...

We've had plenty of discussion here on reviews, and as you now know, the review process and all it entails can be rather complicated, time consuming, and formal. Blurbs are a different kind of review, much less formal, brief – short, sweet and to the point, generally easier to obtain, often more promptly rendered, and

much more fun to read. Some folks might feel writing a review is a gotta-do chore, but dashing off a quick blurb is a breeze.

Think of the review as a rather judgmental book report in an ultra-condensed form. The blurb is like an on-the-scene sound bite of only a few words that gives readers a compelling bit of a tease about what's just inside.



**Blurb,
Blurb, Blurb,
Blurb, Blurb, Blurb,
Blurb, Blurb, Blurb, Blurb!!!!!!**

by Bonnie Neubauer

When those who are familiar with the inner workings of the publishing industry pick up a book that has been endorsed by a famous person, their first reaction is akin to the game “Six Degrees of Kevin Bacon” as they try to figure out how the newly published author is linked to the famous person:

The pizza delivery guy?

A brother-in-law's brother?

The friend of a friend of a friend of a friend?

The shampoo girl's first cousin twice removed?

The sister of the guy the neighbor's daughter is dating?

For them, blurbs are all about “who the author knows” and not at all about how good the book is. The only endorsement that will sway these publishing-savvy types is an unbiased review from an official media outlet.

On the flip side, just about everyone else in the world who reads the same blurb on the same book will think that if this famous and

influential person liked the book, it's a must-read. To cut right to the bottom line, blurbs directly influence sales.

After you finish writing the best book possible, you can go about obtaining blurbs with a basic skill you learned back when you were a baby: by asking. The more you network, join organizations, volunteer, and actively participate in your community, the more people you have at your disposal to ask for blurbs. Attend conferences and meetings, participate in online message boards, read trade publications, and very soon you will have a contact list of folks who you can help AND who can help you. Remember, when it comes to asking for blurbs, it's not only who you know, but also who the people you know, know. So...if the uncle of your pet-sitter happens to be a professor at a well-known veterinary school and your book is about the care and keeping of iguanas, you might be in blurb heaven.

Unless you ask, you'll never know if someone who is influential in the subject arena of your book will be amenable to writing a blurb. People are often flattered to be acknowledged as experts in their field, and even more pleased to be asked to endorse your book – especially if it's on a topic that's near and dear to them. If someone doesn't know what to write, offer to show them what others have written, or show them blurbs from similar books, give them some catchphrases that effectively describe your book, or volunteer to write a sample blurb (short, sweet, and benefit-focused) for them to tweak and put their name to.

Many blurb writers will insist on seeing the completely edited manuscript or an Advance Reading Copy before endorsing it, while others prefer to see a sample chapter or two to get a feel for the book. Some want a hard copy; others prefer an email with attachments – don't just automatically send them attachments or your email could bounce and your hoped-for blurb will bounce away. Make sure you are prepared to provide everything your potential *blurber* requests. But do not ever pay for a blurb. Paying for a blurb is simply not done – totally unprofessional.

If you get a lot of rejections, don't worry; many famous and influential people make it their practice to never give blurbs. Nothing personal and no reflection on your book but some folks

have an aversion to endorsing anything. Keep asking potential blurbers and soon you will find the people a rung or two down the pyramid who are happy to find ways to exert their influence and get their name seen in conjunction with your book.

Once you amass a batch of blurbs, use them not only on the back and/or front cover of your book – especially if it is a really positive blurb by a well-known person with instant name recognition. Also feature an assortment of blurbs inside the book, on your website, in press releases, in your promotional materials, in advertisements, and within articles you write. Your readers are likely to quote the blurbs and that becomes part of your book buzz.

As a published author, even after your book comes out, you have the luxury of continuing to solicit blurbs because you can have your book file updated to add newly received compelling comments. For example, you might be at your nephew's wedding and – what do you know – sitting right next to you is the mayor of the city where your book is set, and – guess what – she is more than willing to write a blurb for you!



Bonnie Neubauer is the author of *The Write-Brain Workbook, 366 Exercises to Liberate Your Writing*, and the forthcoming follow-up, *Take Ten*. She is also the creator of *Story Spinner*, a handheld wheel that generates millions of creative writing exercises. Visit her website, www.BonnieNeubauer.com, and click on Story Spinner Online and you will have, at your fingertips, gazillions of free writing exercises whenever you want (or need) one. If you are a famous and influential person in the world of creative writing and motivation, Bonnie is wondering if you would like to write a blurb for her next book.



“Furnished as all Europe now is with Academies of Science, with nice instruments and the spirit of experiment, the progress of human knowledge will be rapid and discoveries made of which we have at present no conception. I begin to be almost sorry I was born so soon, since I cannot have the happiness of knowing what will be known a hundred years hence.”

Benjamin Franklin (1706 – 1790)

Designer's Note

“You can’t judge a book by it’s cover (or interior).”

Unless you are a book buyer, that is. I have seen customers and product buyers at distributors and book stores reject so many books because they didn’t look professionally designed or laid out. I am saddened when I think of all the time, money, effort, and self-esteem authors invest in their stories, only to meet rejection because they didn’t realize how important appearances are.

When Infinity flattered me by asking me to participate in the production of this book, I was more than glad to help out. After spending more than 20 years in this book business, I know how important book design is. This project gives me the opportunity to show it instead of simply telling it.

The first part of this book is the generic “Word file” that Infinity sent it to me. It’s the author’s design and layout, using essentially the default settings available in Word and other word-processing programs. I have done nothing with it except for updating the table of contents. Beginning with the next chapter, I have laid out basic, no-frills designs for the content.

Chapters 8 through 10 illustrate a fairly traditional book design. They are laid out in Minion, a contemporary typeface that has a classic look. Chapters 11 through 13 are a little more

stylized, using the Utopia typeface, another contemporary face that has a little more of a modern look. Both Minion and Utopia have been created to work well in digital printing. I have changed the overall layout of the original document in only a few ways. This way, you'll be able to compare apples to apples and see how much of a difference even minimal attention to design can make.

You'll notice a few differences between the sections in areas like the spacing between paragraphs and the use of alternate typefaces for specific kinds of paragraphs. But the differences between the sections are minor, especially when you compare them to the unadorned design of the first part. I think you'll see some of the ways professional design using a dedicated page-layout program makes a dramatic difference. I think you'll also find that designed text is easier and more fun to read, too!

Designing and laying out your book take time and effort, and if you hire someone to do it for you, it costs more, too. As always, it's your choice. Give it some thought when your book is ready to be printed. If you decide to give your book this extra attention, ask your contact at Infinity to suggest some design resources or give you names of some designers. You won't regret it.

Never-Ending Exposure!!! Exposure!!!
Exposure!!! Exposure!!!
Exposure

Grass Roots Exposure!!! Exposure!!!

Exposure is creating public awareness of your book, generating sales that provide the financial return for all the time and effort invested in creating your book. The following two chapters help you understand methods that you, the author, can successfully utilize to expand exposure for your book. Self-publishing guru Dan Poynter is on a mission to help introverted authors to get out of their shells and promote their books. We underscore his wisdom, giving newly published authors the tools they need to leave behind their confining shell and shamelessly promote their book at every given and created opportunity.

There are so many ways of getting exposure for your book, this chapter could go on infinitely. In fact, at our conferences when we have brainstorming sessions in which authors and book promotion experts talk about ways to get exposure, the ideas just pour out. The possibilities are very exciting indeed. So when we asked authors and book promotion experts to

contribute their ideas on exposure, there was so much information, we decided to divide it up into two sections, calling them Grass Roots and Wide Range.

Grass Roots focuses on simple ways to get you and your book out there by enlisting help, increasing word-of mouth exposure — and just showing up. The Wide Range section suggests ways to gain exposure through use of the internet, media, and professional publicists. Now, in no way do we suggest you choose one form of exposure over the other. Rather, take a look at all the ideas and go on from there to decide what makes the best, well-rounded marketing and promotion plan for you and your book.

You might have the most fabulous book ever. You worked for months, perhaps years, writing and rewriting to get everything you're expressing just right — word perfect. Ideally, you worked with a professional content editor to pace the flow of information in an alluring alignment. You gently solicited comments, reactions, and suggestions from family and friends on the final draft of your manuscript. Naturally you got rave reviews and supportive remarks. After all your efforts, how could they not rave about your soon-to-be-published work??? With everything done as perfectly as can be, you sent your almost-a-book to an editor to copyedit or proofread and work their marvelous magic. Now you're holding the proof copy as you relish the merry moments of this day that has been a long time coming.

Perhaps you're pondering what the future will be for your newly birthed book and you as an author. Like any newborn, the future will be — in a large part — whatever you make it. You control the course your book will take. The future of your book is now — and the time has come to plot a plan in which the focus is on getting exposure for your book. These efforts will determine if your book ambles slowly along selling maybe

a few hundred copies or fewer, or if it will boldly sail high on the wonderful winds of exposure and sell several thousand copies or more.

The greatest truth about every newly published book is that it isn't going to sell itself. Do nothing to create awareness about your book and you'll be lucky if you sell a couple dozen copies to your family and close circle of friends. But when you involve that close circle of friends in promoting your book, the radius of the circle expands outward to reach more people with the word about your just-published book. You're the star in the center of the circle with the rightful responsibility to make it happen!!!

With due respect to some (not all) of our more senior readers as well as those set in non-technological ways, you need to understand that the internet is where the action is in the world today. It's the world's 24/7 marketplace — a massive department store that never closes. Indeed, computers can be rather intimidating, so just think of it as a keyboard hooked up to a TV set that's linked to a worldwide network. Many computers come out of the box fully loaded with programs and ready to instantly connect to the internet. You'll discover that sending an e-mail is as easy as typing a letter. Everything is virtually menu driven and in no time you'll be pointing and clicking your way across the internet. The father of a friend of mine learned at age 80.

If you're serious about successfully marketing your book, a computer with internet access is an essential tool. Some folks take to the internet like a duck takes to water, and others are over on a hill looking at the water from afar. Enough with the looking. Time is wasting and it's time to get wet — the water is fine!!!

Making Friends: The Essence of Marketing

by John Kremer

All of marketing ultimately comes down to one thing: creating relationships. If you don't understand this basic principle you will ultimately fail as a book marketer. Indeed, you will most likely fail in life as well.

Think of it: What is publicity? It is simply creating relationships with people in the media who, if they like your product, idea, or service, will pass along that information to their audience in the form of reviews, interviews, stories, or notices.

Think of it: What is distribution? It is simply creating relationships with bookstores, wholesalers, and sales representatives who will make your books available to retail customers.

Think of it: What are rights sales? They too are based on creating relationships with key companies and people who can exploit those rights better than you can.

Think of it: What is editorial? It is simply creating relationships with authors, literary agents, and other people who can bring you good material to polish, design, and promote.

All of book publishing ultimately comes down to creating relationships. Indeed, all of business operates the same way.

Wherever you look in business, relationships are what make things happen: networking, the old boy network, the new girl network, customer lists, sales reps visiting their customers, publicists talking with the media, luncheon meetings, conventions, trade shows, chat groups, newsletters, blogs, and more. They all have one thing in common: Their primary purpose is to enhance communication and further relationships.

To help you create better relationships and market your books more effectively to more people, here are a few basic principles you should follow.

1. Create your Kremer 100 list. Don't try to be friends with thousands or millions of people. You can't do it. Focus on 100 key media and marketing contacts (if you don't have time to focus on 100, make the database 25 or 50 people). Develop this Kremer 100 database or list yourself. Find out what their addresses are. Also their phone numbers, fax numbers, e-mail addresses, and URLs. Plus their cell phone numbers, perhaps even their home phone numbers. Your goal is to get to know their likes and dislikes, what moves them, and what they look for in a good story (if they are media) or a good product (if they are a buyer). You also want to get to know how they like to get info. Do they prefer e-mail, fax, phone, or mail?
2. Be persistent. Once you've developed a database of key contacts, you must be in touch with them on a regular basis — at least once a month. Tell them something new with each contact. If you ever get an opportunity to meet them in person, jump at the chance. But the key is continual follow-up. It makes all the difference in whether or not you establish a real relationship.
3. Create a word-of-mouth army. Since 80 percent of all books are sold by word of mouth, your primary goal in

marketing your books is to create a core group of people who will spark that word of mouth. I like to think of these people as the officers for your word-of-mouth army, because what you ultimately want to create is an army of people talking about your book. In that army you'll have privates, corporals, sergeants, lieutenants, majors, colonels, and generals. The moment someone meets one of your advocating army and their meeting results in your book being ordered, they've self-promoted themselves to at least a corporal. If the chance meeting produces orders for three books, promote your spokesperson to the rank of sergeant. If one of your book brigades makes contact with someone who buys ten books for other people, promote them to lieutenant. You get the idea. In my 1001 Ways army, I have at least two five-star generals: Jack Canfield and Mark Victor Hansen. They've earned every star. (Note: If you don't like the analogy of an army, then think of it as a parade, or fan club, or party.)

4. Become a people person. At home in Taos, I'm a quiet, shy fellow. Here, few people know who I am or what I do. But when I go out to speak or to attend trade shows, I become a new person — a people person. Fortunately I enjoy that interaction with the public. If you are going to become a successful book promoter, you too will have to cultivate that fun feeling when you go out into the public. If you genuinely care about people, you will have no problem facing the public. Just open your heart and let it out.

When speaking to the Women Writers of the West conference several years ago, I realized that when I talked about creating relationships, I was really talking about making

friends. Because that is what every good marketer really does: they make friends. When you begin to think of marketing in this way, everything about marketing books becomes more fun. Suddenly there is no foreignness, no fear, no feelings of inadequacy. We can all make friends. It's a talent we've had since we were little children. Use that natural talent now to market your book.



John Kremer is the owner of Open Horizons as well as editor-at-large of the Book Marketing Update newsletter. He is the author of 1001 Ways to Market Your Books, The Complete Direct Marketing Sourcebook, High-Impact Marketing on a Low-Impact Budget, Do-It-Yourself Book Publicity Kit, Celebrate Today, and the Book Marketing Mini-Guides series.

As a consultant, his clients include a self-published author who has sold over a million books, a New Age publisher with 60 titles, and a \$100,000,000 publisher with a rapidly growing list of 1,000 titles. John's wife Gail, a storyteller, is author of Little Fox and the Golden Hawk. They live in Taos, New Mexico, where they take care of two dogs named Lisa and Elsie. For more information, go to his web site at www.bookmarket.com.

Ten Things Your Friends Can Do to Help YOU Sell More Books!

by Penny C. Sansevieri

Successful authors are not loners. They get out and talk about their books, they engage people, they market, and they enlist the help of their team. In this case we're talking about your friends. Getting friends (and family) to help you market your book might be the best thing you can do for your book's success, but how you go about engaging their help is another matter entirely. Friends and family who haven't spent any time in the book industry might be at a loss for what to do and because of that, might end up doing nothing. I find that when I talk to folks they tell me they'd love to help but have no clue where to start. So take this list and pass it out to everyone you know; this should give them a good jump-off point and could certainly help boost your sales!

1. Do you have promotional pieces? T-shirts, postcards, bookmarks, hats, magnets? Send some to all of your friends and ask them to pass them out or leave them in places where your readers might shop.
2. Send friends and family an announcement e-mail and ask if they'll send it to ten (or more) people they know

with their endorsement to buy the book, or better yet, if they have a newsletter or mailing list, see if they'll announce your book to their newsletter readers!

3. Have them go into their local bookstore and talk to the manager about inviting you in for a local event or, better yet, see if they'll stock your book.
4. Shamelessly encourage everyone you know to buy a book.
5. Offer them a commission if they sell books on your behalf.
6. If you're in town, see if they'll host a book signing at their home to introduce you to their network of friends.
7. Do they have businesses? See if they'll consider selling your book at their offices. (And remember to give them a percentage!)
8. Do they have any connections with local radio, TV, or print? Ask them if they'll make a call for you to see about getting you on the air.
9. Tell your friends what you need. Make up a promotional "wish list," for example, "I wish I could do an event at XYZ bookstore, or I wish I could get an article about my book into XYZ magazine." You never know who they might know. Remember the six degrees of separation rule. Often, friends want to help but they don't know what you need. Tell them.
10. Thank them for all of their efforts and keep them apprised of your success. Often we get so busy promoting our books that we forget to say thank you and since we hate to boast, we also forget to tell people all the wonderful things that have happened to us and our books. Tell them. They'll be happy for you and it might inspire them to do more!



*Penny C. Sansevieri is the author of the novel *The Cliffhanger*, which was published in June of 2000. After a strategic marketing campaign it quickly climbed the ranks at Amazon.com to the #1 bestselling book in San Diego. Her most recent book *No More Rejections. Get Published Today!* was released in July of 2002 to rave reviews. Penny is a book marketing and media relations specialist. She also coaches authors on projects, manuscripts, and marketing plans, and instructs a variety of courses on publishing and promotion. To learn more about her books or her promotional services, you can visit her web site at www.booksbypen.com.*

Why Enter Writing Contests? Let Me Count the Ways ...

by LinDee Rochelle

Have you ever entered a writing contest? If you've considered it, or already said a silent prayer as your entry slid into a mailbox (virtual or heavy metal), did you ask yourself why? Why did you spend hours and hours on a piece that a publisher may never see? Not only that, you sent money with it. Are you insane? No. You're smart. Authors new to the game need help to navigate the increasingly convoluted maze that is our writing industry. Writing contests challenge you in more ways than one, and you should learn something from each. Think of your contest fee as a business expense — an expenditure for a mini-seminar that will help to hone your craft. Like any artisan's tool, if used properly, it is a valuable instrument in your writing toolkit.

When it comes to entering writing contests, they're pretty much a love 'em or hate 'em venture. Me, I'm a middle child, so in my mind, everything comes with good and bad qualities (like big brothers versus little brothers). Yes, some are just rip-offs, some are only marginally worth your time, and a very few actually do something for your public writing career.

However, naysayers and elite authors aside, it's my belief that contests should be part of a writer's life, especially in the beginning. Not a huge chunk — just a small, supporting role. Each contest you enter as a neophyte is another workshop urging you to continue writing in between the inevitable rejection slips. Think of the boost to your ego (and perhaps, wallet) if your entry actually stands tall over your competition and wins!

The writing industry — like most creative careers — is competitive. Entering a writing contest may be your first opportunity to pit your skills against others'. Isn't that what you're doing when you send your book or article to an editor? May the best man or woman win. Better get used to it!

Counting the Ways ...

Writer's block, anyone? Loosen up with a contest submission. Take a troublesome chapter of your book or a mind-numbing topical article and throw caution to the wind. Who knows, it could create a fresh, vital storyline that would double nicely as an excerpt from your book or add a special pizzazz to that magazine article.

Don't know a deadline from a dateline? If you are still working on that first book or article acceptance, entering a contest lets you taste-test what it's like to work under deadline pressure. Making the deadline is a necessity in a writer's life. If you miss the deadline... you automatically lose!

Contests come in varying lengths. Learn from them! Do you write short stories and think you don't have enough storyline to develop a tale of 3,000 to 10,000 words or more? What's missing? Try a contest before you go book-length. Or perhaps you're the novelist who struggles to edit the unnecessary chatter — try writing a short-short story. Take one of

your lengthy chapters and create a new technique by pulling key phrases out first.

Contests build comfort with your genre and help you to better understand where weaknesses may be plodding sluggishly through your creativity.

Test the waters of a new genre without feeling the bite of an editorial shark. Stretch your imagination in a risk-free environment. You could discover a “new you.”

If you think your entry is some of your best writing (and it should be, or what’s the point?), guess what? You own it — sell it! Of course, as a professional you should abide by whatever contest regulations pertain to publishing the entries, but once the notification deadline has passed . . . it could be dollar signs waiting to happen! (See scams below re: rights, first.)

You Won a Contest — So What? Will It Increase Sales and Add to Your Credibility?

Yes and no. How’s that for a straight answer?

Credibility . . . yes. Especially if you use it as a promotional tool. Don’t just frame the certificate, hang it on the wall behind your desk, and forget about it.

Published or not, here are some tips to take advantage of a win:

- Send a press release to your local newspaper announcing your triumph: “Green Valley author beats out Upper City competition to win prominent writing contest.”
- Create a sticker to slap on your book, announcing at book signings: “Winner of the prestigious Gold Author Book Award” or “1st Place, Int’l. Classic Writing Contest.” (I just made those up, so don’t go looking for their competitions.)

- Book not published yet? Every outgoing envelope (especially those containing query letters), should be slapped with a sticker. Announce your win on your web site. Do you have an online “Press Room” yet, or “Latest News” menu button? If your ego likes it, add it to your e-mail signature. Be proud!

So, does winning equate to additional sales? Don't count on it. Truth be told, m'dear authors, it's your writing that stands alone in the winning sales circle. (Taking advantage of the tips above can improve the odds, however.) A contest win is not the Great Sales Guru, but it does add fuel to the trickle-down effect that begins with good writing and ends with prolific promotion.

Raise Your Odds of Winning — Choose the Right Contest for Your Book

The key to entering writing contests with a higher probability for placing in the prize list, is knowing which contests are right for you. For instance, if you're a new fish in our active ocean of writers and authors, I wouldn't recommend the annual Writer's Digest competition. They receive thousands of entries, and the contest staff isn't simply looking for good writers; they're looking for the winners whose entries, when published, will also make their magazine look good.

Of course, that isn't to say you are not a natural and your first submission won't wow the judges. It's been known to happen. Just don't count on it. Instead, concentrate on small contests at first that may have modest prizes but less competition — you know, the old big fish in a small pond theory.

Many colleges, writers' organizations, and writing-dedicated web sites offer legitimate contests. Regarding magazine

and book publishers' contests, you need to be at your most vigilant when reading the rules. As often happens, it's unfortunate that a few taint the reputation for many, but publishing-prize contests lead the list of scams. Most publishers are sincere and simply would like you to notice them. See dos, don'ts, and tips, below.

Editor's note: Infinity Publishing contributes our book publishing packages, with the one-time setup fee of \$499 waived, as prizes for selected writing contests conducted by writers' groups, writers' conferences, and book festivals. Infinity Publishing must approve the contest rules, but is not involved in the administration of the contest or the judging of entries.

Slamming Scams

So, what about scams? To ignore them is foolish. However, scams are, at the least, a subjective subject. One man's poison is another man's nectar. The contest cynics seem to be constantly contradicting each other:

"Don't enter a writing contest that charges a fee. They just want your money."

"Don't enter a writing contest that doesn't charge a fee. It's unreasonable to disregard costs involved to subsidize prizes and contest expenses."

"Don't enter writing contests with only publishing contracts for prizes." Excuse me...tell me again why we write?

Who are you supposed to believe? One reputable writers' association virtually lambasted every type of contest as a

scam, from the book publishers offering contracts, to winners where almost everyone who enters “wins,” to writers’ magazines appealing to their subscriber base to enter, to writers’ organizations. What’s left? Schools? Schools where your competition knows all the latest and hottest tips? A little common sense goes a long way here.

Dos, Don’ts, and Top Tips to Avoid Scams

Investigate. How long has the promoter been producing writing contests?

Is there a professional web site? Take a few minutes to review it. If it’s truly a business or organization that wants to help writers, there will be more than self-promotion. Look for writing tips and company information. (Who or what is behind the contest?)

Does the contest have a contact avenue? One of my pet peeves is company web sites that “don’t want to be bothered.” Just send money. A “human” contact is best. If there is no phone number — not even for customer service — beware.

If it is a publisher-originated contest, do you have to buy anything (anthology, books, etc.)? Not recommended. If it sounds attractive anyway, read the fine print. It may not, by the time you’re through reading.

Make sure you’re comfortable with the contest’s rights of publication. Most want first publication rights — after all, you want to be published, right? However, if you feel your piece is saleable, at the very least, look for contests that accept simultaneous submissions. If they want “forever” rights — don’t submit what you’re not willing to give away.

Look for contests that don’t publish every entry, or have “everyone’s a winner” prizes. Like, what’s the point?

Don't pay more than you feel the prize is worth. (Again, think workshop fees.)

Read what you're signing, if a signature is required.

Still not sure if it's a legit contest? Watch for my contest tips in Infinity Publishing's monthly e-newsletter, *The Author's Gazette*...or ask me!

While undeniably satisfying, a winner's check in your hot little hand is not the real prize. The more you write, the better you'll become — but you know that. "Practice makes perfect" is an old adage that has not faded with time.

So, what is the prize? Even as you mail your entry, whether you win or not, you have triumphed. For it takes the spirit of a winner, the heart of an artist, and the determination of a corporate magnate to create, manifest, and bare your soul with your writing and submit it to a contest. If you are satisfied that you submitted your best work (it isn't worth it if you don't)...if you enjoyed the writing process...and if you learned something in your self-imposed workshop — you're a winner!



LinDee Rochelle is a full-time writer, editor, and public relations professional, as owner of Penchant for Penning, a writing and PR service in San Diego. In 2001 Rochelle founded Women Writers Worldwide (originally Women Writers of the Desert, in Phoenix) an online, community-service source and connection for all writers, with a focus on women. Her e-newsletter News & Views of Women Writers Worldwide is a free bimonthly publication.

Rochelle works with book publishers in all three facets of her expertise: writing/ghostwriting, editing, and public relations. She has a love-hate relationship with computers and in addition to creating and managing her own web sites, acts as moderator for Infinity Publishing's AuthorNation.com forums and is the International Author's Advocate for Infinity. In her upcoming book, Exploding PR Myths, Rochelle educates authors and small businesses in the use and abuse of public relations, based on the media's point of view (POV). It is scheduled for an early 2008 release.

Book Fairs: to Do or Not to Do?

by Will Hutchison

After my first book was published I thought, as most new authors probably do, that you write your book, then...perhaps by magic...you gain exposure and your book begins to sell like crazy. Imagine my surprise to find this was not the case, and if you're reading this book I'm sure you can relate to experiencing that same disappointing surprise. Many long days and months after this initial reality check I have reinvented myself as book promoter, webmaster, and publicist, and I am gaining ground daily. Unfortunately, I have less time to write.

We all have a limited amount of money in our book promotion "buckets," and must decide where to get the most for our dollars. One of my first decisions was whether I wanted merely to sell my first novel, or create a brand name to promote other books, lecture tours, and the like. I chose to brand the name.

To me, that means exposure, exposure, exposure. As one of my exposure strategies I decided to explore the labyrinth of major book fairs, with a view toward obtaining international

publishers and possibly creating interest in making a film of my book.

I went to the London Book Fair in April 2007 with some trepidation, wondering what reception I might receive among so many upper-end industry professionals, and, frankly, after investing my time and money, what I might realistically accomplish. My novel, *Follow Me to Glory*, was a finalist for the 2007 ForeWord Magazine Book of the Year Award for best fiction. Thus, the ForeWord Magazine stand would be showing the book. At least I would see one friendly face.

For more exposure, I signed up to have my book displayed by the American Collective Stand (Reed Exhibitions) and in the fair's printed catalogue. My expenses thus far being around \$300.00, I made another excellent investment of a \$100.00 fee to obtain a badge as a Trade Visitor, allowing me relatively unfettered access with other professionals to various seminars and events, and the fair itself.

I was in the U.K. on a book signing tour already, purposely coordinated to coincide with the fair. The book tour, which included scheduled talks and signings at the Crimean War Research Society Annual Meeting, Edinburgh; the Royal Scots Club, Edinburgh; Edinburgh Castle; and Wellington Barracks, London, resulted in the sale of the 200 books I had brought with me to the U.K. These sales essentially paid for the trip.

On arrival at the fair, I found it somewhat intimidating in scope. Every publisher, book manufacturer, distributor, or book-buying site I had ever heard of had either a single booth or a large sectioned-off area of floor space. The area for Amazon was huge. The good news was that immediately upon entering, I saw my book displayed at the American Collective Stand, a very encouraging sight to a novice at the book fair game.

For anyone thinking about attending a major book fair, my suggestion would be to decide before arrival what you want out of the fair: a publisher, distributor, publicist, or whatever. Then your first step as you enter the fair should be to acquire both a floor plan map showing where the booths are located, and the all-important fair catalog. Having done that, do yourself a favor: find a coffee shop (they're on the floor plan), sit down calmly with a cup of coffee or a pint if you need it (yes, they serve beer at the London Book Fair from early morning on), and get organized.

The catalog will give you everyone who is represented at the fair in every possible category, their booth number, with a blurb about their interests. Look for those in your genre, prioritize your goals, mark them on the floor plan, and then attack.

Bring lots of business cards, postcards, bookmarks, or whatever you have, and pass them out to everyone you talk with, even if they are not falling over themselves at the elevator pitch about your book. You never know. They might pass your card on to someone who is interested. Bring a few books with you, or a comprehensive tri-fold or flyer, to give to those who seem to be genuinely paying attention.

Ask for appointments for later in the day or the next day, if the people you want to see seem busy. They will appreciate it, and you will be further along in the end.

If you are interested in foreign publishing rights, a word of caution. At the London Book Fair, the International Rights Center was securely closed off and an appointment was needed to gain access. It was similar at Book Expo, but not as rigid. You can set up an appointment ahead of time using the fair's web site, or make one on first arrival, but be careful not to wait too long or there may not be openings left with the folks you want to meet.

After my initial culture shock and my calming cup of coffee, I went straight to the *ForeWord Magazine* stand located in a strategic position among the independent publishers. Victoria Sutherland, the publisher of the magazine, graciously welcomed me. At her suggestion I used the stand as a base of operations, leaving my books there to retrieve as I needed them.

The 2007 London Book Fair was my first international publishing industry event. Although it was meant mostly as a reconnaissance, I received much exposure and met many useful contacts in the publishing business.

Interestingly, I also met and chatted with numerous U.K. publishers I had received rejections from over the previous years. It was at this fair where I learned how to navigate among the booths and parcel out my time efficiently. It was also there that I decided it would be worth attending Book Expo America in New York City in June 2007.

Two positive results came out of the London Book Fair, aside from the general networking and exposure. First, I was able to get my book displayed at the Bologna Book Fair in Italy as adult fiction. Second, I received several leads from European and Middle East countries for possible sale of foreign rights to publish my novel.

At Book Expo I again invested in a badge, having my book displayed at the Reed Exhibitions' New Title Showcase, and the catalogue. I was to receive a 2007 Independent Publisher Bronze Award for best regional fiction at Book Expo, which was the tiebreaker in deciding if the expenses for attending were worth it. I again used the *ForeWord Magazine* lounge as a base. It was good to have a friendly home where I could sit for a bit and organize my thoughts. At the award ceremonies it was also good to see the smiling face of John F. Harnish

from my publisher, Infinity, and nice of him to attend in support of one of his authors.

I consider the outcome of Book Expo exceptional. As a result of networking there and with the help of the ForeWord Magazine folks, I now have a prominent Italian agent who is working on foreign rights in Europe and a possible film or television mini-series. Additionally, I exhibited at the Beijing International Book Fair, from which I received several leads for possible foreign rights publishing in China; I found an excellent publicist for my novels with offices in NYC and London, to cover the two major markets for *Follow Me to Glory*; and I found serious interest in a book of my photography, *Crimean War Memories: Artifacts of the Crimean War*, from two significant publishers.

A few weeks ago I signed with Schiffer Publishing, and hope to have the photography book out next year. I consider the money spent to attend both fairs an excellent investment.



Will Hutchison is the author of the award-winning Crimean War novel Follow Me to Glory. He is a graduate of Syracuse University, with 26 years as an officer in the U.S. Army and Marine Corps. He has spent his life in interesting and often dangerous endeavors, from leading Marines in Vietnam, to working as an undercover drug agent in Amsterdam with military CID, to serving as a Federal Special Agent conducting fraud investigations and counterterrorism initiatives at nuclear plants. He resides in Gettysburg, Pennsylvania, where he pursues his writing and photography, with occasional law enforcement consulting projects.

Hutchison's investigative background and training give him an edge in examining and uncovering the past. A scrupulous researcher with a passion for history, he has written and lectured on 19th-century military history internationally for over 20 years.

Hutchison is currently writing the sequel to Follow Me to Glory, which will bring The Honorable Ian David Carlyle, his hero, into the American Civil War as an observer on General McClellan's staff. Additionally, Hutchison is working on an extensive color photographic essay covering the surviving artifacts of the Crimean War, and a detailed diary of a Scots Fusilier Guards corporal who served in the Crimea campaigns.

Idleness and pride tax with a heavier hand than kings and parliaments. If we can get rid of the former, we may easily bear the latter.

– Benjamin Franklin (1706–1790)

AuthorNation.com: Authors and Readers Establish Sovereignty Online

*Infinity Publishing hosts web site to unite literary luminaries,
publishing professionals, and their readers*

(From a news release by LinDee Rochelle)

WEST CONSHOHOCKEN, PENN. — September 25, 2007

By the people, for the people...describes www.AuthorNation.com, a new forum-driven web site designed and powered by Infinity Publishing. AuthorNation.com recognizes a writer's need to be read by treating readers to first-looks at a favorite writer's new work, or joining in the fun in their own Reader's Lounge.

Infinity Publishing president Tom Gregory is the visionary behind AuthorNation.com. Gregory expanded upon the literary community concept first initiated by Ben Franklin in his early gatherings of writers, printers, readers, and business folks, who met weekly in a tavern to discuss timely publishing topics and exchange books of the day. At AuthorNation.com, free membership for everyone encourages writers at all levels and readers of all interests to participate through a considerable array of interactive tools. Writing hobbyists, emerging writers,

or established authors can build a writing portfolio with short stories, poems, articles, book excerpts, and more, or simply use the space for a personal blog. Published authors wanting more book sales are partial to the profile bookstore, with a “Buy it here” button. Shameless promotion is encouraged.

In 191 forum topics and an option to suggest more, AuthorNation.com goes far beyond the average online writing community's range. Opportunities for discussions include writing techniques, reading interests, and participation in fun riddles and word games. Genre forums alone invite lively interaction, with 125 possibilities to explore, beginning with “Action” and ending with “Young Adult Fiction.” Expert moderators in forums devoted to writing and publishing answer questions on editing, computer technology, promotions, and dealing with the media.

AuthorNation.com's value on both sides of the literary river is immeasurable. One new member's first post demonstrates the enthusiasm already generated: “I just registered and established my site on AuthorNation.com this morning. I want to compliment Infinity Publishing for continuing their tradition of innovation in the publishing industry. This new site is a great opportunity for authors to both share ideas and to present their books.”

Infinity Publishing celebrates ten years (1997–2007) as a highly-respected, author-originated publishing company, with more than 4,500 titles in print.



Editor's note: Eight years ago—in 2000, on the eve of our first Express Yourself...™ Authors' Conference at the Sheraton Park Ridge in Valley Forge, Pennsylvania, Tom Gregory informed me (I was the conference director) he

had several business appointments scheduled that would take him away from the conference for several hours. He wanted to know when he absolutely had to be there. Tom was to give the welcoming address, so it was important for him to be there for that!!! I reminded him he'd want to hear John Kremer's keynote on Thursday evening—I was to introduce Kremer, and that's another story for another time—and Tom was to introduce Marsha Yudkin for her address on Friday. Tom was gone for a few hours on Thursday, but the rest of the time he was at the conference, from the start of the continental breakfast through the close of the evening storytelling session. Tom had a great time talking and interacting with all the authors. I think he was surprised at how interesting and rewarding it was to get to know our authors, and hear their stories of how they came to write their books and how they were going about promoting them.

We had a fabulous Sunday morning brunch, which included an around the room open-mike with everyone encouraged to share their thoughts about the conference and what they would take away. The authors truly had an opportunity to express themselves, which they did with lots of good ideas, praise for our efforts, and suggestions for future Infinity conferences. But most of all they expressed their sincere appreciation to Tom and Infinity Publishing for producing and sponsoring such a wonderful event for writers and authors. As Tom was saying goodbyes to parting attendees, he told me this was a great event and to book the Sheraton for next year. Thusly our conference became an annual event, and Tom is there from beginning to end.

I'm certain the openness and free sharing of ideas by everyone at the conference provided the inspiration that

Tom based the dynamic concept of AuthorNation.com on — and it's absolutely free!!! That's another influence from our Authors' Conference. We produce it as a not-for-profit event in order to keep the registration fee as affordable as possible for writers and authors. Absolutely free is very affordable — even for struggling writers — and be assured that there are no hidden charges and no pop-up ads. However, providing authors with space to shamelessly promote their books is greatly encouraged.

Tom has built it. Now is the time for you to visit AuthorNation.com and register to join in the experience of building a new cybernation where authors and publishers rule together.

*“If you would not be forgotten,
as soon as you are dead and rotten,
either write things worth reading
or do things worth the writing.”*

– Benjamin Franklin (1706–1790)

Editor's note: Successful book/author exposure involves being at the right place at the right time, as well as cleverly recognizing potential opportunities and seizing them for the benefit of both you, the author, and your readers. Here are just two examples of successful Infinity authors and how they recognized—and acted upon—golden sales opportunities.

On the Way Home After the Authors' Conference

by Robert Pelton

Upon leaving the Authors' Conference on Sunday afternoon, Kristie and I proceeded to drive over to the Valley Forge National Park. We planned to take a tour of this historic site and visit Washington's headquarters before starting our long trek home to Tennessee. Upon arriving at the sprawling park, Kristie and I took pictures of the headquarters and its colonial kitchen. These pictures are intended for use in future book promotions at authors' tables, book signings, historical lectures, and classes I teach at the University of Tennessee, etc.

The Washington Memorial Chapel, which we wanted to visit, turned out to be closed, but as we looked around we spotted a little sign saying "Cabin Gift Shop" with an arrow pointing to the back of the chapel. So we went around back

and found a busy souvenir store. I wanted to simply pay a courtesy visit and sign my cookbooks should they have them in stock. They did! My wife, Kristie, spotted a number of them on the shelf. The manager of the store turned out to be most appreciative about an author signing the books and asked if I would mind signing all copies she had in her storeroom. I gladly complied with her request.

As I sat signing a pile of books at a table in the restaurant area, two women from Birmingham, Alabama, stopped by, chatted, and each of the ladies ended up buying both my Founding Father baking book as well as my Founding Father cookbook. All told, nine books were sold in the space of 20 minutes.

Perhaps more important, one of the women happened to be the president of the Alabama chapter of the Valley Forge Freedom Foundation. She furnished me with the name of the man to contact regarding getting my books in the major gift shop in Valley Forge. And she enthusiastically asked me if I could come to Birmingham and speak to her Alabama chapter — with more than 300 attendees... of course I accepted!

Lastly, our visit interested the gift shop manager in taking on my forthcoming five-book historical biographical series on George Washington and the Founding Fathers. This alone made the brief stop very worthwhile to me as an author.



Robert Pelton is the Infinity author of 15 books. His most recent five books include: George Washington: God's Chosen Leader?; George Washington's Prophetic Vision; Man of Destiny: George Washington; Men of Destiny: Signers of Our Declaration of Independence and Our Constitution; America, A Christian Nation? Here Are the Facts! For speaking engagements and interviews, call 865-523-9523 or e-mail: christianamerica2@yahoo.com.

Be Ready to Accommodate Opportunities

by Bob O'Connor

After finishing up a presentation about my book at the Washington County Library in Hagerstown, Maryland, I stopped at the visitor center in the town square to see if they needed me to autograph any of my books that they carry in their gift shop.

The lady working was in a near-panic and asked if I could please help. She quickly explained that a tour bus had broken down and was in the parking lot. It was a tour bus from Gettysburg doing a tour of Robert E. Lee historic sites in the area. A companion bus was waiting with them until the other bus could be repaired. There were about 90 people stranded in the parking lot with nothing to do except sit and wait. She wondered if I would be willing to entertain them by talking about my book.

In life, when you get the chance, you have to be ready. This time, I was ready. I took a copy of my book, *The Perfect Steel Trap: Harpers Ferry 1859*, from her store and proceeded out to the parking lot. This was the first time I gave a curbside book talk. I spoke about my book, and in particular about the man who was in charge of the military operation to capture John

Brown at Harpers Ferry — who, just by coincidence, happened to be under the command of Brevity Colonel Robert E. Lee!

I spoke for about 15 minutes. Everyone wanted to buy the book. (Oh darn!) I sent them into the visitor center's store and they quickly bought all 15 copies that she had in inventory. Naturally I gladly autographed each one. But there were more customers who still wanted to buy my book and she was now out of stock.

Not to worry. I ran back to the library where I had parked my car, and drove back to the parking lot where the bus crowd was eagerly waiting for me. I opened my trunk and sold books, sitting on the open trunk, throwing the money into the trunk while pulling out copies to autograph and sell to the captive tourists.

By the time the bus was fixed, everyone was happy with a new book and I had sold another 21 books. That's a total of 36 books sold in less than an hour. Not bad for a spur-of-the-moment event.

The moral of the story: Authors should always have extra copies of their books close at hand and be ready to capitalize on a selling opportunity when you come upon a stranded bus of tourists.



Bob O'Connor is the same Infinity author who sold books in the supermarket and suggested the topic of this book. Thanks again, Bob . . . uh, we think!!!

Chapter 9

**Exposure!!! Exposure!!!
Exposure!!!Exposure!!!!
Exposure!!!!!!!**

Exposure!!!!

Digitized Book Samples on the Internet

Amazon.com, Google.com, and MSN.com each have special programs that will post segments of your book on their web sites. Don't freak out and start yelling about how your copyright has been infringed upon — it hasn't!!! Think of this as you benefiting from free, 24/7, positive exposure for your book on popular web sites that have heavy traffic. Their powerful search engines will find and include your book when the topic of your book corresponds with the entered search criteria.

There's no way these web sites will allow searchers to download and copy your book. So have no fear of that happening. The look-inside-the-book feature provides just enough material for the potential buyer to read and evaluate the worth of your words before they order your book. Remember, it's exposure like this that will benefit you and your book.

Web site WOW: Harness the Power of the Internet

by Jeniffer Thompson

Most authors know they need a web site, but they're not sure why. A great site can be the difference between a book that sells so-so and a bestseller that sells steadily month after month. The internet is a powerful marketing tool — you simply need to know how to harness that power.

Think of the internet as an opportunity to reach your market and stay in constant contact with them 24/7. This task isn't as daunting as it may seem, and a nicely designed web site doesn't have to cost you a lot of money. There are many template sites and do-it-yourself programs that will help you get a piece of that elusive pie in the cyber-sky.

First you will need to understand your market, and then you'll need to decide what you want your site to accomplish. Remember, your site will do what you build it to do. It can: serve as your online brochure, be a highly optimized site that draws in new traffic, be your hassle-free online store, and be an effective way to reach your audience and stay on the top-of-mind with your readers. Decide what you want to accomplish, create goals for yourself, and set a reasonable budget — then you will be ready to get started.

You have less than a second to grab someone's attention on the net. So, how do you engage your reader? The answer: Psychology. Use color, imagery, balance, and a clear message to reach your audience on a primal level.

Never underestimate the power of a simple palette — avoid using too many colors. Avoid clutter. When overused, your eyes get tired. If you overwhelm your readers with too many visuals, they may lose interest without even knowing why. You don't want to distract your reader, you want to draw them in and make the sale.

Think of your color choice as the foundation for your project. It is a huge part of your branding — the engine that drives the vehicle. As you research your audience, choose your colors appropriately; choose something your audience will respond to. Don't just decide to go with a combination of your favorite colors.

Color evokes strong emotions; it sets the tone and creates a mood, it stimulates and/or it suppresses. Color reaches people on a subliminal level. Color can cause us to make radical decisions; it can affect our buying, call us to action, or sedate us. Color can make us feel hot or cold, happy or sad — in many ways, color drives our basic impulses.

For example, the right shade of yellow can produce a sensation of sunlight and warmth, but just a slight change in shading can cause a feeling of nausea. Research has shown that schoolchildren get higher grades when their study rooms are decorated in yellow. Yellow is a stimulant — it is the first color the eye is drawn to; for this reason, yellow is a great color to use if you want to draw attention to something. However, when it is overused, it will fatigue your reader, so use it sparingly.

Green is a soothing and restful color known to have healing powers; green represents fertility in many cultures. During the Middle Ages when London's Blackfriars Bridge

was painted from black to green, reported suicides dropped 34 percent.

Next, as you begin to conceive the idea for your site, think of your home page as a magazine cover. Create a feeling that your audience will relate to — sell the benefits of your product. Always remember the WIIFM (What's In It For Me?) factor. If you are selling a lifestyle, use imagery that paints a portrait of people leading happy and fulfilled lives.

When it comes to writing your web site text (copy), studies show that bullet points are the first text a person will read. People will discriminate against your other copy if those initial bullets do not pique their interest and hold their attention. It's like reading the headlines in a newspaper before you decide to read the articles. Speaking of copy, avoid running your words all the way across the screen — narrow columns are easier to read and less likely to fatigue the eyes of your reader.

To create a feeling, to write effective copy, you have to know what you are selling — are you selling yourself or your book's benefits? If you have several books, then chances are you should be selling you — the author, the expert, the authority who wrote the books. To build several web sites for your various titles is to dilute your message. Build one powerful web site, unless you write in many different genres — then link them together, unless one genre will offend the readers of the other genre.

[Editor's note: Some of the kind folks who read with interest my Everything...About POD...book might be a wee bit put out with the rawness of my Blue Moon over Miami political comedy-satire. We live in a society where the slightest utterance intending no harm could be cited as cause for legal action from harm done.]

Optimizing a site isn't exactly rocket science, but it could keep you awake at night if your goal is to be number one on Google—that's going to happen only in your dreams. The reality is that search engines change their prevailing algorithms often enough that you shouldn't even try to keep up, unless of course you enjoy being frustrated by countless fruitless efforts. You'll feel like a rat in an endless maze that goes nowhere. If everyone knew how to magically become number one, well, no one would be number one anymore. The good news is that there are two constants in the world of search engine optimization: great current content and lots of working back links—invalid links reduce your website's rating. Being aware of these two vital aspects will increase your website's rating with search engines and improve your positioning.

Just like you, search engine companies want to provide their customers with an excellent product. As your site gets indexed with search engines like Google, well-written, relevant content (and lots of it; this is one time when “the more, the better” works) will be your saving grace and list your site higher on the search results. Also, if many sites link to yours, search engines take that as a cue that your site must contain something of value.

So—how does one go about getting back links? Easy answer. Give stuff away. Everyone loves free stuff. Let's say you have a diet site featuring your *Eat Your Weight* book, and you offer a free calorie counter—chances are pretty good that other people will link to your free tool because it offers value to their customers as well. An extensive research or resources page is another way to attract links. Or, write valuable articles on your topic and syndicate them on your blog. Posting sample segments of your book provides valuable content, too—with a link back to your web site. You

can also submit them to free article submission sites like articlealley.com. Other people will post your articles on their sites and link back to your web site.

Be creative. Don't be afraid to try something new or change things around on your web site. By the same token, give your efforts a chance. It takes about three months for a site to get indexed with search engines, so if you are not getting the results you want after two months, wait at least another month before you decide on investing in a makeover.

It's never too soon to add new content to your site. A blog is a great way to accomplish this in an easy and painless way. There are thousands of blog directories you can submit your blog to, and various social networking sites with an array of special interests you can use to get the word out about your book, such as the growing community at AuthorNation.com. Posting works in progress will provide early reader feedback and a link back to your web site.

An opt-in is an absolute necessity for an author site. This is where you offer something of value to your audience in exchange for an e-mail address. As you build your mailing list, consider offering a free newsletter. This is a great opportunity to sell more products and stay top-of-mind with your audience. A valuable newsletter will encourage viral marketing (word-of-mouth marketing buzz) and help increase your overall exposure. When you're harvesting e-mail addresses, be sure to explain that your compiled subscriber list will not be rented or sold, but will be used by only you for purposes of sending your newsletter.

A free newsletter is not always the best carrot for your opt-in. Consider offering something more, perhaps a Top Ten Ways to (whatever your area of expertise is), or a free quiz or online assessment of (whatever fits). I encourage you to give away something other than a free chapter of your book. After

all, you should be selling the sizzle, not the steak. Besides the first chapter, your table of contents is a great taste of the steak to sizzle as content on your web site. A timely how-to article is always a great teaser and it will further establish you as an expert in the eyes of your reader. Keep your “how-to” timely by offering a fresh topic with the change of every season.

Ultimately your site should create a feeling, engage their interest with something beneficial (WIIFM), and work like a funnel, drawing them in toward your call to action — buy my book now. You may not make the sale today — or even next week, but if you gather e-mail addresses, chances are in your favor you will make the sale down the road. Just remember to continually offer value in your posted content, and your audience will appreciate you — and hopefully they will tell others about you by e-mailing them your URL. The telling others, and others telling others, is the buzz that hums with positive results.

This cyber-world known as the internet is an exciting place that’s constantly expanding. It’s critical for the success of your book that you jump in there and become a contributing part of it. Whether you create a simple blog with great content or a beautifully designed custom web site with enticing bells and whistles, there is a place for you, your book, and your budget on the net.



Jeniffer Thompson is the author of the highly acclaimed book, Web site WOW, Turn Your Web site Into Your Most Powerful Marketing Tool. She is a cofounder of Monkey C Media, a full-service design house offering Web and print design services. Monkey C Media is known for innovative designs and unparalleled web site creation and makeover programs. Mrs. Thompson is also a freelance lifestyle writer in the San Diego

area; she has worked in the publishing industry for over 12 years, and offers consulting services and web site analyses. For more information, visit www.monkeyCmedia.com.

“I think that a young state, like a young virgin, should modestly stay at home, and wait the application of suitors for an alliance with her; and not run about offering her amity to all the world; and hazarding their refusal.... Our virgin is a jolly one; and tho at present not very rich, will in time be a great fortune, and where she has a favorable predisposition, it seems to me well worth cultivating.”

– Benjamin Franklin (1706–1790)

Getting Help to Professionally Market Your Book

by Penny C. Sansevieri

Marketing your own book can be fun, but it can also be a daunting task. Deciding how and when you need help will usually depend on a few things. First off, if the success of your book is suffering because you have limited time to promote it, you might want to consider having someone promote it for you. While promotional windows for most books can run for months or even years, there are several things like book reviews, signings, and tours you can't afford to wait on.

Other indicators that you're ready to outsource this project are if you're at a loss as to how and when to send something to the media, if you don't know where to start; or you want to begin a media campaign and don't have the contacts. It may be time to outsource some of this work to a professional.

1 Look for someone with book marketing experience!

When you begin looking for assistance, try to find a publicist or media relations person who is familiar with the author/book market. Book promotion is entirely different from other types of promotion. It's crucial that whoever is going

to promote your book has successful experience promoting books. Also, don't be shy about getting references and asking for samples of the work they've done and which specific books they've promoted. Talk with other people they've worked for, and find out who they've placed and on what show and when (date and time) the show aired.

2 Find out how they charge — leave nothing to chance!

Inquire about their fee structure. Some publicists will bill by the hour, while others charge a project fee. Some will charge additional fees for postage, making copies, and phone calls. Others will include it in their project fee. Does the publicist you're looking for charge a per city fee for promotion? Most do. In fact, it's good to list the cities you're thinking of promoting to and tell that to the publicist right up front. He or she will be able to tell you whether or not you'll get dinged for every city they promote you to. When it comes to book promotion, flexibility is key. If budget is a concern, it's better if you can find a publicist who won't bill you per city; otherwise this could considerably limit your options. Also keep in mind that hiring someone doesn't mean you have to let that person do all of the work. In fact, if you decide you want to outsource only a portion of this, find someone who is willing to handle just those items. Press release creation, media kits, book reviews, radio interviews, and TV segment proposals are all items that can be handled on a case-by-case basis.

3 Don't go for big and glamorous unless it's right for your book and your budget!

Remember that more is not better, sometimes it's just more. And costs more to boot! If the publicist you're thinking of

hiring is trying to talk you into a big national campaign, watch out. Unless your book is being published by a traditional house and is in national distribution, you probably don't need or want to get into the expense of a national campaign. Also remember that as a self-published author, you are limited to a certain degree as to what you can and can't do with your book. Make sure the publicist you're dealing with is familiar with print-on-demand and self-publishing methods. The campaigns for these books are decidedly different from those of traditional publishing houses because of the limited support that can be provided. One example of this is the difference in the number of complimentary books that will be provided for promotional purposes and for reviews.

#4 Be wary of flash-in-the-pan promotions!

Be wary of one-shot packages! I see a lot of packages out there promising a great deal but delivering very little. Fax blast programs are a prime example of this. For a nominal fee, your press release will go out to over 700 media people around the country. This seems like a fine way to get the word out about your book, right? Wrong. Fax blasting is a good idea only if you have prequalified the media you're sending to and the release is news worthy. Most of these packages are just a blind list used over and over again for every book, and the fact that you just published a book isn't fast-breaking news — unless you are now — or once upon a time were — nationally famous and it's a slow news day.

Without prequalifying or follow-up, these blasting programs are fairly ineffective, and some journalists experience their flood of faxes as annoying and block the number. One-shot packages are great when it comes to something like book reviews, but little else. If you purchase one of these packages,

make sure you clearly understand who does what, for how much, and the amount of follow-up work the publicist will do for you.

Finally, remember that you must feel comfortable with whomever you bring in to help publicize your book, and know that it's important that they understand your topic as well as your audience. Bringing someone in to help share the responsibility of book marketing is an important one. Spend the time it takes to research your options so you can form a partnership for success!



Penny C. Sansevieri is president of Author Marketing Experts, specializing in turning authors into success stories. She is the author of From Book to Bestseller, which is being called the “roadmap to publishing success.” She also coaches authors on projects, manuscripts and marketing plans, and instructs a variety of courses on publishing and promotion. To learn more about her services, visit www.amarketingexpert.com.

Editor's note: The “C” in Penny C. Sansevieri — which she insists on having included wherever her name appears in print — is actually for the “C” in Creative because she's a very creative lady. In fact, she's one of the most creative people I've had the privilege to work with. At times Pen is a bit crazy, and that fits too. Indeed, it's true that those crazed with natural creativity come up with the most dynamic concepts.

One of the changing roles in book promotion is author representation. The agent of yesteryear tasked with placing the author's book with a publisher for 15 percent of the earnings until the book goes out of print, is being replaced

today by a promotional professional with the savvy skills to sell the book to the masses. Literary agents evaluate the fit of a manuscript to a publisher by knowing what the acquisitions editors are looking to buy. Book marketing pros get involved as the book is going through the publishing process, fitting rollout promotions to bring the book's benefits to targeted markets aimed at making instant sales.

Publishers pay agents royalties quarterly or semiannually on books sold that no longer qualify for return — the returnable date has expired. Then, the agent sends a check to the author — less 15 percent as the agent's commission. Marketing experts aren't really fifteen-percenters, they're in the 25 to 35 percent of the royalties range, depending on the array of experience, talents, skills, and connections they bring to the table. Infinity can send duplicate monthly statements and split royalty checks to the author and the pro. The author can offer a performance bonus when certain numbers of books are sold. Positive incentives are marvelous motivators — especially when the window to make the numbers is wide open. The benefits are the real beauty of the book and marketing pros know how to have them sparkling brightly.

Why News Releases Fail — The Most Common Reasons and What to Do About Them

by Paul J. Krupin

I run Imediafax, the internet to media fax service. I send out over a million news releases a year for people via fax and e-mail. The rubber meets the road in the news release because this single sheet of paper is the key nexus for all communications with the media. The importance of the copy on a news release cannot be overstated. It has to be free of negative issues or factors that will reduce or eliminate media interest and response. One fatal error and it's all over. Lots of people think they can write a news release. Very few of them can do it well.

The issues listed here are reasons for the failure of a news release. This is based on over 20 years of experience in dealing with the aftermath—the actual number and quality of responses generated from the transmittal of a news release. Here are the most common reasons why news releases fail:

1. **You wrote an advertisement.** It's not a news release at all. It sells product. It fails to offer solid news of real,

tangible interest, value-added information, education, or entertainment.

2. You wrote for a minority, not for a majority of people in the audience. You simply won't compete with other news releases that clearly are written for a larger demographic of the media audience.

3. You were the center of attention, not the media audience. You focus on your business and your marketing instead of things the editor and his or her audience will be interested in.

4. You forgot to put the five W's up front: who, what, where, when, and why the audience would be interested. You don't clearly and succinctly tell the media why the audience would be interested in this.

5. You were too wordy and text dense. You focus on details and minutia instead of the most important ideas, issues, factors, facts, and news angles. You fail to address the real, significant impacts your story has on people.

6. You placed too much information on one page. The one-page news release has a font size so small an editor needs a magnifying glass to read it.

7. You included corporate logos and other non-persuasive low-value-added graphics that distract the editor from your key message. You may have used an unusual fancy font or a file format that turns to gobbledygook when it goes through a fax machine.

8. You wrote a personally biased article for the media to publish instead of pitching the idea to the media and the objective reasons why the media audience will be interested.

9. You wrote about features and facts, and forgot to explain what it means to real people. Tell a story about real people. Add in real-life human interest.

10. **You wrote about how your news ties in to someone else's fame and glory.** Forget it. Never stand in the shadow of someone else. Make your own light. Tell your own story.
11. **Your news release responded to something that just happened.** You're too late. You're behind the eight ball. Forget it. Get out in front of the news.
12. **You included too much hype, self-laudatory praise, pithy quotes, useless testimonials, jargon, or gobbledygook.** Get rid of it.
13. **You may have also identified prior media coverage,** which indicates it's no longer a new issue. Get rid of it. Let each news release stand on its own two feet.
14. **You tried to impress and be clever or innovative,** but you come off naïve, less than expert, biased, flippant, arrogant, or crazy. Tone it down. Get straight.
15. **You made vague and unsubstantiated claims, or wild and outrageous claims,** or you included a statement that simply rubs the media the wrong way. Get rid of them.
16. **You were trying to be different just for the sake of it,** but you come off eccentric. Forget it. Don't create a false or inflated image. Be yourself.
17. **You wrote a rant and rave** worthy of a letter to the editor instead of a problem-solving tips article worthy of a feature story. Decide what you want and put your best effort into it.
18. **You were simply not credible.** It could be your ideas are simply not well thought out, or that you've offered old and well-worn material, or that you are too extreme or controversial, or not qualified. You may not be expert enough or sufficiently qualified to make the statements, compared to others in your field. You need to present information that qualifies you properly and adequately.

19. **You provided poor contact information.** You need to identify the best single point of contact and the correct phone number so interested media can reach you and get the best possible attention and response from you to meet their needs. One key person, one phone, no fax, one e-mail address, and one URL (with no long string addresses).

20. **You did not include a clear media call for action.** You didn't tell the media what you want them to do with your news release. You need to tell them what you are asking for or suggesting or offering. Then you need to offer the media incentives and value-added reasons to do so, like free review copies, free test samples, interview questions and answers, media kits with story angles and stats and data, relevant photographs, etc.

21. **You did not incorporate and integrate a primary response mechanism.** You need to include a value-added reason that motivates the editor to publish or mention your contact information, which will generate calls, traffic, interviews, or requests for more information. This usually means something unique and of special value to the audience, that the editor feels good about mentioning. Use an offer for a free problem-solving report.

22. You sent the release to the wrong media. Target the media that your clients read, watch, and listen to when they are in the right mood, that is, receptive to hearing about your news and willing to take action when they get your message. Work with your publicist to target the right media.

23. You relied on a single fax or e-mail to produce an avalanche of media calls. You conduct no follow-up. Get real. Follow up properly and you can triple or quadruple your media response rate. Better still, you can ask the

editors “What can I give you to support a feature story and meet your needs?”

24. Finally, the biggest reason for news release failure was one of attitude. How do you define success or failure? It's called unrealistic expectations. Get real. You won't get rich off one news release. Your chances of getting famous are just about as slim. You might be able to break even.

Look at your investment and compare it to what you need to break even on your investment. If you need to sell 100 books to cover the cost of a \$500 outreach effort, you need ten articles because each article only produces ten sales. So that's your break-even goal. More books per article means fewer articles will satisfy your needs.

You may simply have to be realistic and understand that while you are wildly interested in the topic, it may not have the same broad general public interest that you have for the subject. If you wrote an article that has local interest and you expect national media to pay attention, think again.

If you want to be on the Oprah Winfrey Show, then you'd better pray because chances of doing it from one news release are slim –near zero, in fact. Get real. If she calls, then congratulations are in order. But don't count on it.

If you wrote an advertisement and wanted a feature story and interviews, don't be surprised if the only media to call is the advertising manager offering you a package deal. You get what you ask for. What you offer is often what you will get.

Even if you do get publicity, it may not come out exactly the way you want it. More often than not, the bigger the media, the less likely they are to run contact information.

Oftentimes, the quality may be there while the numbers are not. One or two quality media responses may be what you

want or need. If you get that, it's a success. One article in USA Today may outperform ten articles in small dailies and weeklies in the Midwest. On the other hand, it may not. The small, high-quality articles may outperform the small mention in the big media.

Similarly, one quality 30-minute interview on a well-liked talk show on a radio station in the middle of nowhere out in the Midwest will likely outsell a five-minute interview on an Arbitron-rated radio station in the middle of a major metropolitan area. You can't tell the listening quality of the audience or their responsiveness to your message.

Listen to your publicist. Heed these warnings and reduce the risks of failure. Fail to pay attention to these issues and proceed at your own risk. When you write a news release, please review it against these criteria to see if you've made any of these errors. Then fix each and every one of them yourself, and when you are done, feel free to send me your final draft. I'll be happy to take a look at it.

Paul Krupin is president of Direct Contact PR and author of the book *Trash Proof News Releases*. He is a longtime PR guru who has developed sure-fire, proven strategies for getting publicity. He offers personal advice and effective tailored strategies in his state-of-the-art custom-targeted publicity services. His presentation covers the entire gamut of the how, why, when, and where of book publicity campaign construction, the precise deployment, and follow-up in today's fast-evolving media environment. Paul has made free resource materials available and even a complete download of his book *Trash Proof News Releases* as an e-book (PDF file) format at www.DirectContactPR.com.

#1 PR MYTH: Paying for PR Distribution Guarantees Media Success!

by LinDee Rochelle

Many public relations “gurus” offer you lists and lists of all the newswire and news distribution web sites, and may even include specific media e-mail and fax contact data, and tell you to “go there” to submit your news release to the media. It’s easy — just send them your exciting, the-public’s-gotta-have-it news! Here’s their “private” e-mail address.

Oh, wait — the guru didn’t mention that some of those newswires charge thousands of dollars for their submission service? Oh, wait — did they tell you the major media outlets rarely use news from an individual source? And, oh, wait — did the guru tell you the list is at least a year old?

#1 PR Myth: It is simply a matter of paying through the nose for PR placement, to “make the evening news.”

Truth: Not unless you robbed the bank down the street while wearing your book title or company logo shirt. Then, trust me, you won't have to make any calls. Well, maybe just one.

Authors and small businesses are duped daily by PR distribution firms that make claims and guarantees for your nearly instant fame. Even those who are straight up and properly warn you there is no guarantee, charge mightily for their fresh media distribution.

Yes, I know there are inexpensive lists you can purchase for less than \$500. Finder Binder and Gebbie Press are two of the more common ones; however, they are generally one-time lists. While relatively affordable, they may not be completely current, nor will they remain that way.

Unfortunately, as in many aspects of our corporate world, affordable may not take you very far. And scammers are plentiful. You want to believe...but no matter how you look at it, if you are stretching your shoestring-budget dollars, it may be in your best interest to create a do-it-yourself media plan. You will have to spend some of your valuable time to promote your book or business. Wouldn't it be cheaper to simply do it yourself?

Yes and no.

Understanding the hierarchy of the media is essential to your PR campaign, by whomever and however it is implemented. You know you want to be picked up by the wire services. Who are the "big guys" of the news? PR Newswire, Bookwire, Business Wire News, and several more media companies with clout. And then there are the "really big guys" — the Associated Press, Reuters, Copley News Service, et al. — who prefer your news to come to them through the

other big guys — where does that leave you? Confused, frustrated, and obscure.

So what to do? You need exposure for your book. Your shoestring finances won't lace up as far as PR Newswire. Now what? There are small PR firms that will specifically target your news for a reasonable one-time fee. (Look for resources in my upcoming book, *Exploding PR Myths*.) Some PR firms will even work out an ongoing plan at a rate you can live with. Realize, however, you will most likely not sit next to Oprah with a copy of your book on the table. Moreover, even if you spend thousands of dollars per month with one of the big guys, you still may not see Oprah's gold-lined studio stage. The odds are slightly better, but certainly not guaranteed.

If you would rather afford the time for a do-it-yourself project, it is possible and it is not that difficult. Begin by making a list. Start locally and expand to include your surrounding region. What newspapers, magazines, TV newsmagazine shows, radio talk shows, and trade publications would your book's premise, location setting, or community-interest topic, be a "fit"?

I saw that gleam in your eye — the one that is accompanied by your daydream of instant stardom. I don't want to dash your dreams, but don't get carried away and list a hundred media outlets or the ones that seem to feature only celebrity-type personalities and their products. When you consider there are often hundreds of newspapers in one state and you want to contact at least two editors in each publication, then you want to submit your news to no fewer than your five-state local region — can you see the time, expense, and weariness piling up? Not that you won't get there eventually; just get your feet wet first on a small number of realistic media.

Next, visit their web sites. If you're not particularly familiar with their news sections, review those to which you feel

your book or business service is applicable. Somewhere on the site you should find a Contact Us, About Us, or in rare but “yahoo!” instances, an Editorial (or News) Staff link. Be prepared, though, to find only a generic, online “Submit Your Press Release” form. You can use that form, but my suggestion is to also note the office phone number, a specific department, and then call for the editor’s name and contact information. Again, you may only receive polite “Send Your Press Release Here” anonymous e-mail or fax data, but I have actually been transferred through to a real editor!

Expensive newswires have the resources (that’s why they’re expensive) to brag about their thousands of contacts, often updated daily. Do you? Unlikely. But you can afford to pay a friend, office assistant, or mother-in-law to make the calls and obtain the contacts you need, because once it’s done, it’s done, right?

Ummmmm, no. Except for small, local publications, media staff positions, for the most part, are fast-spinning revolving doors. So to maintain current contacts, I recommend you spend a couple of hours a month phoning and updating. As much as we, who have embraced the digital age, hate to admit it, the telephone is still the most effective way to verify information quickly and precisely.

Whether you hire a service, buy a list, or do it yourself, in addition to dollars, you are still paying in time and dedicated effort. But hey, this book or business service is your baby — it’s time to send out the birth announcements! Good luck!

Get Your Words' Worth

by Brian Jud

Three concepts determine your relative success in answering questions during a television or radio performance: preparation, content, and delivery. What makes a good guest for the show does not always make a good show for the guest. If all you do is answer the interviewer's questions informatively, the host will think you are a great interviewee and perhaps ask you to return. But there is no future in being a professional guest if you do not sell your books in the process.

Your objective is to sell books, and this may seem at odds with the goals of the host and the interest of the audience. But you can meet everyone's needs if you provide information in an entertaining way, stimulating them to purchase your book for more details. As a general rule you will sell more books if you entertain people, piquing their curiosity and showing them how they can reach their goals by reading your book.

Preparation

Have you wondered why celebrities being interviewed on television can look so calm when millions of people are watching them? And have you ever wondered if you could do that?

You can appear on national television and radio, and you can appear calm and collected, just like the actors you see every day. But like actors, you cannot just show up for performances. Actors learn their lines and rehearse them until they create a believable, entertaining performance. You can be successful too, if you approach your media events the same way.

The first key to any good performance is preparation. Just as actors do, media guests need to know what they are going to say during all their performances, and practice their delivery of each word beforehand. Adequate preparation will make you more confident in your ability to perform and help you relax while you are on the air.

You have heard it said that practice makes perfect. However, that is not necessarily true. Practice makes permanent, so you have to make sure you are rehearsing the right things. Before you appear on any media event, engage the services of a professional media trainer so the techniques you make permanent are the right ones.

Take Two Classes and Call Me in the Morning

Practice on a regular basis and you will conduct professional and successful interviews. Your practice sessions can be as formal or informal as you want them to be. One technique is to have someone who knows nothing about your subject ask you questions. This simulates most interviews, and it will help you practice responding to unexpected questions. The important point is to do something every day to improve your media skills.

Good, Better, Guest

Practice can be as easy and fun as listening to or watching a variety of talk shows. On television, watch how successful

guests interact with the host and play to the audience. Try watching the show on which you are scheduled to appear, with the sound off to focus your attention on the guests. How do they sit? What do they wear? What are the seating arrangements and backgrounds? What are the predominant camera angles? Incorporate what you see into your own performance.

Turn the sound back on and listen to the host. How are questions asked? How does he or she stimulate audience participation? What is the pace of the show? On radio, listen to the interaction between guests and host and between guests and callers. How are stories woven into the author's answers? Does the guest answer the host's questions directly or follow his or her own agenda?

Content

Your interview will meet the goals of all participants if you use your verbal flexibility to inform and entertain the audience. Use words to convince the host and audience that you have information that is important to them and you have their best interests in mind while at the same time communicating information about your book. There are seven guidelines to help you do that. Use them whenever you talk on the air so you come across as:

1. **Creative.** An innovative approach gets and holds the attention of the audience. However, many people feel uncomfortable being creative because they think it is an outlandish departure from conventional techniques. Instead, think of it as a strategy for gaining and maintaining the attention of your audience. Since the viewers or listeners are preoccupied with other activities

that distort or inhibit your intended message, you can break through to them quickly by being different, but in an entertaining way.

2. **Credible.** A guest is not looked upon as an objective spokesperson, and the audience naturally expects you to say only what is good about your book or product. To combat this impression, tell the host how you want to be described in your introduction. Are you an expert who has also written a book? Are you a consultant? Are you president of your own company? Give the host the words that will position you as an objective source of information.

The perception of an ulterior motive makes you suspect in the viewers' minds. Combat that by using real-life illustrations. You can be more effective if your examples are personal, describing what you went through and expressing the feelings you experienced. Make the audience empathize with you. Show them how you survived (or conquered, implemented, discovered, or proved) something and, by following your advice, how they can, too. Proper grammar and a good vocabulary will make you appear more credible. Learn how to use English properly and practice using different words to express yourself.

3. **Current.** Little will damage your credibility as much as your bewildered look and vague answer in response to a host's question on a timely topic. Read national newspapers and magazines, and watch news programs so you can respond to questions on breaking events. When performing on a show in a distant city, read its newspaper for local events pertaining to your subject. Before going on the air, ask the host if there are any local issues which you can address during the

interview. News shows are about news, so give current information related to events of importance.

4. **Convincing.** What is true is not always believable and what is believable is not always true. Document your words. Provide enough details to convince the audience that you are telling the truth. You can present basic charts and recent figures to document what you say, but doing so is not always helpful or necessary (particularly on radio). Instead, win your audience over by using the following fourteen words proven to elicit a positive response: you, free, discover, safety, help, results, money, save, guarantee, health, new, proven, love, and easy. Using these words will convince the audience you are on its side, interested in helping it discover a new, easy way to save money or achieve other proven results. Members of the audience will love you for the free information — guaranteed.
5. **Complete.** The length of a complete answer is relative. If you are on a news show for three minutes, you do not have time to develop a long response. Your answer should be a complete thought, condensed to 15 or 20 seconds. The host will prompt you if more information is needed for clarification or substantiation. If you are on a half-hour talk show, you have more opportunity to develop your answers. But do not make them too long, and always keep the host and audience involved in your response so it does not turn into a boring monologue. The more organized your response, the less likely you are to ramble. Construct answers using anecdotes to prove your point. Provide the right amount of information, interesting the viewer in what you are saying in the time allotted for your segment. Relate to the people listening or watching, and give them a reason to continue.

6. Clear. Do not beat around the bush. People listen to the radio and watch television while doing something else. Get their attention with an immediate, positive impact so they heed what you are saying. You are the expert on the topic under discussion. That is why you were asked to be on the show. Translate your message so the audience can understand what you are saying. Make simple, direct answers that are understandable to the lowest common denominator. Be natural, friendly, and informative. Smile to show you enjoy the experience.
7. Concise. Make every word count.

Delivery of Your Words

Appearances on television and radio are excellent ways to sell books — if you perform successfully. Both the content of your message and the way you deliver your words determine your ability to communicate with your audience.

Here is a tip to help you speak more effectively while performing on the air: control your VOICES. This is an acronym made up of the first letter of the words Volume, Others' viewpoint, Inflection, Confidence, Enthusiasm, and Speed. Vary these as you speak and you will deliver your message more effectively and pleasantly:

Volume. Before your segment begins, a sound check will be conducted and the audio controls will be adjusted accordingly. However, your general apprehension might make you feel less sure of yourself and your voice may become progressively louder or softer. If this occurs, the host may mention it during a break. Or if you are on a television show, you may see the producer alerting you via hand signals to adjust your volume.

Others' viewpoint. The audience did not tune in to be sold something. It does not care about you or your book, but wants to be entertained or informed. Engage audience members by involving them in your presentation. Convince them it is to their advantage to listen because you have information that will help them. Before you go on a show, know who is in the audience and how the information in your book will benefit them.

Inflection. Avoid a monotonous tone of voice by accenting important words, emphasizing them as you speak. Alter the way you accentuate your words so you control their impact. Adjust your volume periodically to emphasize important points and to avoid talking in a monotone.

Confidence. People associate competence with confidence. If you sound confident, the audience is more likely to believe you know what you are talking about. The sound of confidence is not necessarily a deep, resonant voice. It is a ready answer to a tough question, or a command of the facts supporting your position. But if you experience nervousness, there are several techniques you can use to project confidence.

Breathing exercises can help alleviate anxiety.

Be yourself. Speak naturally and use personal stories to create camaraderie with the audience. Do not try to tell a joke if you feel nervous. It is less likely to go over well.

People are rooting for you to succeed. They empathize with your fallibility and may support you more if you prove yourself human.

The audience is less aware of your nervousness than you are. Do not call attention to it on the air, but if you

feel it necessary, admit it to the interviewer before the show begins.

Relax and enjoy yourself. Maintain your professionalism and think about what you are going to say before you say it.

Enthusiasm. Temper your self-confidence with enthusiasm, communicated by speaking with a smile in your voice and passion in your heart. Use inflection to project enthusiasm as you accent important words.

Speed. Your rate of speech can interfere with effective communication. Your general nervousness will cause you to speak a little more quickly than you would normally, perhaps distorting your articulation and interfering with effective communication. And the faster your vocal cords move, the higher your voice will pitch. Slow down your speech and your tone will drop, giving you a confident, resonant voice. If you talk too quickly, your pronunciation will suffer. In addition, you may sound either nervous or like an untrustworthy double-talker.

The normal adult rate of speed is about 130–140 words per minute. You can learn where you fit on this scale by speaking for one minute into a cassette recorder. Then play it back and count your words. If you speak too quickly or too slowly, practice until you get a good feel for your most comfortable and effective speaking rate. Practice better enunciation by reading aloud to yourself and to your family or friends.

Performing on the air can be as much fun as it is productive. Prepare for your performances, create good content, use your VOICES wisely, and you will sell more books,

entertain and inform the audience, and provide the host with a good show.



Brian Jud is a media trainer, frequent speaker at publishing events, and host of Book Central Station where you will find rated lists of suppliers to help you write, publish, and market your books. Brian is the creator of the media-training package You're On The Air. Contact Brian at PO Box 715, Avon, CT 06001; 800- 562-4357; e-mail him at brianjud@bookmarketing.com; or go to www.bookmarketing.com.

Your Shameless Promotions Caught the Attention of a Mainstream Publisher

by Melanie Rigney

Congratulations! A traditional publisher is interested in your book. Most likely, you've met a publishing house editor at a conference or submitted a query letter or book proposal—perhaps a friend of a friend gave your book to the editor. Regardless of how it actually happened, your book has captured the attention of someone at the mainstream house.

Traditional publishing is the same as independent publishing in some ways, but quite different in others. This is a road-map of concepts and issues you're likely to face.

Generally, the person you deal with at this stage will be an acquisitions editor. These editors find projects that they love and that they believe will make money for their publishing houses. Remember that a literary agent at the Infinity conference a couple years ago said the typical New York publisher will spend \$90,000 on a book before it hits the bookstore, and the typical traditionally published book has only 12 to 18 months to make back all that money and then some.

If the editor wants you to pony up money to be published, think carefully about this. Unless the company is offering

you a guarantee of quantifiable future profits, why would you move to this model from your current arrangement with Infinity Publishing, which pays you monthly royalties and you retain all rights?

If you simply gave the editor a copy of your book or sent a query letter, it's likely you'll be asked for a full proposal. The elements of a proposal vary from publisher to publisher, but can include:

- a one- to five-page overview of the book
- the targeted readership (don't say "everyone") and how to reach it, as well as a clear statement of the book's benefits
- an analysis of three to five books published successfully in your genre in the past five years and how your book is different (don't say there are no such titles, or trash the competition)
- who you are (in nonfiction, in particular, credentials are crucial) and how you are going to help the publisher sell books, your professional associations, speaking schedule, and nontraditional sales opportunity contacts. (Do not say you are "willing" to do book signings or go on Oprah — as Dan Poynter would say, that will make eyes roll!)
- records of how many copies of your book have been sold to readers (in most cases, the higher the better)
- an outline with a 50- to 75-word summary of each chapter.

While novelists and children's book authors historically have been asked only for a synopsis (one to five pages summarizing the story's main characters and plot points) and chapter outline, more and more publishers are asking for marketing information for these genres as well.

Now, you may say that this information primarily benefits the publisher's sales force and that the publisher should put it together, but that's not the way things work today. The more positive information you can provide, the better the chances are that your book will be acquired.

Next, the acquisitions editor meets informally with the sales and marketing folks to get a read on their support for your book. If the reaction is positive, then your book will be proposed at a weekly or monthly meeting, which is known by different names. Whether it's called an editorial board or a marketing meeting, this is where the acquisitions editor presents the proposal and tries to convince the other departments that this book will make money. The editor may come back and ask you for more information after this meeting, or he or she may let you know the book wasn't approved. But let's talk about what happens if the book gets the go-ahead.

Depending on the publisher, the acquisitions editor or a contracting specialist will contact you. The contract will include an assignment and statement of rights; your manuscript delivery and acceptance provisions; a statement of what you will provide; a lot of legal language; and, of course, your advance and royalty rate. In general, it is a good idea to have an attorney versed in intellectual property rights review the agreement. Most of the language you won't be able to change, but still it is important to understand what you're agreeing to. An attorney will also share what language is likely open to negotiation, and how to approach requesting changes.

Unless you have a history of significant sales to convince a publisher that your book is a sure thing for the New York Times Best Seller list, it's unlikely your advance will exceed four figures. Generally, the advance is payable half upon

acceptance of the agreement and half when the manuscript is accepted — but more on that in a minute.

Your royalty rate likely will be somewhere between 8 and 12 percent of the publisher's net sales price. That is much lower than you receive with Infinity, but the publisher is bearing significant up-front production and distribution costs that are not part of the print-on-demand world. Hopefully, those costs covered by the traditional publisher will result in greater sales of your book.

If you cite other material still in copyright — quotations, song lyrics, content from other books — the agreement likely will require you to obtain permission to use the material and pay any costs associated with this use. Increasingly, publishers turn this over to the authors and the expense can be high.

Let's assume you've reached an agreement. Next, you'll work either with the acquisitions editor or a developmental editor on your book's content. It is extremely unlikely that the book will be published precisely as it is, no matter how much money and time you spent on your content and cover — almost everything about your book is subject to possible changes at the direction of the publisher. When you sell your work to a traditional publisher, it is a business deal. While you may have some input on content changes and development (and it's a good idea to put this into your contract), the decision ultimately is the publisher's. That is a major loss of control that doesn't sit well with all independently published authors. You typically receive the second half of your advance upon "acceptance" of the final manuscript.

While you've been making revisions, designers have been working on your new cover art. Your contract should include that you have input on cover design and title, although it is extremely unlikely you will receive complete control over either. Then, at some point, the sales and marketing staff may

engage you to discuss promotional plans. Don't be surprised if these plans don't include anything more than featuring your book in the publisher's catalogue and including it in bookstore sales presentations.

Unlike the world of independent publishing, this entire process—from initial contact to books in the stores—is likely to take at least a year, and two to three years is not unusual. Publishers have only so many slots on their editorial calendars. So what do you do during that time? Continue marketing yourself and your expertise, of course. Work on your blog. Start your next book. Increase the amount of public speaking you do. Network, network, network—because in the final analysis, that's what book sales are about, whether you're traditionally or independently published.



Melanie Rigney is the owner of Editor for You, a business that has provided editing, consulting, and coaching services to hundreds of authors, agents, and publishers, including Dan Poynter, Neil Fiore, Tufts University, and AMG International. She was the editor of Writer's Digest magazine and acquired books for WD Books, Macmillan Computer Publishing, and Thomson Financial Publishing. She lives in Arlington, Virginia. Visit www.editorforyou.com.

Editor's note: When a mainstream publisher is interested in acquiring an Infinity-published book, they will usually contact us prior to contacting the author. The purpose of their call is to verify who owns the rights to the book they are interested in and to request your contact info. Sometimes they request a signed statement verifying that the author does indeed own all rights to

the book. We also confirm that the book can be instantly removed from our book publishing system at any time at the request of the author.

Some publishers will want the author's book to continue to be available for sale to continue to build name recognition for the author until closer to the scheduled release date of the publisher's newly revised edition. Others will require the book to be removed when the contract is signed and the first portion of the advance is paid to the author. We do not recommend prematurely removing your book simply because a mainstream house is expressing interest in your book. Interest is just talk until a deal is put on the table.

Having up-to-date author contact information is, unfortunately, an ongoing problem for Infinity Publishing. We don't have a problem providing an interested commercial publisher or movie producer with your contact info — with your permission and after we've verified they're for real. We do, however, have a problem when we don't have an author's current mailing address, telephone number, and e-mail address. This is why it is essential that you notify Infinity Publishing whenever you change addresses or phone numbers.

We would also recommend that you secure the services of an established agent or a literary attorney to negotiate your contract with the mainstream house or whenever you are selling off any rights to your book. You published with Infinity under a rather straightforward publishing agreement; however, a traditional publishing contract is full of legalese that you must understand before you sign on the dotted line and pick up your check. Actually, your agent will pick up the check and send you a check less fifteen percent. Likewise, you need to understand the representation agreement you enter into with your agent.

Touring the World with a Virtual Book Tour

by Cheryl Kaye Tardif

For years, authors wanting to promote their books directly to the public had one main option: they had to physically travel across the country conducting book signings and readings in various bookstores and praying that people would show up. This meant spending money on flights, hotels, transportation, and meals. This traditional type of book tour is expensive and very few publishing companies are willing to pay for them. But now, authors have an exciting alternative to “touring the world”—the virtual book tour.

Virtual book tours (also known as virtual author tours, guest blogging, blog tours, or VBTs) are a simple concept. You, the author, “tour” various blogs and sites. This way, you can potentially reach thousands of avid readers each tour day from the privacy of your office or home. Most blogs are archived, so your post becomes permanent and often viral, spreading from site to site. You are in essence leveraging your internet presence and duplicating yourself with every VBT stop. Your blog tour is working for you even while you sleep. Try doing that at a bookstore signing!

Some bookstores are no longer allowing authors to do book signings. Limited space and time constraints are the common reasons. Plus, it just isn't time efficient and monetarily feasible for most authors to do the physical cross-country bookstore tour — unless you are one of the super authors that get paid the big bucks and sell tons of books, like Stephen King or J. K. Rowling.

Authors can organize a VBT themselves or outsource to one of the many virtual book tour services or book marketing experts that are popping up all over the internet. I suggest that you thoroughly check out these companies and contact their existing customers. Decide whether you can afford the cost and find out where they will post you. You need to have wide exposure to various sites and audiences. Go where your readers are. Planning a VBT is definitely time-consuming, but not that difficult. You may find it more worthwhile to take the time to organize your own blog tour, since you'll have more control over who hosts you. Or you may decide that hiring someone to coordinate the tour is best. Do what's right for you.

How to organize a virtual book tour:

- Start planning at least one month before you want to begin, and never before your book is available for sale. I suggest you allow one month when planning a two-week tour and six weeks for a one-month tour. It takes time to get the hosts lined up and on board.
- Read everything you can on virtual book tours. There are numerous articles online and many books that give great advice. Check out Steve Weber's *Plug Your Book! Online Book Marketing for Authors* and John Kremer's

1001 Ways to Market Your Books for numerous marketing tips.

- Determine the most advantageous length of your book tour — one week, two weeks, one month.
- How many hosts will you need? One a day is best. If you have a radio interview, you could have it scheduled on a day when you have a text post appearing on another blog.
- Make a list of keywords and brief phrases that directly relate to your book.
- Search for these terms on Google and look for any sites that show up on the first page. These are the ones that your potential audience will find more easily. Make a note of these sites or save them in your Favorites under a folder marked VBT Contacts.
- Search Technorati as well, although personally I have found this method more time-consuming and confusing. Look for sites that have a high Authority and high number of Fans. Keep in mind that Authority means that people have voted for this blog, but that it doesn't necessarily mean it is the best site for you and your book. Check for content.
- Use Alexa to get your web site traffic results. Some sites or blogs may not rank well on Google or Technorati but may still be a viable host for your VBT.
- Look at the amount of reader participation. Do people leave comments? Is the topic of the site “perfect” for your book?
- Pick your hosts carefully. Often, lesser-known sites and ones without a Google PageRank are little gold mines. You may find that the host will go out of his or her way to advertise you and your VBT. Don't ignore

sites by friends or fellow authors either. One day these sites could score an 8 or 9 on Google.

- Install and use Google PageRank. This is a simple tool that allows you to view the PageRank of sites and blogs, which is Google's interpretation of how important the site is, based on the authority of inbound links that lead to the site. Go through your list of host sites and check their Google PageRank. List them in order of importance and contact the highest ranking ones first. In the beginning, contact about 25 percent more hosts than you actually need. Not all will say yes and that's okay.
- Write an e-mail that you'll send individually to each potential host. Let them know what you're doing and what you can supply. I always like to point out the benefits to hosts — more traffic, new visitors, fresh and interesting content, special prizes, and a link on my web site. What's in it for them? That's what they want to know. Make sure you "hook" your host, just like you would with a query letter to a publisher.
- Internet radio and promotional sites that charge small fees also make wonderful hosts. ArtistFirst Radio Network and Passionate Internet Voices Radio are online radio networks that interview authors in exchange for a donation or small fee. For an à la carte or membership fee, Author Island is another excellent site for authors holding a virtual book tour. You can post a book trailer and excerpt, plus advertise your contests and tour.
- Confirm hosts' dates, topics, and ask them to post the night before. This way you are not waiting all morning for them to post your content. Let them know you'll send them the information 3–5 days before their date. If you send it too early they may lose, misfile, or delete it and then you'll have to resend it. What will you

submit? Each blog or site will usually feature one or a combination of the following: a book cover, a summary or synopsis — usually with imposed word limits, an interview, book review, an article that fits the site's theme, a short story, an excerpt, a contest, an audio-cast, or a book trailer video.

- Advertise your VBT via online and media press releases. It's no good doing a virtual book tour if no one knows about it. One leading press release distribution service that I use almost exclusively is 24-7PressRelease.com, where you can pay from \$10.00 to \$299.00, depending on your distribution requirements. However, I can attest to the fact that a \$45.00 release is the minimum you'll want, and its effectiveness is worth it. Other online services include PRWeb and WebWire, and don't forget to send releases to the free services too, like ClickPress.com and FreePress.com. Press releases can be extremely beneficial if written correctly and distributed extensively to the right audience, and this means submitting them to your local media (newspapers, TV, radio) as well.
- Publicize your virtual book tour and other events on BookTour.com, a free site that connects authors to readers by listing author events and making it easy for readers to set up reminders and track their favorite authors.
- Promote your VBT on all your web sites and blogs. Put up an event schedule with your hosts' homepage URL. I found it more exciting to post a weekly schedule the day before the week began. It prevented people from going to host sites too early and kept them coming back to my web site to see where I'd be going next. I promoted the "mystery," which worked to my advantage since I'm a

suspense author. This also gave me one extra blog post each week, and therefore new content. And don't forget to join AuthorNation.com.

The day before each virtual stop:

- Send out a reminder to your host and ask them to post that night. Make sure they have book cover jpgs, your photo, and anything else they might need.

The morning of each stop:

- Confirm that your host has posted your content. Check the site. Copy the full URL that leads directly to your post. The homepage will change and you want your links to always lead to the exact page that the host has created just for your content.
- Change the homepage URL on your schedule to the exact page link. This is how you really leverage yourself. Now when someone stumbles across your schedule and clicks on the link, they'll be directed to your post, not your host's ever-changing homepage, and this keeps the focus on your book.
- Write an introduction about the day's stop and post it everywhere. Copy the first paragraph or two of the interview or article and use that for your intro. Post intros on all web sites and blogs that you have access to. Change the title subtly and the first and last paragraph when possible. Don't forget to post to your Amazon blog, MySpace blog and MySpace bulletin — this goes out to all your MySpace friends — and of course on AuthorNation.com.

Follow-up:

- Check your host site frequently throughout the day for comments and answer any questions directly on your host site. Do this every other day afterward for about a week. Offer to write a possible follow-up article, depending on what you posted originally.
- Assess the success of your virtual book tour. Set up TitleZ and/or Charteous to monitor your book's Amazon sales rank throughout the VBT. You should see some lower ranks (lower is better!) during your blog tour, particularly if you have a contest or incentive that inspires more sales of your book. Be creative and have fun touring!

Authors are now starting to comprehend the full potential that blog tours have to offer and how they benefit everyone involved. You could sign books at a bookstore for three hours plus driving time and reach a few hundred people yet sell only to a few dozen, or you could organize a VBT and promote to millions of people worldwide. Virtual book tours take time, patience, and research, but as I have discovered, they are definitely worthwhile. You have nothing to lose and everything to gain with the investment of time to make it happen. So why not start now — today? You have the entire world at your fingertips!



Cheryl Kaye Tardif is the author of The River, and Amazon best-sellers Divine Intervention and Whale Song. Among her peers, she is known as “Shameless Promoter” for her perseverance and

tireless dedication in book promotion. In August 2007, she was the first Kunati Books author to hold a virtual book tour with 35 stops. Cheryl has spoken about book marketing strategies at various writers' conferences, including Get Publishing 2007 in Edmonton, Alberta, and the 8th annual Express Yourself...™ Authors' Conference in Valley Forge, Pennsylvania. Over the years, she has appeared numerous times on television and radio, and in newspapers and magazines across Canada and the U.S. She also was a contestant on A Total Write-Off, a TV reality game show that pits teams of authors against each other as they compete to construct a wacky short story based on audience participation. Cheryl is also Infinity's Author Advocate for Canada.

To view Cheryl's "Touring the World" Virtual Book Tour 2007, please visit www.whalesongbook.com/virtual-tour-2007.

Party Time for Your New Book?

by LinDee Rochelle

Disappointment gnawed at Elle Newmark. Her new book was languishing in Amazon.com anonymity. Desperation made her do it. Although she'd been in advertising for many years and was no slouch at "getting the word out," she conceded that book promotion must need a trick she hadn't learned yet. Newmark signed up for a cyber-course with Randy Gilbert and Peggy McCall.

Strategies learned in the eight-course teleseminar seemed to her common and aggressive tactics more suited to nonfiction. Certainly not what she visualized for her new novel of mystery and *amore*, set in the romance of 15th-century Venice. And even with her marketing background, it was all a bit overwhelming — she couldn't help wonder what the other 100 or so participants from around the world thought of the experience. Though Gilbert and McCall's basic approach might prove minimally useful, after spending more than \$2,000, Newmark wanted more for *Bones of the Dead*.

Inspiration appeared in a *Sex and the City* rerun. Mesmerized, Newmark watched Carrie's lavish New York book launch party unfold. "My book's better than Carrie's! I want a book launch party!" she exclaimed aloud. But how?

Newmark grabbed a piece of paper and thought, Okay, what are the key elements of a party? You determine who, what, where, when, and how. A New York party was out of the question (she's in California); and how could she host a lot of people in an elegant setting? An idea pushed her creative buttons....Newmark began planning her virtual book launch “party” for *Bones of the Dead*:

Who: As many “guests” as possible! She approached sponsors with opt-in e-mail lists to participate, exchanging advertising space (see What) for sending out party “invitations” to their recipients, in a newsletter or other mailing. The larger the list, the more guests would be attracted to her party. (One sponsor has over 250,000 newsletter recipients.)

What: An actual “party,” complete with...

- music — easy enough for her webmaster... a classical tune, with an edge of suspense
- celebrity guests — in the form of their public quotes, for fun snippets of “conversation” reminiscent of what you might hear at such a real-world party
- food “for thought” — inspirational, thought-provoking comments, and free craft-honing downloads for writers; and of course
- party favors — freebies, discounts, and more downloads from her sponsors, presented in a “gift” graphic that you have to open to receive...but you need a “key” to open them...see “How”

Where: Hmmmm... “where” can she reach the “who” to result in the “what”? Of course — her web site is the perfect party location.

When: ASAP. (Unless you are a web site wizard, allow yourself a minimum of three months—longer, if you need to make new sponsor contacts.)

How: And how does this actually help sell her book? Newmark's e-mail "party invitation" is sent through the sponsors and to her own contacts as close to the event as possible. It invites you, the guest, to a "limited time" book party and has just one requirement in order to take home all the goodies up for grabs (like busting open a piñata)—buy her book on Amazon. Aha! That's the key to opening the party's door.

If you are looking for an innovative way to promote your book to the public and increase your sales on Amazon (and hopefully experience a bestseller day)—and on your own web site, this just might do the trick. With a creative flair, Newmark adapted the virtual book launch concept to blend with a real "virtual party" that rivals any New York society event.

It's the ol' win-win...Newmark sells her book, Amazon sees the high number of sales (in a short time span) and propels her into a higher online status, sponsors acquire new customers, and your guests receive the opportunity to partake of all the party favors and lots of fun!

Although Newmark hoped to drive up Amazon sales for a better ranking, if you are more concerned with sales volume than Amazon's bestseller list, this concept will work just as well on your own web site and/or that of your publisher. Then send a press release out touting your success!

"But make no mistake," warns Newmark, "it's a lot of work." She confesses it wasn't until she was too far in to back out that she realized how much time it would usurp. However, to realize her book's potential and recoup her

expenses, she forged ahead and enjoyed the experience. The new contacts and partnerships alone more than paid for her time.

Speaking of paying — would she — or you — rather pay someone to handle the promotional details? Of course. Have about twenty-five grand lying around? So — let's get real and incorporate Newmark's basic principles for getting this done on our own merits.

Newmark's virtual book launch "party" concept is so well-received that she is in negotiations with her original course instructors from whom she learned the basic "standards" to offer how-to instructions for her creative concept. Below are some starting points for your consideration. Contact Elle Newmark at elle@ellenewmark.com for details that will help you to avoid wasting your time on the already spinning wheels of invention.

You can apply the party idea to any type of book, whether nonfiction or fiction, by using a little creativity of your own. Don't we all love theme parties? Is your book about finances? Throw an online "New York Stock Exchange" party. What about romance novels? Invite your guests to a virtual Valentine's Day book launch. A sci-fi book is ripe for a cyber Star Wars festival. Is your novel set in the Southwest? Round 'em up, cowboy, and invite your guests to a rodeo with your book as the main event! The possibilities for book launching party theme are endless.

Newmark's first advice: "Know what you want — money, recognition, fame? I want Random House to pay me to stay home and write my next two novels," she exclaimed. "To do that, I need to get noticed big time!"

This sage suggestion is followed by:

“You have to be willing to learn some computer moves,” says Newmark. You may not do the work yourself, but your webmaster needs to understand your vision, and you must be able to discuss “banners,” “reciprocal links,” and graphics requirements with potential partners.

Remember, you’re not trying to get 100 people (nice, local, in-person party); you want to reach a million people! “The internet is free . . . make as much or little of it as you want.”

Strive for a minimum of 500,000 names—inventions—for your party, through your partners’ opt-in e-mail and networking lists.

Standard tactics dictate: Don’t contact people before you’re ready. Newmark eschews that perception. “I think you get ready by contacting people. If you sit in a chair waiting to decide to be ready, you’ll never be ready.” Action is the key word.

Only work with partners and contacts who: 1) grasp the concept and see its value to both parties, immediately; 2) complement your book in subject matter, etc.; and 3) as Newmark realized early on, are people you like. You’re going to be putting in a lot of effort, why make it anything less than enjoyable? Some may also turn out to be long-term alliances, so ensure a pleasurable partnership.

See that your partners provide a party favor that is downloadable or available via e-mail, something of value, and a well-rounded item that appeals to the masses—or at least to a lot of people.

Be prepared to trust. Even those you like can have a bad day, week, month, life, and not come through for

you in sending out the invitations (best to do this the day before the event). Secure a commitment from them and follow up, of course; but bottom line, you have to trust them.

Put your virtual party together as carefully as you would an earth-bound event. Minimize time spent by recruiting family or friends to research partners for you and accomplish other necessary tasks that anyone can do. And most of all, have fun. Before, during, and after the party!

Want to see how it works? Elle Newmark's first virtual book launch party invitation for *Bones of the Dead* looked something like this:

Come to A Virtual Book Launch Party!

Today, everyone is invited to a virtual party to celebrate
Elle Newmark's new novel, *Bones of the Dead*

When: November 27, 2007

Where: www.bonesofthedead.com

There'll be music 🎵

Amusing food for thought 📖

Free party favors —

Elle Newmark wants to thank her readers with an entertaining web site and a windfall of free downloads.

Come to www.bonesofthedead.com

Download party favors like these:

- Free e-books on writing, marketing, and inspiration
- Free original art suitable for framing
- Free Renaissance quiz, games, and recipes
- Enter a bestselling mystery writers' contest to nominate someone for her to kill in her next book.
(Here's your chance to get that special someone.)
 - Free book discussion guide
 - Free interviews with co-authors of *Chicken Soup for the Soul*, Jack Canfield and Mark Victor Hansen
 - Free e-book by New York Times bestselling author Peggy McColl
- Free interview with the Hall of Fame chef who inspired the book
 - And more!

Bones of the Dead has been called:

- "A sumptuous debut"
- "A swoon of a read"
- "Compelling and imaginative"
 - "A literary feast"
- "Deliciously suspenseful"

This book is a great holiday gift for teachers, cooks, fiction readers, and Renaissance buffs.

Browse the party and see all the free stuff at
www.bonesofthedeath.com

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Come to a virtual book launch party!

November 27, 2007

www.bonesofthedead.com

and visit me at www.ellenewmark.com

End note: Remember Newmark's plea to "get noticed big time" so she can stay home and write books? In the final stages of this book being written, she reported her early results...

In less than 24 hours:

- 10 literary agents contacted Newmark in one day.
- The William Morris Agency phoned — and told her they knew things would be moving fast for her and they wanted to be first — "...overnight your book!"
- Newmark's book went from an Amazon ranking of 500,000 to 2,000 in less than 24 hours. By the end of the first day of her launch party, *Bones of the Dead* had climbed to #49 in the Historical Fiction section... a day later found her book at #36, Historical Fiction, and #71, Thrillers.

Though we know it can't be sustained because there are dozens of new books a day biting at your heels to be noticed on Amazon, there's no doubt Newmark created a buzz of attention-getting volume. She definitely got noticed, and it takes only one open door to make a writing dream come true.



LinDee Rochelle is founder of Women Writers Worldwide and author of the 2008 release Exploding PR Myths.

Conferences and Networking

Being a writer can be lonely. So what are you, the writer/author, to do when you feel as though the four walls of your home office (if you're lucky enough to have one) are closing in and your creative well has run dry??? Perhaps you've found a small circle of like-minded writers/authors with whom you can exchange ideas and support. You might meet with them at the local coffee shop, share your work, and discuss writing techniques. Without a doubt, having support such as this is helpful to a writer/author.

Being a published author can also be a solitary venture. At first blush it might seem glamorous, but it can most often be, well, disappointing and discouraging. So what are you, an author, to do when that royalty check does not arrive or, when it does, it is not even close to what you'd hope it would be??? When your book is finally published and your friends and family all have their copies, what's next??? Where do you go for solid information, wide-ranging networking with other published authors, and positive support??? A writers' conference, of course!!! There are many different conferences but they are definitely not all created equal. In this chapter you'll find information about what to look for in a conference. So read on, learn, compare, and then move onward to meet with

other writers and new authors so you can refill your well and go on to achieve publishing success!!!

The premier authors' conference is Infinity Publishing's annual *Express Yourself...*™ Authors' Conference at Valley Forge, Pennsylvania. This is the one event many leading publishing professionals recommend as "The best conference for authors in the book publishing industry."

What is the *Express Yourself...*™ Authors' Conference? It is a one-of-a-kind conference providing you, the author, with an opportunity to focus on achieving the greatest possible success for your book as well as for your career as an author. Among other things, you will learn to: Craft an effective quick pitch, use the internet to your greatest advantage, be aware of the legal aspects of writing and book promotion, work effectively with the media, find your place in niche marketing beyond the bookstores, and learn about other topics related to book promotion. We also discuss how you can develop yourself as a professional author and arrive at realistic expectations for your book.

This weekend-long event takes place in an energized but nurturing environment, rich in practical wisdom and bountiful in networking opportunities. In the warm comfort of the Sheraton Park Ridge Hotel and Conference Center just outside historic Valley Forge, Pennsylvania, authors are inspired and renewed by focusing on their books and themselves as authors — and what they can do to reach for success. Through presentations, interactive seminars, expert panels, readings, shared meals, and networking, participants are immersed in what top publishing professionals call "The best conference in the business." The *Express Yourself...*™ Authors' Conference warmly welcomes all authors, regardless of how or with whom they are published. Writers with a work in progress are also welcome to attend.

We encourage you to consider attending this conference or the one-day Authors' Day Conference in San Diego each January. The connections and networking made possible by the internet are most valuable, but nothing can replace the fellowship that comes from breaking bread at a table of authors. Putting a face to a name and feeling the dynamic energy in seminars and panels stimulates ideas for selling more books. Be sure to make it a priority point to add www.authorsconference.com to your list of favorite web sites. You will find conference news, topics, and tentative schedules also in *The Author's Advocate* and *Author's Gazette* newsletters.

In recent years online opportunities have blossomed for writers and authors to connect with one another to share their writing, experiences, and sales and marketing successes. AuthorNation.com is the premier place for the worldwide community of writers and readers. AuthorNation.com is a free online community for all authors, poets, writers, readers, and publishing experts. There are no registration fees, nor are there annoying pop-up ads or commercial messages. Authors are encouraged to freely promote their books, poets can post their poems, writers can show their works in progress, readers can reflect on what new books they've recently read, and pros can share expert insights about the ever-changing face of publishing. You'll discover a wide variety of forums moderated by professionals with extensive experience on the array of topics available for open discussion. AuthorNation.com, produced by Infinity Publishing, has attracted members from around the world. Visit www.authornation.com and register to become a part of this exciting community.

These are three excellent ways in which you, the author, can connect with others, grow, and learn to reach your greatest potential with your published book.

“Authors and publishers are discovering an innovative way to write, produce and promote their books and the new way is faster, easier and cheaper. New software accelerates typesetting, new machines automate printing of books-on-demand in the quantities needed and the Internet streamlines promotion. These technological improvements have spawned a fresh way to look at book publishing. The New Book Model covers all the bases and is a refreshingly innovative route for anyone with a manuscript.”

Dan Poynter, Para Publishing

A Look Inside Infinity's Annual Authors' Conference

by Jane M. Martin

Even the best books about book marketing and promotion may not tell you everything you need to know about successfully selling your book. Books written even by top experts will still leave you with some questions because it is unlikely that they cover information especially targeted to your specific niche audience.

So maybe if you're really proactive, you will e-mail the author of a book or an article and get clarification or more info. Good for you! If you're fortunate, the expert will get back to you with an answer. If you're really lucky it will be a terrific answer that hits the nail on the head, telling you just what you need to do to get your book into the hands of eager readers who are willing to buy your book.

But without actually talking with the expert, that perfect answer is quite unlikely to come, and if you have several questions it might take a lot of time to get the answers you need. Wouldn't it be nice to just sit down with experts to get feedback; first, about the viability of your book in the marketplace and, next, to pick their brains about how to go about marketing, promoting, and selling your book? And wouldn't

it be equally as great to hear from fellow authors who've made some mistakes and had successes in selling their books?

Many of us authors hold down day jobs and write on our time off in the evening and during the weekend. For us, having an opportunity — and a budget — for access to book marketing experts, not to mention extended time with fellow authors, is almost unheard of. Unheard of, maybe! But impossible? Certainly not! In fact, there is an event where authors can find expert help and can network with publishing professionals and other authors.

The producer of this conference, Infinity Publishing, knows that each author and his or her book are unique. When it comes to book marketing and promotion, one size, one program, one method, does not fit all. The purpose of the *Express Yourself...™* Authors' Conference is to provide you, the author, with a wide array of information so you can find your own path to help you achieve your book's highest potential.

Infinity produces two conferences each year — the granddaddy of them all, the three-and-a-half-day *Express Yourself...™* Authors' Conference in Valley Forge, Pennsylvania, in September, and the one-day Authors' Conference in San Diego, California, in January, on the Friday before the San Diego Writers Conference.

Revolution, Evolution and Origin

When Infinity Publishing's Special Projects Director and Authors' Conference Co-director John F. Harnish first introduced the term "Author-Originated Publishing" in Valley Forge in 2005 at the industry-wide Book Summit, he was speaking of the type and method of publishing books that was creating a revolution in the publishing world, breaking traditional barriers, and opening a new world of words for global

publishing change. What none of us realized at that time was how, over the next few years, the *Express Yourself...*[™] Authors' Conference itself would take on an author-originated tone of its own.

Although some tried and true basics of book marketing and promotion — things every author should know — are covered at each event, there are also many fresh, new ideas discussed at every conference. To this end, each year at the *Express Yourself...*[™] Authors' Conference new concepts and products, many of them in direct response to the promotional efforts and suggestions from our authors, are introduced. Some of these conference announcements include: Infinity Publishing's audio book division, Spoken Books Publishing; the ability to put a CD inside a book; the Advance Reading Copy (ARC) Program; online peer support and networking inspiring the birth of AuthorNation.com; and establishing the Writers' Day program. We are proud to say that many members of the Infinity Publishing staff, including Infinity president Tom Gregory, are present throughout the entire weekend, listening to authors and hearing their comments and suggestions about how we can do what we do even better.

My 2001 Weekend at Express Yourself...[™]

In October of 2001 I took a leap of faith and my VISA card and flew from my home in Holland, Michigan, to Philadelphia to attend the *Express Yourself...*[™] Authors' Conference. I had published my book with Infinity four months before and here I was, with my very own book — my dream come true. People at home had cautioned me to not expect much from this conference, that I was probably going to find myself in way over my head in the midst of high-powered fiction writers, and that I, with my little home-grown nonfiction book,

could expect to definitely be in the minority, if not pretty much ignored by the publishing industry experts and other authors there. After all, I was just a respiratory therapist who thought I had a good idea for a book that could help people breathe better and I was foolish enough to think that I had the ability to bring it to fruition. Well, I'd proved them wrong on that account, but what about the conference? What would it be like? And where did I and my book fit in, if at all? There were so many questions and lots of unknowns.

I arrived a bit late, as the Thursday night dinner was starting. In I walked, wondering for a moment what in the world I was doing so far from home, why I had taken off time from my job and left my home and family, my comfort zone, to fly to this place 1,000 miles away — and all in that tenuous time just after 9/11. I spotted a place at a table for four with friendly enough looking people. I asked if I could join them but they said the vacant seats were already spoken for. Drats! My confidence took a dive. I then turned around and found a place at another table. After introductions, the folks there caught me up on what I had missed that afternoon; they told me about the other authors at the conference who, just like me, acted on what they thought was a great idea for a book, putting it onto paper, getting it published, and making the journey to Valley Forge. All of us, it seemed, had journeyed here to discover what we might do to get our books into the hands of those who would appreciate them — to be informed, entertained, or inspired. So far, so good, I thought. This might be alright.

Throughout the weekend I got to know interesting people from all over the country. I listened to how they had come to write their books. Over shared meals, story sharing, and just chatting during breaks, we talked and laughed and nodded our heads in support when we spoke of the challenge of writing and bringing our books to completion. So much

commonality. So much support. I made some lifelong friends. This was more than alright.

The seminars and one-on-ones packed my brain with information on how to go about getting my book out there. I returned home with the confidence in knowing that there were so many things I could do to make my book a success in its own right.

I was informed. I was validated. I was energized. I strolled out the door of the Sheraton that Sunday afternoon, quite a different person than when I'd walk in three days before. My mind was swirling with ideas for my book — and my life as an author — as I boarded my flight. I knew now what I needed to do. I was no longer alone. I was on my way.

The next year, as soon as I received the information about the conference I found myself eager to go, to see friends with whom I'd kept in touch, and to make new contacts and gain more information. I also went with another purpose: to find out how I could best go about improving my book to make a second edition. I showed my book to a few people, asking what I could do to make it better. I note here that my book had not been professionally edited. I had gone the common route of having English teacher friends look it over and correct what they saw as glaring errors or confusing passages. I had formatted it myself, using a lot of bold type and many different fonts.

I met with author-marketing expert Penny Sansevieri. She looked over my book (which has a child on the cover) as I told her what it was about. She wasted no time telling me that the book was a great idea and she could see where it would be useful for people with breathing problems. She said to get rid of the bold type and that the pages needed more white space and better formatting. About the cover she said, "I like the kid." She said much more, of course, as I eagerly took it all in,

scribbling notes as we went. I could not believe how nice she was to me!

I'd met conference director John F. Harnish in Valley Forge. He asked if I might be interested in helping out at the Infinity Publishing booth and hospitality room at the Virginia Festival of the Book that coming March. I did, and while I was there I spoke at a nearby pulmonary program and successfully launched the second edition of my book, *Breathe Better, Live in Wellness*, in March of 2003. Naturally, published by Infinity.

Since then I've assisted John with conference planning and enjoyed meeting a host of authors and writers and others associated with publishing. It's not a stretch to say that the opening of the *Express Yourself...™* Authors' Conference each year is a highlight for me. Not just because I love returning to Valley Forge and getting new ideas for promoting my books and web site, but because I love seeing old friends. Most of all, I truly enjoy meeting new authors and being a small part of the excitement, the buzz, the energy of fresh ideas, and sensing the enormous potential that is now within their reach.

What Makes the *Express Yourself...™* Authors' Conference So Unique?

Many writers' conferences are put on by regional writers' groups or sponsored by commercial ventures whose focus is entirely on promoting their services. In some of these conferences you may hear, for example, how to write a query letter to pitch a book to an agent or a traditional mainstream publisher, or how to write what's hot in the marketplace right now. In reality, these formulaic ways of writing to get published seem to work for only a very small percent of authors. Some conferences require an extra fee for a consultation with

a professional presenter or agent. An eager author might pay \$30–\$60 to meet for a few minutes with an editor or literary agent, only to be told that his or her book has no value — no future — in the traditional marketplace.

The focus of the *Express Yourself...*™ Authors' Conference is entirely on helping you learn that there is life beyond the traditional mainstream book marketplace, and to give you the tools and the skills you need to realize the full potential for your book and for you as an author.

So, enough of what it's not. And enough of the philosophy. What, exactly, is the *Express Yourself...*™ Authors' Conference?

At the *Express Yourself...*™ Authors' Conference, you will:

- Learn from book marketing and promotion experts how you can effectively sell more books.
- Benefit from a one-on-one consultation with the professional of your choice.
- Engage in networking opportunities with faculty, participating professionals, and authors throughout the weekend.
- Understand the ever changing face of publishing from industry insiders and discover where your book can find a place in this exciting business.
- Gain expert advice from professional Web designers on how you can turn your web site into a successful marketing tool.
- Discover ways in which legal matters affect your book and its place in the market.
- Learn about developing an irresistible elevator pitch, obtaining promotional blurbs, getting a great book cover, and benefiting from media exposure.
- Hear from authors just like you who have found success in marketing, promoting, and selling their books.

- Learn from television and radio hosts how you can perform effectively in interviews to get your message across.

Writers' Day

An important part of successfully marketing and promoting your book is based on having the confidence that your book is the best it can possibly be. In response to Infinity authors telling us they want to be better writers, we offer a Writers' Day Workshop on the Thursday preceding the *Express Yourself...*[™] Authors' Conference weekend at Valley Forge, Pennsylvania. This event, starting at noon with lunch and concluding with dinner featuring a keynote address — by a well-known publishing professional — features seminars focused on jump-starting and maintaining your creative process, improving your writing skills, and interactive workshops with editors critiquing submitted work by attending writers. In addition to the benefits of the sessions, attending Writers' Day is a great way to get a jump start on the conference by settling into the hotel and meeting authors and professionals who will be participating throughout the weekend.

Express Yourself...[™] Faculty

Each year, invitations to speak are extended to experts who are directly involved in originating and developing innovative concepts in book publishing, distribution, and marketing. We invite presenters who will gladly invest time in talking individually with conference attendees about their books. Participants remark, year after year, about the exceptional accessibility of the presenters at this conference. They are amazed at how helpful and friendly the faculty is, because at this event presenters mingle between sessions and at all meals

with attendees, unlike other conferences that have separate presenter and author areas. We also invite reputable agents, freelance editors, proofreaders, indexers, book coaches, literary attorneys, publicists, and other publishing experts to attend as Participating Professionals.

Yes, there are a few presenters invited back each year because they continue to have exciting new concepts to share. Many of these concepts are presented for the first time, using Infinity's annual Express Yourself...™ Authors' Conference as a platform to introduce the latest developments in book marketing and avenues for distribution. All of our presenters are familiar with ever-evolving publishing models, so you won't hear a rehashing of "how it was always done" stuff. The publishing business is changing in ways that benefit authors like you, and our presenters are in touch and in tune with the trends that are reshaping the book publishing industry today.

One-on-One Consultations

Authors attending this conference have the opportunity to sit down and meet with the presenter or keynoter of their choice, allowing time to go over specific information focusing solely on how to improve, market, and promote your book. Early registration assures a meeting with the presenter of your choice. One-on-one consultations are included in the registration fee.

Tours of Infinity Publishing

With timely registration, attendees can tour the Infinity Publishing facility in nearby West Conshohocken, Pennsylvania. You can see the entire process through which your book goes, from when it first arrives in the mail to when

it becomes on-shelf inventory, awaiting orders. You'll be amazed when you see just how quickly the high-speed digital printers can produce a book.

Conference Bookstore

When entertaining guests at home, do you ever notice how they seem to congregate in the kitchen? In much the same way, the *Express Yourself...™* Authors' Conference bookstore has always been a warm and inviting — energized space — gathering place for authors, writers, presenters, and other guests.

The bookstore is filled with books of conference participants, showcasing the talent and diversity of all attending authors — regardless of who published their book. You'll also find books with expert help on how to market and promote books. This is a great chance to pick up a book enhanced with a personal note signed by the author!

You'll find continental breakfast in the morning and snacks with beverages throughout the day, which are included in your registration fee — along with all your meals. The bookstore is the perfect place for networking, one-on-ones, or just relaxing and talking with an assortment of fellow authors.

Not an Infomercial

The *Express Yourself...™* Authors' Conference is by no means a weekend-long infomercial for Infinity Publishing. The conference is produced by Infinity Publishing but it isn't about Infinity Publishing. Rather, it's all about you and your book. Simply put, it's a great opportunity packed with valuable information and helpful inspiration for every writer — no matter how or with whom they publish. We're authors and we

want to, and like to, help other authors to be successful with their books.

Affordable Registration

The author-affordable registration fee of \$699 for our 9th annual *Express Yourself...*[™] Authors' Conference (September 26 - 28, 2008) includes lodging at the Sheraton for Friday and Saturday nights — additional nights are available at a reduced rate — all workshops, materials, seminars, at least one one-on-one consultation, and story sharing. Conference meals covered by your registration fee include: Friday and Saturday continental breakfast, lunch, and dinner; and Sunday brunch. This conference is priced as affordable as possible for authors because Infinity Publishing earns its profits not by charging inflated registration fees and for extras, but simply by selling books. Through this event Infinity is providing an educational forum in which authors learn how to sell more books. Authors who attend our conference sell more books. It's just that simple. And everybody wins.

Sheraton Park Ridge Hotel at Valley Forge, PA

The Sheraton Park Ridge Hotel and Conference Center is comfortably elegant, with an excellent staff. Rooms are especially restful and spacious. The food is very good — it's not your typical hotel banquet kind of boring meals. The Sheraton is located in King of Prussia, Pennsylvania, just down the road from major shopping malls, minutes away from historic Valley Forge National park, and 30 minutes — depending on traffic — from the Philadelphia International Airport (PHL).

Shuttle van service is available from AMTRAK's 30th Street Station and the Philadelphia Airport.

Sunday Brunch

The conference concludes with a delicious brunch, brief wrap-up presentation, and a final gathering of presenters and professionals in the “Ask the Experts” Panel, ending with door prizes — many of the presenters, keynoters, and participating professionals provide goods and services to be awarded as door prizes. We also do a special drawing from the turned-in evaluation forms and Infinity awards the winner a full registration package for next year. The brunch buffet is available throughout the morning and this is the only meal when our illustrious panel is seated at a head table. Your brain will be full by now, and you should be on your way home shortly after the noon hour.

Visit www.authorsconference.com for complete information, updates, and the archive of *The Author's Advocate newsletters*.

“Those disputing, contradicting, and confuting people are generally unfortunate in their affairs. They get victory, sometimes, but they never get goodwill, which would be of more use to them.”

Benjamin Franklin (1706 — 1790)

Another Look at Infinity Publishing's Authors' Conference

by Judith Trustone

When you publish your book you're starting a new business, and we know that most start-up businesses may take up to two years to show a profit. The world of book publishing and marketing is complex, and not many of us can afford to hire a publicist or have an advertising budget. Few of us consider the at-times-unappealing things we creative types must do to succeed in the book business. Maybe we secretly hope that our book will be discovered by Oprah and fame and fortune will be ours. Yes, this does happen, but don't count on it. Actually, you have a better chance of maybe not getting on Oprah but getting good publicity for your book by following simple, commonsense measures.

Does your new baby come with a business plan? A marketing plan? A publicity schedule? Fortunately, Infinity offers an annual conference at Valley Forge, Pennsylvania, on the last weekend in September. There you'll hear experts in the world of publishing, marketing, and publicity share their approaches, and you'll also have a chance for a one-on-one sit-down with the experts at no additional cost. Starting a new business in a brand-new field will be a lot easier when you're with others on

the same path. These are your people, and networking, learning new skills, and seeing yourself as part of a larger world of published authors is priceless. Think you can't afford it? You can't afford not to if you really want to grow your business. (If you are an imprisoned writer, try to get your supporter(s) to attend.) Now's the time to draw on your inner resources, the strengths that helped in your heroic effort to publish a book, to now promote it and get it out into the world.

First you must identify yourself in your own mind as a published author, an authority on the topic of your book, which hopefully is well-researched, well-reviewed, and well-edited. When you meet new people and they ask what you do, forget about the day job and say you're an author. When they ask about your book, tell them, but watch that you aren't saying too much if their eyes seem to glaze over. This is an excellent way not only to put your book in people's minds, but to make connections for promotional opportunities that you'd otherwise never know about.

Another solid approach is to offer yourself as an expert based on the book. Based on this position, you can write letters to the editor, op-ed, and magazine pieces, as well as setting up your own blog, always mentioning your book as part of your signature on everything. A web site is crucial, and you can also "brand" your book by putting its signature on every e-mail you send out. When anything happens in the news that may relate to your book, write a piece about it with your unique comments and perspectives. Call in to talk radio shows, get yourself on community cable, and learn how to do a good press release to send to TV stations, etc. Keep your eyes on the news (and the alternative news sources) for every opportunity to put your book before the public.

By the way, I always have a copy of one of my books in my purse, for I've sold countless numbers of books that way after

a conversation. “And what do you do?” is a perfect chance to sell the book. I even lower the price if necessary, if I feel the person might be a connection to more sales. If it’s a media person, I’ll make it free, as a promotional copy. When you know about a fund-raiser, you can offer a copy of your book for their silent auction. Everyone scanning the offerings will see the book and because it’s with other things of value, it too has a higher value in the public’s eye.

But for any of this to work, you must go out and about. No sitting at home and waiting for the Marketing Muse to show up. Attend meetings of organizations whose goals complement your book. Have them write reviews, add their comments to your promotional pieces, and watch your book sales grow!

In this techno age, show your writing skills (no text messaging, please) by sending old-fashioned letters, thank-you notes, and postcards. When I’m stuck in traffic, I have a stash of already stamped and addressed postcards that I write to people during the inevitable wait. This nurtures relationships without spending a lot of time, and keeps you in people’s radar. By the way, for less than \$300 you can get 5,000 color postcards about your book, with room for addresses. You can leave the cards at the post office, the supermarket, community bulletin boards, or anyplace where people gather. A flyer about the book (and you) is crucial, if you can’t do the \$300. Have someone with graphic-design skills work with you on it if art isn’t your strong suit.

If you have friends or family or supporters who share your passion for the book, enlist them as allies in your promotional efforts, maybe even offering them a percentage of sales to maintain their enthusiasm. Anywhere you go in your community where you are known, place postcards or flyers in places people go, like the copy place, the post office, a coffeehouse (great place to do readings), or even, if appropriate,

your church, synagogue, or mosque. See if book clubs will choose your book to read. If it will work in schools, arrange to go into classrooms and talk about your subject if it fits with their curriculum. Perhaps high schools and colleges can use the book for their supplemental reading list.

Most of all, enjoy the new connections, the chance to make a difference, and the joy of finally, after so much hard work, getting those royalty checks.



Judith Trustone is an award-winning writer and artist. Her *Celling America's Soul: Torture and Transformation in Our Prisons*, written with seven prisoners, though deemed “dangerous” and banned at first by prison officials, is called “the best book in print that describes prison from almost every perspective.” Prisoners, their families, and prison reform advocates embrace the book for its truth, its horrifying yet hauntingly beautiful stories that expose Shadow America and present more humane, less costly alternatives. The book has birthed *SageWriters.com*, a national community of free and imprisoned writers, artists, musicians, filmmakers, playwrights, and activists working together to give voice to movements for justice, healing, and reawakening compassion in our elected officials, creating a community love ethic supporting effective reentry programs. Judith has proven through her dedication, compassion, and inspiration that implementing social change can also be professionally successful.

The Power of Networking — Four Principles

by Susan C. Haley

Susan presented this information in a workshop at the Express Yourself...™ Authors' Conference in Valley Forge in 2007. At the close of the session, panelists and members of the audience, together, had come up with over 80 ways in which authors can network.

Over the course of writing and publishing two books, many articles, essays, and poems, I've discovered and put into practice four basic principles in the art of networking that every writer will eventually need to know.

Just what is networking?

Why do we do it?

Do we have to do it?

Where does it lead and what can we expect to gain?

Simply put, networking is the vehicle one uses in venturing out beyond your self, your own world, and probably your personal comfort zone.

We do it to connect with other writers and the public through publicity and, ultimately, the readers we wish to reach.

We have to do it if we want to be read. Only if we pen solely for ourselves can we bypass this element of writing. Even if we write for friends and family, we must “connect” with them.

Remember, how much and how well you “network” will help to determine the level of success you’ll achieve in having your work purchased and read.

Principle #1 — Getting To Know “You” — Prioritizing Your Goals

Due to my personal circumstances, I’d become quite the social recluse in the first years of active writing. I’d been widowed relatively young, my two sons were on their own, and I’d been thrust into a vacuum of emptiness. Writing was my escape, my healing, but I wrote only for myself and the walls around me. Encouraged and mentored by two dear friends, one day I found myself with two published books. Not an overnight venture, I assure you. Suddenly I realized that over the span of three years, I’d lost contact with the outside world beyond the mundane duties of a job.

Now what was I to do? What did I hope to achieve? Why did I pour all these countless thousands of words out on a page? Why did I pursue the efforts of publishing them? I had some decisions to make. That’s when I discovered the first principle of networking . . . getting to know one’s self and one’s goals.

Most of you have, inadvertently, already completed the first principle. I’d caution here, however, that Principle One is an ongoing process. Daily, circumstances change. We change. Goals continually shoot off in new directions as achievements are made and, too, some efforts fail. Be flexible. Take a few moments each morning to reevaluate yourself and your direction. Realize that if something fails it only means *that*

approach failed. It isn't you that failed. Always be ready to alter your course mid-trip.

Principle #2 — Networking Is a Reciprocal Process

Let's assume you've determined your goals, you've done an honest assessment of your strong points, your weak points. Now you need a vehicle to connect with people; to find them or help them find you.

I joined the Florida Writers Association because of their motto, "Writers Helping Writers." I needed help. I wanted to give and share my work, true, but I realized I also needed to receive something in return. That is the second principle of networking. It's reciprocal. It's giving as well as receiving.

To do that you must accept that at some point you'll have to venture out of your comfort zone. After several long e-mails with FWA president Dan Griffith, I found myself agreeing to lead a chapter in my county, where none was currently active. I'd surely lapsed into a moment of insanity. Panic at the thought of leading anything that required standing in front of a group and speaking was overwhelming. I entered my first meeting bordering on terror. Writers write! They don't stand in front of a group and talk! Oh, but they do! If they want to get read, they do.

That night I learned if I'd take a step forward, others would do the same; they'd meet me in the middle. In one night I learned that not only in a philosophical way, but in a practical way...in order to receive, one first must give.

But this, too, can be out of balance in either direction. Learn some of the invisible lines that can be crossed before you cross them. Remember, one can be too aggressive as well as too timid. It's important not to be so centered on giving of

yourself and promoting your own work that you aren't open to offer support and take interest in others' endeavors as well. After all, they want to give, too.

Principle #3 — Networking Is Active. It's Doing Something

You're all familiar with the term "action begets reaction." Reaction then creates another action. And so it goes, a circular phenomenon that will continue as long as it's pursued kind of a perpetual motion.

I started my circle turning by researching writing organizations on the internet, which led to my association with the FWA. Joining a local group of fellow writers is quite likely the best first step a new author can take. What then?

Most communities have more than one writing organization. These can be centered on the different genres, critique groups, reading groups, and marketing groups. Usually these groups only meet formally once a month, so it's possible to be a member of more than one. You can attend meetings when you're able, get involved in the group's activities, and get involved in community events.

I want to briefly mention the value of internet writing organizations and author communities, where you'll find opportunities to communicate with other writers worldwide as well as have a stage to introduce your own work. Celebrity newsletters are a source of the expertise and experiences of other writers and invaluable information provided by the "gurus" in all areas of writing, from manuscript to publishing to bookshelf. Jerry Simmons, Dan Poynter, Penny C. Sansevieri, Brian Jud, and John Kremer come instantly to mind, and there are many more. All have free newsletters loaded with

tips, information, and helpful links. Some provide places to list your own books for free.

More important, with the ever-increasing difficulty in obtaining publicity simply by submitting press releases or distributing review copies that will actually be picked up and read, it's mandatory now to mingle with people. In the advent of so much online communication, publications all over the country are cutting back book sections to save costs. What available space is allotted is even more earnestly sought. The competition for print space is overwhelming. Contribute some of your writing and articles to the Infinity Authors' e-zines. We have two good ones. *The Infinite Writer*, founded and edited by Dahris Clair, and *The Fox and Quill*, founded and edited by John Wolf. Feel free to e-mail me for further information: Shaley1112@verizon.net.

Principle #4 — Maintaining a Balance

Possibly most crucial once you're ready to start applying the first three principles, is maintaining a balance between your expectations and your contributions. One could almost do a workshop on this premise alone!

Remember, I'm speaking directly to the time set aside for networking here, not your own personal creative writing time; writers do, in fact, have to write. I'm referring to a balance in your social and marketing endeavors.

Balance is attempting to be what others would like to emulate rather than shy away from. I'm sure you're all familiar with the "me-me-me" folks in the world. Not fun to be around, are they? Don't get so excited by your latest endeavor or latest success, that you become one.

You must be willing to listen attentively as well as speak. Offer encouragement and "job well dones" to others as well

as seek them for yourself. Be sincerely interested in someone else's contributions and successes, too.

Support other budding authors by purchasing their books. Isn't that what you're asking them to do for you? Obviously, we can't all buy ALL of each others' books, but we ALL have different reading preferences, so buy the books you enjoy and don't wait for someone else to always buy yours first. You'll get your share in return in the long run.

Be willing to teach as well as learn. Share information as well as gather tips for yourself. If you happen across a good opportunity, share it with your fellow writers. You'll be rewarded in that people will want to share with you as well.

Apply Teamwork

Over the last year, the Infinity authors have shown what can be accomplished with teamwork. We now have an organized effort of joint marketing. Infinity's Chris Master designed us our own logo — **INFINITY AUTHORS — INFINITE TALENT**. Those participating all carry this logo on their own web sites, where we have pages to show off everyone's books with links to their sites. If you're a little reserved at selling "yourself," help your teammates by recommending theirs to their potential customers. At this year's *Express Yourself...*™ Authors' Conference at Valley Forge, four Infinity authors presented a panel with many more workable ideas for "Authors Helping Authors."

Like all else that is of a circular, a perpetual nature, from the workings of the universe we dwell in, to the premise of what you put out comes back to you, the more you apply these simple yet basic principles, the more expertise you'll develop in the art of networking, which is the forerunner of good marketing. This art is quite similar to living our lives. Most

everything, in one way or another, falls into the realm of the Golden Rule.



*Susan C. Haley is author of several articles, a book of essays and poems, *Fibers In The Web*, and the novel, *Rainy Day People*. She has built a network of writers, friends, and contacts that reach from coast to coast and across the continents. Susan believes that networking is a must for those geared to looking for a personable, interactive, and confidence-building approach to “doing at least one thing for your book” every day. She is a county leader for the Florida Writers Association, a charter member of Wizards of Words, AuthorNation.com, Nothing Binding, Published Authors, and a member of the INFINITY AUTHORS—INFINITE TALENT team. She lives and works in Sarasota, Florida.*

Express Yourself...[™]:
A Small Event
With A Big Experience

by Eugene G. Schwartz, editor-at-large
ForeWord Magazine *and* ForeWord This Week

Each year, Infinity Publishing of West Conshohocken, Pennsylvania, has sponsored an annual authors' conference in Valley Forge that provides its authors with inspiration and an invaluable and unforgettable experience in professional development and information exchange.

To locate a book publishing company with national distribution in West Conshohocken surely establishes that more than location accounts for success.

So, this is a brief report on Infinity's eighth *Express Yourself...*[™] big experience held at the end of September, where some fifty authors and a score of industry professionals assembled for three days to hear experts from among their own authors and such independent publishing stalwarts as Eric Kampmann, Dan Poynter, Penny C. Sansevieri, Brian Jud, and Melanie Rigney.

Speaking for the passionate commitment that leads writers to want to publish, book publicist Penny Sansevieri observed

that when she first started writing, she wanted to change the world and make a difference, and that “all of you here are changing the world and making a difference. You have to believe in yourself and believe in your book,” she said. “Everybody has had a ‘no.’ But every ‘no’ you get, leads you closer to ‘yes’.”

She then introduced Eric Kampmann, CEO of Midpoint Trade distributors, who delivered the keynote. He is currently the best example of someone for whom “no” got him to a best-seller “yes,” by “staying on mission.” He chose to follow his own passion for justice, and published the O. J. Simpson confessional, *If I Did It*, on behalf of the Goldman family.

Kampmann spoke to the value of professionalism and competence as paving the way for Beaufort’s swift and successful introduction of the Simpson story in a three-week turnaround period. “When you have a system that does the small things well every day, you will be able to do the big things when they come along,” Kampmann said. “So, for a small company that has the right team in place (something that outsourcing now offers to everyone), all kinds of things are possible.”

To this observer, Infinity Publishing is an outstanding example of a company that “does the small things well” and has the right team to do them with. It is also the only publishing company of its kind that combines an in-house manufacturing, warehousing, and fulfillment operation with the production, sales, and distribution services for its author-partners. Infinity keeps two laser printers and a four-color digital cover printer busy from five to seven days a week, depending on order volume.

Founded in 1997 by Tom Gregory, Infinity has more than 4,500 titles in print by more than 3,000 authors. Gregory and his sons are also in the commercial printing business, and it was as an outgrowth of printing for self-publishing

author-customers that they saw the business opportunity that led to forming Infinity. Currently publishing 70 new titles a month, Gregory's goal is to reach 100 a month in the coming year.

In 2007 the company also launched an in-house audio book recording studio and production service that enables authors to both publish separately, or bind into their books a professional spoken word CD.

Distinguishing itself from the conventional and high-volume author-publisher partnerships that outsource book-at-a-time printing, such as AuthorHouse, iUniverse, Outskirts, Lulu, Xlibris, and Amazon/Booksurge, Infinity encourages a personal and real-time interaction between author and publisher as the book is emerging from production and being made ready for the author's own marketing push. Its annual conference brings together writers, many of whom establish year-round networking connections among themselves. Some also return to subsequent conferences, sharing their own learning and success experiences with each other as well as the first-time authors just coming on line.

Books That Capture Interest

Among the conference features were an author bookstore with hundreds of titles, and reading sessions for which authors could sign up and read to each other from their books. I attended one at which fifteen interesting books of diverse genres were excerpted. Among those that caught my attention, all published by Infinity, were:

- *Follow Me to Glory* by Will Hutchison (9780741435606): A fictional account of the Crimean war in the 19th century.

- *The Virginian Who Might Have Saved Lincoln* by Bob O'Connor (9780741440310): A historical novel of Lincoln's bodyguard and former law partner.
- *Sex, Lies and Plastic Surgery: Things You'll Never Learn from Your Plastic Surgeon* by Lois W. Stern (9780741432209): Reviewed as a "must-read" for anyone contemplating cosmetic surgery; includes the author's personal journal.
- *Forty Cars That Owned Me* by Patrick Nowak (9780741437368): An engaging lifetime memoir of cars the author bought, sold, and used for business, pleasure, and road racing.

In addition to such workshops as increasing sales, using the Web, defining success as an author, and an entire day devoted to becoming a better writer, the conference featured several luncheon and dinner keynoters. Among them were the humorist and Watchdog columnist, Dave Lieber of the Fort Worth Star-Telegram, whose uproarious stories of a Philadelphia transplant's awkward adjustment to Texas culture and costumes had the conference attendees in stitches. His own company, Yankee Cowboy Publishing, recently celebrated the sale of the 10,000th copy of his self-published book, *The Dog of My Nightmares: Stories by Texas Columnist Dave Lieber* (9780970853035).

This Infinity conference, the second I've attended, has sharpened for me a view of the incomparable social, educational, and cultural contributions to our society made by independent and self-publishers. While we are part of a larger industry, we are also very much a collection of autonomous storytelling and self-development networks — much like the neighborhoods and small towns in which people live from day to day that are the foundations on which the strength of the larger society rests.

Mainstream publishing has no monopoly on literary merit, enterprise, and value-added. To paraphrase Eric Kampmann's earlier observation, when you consistently do the small things right — that in itself becomes a big thing.

Eugene can be reached at: eugenegs@forewordmagazine.com.

Infinity Publishing's Role in Support of Social Responsibilities

Infinity Publishing is selectively supportive of books that inform, educate, and inspire readers about worthy social causes. Infinity can't champion every cause seeking support, so it uses careful discretion of how and where to invest our publishing resources to do the greater good.

Infinity has, and will continue to be supportive of organized writing groups by working with them to publish annual anthologies of their members' works. After all, without aspiring writers there would be no new books to publish, so we have a vested interest in encouraging their efforts. We also welcome the opportunity to speak at annual meetings and conferences about the changes that continue to take place in the publishing industry. At these conferences we usually provide a publishing package to award as a door prize. There is a special gratification that comes when members of these writing groups eventually publish their books with Infinity.

Upon request, Infinity will make a bundle of selected books available to augment the fund-raising efforts of

humane leagues and animal shelters. We are also supportive of programs that send books to our military personnel in a war zone. We view the donation of these royalty-free, complimentary books as positive ways to promote Infinity's more popular steady-selling titles. Books selected to be given in support of worthy causes must be appropriate to the charitable group, be well edited, purged of all typos, and pleasingly formatted. Just as you, an Infinity author, are associated with our reputation, so is Infinity directly linked to your book as your publisher of record. Organizations considered worthy of support must be nonprofit, not-for-profit, not overly controversial, and not religious in nature. We live in a world of many diverse beliefs and as a First Amendment press we simply cannot favor one belief over another.

Infinity Publishing is earth friendly. Our books are printed on high-quality recycled paper, which is of a better quality than many commercially published trade paperbacks. With energy-efficient, high-speed digital printers and bindery equipment, we're using less energy than traditional book publishers. Naturally, we recycle.

We are pleased to be an invited sponsor and participating presenter at various regional writers' conferences, book festivals, and publishing events. Infinity Publishing is a member of the Publishers Marketing Association (PMA) and the Small Publishers Association of North America (SPAN). We have been involved in the conception, planning, and production of the 2005 and 2006 Book Summit where major book publishers' senior management gather at a round table to discuss and exchange ideas about the future of the industry. This will be our eighth year as a

sponsor of the Virginia Festival of the Book, and our fourth year of being a sponsor and presenter at the San Diego State University Writers' Conference. In spring of 2008 we'll participate in our second annual Philadelphia Free Library Festival of the Book.

Ben Franklin would surely approve of the virtues of Infinity's social supportiveness of purposeful causes. Indeed, Ben would smile while reviewing our conferences and programs designed to educate authors about the benefits of author-originated publishing. He'd chuckle when learning of the incentives with which we bribe, ah, which we offer Infinity authors for early conference registrations. Most of all, Ben would be proud knowing that his foresight and the provisions set forth in the First Amendment compose the keystone of a steadily growing publishing model in the 21st century.

Bookshare.org: Reaching Voracious but Overlooked Readers through New Technology

by Nan Hawthorne

It might seem counter-intuitive, but one of the most enthusiastic markets for books is people who are unable to read print. The “print-impaired,” which includes people with dyslexia and other learning and mobility disabilities, is comprised largely of the blind and partially sighted. As one of those people, I can tell you that reading is widespread—and very important—in this population. Believe me, we love our books. As a double English major, losing vision could have been a tragedy for me. Thanks to books for the blind, it has not. In fact, I can read and crochet or do housework at the same time!

Up until recently this group has gone from having access only to Braille materials which are of limited availability, expensive to produce, and take up a great deal of space, to records or “talking books,” to cassette books, and most recently to books on compact disc and MP3 files. While technology has heretofore expanded the production of

books for the blind, those readers yet have had to wait for books to be selected, recorded, and made ready for distribution. If one wanted to read a particular book, such programs that record on demand are few and far between, and are far from immediate. Imagine standing in a bookstore knowing that few of the treasures on the shelves could eventually be ready for you to read several months after you took one off the shelf.

That is where a unique organization called Bookshare at www.bookshare.org comes in and where authors have a unique opportunity to reach an entirely new reading public. Bookshare's vision is for any print book to become quickly available to print-impaired readers by scanning them and converting them to a text file that a person with a special reading device or a computer equipped with screen magnification or speech or Braille output can read. Since Bookshare is a not-for-profit organization, most of the work is done by volunteers, and most of those volunteers are themselves blind.

I learned about Bookshare several years ago when I was assigned by eSight Careers Network (www.eSight.org) to write an article titled "Blossoming of the eBook and What It Means to Blind and Visually-Impaired People." I discovered that Bookshare was established with farsighted vision for the community of print-impaired readers. "Realizing that individuals were scanning books to convert them to text files for their own use," says the Bookshare site, "Bookshare's nonprofit parent organization, Benetech, set out to create a central repository and distribution tool for these books. This online community enables book scans to be shared, thereby leveraging the collections of thousands

of individuals who regularly scan books, eliminating significant duplication of effort.” Beside becoming a patron of their service myself, and later a volunteer, I also assisted via eSight in Bookshare’s program to put together a library of books related to employment to benefit the estimated 80 percent of the people who are visually-impaired who want to, and can, work but who are unemployed, mostly through ignorance and discrimination.

Authors and publishers alike should know that programs that make reading materials for the print-impaired have a right to produce them; however, these programs face restrictions concerning producing books in special formats. The Fair Use provision of Title 17 of the United States Code Relating to Copyright, specifically Section 121, sets forth restrictions on reproduction of print materials for the use of people who cannot access standard print. One of those stipulations is that the materials so reproduced must be in a format that can be accessed only by people who are qualified to receive them. Examples are the “talking books” and cassette books that, while produced on standard records and tapes, are recorded at slower speeds both to increase what each record or tape can hold, and to require special playback equipment available only to those visually-impaired people certified eligible for this service. For the most part, that equipment is distributed only by libraries that are part of the National Library Services for the Blind.

While a growing selection of e-text books is available for use by anyone with a computer or PDA, Bookshare’s library is formatted for use with DAISY, a digital talking

book standard developed by an international consortium of libraries that serves people who have print disabilities. DAISY is a highly flexible format enabling users to bookmark pages, scan through text, jump back and forth through a book, and other actions they cannot do or cannot do as well, with commercial audio recordings.

To qualify for membership in Bookshare, an individual must submit with their registration, proof of a disability that limits ability to read print, and pay an annual subscription fee of \$50 (plus a \$25 sign-up fee for new memberships). Proof typically consists of having a form filled out and signed by a qualified professional, or providing current proof of existing eligibility for recognized special library services. In addition, the software or hardware the user must obtain to read the DAISY e-text is made available only to similarly qualified readers. Groups and schools serving print-impaired students younger than 26 years of age can purchase memberships that allow those students free unlimited access, the cost varying depending on the number of downloads needed.

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a PDF or word.doc for conversion to the required format. There is no cost to the author or publisher.

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Looking at their catalogue of books, you can readily see if your own genre or subject matter is well represented. Some that appear not to be well represented at the time of this writing are historical fiction (my own genre) and books in languages other than English.

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*Nan Hawthorne is the author of the blog, "The Blue Lady Tavern" at blueladytavern.blogspot.com, a first-person commentary on life in Anglo-Saxon England by Leofwen, a woman who runs an alehouse in a fictitious kingdom. Hawthorne's upcoming historical novel, *The Story*, also concerns this time and place. It is the culmination of years of work that started with play-acting at summer camp in southeast Alaska with a friend when they were young teens. The characters they created and came to love for more than 35 years now come to life in the blog as well as in the novel expected out this winter. The novel includes details of how the two met and began writing the scenes.*

*Hawthorne has had a long and varied career in several fields, including the professional management of volunteer resources (in which she also wrote and trained), and as a writer on topics related to disabilities and employment. Sight-impaired herself, she is indefatigable and shares her writing time with running a creative writing group online, *Ghostletters*, www.ghostletters.net; with a weekly online radio show, the Shannon O'Neill Memorial Celtic Music Hour; Anglo-Saxon reenactments; and her individualistic style of tapestry making and crocheting.*

Editor's note: Please don't confuse this with the program that Google has implemented for scanning books and making them available on the internet. The Bookshare program is something like donating a copy of your book to your local library; however,

by placing your book in Bookshare's unique library system, your book will have a much higher readership with a greater likelihood that they'll take the time to write an objective review of your book and post it on the internet. This is another way to increase the reach of your book and generate a positive buzz for your book.

Okay, since I brought up Google, let me say this to address any concerns you might have because your book will most likely be scanned by them with parts—perhaps as much as 20 percent—available for viewing on the Google web site. Let's just set aside the potential copyright infringement issue because the court has yet to render a final decision. This is one of those times when you have looked at your book being scanned and available through these web sites as positive exposure at no cost to you, and let go of any greedy thoughts that they should pay you for the right to use portions of your content. Likewise with Amazon and Microsoft's look inside the book program—this is all exposure and getting exposure is what sells books.

Jane's and my books can be found on Google Search Book pages. We view this as a major benefit because the top link on the BuyBook list goes directly to Infinity's bookstore—where the customer gets faster service and authors earn significantly higher royalties. If the exposure on Google results in one book being sold through the BuyBooksOnTheWeb.com web site, that single sale earns more in royalties than four books sold via Amazon.com.

Social Action and Healing through Writing

by Judith Trustone

What do you think about people in prison? Do you believe like I used to, that they must have done something and, though the criminal justice system is broken it can't be all that bad! Surely our communities are safer by holding eight million Americans in jail, on parole or probation, and we sure don't want our tax dollars going to give them things like free college, do we?

Wrong!

I had no idea back in 1999, when I taught creative writing at the Graterford, Pennsylvania, prison (the fifth largest maximum security prison in the country) that the experience would lead to the creation of SageWriters. Now a national group of prison writers, families, victims, activists, and progressive corrections professionals, it is dedicated to giving voice to the voiceless by publishing books of literary and social merit; seven so far. Nor back then did I see myself becoming a prison activist, for though I'd been

a human rights activist most of my adult life, at age 60 I thought I'd be winding down.

Wrong!

When four of the fifteen students in the class came to me individually with claims of innocence, I cynically said, "Sure you are, show me." The stereotype, which I shared, is that all prisoners claim innocence, which I later learned was far from the truth. So many things are part of our cultural belief systems and attitudes that are based on myth, not facts, about our criminal justice system, which even the American Bar Association acknowledges is broken. Psychologists have determined that false information, once lodged in the brain, often tends to remain embedded to the point where it becomes impervious to empirical reality. This is why the myth still thrives with 40 percent of Americans believing that Saddam Hussein bombed the twin towers.

And so it is with our 19th-century prison industrial complex, costing us an average of \$30,000 a year for each prisoner (\$65,000 for older prisoners), and where an estimated 10,000–50,000 innocent people a year go to prison. When we imprison more people than any other country in the world, most of them poor and people of color, our democracy and our collective souls are in serious trouble. A system designed to crush human spirits ultimately diminishes us all. Each state has their own Abu Ghraib in their own backyards, yet few of us know or care about it until someone we love is caught up in it. How could it be otherwise, considering the deplorable condition of the corporate-controlled media where news is highlighted with crime, scaring us all

into believing that what we need is more prisons to keep the public safe from those we've dehumanized, the "other."

Our society has the same false idea of prisoners, demonizing them, most feeling that they deserve whatever brutal punishment they must endure, and that it's best to lock them up and throw away the key. Politicians act accordingly. Yes, there are terrible people from whom the community must be protected, but these are only 20 percent of the people in prison; most are nonviolent drug offenders, fallout of our expensive, ineffective War on Drugs. When potheads get treated the same way as serial killers and come out of prison (700,000 a year nationally) with post-traumatic stress disorder, when one in five prisoners is raped, and when communities choose building more prisons over building more schools, we are all on a slippery slope toward fascism.

Over 90 percent of prison administrators claim we could release half the prison population tomorrow with no risk to the community. One told me, "Just because we run prisons doesn't mean we believe in them or that they work." No one is dealing with the root causes of crime, poverty, addiction, and toxic environments. Recent studies indicate that one-third of urban children suffer from posttraumatic stress disorder, guaranteeing them a pipeline from school to prison.

What's it going to take to change your mind about prisoners?

Learning all this catapulted me into creating SageWriters, and into a passion for waking up America about our system of vengeance rather than of restorative justice. I had no

idea I would, along with prisoners, be compelled to write a book about the experience. Or that I'd soon be spearheading a national effort to expose prison conditions to the public. Our first book, *Celling America's Soul: Torture and Transformation in Our Prisons and Why We Should Care*, was at first banned in prisons and I was banned, as well, as "dangerous," which puzzled my thirteen grandchildren.

There are few thrills greater than holding your just-published proof copy for the first time, your new baby. Each of us secretly hopes that our baby will somehow be "discovered" and make the bestseller list—95 percent of us will be disappointed.

Most books are judged by their sales. While SageWriters' books have sold modestly (I need more time for marketing), their impact is beyond measure. There's the aspiring writer in Illinois who found himself ready to respond to an attacker with rage, regardless of consequences, when he heard my voice in his head saying, "Do you want to throw away all you've worked for?" He stopped, vowing in that moment to give up thuggery (I'd only ever written to him). Another SageWriter in Oklahoma described fifteen men reading their one copy of *Celling* as a group, amazed that a white lady from the burbs could have given such an accurate voice to their situations.

A neighbor told me that fourteen people had read her copy of *Celling*, and that her friend's acting-out grandson transformed into a model student after reading the book, and an alcoholic friend of her daughter's had checked herself into rehab after seeing her future in the book's pages. One innocent co-author got new lawyers and may one day be freed.

Another's long lost brother in England found him, and a British filmmaker is doing a documentary about his case. The Innocence Project has taken up the case of yet another one of my co-authors. Several said now they "finally exist" and now they can leave a legacy to their loved ones.

The pride of their families was incredible. One mother of an author sold books from the trunk of her car at a busy, urban intersection. Nieces and nephews of prisoners in middle school bragged about their incarcerated relatives. My anti-death penalty poem, "A Kinder, Gentler Murder?" was translated into French and sent around the world. Lifer Patrick Middleton's book, *Healing Our Imprisoned Minds: A People's Guide to Hope and Freedom*, is having a powerful influence on prison programs in several states.

What can never be assessed, however, is the powerful impact that seeing their work in print has on those who write. Writing as a tool for healing has been well documented, and the "Healing with Words Project" (see www.sagewriters.org) is under consideration for inclusion in several progressive prison-related and reentry programs. Writing soothes and helps heal the crushed spirits populating our prisons, their families, and their victims.

While admittedly I'm working with the cream of the crop of prisoners, I have been inspired by many of those behind bars, especially Patrick Middleton. Raised in a dysfunctional family with a history of adolescent trouble, he was sent to Lewisburg Federal Prison back in 1973. After fifteen murders there, two of which he witnessed, and after being stabbed twice by attempted rapists, he escaped in a trash truck. In a state of total panic, while attempting to steal a

car, he struck the owner with a lead pipe after begging her to stop screaming. Sadly, the woman later died, and when Patrick went to court thinking he'd made a plea bargain, the judge gave him life without parole, which in Pennsylvania means the only way to get out is through the Board of Pardons, which has pardoned only two people in twelve years.

Reading a line from a Saul Bellow novel, Patrick's mind was awakened and he began to study with a passion, eventually becoming the first prisoner in America to earn his BA, MA, and PhD while behind bars, 34 years so far, funded by awards, scholarships and family support, not taxpayers. Back then, the University of Pittsburgh used to have a classroom in the penitentiary, for the one thing that keeps people from coming back to prison has proven to be education. Patrick went on to teach in the prison, to co-author a college psychology textbook with one of his professors, and to create his *Healing Our Imprisoned Minds: A People's Guide to Hope and Freedom*, which is being used to inspire prisoners in several states. His memoir, *Incorrigible*, was published in late 2007.

Prisons are full of Patrick Middletons, and SageWriters — by partnering with Infinity Publishing — is bringing these stories to the public so that there can be a movement for true justice, not the punitive, vengeful approach that dominates most of our criminal justice system that we call justice.

The fact that you're reading this shows that our approach is successful. Social action through art can be very effective. Your passion for positive change will sell your book!



Judith Trustone is an award-winning writer and artist who has been a human rights activist for 52 years. Director of SageWriters, co-author with seven prisoners of Celling America's Soul: Torture and Transformation in Our Prisons and Why We Should Care, she also heads a consulting and training group to bring progressive programs for those behind bars and their families. Her weekly internet radio show, "Healing Justice" can be heard Saturdays at noon on www.gtowntownradio.com, and information about "Healing with Words" and the high school course she teaches, "Healing Justice" can be found on her web site, www.SageWriters.org.

"It does not require a majority to prevail, but rather an irate, tireless minority keen to set brush fires in people's minds."

Samuel Adams (1722–1803)

10 To-Dos Especially for the Writer in Prison

by Patrick Middleton, PhD, #AK3703

Unless you're an established author, your work has just begun once your book has gone to press. Even if you're lucky enough to land a big-time New York publisher, there's plenty of work to be done on your part to promote your book. The biggest mistake you can make from the start is to say to yourself, "I've done my part by writing the book, and now it's up to the publisher to sell it." Wrong! Be grateful for whatever promotional package you get from your publisher, but know that it's never going to be enough. To get your book in the hands of targeted readers, you're going to need to do a lot of legwork.

1. Get yourself an author's advocate. If you're an incarcerated writer or you can't do the legwork yourself for some other reason, you need someone to help you. This may be a close friend or family member who is committed and understands your needs; another option is someone with whom you've made an arrangement for promotion in

return for a percentage of your royalties, perhaps as much as 30 percent. Whatever solution you find, make sure that the terms of the agreement are in writing. You're going to need a representative who can get your web site started and keep it updated; attend book signings and professional events in your name; make contacts with independent and mainstream bookstores and other publishing professionals; and be your spokesperson.

For prisoners, the best place to seek that help is with SageWriters.org, a nonprofit prisoner advocacy organization that is second to none in professionalism.

Even with a representative, however, there's much you can do yourself to promote your book. Don't expect your agent, friend, or supporter to do everything for you. It's your book and no one else cares about it as deeply as you do.

2. Create a simple one-page flyer about your book. The flyer should include a color picture of the book's front cover and, if possible, a picture of the author, a 60- to 100-word description, the publisher's name, the cost, and how to purchase the book. If there's room, it's wise to include a flattering quote from a reviewer. Have a knowledgeable person look over your flyer to make sure it's balanced and professional in appearance.

Now, include that flyer in every future letter you ever write!

3. Find people who love your book, have a passion for promoting it and helping people in prison, and give them support. In prison, you can distribute flyers to fellow prisoners and ask their families to purchase the book on the outside. Donate a copy to the prison library, as well as one to the library in your hometown.
4. Get reviews. Don't underestimate the value of praise and the opinions of others. It doesn't matter that you don't know a single book reviewer. Begin by looking in your local newspapers to find the names of their book reviewers, and then write them a brief letter. Include your flyer. You can also ask your publisher to provide you with names of book reviewers. If you belong to a particular organization such as the NAACP or the Jaycees, ask its newsletter editors to have your book reviewed. If you're a college student, get your college newspaper to review your book.

You'll need copies of your manuscript or a review copy to send to reviewers. Don't waste precious time by waiting for your book to come out. Besides, it can get pretty expensive to send free copies to reviewers (unless you have a budget for this).

5. Get endorsements. It's wise to ask peers, teachers, or others you may know, as well as general readers, to read your book and write a 30- to 60-word endorsement. Peer review is also an excellent way to spread the word about your book. You can

use excerpts from these endorsements on your web site, promotional flyers, and on your book's back cover.

6. Contact your hometown bookstores. If you come from a small town or neighborhood where people know you, write a personal letter to the bookstore owners in your community and sell them on the idea that they can make money by putting your book on display. If you're an Infinity author, make sure you tell them about Infinity's unique return program. Make sure to send a press release to your hometown newspaper when your book comes out.
7. Read and learn from books about promotion and marketing. This book, *My Book's Published—Now What???* and others like it contain hundreds of unique promotional ideas and tips for both novice and veteran authors alike that can be adapted to your book. Francine Silverman's *Book Marketing from A to Z* (Infinity 2005) is another excellent source of ideas.
8. Exchange books. When my book, *Healing Our Imprisoned Minds: A People's Guide to Hope and Freedom* came out, a well-known self-help Chicken Soup author invited me to trade several copies of my book for several copies of his new book. A couple of months later, I received three letters from readers he'd given the books to, and an organization contacted SageWriters to buy 25 copies for a drug and alcohol class. Exchanging

books with fellow authors is an effective way to spread the news about your book. It's also a great way to meet new people.

9. Have realistic expectations. While those of us in prison have incredible tales to tell about our lives, we unfortunately are a legion. We may think there's no other story in the world quite like ours, and we have to come out of the mind-set that our books will become bestsellers. They might, but chances are they won't. You can still sell a decent number of copies. Don't get carried away that this will change your life in prison.
10. Watch out for your ego and don't get too smitten with your accomplishment. You have accomplished something a lot of people only talk about. Your peers will admire you and your family might look at you with new respect. But keep yourself humble, for you never know what's going to happen.



Patrick Middleton, SageWriters' senior editor, is the first prisoner in America to earn his BA, MA, and PhD while in prison, 34 years so far. He serves as one of Infinity's Author Advocates in prison. He is the Infinity author of Healing Our Imprisoned Minds: A People's Guide to Hope and Freedom.

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**Increasing Your Book's
Revenue Flows**

You've invested lots of time researching and writing your book. Your promotional efforts are working and every month your books are selling, so now is the time to take it easy and let the book sell itself as the royalty checks keep coming in.

Not so fast, grasshopper!!!

There's more you can do to increase earnings from the content that you labored so long to create. Now is when you can take a good book and make it even better. You can rebuild it as a second edition enhanced with reader feedback. Your first edition is published, so you can invest your time to apply a creative fix to all those little nagging parts that read okay but could have been expressed better. This is the perfect time to make a list of benefits your nonfiction book would provide for readers by adding a CD to the inside back cover. You can come out with a stand-alone audio book version.

It's your book from cover to cover, so don't let the grass grow under your feet. Take a look at how you can improve your book and milk the content for all it's worth. There's gold in them there words you've smithed together!!! Now's the time to go for more of the gold by working with variations of your content to produce more revenue flows.

Idleness and pride tax with a heavier hand than kings and parliaments. If we can get rid of the former, we may easily bear the latter.

Benjamin Franklin (1706–1790)

Corporate Sponsorship Page Program Available with Infinity Publishing

Perhaps you've written a book that involves buying a home, financing the start-up of a new business, or applying for a college loan. Your book has strong potential to interest financial institutions—especially if it helps the customer better understand the process of borrowing and lending money. Maybe your book is a novel set in a city or town that features the region in a positive way. Your book could become a promotional tool for the chamber of commerce or their tourism association. Books that help improve efficiency in the workplace or sharpen management styles would be of particular value to corporations regardless of their product or service. Almost every book has some potential for bulk purchases paid for and sponsored by a business, association, corporation, or special-interest group.

Infinity Publishing's unique book publishing system makes book sponsorship arrangements easy to implement and cost effective to produce. Digitally printed books can include an up-to-date sponsorship page as well as the sponsor's logo on the front or back- cover. A book sponsorship page is the

perfect way to get the sponsoring company's message into the hands of qualified customers. A sponsored book is a perfect giveaway for trade shows and conference participants. Sales brochures are easy to toss, business cards get lost, but a book that includes a message from the sponsor has long-lasting value.

A minimum order placed by the sponsor of 100 books at 50 percent off the cover price, along with a one-time setup fee of \$50.00, is required to add a sponsorship page to an author's books. The page is usually added just after the front matter of the book and is often done in the form of a letter. For an additional \$50.00, and with the permission of the author, the sponsor's logo can be added to the front or back cover of the books produced for purchase by the sponsor. Entering into an agreement to order 500 or more books entitles the sponsor to a discount of 55 percent off the cover price. After the initial order for at least 100 books, the sponsoring organization may order as few or as many books as needed. Infinity Publishing pays shipping on all orders for 20 or more books and we can send books directly to the sponsor's office or trade show location. Sponsorships are nonexclusive, the sponsorship page must be approved by the author, and sponsored books are not returnable—they are identified by a unique ISBN—assigning an ISBN to the sponsor's version assures the correct books are always used to fill orders.

We would be delighted to send two complimentary copies of any Infinity title to a qualified organization interested in a sponsorship. Five or more copies may be ordered at 40 percent off the cover price and, as always, whenever 20 or more books are ordered, Infinity pays for the shipping.

Automatic shipment and monthly billing are also available through our sponsorship program. Please have potential sponsors contact our office at 1-877-BUY-BOOK for more information and to implement a sponsorship.

The advantages of book sponsorships are many—for the author as well as for the sponsoring organizations. Make a list of those potential sponsors, with corresponding benefits, and send them an e-mail focusing on how your book would help their customers. You make the contact that brings them to the table and we'll work to close the deal. This is one way you can increase the revenue flow without changing anything in your book, and keep those repeat volume orders flowing from the sponsor.

How Long is Too Long to Market a Book?

by Penny C. Sansevieri

So how long is too long to market a book?

Well, according to some studies (both formal and informal), marketing (and seeing the results in the form of book sales) can take anywhere from six months to two years or longer. It all depends on what you want to get out of it. Ideally, though, you should plan to market your book in an ongoing manner—if, that is, being an author is your new career choice and not a hobby. If it's a hobby, then don't put any more time into it than you have to . . . or you might choose not to market it at all. For some, having the finished book is sufficient.

But generally, authors don't write and publish a book just to see it done. They publish it to further dreams of seeing their careers flourish. If that's the case, then your marketing plan should last as long as your career does and hopefully, that's a really long time. But how long should you stick to marketing one book before moving on to the next? Well, that depends on a lot of things. Topic, for one, will

often drive the wheels of a campaign and it's often said that the best way to market your first book is with your second and third and fourth, and well, you get the idea. But now the most challenging question: If you're extending a marketing campaign beyond what you originally had on your marketing outline, what on earth will you do to promote it?

If your book is new and your promotional wheels are just hitting full steam, the answer to how you might promote your book should be easy. But if it's a year down the road and you feel you've done everything you can do to market your book, you might be asking yourself: What's next? This is a great time to assess what you've done, what's worked, and what hasn't. It's often in our nature to stare at a closed door begging for it to open, but if the doors you're knocking on still aren't opening, then perhaps it's time to move on to marketing items better suited to your book. By this I mean that when you go through and evaluate all you've done, it might be easy to say "You know, I spent a lot of time on this and it's still not doing anything for me. I think I'll invest more time on it and see what happens." This might seem like a good idea, certainly the folks at Oprah might not want to hear from you the first 20 times you pitched, but on 21 you could strike gold.

The likelihood is, however, that you're just barking up the wrong tree and need to move on to greener pastures. For example, let's say you've done some speaking engagements in the past year and every time you do them you get tons of new sign-ups for your newsletter, you sell lots of books and, best of all, you get asked back! So why don't you do more of them? Well, probably because the rest of your book

marketing is taking up so much time that you're unable to devote as much time to this as you can. But now you're in a perfect position. Why? Well, because you can dump the stuff that's not working so well and focus on the things that are working well, like your speaking engagements. The same is true for media. If you get a lot of it when you're pitching it, then why not pitch more?

For many of us, deciding what to do and when to do it can be confusing, but after you've spent months doing everything you've ever read or heard about, the obvious successes start to clarify themselves and then what you need to do becomes crystal clear.

If you've only got one book to promote, here are a few tips that might help extend the life of a campaign and give you more ways to market:

Creating spin-off products: Special reports, e-books, and audio products are all great ways to get some additional mileage out of your book. Creating products that lead to a product line can help leverage more sales. Often when customers buy one product in a line, they'll buy all of them.

Speaking events: Speaking on your book's topic can really lengthen a campaign. By setting up speaking engagements you're getting the message out there about your book, selling books to the audience, and keeping the wheels on your campaign turning.

Gather your evergreens: An “evergreen” is a topic that’s consistently viable from year to year. This means that if you have a news peg on the topic of Labor Day, you can trot this pitch out year after year and the media will love it. Understanding and building these evergreens into your campaign will greatly help extend your marketing campaign.

Updating your book: With the exception of fiction, most books could stand a refresher every so often. For some books it’s yearly, while others can wait a bit longer. The updated version is a great way to capture additional promotion. I update my books yearly and provided that I’ve added new content (and not just changed a few URLs), I will re-promote each of these as they come out—like I would a new title.



Editor’s note: Release a second edition. Penny C. Sansevieri makes an excellent point about the value of updating your book. Now is the time to take a good book and make it even better. You can rebuild your book as a second edition or a sequel enhanced by the reader feedback you’ve received while promoting your first book. By now you should have a good idea of what your readers like—and don’t like—about your first book. Put into practice what

you've learned; give your readers more of what they want, and less of what they don't. Take the time to carefully apply a creative fix to all those little nagging parts in your book that were okay but could have been expressed even better. Sharper editing, enhanced formatting, color images in a CD inside the book, an audio book, and more... the ways to keep your book fresh and new go on and on. Read on and think about ways you can improve upon your book to make it more appealing, sell more copies, and provide more benefits to your readers.

Working with a Content Editor

by Melanie Rigney

Some talk about the sophomore slump in publishing. Everyone has one book in them, these people contend, and a second book frequently is a disappointment. I beg to differ. Done right, publishing is better the second time around.

So you've written a book that's sold well. Isn't the most logical thing to write more books like that—line extensions? Think about *Chicken Soup for the Soul*, which went from one book in 1993 to sixty-five books and a bevy of licenses today. Think about Stephen R. Covey, whose *7 Habits of Highly Effective People* has spawned three more bestsellers. Or Infinity author S. Z. Ahmed, whose love of historical fiction has led to publication of nine books. Or Infinity author Leonard L. Renier, who has written three books on personal finance. Another Infinity author, Robert Pelton, has created a series of historical cookbooks that include favorite recipes of our founding forefathers.

But what if your book didn't sell so well? What if it turns out you didn't do your homework the first time, if you killed off the hero at the end of your romance novel, if

you've found that most parenting books are around 256 pages and yours is 96, if you cheaped out on the cover art, or if you didn't want to pay for professional editing and all your friends are circling typographical errors in the copies you gave them?

Or what if there's a significant development you didn't anticipate, such as new medical research or a change in the world political climate that renders your book obsolete? Or maybe you've come up with a better title or discovered more must-include photos.

The beauty of author-originated publishing is that you can improve your book relatively quickly and easily. You don't have boxes and boxes of books in your garage or basement you must sell before scheduling another pressrun. With Infinity's book publishing model, it's always a good time for a do-over to make your book even better.

If you haven't been totally happy with your sales and reviews, and you're stymied by what's not working, it may be time to call in the experts to consider your cover and your content. It's possible to be successful with a book whose cover doesn't fit in with others in its category. It's possible to be successful with a book whose content doesn't meet the standard page count and content parameters for a category. But you're much more likely to generate long-term success by modeling your book's appearance on what's already working in the marketplace.

Remember, it's all about the readers and their comfort zone. If you're in it, they'll consider your book; if you're not,

they may never take a look. The big traditional publishers spend big money every year on research to determine the most pleasing color combination for business books and whether the phenomenon that is Harry Potter means kids want more 700-plus-page books. Why not use the knowledge they've garnered?

As you give thought to a second edition or line extension, consider hiring an editor versed in your genre to provide a written evaluation of your first edition. This shouldn't cost you more than \$200 or \$300. You're not looking for word-by-word editing here; instead, ask the editor to evaluate your book in terms of page count, structure, and pacing versus your competition. The editor will be able to provide advice such as:

- Whether your book is longer or shorter than successful titles in your genre
- How, in the case of fiction or narrative nonfiction, you can better raise the stakes/heighten the tension
- Whether, in the case of fiction or narrative nonfiction, your dialogue and character development needs help
- Whether you have broken the author-reader covenant by not providing enough clues about whodunit, using elements that typically are not found in your genre (such as a bibliography in a novel), or using vocabulary that is above or beyond the target readers' comprehension level

- Whether the first edition has so many typographical, grammatical, punctuation, and style errors that a full copyedit would be justified
- How the new research or other content could be best woven into a revised edition.

Of course, the decision is ultimately yours. After all, Agatha Christie broke all the rules of detective fiction with *The Murder of Roger Ackroyd*. William Shakespeare killed off both Romeo and Juliet. *Who Moved My Cheese*, the best-selling change management book, has only 96 pages. But working with an editor to evaluate where you and your book's content are now, and where you and your work could be, can truly make publishing better the second time around.



Melanie Rigney's web site is at www.editorforyou.com.

*"True ease in writing comes from art, not chance,
As those move easiest who have learn'd to dance."*

Alexander Pope (1688 – 1744)

The Deciding Difference Working with a Content Editor Made

by Bob O'Connor

I was very fortunate with my first book, *The Perfect Steel Trap: Harpers Ferry 1859*, that I got by without the aid of an editor. The book is historical fiction and fell together pretty nicely. In fact, the book was nominated as a finalist in the Best Book Awards 2006 by USA Book News. Of course, I wanted my follow-up book to be even better.

When I wrote *The Virginian Who Might Have Saved Lincoln*, my friend Jim Teague read the 500-page manuscript and said very honestly, “This is horrible, Bob. It doesn’t even sound like it was written by the same author!” I was thankful for Jim’s honesty. The last thing an author needs is someone who thinks his book is horrible but tells him it is great to keep from hurting his feelings.

Even without Jim’s advice I knew the book was not coming together; it was really boring in parts and had no continuity (the first book followed a pretty rigid chronology dictated by what actually happened), but I didn’t know what was wrong with it. The main character of the book, Ward Hill Lamon,

was interesting and virtually unknown in the historic context, even as Abraham Lincoln's personal bodyguard.

I contacted editor Melanie Rigney, whom I had talked to at the 2005 and 2006 Infinity Authors' Conferences. She told me she would read my first book and get back to me.

Much to my amazement, Mel got back to me with the following: "I don't know if I can work with you. You didn't follow any of the rules of writing a novel, but are selling lots of books."

Admittedly, I didn't follow any rules for writing the Harpers Ferry book. I didn't know there were any rules! I just wrote as if I was telling a story. And she was right—I have sold lots of books (1,663 in 2006, for a book that came out in January 2006).

We talked and, as a result of our discussion, she accepted me as a client. Her comments after the first edit on my second book were hard on my ego.

Mel told me the book started on page 81 and ended right after Lincoln's assassination. She said that the book was about Lincoln's personal relationship with his bodyguard. The bodyguard's life before Lincoln and the bodyguard's life after Lincoln's death didn't count toward the story.

After getting over the shock of having to delete 300 pages of hard work, it dawned on me that she was absolutely right on target. I also realized that it was much easier to delete extraneous information than add. I had the basis of a good story. I just had to focus on the relationship.

Mel pointed out other things that I, as a historian, needed to hear. She said that just because I knew some historical facts didn't make them all necessary to the story I was trying to tell. She kept saying over and over, "If it's not about the relationship between Lincoln and his bodyguard, get rid of it." She told me over and over again to not just tell something; I needed to show it. All along, she was right. It hurt my feelings for a couple of minutes, but eventually what she said made lots of sense.

One of the things I like about Mel is that she offered her input but was quick to point out that in the final analysis, this is my book. In several situations I had to weigh my feelings that the information was truly germane to the story, even though her advice was to take it out. She's right. It is my book and in those few instances I had to make the final decision. Sometimes I left the information in, but often I took it out or rewrote it.

In the end, I liked the fact that Mel didn't sugarcoat the comments about my book. If I was going to pay Mel to edit, it made sense that I listen intently to what she said. She is experienced and knows her stuff.

We are a good team. She is supportive and helpful. She is also critical and pushes hard. Whenever I think I am done, she wants more. I really appreciate that she is not willing to settle when sometimes I am tired and want the book to be published so I can move on. In my humble opinion, my second book is much better than my first. If Mel had helped on the Harpers Ferry book, I am sure that book would have been even better.

Meanwhile, the second book is outselling the first book. It may have something to do with the fact that Abraham Lincoln is much more popular than John Brown. It also has a lot to do with the reality that with Mel's help, the awful manuscript that Jim first read has not seen the light of day. The finished book was a thousand times better than the original, unedited manuscript.

When I delivered the first copy of *The Virginian Who Might Have Saved Lincoln* to my friend Jim at 9 p.m. on May 2, the day the book arrived from Infinity Publishing, Jim stayed up into the night to read the whole book before he went to sleep. The next morning, Jim called and excitedly told me, "The Lincoln book is great. It reads nothing like the manuscript I criticized."

To me, that was proof enough that Mel's excellent editing made all the difference that made my second book much better than my first. I am writing book three as we speak. Mel hates the ending. My friend Doug hates the ending. My friend Jim loves the ending. I think the ending is one of the book's strongest parts, but what do I know? I'm just the author! Stay tuned!

If you have any questions, please feel free to contact me at: author@boboconnorbooks.com.



Bob O'Connor's first published article appeared in the Illinois Historical Society Magazine in 1959 and since then he's published over 2,000 articles. His first book, The Perfect Steel Trap: Harpers Ferry 1859, was named

a finalist in the Best Book Awards 2006 by USA Book News. His second book, another historical novel titled The Virginian Who Might Have Saved Lincoln, was published in 2007. In his day jobs, Bob serves as assistant director of the Jefferson County Convention and Visitors Bureau, and as tourism director for the City of Charles Town, West Virginia, where he lives. He is an eligible bachelor with two grown children and six grandchildren. He is currently working on several books, including a biography of Ward Hill Lamon, Lincoln's personal bodyguard; and another historical novel about Catesby, a Negro blacksmith who was witness to the Civil War and later imprisoned in Andersonville prison. Bob is researching a historical novel about two brothers who fought against each other in the Battle of Second Winchester. He is a native of Dixon, Illinois, the boyhood home of President Ronald Reagan. Bob is a graduate of Northern Illinois University in DeKalb, Illinois.

The Value of a Free-use Professional Author Headshot—Priceless

by Chad Thompson

Whether you are a novelist or a nonfiction writer, start thinking of yourself as a celebrity or an expert in your field, respectively—by being a published author, you get respect. With that said, you will need a professional headshot. That's not to say you need a glamorous photo or that you should worry about competing with the perfect faces of Hollywood. On the contrary, you want your photo to be sincere, professional, and most important, you want it to look like you. Your photo should show you at your best.

If you take your career as an author seriously, so will your readers. Ensure that your photo represents you in the best light that makes the most sense for your genre. For instance, as a mystery writer you will have a little more liberty to do something edgy with your photo and further establish your brand as an intriguing person. If, however, you write nonfiction, you will want to ensure that your

image is professional and that you appear trustworthy, confident, and approachable.

As an important element of your marketing campaign, your photo will be used on your book's back cover, in trade journals, in your press kit, and on your web site. It is often the first image a potential reader or client will have of you, so make it good. You only have one opportunity to make a good first impression.

Here are some things to think about when you go to have your pro shot taken:

Your headshot should look like you. Avoid glamorous shots or pictures that make you look like someone else—people will say it doesn't look like you, and it won't. You want your readers to recognize you. Avoid cheese—forget the soft light and the boa.

Stay recent: Renew your photo every five years. A photo from ten years ago is both confusing and unprofessional. If you have gained 50 pounds since your last sitting, it's time for a new photo session. Imagine how embarrassing it would be to show up at a book signing and none of your fans recognize you.

Avoid wearing clothes with busy, colorful prints and patterns. A nice solid color will be the most flattering in print. Also, avoid wearing large, chunky pieces of jewelry that may distract the

viewer and cause unwelcome reflections that the camera will capture. Your winning smile and/or your expressive eyes should be the thing that captures the attention of your reader, not your clothes or accessories.

Consider having your makeup and hair done professionally and visit a color expert to see which colors work best with your skin tone. However, don't overdo it—a natural look is important. For you males, consider using powder to minimize any glare and potential shine.

Take the time to have several pictures taken. Include varying angles, poses, and facial expressions. It's nice to have choices when you start promoting yourself. Also, consider the type of shot that will work best on your web site—plan ahead. It's important to have a photo of yourself with a plain backdrop so your Web designer can knock out the background if needed.

Know your rights. Be sure to let your photographer know how you would like to use your photos, and make sure you have permission in writing from the photographer. It would be a shame and cost you more to have to retake your photos because you can't get the rights to use your own image on your web site promoting your newly published book.

Your professional headshot will represent you as an author for the next several years, so make sure you pose with ease

and confidence. And remember, your readers want to know more about you, they want to know you—your photo is your chance to make a strong first impression!!



Photographer Chad Thompson offers professional headshots at the Express Yourself...™ Authors' Conference. Thompson has an eye for detail and a command of lighting that gives him the ability to show his subjects at their very best. Thompson shoots professionally for outdoor and lifestyle magazines in San Diego, Arizona, and Oregon. He is also a cofounder of Monkey C Media, a full-service design house offering Web and print design, and photography services. For more information, visit Monkey C Media at www.monkeyCmedia.com.

Author's note: When Chad does a head and shoulders photo shoot in conjunction with our Authors' Conference, his one-time fee is less than \$100 and the digital photos—delivered on a CD during the conference weekend—come with permission for free-use in writing from the photographer. Free-use provides you with the ability to use the high-quality photos on the back cover of your book, on your web site, in printed promotional material, and anywhere you need to use a professional picture of yourself.

You could spend several thousand dollars to have a professional portrait photographer capture your likeness in the best light, but be aware that the photographer retains all rights to your portrait. Prior to the refinement of digital photography, the

photographer retained all of the negatives; therefore, additional prints could only be ordered from the photographer. You needed the photographer's written permission to reproduce their photograph in any form — plus it will cost you additional bucks each time you want to use the photo. The actual cost to use your photo is determined by the planned manner of use. The greater the exposure, the higher the charge — pun intended!!! The fact that it is a photograph of you matters not when the photographer owns the rights!!!

Just like your written words are protected by U.S. Copyright laws, so are the images created by the photographer covered by the same body of law. Copyright protection is why permission of free-use is important when you have a professional photo taken for use with your book. Infinity Publishing will not use photographs provided by the author unless accompanied by a copy of free-use permission from the photographer or a written statement that the author owns the rights to the photos.

Unleash the Potential of Booklets to Sell More Books and Enhance Your Cash Flow

by Paulette Ensign

At long last, your book is done. The cover and the contents look as terrific as you hoped they would. Your marketing plan is ready to fully launch. You're primed to make tons of money from your book, yet there's a little voice saying, "But wait, there's more." What could that be?

Somewhere along the way you remember hearing something about developing derivatives. A derivative is a product that has been distilled directly from your book. And it can be in as many formats as your imagination or other people's suggestions and interests can take you.

A tips booklet is one of those derivatives that can be created from your full-length book manuscript. It means writing your book once and making money from it over and over again in numerous ways. Tips booklets do several things. They market your book as an appetizer to

whet the appetite of the reader, guiding their hunger toward the entrée, your entire book.

As for a booklet being a marketing tool for your book, think of it as a marketing brochure on steroids. The tips booklet presents 3,000–5,000 words that are samples of your book's content, written as action-oriented suggestions to the reader in a format that people will pay for. Think of that—people paying you for your marketing materials! It doesn't get much better than that, does it?

The reader reads some or all of your booklet, feels great, wants more, and sees on the last page of the booklet a notice saying: "For more in-depth information on this topic, you'll want to have our book *Everything You REALLY Wanted to Know When You Started Reading Our Tips Booklet*. You can purchase the book at our website www.TheRestOfTheStory.com or our 24-hour order line 1-800-GET-BOOK."

Tips booklets also become an income stream unto themselves. Imagine yourself in a situation where a company, professional association, or some other organization wants to buy thousands of copies of your book. They want to use it as a promotional item for their own products, services, or cause. They then see the per-unit cost of your book. Even though they love the book, it's priced well, and they view it as an ideal match for their needs, their budget stops them in their tracks.

By also having a tips booklet available on the same topic as your book, you are immediately able to suggest their first purchase be a similar quantity of your tips booklet instead. This allows for some version of your work being

sold rather than no sale. It leaves your buyer feeling good about you because you gave them a workable solution. You have greatly increased the odds of this buyer (and people they know) making other purchases from you in the future. Think about all of that as you ponder the idea of creating one or more booklets from your book.

Look for obvious divisions in your book. The chapters are a good starting place. Each chapter may be grist for an individual booklet; or rather than going that route, you might decide to do something now called a “sampler” booklet. This means taking the 10 chapter headings from your book and writing 10 or 12 tips under each of the chapter titles, giving the reader an opportunity to sample the entire book within the space of a 16- to 24-page tips booklet measuring approximately 3½ by 8½ inches. As your reader experiences success from what they read in your booklet, your credibility increases. They want more of you and more of what you are about. The booklet gives them an opportunity to test-drive you. Remember, the booklet is not the consummate reference on everything you know about your topic. That's what the book is. The booklet will, however, often lead to the book.

Every person who reads your booklet is a ready-made marketing representative for your published book and for you, the author. A single-copy booklet buyer could be a decision-maker for their own company or group, and also be influential in the purchasing decisions of their colleagues, associates, suppliers, distributors, family, friends, and neighbors.

Imagine this for a moment: A company, association, or other organization purchases a large quantity of your booklets, and then uses your books as a promotional tool for their

own purposes while also promoting your book with each and every publication of yours that they distribute. They do this because your name and your contact information are in each booklet. Remember, they have paid you to promote you. Life doesn't get a whole lot better than that!

Your buyer may also be or know of a reporter or producer to schedule you for a print, radio, television, or internet interview. The reader might have contacts in another country or a community in your own country that may have interest in licensing your booklet or book into another language or different physical format. You may be just the person to provide consulting or training on an issue. Or, if you are also a speaker, the group may need a series of speeches in different locations or departments within their organization. Any of that—and more—can and does happen, starting with a tips booklet.

Keep in mind that the booklet is a less expensive way of accomplishing all of this, for you as the publisher and for your buyers. Booklets will open many of these doors for you more conveniently, less expensively, and with fewer time lags than attempting to do some of the same things using your full-length book. At the very least, you now have choices to offer people based on their interests, budgets, learning styles, storage space, and desired “wow” factor.

Once your tips booklet manuscript has been developed, you will find that document can also be converted into many other products that will market your book and become their own revenue streams much in the same way booklets serve you, further expanding your product line.

When your business has a full menu of related products and services, you are able to successfully tap into what your buyers need and want, and keep your own cash flowing. The possibilities are endless when it comes to how a booklet can serve your book business. What will your first booklet be?



Paulette Ensign has personally sold well over a million copies in four languages of a tips booklet called “110 Ideas for Organizing Your Business Life,” all without spending a penny on advertising. She has had clients match and surpass her results worldwide, including numerous full-length-book authors.

Ms. Ensign has learned her business by doing it, never having taken a formal business course in her life. Her San Diego, California, based company, Tips Products International, offers a range of products and services to support your success regardless of your budget of time or money. Phone 858-481-0890 or visit her at www.tipsbooklets.com.

Most people dislike vanity in others, whatever share they have of it themselves; but I give it fair quarter, wherever I meet with it, being persuaded that it is often productive of good to the possessor, and to others who are within his sphere of action: and therefore, in many cases, it would not be altogether absurd if a man were to thank God for his vanity among the other comforts of life.

Benjamin Franklin (1706–1790)

Audio Books: The Author's Newest Revenue Stream

by Dave Giorgio

You are now a published author. Your book is in print and ready to sell to customers. The hard part is over, though you will hear from many that the hard part is now just beginning in the guise of marketing yourself and your book. As such, you want to find every possible avenue to increase your exposure and sell books. You want to drive people to your web site, or your publisher's sales web site, or perhaps even Amazon.com and others. You want to be written about in newspapers and magazines and generate publicity any way you can. You want to drive sales and create revenue.

So how do you maximize your marketing efforts, increase your visibility, and expose your book to as many people as possible? Part of the answer may lie in publishing an audio version of your book.

Acquire Exposure

Take, for example, trying to get a newspaper article written about you and your book. When you fax them a news release about your printed book, you have the book's content trying to compel the editor to do a story on you. You may also have your biographical information working in your favor. But if you also have an audio version published, it opens a whole new level of interest, and may be the very thing that gets you into the newspaper.

The audio book gives credibility, public interest, and even a technological angle that journalists like to write about. The same is true of radio interviews and other media vehicles. Audio books are interesting; therefore, people are interested in them.

If your printed book is published prior to the audio version, the publication of the audio version gives you another compelling reason to hit the media. Each time you target the media, you increase your chance of gaining brand recognition through radio, newspaper, and TV interviews. This is free advertising!

Increasing Revenue

Next, consider the potential for earning revenue. Over one million people are walking around these days with iPods (those deck-of-cards-sized white boxes with headphones that you see everywhere) or other MP3 players. Your audio book allows you to reach out to those customers who seek

interesting content to listen to. People listen in the car, on the train while commuting, while working out, etc. These are often purchasers who are avidly committed to the audio book genre, and these sales do not hurt your printed book's sales but work in tandem with them. In fact, the marketing of your audio book will help your printed book because it will gain that much more exposure for your brand identity.

By publishing with an audio book publisher, your audio book will be made available for sale at Amazon.com, Audible.com, and Apple's iTunes Store, the three major sellers of audio books, whether in CD or downloadable format. Every time someone purchases an audio book from these places, you will earn a royalty on the sale.

A lot of money can be made from having a second, separate product on the market and for sale to potential customers. It is like having a sword with two blades!

Not Your Father's Industry Segment

Years ago the book-on-tape market generated small though respectable numbers. Over the past five years, however, it has blossomed into an industry juggernaut, with about a billion dollars a year in sales.

Customer loyalty is strong with the audio book-buying population. These purchasers really enjoy this medium and are passionate about their audio books. The audio book segment is very profitable right now, and it will continue to rapidly expand over the next twenty years as more people are getting into the technology of purchasing downloadable books and sales of Apple's iPod continue to rise. The time to

get your product into this uncluttered market is right now because demand still outstrips supply.

The Avenues

Audio books mostly come in audio CD format and downloadable format (there is also MP3 CD format). Many CD version audio books are sold at Amazon.com. Downloadable audio books are sold mostly at Audible.com, which is the exclusive provider to Apple's iTunes Store. Downloadable audio books save right to the purchaser's computer; there is no physical product exchanged, and these files are protected by a secure encoding system that keeps them from being reproduced illegally. With downloadable audio books, there is no warehousing or shipping involved, as the product is delivered electronically.

Sales of your book via these channels equates to money in your pocket. Why? For one thing, audio books can typically be priced 45 percent higher than their printed counterparts due to the inherent value in the audio book. Further, downloadable books have no physical costs such as warehousing or manufacturing, providing you with a chance to make money without any additional expense, as companies like Audible.com will take care of selling the book and sending royalty payments quarterly.

You will open yourself up to a different group of purchasers when publishing an audio book. The audio version of your book is an entirely new product based on your book. These are sales that happen in tandem with your printed book—adding, not taking away from, your printed book sales.

Kinds of Books

Most books are suitable for adaptation into an audio format. How-to books, fiction, nonfiction, philosophy, self-help, business, politics, biography, current events, relationships, sports, travel, true crime, and science fiction: all are great in audio format. Books of poetry are in most cases not suited to audio, nor are workbooks with lots of graphs and charts.

Many authors are inclined to think that they can save money on the creation of their audio book by doing it themselves. In most cases the advice they receive on the internet is wrong, and the product they create is not suitable for publication or distribution. The problems with their recordings are usually things that they don't even hear. There is a real art, not just in narrating the audio book, but also in the directing, engineering, and editing of the finished product. It is for a lack of these qualities that a self-recorded audio book will in most cases be unacceptable for publishing, after costing the author hundreds or thousands of wasted dollars (not to mention thousands of hours of their time).

Publishers and distributors have a screening process in place, and not all books are accepted. What you need to know is that your book is too important to not have the best recording talent working on it. That is why using an experienced publisher with a professional narrator is vital to the success of your audio efforts.

Nuts and Bolts

An audio CD is typically 72 minutes in length. This equates to about 11,000 words per disc; for example, a 66,000-word book will yield a 6-CD set. A lower word count will result in a lower cost to produce the audio book. Therefore, some books will benefit from abridgement, an editing process that reduces the word count while keeping the important aspects of the book. However, the trend these days seems to be towards unabridged books, and most publishers only abridge a book with the approval of the author.

What You Need to Know

When it gets right down to it, here is what you need to publish an audio book:

- 1) Your word count: This will be the first step in determining your cost to have an audio book done.
- 2) A book that fits: If your book is poetry or a workbook, chances are it will not work in this medium without specifically rewriting it to fit. All other books are more natively inclined.
- 3) A desire to reach more people and sell more products: This may seem like a no-brainer, but it is important that you be driven to succeed in your marketing efforts.

- 4) Budget: An 11,000-word audio book can be produced professionally for \$800–\$1,500, depending on some of the variables. A 44,000-word audio book might cost \$2,000–\$4,000 to produce. So while the cost of having an audio book produced is higher than the setup for a printed book, the audio book will have a higher resale value than the printed version. For example, Michael Chabon's book, *The Yiddish Policeman's Union*, a novel published by HarperCollins, has a retail cover price of \$26.95 for the printed book, and \$39.95 for the audio version at the time of this writing, according to Amazon.com.

It Pays to Do It Right

Because audio books have such a high value, you stand to earn significant royalties on audio books sold in addition to your printed book's earnings. That profit margin makes it practical for you to do it right. You will benefit in the long run from professional voice talent and professional production, as a bad audio book is a lot harder to disguise than a bad printed book. If you are really diligent about getting the right people to work on your audio book, it will truly be a better product, and those who purchase the book will be greatly pleased — perhaps the most profitable aspect of all.



Dave Giorgio has been in the recording arts for over 20 years and has two gold records. He has produced audio book titles for Hachette Book Group (formerly Time-Warner), Townsend Press, and other fine publishers. He

is also a writer and has worked in printed book publishing for 10 years. He is cofounder and vice president of AudioBrite, which provides audio book services for publishers (including Spoken Books Publishing and Infinity Publishing). Spoken Books Publishing is an audio book publishing vehicle for self-published authors. If you are an author interested in publishing an audio book, visit Spoken Books Publishing at www.SpokenBooksPublishing.com.

Make Your Book Come True with Transcription

by Beth Mansbridge

Do you know someone who wants to write their book but tries to ignore it for any of the following reasons?

- Too busy to find time to write it out
- Not proficient enough with a keyboard to type it (but it already is, or could be, handwritten or hand printed)
- Manuscript has been typed using a typewriter (but is not in a digital format)
- The collection of papers and articles is too daunting to organize into a book

Ta-da...transcription to the rescue! Described as “something written, especially copied from one medium to another, as a typewritten version of dictation,” transcription makes it easy to transform your thoughts or papers into a published book.

Keep a tape recorder with you to catch those literary gems that occur throughout the day—and for those that wake you up at night! When you're on a hot streak, sometimes your thoughts come flying faster than your fingers can keep up, even when typing.

Saving these tidbits and bright book ideas on a recorder is a good habit to adopt, even if you plan to keep the tape to yourself merely for reference.

Ask your transcriptionist what type of equipment he or she uses: there are both microcassette and regular size cassette machines on the market. Using the transcription machine, the transcriptionist listens to the tape and types your words into editable text. You and/or your editor may then edit the hard copy or the digital file, whichever you prefer.

When first using the recorder, perform a sound check to assure the quality of the recording and the sensitivity of the microphone. In your natural style and tone, speak clearly and not too quickly into the recording device. You'll want the transcriptionist to be able to hear the tape easily for the most efficient typing.

The tape recorder also is a good way to record interviews, oral histories, and memoirs. You can instruct the transcriptionist to ignore the ums, you knows, likes, and other vocal pauses we employ when speaking, if they are not important to the text. Otherwise they will be typed; if it can be heard, it should be typed. You may want to keep those expressions in the manuscript if you wish to retain the true voice and style of the speaker.

Some typists and transcriptionists can help authors by typing their handwritten or hand-printed text into an editable manuscript. And, if already-typed or printed material is free of extraneous marks, it may be possible to use an OCR scanner to transpose the typed text into editable text, avoiding the more time-consuming manual typing. However, the OCR process is not an exact duplication and requires the operator to check the accuracy of the scan.

You'll want to know ahead of time that the typist or transcriptionist will return your manuscript to you in digital text that will be error-free.

Optimally, you'll want to hire a transcriptionist who has all these skills rolled into one. It makes the whole process more efficient and smoother, thus helping toward an easier birth of "your baby," your book.



Beth Mansbridge, of *Mansbridge Editing & Transcription*, loves her vocation as a freelance editor in St. Augustine, Florida. She copyedits and proofreads various genres of books by authors from all over the U.S. and overseas, and is experienced at turning manuscripts into formatted books. In addition, she is a transcriptionist whose initial experience in this field was with cardiologists. Her services also include editing query letters and proposals, and proofreading marketing materials and web sites. She is thankful to be listed as a referral editor and typist on the web site of Infinity Publishing, the leader in author-originated book publishing. She is

a member of the Florida Writers Association; the local Professional Writers Group; the Editorial Freelancers Association of New York; and is a founding member of the St. Augustine Branch of the National League of American Pen Women. Beth may be contacted toll-free in the U.S. at 1-866-374-7631, at 904-461-9564, or by e-mail at Beth@Mansbridge.net.

Editor's Note: Beth Mansbridge was my copy editor for Everything You Always Wanted to Know About POD Publishing But Didn't Know Who to Ask!!! published by Infinity Publishing in the spring of 2002. She was also one of the primary copy editors for this book. However, I assume the responsibility for any editing goofs that I might have caused during my quest to kill off widows and orphans from the text of this book after the team of copy editors had worked their magic.

Make a Good First Impression

by Robert Goodman

I love books. I have a wall of books in my house. Why, then, have some of them sat unread for years? Why do I pick up one or another from time to time, look at it, put it back on the shelf, and choose a different book to read?

Something about these books drives me away. They don't invite me in. It can't be the subject or the author. After all, I bought these books because I wanted to read them. Sometimes the prose or the editing turns me off. But often, it's the book itself. The type is too small, or the lines are too long, or the typeface is hard to read, or the personality of the page layout doesn't match the subject of the book. The look and feel of the book says, "Don't read me now." So I don't.

I'm aware of this when I shop for books. They cost too much to play "make it or break it." I examine the physical presence of each book I am interested in a lot more carefully nowadays. I am disappointed much too often. Too many books have visual halitosis. And that's a shame, because it is so unnecessary and so avoidable.

How many other readers do the same thing? I hate to think how many sales are lost because these first impressions are so off-putting. As “they” say, you never get a second chance to make a good first impression, and if I don’t read this author’s first book I probably won’t read the next book either. That doesn’t affect the sure-things authors who are already on the bestseller lists as much as it handicaps authors—probably like most of you reading this book—who haven’t “broken through” yet.

Word is Not a Layout Program

Many of these design handicaps result from using software that is not appropriate for laying out a book. It is easy to be seduced into believing that Microsoft Word or some other word processing program is sufficient by itself to produce a book. Perhaps it is if you know what you’re doing. But Microsoft Word is not a layout program. It’s intended for correspondence and similar general writing for which its one-size-fits-all algorithms are appropriate. Professional layout programs like InDesign, Quark, Frame, Ventura, and PageMaker do a much better job. However, these are more complex and challenging to learn than Word. But they produce books that are easier to read and aesthetically more pleasant. The differences are usually obvious.

Word would be fine if books were letters, just as a screwdriver would be fine if nails came with threads. But books often demand the finer controls and layout standards that layout programs excel at. All programs use default settings that the user can tweak. Word’s tweaks are fairly coarse and ham-handed. Layout programs allow the reader to make micro-adjustments that really do make a visible difference.

There are many other areas where Word simply does not measure up to layout programs. Compare a book done in Word—even a book done well in Word—to a book done in a layout program. Hold them side by side. Most of the time, you will be able to tell them apart immediately.

Some Basic Principles

Whatever program you use to lay out your book, you need to consider certain basics. If you pay careful attention to them, your book will make much better an impression on readers and potential buyers. The following is a partial list of things that can have a profound effect on the appeal of a book.

Typeface: Many books end up designed in Times New Roman and Helvetica. Word can work with any typeface that is installed on your computer. Yet it defaults to Times, and too often people simply accept the default. Most books look better in other typefaces. There are so many choices that it is easy to choose a face that harmonizes with the personality and spirit of the book.

Generally, serif faces (like Times) work better than sans serif faces (like Helvetica) for large amounts of text. Serifs, those little feet that sit on the ends of characters, help readers identify letters. Sans serif faces are essentially letters formed by plain lines. With a little creativity, it is possible to use a sans serif face as a text face. It is practically impossible to use a whimsical face (like Comic sans) or a script face (like Zapf Chancery) with any success at all. That hasn't stopped people from trying, however.

As a rule, sturdier faces work better for digital books. Many faces (including serif faces) are too delicate for digital presses, including those used by Infinity, which may not have the resolution to capture all the subtle features.

Spacing: Line spacing is also called “leading.” Most programs, including Word, set the default line spacing as 20 percent of the type size. That may not be enough, especially for faces with large visual sizes. There are no hard and fast rules, but in general, too much space between the lines is better than too little. Print a page and see what it looks like.

Letter spacing (also known as “tracking” and “kerning”) has a subtle but visible effect on the way the copy relaxes on the page. It affects the text’s ease of reading, while subtleties in spacing allow programs to be much more sophisticated in justifying and hyphenating the text. Word can adjust character spacing, but it forces you to do it globally without a preview. More advanced programs allow you to micro-adjust character spacing globally as well as visually, line by line, and even character by character.

Margins: The width of the block of text also influences the way a book looks. Most programs create pages with arbitrary margins. These default margins simply don’t work for books. Most people realize this, but too many overcompensate, leaving margins that are too narrow and producing a page that looks crowded or suffocated. Unlike Word, layout programs allow you to set inside and outside—instead of right and left—margins so the block

of text can be offset away from the gutter (the center of the book, where the pages are bound).

Details: A lot of little details go unnoticed . . . until you notice them. Then you can't stop seeing them. Things like typographic characters ("curly" quotes, true em- and en-dashes, true ellipses, fixed spaces, etc.), old style numerals, and true small caps are important "little things" that can make a book stand out. So can consistency—putting running headers or footers in the same physical location on each page, for example, or using consistent spacing above and below subheads. Such simple things as putting the correct spacing after punctuation marks make a visible difference.

Getting It Done

Even Word can address most of these and other challenges, though dedicated layout programs deal with them much more. The challenge is knowing what to do and then figuring out how to do it. While learning how to do it right can take time, there are a number of books and other resources that can teach you what you need to know. Or you can hire someone to do it for you. It's more expensive that way, but you can put the time you save into the promotion and marketing that you'll need to do if you want your book to be a commercial success.

In any case, it's your book. Whether you use Word, purchase a layout program, or hire someone to design and lay out your book for you, the fruits will be yours to enjoy. Whatever you do, though, take the time to do it right. Remember once again what "they" say: You never get a second chance to make a good first impression.



Robert Goodman is the owner and publisher of Silvercat, a publishing services firm in San Diego. He has published numerous books and edited or packaged many others for writers and independent publishers across the country. He is a founder and principal of Silver Threads, a memoir development and publishing service; the coordinator of the San Diego Book Awards unpublished memoir contest; a cofounder and faculty member of the La Jolla Writers Conference; a founder and past president of Publishers & Writers of San Diego, an advocate for small and self-publishers nationally, and a frequent participant in publishing and writing conferences. Bob can be contacted via his web sites, www.silvercat.com and www.silver-threads.org, or by e-mail at rg@silvercat.com.

Editor's note: One of the advantages authors have when originating the publication of his or her book is that it truly is their book. Authors have the creative freedom to do things that aren't usually done, but demonstrate by example what's being addressed by the book. Bob's piece clearly points out the limitations of Microsoft Word. However, 90 percent of the book files submitted to Infinity Publishing have been prepared as Word documents.

I admit to knowing both merry joys and floundering frustrations while writing books using Microsoft Word. The joy comes from the difference between working on an IBM Selectric typewriter and writing on my computer's word processing program — this

is like comparing communication skills of the Dark Ages with the New Age of Electrifying Enlightenment!!! Unencumbered by the restraints of the typewriter, I shamelessly took great liberties formatting a variety of page layouts throughout my collection of work in Enjoy Often!!! using the word processor. When formatting my political satire novel, Blue Moon over Miami, I went with a straight and easy reading page layout enhanced with a few spot pen-and-ink illustrations. Indeed I always take the time to kill off all “orphans” and “widows”—but some just won’t stay dead.

I dusted off my magic-smart paper in advertising design when formatting the mass of material in Everything You Always Wanted to Know About POD Publishing But Didn’t Know Who to Ask!!! It was a joy to again create page formats with pleasing typography designs. I’m certain that applying my design skills pushed MS Word to its limits, and some design concepts simply weren’t adaptable to this popular word processing program. Pushing Word to the max isn’t something you want to try at home without a solid design background and experience in print production.

Showing you, the readers, in the pages of this book is the best way to demonstrate the difference between pages set up by me, the author, in MS Word and the pages designed by Bob Goodman, a highly skilled professional graphics designer, using a layout and design program specifically formulated for supporting high-quality book layout and design.

Thusly the first portion of this book was done in MS Word, and the second portion benefited from Bob's magical design skills, creating with one of the best book design programs on the market.

Before sending the Word.doc book file to Bob, at least two copy editors had their way with our words and several proof readings have purged away the typos and goofs. The book file Bob receives as a Word.doc is redesigned and converted into a PDF file format—Portable Document Format. Basically a PDF file is a What You See Is What Prints (WYSIWP) file that cannot easily be changed or modified. However, now the file can be accurately indexed, as the final phase before printing a proof copy.

IndexingEverything...AboutPOD...was a combination of a don't do it yourself attempt, cleaned up by Gabriel Chavarria, production manager for Infinity Publishing. Rather than being a sparse indexing, the efforts were overdone in some keywords and underdone in other areas. Although our crude index was better than nothing, it lacked the clear balance of carefully indexed words assembled by a professional indexer. My Book's Published—Now What??? has been indexed by Carol Roberts.

Proper Indexing is Invaluable: It Took a Long Time to Write Your Book. Will Readers Be Able to Find Anything in It?

by Carol Roberts

Imagine you've made a pan of delicious, fudgy brownies to share with your friends. You wouldn't hide them and simply hope for the best, would you? You've written a wonderful book, maybe as wonderful as a pan of brownies. As with brownies to share, you want to make sure you are *sharing* the information in your book, not merely writing it. Unless you're writing for an audience of one (yourself), your audience needs all the help it can get finding the information in your book. Why don't they just *read* the book to find what they need?

Does My Book Need an Index?

People don't read nonfiction the way they do fiction, cover to cover. They often look up the specific information they need and skip the rest. For example, parents

traveling with toddlers might well skip the part of the travel book that lists museums and look up zoos and ice cream shops. If your book is nonfiction, longer than 20 pages, and contains information people will want to look up, it needs an index.

Benefits of Including an Index

Potential book buyers and bookstore browsers will use the index to decide whether to buy your book or not. Imagine Betty Book buyer, a migraine sufferer, goes to the bookstore where she finds a whole shelf of books on wellness, including yours. Indeed, she picks up your book to see if it has anything on migraines. She doesn't find an index so she puts the book back and picks up the next one. What a shame, since you spent weeks researching migraines, and the information in your book might have helped her. Oh, and by the way, you just lost a sale!

Readers will use the index to find information quickly and painlessly. Considering our hectic lifestyle, speed and ease of finding information are a necessity, not a luxury. Thus the index in your book becomes a selling point, especially when you start to notice how many nonfiction books make it into print without one.

Librarians and educators will use the index to decide whether to acquire or adopt your book. Did you know that many libraries have a policy against buying nonfiction books without an index? If selling to libraries is part of your marketing plan, you'll need to find out what their acquisition policies are.

Book reviewers will use a missing or poor index to decide whether to recommend your book. Don't let this happen to you: "I have only two regrets about this book. One is that the index is so sparse, as seems to be the case for so many books nowadays" (from a review of *Promiscuity: An Evolutionary History of Sperm Competition and Sexual Conflict*).

The Table of Contents vs. the Index

You've got a table of contents. Isn't that enough? The table of contents is only an overview of the content and its arrangement. The index is for the nitty-gritty. Imagine trying to use a cookbook's table of contents to locate a recipe for turkey stuffing with wild rice. In the unlikely event there's an entire chapter devoted to stuffings, you'll still need to flip through the chapter, page by page, to find that recipe that specifically includes wild rice as a primary ingredient for the stuffing.

Okay, I Want an Index. What Are My Options?

Once you've determined that your book needs an index, you have several options for getting one written. You can write it yourself, get a friend or relative to do it, or hire a professional indexer.

Automated Indexing

Perhaps you were hoping you could just, somehow, get your computer to do it. Considering how powerful and sophisticated computer software has become, wouldn't you think

indexing would be automated by now? I can tell you in one word why it isn't: metaphor. Suppose you write: "One of the many pleasures of the lake country is a surprise encounter with a pair of loons performing their ballet of mating." Concordance software (the closest thing we have) will pick up the term "loons," but it will also pick up "ballet" because it doesn't recognize metaphors. Furthermore, a computer is incapable of judging the importance of a word in its context, so it blindly picks up every noun, including some pretty silly ones: pleasures, lake, country, surprise, encounter, pair, loons, ballet, mating. A human indexer would recognize what's important—lake country and loons—and ignore the rest!

Index It Yourself

Many authors enjoy indexing their own books and have a knack for indexing, which is a specialized form of textual analysis and writing. Others don't. Deciding whether to hire an indexer is a lot like deciding whether to hire a plumber. Your decision will be based on many factors: how much you know about the work, whether you have the time to do the job, whether you enjoy that sort of work, and so on.

If you think you'd like to take a crack at it, be sure to ask your editor for indexing guidelines (or read the indexing chapter of *The Chicago Manual of Style*), and the names of a few indexers as a fallback. While your manuscript is being copy edited and then typeset, pick a book from your bookshelf and try indexing it. If indexing overwhelms you, it's better to find out as early as possible, so you'll have time

to line up a professional (see “How Do I Hire a Professional Indexer?” below). Then you can devote your time to your next book!

Get a Friend or Relative to Index It

Other than saving your time, having another inexperienced person index your book comes with all the same advantages and disadvantages of writing the index yourself. Oh, there's one other disadvantage: the possibility of losing a friend.

Hire an Indexer

The only real disadvantage to hiring a professional is the cost. Just like hiring any other professional (say, a plumber), you pay for that person's time and knowledge. The advantages of hiring a pro are that the indexer will know what your publisher requires (and know the right questions to ask), will have the experience needed to meet the tight deadline, will free up your valuable time, and will tend to produce a more objective index. That last consideration might be the most important. Writers may be too close to the work to be objective and instead may write an index that focuses on what they like in the book rather than what readers need to know.

If you decide to hire a pro, you'll quickly discover they can be hard to find because very few indexers advertise in the Yellow Pages. The next section offers tips on locating indexers and choosing the right one for your book.

How Do I Hire an Indexer?

Finding Indexers

Many indexers are members of the American Society of Indexers (ASI). The ASI web site (www.asindexing.org) contains a feature called the Indexer Locator (click on "Find an Indexer"), where you can search for indexers best suited for your book project. You can also place a notice on the "Jobs Hotline," but be aware that you'll be inundated with responses (not necessarily a bad thing). Of course not all indexers are members of ASI, nor are all the members listed in the Indexer Locator.

To find more indexers, you can Google "indexer" or "indexing," ask for help from the reference librarian at your local library, or contact the nearest library school (many indexers come out of library school). You can also contact me (see my contact information on page 302). If I'm not available to index your book (or just not the right indexer for your type of book) I may be able to provide a list of names for you to contact, as I'm plugged into a large indexing community.

The Indexer's Subject Knowledge

Speaking of the right indexer for your type of book, how much does an indexer have to know about your subject? Although very technical books require an indexer who has some background in the field, most other books don't. If you're writing for a general audience, any well-trained indexer will be able to handle it.

Choosing an Indexer

Whether you find one indexer or many, you'll need to ask a few questions to find out her or his level of experience, availability, rates, and so on. Just to complicate this process for you, in the United States, indexers aren't licensed and they come to indexing from many backgrounds. Even if you find an indexer with a degree in library science, that person might not be as "qualified" as someone self-taught (and indexing for the last 10 years) or who apprenticed with an accomplished indexer.

The safest ways to judge an indexer's skill would be to look at samples of her or his work, or through referrals. It's perfectly acceptable to ask to see samples (if an indexer balks at that, something's fishy) or ask for references (editors the indexer has worked with). You can also ask your writer friends and colleagues whether they've used indexers they would recommend.

Once you get the samples (these will typically be just a few pages from one or more indexes, not the whole index and not the book itself), how will you know whether the indexes are any good? Here are some danger signs: many typos, long strings of undifferentiated page references, entries out of alphabetical order, inconsistency, or very bad phrasing.

Your Role After Hiring an Indexer

Preparation

Your indexer may or may not have you sign a contract. The contract protects both of you and serves to remind you of the

details of the arrangement, including the timeframe in which the indexer will be working, the fee, and so on. If you're getting some funding for the index, this would be a good time to contact the funding source to find out if they require the indexer to sign an independent-contractor form.

Many authors think they should provide the indexer with a list of keywords. That is not necessary, unless the indexer requests it. In fact it can be an absolute hindrance. A joke seen in an auto mechanic's shop is applicable here: "If you want to watch, the fee will be doubled. If you want to help, it'll be tripled." A trained indexer shouldn't need a list of keywords; we know how to pull out what's important.

When the Index is Finished

When the index is finished, the indexer will probably send it to you via e-mail as a file attachment. If you don't have e-mail access or if you'll be traveling around the time the index will be finished, be sure to let the indexer know well ahead of time, so she or he can allow extra time. Once you receive the index, your job is not to rewrite it! It's important to keep in mind two things: why you hired the indexer in the first place and that no two indexers will index the same book the same way. Don't be alarmed if the index doesn't look the way *you* would have done it, but do be on the lookout for actual mistakes or anything that would mislead the reader. In particular, look for typos (everybody makes them occasionally), inconsistencies, related terms that should be linked with a cross-reference, and the like. If you're not sure why the indexer handled something in a certain way, it's okay to ask. The indexer may also give you a list of queries, for example, questions about first names that are missing.

Once any changes have been input and the queries answered, the indexer will then create a clean copy of the index, submit it, and bill you for professional services rendered. If you love the work the indexer did to increase the value of your book, tell all your friends. If you hate it, tell all your friends.

I hope I've successfully conveyed why your readers and your almost finished book deserve a good, professionally done index. Let's make sure your "brownies" actually get eaten!

Resources

American Society of Indexers
www.asindexing.org

The Chicago Manual of Style, 15th edition, chapter 18 (on indexing).

Indexing Books, by Nancy C. Mulvany

Carol Roberts, owner of Roberts Indexing Services
414-967-9732
indexer@execpc.com; www.RobertsIndexing.com



Editor's note: Another excellent use for your book's index is posting the entire index on your web site. This will enable visitors interested in ordering your book through your web site to see the entire range of keywords you focus on, while a posted table of

contents presents only a very brief overview of the topics your nonfiction book covers.

If you haven't yet signed the approval form accepting your final proof copy and thereby releasing it for distribution and sale by Infinity Publishing, you can still make arrangements to hire a professional book designer and/or secure the services of a professional indexer. You also have the option of waiting for reader feedback, before undertaking these additional expenses when you do your new and improved second edition.

Benjamin Franklin, (1706–1790), was a successful writer, self-publisher and a master printer before he helped to draft and edit our Declaration of Independence and the Constitution. Ben was very into reading. He helped establish the first Free Public Lending Library to encourage folks to read. He invented bifocal eye glasses to help folks see better to be able to read. He invented the “Franklin stove” to make better use of burning fuel and to keep folks warm while they read. He published Poor Richard's Almanac and started the magazine The Saturday Evening Post, which is still published today and is still based in the Philadelphia area. Ben was also a signer of the Declaration of Independence, and later served as the first American ambassador to France.

An interesting note about his service in France. Newly posted ambassadors to France were expected to deliver an introductory speech of welcome to an assembly of highfaluting government officials. The problem was those ostentatious French dudes were famous for rudely sleeping through these obligatory speeches. It was said that some were known to snore rather

loudly. Naturally some of the ambassadors were very long-winded and downright boring. When it was Ben Franklin's turn to address the assembled congress of Frenchmen, he was well prepared with a speech he'd written especially for this occasion.

He captured their attention by acknowledging each and every one of them by name. Then he amazed and astonished them by speaking most elegantly about the fine art of passing wind. The gathering sat stunned into complete silence—wondering if they were perhaps hearing this new American ambassador incorrectly. But Ben was indeed delivering a most detailed address about the finesses and nuances of farting. Not a person was stirring and no one was sleeping and Ben concluded to a rousing standing ovation. Franklin won France's friendship and alliance with his wit and wisdom. He even picked up the gift of a ship for John Paul Jones's new Navy.

Chapter 13

An Assortment of Frequent Questions Asked and Answered— or Answered as Best as They Can Be!!!



Help! How Do I Get Off the Internet??!

by LinDee Rochelle

Have you Googled yourself lately? It can be fun, amusing, interesting, frustrating, enlightening, irritating, and downright scary—separately, or all at once.

While I like to think of myself as a unique, albeit pseudo-eccentric, one-of-a-kind writer, I know you and I share questions about our world in much the same way, though perhaps worded a tad differently. So after discovering that a Web page I'd created on an old AOL.com “hometown” site

somewhere around 1999, was still alive, well, and viewable on the internet, I began to wonder...if I didn't really want that outdated material to be public anymore, how in the cyber-world would I get rid of it? And wouldn't others want to know how to correct and update their information as well?

When I created my AOL web site, I had nooooo idea it would outlive two relationships and a roommate. I haven't been an AOL customer since about 2001. Now, this particular Web page—and by the way, it links to other pages on AOL—is okay by me to still enjoy a disembodied life on the internet since it includes old writing clips. Effortless promotion works for me.

But what if someone else had put up defaming photos, or the search engines picked up a blog by an old flame seething with a vile diatribe about little ol' moi, or...gasp...worse yet, an article I wrote “in the beginning” that I wouldn't be caught dead with in my current portfolio, was still floating around in the cosmos? Once you're on the internet merry-go-round, how the heck do you get off?! Take my word for it, it's spinning too fast to jump.

Let's be optimistic and assume a utopian world where no one would ever say anything bad about anyone else. Bottom line on that is you will have to locate and confront the dastardly web site owner and follow steps as in any other defamation case. For the more common problem of our updated, upgraded, or relocated cyber-lives, at the same time we are being advised to stack up back links on our web sites like a bowlful of potato chips, those very same links can become your next cyber-nightmare.

Again, although results are compiled and displayed by your search engine, be it Google, Yahoo!, Ask, Dogpile, or other odd-named internet-crawling programs, we need to address incorrect search result problems with the respective web site owners. In most cases they'll be happy to update or remove, as it makes their site more accurate, fresher, and more appealing to the search engines. If it is your own site and you have retained the services of a webmaster to create your internet home, then of course ask them to remedy the situation—if they're worth their weight in cyber-gold, they should know the ropes.

However, if you have created your site all by your little lonesome, with the assistance of an independent hosting plan, congrats! You're a step ahead of many who quake at the mere thought of learning how to navigate a website-building program. Ummmmm, but if you're like me, creating my web site with a template doesn't mean I know HTML or the inner workings of the intricate world of search engines. Just let me click a button and add text, and voilà! My new Web identity is ready for rush-hour traffic in our complex cyber-world of 24/7 surges. Unfortunately, I'm finding that it's somewhat like working on a paint-by-numbers canvas, stroking it with a fat, broad brush in a section designed for a fine tip to paint.

Although allowing the Web page to continue floating in cyberspace is to my advantage, it would be nice to update the contact information that is attached to it, but how? Can it even be done? Floundering for information, I went to the top two search engines to see if they would help little ol' me. I checked out Google first and found nearly everything

we need to know, readily available in their Help pages. Help, that is, if you're a webmaster. In fact, for the less technically challenged, I'm sure the Google Webmaster Help Center is a real treasure. I looked at their instructions and saw hours of my time (which directly equates to income) spiraling down the drain. I'm a slow learner — especially if techno related.

I hoped Yahoo! would be a little simpler, but their take on revising or removing search results were a little more difficult to locate on their web site, and not being a patient person, I appealed to their PR Department (Heaven forbid, there should be “real” contact information available—that's another article for another day). I expected my questions to float into a black void of unanswered cybermail. Surprise! I received a response from a real person (I think), who asked me to be more explicit with my questions. I dare say I'm a rather explicit person!

Though it took four days for their initial response, upon replying in detail, my real-guy contact responded within only 24 hours. Amazing. He included the links on Yahoo!'s Help pages that corresponded to my questions—guess I could have found the answers myself, had I dug a little deeper. Unfortunately, I found myself scratching my head over their *say what* instructions, too.

For instance, do you know what a “robots.txt file”* or “NOINDEX meta tag” is? Me neither. I understand, however, if I were to insert them (with additional proper text) into my web site HTML documents—the “view source” page—I could prevent the search engine crawlers from checking out my site and snagging erroneous information—or all

information. Whoa! I'm not a proficient webmaster. And I don't know about you, but if I wanted to become a web site guru, I would (and most likely make more money), but I'm just a writer who wants to make the internet work for me and my writings, not against me. So now what?

The good news is, revising and removing outdated or incorrect information can actually be done by diligent individuals. Here's the bad news—as mentioned, once you've researched yourself and know where your name and/or works/products appear, which could be in a hundred different places, you will have to make a request to each web site owner for the offensive/incorrect information or link to be revised or removed. Sorry about that, but there's no magic bullet that works for all.

For all our sophistication and technological progress on the internet, this is one procedure that can't be automated or bundled. If it's your own ancient site or Web page, I'm afraid you're going to have to either learn a bit of HTML, or shell out for a Web guru skilled in the art of keeping references to you correct and current.

I know you're smart and, if time permits, you can learn how to make the necessary changes. But you will need to have your thinking cap on and some quiet time to ponder the process. When searched for revision/removal instructions, Yahoo!'s help system returns this information:* “If you want the status of pages that have been crawled and indexed to change, you must make changes to the site content or control documents that communicate to our crawler how these pages should be handled by the search engine.” Is that Orwellian doublespeak?

No, it's just how techies talk to each other. You don't have enough time to learn, you say? Join the crowd of the outdated. Your next step is to determine if the problem is worth your time to resolve. Does it defame, detract from, or confuse your name, book, or business enough to warrant several hours' worth of work, or some of your hard-earned cash dollars to pay an expert to fix?

If you've determined that you're at least going to uncover the who, what, and where of your not-so-private persona, let me give you a head start. Below are tips for the novice, to the inner workings of search engines and how to find your cyber-self. (The rest of you can skip to the resource section where you may find additional sources that will add to your website-building knowledge.)

"Warning: Make sure you know what you are doing!" Believe it or not, that was actually in the text of two different sources' information—if I knew what I was doing, I wouldn't have asked for help! Below you will find enough information to talk intelligently to your webmaster or the owner of the displeasing site, to facilitate revision or removal of outdated/incorrect info. If you're going to try this yourself, it is essential to have a desire to learn cyber-stuff and a few hours with nothing better to do.

A typical research result looks like this:

Groups

LinDee Rochelle, Founder

602-861-1131

info@womenwritersofthedesert.org.

Web site www.womenwritersofthedesert.org.

Directions ...

Map of 2402 E Camelback Rd, Phoenix, AZ 85016

www.writermag.com/wrt/community/groups/group-info.asp?groupid=114 - 24k - Cached - Similar pages

This text has outdated web site and contact information for me, so I need to request a revision or deletion of that information with *The Writer* magazine—the key text that tells me of their ownership is the beginning text at the bottom link: www.writermag.com.

Once I've contacted them and the information is revised, the search engines will automatically pick up the new information, right? Wrong. *The Writer* magazine will have to resubmit their site (which I'm sure they do often), but it may take weeks for the corrected text to appear.

"Pages that no longer exist are removed from Web search results and from the cache after our Web crawler Slurp refreshes content and notices the 404 status," says Yahoo! I don't care how slurpy their Web crawler gets, waiting for it to slobber around the net and refresh content is definitely not a quick way to see your information removed or revised. In spite of their slurping to refresh search results, a cached page for one reference to me that linked to a 404 (error) page is still "live." So...

Here are six tips I wish I'd known when I began creating my own template web sites and cultivating new cyber-buddies for link exchanges and promotional opportunities—especially for clearing up your errant internet info:

- 1) In the beginning...create a method for keeping track of who you exchange links with, or who links to you for PR, etc., so you can review them periodically. I did not do that and am now trying to work backwards (story of my life).
 - I use a good, old-fashioned index card system. Why? Because I've had too many computer crashes to count and will NEVER totally trust my PC pal. It's also a great way to keep track of those sites that require passwords.
 - By the way, since you are researching yourself and discovering links you never knew you had, create a new internet browser Favorites folder for those links you want to keep around. They make great, fast referrals for your online portfolio and to post to your AuthorNation.com Writings page. You may find yourself like I did...displayed on a couple of business listing sites that I never knew existed. While that may be a good thing, if the information is incorrect, you might lose out on a great contact simply because the info was outdated.
- 2) Learn the basics of search engines.
 - As mentioned, they do not create the search results about you; they simply collect them from accessible web sites, display and "cache"* them—store them for recall upon request. Some use "real people" (remember them?) to

locate results for a search, others use “robots”* (or “bots”) or “spiders,”* and some choose the combo meal. *See No. 5, below.

- 3) When performing a simple search on yourself, tip: to be very specific and bring up results only about you, your book title, or product name, put quotation marks around them. Then Google or Yahoo! or Ask away (google.com; yahoo.com; ask.com) searching endlessly in “your” name. The results will return items only for those words within quotes, in that exact order (i.e., “A Tree Grows in Brooklyn” will result in sites and links that only refer to that book, not generic Brooklyn or a voluminous list of “tree” sites).

- Bear in mind...most often, two different searches done at least a half-hour apart may yield slightly dissimilar results. I recommend you search yourself approximately every two weeks and at least once a month. Some folks call this ego searching, but in this case, a little ego is a good thing for keeping your internet persona current!

- 4) How to learn who’s linking to you (and by omission, who said they would, but aren’t), in addition to doing a general search on you or your book/product.

- Enter into a search engine’s search box:
link:www.yourdomainname.com (obviously,

* Excerpt reprinted with permission from Yahoo!

replace the italicized text with your domain name). If using Google, for instance, you should see a list of web sites displayed that have back links to you. It is not necessarily a complete list, but definitely worth a look-see.

- Yahoo! Site Explorer also offers URL and link information (www.siteexplorer.search.yahoo.com).
- 5) I wish I had found this site and learned basic definitions of the following “Web-talk” words much sooner. There are extensive glossaries and a list of search engine terms available at www.Search-EngineWatch.com and www.cadenza.org/, but the specific terms below are important to your quest to update your online persona.
- Cache: a “snapshot” of a Web page crawled (see “crawler”) by a search engine; these caches are a backup in case the original page is unavailable. Clicking on a “cached” link shows you the Web page as it looked when the search engine took its picture — not necessarily how it looks currently.
 - Current search results and its cached page can be vastly different. If a current search yields a 404 page (error — page not found), indicating that link is no longer valid, check for a cached page that may still be archived.

- Crawler/spider (see also, robots): the software that scans documents and adds them to an index by following links. Spider is often used as a synonym for an internet search engine (www.searchenginewatch.com).
 - Robots (as referred to in search engines): any browser program that follows hypertext links and accesses Web pages and is not directly under human control; includes “spiders” and “harvesting” programs that extract e-mail addresses and other data from Web pages and various intelligent Web searching programs. (www.cadenza.org).
 - Robots.txt file: *A text file stored in the top level directory (your “view source” page) of a web site to deny access by robots; this disables their ability to cache your page or site (www.cadenza.org).
 - Snippet: smaller text below the title of your search results; it is picked up from your meta tag description (which is often the same as your page’s introductory sentence) and can be revised.
- 6) Being very careful not to mess with anything unless I’ve talked to an HTML expert, I am still glad I know where to view the HTML source for my web site pages. You can take a look at the

text for your “snippet,” or meta tag description, and keywords, in-between the confusing HTML codes. (This is also where you look to determine if your description is effective for search engine indexing.) If you're brave or have become a web site techie, this is where you will enter the NOINDEX meta tag, etc. For me, this is akin to performing surgery on myself...once you open your source, if you don't know what procedure to perform, it's probably best if you just take a look around and close yourself back up. If you are comfortable with a Web-scalpel, then you probably aren't reading this anyway. If not, contact a Web guru and tell her what it is you want to accomplish and ask for specific guidance—or ask her to perform your procedure. Entering the wrong information or deleting/moving something around may cause serious damage to your Web page.

- To see the guts of your web site: locate the “view source” link in your browser menu; I'm using Internet Explorer 7 and it appears under “Page” in my top menu. Click on it and the HTML codes for that page will appear in a Notepad screen. Each page of your web site has its own view source page.

So why is my page still available on AOL? When I discontinued my relationship with them I simply terminated membership—I did not specifically tell them to delete my *free* Web pages and I can imagine that with the turnover and total number of customers they service, that is not a

high priority for them... my recourse would be to contact AOL and ask to have it removed. (Obviously, revising it is not an option.) For now, although the contact information is incorrect, I'll leave it. Most people will Google for more updated information if they are serious about contacting me—I hope. Hope springs eternal.

So, dear authors, do everything you can to get your book—and your good name—“out there.” But be sure to keep track of what's being said, where, and by whom—your reputation and the success of your book could depend upon it!

Resources:

help.yahoo.com

www.google.com/intl/en/webmasters

www.google.com/help/features.html

www.cadenza.org/search_engine_terms

www.SearchEngineWatch.com

How Do You Respond to Questions about Your Author-Originated Book?

As Infinity Publishing authors, the greatest injustices we suffer with our nontraditionally published books are the scornful references made by uninformed people about author-originated publishing and how it is nothing more than a vanity house or subsidy publishing. The inference is that all author-originated publishers are scamming authors and sucking them dry!!! Crass comments and rude remarks from the unenlightened are based on narrow-minded assumptions erroneously expressed with malicious thoughtlessness. Their purist distinctions made about various publishing models have muddled the publishing picture.

This section provides a crystal clear perspective of their lack of publishing knowledge and totally inaccurate and narrow views, offers a little history to help understand the prejudices, and explains the reasoning that supports our position and focuses on advantages for you, the Infinity author. The questions below are some of the most common that have been asked of our authors, about publishing their books with us. Our responses are comprehensive and as

you may hear similar comments or questions asked about your published book, we want you to feel confident and be able to set them straight, with ease. It pays to be informed. This insight will help you respond, should you find yourself on the receiving end of some tasteless questions.

Too bad you couldn't get your book published the regular way and you had to pay a vanity house to publish it for you; what did it cost you???

Today, “vanity houses” are noted for preying on ego driven authors, luring them with ego enhancing strokes about how a book in their own words would inflate their egos evermore!!! For a mere \$50,000 or more, a writer can rant and rave away, freely expressing themselves again and again in the paid-for-pages of their eventually printed book—guaranteed not to sell and unlikely to be read. No serious author would ever pay a vanity house to publish their book. Remember, it was Ben Franklin who commented that a little bit of vanity ain’t a bad thing, to which I’ll add...as long as the ego stays in check and the author knows what they’re doing while pursuing realistic goals.

Way back in the post-World War II era of the mid-1940s and well into the ’50s—I was much younger then—vanity houses proliferated for motivational speakers and other similar seminar presenters to publish books and have them on hand at the conclusion of their workshop for Back-Of the-Room sales (BOR). They weren’t interested in bookstore orders. They were cleaning up by making cash retail sales in the back of the room, often coupled with mail order sales.

Monthly magazine ads for books and products were similar in reach then, as the internet is today — the magazines had loyal subscribers with specific niche interests. The author with a niche interest book “contracted” with a publisher/printer willing to publish almost any book for a price. The author’s book would cost maybe \$2.00 per book, for a minimum letterpress run of a few thousand books—back in the 1940s the dollar had more value. By selling BOR books at \$10.00 each—cash money, no checks or credit card sales to hassle with—and filling mail orders, with \$2.00 added for postage and handling—allowing three to four weeks for delivery—book sales for vanity-published authors were soon propelled way beyond the break-even point and turned a nice profit.

One of the pricing tricks was to use whole dollar pricing so folded currency could go right into the envelope—the U.S. Mail was much safer then. It was said you could always tell a self-published book by the whole dollar pricing—and you could always tell the author of a successful self-published book because he was the one laughing all the way to the bank!!! You could also tell where he lived because his house was the one with the new car parked in the driveway—since the garage was filled with cartons of his books!!!

Magazine ads were coded to identify the source of the mail orders to evaluate the reach and pull of orders from each monthly issue of the various publications. Repetitive ads frequently produced a steady increase in orders month after month, especially with affordable advertising rates at an easy to surpass break-even point.

The author wasn't interested in having his book reviewed, but he was very happy having a chapter from his book included as editorial copy in the magazine. Plus, he'd usually get paid by the magazine for publishing his "article"—which naturally concluded with a plug for his book. Every household subscribed to several monthly magazines and perhaps a couple of weeklies. The author knew how to target their book ads to reach their niche interests, identified by the demographics of the magazine. Direct mail offers to previous customers were common to introduce the author's newly revised next edition—prepublication orders accepted at 25 percent off by check, money order, or cash.

Seminars and workshops of the day were often based entirely on an author's book. Hooking a captive audience with a powerful brief paragraph from their book, the author spun an educational web of interest focused on their topic. Indeed these were nonfiction, how-to, self-improvement books filled with targeted, useful information. If your niche had an itch for more learning, there was most likely a book to scratch your itch and help you to feel better knowing more about what caused it. It mattered not to the reader how the book was published; what mattered most was the information inside.

If their talks were truly informative, BOR books would be read and their benefits spread by word-of-mouth. In the '50s my parents were into playing bridge and my father ordered a book by some master bridge player. I later learned that the book was published by a vanity house. My father ordered the book because it was highly recommended by

another couple they played cards with — who the publisher was, mattered not to him — the content was omnipotent.

It's true, when — or more correctly, if — the vanity house author sells a book, the author gets to pocket the cash. However, the author also sets the cover price, controls the content, and usually owns all rights to the book. In the beginning the blah covers and bland text pages were often primitive by bookstore standards, since then, as now, many authors aren't trained in the specialized artistic expertise to create a striking cover or skilled in the ways of layout and design. But they weren't interested in selling through bookstores because their sales were directly to their customers, without deep cuts going to the book-sellers, publisher, and agent. During the past few decades, vanity houses have suffered with a bad reputation for not only taking advantage of authors by grossly overcharging them for services, but also for producing books of poor print quality.

Nowadays it's pure and simple; authors are overpaying vanity houses to publish their books. The more they pay, the more books get packed into cartons to be delivered to the author's door. Lots of books have to be sold by the author to hit the break-even point, where their proceeds cover the publishing bill that had to be paid up front.

In regard to the question of your publishing costs with Infinity Publishing, merely explain you paid a one-time setup fee of \$500 to have your book added into a book publishing system (not for a simple print job) that produces and distributes your book from on-shelf inventory whenever it

is ordered. High-quality standards are delivered, and you are paid royalties monthly on every book sold by your publisher. Vanity houses never pay royalties.

Aha, \$500, \$5,000, or \$50,000, you're still paying to a subsidy publisher because you weren't paid an advance like regular publishers pay, right???

Originally, subsidy publishing, in the truest sense of the term, most often meant a joint publishing venture entered into by the author and the publisher/printer. The author agreed to pay a significant part of the up-front cost to print 2,500 or 5,000 books, which might be \$5,000 to \$15,000 in round numbers, with the publisher/printer also contributing a lesser portion of the book's production as work provided. The amount paid by the author often equaled the actual cost of the film, offset plates, paper, ink, make-ready, and press time—if the book didn't sell, the publisher/printer had their out-of-pocket expenses covered by the payment received from the author. If the book sold, so much the better!!!

Frequently, as part of the publishing contract, the author would assign the rights for the book to the publisher/printer to secure the investment made in the book. The initial proceeds from sales of the book went to the publisher/printer until the printing expense was fully recovered. Eventually the profit earned from the book is split with the author—a 50/50 division would be great, but more frequently the split was 60/40 or 70/30, favoring the publisher/printer. Rarely did the author see much of a return on their investment from subsidized publishing.

Today, many of the POD/subsidy publishing services operate on a similar model, with the actual production costs greatly reduced because of the use of high-speed digital printing companies contracted to print books and fill orders in quantities as needed. Some of the negative similarities include requiring the author to assign rights to the subsidy publisher—the assignment of rights could be for as long as seven years!!!

They charge overpriced setup fees that are out of proportion for the services provided to the author, and these books require higher retail prices than comparable books by other publishers. The subsidy publisher generally pushes book marketing services of questionable value—mostly of use only for stroking the author's ego while draining his checking account. The subsidy publishing services then contract out to a commercial digital printer for the printing and fulfillment. Elusive royalties are paid quarterly or semiannually on books sold—no royalties on author purchases.

More harm is done to Infinity Publishing and our authors when we are tarnished by being identified as just another one of those yucky POD/subsidy publishing services. That terrible tag is totally wrong and does us—and you—a horrific disservice. POD originally referred to Print-On-Demand by using high-speed digital printers to print short-runs of books as needed. Another advantage was the ability to update content at anytime without having to first use up or toss the outdated versions. Some of the early books printed on demand were corporate telephone directories and training manuals because updated versions could

be quickly made by swapping the digital book files in the publishing system.

The acronym POD was adapted to also mean Publish-On-Demand, to identify POD publishers because they employed the Print-On-Demand process to produce books Published-On-Demand, only as needed to fill orders in small amounts. Sadly, some of the POD publishers were very slow on filling early orders and many of the promises they made to authors also went unfulfilled. Numerous POD publishing services overcharged authors to publish their book and soon picked up the nasty subsidy sticker. The vanity jab came because many of these start-up POD publishers would publish almost anything—even totally crappy books—as long as it was legal and the author paid their fees.

The POD author was entirely responsible for the editorial quality and content of their book from cover to cover. Unfortunately the author's idea of editorial quality often fell far short of basic industry standards. The publishing services also had shortcomings because the subsidy publisher did little except send the book file off to their contracted digital printer, while they went back to focusing on selling more services to the soon-to-be-published author. Of course their marketing services were sold with promises to make the book into a bestseller—sure to bring the author instant fame and fortune.

Infinity Publishing is far removed from the negative aspects of POD contract printing and the greedy subsidy publishing concepts. We produce our authors' books in-house, on

“Those disputing, contradicting, and confuting people are generally unfortunate in their affairs. They get victory, sometimes, but they never get goodwill, which would be of more use to them.”

Benjamin Franklin (1706–1790)

our own equipment. We schedule our 3 DocuTechs to do “just in time” book production to replenish the on-shelf inventory we maintain for each of Infinity’s 4,500-plus titles. This assures customers that your book is always in stock, readily available to promptly fill orders. Our production team takes great pride in the high quality of our books and for the fact that almost all orders are shipped within 24 to 48 hours of receipt.

We discovered soon after our start-up in 1997 that printing several copies of a book at the same time to replenish our in-house inventory is more cost effective and a more efficient use of our high-speed digital printers, than printing a single copy when the book is ordered. The author isn’t paying to produce or maintain the inventory; the production and inventory storage is paid for by Infinity Publishing. This is another one of our investments in your book. As your book sells there is a return on our investment and you earn a royalty on each book sold—starting with the first book order.

We have an edge in quality control because books of marginal quality don’t go into inventory; instead they go into the recycle bin to be shredded. A contract printer producing a single copy of a book to fill an order isn’t as likely to spot a book of unacceptable quality. Poor quality and slow delivery are the curse that lingers with many of the POD publishers. We, on the other hand, work hard to maintain

our excellent reputation for prompt delivery of quality books, as ordered.

We don't pay advances against royalties to acquire the rights to the books that we publish. Our primary interest is in producing and distributing our authors' books—as long as you grant Infinity Publishing permission to do what we do best—and be assured, we're very good. We feel it is important for the author to retain all rights to their book and thusly, they are solely responsible for its content. We make an investment in your book with our pre-production work to help you make your book the best it can be.

Before long, the author who was paid an advance by a traditional publisher sadly discovers that their slow selling book has been back-listed, and soon thereafter allowed to go out of print. Your Infinity published book is always available for sale because it will never be out of print. We invest in the cost of producing our on-shelf inventory for your book. Infinity Publishing guarantees your books are returnable from the bookstores—at no cost to you. With the high percentage of mainstream published books never earning back the advance, we feel this is a more lucrative and prolonged arrangement for the author and their book. Bottom line, an advance from a publisher isn't all it's cracked up to be.

Yeah, but when they pay an advance, then the publisher's editor fixes up my book to read real good, ain't that so???

When paying an advance the publisher is buying all rights to the book from the author. Forget the “my book” concept. It's only your name as the author that's on the cover, but

it is no longer your book. The fixes their editors do is to fix their book according to the publisher's style and usage guidelines, and make it politically correct according to the prevailing popular level of correctness. They may also try to make the book more marketable based on focus group whims and defined directions of the bean counter.

Because of mergers, downsizing, and staff reductions at mainstream houses, there have been accounts from authors of having had three different editors working on their manuscript, trying to complete the book on schedule. Some authors have reported experiencing little or no contact with the publisher's editor originally assigned to prod the book through the process—along with a dozen other manuscripts the overworked editor is responsible for “fixing” to meet the deadline. Because it's their book, the editorial polishing can be as extensive (or sloppy) as they want—right down to revising, reworking, and changing your book, as opposed to simply copy editing.

But a real publisher advertises the book so it will sell in bookstores, right???

Wrong!!! Remember, the amount a publisher will invest in advertising a book is in direct proportion to the advance. The smaller the advance, the fewer dollars in the advertising budget for your book. The window of opportunity in bookstores is determined by sales. Low sales will quickly result in books being pulled from the shelves in just a few weeks. The life of a commercially published book is purely number driven. Because Infinity Publishing has its own 24/7 bookstore in Buy Books on the Web, your book will never be out of print, and will always be available for orders.

What if my—their—book doesn't sell as well as expected???

When a book doesn't make the expected numbers, it's gone; but the publisher still owns all rights to the book. When out of print, a book's rights usually revert back to the author upon request. Of course the publisher might have sold some of those rights to foreign publishers to recover a proportion of the advance. Indeed, the author will receive a small percentage of income from rights, when and if they are sold off by the publisher.

One of the ways mainstream publishers are utilizing the print-on-demand technology is to put their backlist books into the system to keep the book from going out of print. This way they can keep the book available to fill orders as they come in, without investing in a second offset press-run. This also keeps the book in print, but the rights do not revert back to the author. At Infinity Publishing, you always have control of your rights and your book is always in print.

I've heard that digital printing ain't as good as offset.

I'm old enough to remember the same thing being said when offset printing was starting to replace the letterpress method of printing, which used raised type. My grandfather was a lifelong letterpress pressman, and I can still hear him exclaiming, "It ain't printing unless the lead kisses the ink onto the paper. Those fancy offset presses ain't nothing but overgrown whoop-tee-do duplicating machines that just smear the ink onto the paper and that sure ain't printing!" He was certain that offset printing would never catch on. Pappy was very unhappy with me when I spent

the summer between my junior and senior years of college working for a large, commercial offset printer.

Offset printing did replace the letterpress. The make-ready time to prepare a job to go on an offset press was far less labor intensive and more cost effective than the letterpress. Backed by the printers' unions, diehard letterpress pressmen bemoaned about the substandard quality of offset as opposed to letterpress—actually, the offset quality is far superior to letterpress. When you look at an offset printed half-tone photograph with an engraver's loop, the magnified dot structure is crisp and sharp, with a finer screen than the coarser screens required for letterpress.

As we approach the conclusion of the first decade in the 21st century, the weary bemoaning of digital printing is much the same as was said about the differences between letterpress and offset printing. High-speed digital printing is improving and thriving, to which Infinity Publishing is a testament.

Dangling Questions . . .

How Do I Get on Oprah???

Get the buzz happening for more folks to learn about your book, so when there's interest in the topic or area of your book, her production staff will be able to find you. This was how one of our authors was a guest-expert on Oprah. The show's producer contacted him through information about his book on the internet. Hint: Find ways to make you and your book the topic of conversation in blogs, forums, and online communities. While back links to your web site help, even better are out-and-out front page reviews of your book.

How do I properly autograph my book for family, friends, and customers???

With your name—that works real well as an autograph. Usually I just write my tagline “Enjoy often!!!” with variations as needed and “John” underlined and scored twice. Under that I always add the date—that makes it more valuable to collectors when rich and famous finally happens. I usually sign on the title page with their name correctly spelled—always ask for the correct spelling and write

their name while they are spelling it out. (Never “assume” a spelling—“John” can be spelled “Jon” and “Jonn” and “Jahn” and maybe more!!!) Keep your personal message brief—unless they are friends. Bonnie Neubauer filled a whole page with her personal message to me when she autographed a copy of her *The Write-Brain Workbook, 366 Exercises to Liberate Your Writing*.

When can I schedule my first book signing event???

You can start soliciting opportunities to do a book signing now, however, do not commit to a scheduled date for the event until you have actually received your first book order. Infinity does their utmost to promptly ship your books to you, but even with the ability to track packages in transit it is still possible for them to go astray. Indeed ‘is a bummer having an arranged book launching event with no books available to for you to autograph.

I have a friend in London who wants a copy of my book. What’s the best way to get it to them???

I’d recommend delivering your book in person with a layover in Iceland to bask in the hot waters of the Blue Lagoon—both ways, those long flights to the U.K. can be so tiresome!!! The fastest and least expensive way is to have your friend order your book from Amazon—they have a long tail that reaches around the world. If you want to send it off yourself, check with the U.S. Postal Service, UPS, and FedEx for best rates and delivery times. Plan B: you both fly directly to Iceland, meet up there, and share more time together enjoying the wonders of the Blue Lagoon.

Will Infinity publish really crappy books???

Define “really.” Crappy is a matter of opinion—everyone has one. Often it’s also a matter of relativity. We do publish several books featuring outhouses. Other books might be termed as toilet humor and some are bathroom books, perfect for reading while sitting down for a spell. One of my pieces in *Enjoy Often!!!* is titled *NO SHIT!!!* Let us not forget that one of Ben Franklin’s more infamous essays was on the art of passing wind. So in the spirit of the First Amendment, you could say that some of what we publish could be referred to as crap.

On the other hand, Infinity Publishing will not knowingly publish books pockmarked with typos, glaring grammatical goofs, and totally lacking any hint of page formatting. Indeed we reserve the right to refuse to publish that which is totally lacking in the qualities that constitute a book. These lacking in merit manuscripts are returned with the recommendation that the submitter seeks out the services of a professional editor.

Didn’t you mean the piece from your book is entitled NO SHIT!!!!???

The title of my book is *Enjoy Often!!!* and the piece I was referring to is titled *NO SHIT!!!* As Dan Poynter explains in his talk about dumb things authors say that make eyes roll, “entitled” is a legal term used as a variation of entitlement, which basically means something is given or granted as part of the outcome of a legal proceeding. Books have titles and members of a library are entitled to borrow them. I

like to think that once upon a time when royal people with titles ruled the land, printed words were held in such high esteem as noble truths that the masterpieces were given titles, just like those of the ruling class.

Will my published book make me rich and famous???

The short answer is probably not.

I dare say that I enjoyed a brief taste of publishing fame early in the '70s and discovered fame to be grossly over-rated and way more hassle than it's really worth. Indeed my unexpected fame was rather tiresome at times. I found that I cherished the respect of fellow authors more, while letting the promise of acclaim from the masses pass on by. Respect is long lasting, while fragile fame is so fleeting. Respect by your peers you can bank on, but fame is too often just a flash in the pan that does not put meat on the table. Respect begets nurturing networking opportunities, but all too often faded fame only leaves you all dressed up with no place to go!!! Fame is fickle and thusly comes with no guarantees of providing a sustaining cash flow.



Chapter 14

2008 Year of the AUTHOR!!!

“Author!!! Author!!! Author!!!” will be the increasing shout heard throughout 2008 as more authors have their work published. Authored content will be more in demand by the public in various versions and formats from digitally printed on paper books, e-books displayed electronically on e-paper printed with e-ink, spoken books downloaded as digital audios, and gigabytes of text will be cast upon the endless surges of the worldwide web.

The dawning of the digital age has provided aspiring authors with a multitude of publishing methods unavailable just a decade ago. An ever-increasing number of writers have stopped chasing after acceptance by commercial, mainstream publishers in favor of harvesting the commercialized benefits available from author-originated publishing. Cost-effective digital publishing has made publishing a book affordable for almost everyone. In the middle of the last century letterpress printing was pushed away by the ease of make-ready and speed of offset printing, now the flexibility of digital content is out producing the offset printing process.

Over six centuries ago moveable type kissed ink onto paper bringing written words in print to the masses, today the Internet Age brings global accessibility by individuals to the massive resources of authored content in print. The giant step forward that both the letterpress and offset printing processes made possible is dwarfed by the quantum leap the worldwide web provides for the production and distribution of content on trillions of topics.

Authors are becoming proactive in promoting their work to the public which are more gratifying efforts than hyping their book pitches to a select few with waning hopes of selling into a sweetheart publishing deal with a major house. The turmoil from mergers and downsizing by the publishing giants has reduced the sweetness and limited available commercial publishing opportunities for new aspiring authors.

Content is omnipotent and the author is the creator of the written content. Mind-flows spark concepts that are nebulous nothings until the ideas are wordsmithed into an expressive comprehensible form. Increasingly the author is maintaining creative control of their work by retaining all rights and only granting specific permission to publish and distribute their books while they hold on to the ability to sell rights when interest develops. The manner of publishing matters not, because the quality of the content rules and professionally produced content sells.

Exposure opportunities will increase as a higher percentage of all authors become more in demand to speak at public events—in person and via the Internet -- and make media appearances as experts on the topic of their

books. Authors mastering book marketing techniques will continue to sell more books than those do-nothing-more authors who just wrote it and do nevermore.

As publishing advances shrink and brick-and-mortar bookstore sales dwindle, there comes a realization that the author controlling the publication of their digitized book has a greater potential for financial success with a book that never goes out of print. The advantages of author-originated publishing with royalties paid on every book sold provide earning potential far beyond traditional royalty advances. Motivated authors authorizing the publication of their work—as opposed to selling the rights—will continue to discover lucrative results from their ongoing efforts.

The flow of the mighty Amazon has usurped the gatekeepers of book distribution by selling any book in-print with an ISBN directly to the end consumer—often at a discount and promptly delivered to their door. Amazon's Kindle e-book reader wirelessly downloads any of the more than 100,000 e-books available from the Kindle online store in minutes. Like authors benefited from books printed using moveable type, now authors are profiting from Amazon's 24/7 ability to move vast numbers of books from their endless inventory—many are niche topics and appealing fiction by aspiring novelists—to customers around the world. Amazon extended the reach of the author's digitized words far beyond the tilted playing field of bygone publishing games.

The Internet Age is revolutionizing book distribution with powerful search engines retrieving information by topic

and author for anyone with access to a computer. Never in the history of humankind has such a massive wealth of authored information been so readily available upon request to individuals.

Indeed 2008 is the year of the author, may it be the longest year, for without authors there would be no new content for folks to read, mindful concepts would flutter away as they lack the weight of written words, and a host of stories waiting to be told would be left untold. Celebrate the year of the author by reading a book, writing a review, and send a note of appreciation to the author—most likely you'll hear back from the appreciated author.

Take care and enjoy often... John

John F. Harnish <mybookspublishednowwhat@comcast.net>



INDEX

The Index is a work-in-progress and has been delayed by the author being on medical leave. The author has approved the release of this version without an index.



Your blurb about this book
could appear here.

"My Book's Published – Now What???" has long been a new-author mantra, but is a more convoluted question than ever in today's digital world. Let's face it: The Internet has changed how we market, promote and sell books. Authors today, whether published independently or accepted by a traditional publisher, must venture beyond the writer's solitary persona to market, promote, and propel their books forward.

Where does an author, published by any method, go to learn about successful promotion and marketing? Author and publishing expert John Harnish brings over four decades of experience – along with a keen eye for up-to-the-minute publishing trends, and a creative soul – to this book. He is joined by successful author Jane M. Martin, along with over a dozen experts and industry professionals.

My Book's Published – Now What??? is a must read for learning what is required of today's authors to effectively market, promote, and sell books.



US\$19.95

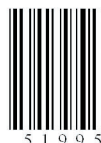
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