



The Million
DOLLAR
Woman

Market Your Book for Success!

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M\$W Learning Unit

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As all authors know, writing a book is 10% of the work and marketing it is 90%. Since that's the unfortunate reality, authors need to know a lot about marketing. Even if your book is published by a publishing house, this is true. Although they will help, publishers expect authors to promote their own books.

So let's learn how to **market your book for success!!**

Ten Tips:

1. Contact people, associations, organizations, companies, churches, etc. who are already reaching your customer base, and create a win-win alliance with them. (I'll explain this in more detail later)
2. Write all promotional materials from a benefit standpoint. (For example, instead of simply listing your book's topics, when you describe your work, make it "benefit driven" by writing, "You Will Learn:" Here's an example from my Believe It! Become It! book:

You will learn how to:

- Believe in yourself and in your gifts and talents
- Take total control of your thoughts, words, and actions
- Release yourself from damaging beliefs of the past
- Hurdle every obstacle in your path
- Build personal power and never be offended again
- Radiate joy and confidence to everyone you meet
- Set high, achievable goals and exceed every one
- Imagine your ideal self as you become that person
- And much, much more...

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- When you list the benefits, potential readers (and affiliate partners) more often want to learn more about your book's message.
3. Advertise only to tightly-focused target markets or in trade publications.
 4. Work with distributors and wholesalers rather than individual bookstores, because they'll get them out to many more bookstores than you can.
 5. Use reputable book manufacturers or savvy print brokers rather than generic printers.
 6. As a general rule, price the book a minimum of five times first-run production costs.
 7. Position your books so they have a unique selling proposition; separate yourself from the herd by being original in some ways.
 8. Be aggressive about pre-publication marketing to generate working capital.
 9. Include an order form in the back of every book
 10. Marketing your work begins the minute you get the book idea or decide to purchase a manuscript.

Whatever you do, give your all. If you make the quality and research of your book a prime concern, you'll have a superior product to promote. Love your readers and make a commitment to them by giving your very best effort. Stretch yourself to constantly learn more.

Keep in mind that if you want to sell your books internationally, they must be as appropriate in other countries as here. If you include a lot of U.S. addresses and phone numbers in the text, you'll hurt your chances of foreign sales.

Also, the Table of Contents is one of your most valuable sales tools! Make it meaty. Exciting. Benefit-oriented. Include the subheads as well as the chapter titles. Tell potential buyers specifically what the book delivers, what problem

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it solves for them. Use punchy phraseology and active verbs.

If the book will be rolling off the press at the end of the year, use *the next year* in your copyright notice. It will seem fresh for a much longer time and have a better crack at ongoing reviews. It's an industry standard to do this for any book coming out from September on.

Back matter that rings cash registers

Fat Appendixes pay big dividends. In fact, some people buy a book solely because of the unique reference information presented in the Appendix. If your book contains enough such data, it may qualify for a listing in the Directory of Directories.

A nonfiction book without an Index is like bread without butter. Readers want—and deserve—to be able to locate specific pieces of information quickly. The only way they can do that is through an Index. Librarians expect them; educational sales will be dampened for a book lacking one. (And as we pointed out earlier, Indexes can also serve as a marketing tool to pinpoint individuals or groups who might be interested in purchasing your book.)

Last, but certainly not least, should be an Order Form. It amazes us how seldom books include this obvious sales opportunity. How often do you use a library book, and subsequently want to purchase a personal copy? Or borrow a book from a friend, then want one yourself? Our philosophy is to make it easy to buy. At our sister company, Communication Creativity, we get orders every week on the order forms we provide in the back of the books we publish. We've heard some decry, "But the bookstores and wholesalers won't carry my book if I include an Order Form." Nonsense. Our books are carried by Ingram, Baker & Taylor, Barnes & Noble, Borders, Tattered Cover—shall we go on? To avoid alienating bookstores unnecessarily, however, your Order Form should always say: "Check your leading bookstore or order here."

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Design it as an actual Order Form—complete with a benefit-oriented headline and places for name, address, city, state, zip, phone number, and email address. If you offer credit card purchasing, include logos for the various cards, a place for the card number, expiration date, and a signature line. Compute the state sales tax and express it in exact dollars and cents rather than a percentage. Add postage and shipping fee; \$3 or \$4 per book works well. Remember to indicate you offer a discount on quantity orders. (You do, don't you?) This form should appear on the last recto (right-hand) page of the book where it is easily seen. Few people will tear it out, most simply photocopy it. And go online to www.amazon.com. There you'll find some 4 million book titles. By searching on key words you plan to have in your title, you can see what is already taken, as well as prospect for new notions. Now let's look at how your title will be treated by the industry. Databases typically enter the first 30 characters.

Joe Sabah, who speaks on “How to Create Book Titles that Sizzle and Sell,” swears by a “how-to” beginning. And it certainly works for him. He has sold over \$357,000 worth of his *How To Get the job You Really Want Get Employers to Call You*. You'll also notice that Joe's title is loaded with benefits, another strategy he preaches: “Benefits. Benefits. Benefits. “This is the secret to a great book title” counsels Joe.

Need information on patents and trademarks? Newcomers to publishing often think they can copyright their book title. Not so. But there are ways around this. You can establish a trademark, for instance. For basic facts, specific questions and answers, plus more information than you ever wanted to know, we recommend three Web sites: www.uspto.gov/web/offices/tac/doc/basic, www.uspto.gov/web/offices/pac/doc/basic and www.uspto.gov/web/offices/pac/doc/general.

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Have a grammar question? Short queries about writing, correct usage and syntax can be directed to various universities and community colleges. Simply go to www.tc.cc.va.us/vabeach/writcent!wchome.html. (Well, that isn't so simple after all, is it?) They are listed alphabetically by state and also include days and hours of operation. If you would like a copy, send a #10 SASE to Grammar Hotline Directory, Tidewater Community College Writing Center, 1700 College Crescent, Virginia Beach, VA 23456.

Need a fresh way to write your book? Try storyboarding. Walt Disney used storyboards to plan all his movies. Ad agencies also employ this technique to plan commercials. Get a 4- by 8-foot piece of foam board from an art store and several sizes of Post-it Notes in various colors. Across the top of the board, use the largest notes for chapter level ideas or major parts of your marketing plan. Below each, use smaller and smaller Post-its for each progressively lower-level idea, story, thought, quote, contact, or whatever. Use just a few key words to capture the idea. Because Post-it Notes are easy to move around, you have complete flexibility and your whole project is available at a glance.

Want to know the copyright status of a work? The Library of Congress publishes an eight-page circular that explains how to use its research staff to find out whether a particular book is copyrighted and, if so, who currently holds ownership. This is a real bonanza for any publisher who wants to reprint an existing work it thinks is out of copyright or adapt one for republication. Check your nearest government document depository, often housed at a large university or library, for circular number 22 titled, "How to Investigate the Copyright Status of a Work." If you can't find a depository, call the Library of Congress reference and bibliography section at 202-707-6850 or visit their Web site at <http://lcweb.loc.gov/copyright>. (And if copyright issues interest you, be sure and read the article "How Much of Someone Else's Work May I Use Without Asking Permission?" on page 9 of that brochure.)

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Need answers to English questions? It's all waiting for you at the Purdue University's On-Line Writing Lab at <http://owl.english.purdue.edu>. They can deal with your grammar quandaries and troubleshoot other writing problems. And you'll find *Elements of Style* online here. (Did you know this classic was originally self-published in 1918 by William Strunk, Jr. to use in his English classes at Cornell University?) They can also link you to other writing labs on the Internet and additional resources of interest.

More strategies for locating the object of your affection.

There are many useful directories that can serve as lightning rods for your search. Try the following: The Yearbook of Experts, Authorities and Spokespersons; Celebrity Directory; VIP Address Book. Always use the most current volume. In these three directories you'll find thousands of film and television stars, authors, politicians, recording stars, athletes, and other famous people.

If you're after Hollywood types, try locating their agents or personal publicists through the Screen Actors Guild in Los Angeles at 213-549-6797. The New York Guild can be reached at 212-944-6797. As you might guess, the Guilds are deluged with requests and will only give out information on three actors at a time. Once you get an agent's name, call him or her and ask if the performer has a publicist. If not, the agent is your contact, so come on with your big guns.

Even if the agent or publicist offers to verbally pass along your request, it's wise to send it in writing. It's hard for another person to convey your passion for the project.

Need to corner a political type? Find out who their press secretary is by contacting the White House, Capital, or Supreme Court, whichever applies.

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Party headquarters can also be helpful in reaching certain elephants or donkeys.

Making it actually happen

Now that you know who you want to contact and how to reach them, the challenge is how to motivate them to agree. It's not that they object to giving a quote, it's the time needed to read the book. The celebrity or expert is often too busy to accommodate your request. Is all lost? Not necessarily.

Offer to draft appropriate comments yourself. You might say, "I know how busy you are. Why don't I put together a few lines for you— subject to your approval or revision, of course?" They often agree. Yes, you will write the blurb. It's done all the time. This saves the other person valuable time and gives you more control over both the content and the turnaround period.

Tailor the quote to the person by using language the individual would be comfortable with. Craft a quote that is specific rather than general. Saying something is "a good read" really says nothing. Instead, qualify and quantify to develop a strong testimonial. An evocative and credible quote might say something like, "With the ideas in XYZ book, I discovered how to accomplish the same amount of work in half the time."

It's the wise author or publisher who understands the agenda and hot buttons of the person from whom they are requesting a quote. Then you can explain that your book furthers his or her aims. Make it clear you understand the other person's causes and concerns by referring specifically to his or her work. To expedite things, you might fax the quote, along with a Table of Contents, cover or catalog copy, and author bio for nonfiction. For fiction, it's harder to get a commitment without the other person reading the manuscript. If you wish to try, offer an author bio, synopsis, and a few sample pages so the potential

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endorser can see your actual writing style.

You may need to work through a personal assistant, agent, publicist, or secretary. If so, woo this person as diligently as you would the endorser. The gatekeeper can either get you in or slam the door shut permanently.

For really important blurbs, call and get the name of the gatekeeper and let him or her know to be on the lookout for a priority or overnight package. Send not only the manuscript, but also write the secretary a personal note of thanks for passing the manuscript along. Call four days later to be sure it got there. Send the gatekeeper a registered letter again thanking him or her for facilitating your contact. Nobody treats these assistants this way. You will be remembered and valued.

How do you proceed once you've garnered these precious testimonial gems? Promote the heck out of them! The advance comments you collect from expert or famous people can be put on the back cover of the book, added to the inside at the very front before the title page, and interwoven in promotional materials. If you manage to get a dynamite testimonial from a heavyweight, you may want to incorporate it on the front cover.

How does all this work in "real life?" We decided to be very aggressive about seeking blurbs, so we sent out 67 bound manuscripts to notable authors and key players in the industry. Marilyn's goal was to get 25 advance quotes. When the dust settled we had a whopping 42! This was amazing because we gave people less than a month to reply and it was over the holiday season.

Many read the whole book; others skimmed it and penned a testimonial; four used quotes we developed for them. We sent the bound manuscripts priority mail with a cover letter asking that they let us know if they could provide something. That way we knew the solid contributors early on. When the deadline loomed and we had nothing, we faxed a gentle reminder. Several

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genuinely appreciated this “heads up” notification.

To our knowledge, no other book in the manuscript stage has garnered so many early rave reviews. This feat seemed worthy of—you / guessed it—a news release. It was sent to 26 industry reporters, plus our master distributor, to help fuel the early buzz.

Accolades win sales. Blurbs also lend credibility to your ads and flyers. Try using one as the headline to grab readers’ attention. Instead of an abstract claim from you, how much more powerful is brag from Mr. or Mrs. Big! A headline carries enormous clout if it comes from someone important. Testimonies are also great to add to bookmarks, postcards, or perhaps for a photo caption.

Don't be backward about getting a Foreword

In today's competitive publishing world, each new book must be carefully nurtured to be successful. One of the ways you can help your new baby grow into robust adulthood is by christening it not only with advance quotes, but also with a Foreword.

To be effective, the Foreword should be by someone who is known to, and respected by, your potential reading audience. You want a "name" so you can use it to help promote the book. One of our clients' books, a basketball novel titled *Are You Watching, Adolph Rupp?* went into a second printing in less than two months. The Foreword by Bob Cousy, Hall of Fame basketball star, was a big boost to sales.

When you're ready to launch your campaign, put together a powerful one-page letter to people telling why your book is important and different from others, and why it will be of special interest to them. Customize each letter with information or comments relevant to that individual to give it personal appeal. Invite the person to read your book and give you comments. You're not asking for a Foreword at this point. Ask only for their feedback.

Include the Table of Contents, Introduction, and promotional material to titillate their interest—and offer to send a copy of the book upon request. (If your book is short, include a photocopy of the entire manuscript.)

When you get a glowing response, *and then* approach that person about writing a Foreword. This shouldn't be a saga: one to three double-spaced typewritten pages is normal. People who attend our seminars ask, "Should I pay for a

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Foreword?” No! This is not accepted industry practice.

As in all aspects of any business, persistence pays off. Meredith Rutter of VanderWyk & Burnham tells of her authors sending a copy of their manuscript, *How to Enjoy Your Retirement: Activities from A to Z* to noted humorist Steve Allen. His personal assistant replied that he would look at it.

But there was no further word. So Rutter sent the assistant a copy of the bound typeset pages with art to “give Mr. Allen a better idea about the final book,” plus she mentioned the publication date and their hope that he might want to provide a quotation. Suddenly out of the blue came a faxed Foreword from the man himself. . . just in time to make changes on the bluelines.

SCExperts is a service offered by New York University’s School of Continuing Education. Their faculty of 1,300 members consists of professionals who practice what they teach on a daily basis. For more details visit their Web site at www.sce.nyu.edu and click on “press kit.” Or call 212-998-7070 and ask for SCExperts.

Seeking an expert for research purposes, advance quotes, etc.?

Members of the National Speakers Association can be reached on the Web at www.nsaspeaker.org. These folks are typically up-to-the-minute on facts and trends within their subject areas. And they love publicity! If you’re publishing books about customer service, gender issues, diversity, change, negotiation, humor, health, networking, relationships, technology, team building—and a variety of other subjects—you can find experts (even celebrities) here. Simply hit “topic” and browse to your heart’s content.

Looking for a phone number?

Search no further than www.switchboard.com. It’s a nationwide residential and business directory. Over 10 million businesses are listed, whether or not they’re on the Web. And while you’re there, be sure *you* are listed so your

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prospective customers can find you easily.

Experts Searchable Database can be found at <http://www.experts.com>. It's a global online directory of experts with a search engine to make your job easier.

BznetUSA is another possibility; it is designed to connect the nation's business press to academic, government, and think tank information sources nationwide. Find them at <http://top.monad.net/-gehrung/>.

Find an Expert is the Web site of Matthew Lesko. It deals solely with government resources but covers a wide range: sewing machines to eggs, fishnets to hemorrhoids. To tap into this free expert services go to www.lesko.com/expert_search.html.

Directory of news sources is the online site of the National Press Club. Access it at <http://npc.press.org/sources/>. You can search it three different ways. Yearbook of *Experts*, Authorities and Spokespersons is also available online at <http://www.yearbook.com/search.html>. You can search for a specific individual or organization, or do topic lists search to click your way to a group that meets your criteria. Unlike many of the above sites, this one contains more diversity of entities, so you may be more likely to find the expert you want.

Where do you garner reviews?

Armed with a polished product, you're ready to move on to step number two and contemplate the question, "Who cares?" precisely, who is your customer? And how do you reach him or her? Of the thousands of consumer magazines and trade journals published in North America, you'll be amazed to find literally hundreds are probable places to obtain reviews. Your job is to match your books with these niched publications.

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Step number three is to research either online or in a major public or university library, to amass an electrifying media mailing list. Possible directories include *Bacon's*, *Ulrich's*, *Standard Periodical Directory*, and *Gebbie's*. But we prefer a set of reference tools you may never have heard of. Our favorite is *Standard Rate and Data Services (SRDSI)*. It comes in several volumes; the two most promising are *Business Publications* and *Consumer Magazines*.

Business Publications gives you access to critical information on more than 7,500 U.S. trade journal publications arranged into 185 market classifications. They range from architecture and banking to legal and woodworking. Listings include the publisher's editorial profile, personnel, circulation numbers, and a lot of other particulars.

Consumer Magazines has descriptions of over 2,700 domestic magazines. It is subdivided into 75 market classifications ranging from affluence to youth. If you haven't heard of the *SRDS* volumes before, don't feel like you've been operating in the dark ages. They are primarily used by advertising agencies, but we've found them of particular value in putting together marketing programs. The especially appealing aspect of this resource is its timeliness. It is updated every month. Rather than getting a reference work that was obsolete before it was printed, you have extremely current information at your fingertips. And for newsletters, you can't beat *Oxbridge Directory of Newsletters*. It's fun to work with newsletter editors as they are entrepreneurial souls and often willing to go the extra mile. You might get them to excerpt your book (reprint a small section with full ordering information as well as run a review).

To find out who's who in more than 7,000 daily, weekly, and specialized newspapers, check out *Working Press of the Nation*. They also list Sunday supplements—plus ethnic, religious, college, and alumni papers.

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Editor & Publisher does an issue in August of each year that lists syndicated columnists. It has a handy page that classifies syndicate features by subject matter, helping you precisely target your most likely possibilities. Here you'll find those who write about religion, travel, the outdoors, child rearing, consumerism, business and economics, entertainment, women's issues, and dozens of other topics. You can order it for only \$8.50 by calling 212-675-4380. Don't overlook the plethora of other specialized directories and reference works available. For instance, there is a wonderful *Senior Media Directory* (702-786-7419) that lists newspapers, magazines, syndicates, columns, and special newspaper sections devoted exclusively to the mature market. If your titles are slanted to metaphysical/New Age readers, invest in Sophia Tarila's all-encompassing *New Marketing Opportunities* (520-282-9574). The *Sports Market Place Directory* (800-776-7877) contains sport-by-sport listings, sports professional and trade associations, even promotion, event, and athlete management services.

What's the process?

Seeking email addresses for general business magazines and newspapers? Mosey over to www.editpros.com/magsgen.html and www.editpros.com/npapers2.html. At the first one you'll find trade journals and general magazine editors, special columnists, and places to submit email news releases and story ideas. (And there are names of alternate staff, so if you've struck out with one person, this may be a way to locate another possible contact at the same publication.) Going to the latter URL, you'll discover how to reach newspaper business editors and reporters electronically.

When you send out a book for review, *never* send it "naked." That means sending only the book. We're on the review mailing list for several New York publishers. The majority of them send a book and a packing slip—no news release, no mock review, no author bio, no nothing! Help reviewers help you by including promotional materials they can work from. And once you've amassed

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other reviews from strategic places, include them as well. People like to climb on a moving bandwagon.

To make doubly sure your review copies *and galley*s have all the vital information intact, Jim Cox of the *Midwest Book Review* suggests taping a small sheet to the inside of the front cover containing the following information:

- Title
- Publisher's email address
- Author
- Publisher's URL, if available
- Publisher
- ISBN
- Publisher's address
- Price
- Publisher's phone
- Publishing date
- Publisher's fax

Capturing the attention of reviewers

Short of having professional sales staff capable of selling sand to a sheik, reviews are your foremost sales generators. People put a lot of stock in reviews because they are perceived as impartial third-party commentaries. But before you can garner appropriate reviews, identify your prime review sources. Earlier we discussed getting complimentary copies to area VIP's. That, however, only scratches the surface.

If you're a self-publisher or independent press, even before you have printed books, you need to send out bound galley's. They automatically go to *Publishers Weekly*, *Booklist*, *Library Journal*, *Kirkus Reviews*, *Independent Publisher*, and

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Fore Word magazine—plus other appropriate places. Finished books should be sent to the “Source Department editor at American Libraries and the editor of Choice. These are the kingpin reviewers for general trade books. Garnering a review in one or more of these publications will go a long way toward selling out your first print run.

When we put together a nationwide marketing plan for a client, we usually begin by scouring our corporate library copy of *Standard Rate and Data*. This is actually a tool of advertising agencies but proves especially effective for discovering all sorts of magazines you’ve probably never heard of. Since it costs several hundred dollars a year to subscribe, use the one at the library. You’ll want the editions for “business” and “consumers.” By playing detective in these volumes for a few hours you can uncover many solid review possibilities. Other volumes from our reference library that get a lot of use are *The Standard Periodical Directory*, *National Directory of Magazines*, the *All-in-One Directory*, *Ulrich’s International Periodical Directory*, *Hudson’s Newsletter Directory*, and the *Editor c Publisher Syndicate Directory*.

Now determine what other national newspapers might review your book. You can find major ones listed in LMP. Another favorite resource of ours is *Working Press of the Nation* volume 1, titled “Newspaper Directory.” Not only does it list daily and weekly papers for every place in the U.S. with editorial department names, it also catalogs special interest publications. These include college papers, black newspapers, those with a religious bent, and others with a business emphasis. While we’re talking about newspapers, don’t overlook the alternative press. Most larger U.S. cities sport a weekly alternative or “underground” paper. It could be one of your most ardent supporters if you have a controversial or offbeat subject that appeals to the younger crowd.

This is certainly proof that reviews are one of your chief sales tools. Successful authors and independent publishers aren’t just lucky, they’re plucky. They are

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adept at using media promotion and reviews to leverage themselves into positions of power and profit. And they are wise enough to recognize the original review is just the beginning. An even greater advantage awaits those who skillfully reprint, quote, and use that review for future clout.

Maximizing the reviews you get

Not only will good reviews generate orders immediately, they have long-range selling power if used properly. The industry standard is you can usually excerpt a statement from the review for future promotion. Find the most glowing quotable bit to capitalize on.

You may want to add it to the back cover or the first interior pages for the next printing of the book. After we've amassed several reviews, we typically put together a sheet called "Here's what reviewers are saying..." to include with future complimentary copies of the book and to use for direct mail promotions. *Use* this praise in every way possible. It is much more impressive when a national magazine or major newspaper says how good your book is than when *you* plug it. If you have an exclusive arrangement with a master distributor, fax them copies of major reviews immediately (or better yet, advance notice if you have it). Then the sales reps can use this as ammunition when contacting booksellers. If you're working with several distributors, let each of them know of major publicity.

More insider secrets

A book needn't be new to generate reviews. While those magazines listed in the Appendix under Key Review Galley Recipients are per- snickety about only doing brand new books—there are thousand and thousands of consumer magazines, trade journals, newsletters, and syndicated columnists who couldn't care less that the book is a few years old as long as the content is still relevant. In fact, a backlist book may suddenly become very hot because it addresses a topic that's just become newsworthy. Then is the time to roll out an extensive media campaign.

Never refuse to give a review copy to a valid source. We've called more than one New York publisher to request a review copy for plugging in a book we're writing or adding to a bibliography, only to be told, "We've already given out our allotted review copies," or something similar. Hogwash! Review copies are the cheapest advertising there is. If you question the legitimacy of the person requesting the book, ask that the individual send you a copy of the publication or in some way justify themselves. But it's smart to err on the side of generosity.

Our seminar attendees often ask us the best way to sell to librarians. In a word: Reviews! Librarians are very review-driven. They don't like hyperbole. They especially adore a favorable review in *Library Journal*, *Booklist*, or *Publishers Weekly*. For more specialized titles, *School Library Journal*, *Kirkus Reviews*, *The Horn Book Magazine*, and *Choice* also make their pulses beat faster. (See *LMP* for contact information.) When preparing sales flyers for this market,

always stress reviews.

In today's high-tech world, another major source for reviews is amazon.com. This behemoth Web site, dubbed the "Earth's Biggest" Bookstore," has a staff of reviewers who will consider your book. A positive nod here often translates into many additional book sales.

To toss your literary hat in this Internet ring, go online at www.amazon.com and look on their home page under "Browse Subjects." Then click on "View all subject areas." Here you will find 25 categories ranging from Arts & Music to Young Adult. Determine which one fits your books best, then send information and review copies to:

Editorial Coverage for (subject), amazon.com; 1516 Second Avenue, 4th Floor; Seattle, WA 98101-1544.

Like the rest of us, reviewers appreciate being appreciated. Smart publishers send thank-you notes, cards, letters, even email posts saying what they liked about the review or expressing appreciation for being chosen from the thousands of possible candidates.

The importance of galleys

A galley is an early copy of the typeset book. It may still contain typos. Sometimes small publishers send F&G's (folded and gathered pages), but bound galleys are preferable. They should be trimmed to the actual size of the finished book. You can get them several places: Many Kinko's stores have a Docutech and a perfect binder; other quick print shops have duplicating and binding capabilities as well. Printing-on-demand companies are sprouting like dandelions. Or your book manufacturer may be able to provide them. You'll want from 5 to 20 copies, depending on how assertive your plans are.

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Also tell where it's available: from Ingram, Baker & Taylor, a master distributor, other distributors, local wholesaler, or only the publisher. Be aware that availability is often the determinant for review consideration with these key review sources. They don't want to devote space to a title that isn't easily accessible. The size of your print run will also influence them. If you're only printing 1,000 or 2,000 copies they won't take you seriously, so don't mention it.

Note any advance subsidiary rights sales, such as a book club or foreign rights deal. Indicate the number of cities if you plan an author tour. If the print run or marketing budget is exceptional for a small press (over 10,000 copies or \$20,000) this should also be noted so potential reviewers know this book is a lead title for the publisher. (By the way, it's a safe bet to double your proposed advertising/PR budget. Everything always costs more than you anticipate.) A good way to assure this important sheet of paper and the book aren't separated is to paste it inside the front cover. *Publishers Weekly* also now requests the name of any foreign rights agent and the editor.

If you have the cover or dust jacket printed early, or have it on disk, by all means send this along too. At least include an artist's proof. Occasionally colored photos of book covers adorn the pages of review publications. They stand out like a hockey player on a football field and immediately command readers' attention.

Does the book deal with an especially timely topic? Include a news release explaining that angle as well. And if you've garnered impressive advance comments, lay them on!

Have you had late-breaking news, such as a sale of first serial rights to a major

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magazine or a change in the retail price? Fax the information to everyone immediately.

We've included full contact information for each of the key review publications in the Appendix, but let's discuss them briefly here. Be aware they work with long lead times. They want your galleys three to four months before the official publication date. (The publication date is actually three to four months after the books come off the press. But never fear some publishers sell out their whole press run before the official pub date. Don't ignore this important detail, however; once the pub date is past they will not review your book.

Publishers Weekly is the dominant trade journal in our industry. They reach more than 40,000 paid subscribers and boast a total audience of nearly 100,000 people. They include bookstores, wholesalers and distributors, libraries, media, literary agents, movie and studio executives, and publishers. *PW* runs more than 7,500 book and spoken-word audio reviews annually. Sybil Steinberg tries to review all first novels.

Library Journal is an adult book selection tool. About 43% of *LJ*'s readers are in public libraries; 20% are in academic libraries; 19% are in special or school libraries. (We know, that doesn't add up to 100%.) Books chosen for review range from the most popular to the scholarly and encompass all subject areas except textbooks, children's books, or very technical or specialized works. (Their "Classic Returns" column covers reissues of out-of-print titles or special editions.) Librarians use their reviews to make purchasing decisions.

Booklist is another publication relied on heavily by librarians. They receive more than 30,000 volumes a year for review covering adult books, children's and Young Adult titles, reference books, plus audiovisual media. In addition to the galley, send them two copies of *the finished book*. It may be

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used throughout the year in compilation of bibliographies and Editors' Choice lists.

Independent Publisher, previously *Small Press* magazine, is published six times a year. They run approximately 100 book, periodical, and audio reviews in each issue and concentrate solely on products from independent, university, and small press publishers. Each review runs about 200 words and includes publisher contact information. Of further interest, they have an arrangement whereby amazon.com puts all their reviews on its site.

Fore Word is the new kid on the block. A monthly, they review 40 to 50 prepub galley each month and accept galley three months in advance of publication date. Their primary readership is booksellers and librarians, although publishers also subscribe.

Kirkus Reviews, unlike the previous magazines, carries only reviews and no advertising. They review all new major hardcover or trade paperback fiction. Beyond that, they make individual judgments based on many separate factors having to do with merit or potential interest. Although they say they do not review self-published works, we've had several clients' books appear within their pages. They come out twice a month, publish approximately 5,000 pre-publication reviews a year, and have a well-deserved reputation for cheeky, tough evaluations.

Choice is the primary collection development resource for academic libraries and does nearly 7,000 reviews a year spanning all disciplines. Their primary emphasis is on books and computer-readable materials for libraries that serve students at the undergraduate level. *Choice* reviews are divided among four main categories: Social and Behavioral Sciences (40%), Humanities (30%), Science and Technology (15%), and Reference and General (10%). (Another case

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where their figures don't equal 100%.) One word of caution: They do *not* want galley; finished books are the order of the day here.

Quill & Quire is Canada's magazine of book news and reviews. Send only galley with a Canadian connection such as those by a Canadian author or photographer, *books* originating in Canada, or those about a Canadian subject. They are trade-oriented rather than strictly scholarly and work from galley.

Free gifts from cyberspace. Everyone enjoys getting flowers and receiving greeting cards. Did you know you could give them to anyone on the WWW at no cost to you? Directions for sending a "virtual bouquet" await you at <http://www.virtualflowers.com>. (Of course, you can order the real thing there too.) And if you wander over to <http://www.bluemountain.com> you'll find lovely greeting cards to send to loved ones, customers, and prospects. What a clever way to express your appreciation for a nice review or media interview. Perhaps put a business twist to a Valentine about how you'd "love" to have their business. The one drawback? Both these sites have been discovered; but your patience will prevail.

Tap into online magazines and newsletters. "Zines" is the term for online periodicals. While most of us cultivate traditional magazines, newsletters and newspapers with a zeal—how many of us have exploited the promotional opportunities available through this medium online? To begin, go to <http://www.dominis.com/Zines>. There is a flourishing cadre of publications listed here. They cover everything from art to cooking, literature to humor, sports to travel . . . and oodles in between. A search will quickly locate likely candidates, then links allow you to jump right to appropriate zines.

Why print is so powerful

Print publicity is the most valuable of all. It has staying power. While a radio or TV interview has immediate appeal, articles and reviews sell for you not only

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at the time of publication but months, sometimes years, later. We recently received a Christmas card from a lady who had clipped an article about us from *The Washington Post* in 1988! She was now ready to do her book and had just purchased a copy of our *The Complete Guide to Self-Publishing*. She wrote to say how much she loved it. You don't get that kind of residual play from anything but print. (Should you want a copy, simply call 800-331-8355.)

Success in publicity is a numbers game. The more media contacts you make, the more publicity you'll garner—and the more juice you'll have. You want to build momentum. Remember Newton's law of inertia? An object at rest tends to stay at rest; one in motion tends to stay in motion . . . maybe even accelerate. So let's get going and never stop!

PR is the ideal marketing tool. It gives an enormous boost for virtually no cost, a very appealing fact for those without ad budgets approaching the size of General Motors.

Promotion starts a chain reaction. People begin to hear about your book, read about it, see it, buy it, and tell others about it. Like a pebble tossed in a pool, this promotes word-of-mouth gossip—the ripple effect. It doesn't start all at once but develops gradually over time. A few key “opinion leaders” spread information within their own circles. In turn, these people spread it to other circles and so on. The key to creating positive word-of-mouth is to locate the opinion leaders and find a way to get them talking about your book.

How important is it really? A Gallup poll, which investigated why people bought fiction, revealed that a whopping 26% purchased the book because a friend or relative recommended it.

In an interview in *The New York Times*, the former president of B. Dalton said, “I would probably rate the most effective techniques for selling books as being the individual telling a friend, reviews, and the author's

ability to appear on talk shows.”

It's like yeast; sales expand rapidly when the book world begins to talk about your title. Beautiful free publicity, more than anything else, is what stimulates this fermentation process. Here's how to get it started.

Develop an arsenal of promotional materials

Having the right materials at your fingertips puts you in a more powerful position to generate meaningful publicity. Below is an exhaustive list of the things you could use. If necessary, you can get by with just the first five.

- News release: One or two pages maximum. Include a coupon at the end for requesting a free review copy of the book.
- Mock review: This is a review *you* write and typeset so it looks as though it is clipped from a newspaper. Lesser-known review sources sometimes use it as their review!
- Author bio: We have a full-page biography and an abbreviated version.
- Pitch letter: Customize this one-pager to the media and the occasion. Make it a great letter!
- Customer order flyer: A benefit-oriented flyer or brochure to use for soliciting consumer orders.
- Photographs: Of both the author and the book. It's a good idea to have both black and white and color.
- List of questions for the media: “10 things people often ask about this topic.”
- Postcards of the cover: Use these to stay in touch, say thank you, distribute at bookstores, etc.
- Quiz: It is based on the book and offered as a freebie on radio, TV, and in articles.

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- Top 10 List: Again based on the book. Use it everywhere. (See the adjacent sample.)
- Here's what people are saying Excerpted quotes from reviews when you get plenty
- Q&A piece: Interview your self (or the author) and come up with an interesting question and answer article.
- Trend article: Use the author's expertise to write a commentary on what is projected for the future.
- Round-up article: Work with three or four others in the field to create an overview of the subject.
Newsletter: Put a one-pager (front and back) out quarterly to keep in touch.
- Clips: Copies of the publicity you or your author have received, or articles written.
- Radio interviews: Sample cassette tapes of strong radio shows.
- Video: Three minutes of video clips from appearances on TV

Judith Appelbaum, author of *How to Get Happily Published*, describes selective marketing as a braid, with all promotional efforts interweaving, supporting, and complementing each other. With the ammunition above you are sure to have just the marketing piece needed for any campaign and that the trend is away from ponderous media kits. Use just a few pieces initially. Come back a second or third time with something different. Most editors, reporters, and producers prefer receiving full media kits only after they have shown some interest.

Midget moves for mighty results

Create a sell statement. Define your book in 25 words or less. Mention who the audience is and quantify what benefit they will receive. There's no business that isn't show business, so don't be modest. You'll use this statement over and over in a myriad of different situations. It's a wonderful introduction when you do follow-up calls to the media and must be brief. It gives your sales reps a succinct way to present the book. You can use it when explaining your book to others.

It's a thorough and irreverent guide for selling 10 times more books. The imaginative, results-oriented strategies work for authors, independent publishers, and small presses.

Develop a list of key contacts. It is vital to identify your most important customers. These will usually be middlemen of some sort: important book review editors, feature writers, talk show producers, catalog buyers, pivotal people at wholesalers and chains, sales reps, rights buyers, etc. The list will probably run over 100 names. These people hold your future in the palm of their hands. You want to favorably impress them—over and over and over again. By honing in on the most important, you can establish *personal* contact with them. Use any excuse to get in front of them . . . not “in their face” but tactfully. Of course, as your publishing program develops, this list will evolve.

We are great believers in the often undervalued postcard. They can help you build your sales because people *read* them in this cluttered mail world. They

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are also fast, easy, and cheap. No envelop to print, stuff, and seal. Put the cover of your book on one side, a brief sales plug and PR/ordering information on the other. (Be sure to leave room to write a message.) Or do them blank on the back, write customized messages on your computer, and run them through your printer or copier if it has the appropriate feeder.

Once upon a time we sent out a very expensive media kit promoting our *Country Bound!* It got dismal results. So we sent out a follow-up postcard mailing asking, “Did you receive the media kit we sent?” The phones went berserk. So we got an idea. Now we send postcards *first*. They say, “Did you get our media kit?” (Of course they didn’t because we haven’t sent it!) They call and say “No, and we want it.” Bingo—you have qualified your leads and can now afford to send the expensive, full-blown media kit. Plus you’ve made a person-to-person contact, so working with them is more congenial in the future.

Get off the book pages. (No offense to book review section editors intended.) There’s a knack to deciding whom to approach on a newspaper staff. While the book review editor seems a logical choice, this may not be the ideal place for optimum exposure. Individuals who could use a consumer guide, for instance, aren’t typically avid book readers. They would rarely turn to the Book Review section. You’d be better off approaching the Lifestyle Editor or whatever they call what used to be the “Women’s Pages.” Likewise, a management title would be more appropriately promoted to the Business Editor, a book about horticulture to the Gardening Editor, a tome about theology to the Religion Editor.

Understand and use wire services. Speaking of newspapers, one of the best-kept secrets is the enormous power of the national newswire services. Capturing publicity here gives you coast-to-coast coverage that often appears in literally hundreds of papers. Every daily and most weeklies subscribe to at

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least one wire service. Of perhaps even more significance, these wires are monitored by TV and national magazines, so your story could be catapulted to even greater acclaim. The Associated Press reaches more than 1,550 newspapers. Book review editor Ron Berthel looks for general interest books with a broad audience appeal for Middle America.

Subscribe to appropriate newsletters. There are five national newsletters that can help you peddle more books and keep you on the cutting edge. They are not cheap. Yet you must spend money to make money. We use all of the following:

- *Book Marketing & Pub1icity* is published 24 times a year and covers successful book techniques and media placement opportunities for independent publishers, book marketers, and publicists. Call 510-596-9300.
- *Book Marketing Update* comes out twice monthly, is published by Bradley Communications, and edited by John Kremer. It follows a similar format as the above. Call 800-989-1400, ext 432.
- *PartyLine* is a two-sided 8½- by 11-inch weekly jammed with media requests, breaking news, and PR opportunities. Call 212-755-3487.
- *SPAN Connection* is the official newsletter of the Small Publishers Association of North America. It's a monthly, 24 pages, contains oodles of marketing tips. It comes as a part of association membership. Call 719-395-4790.
- *The Publicity Hound* is a bimonthly that features tips, tricks, and tools for free (or really cheap) publicity. Call 414-284-7451.

Customize to win ink in national magazines. Study publications for the right editorial spin. Knowing the editorial focus of a magazine gives you a distinct advantage when pitching a story. Once you've determined a half dozen major magazines you want to penetrate, call the advertising department and request

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a media kit, including the three most recent issues. When you get the kit you'll be sitting on a profusion of fascinating facts. You'll know the demographics of their subscribers: age, income, education, interests, etc. This helps you pinpoint who their readers are. Included will also be an editorial statement and other literature telling how they view themselves. Tune in!

Now read those three magazines cover to cover. Delve into the Editorial Director's statement that appears early. *Family Circle's* Managing Editor Susan Ungaro typically praises her editors in her column. In other instances, the editorial director or editor-in-chief will show a passion for a specific subject or leaning.

Next study the masthead, which also appears early. It tells who is who. Often job titles are listed or columnists are specifically named. You can also determine the pecking order by examining the hierarchy of name listings. The most practical inroad is to approach a columnist. Find a column that fits your book, and then dissect it. What is the length and flavor of the headline? Is the style breezy? Serious? Intellectual? How long does the column run? Now write a short "exclusive" for that magazine. (That doesn't mean you won't submit similar pieces to non-competing publications; simultaneous submissions are a proven way to establish momentum.) Naturally, you'll slip in the title of your book and an order number, but the piece must focus on your expertise, not the book. Also include a book and news release to help solidify your credentials.

Once you've graduated from columns to full-fledged articles, be prepared to present a full and holistic package. Make it easy for the editor to say "yes." Besides a headline, you'll include a blurb they can use in a call-out box. Additionally, you'll suggest lines to appear on the cover announcing the article inside. (You've really studied those three magazine issues. Right?) Is there a sidebar of related information? What about photos? Now be sure you send it to

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the right editor, and your chances of success are greatly improved.

Don't eliminate potential magazines too quickly. *US News & World Report*, not a publication we'd normally target for a book on parenting, did a third page recently on *The War Against Parents* in the "Outlook" section. Besides a color photo of the authors, the story included four points from the book's proposed entitlements called the "Parents' Bill of Rights."

A more likely candidate to print your news is *Publishers Weekly*. Don't just think of it as a review source though. Nineteen columns or departments appear either every week or occasionally. There are many opportunities for creative publicists to get attention focused on their house or books. Once again, *read* the magazine.

Judy Byers, author/publisher of *Words on Tape: How to Create Profitable Spoken Word Audio on Cassettes and CD's* (800-331-8355), snared a terrific two-column article under Audio Bits. PW said more quotable stuff in the article than they often do in reviews: "This extensively researched, intelligently written book covers virtually every aspect of audio production: choosing content, writing a script, selecting a narrator." Way to go, Judy!

Every month you can research more and more publications via cyberspace. Are you taking advantage of the Web in this way? Hundreds of magazines, newsletters, and broadcast agencies are now online. By using Yahoo or one of the other search engines you can find their address, visit their site, and study their material. What a perfect way to get the pulse of their editorial direction—and learn how best you can fit in.

Have photos ready. We live in a visually stimulating world. Pictures in print publications increase the readership of an article by 35 to 40% according to content analysis studies. Newspapers and magazines have to compete with TV

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and the Internet. They can do that more effectively with photographs. And you can compete for space more effectively by offering them a selection of quality professional photographs. Hire a professional photographer. Examine his or her portfolio ahead of time and look for imaginative settings, good composition, and sharp contrast.

Don't overlook little media. Sometimes it pays to be a big fish in a little pond. . . and ripple out from there. Early in his career, bestselling author Wayne Dyer was interviewed by a little obscure radio station. A producer from the old Johnny Carson Show happened to hear him. It led to Dyer being on Carson's show some 20 times! The biggies like Letterman, The Tonight Show, The Today Show, *National Enquirer*, and *USA Today* have staff members who constantly scour small town newspapers, radio and TV, specialty magazines, etc., for interesting story leads. If you are lucky enough to be selected by major media, rejoice! There is no way you could afford to buy 10 minutes with Jay Leno.

One independent publisher tells of the *National Enquirer* running excerpts from their book. The very next day after it hit the newsstands, they sold 200 books. But the fascinating twist is that two national newspapers and three smaller ones heard of them as a result and did stories.

In another case, a simple short release in the author's hometown newspaper was picked up by a freelancer working on an article for *Aspire* on the same topic. 'When she finished that article, she did one for slightly better-known publication: *Woman's Day*! It talked about spending quality time with the family, mentioned the book title, and included their 800 number. The orders poured in.

Get publicity for getting publicity. The old axiom, "Success breeds success" is so true. The media like to climb on the bandwagon. Consequently, the more

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exposure you get, the more exposure you'll get. And you can see to it that this happens by recycling your publicity. Recycling should be done with more than bottles, papers, and aluminum cans. It should be done with any print coverage that appears. 'While an amateur will be satisfied with what they get, a pro will milk it for all it's worth. But how?

"Do a mailing right away," advise home-based business gurus Paul and Sarah Edwards. "Use a copy of the article as the lead for your mailing. Accompany it with a letter or announcement that proclaims 'Look what we're up to.'" They remind us that publicity is as much about opening doors to future possibilities as it is about obtaining immediate sales.

Augmenting that thought, are there catalogs or nontraditional outlets you're trying to sell? Send them a copy. Fire one off to radio and TV producers you want to influence. Scan and place it on your Web site as well. Add it to your media kit.

And these folks have a challenging job: They're constantly trying to come up with new ideas, fascinating concepts, interesting experts. It's wise to stay in touch with a postcard or note about every three months. Keep feeding them. When they have a page to fill or a guest drops out at the last minute, you'll be there to save the day. One publisher who took this approach had 400 calls from a story that appeared as a result of her tenacity.

Remember that persistence pays off. Those who expect to send a news release, a review copy, or a media kit, and be overwhelmed with interest, have lost touch with reality. If you are not diligent, your book will sink like a stone.

Jim Cox, of the *Midwest Book Review*, offers a solid way to follow" up via phone. Say, "I'm calling to verify that you received (book title)

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okay and to inquire into its status with you and if there is anything further you need from us?” With today’s voice mail, you’ll probably need to leave several voice messages before you connect with a live human being. Be perpetually upbeat; letting your frustration show in your voice is the sign of an amateur.

Tenacity is an incredible quality. If it weren’t for sticktoitiveness, the bestseller *Midnight in the Garden of Good and Evil* would never have even been published. The first agent didn’t think it would sell (so of course it didn’t...funny how we can set ourselves up for failure). The second agent author John Berendt engaged took *seven years* to sell it. When Random House brought it out, it only shipped 22,000 copies the first three years—and more than 2 million recently!

Capitalizing on free regional opportunities

A little thinking will quickly reveal several influential locals who should receive a complimentary copy of your book. Start your list with the book review editor of the largest daily and deliver his or her copy personally. Don't overlook regionally oriented magazines. And contact the main branch librarian responsible for acquisitions in your subject area. Once you've convinced this individual you have a good book, branch libraries will probably order.

26 Winning Strategies

- Find an angle that makes you controversial
- Do radio phone interview originating from your home or office
- Go after all TV
- Pursue newspaper features about your topic.
- Write op-ed pieces addressing the subject.
- Submit letters to the editor commenting on related articles.
- Plant news items with local newspaper/magazine columnists.
- Provide gratis articles to national magazines.
- Solicit plugs in newsletters.
- Go after mentions in nationally syndicated columns.
- Develop alliances with complementary associations.
- Request testimonials from leaders in the industry.
- Create a sales flyer and customer order form.
- Prepare a "Here's What People Are Saying" flyer.
- Generate a mailing list of interested buyers.
- Create an "event" centered around your topic.

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Want an innovative, untapped publicity outlet? Corporations all across America produce internal newsletters for their employees. This is a completely underutilized source for exposure! The newsletter editors at major corporations rarely hear from outside PR people, yet these company publications represent a terrific source for stories about books that appeal to a cross section of consumers or relate to what the company or association does.

Many of these newsletters have circulations in the thousands. Lock into a half dozen such company periodicals and you've reached as many potential customers as most trade or consumer magazines. And because this is such a well-kept secret (until now!), you have little competition for space. Harried editors welcome items of value.

To research where to locate these internal employee newsletters, check the library for volume number 2 (*Magazines and International Publications Directory*) of *Working Press of the Nation*. Be sure to work from a current edition.

Why not spend a few hours in a good library and prepare a marketing list of internal company publications? You have virtually no competition for their space. Chances are they will welcome your contributions. And the cumulative impact can see a lot of books!

Look at everything long-term. Best-selling author Greg Godek offers this piece of wisdom: 'if you want to be a successful author, you have to look at what you're doing long-term. It's not just about selling books— it's about having a career that you'll live for the next 20 to 30 years. That means getting known, developing lasting relationships, having a plan, and putting everything you've got into marketing and promoting your books.'

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Strategies for penetrating newspapers. Did you know there are 1,500 daily newspapers with a total circulation of 58 million? Not to mention 8,500 weeklies with 70 million readers, most of who live in the wealthy suburbs? Have any interest in infiltrating this institution? Your best ammunition lies in the following strategies: 1) don't just go to departmental editors, who are already swamped. Seek out feature and Sunday editors who are often hungry for material. 2) Send what they want: releases on diskettes. New information reveals that most top 500 dailies and nearly 9,500 other dailies and weeklies are using more diskette releases and few paper manuscript releases.

The Internet Advertising Guide will lead you to sites containing advertising should you be so inclined. Looking for software freebies? www.Shareware.com overflows with stuff you probably want to download. Under their Agency Links you can find ad agencies on the Web and perhaps connect with one who has a client that would like to purchase quantities of your book. There is also a Zine & Noted E-Zine Resource Guide for finding your way around cyberspace publications. A whole new way of publicizing awaits you here! All this resides www.mediacentral.com/Site.

PR coach extraordinaire awaits you online. We're very impressed with the content at <http://www.netrageous.com/pr/>. Surfers are welcome at "The NETrageous publicity resource center" and it's just that. The free publicity advice here is based on successful, proven experience—not theory. By the time you finish exploring their Web site, you'll know exactly why their experts have received over \$6 million of free publicity—and how you can do the same thing! Be sure to check out the following: Paul's "Brooklyn Bridge" story, how you can write a killer press release, sample press release, and how to distribute your press release. Then just keep clicking for information and links to other interesting publicity sites.

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Need to influence industry insiders quickly? For a small fee, you can post your news release, exactly as you want it to appear, by going to www.bookflash.com. Your release is submitted to major search engines, then their over 3,000 subscribers hear about it through an email BookFlash Bulletin. This lets you take advantage of the Net's immediacy. For more details visit their site, call 800-536-6162, or email newsnow@bookflash.com.

Take it from the pros. Judith Appelbaum, author of *How to Get Happily Published*, has packed her Web site full of tips and links. You can feast your eyes at <http://www.happilypublished.com>.

Exploring the pros and cons of book signings

There are many variables and divergent opinions. We'll explore them here. Marcella Smith of Barnes & Noble commented at a Small Press Center function that there seems to be a prevailing notion among small or start-up publishers that author appearances and author are the best way to get a foot in the door. Regrettably, nine times out of ten they are not. Usually 10 or 15 books are sold and the time and energy taken to do this would be better devoted to obtaining review or media attention that hits the largest possible audience for the book, in her opinion.

Besides the obvious benefit of selling books, there are also hidden values in book signings. You increase distribution because a signing forces the store to order a much larger quantity of books than they would usually carry. And because you will sign them all before you leave, these sales are likely to "stick." Stores don't normally return autographed books. Key people begin to know you; your reputation starts to blossom. Free advertising and promotion are yours—features in store newsletters, news, paper ads, prominent positioning of the book. They may even display it on a table in the front for a week or so after you leave.

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Residual sales are also a big plus. After store personnel have met you and learned about your book, you become more personal in their minds. Your title stands out from the other nondescript ones on the shelf and they are much more likely to recommend it.

People love autographed books. They are perceived as having more value and make wonderful gifts. Decide ahead of time on a couple of brief original statements that are general enough to fit anyone, yet have a personal feeling. Inscribe the book to the purchaser, or whomever they designate (double check the spelling so you don't ruin a book), add your statement, sign and date it, and you're done. When you are through, sign all the remaining stock so the store won't return the books. Ask them to affix "autographed" stickers. (We carry our own as some stores can't seem to find theirs. SPAN members can order stickers at the rate of \$10 for 200.) Before you leave the store, suggest that they shelve the remaining books face-out.

If you want to reach out Noble stores beyond your local area for events, call Thomasina Rose at 212-633-4082. She will mail you a 30-page list of contacts for all their stores, plus a list.

The Borders chain has made the financial commitment to have a publicist, or CRC, in every store. "We strive to establish each of our bookstores as a neighborhood store and community cultural center," commented one CRC. They stage about 30 events a month per store and can get books ordered when managers don't want to mess with it.

Working in tandem with the media

Doing radio interviews a day or two before a signing and mentioning on the air when and where the event will take place boosts attendance. If you can't snag an actual interview, consider offering six or eight free books to the morning drive-time disk jockeys of the most popular area show to use as contest prizes.

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As they give them out, they mention the author will be appearing at. . .

Bobbie Christensen, who is a real pro at doing successful signings, suggests if you're doing one on Saturday or Sunday you call the local TV network affiliates on Friday. Ask for the news director. Say something like, "Hi, I wanted to let you know that Waldenbooks at the (whatever mall in town) is having the author Bobbie Christensen doing a book signing on *Getting Your Dream Life: Career, Sex & Leisure* on Saturday at 1:00. If you need a filler for your nightly news, she can give you a great 60-second spot." Bobby reports having had camera men show up simultaneously from two networks!

Here's the formula for using an author tour to create sales: First, determine the route you want to take and contact bookstores to secure signings during the targeted time frame. Next, line up speaking or teaching engagements. Contact civic organizations such as Rotary, Kiwanis, and Lions, that are always looking for weekly programs. Check with libraries. Offer to speak free as long as you can sell your book. See if there is a Learning Annex or other adult education facility that might provide you a platform.

If your book relates to children, hone in on schools. This is what Dale Smith, author of *The Rabbit* and *The Promise Sign* does. The schools are thrilled to have an author speak. He hands out flyers telling the parents where his book is available and the dates of his local signings.

Last, contact the media. Once book signings and speeches are lined up, you have a reason to be local news. During interviews mention the dates and places of your signings. See how everything feeds the other?

How Authors can Promote their books

Don't think you can write a book and then sit back and let the publisher do the rest. While that works for a few authors, it doesn't work for most. Not if you

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want to sell books. Not if you want to have a bestseller. Listen to these publishers. Hear what kinds of authors they like working with. Become one of those authors.

The best publicity tool we have are the authors....The authors who network, who appear at conferences and workshops, and who maintain databases of contacts can really make a difference. We try to support and supplement their efforts whenever feasible-Larry Hughes

When booksellers were asked about Angie Fenimore's slow-selling *Beyond the Darkness*, they cited the book's not-so-sunny angle and the fact that "to sell, New Age authors must tour like troupers-Publishers Weekly

We're looking for authors who will work hand-in-hand with us and find promotional opportunities for their books.-Pamela Krauss

If you really want your book to fly, you need to know that the reality of the publishing business is that publishers print and distribute. The author has to be willing to promote the book, because no one else will."-David Chilton

Authors should Talk, Talk, Talk

There are a good number of ways to use speaking engagements to sell books. Here are just a few of them.

Mention your books in any talks you give, whether to the Lady's Auxiliary, Rotary Club or an association meeting. Integrate the subject of your book into the subject of your talk so you can mention your books as a natural part of the talk. Then let your listeners know they can buy copies of your book in the back of the room after the talk.

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Sir Edmond Hillary used to sell at least two books for every person who attended his lectures. At one of his Super Seminars in Los Angeles, A.L. Williams sold 7,600 copies of his book, *All You Can Do Is All You Can Do. But All You Can Do Is Enough*, in just two hours and fifteen minutes.

Here are a few other places you might want to give a talk: bookstores, libraries, clubs, churches, civic groups, chambers of commerce, schools, colleges, PTA's book fairs, ski lodges, Learning Annexes, Unity Churches and anywhere else that welcomes speakers and entertainers.

Give them an experience. One man makes a living selling his children's books by going from school to school putting on a show and selling his books afterwards. His dog, the main character of the books, is always at his side.

Give something free to everyone who attends your lectures.

Give everyone a brochure and order blank. Hand them out free during the lecture, or just afterwards. If you include some points from your talk or a list of resources that the audience can follow up on after the talk, they are more likely to take your brochure home with them.

If you are giving a seminar to a corporation or a talk to a professional association, you might try pre-selling your books to the program planner so that each attendee receives a free copy of your book as part of the program.

Remember a professional should also charge for speaking to any major seminars, conferences, clubs, and so on.

If the topic of your book is of interest to a specific national association with local chapters, why not set up a speaking tour with these local chapters?

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Touring an author? Get publicity online. BookWire and *PW* have formed an alliance to create an author tour database for Internet browsers.

“Authors on the Highway” lets both the general public and industry professionals know about authors touring in their area. For more information call 212-982-7008. You can check BookWire for yourself at <http://www.bookwire.com>.

The author as radio guest

You (or your authors) can talk to literally millions of people over a short time without ever leaving your home or office! And you can do it in your robe and slippers by going on the air via your telephone. Radio stations across the land will interview you long distance. These are called “phoners.” If you work them right and have a general-interest title that retails for under \$20, you can sell thousands of books this way. Author Joe Sabah has been on 630 shows and has sold \$357,000 worth

There are many benefits of being interviewed on TV and radio talk shows. Your 800 number may ring off the hook with orders the minute you finish the interview. People may rush into the stores to ask for your book. You can increase your name recognition and enhance your credibility. Here are 13 hints to sell more books on radio and TV talk shows.

1. Get an 800 fulfillment number.
2. Send flyers to local bookstores before you do a show in their area.
3. Leave flyers at stations when you do their shows. Tony Hyman, author of *I’ll Buy That!* Sells more the \$250,000 worth of books via his 800 number every year by doing radio phone interviews. At first after he did a show, listeners would call the station asking how to order, but the switchboard operator wouldn’t know. He now leaves a flyer with the producer, host and switchboard operator.
4. Send an autographed copy of your book to the host. The more familiar the talk show host is with your book, the better the interview will be. And when making a point, asking the host

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something like, “Did you notice the chart on page 56?” will draw attention to your book.

5. Be prepared for interviews. Harvey Mackay, author of *Swim with the Sharks Without Being Eaten Alive*, suggests that guests know the call letters of the station, the name of the show, the producers’ and host’s names, the shows format, and audience demographics before getting on the air. Write out answers to questions the host is most likely to ask you. Be armed with lots of specific examples, case studies, and stories which support your point of view and keep these in front of you.
6. Be willing to talk about topics that aren’t in your book
7. Let your passion come through.
8. Think of yourself as a co host. Don’t just sit back and wait for the next question to come.
9. Emphasize the severity of the problem and how your book solves it.
10. Make it easy for people to order
11. Give listeners an incentive to order today.
12. Sell multiple books in a package or kit.
13. Include a flyer or catalog in all outgoing orders.

Prospecting for appropriate shows

There are several different directories that list radio shows. Go to your library, or online, and research. If you want the greatest reach, look for “syndicated” or “network” shows. Just be sure you’re using the most current information available. Media people seem to change jobs like most of us change underwear. Always call and verify who is the (producer or guest booker and the correct name spelling), plus the current address. With time and tenacity, you can find the big time *yourself* instead of paying thousands of dollars each month to a publicist. That said, we do know some big media plums that have resulted from producers or editors initially hearing authors on small stations.

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One such publication that has gotten good results for some authors (it's a magazine that typically runs to 80 pages) is Bradley Communications' *Radio-TV/Interview Report* (800-553-8002, ext. 312), which is mailed free to some 4,000 producers nationwide.

Another possibility for showing the media you're available is www.RadioTour.com. Web listing including an audio message, fax service to the top 1,000 shows, plus email to 10,000 shows and journalists. For details go to their Website or call 202-333-4904.

There's nothing wrong with doing some smaller stations in out-of-the-way places for practice, to really get your act together and refine it. Start small and craft a thing of beauty: an interview that is really powerful. Then graduate to the larger shows.

As we mentioned, when creating your own mailing, you ideally want to find syndicated or network shows. Some of these go to as many as 1,000 different radio stations around the country! That really makes your time count. Sure the competition is tough. But after you get some experience doing the little shows, it's time to graduate to the big time. New York and Los Angeles are where most syndicated and network shows originate.

Many excellent directories will lead you on a profitable journey to major radio shows. A good librarian, or an inventive search of the Internet can yield impressive results. Always check whether or not the producers schedule telephone interviews and if they are interested in your topic. Then create a mailing list.

'What's your approach? You're not promoting a book; you're providing *a solution to people's problems*. Always keep that uppermost in your mind.

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Remember it when you're creating your news release, pitch letter, making follow-up phone calls, and appearing on the show.

Send them a personalized pitch letter or a news release with a copy of the book. Full-blown media kits are typically a thing of the past. Everybody is too busy. Follow up with a phone call. Be prepared to follow up with *many* phone calls for popular shows. Have ready a brief, provocative reason why their listeners would want to hear from you.

You are being considered because you're an "expert." (You might even pitch radio and newspapers by saying you've just completed research on XYZ [your particular topic], and if they need an expert in that area, you're available.) The book becomes secondary. You are filling a need, responding to a problem listeners have. It may be how to entertain themselves, how to be sexier, how to be skinnier, how to be healthier, how to be wealthier.

Be prepared is the motto of the successful

One of the biggest secrets is to be fully ready. Mark Twain once said it takes three weeks to prepare a good ad-lib speech. Perhaps the easiest way to prepare is to role-play with another individual, or use a cassette recorder to tape what you say. The point is you need to get used to talking about your subject in short, colorful phrases. These are called "sound bites." The idea is to train yourself to present your message in an abbreviated, punchy way. Use Velcro words, vivid statements and phrases that stick in listeners' minds.

Have two or three major points you want to make. What is the core message of your book? You need to refine it, hone it, sharpen it until you've got 20 to 25 words. It's a good idea to write out this "mission statement." Choose forceful words. Use the active voice. Then literally memorize it—not so it becomes a rote announcement, but rather a lively and precise declaration.

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Practice aloud. We see things differently with our eyes than we hear with our ears. As you're role-playing, also get in the habit of presenting your main point right at the very beginning. Don't wander into an interview. Dive in! Say something stimulating. The same rules that apply to good writing apply to good interviewing. You must capture the imagination and the interest of the audience at the onset.

Get in the habit of making a short statement or giving a brief answer, then elaborating on it. That way if you are put in a position where time is limited, you've already said the most important thing. When you're on a more leisurely show you can then expound by telling a story (listeners *love* stories!), sharing a startling statistic, giving a case history, or in some way embellishing your initial statement.

Don't try to become too perfect. You don't want to sound like a suave politician. Be human. Strive to come across as someone who's deeply credible and involved in the subject. Be excited. Enthusiastic. Forthright. It's much more important on a longer radio show to be captivatingly conversational than perfectly polished.

If your subject lends itself, try to think of something that would be easy for the average listener to understand and relate to. For instance, a computer company explained, "Today we can put all the intelligence of a room-sized computer from the 1950s into a silicon chip the size of a corn flake." Not everyone relates to silicon chips, but everybody understands cornflakes. Look at your own subject. See what you can find that makes it easy for the average person to grasp.

Don't be afraid to let people get to know the real you. If you love sports, why not use an analogy about football or baseball? Or if you're a music buff, perhaps you want to use a comparison to an orchestra or a jazz band. Allow

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listeners to learn a little bit about you as a person. After all, authors are perceived as glamorous, exciting people. Don't you want to reinforce that image?

Setting the stage

Now that we've talked about the preparation you're going to do for your actual verbal presentation, let's discuss another kind of preparation. There are two items you should create before you ever go on the radio. First is a set of 3- by 5 inch cards, three for each interview. They should contain the name of the book, the author, the publisher, the price, and the toll-free order number.

The other item we're going to create is some sort of a giveaway, a "freebie" you can announce and make available while you're being interviewed. It doesn't have to be elaborate, just a one-pager will do. Americans love trivia. Why not create a trivia quiz from information in your book? Or perhaps a list of tips would be helpful to people. Maybe it's a four-page booklet that gives an overview of the subject. Your giveaway should be a fun, intriguing gift or something of value.

The curtain rises

When you're on the air, it's important to be lively and animated. Put yourself in the audience's position: If a guest starts in a monotone, disinterested voice, you fail to become excited as well. Be dynamic in that first minute when you're welcomed by the host or hostess. Show passion for your message! Begin with something important. Remember, you are the authority on your book's subject; that's why you're being interviewed. It's essential you show that expertise in your explanations.

One of the biggest flaws in most interviews is the author typically talks about "my book." It's "my book" this and "my book" that. Unfortunately this doesn't help listeners interested in buying that specific book. Name your book!

Joe Sabah, who coauthored and self-published *How to Get the Job You Really Want and Get employers to Call you*, has put \$357,000 in his pocket by promoting his book via radio. He has a selling secret he revealed to us: Toward the end of the show just before a break he instructs his listeners to get a pencil and paper because he is going to give him three tips that will guarantee them success. After he gives the tips he also gives ordering information. This clever guy sets them up with a pencil and paper to take his order number!

If you're serious about using radio to sell books, call Joe at 303-722-7200. He sells a product called *How to Market Yourself on Radio Talk Shows all Across America without Leaving Your Home or Office*. This system consists of a book, cassette tape, mail labels for over 700 radio shows plus a current database of those stations.

After the curtain falls

An important follow-up to your interview, something often neglected, is a thank you. Send a brief note to both the producer and the host. Surprisingly, this is seldom done. It's not only polite, but wise. If you have done well on a radio show, it's quite possible you'll be invited back in a few months. This has been the experience of many of our clients. And if you've used this way of staying in touch with people, they're going to be thinking more favorably toward you.

Another wise move is to have the interview taped. If you don't tape it on your end, you can always send a cassette to the radio station *ahead of time* and ask them to tape the interview. (If it's an especially important interview, send a DAT tape for the highest quality sound.) Listen carefully to that interview. Critique it. What did you do well? 'Where were you particularly outstanding? What do you need to improve? You can learn much from listening to your interviews. You'll be better once you've evaluated strengths and weaknesses,

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and taken steps to improve them.

“It’s not the book, it’s the hook,” states famed radio coach Joel Roberts. His press releases change with the season or national events. Although they all have the heading “Firefighter Ignites Your Show!,’ the angle for summer is vacation escapes. For Christmas, it take the mystery out of buying gifts. Same book. Same stuff. Different twist.

Want to target 150,000,000 Americans? That’s how many of us listen to radio on an average day. These listeners, representing primarily homemakers and people commuting to and from work, are spread out over some 6,500 stations. If you reached only 1 % of them—then sold just one-fourth of that audience—that would equal 37,500 books flying out of your warehouse! Interested? Listen up. Many of these stations depend on the same basic news releases you’re sending newspapers and magazines, only rewritten for radio. In that format, they’re called a “script” and are read by “talent’ that works at the station. They must run just under 30 or 60 seconds (note this time and the number of words in the top right-hand corner). Use a brief headline, make the body of the release in all *caps* and use one and a half line spacing. Try for a consumer tip angle and add your toll-free number once at the bottom. Read the script aloud to be sure it flows well, sounds punchy, and is conversational. Good luck—150,000,000 Americans. Wow!

Lock into radio stations. By moseying over to <http://www.onthear.com.text/html> you can link to 644 radio stations covering the total range of formats. There are listings for alternative, Christian, classical, classic rock, college, contemporary, country, dance/top 40, jazz, news/talk, net casts, oldies, rock, sports, and urban. Whew—something for everyone! And if you're set up for it, you can also listen live so you know exactly what goes whether the station is based in New Orleans, San Francisco, Baltimore, or wherever.

Wonder what America's talk shows are discussing—and how you might fit in? Then surf over to www.talkers.com where the industry trade magazine serving the talk radio industry, *Talkers* magazine, is online. It can help you capture the mood of the public, not to mention glean ideas for tie-ins to current events. As the magazine continues to grow (it was started in 1990 and presently costs \$50 a year for 10 issues), it adds more regular features. These now include the Washington Section, Sports / Talk Radio, Tech Talk, Law Office, Programmer's Point, Hot Radio Guests (Who wouldn't want to be listed here!), Interviews, News & Gossip, Opinions, Entertainment Radio, plus letters and statistics. They also list the topics, events, and people most talked about for each week. During the Week in Review for August 17 to 21 the leading topics in descending order were: sex/scandal/politics, foreign affairs/terrorism, values/the media, the legal system, sports, the economy, gender relations, arts, entertainment, gossip/relations, and science/technical.

Internet radio meets the book world. While we're speaking about radio, Web book fans with the right equipment can now find a place to stop and listen at www.BookRadio.com. This is an online radio station broadcast exclusively over

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the Internet and loaded with programs devoted to books, authors, and the world of publishing. They have author readings, plus reviews and interviews. Their advertising says you can “find out about news stories that *don’t* get coverage by the mainstream press.” Give you any ideas? You can work this site two ways: as an informational mechanism (for instance, hear Dean Koontz talk about the process of writing, how characters drive the plot, and his methodical creative pace) and as a PR vehicle (send an email pitch to Adam@BookRadio.com).

Dynamite site for major radio contacts. Whether your authors write about computers, the political condition, African-American topics, whatever—mosey over to <http://www.radiospace.com/programs.html>. Talk and feast on the possibilities! Here you’ll find links to sites regarding radio shows of all types in the U.S. and Canada . . . and the people behind them. Some of the stuff you can learn about the personalities, such as their hobbies and interests, may give you just the competitive edge needed to become a guest. It will take some diligence, but this site can lead you to wonderful possibilities for syndicated talk shows, nationally distributed public radio shows, other nationally syndicated offerings, plus popular local personalities and programs. Have fun!

The Fox Family Channel, has 11 hours of programming for children and families. Their Basement show is aimed at teens and tweens and accepts appropriate guests.

Once you’ve located the cable TV franchise in your community call and ask about being a guest on one of their programs. Public access TV producers are *always* looking for camera fodder. And it’s a natural opportunity to become familiar with the studio setting with its lights, cameras, microphones, and people running around in the background.

What do TV producers look for? Subject-wise they like stories involving one of

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the four following areas: health, heart, home, or pocketbook. Even if your book isn't specifically about one of these four areas, most messages can be appropriately "tweaked" with some creative thinking. The angle you present will either win you many appearances, or leave you as lonely as Cinderella when everyone else went to the ball. It's worth taking a lot of time and effort to come up with the right pitch.

We always preach "make it *easy* for people to do what you want them to do." This is especially important in TV rather than just pitching yourself as the ideal guest; think about putting together a whole show built around your topic. Then the producer's job is a cinch. Maybe it will be a panel of people you recommend. After all, you know your subject far better than any producer would, so you're the ideal person to bring together the leading experts on the topic.

Timeliness can also play a huge role. Your book needn't even be new if it addresses a hot topic. Keep abreast of the news and pounce on any issues relevant to your titles.

Because TV is such a visual medium, your pitch to them needs to vary from radio. Is there anything you could demonstrate? Can you suggest photos or other helpful visual materials? Watch the show, learn their format, then customize what you propose.

Before you go on the air they may want—or *you* may suggest—a still shot of the book. (If they refuse, put your copy of the book on the coffee table in front of you, facing out toward the camera.) You could also ask for a crawler with your toll-free number, book title, or Web URL. Chances are they'll say no, but you have nothing to lose by asking.

On-the-air tips:

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Know your two or three main points backward and forward and articulate them concisely.

The best investment you can make if you want to really shine TV is to get Brian Jud's *You're on the Air: Perform Like a Pro on Television & Radio*. This is a toolbox of information like no other. The program includes a 90-minute video of interviews with producers, hosts, and executives from major national shows: Larry King Live, Good Morning America, Maury Povich, CBS This Morning, The Charlie Rose Show, etc. There is also a media coach who reveals special techniques to prepare you to be sensational on the air. Two written companion guides have tips, checklists, and advice on how to organize a promotional tour and locate the right contact person. It's all available by calling 800-331-8355.

If radio and TV play a major role in your marketing plans, it's wise to get professional media coaching. There are men and women who specialize in helping publishers and authors pinpoint how to pitch their books—then groom the authors on what to expect, how to “wow” audiences, and translate that success into book sales. One of our favorites for radio is Joel Roberts. You can reach him at 310-286-0631.

As soon as you're booked on a big show, tell the world! Alert all the chain buyers so they can get the book in stock immediately. Phone, write, fax, and email major independents, wholesalers, newspapers, and magazines in your niche. Promote your appearance and your book everywhere. Momentum is a beautiful thing to behold.

Free databases await you online at <http://www.gebbieinc.com!>. Gebbie Press, publishers of the *useful All-in-One Directory*, provide TV and weekly newspaper databases for free. Included are 3,284 email addresses for radio and TV stations. Lots of value at this site.

Trade Distribution Channels

If you decide to go this route, check out candidates carefully. One good way is to request a copy of their catalog then pick three smaller publishers at random who publish similar titles. Call them and ask about pay according to the terms of the agreement? Have the books sold well? Are there hidden costs such as storage fees or requirements for paying) for advertising in catalogs or for having their books exhibited at BookExpo America?

Their feedback can be invaluable. They have knowledge of the marketplace you'll never obtain. Work far out. Master distributors need 1 cover mockups and sales copy many months in advance for listing your books in their catalogs.

And remember that you and your master distributor are partners. Develop a relationship not only with the buyer but also with their sales reps, publicity coordinator, the people in the warehouse, and secretarial assistants. These people are extensions of your company. Communicate! Keep them informed of important reviews, major media about to break, etc. The sales reps will use your good news as ammunition to get larger buys from the chains, jobbers, and wholesalers.

You need to be so passionate, so dedicated, so clever you could almost convince the Pope to switch to the Methodist Church. The tiny sliver of spine showing on the shelves make consumers gobble it up by the thousands. It is up to you to create customer demand via publicity and promotion.

That is one of the main reasons we preach generating a demand for the book via nontraditional channels rather than initially focusing most of your attention on bookstores. Rest assured, when people come into the bookstores in any number asking for your book, the buyers will find *you*. Besides, the majority of

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Americans never go into a bookstore. They buy books at warehouse clubs, through catalogs, books clubs, on the Internet, and in specialty retail stores that cater to their individual interests.

Independents versus chain stores

The chains are here to stay and they have changed the face of bookselling. As we go to press, Barnes & Noble lead the pack with a total of 1,011 mall and superstores. In their mall group are B. Dalton, Doubleday, and Scribner's. Their superstores include Barnes & Noble, Bookstop and Bookstar. All of their buying is done by category and there are some 40 buyers spread across both groups.

If you don't have a distributor, it's wise to contact B&N for a new title buy sheet at least 120 days before the publication date. Send along a fact sheet describing your book, a color copy of the cover, any advance reviews or testimonials, plus full publicity plans.

One bit of encouraging news is their statistics show that 47% of their sales were of books from the big conglomerate houses while 53% came from independent publishers! (A separate submission must be made for their online bookstore.)

Another encouraging fact is that free promotion is available to selected novelists; and independent press authors have an equal chance at being selected. Four times a year Barnes & Noble chooses around 20 obscure authors for their Discover Great New Writers program. Those selected are featured in a 16-page pamphlet given to B&N shoppers.

This often leads to great regional publicity. To find out the next deadline, call Kelle Ruden at 212-633-3511. Be prepared to send three galley copies, cover art, catalog copy, author bio, any advance reviews, a tip sheet, and specific publicity and touring plans. Mail to her at Discover Great New Writers Program,

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122 Fifth Avenue, New York, NY 10011.

The second huge chain in the Borders group. It includes Waldenbooks, Brentanos, and the Readers Market. They have 244 Borders superstores and about 900 Waldens. Although getting the attention of headquarters seems to be difficult, one small press found the way in via her local store. The manager liked her book, called the home office and asked them to list it in the computer. So make friends with your local manager or buyer if you're having a tough time scaling the walls.

Working with the two major wholesalers

Ingram Book Company welcomes small publishers. For those who publish 10 or less titles per year and want to get into Ingram, you can find all the details about the Ingram Express program on their Web site. Go to <http://www.ingrambook.com>. From the main menu choose "Ingram publisher services." Next choose "Click here for information on how publishers can get started with Ingram." At that point you'll have access to more information than you possibly know what to do with. Seriously, it gives all the particulars about the program, a marketing plan to fill out, a copy of their agreement, etc. There are no shortcuts; you must complete all their paperwork and agree to their terms.

If you don't have Web access, you can call their new submission line at 615-287-5350 or 800-937-8222, ext. 5250. Ingram Distribution Group, One Ingram Boulevard, La Vergne, TN 37086.

We're delighted they put together a program opening this important channel of distribution for new and small publishers who produce quality products and publicize them well.

In 1996 we decided to give something back to this industry that has been so

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good to us for over 22 years. So we launched a nonprofit professional trade association called the Small Publishers Association of North America (SPAN). We've grown to over 1,100 members, put out a meaty 24-page monthly newsletter, and offer our members many cost saving benefits.

SPAN has an agreement with Baker & Taylor whereby they will waive the \$125 fee for our members who agree to put that money toward marketing their books and provide B&T with four free stocking copies. It's a real win-win arrangement. To learn more about the association and request a free sample newsletter, visit our Web site at [http:// www.spannet.org](http://www.spannet.org), call 719-395-4790, or fax 719-395-8374.

Online booksellers offer additional opportunities

Amazon.com, the Big Kahuna of book e-commerce, cultivates the favor of small publishers. They want not only mainstream titles but also diverse and undiscovered books. The Amazon.com Advantage Program developed by Dan Camacho empowers independent publishers and authors to sell more products online. Even if your books are already listed—and they may be without you doing a thing because amazon.com

Participation in the Amazon.com Advantage Program is free. Participating titles are assigned subject classifications to help give the books more visibility in amazon.com's rich subject browsing features and niche bestseller lists. (They have some 2,000 bestseller lists. Just think, while you'll probably never land on *The New York Times* or *Publishers Weekly's* bestseller lists, you could be number one on amazon.com's bestseller list of books about teddy bears or mathematical physics.

With its 4 million books, amazon.com is not only the number one online bookstore but consistently ranks as the Web's most visited retailer. For full particulars on this new program, go to www.amazon.com/advantage. You must have email and Web access to participate. Of course, you can also sell to them at standard bookstore discounts and save 15%, but they will show your titles as not being readily available.

Book Stacks Unlimited, though not as well known as the former sites, is another strong online bookseller with over 10,000 customers visiting daily. They were recently bought by a much larger company so watch for more action from this

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site. Check at <http://www.books.com>. If your titles are carried by Ingram or Baker & Taylor, they are probably already up. Of course, that doesn't mean you won't want to annotate and enhance them.

Refine your mini sales call. When you phone a book buyer you have 30 to 60 seconds to make your pitch. It needs to be succinct and powerful. Tell them first who the market is for this book and how many potential buyers there are. (Yes, this is going to take some homework. Hopefully, you determined that a sizeable and reachable market existed *before* you decided to publish the title.) What is the benefit to the consumer—what problem will it solve? How is this book different from the competition? Cover these points briefly, take pride in your pithiness, and chances are you'll have the spark you need to succeed.

Are you utilizing Freddie and Cecil to your advantage? No, these aren't the names of men or pets. They are Ingram programs that give you accurate book sales information on your titles.

Freddie is an automatic stock-status checker for publishers. By calling 615-287-6803 and entering your book's ISBN, you can gather information on title status, quantity available, quantity on order, sales for current year, sales for the past year, demand for the current week, even demand for the previous week.

Not only can you do this for *your* titles, but you can use it as a wonderful measurement of how your competition stacks up by entering *their* ISBNs! It's also helpful if you're considering reprinting so you can estimate Ingram's usage.

Cecil is primarily for booksellers but can yield valuable data to you as well. By calling 800-937-0995 you will find out how many books each of Ingram's nine distribution centers has in stock, the number sold so far this year, and the total sold for the year. And again, you can do reconnaissance on how your

competition is doing. Curious about how many books amazon.com is moving? Get a general idea by tuning into the figures for Ingram's Roseburg, Oregon, distribution center, which supplies amazon.com.

One smart publisher we know checked *Cecil* to determine the inventory level at various warehouses before embarking on a radio tour. Learning his stock was depleted and probably wouldn't cover demand, he immediately faxed off a schedule of radio interviews to his master distributor, who then notified Ingram. In turn, Ingram restocked four warehouses to meet demand.

Save your inventory from bankrupt distributors!

If you have books, audios, or videos on consignment with miscellaneous distributors, or have an exclusive agreement with a master distributor, there is a special form you should file to protect your inventory in case the company goes bankrupt. This lifesaver is called a UCC1 (Uniform Commercial Code) form. It can be obtained at most stationery stores that sell legal forms, you can ask your distributor if they might have one, or check with the Secretary of State (look in the White or Yellow Pages for a phone number).

In talking with the attorney who handled Pacific Pipeline's demise, she indicated that of the 3,500 vendors involved, virtually none had filed UCC1 forms! If they had, they would have gotten their books back immediately. So you can see the power of this secret weapon for publishers. If you're unsure of how to complete the form, invest an hour with a smart business attorney for guidance. It could be the best money you've ever spent. Filling the form out correctly and keeping it current can save you thousands of dollars in lost books. There is a small filing fee involved. The list of distributors who have gone out of business— and left publishers unable to access their inventory and holding an empty bank bag—grows ever longer. Use this information to protect yourself

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What drives book sales? Most people would say distribution is crucial. We disagree. You can have excellent distribution—and end up with enormous returns. *Consumer demand* is what's crucial. If people are asking for your books booksellers will find a way to get them in inventory. Bookstores are bottom-line operators. If you create the demand, they'll find a way to supply. Word-of-mouth is soooooo important. Give away complimentary copies. Do constant publicity. Create a buzz. When consumers start asking for books, they suddenly appear on the shelves.

Locating wholesalers online. The Combined Book Exhibit site has put together a list of dozens of wholesalers and distributors. Don't think this is a list of recommendations; it is simply for informational purposes. But it may help you locate some additional companies to contact about selling your books. Besides company name, address, phone, and fax, there are also links to available email addresses and URLs. Everything happens at www.combinedbook.com.

Access over 4,500 independent bookstores through the American Booksellers Association's CIBON Bookstore Directory at www.bookweb.org. Creating a "buzz"—generating word-of-mouth excitement—is a proven way to sell books, especially novels. Independents that have gotten behind books have been largely responsible for catapulting them onto bestseller lists by hand selling them. Now there is an easy way to identify and reach leading indies with reading copies and promotional materials.

What do they Want?

It might be easier to say what they do *not* want:

- They don't want books with fill-in-the-blanks. Why? The first patron who checks it out does the exercises and spoils it for everyone else.
- They don't want spiral or comb binding, or saddle-stitch.
- They don't want material in three-ring binders, part of which patrons can appropriate.

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- They don't want nonfiction books without indexes.
- They don't want hyperbole. Tell them the facts and stress good reviews.
- They don't want to be kept in the dark if the book has an area tie-in. A local author, local setting of the novel, etc. will create extra demand they want to be able to meet. Quality is a must.

Contacting college professors. Marcella Chester, the author of two novels that deal with sexual abuse, uses the Net to find possible sales outlets. She goes to the university's home page, then to the program she wants, then to the faculty, and finally to the individual professor. For instance, at one university sociology department, she found a professor who demonstrates by current work and a list of published works a genuine interest in violence against women. Now Marcella has something tangible to grab hold of when she pitches *Cherry Love* and *Wild Cherry*.

Network at the National Association of College Stores expo. If you hanker to reach the \$8.15 billion college market, it might be wise to attend or exhibit at their annual Campus Market Expo. It rotates around the country and is held in March or April. For more details call the National Association of College Stores at 440-775-7777.

Site to a million links. Well, that's a bit of an exaggeration, but you can - jump to hundreds of educational site links, all thoughtfully organized to help you find what you need. For 27 years, the site's originator, Pitsco, has used visionary leadership to provide solutions to many of the challenges in education. Surf over to askanexpert.com.

Choosing the right book club

Newbridge Communications, for instance, has 24 professional book clubs covering a variety of subject areas including nursing, computers, psychology, business, astronomy, and much more. Charles Decker is club director for the

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Executive Program, which encompasses business and management titles and the Architects and Designers Book Service. He explains that because the Newbridge clubs are professional rather than consumer, they welcome books with a high price point. Their members rely on them for hard-to-find titles and the best books in specific subject areas.

Think of a professional book club as a direct mail arm of your company. It's a targeted low-cost marketing effort that reaches a specific professional market which publishers often cannot reach themselves.

Match your editorial focus with specific clubs. They have spent a lot of money to find the enthusiasts for their subject area. Capitalize on that! Call, fax, email, or write to find out how appropriate ones work. Don't make blind submissions. Know the right editor, notify them a package is coming, and follow up on its arrival so it won't be lost in the shuffle. You can expect a response within a month. Multiple submissions are fine. To really analyze their needs, get on their mailing list. You may even want to sign up for a club to study what their bulletins look like, how they pitch titles, what types of books they're buying, etc.

Understanding the submission process

No matter which club you're approaching, at this infant stage you'll need to put together a powerful package. Dazzle them! Your cover letter should include:

- Estimated publication date.
- Proposed price.
- Anticipated number of pages.
- Whether paperback or hardcover.
- Trim size.

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- A brief description of the book and content summary. Do your homework. Include a paragraph that clearly demonstrates your understanding of the club's membership makeup and tastes. Mention titles they have carried that are similar or complementary to yours. Talk about related titles the club has offered again and again.
- It would also be wise, if you're a new or small press, to include a bit about who you are to establish your company credibility. The editor wants to be assured you can produce a quality book, on time, and sell it effectively. If you've won awards for previous titles, made regional bestseller lists, received major review attention, or are recognized as a leader in your publishing specialty, by all means say so!
- Be sure to also include an author bio, credentials for writing the book, and mention any previous books published. Add copies of favorable key reviews of the author's past titles.
- If illustrations are an integral part of the project, it's helpful to include the anticipated number and photocopies to convey a sense of the complete work. The more important the illustrations are to the book, the more fully they need to be presented. (Don't plan on getting them, or any of your other materials, back.)
- Have rough cover ideas? Include them too.
- A marketing plan and publicity plans will impress them.
- Pre-publication endorsements, advance quotes, or testimonials are great if you have any at this stage.

BOMC receives more than 10,000 submissions a year. From this they select about 1,000 titles. We're happy to report that their submission guidelines state, "It is both a key part of our work and a personal pleasure for the editorial staff to 'discover' worthy books from smaller publishing houses. We warmly invite university presses and small presses, both regional and national, to submit appropriate manuscripts to BOMC and its affiliated clubs." To learn all about their submission process, go to

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<http://www.smallpress.org/MajorBMC.htm>.

Making Contact

So how do you find out about all these book clubs? There are two ideal sources: *Literary Market Place* (section 25) and *Book Publishing Resource Guide*, which is an affordable reference for many marketing contacts available from 800-331-8355. Both publications list dozens of clubs and appropriate contact names. LMP sells for almost \$200, so check online at www.literarymarketplace.com or your closest major library for a current copy.

Exciting search engine makes your research easy. There's an embarrassment of riches on the Internet. But where do you find them? In Yahoo!?! Alta Vista? Lycos? Or one of the other countless sources? Now you can do one-stop-shopping! Go to <http://www.search.com> and you can access more than 250 Web and Usenet search engines from a central Web page! Instead of searching each engine individually, Search.com's "slave driver" engine organizes engines both by category and alphabetically and it eliminates duplicates. What a tremendous time saver for you. Furthermore, you can locate people's residential phone numbers and addresses here via Switchboard. It's a big, diversified, fascinating site. And they update it constantly. One week we found seven new search tools.

Nonbookstore Merchandising Channels to Make Sales Sizzle. Mass market outlets—which include supermarkets; drug stores; membership warehouses like Costco's and Sam's; and discounters such as Kmart, Wal-Mart, and Target stores—take a huge piece of the retail pie.

Yet books are sold in dozens of imaginative places: home improvement centers, pet stores, gas stations, beauty salons, record stores, bike shops, auto supply

outlets, winery tasting rooms, toy stores, and nurseries. And also in gourmet stores, doctor's offices, computer stores, bait shops, office supply stores, car washes, clothing stores, bedding stores, theatrical supply houses, magic shops, luggage stores, truck stops, nail salons...the list goes on infinitum. Don't rule out national parks, museums, or government agencies. And certain books are like catnip to a feline. Some buy copies for members of their multilevel downlines.

Penetrating special sales

These kinds of sales accounted for more than half of all books sold in the U.S. in 1997. They're certainly more realistic than expecting to crack bestseller lists; the odds against that are overwhelming. You have to sell 50,000 copies in the first week to crack the list.

Special sales can augment the overall success of your book. Jack Canfield and Mark Victor Hanson's *Chicken Soup* series are sold in all kinds of nonbookstore places. They are merchandised in gas stations, car washes, and bakeries. Reading Is Fun, a firm that distributes books to teachers, sold more than a million copies. Another company that hires college students to go door-to-door in corporate parks moved many more copies.

Publishers reach specialty buyers in a variety of ways: through telemarketing, by direct mail campaigns or via specialty or commissioned sales reps. They also often connect at industry-specific conventions and trade shows. Timberline Press out of Portland takes three booths at the Northwest Flower Show. Other smaller publishers merely attend such events to line up distributors, catalogers, and more informally introduce their products.

So, do you need more nerve than an abscessed tooth to make it happen? No. Just get creative! Find the matches. Look for links. Similarities. Connections.

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Scour each book for ideas.

Specialty retailers are always on the lookout for hooks that go with the products they sell. Have a title for children or about parenting? Consider toy stores like Toys R Us and F.A.O. Schwarz. The latter aims to “be the ultimate place for children’s books” and includes everything from classics to hot new titles. Or work with Noodle Kidoodle, Zany Brainy, Learningsmith, or the Store of Knowledge. Gardening titles—as long as they are practical with straightforward directions.

Own your niche by establishing national distribution

Suppose you have an idea or matching your book with nontraditional retail outlet. Here’s a proven formula for success. Get 8 or 10 books in the store, even using consignment if you must. Provide a point of purchase display so the books are by the cash register as an impulse item. Go back two weeks later and see how things went.

If the books sold out, replenish them, then use the Yellow Pages to pinpoint more similar local stores. Take the same approach. Once they also have proven themselves, ask one of the store managers who the regional wholesaler is for their industry. Contact the supplier and tell them about your successful local test; suggest they do the same thing on a regional basis.

Going after gift store sales

You can find a helpful special report on gift book marketing at www.bookzonepro.com/gift.html.

Selling directly to your niche market

Along this same line, BrightIdeas, a Concord, Massachusetts, direct sales education software company, hires mothers to sell to other mothers looking for computer programs for their kids. “The maternal bond helps establish trust,

which is critical in the selling process,” they report. Perhaps you could use a similar approach or develop a home party plan to merchandise your product line.

Catalog Sales

These business-to-business catalogs are flourishing even more than ones directed to general consumers. This is evident when looking at *Catalog Age's* fifth annual ranking of the top 100 catalog companies. Here's the line-up of the top 10: Dell Computer Corp., Gateway 2000, J.C. Penney, Digital Equipment, Micro Warehouse, Spiegel, Fingerhut, Viking Office Products, Land's End, and CDW.

How to find appropriate catalogs

There are many directories that list catalogs, which are typically grouped according to subject matter. Most are quite expensive; you probably want to look at them in a public or university library before considering a purchase. Here are some to investigate: *The Directory of Mail Order Catalogs* (lists over 7,000 general catalogs), *Directory of Business to Business Catalogs* (contains 6,000 business catalogs), *Mail Order Business Directory* (lists 10,000 catalogs and mail order firms), *The Directory of Overseas Catalogs* (contains information on over 1,300 mail order catalog companies from around the world), and the National Directory of Catalogs (9,000 mail order catalogs).

Our favorite is a very affordable director called *The Catalog of Catalogs*. Although it is designed with consumers in mind, you can use it handily to track down possibilities in some 850 categories. To give you an idea of how obscure some of these topics are, here's a list of their newest categories: astrology, block printing, bulletin and chalkboards, calculators, gingerbread houses, pagers, safes, scooters, thermometers, and wines.

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In a resource the size of a hefty phone book, they cover 14,000 catalogs in all. This is a superb place for market research. You can order by calling 800-331-8355. We're impressed by the detail of this reference's organization. Let's say you have a cookbook you'd like to sell via mail order. If you look under "Foods," there are no less than 22 different categories ranging from ethnic to health and natural, from meats to sugar-free and dietetic. Ditto for gardening. If your horticultural tome is about bonsai, herbs, orchids, rock gardens, vegetables, wildflowers, or a dozen other sub-subjects, you'll have a field day. (Pun intended.)

Trade shows are another hot place to find catalog matches. Most big conferences hold an accompanying trade exhibit. Look in the *Encyclopedia of Associations* to target major organizations in your field. Determine where and when their next convention is. Go armed with books and promotional materials and walk the aisles. Talk with vendors. Seek out those with related products. Many of the firms exhibiting produce catalogs you might never see otherwise. If you have a "gifty" book, gift shows are another fine place to meet potential bulk buyers.

How it all works

Timing can be important. For holiday catalogs, you must catch them very early in the year. Generally most companies tend to purchase in two seasons: Fall negotiations are completed by the end of July for delivery the beginning of September. Spring buys are finished by December 1 for delivery February 1.

Not all follow this schedule. Some publish as frequently as quarterly, bimonthly, even monthly. The average is seven to eight times a year, so they're always looking for new product. And if you miss one window of opportunity, don't fret. Stay in touch as they may consider your books at a later date.

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If you're really serious about making a commitment to this marketing strategy; it's wise to read the trade journal of the industry, *Catalog Age*. If it's not available in your library, you can get subscription information by calling 800-775-3777 or check online at www.mediacentral.com/catalogAge. You can access selected stories from current issue, check their archives, or do a keyword search. Other good publications for those interested in this area are *Target Marketing*, *DM News*, and *Direct Marketing*.

Success secrets for approaching this market

Make it easy for them to want you. We recommend developing a one-page sell sheet that is reproduced on your letterhead and contains all the vital information. Here are some guidelines on the actual process:

1. Pinpoint likely catalogs using the strategies outlined above.
2. Call and request a copy (most have toll-free numbers and will gladly provide a free copy).
3. Study it. Consume it. Think about it. Relate it to your product(s). If it looks promising, call again. This time you want the buyer's name (get the spelling too), address, direct phone number, fax, and email. Request any available submission forms or guidelines.
4. Complete their form if applicable; write a benefit-oriented sales letter that emphasizes why their customers need your book and citing specific examples of their current offerings that relate to it. Include your sell sheet, a book cover or photo, and important testimonials or reviews. It is also wise for *you* to write a catalog blurb in their style. Bingo—you've just made their job that much easier. Most agree it's better *not* to send the book at this stage.
5. Follow up two weeks later with a phone call. Find out when their decision-making committee will meet. Offer to send a sample book.

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6. At the designated time send the book (along with copies of all the previous PR materials).
7. Follow up two weeks after the committee was to meet if you haven't heard anything. (If the answer is no try to find out their objection so you can overcome it at the next round of meetings).
8. Don't get discouraged. Be tenacious.

A plethora of catalog possibilities awaits you online. And it's easy to order the catalogs as you identify likely ones. You can take a general approach: Visit various search engines and plug in the word "catalog" plus the subject of your book and see what comes up. Or you can go directly to the following sites and do searches for topic-specific catalogs:

Buyers Index (<http://www.buyersindex.com>)

Catalog City (www.catalogcity.com)

Catalog Mart (<http://catalog.savvy.com>)

Catalog Link (<http://cataloglink.com>)

Catalog Site, The (<http://www.catalogsite.com>)

Catalog of Catalogs for Teachers (<http://edweb.sdsu.edu/indexTeacherCatalog.html>)

Reach 3,500 mall order catalogs in 55 categories! If you aspire to place your books in catalogs, this site is like finding a pool of cool water in the middle of the Sahara. We pulled up catalogs for travel, craft supplies, sex/erotica (all in the name of work, you understand), office supplies, equipment, plus cooking/food prep. In each category we identified catalogs that already carry books. (Of course, just because they don't include them in their line of merchandise *now* doesn't mean they won't if you're convincing.) Then we got smart and did a global search for "books." That netted 200 listings of various catalogs. Suffice it to say this is a bonanza of places to sell your products. To access them go to www.buyersindex.com. You can then either connect directly

to a catalog's individual Web site or find general contact information.

Enterprising Internet Strategies

Travel guidebook publishers are another group happy with Web publishing. "When we first put the entire text of our *Rough Guide USA* on the Internet, there was this big, collective gasp," recalls associate publisher Jean Marie Kelly. "The second edition has sold three times as well as the first and I'd guess up to half those sales come from having the book on the Web," she reports.

"We're open to any project that it makes sense to be selling in electronic format," reports spokesperson Bruce Newburger. Although they are dabbling in a number of fiction works, how-tos have been their bestsellers so far. EBA works on a nonexclusive distribution basis and pays an amount equal to 50% of net revenue. Of course, there is a cost involved in producing your book in an appropriate electronic format. To see what they have to offer and view their distribution agreement, go to www.bookaisle.com

Another similar vendor is www.NetBooks.com. They allow authors to post their books on the Web with freely accessible excerpts. When ordered by an Internet user, the books download directly to the user's computer. This bypasses the need for printing, warehousing, and conventional shipping. They also offer talking books online to bring the ease of use and practicality of books on tape to the world of the Internet.

How to Sell Books Via Computer

In the past five years, a real revolution has taken place, one that will offer publishers greater reach and great impact than any other marketing innovation of the past century. That revolution is the Internet and World Wide Web. The one fundamental thing you have to do if you want to sell via the Internet is to set up a web site. Such a site gives you a worldwide 24-hour sales and marketing presence.

Here are a few ideas of ways you can market your books via the Internet.

- Sell your books direct to the consumer.
- Sell book-related information.
- Send customers to distributors or to retail outlets to buy your books.
- Expose your books to millions worldwide. The internet allows you to promote your books to millions of potential customers around the world. Or, if you like, you can target a local audience by participating in one of the many city-specific sites now forming on the net.
- Serialize your book. One of the ways to expose your book to people on the net is piece by piece. Keep them coming back for more.
- Set up a chat area. To build greater rapport between your authors and your customers, sponsor online discussion groups, chat areas, or support groups for your books.
- Sell advertising on your pages to other companies. Currently about 1,000 sites carry significant amounts of advertising. One percent of the sites get ninety percent of the advertising dollars being spent on the Internet.
- Create a subscription site. You can create exclusive content on your site that people can access only if they subscribe to the additional services.

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- Set up a pay-per-view section. Set up a section of your site where people have to pay per use to view or download the information you have to sell. Such a service offers an alternative to those people who are not ready to commit to a subscription or for those who only want one piece of information from your site.
- Provide customer support via your web site.
- Create contests and customer loyalty programs.
- Carry out publicity campaigns via the Net.
- Build your customer lists. Build mailing lists of customers that you can come back to with new products or services.
- Offer your free catalog on site. Put your catalog on your web site with complete information on how consumers can order any book. Or allow people to request your catalog.
- Survey your customers. Use your web site to ask your customers questions. You can set up a survey page on your site or make it easy for customers to reply by mail.
- Collect information from visitors. You can use your site to gather information from visitors that you can use in marketing your books or in creating new books.
- Set up a registry service. If you have books appropriate for gift giving, you might want to set up a registry service for weddings, birthdays, or holiday giving.
- Offer coupons.
- Provide information. Provide related background information that draws potential customers to your site. Establish your site as the place to come to for information in your area of expertise.
- Custom print books sold off the web. With the advent of on-demand printing, it is now possible for someone to order a book online and to receive a customized print copy within days of placing their order. Each book in the future could be created by your customers as they select which chapters they want in their individualized books.

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- Provide updates. Updates are especially useful if you sell books, software, or other information. Many software companies allow buyers to download updates and fixes for free for the first year and for a small fee afterwards.
- Publish a newsletter.
- Join associate sales programs. This can generate income for your site. Many retail sites offer associate programs where they pay you for any referrals you make to their site.
- Sell access to your material.

Now that you have ideas for your web site, you need to set it up.

How to Set Up your Own Web Site In setting up your web site, be sure to create one that has its own distinct identity. That means that you should get your own domain name rather than put your service solely on a shopping mall or online service. A domain name makes it easy for people to find you. Having your own domain name protects your trademark or company name. Otherwise, another company or similar product could take a domain name that others would think of as yours.

To reserve your domain name you can go to www.rs.internic.net. For hosting your site, contact the company that provides your current Internet service. Once you have a domain name registered and have arranged for a hosting service, you then need to start designing your web site. Here are some tips on how to go about designing an effective site.

Take a look at other web sites. Check out which ones you like the best. What features make the site easy for you to use? What content appeals to you? What designs do you like best. Select the best elements of your favorite sites and incorporate those features into your site.

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You can create the site yourself using software such as Claris Home Page or you can hire someone who has experience designing and creating such sites. Start slowly. Keep it simple in the beginning. You can take time to build and revise your site. There is no rush to have everything perfect from the start. Make it easy for people to get around your site. Especially make it easy for them to get to your home page and site map. That's easy to do; just provide links to your home page on every page in your site.

Avoid using too many graphical elements, animation, sound, or other elements that slow down the appearance of your web site. Remember that many users still have slow modems or service providers.

Make your site pleasing. What do web site designers recommend? Among other page design elements, they suggest make everything as big as possible. Don't use a lot of text. Use lots of white space and margins.

Make it Web TV friendly.

Provide people with a way to register with your site. You can set up an email newsletter for this purpose.

Make your web site friendlier for sight-impaired readers.

You can set up your web site so people can enter your site from any of a number of pages on your site. For instance you could have a home page where most people would enter your site. But you might also have a bookstore, library, events listing, directory, chat area, or detailed article that would attract many first-time viewers who would go on to view other parts of your site.

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Add pages to your site. The more pages you have in your site, the more likely it is that your site will be picked up by the Internet search engines.

Be sure to title your home page with a headline that will attract the most viewers to your web site.

Somewhere in your site include a link page to other relevant sites.

Accept credit cards.

Give other payment options. For example, provide a certifiably secure site so people feel safe leaving their credit card information. Or accept checks via the Net by using Turbo Check software.

Make it easy for people to order. Don't just provide your email address or an order form on your site. Also include your toll-free number, street address, and fax number.

Provide a shopping cart such as those provided by Amazon.com and other bookstore sites.

Bookmark it. On your home page, include the words, "Make this page a bookmark."

Search engines: how everyone can find you

There are hundreds and hundreds of these. You've probably heard of several: Yahoo, Infoseek, Lycos, Alta Vista, Magellan, HotBot, and Excite, for example. They identify your site by key words.

Some search engines, called spiders don't rely on receiving submitted information; they go out and automatically fetch your pages for indexing. Some of them follow links from the address they are given.

Advertising on the Net

Of course, amazon.com and barnesandnoble.com offer publishers and authors unprecedented opportunities for advertising their products to a global audience.

Electronic schmoozing = free publicity

These gatherings of folks into Special Interests Groups (SIGs) are called by many names: newsgroups, forums, listservs, chat groups, etc. Newsgroups are on the USENET. “Forums” is usually the term used for Web-based and online service (AOL) areas. “Listserve” are mail lists that operate by email, while “chat groups” are typically online services. You can win exposure, credibility, and customers by becoming active participant in appropriate discussion groups. Networking online is the next best thing to being there. Better sometimes. Instead of merely working a room, you can work the whole world! It’s the perfect way to make contacts in special interest groups.

A good first step when visiting a new group is to read their Frequently Asked Questions (FAQs). This general information will answer many of your queries and lay the groundwork for participating in the group. There is an art to approaching folks online of newsgroups. Don’t ask for the order; instead offer to send information to their email address. If you come on with a strong sales pitch, you’ll be “flamed,” which means people will send you hostile electronic messages. Judith Broadhurst enjoys excellent word-of-mouth for her newsletter and writing classes by making herself a constant presence in writers’ online forums.

You’ve got to be customer-centered, not self-centered. One of the best ways to introduce yourself to a new group is to ask for help. When you receive positive responses, thank them. . . and be sure your email signature—which we’ll discuss shortly—has a tag line about your publishing company or book.

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Another approach is to dole out free samples. Offer information that will entice a response. Have a book on accounting? Maybe you'll put together 10 Year-End Tax Planning Tips. You could offer a short mailing list, a report, newsletter article, contacts, etc. Messages you post are identified by a one-line description. Make it short and catchy: Free.

How do you locate the news useful to you? Here are four possible sites to delight your soul. They cover every imaginable topic and facilitate electronic "chatting" with others of relevant interests. When you subscribe, you'll typically receive subscription verification plus information about what to do if you wish to leave the list. Don't lose the latter as it's sometimes more difficult to get off a listserv than on! By going to www.lsoft.com.lists/listref.html you'll find some 14,000 lists. And at www.liszt.com a whopping 84,792 lists await you, along with some intriguing free offers. At www.neosoft.com/internet/paml/bysubj you will locate a conveniently alphabetized list that goes from "abuse" clear through "youth." And DejaNews has a newsgroup search engine at www.dejanews.com/ that should also prove helpful.

Still another approach is to email liszter@bluemarble.net. List key words in the message portion. This is going to a computer, not a human, so only list words; don't make sentences. When the list is complete (it will probably take anywhere from 20 to 40 minutes), prepare to prospect for gold! Just remember the old divide-and-conquer advice. You can only investigate a few each time. You have nuggets here for lots of digging. Yes, it's slow and laborious work. But the potential is enormous.

Liberally posting free information also works well. Susanna Hutcheson is a direct mail specialist who spreads her wisdom around the Net. She posts an article each month to a dozen forum libraries on CompuServe and to three newsgroups. The results? An average week brings 5 faxes, 5 phone calls, and up

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to 20 email inquiries from serious prospects.

Hot new PR tool Cyberspace talk shows

Appearances on such shows as Oprah, Leeza, or Sally Jesse Raphael are not the only way to attract attention. You can be the center of attraction at special online events where you make live appearances for an hour or two. At America Online's Center Stage, for instance, there are four cyberspace "auditoriums," each with a capacity of 5,000 so there is a good chance of getting on if you can angle your subject to hitchhike)k - on something in today's headlines.

Coordinator Amy Arnold is encouraging: "Even if a proposal is not appropriate for Center Stage, it might fit one of the other areas." Try contacting the service or forum administrator for details on how to appear :
RjScottV@aol.com.

Most appearances typically draw crowds of about 300 participants. However, transcripts of these events might reach another 300 people, many of whom are journalists or freelancers looking for story angles.

Suggestions for being effective online don't vary greatly from what you would do for typical media: 1) Provide the host with an introductory script with details on how to buy the book, 2) alert people about where it can be purchased online and give a toll-free order number, 3) provide a list of sample questions to ask you, and 4) keep your answers short and remind people they can find more details inside your book. Mention the title.

It's also a good idea to require that they include ordering information at the beginning and end of the transcript. And remember that, unlike radio, this is a visual medium. Including an interesting graphic or photo with your initial

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materials will increase your success ratio. It may also be available to those with the proper software in audio and video.

Getting booked here is similar to a TV show, yet you have the convenience of doing it from your home or office, as you would a radio phoner. “Sell us on our idea,” advises a CompuServe spokesperson.

“We have 2.8 million subscribers online, so it should have universal appeal. Even more targeted ideas, however, stand a chance with product managers in an appropriate specialty. For a proposal kit, call 614-457-8600.

Watch forums to see if a “thread” develops that fits your topic. A thread is a series of messages centered around a specific topic. When author Lisa Reid looked in on CompuServe’s My Family Forum she decided this was a prime place for a guest appearance. The sysop (system operator) agreed and she did a stint on *Raising Kids with Just a Little Cash*. Lisa was prepared and had her uncle and dad standing by to pop in electronically and ask where they could get the book.

One literary agent we know of schedules his authors for electronic book tours. He posts notices on appropriate bulletin boards that an author will be available at a given time and place to answer questions about a certain topic. You can reach thousands of people in a short time with this approach.

Guest appearances online are an excellent way to promote books and authors. Be sure to get your share of this free publicity.

Email allows you to outsmart your rivals online

Wally Bock, who authored *Cyberpower for Business*, uses it in a multitude of ways:

- As part of a regular contact strategy
- To set up mailing lists as a way to create virtual teams

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- For surveys
- To send birthday greetings
- To forward articles that might interest a prospect
- As a follow-up device
- To deliver his newsletter
- For placing orders
- To acknowledge orders placed with him
- To get past gatekeepers who guard the telephone

The first and foremost way to use email as a marketing tool is to develop a “signature.” This refers to a small file automatically attached to every message or newsgroup post you send. Properly thought out, it becomes a soft-sell commercial, yet is appropriate “netiquette” because it doesn’t compromise traditional standards forbidding advertising.

You can locate the email addresses of prime journalists. Briefly email them to identify yourself and give your area of expertise. Then when they’re looking for a resource for a story, you’re in their files!

Toot your horn to promote your site

Don’t overlook magazines, called zines. There are thousands of online publications that might be interested in your books. The subjects they cover range from alternative lifestyles to cooking, health to politics, religion to sports. We’ve discovered a wonderful place to locate them. Go to www.dominis.com/Zines. Pick a category, then for an even more definitive sorting process, enter a key word and search. You’ll quickly find a list (with links) to many appropriate online magazines or newsletters.

Visit (and get listed with) Nerd World. No, you don’t have to be a computer geek to appreciate this site. It gets a whopping 2,000,000 hits each month and has 260,441 links, so we’re talking about the big time here. The site features

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23 leisure and knowledge categories with scads of subcategories. For instance, we pulled up health and found the following subtopics: beauty therapy, books—health and fitness (YES!), e-zines on health, family health, first aid, fitness, health news and information, health reports, living, marketplace—health and fitness, medicine, mental health, nutrition, self-improvement, skin care, support groups and programs, and weight loss.

Whew! This is an incredible place to research—both for editorial content and marketing opportunities. And they reference books on such subjects as history, parenting, religion, travel, biography, cooking, humor—you name it. Go to www.nerdword.com and go for it.

Web Marketing Forum a bonanza! Now you can easily access about general strategies for Internet marketing via www.wilsoninet.comHyperNew/get/forum/strategy. Here you'll find, for instance, "Using contests and giveaways to promote business," "Going global with your business," "Creating links to celebrity home pages," and "Analyzing your Web site traffic." While some of these and other articles may be self-serving and used as vehicles to sell Web services or hosting, many offer valid information. Under the section on "Promotion," there are links, tips, and incredible strategies for increasing traffic to your site. And a click on "Trends" lets you find out in what direction the winds are blowing.

Hankering to know more about e-commerce? Then go to www.e-comm.internet.com. Here you'll find a comprehensive resource for news about electronic commerce. This is also a gateway to hundreds of sites and resources on the WWW devoted to the evolving electronic commerce industry. You'll love their links. There is also a library with an extensive compilation of articles and reading lists. Their resources section offers details about online commerce regulations, research groups, consortium, newsgroups, industry standards, and more.

Learn about everything from anarchy (5,768 listings) to zebras (259 listings) here. This site gives you access to the conversational forums of the Internet. Many Usenet groups are archived for a month to a year on Dejanews. You can search by keywords and find virtually anything. This will save you countless hours rummaging through Usenet news groups. In fact, rather than reading all the postings every day, you could just enter the subject you want to know about and see what comes up. Although you lose the aspect participation, it's a wonderful time-saving technique. Reach them at www.dejanews.com.

You might also want to check *Hoover's Handbook of American Businesses*. It has one-page overviews of companies, complete with contact information, number of outlets, earnings, what they sell, and a list of key competitors—which could lead you onto many other marketing possibilities. Find them on the Internet at www.hoovers.com or in your main library. Their database contains some 7,800 major corporations.

Most premium reps belong to the Incentive Manufacturers Representative Association, Inc. (IMRA). You can reach this organization at 630-369-3466, 1805 North Mill Street, Suite A, Naperville, IL 60563.

Strategies from the sage of premium sales

Before premiums can take you to the Promised Land; you need someone who knows the way. Kim Gosselin of Jayjo Books is the supreme guide. “You can get rich selling books as premiums,” she declares. Kim has racked up a total of over \$1.5 million in premium revenue working out of her home and by herself, so she knows! This lady could sell sand to a sheik.

Here are some of her secrets: Once you've identified the right contact person and done your homework, call and make a short pitch. If there is interest, send a package and proposal. This will not be your normal mailing. To catch the

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potential buyer's attention for one of her titles, she enclosed the book manuscript in a clear plastic backpack— complete with custom imprinted pencils carrying their company name, bookmarks, and a full-color cover. Another time she hired a specialty ad company to do a prototype of a big clear aspirin bottle with the prospect's logo on it, then placed her book inside. Other times she makes up a fancy gift basket. (If you have a cookbook, include cookies made from one of the recipes, measuring spoons, and a nice pot holder in your basket.) Be creative. Don't just send a proposal in a manila envelope. "That first impression may be your last. Make it look the best it can be," she counsels. "Send it FedEx or UPS overnight."

Call two weeks later and try to set an appointment for a presentation. "If they give you an appointment, they're halfway sold," she says. During that presentation, show your passion for the project. Passion sells! Explain to them how you're creating a win/win situation, how it's going to increase their sales. Have your discount policy ready. Her prices range from 50 - 80% off the retail price with payment net 30. "Ask for the order," she instructs. "Why don't we test market 10,000 and see how it goes?" Always have something dramatic you can leave behind.

You may run into objections:

1. "We have no money left in the budget," they tell you. Counter it with a suggestion that they write it into next year's budget.
2. "We can't afford it." Could they comarket it with another compatible company?
3. "Our lawyers will have to take a look at the book." Fine.
4. "We want our name on the cover; a message from the CEO, our brand mentioned in the recipes, commercial plugs in the book. yada, yada, yada." Wonderful. Give them anything they want— and are willing to pay for.

Kim is a great believer in servicing the sale before, during and after. If you constantly please the customer, they may be interested in buying more books. What size cartons do they want? Do the cartons need to be labeled specifically for them? How many on a pallet? During printing, she does a personal press check to guarantee their name and logo are perfect on the cover. She calls their warehouse to alert personnel when to expect the shipment. It's called customer service.

After the books are delivered, she sends personal thank-you notes to the marketing director, production supervisor, secretary, anyone who was part of the deal. And she remembers them at Christmas with gifts. But it doesn't stop there.

Kim sends a Customer Satisfaction Form. Are the books okay? Is there anything you'd like to change for future runs? How's the book doing? Has it increased your sales? "Go for the gold," she encourages.

She has sold one company 10,000 to 15,000 copies of one title every year for 5 years. "Repeat business is the key. Create a club or a series to keep them coming back."

No questions, there are BIG bucks to be made in premium sales. We wish you much success!

Success story extraordinaire Joanna Lund, who originally self-published her *Healthy Exchanges Cookbook*, has become the queen having sold over 1.5 million copies of her various books in three years. But it was like trying to finger paint with Super Glue— it took six months to break in. Yet in January 1997 she was the Today's Special Value with a set of three titles:

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Thirty Meals/Thirty Minutes, One Pot Favorites, and Party Fare. She sold over 200,000 books in less than 70 minutes of air time!

Merchandising needs evolve

When you get a Vendor Relations packet from QVC you'll discover you must first complete their Product Data Sheet and attach a color picture of your book. (Don't send actual books initially.) Their programming is thematic and encompasses food, jewelry, apparel and accessories, health and beauty, and the home. Your book needs to fit within one of these segments. They promise to contact you in writing within three weeks from the time they receive your information.

What does it take to be successful? *Does the book have mass appeal?* While cookbooks have been the staple for years, today's home shopping shows are also interested in books about health, financial issues, self-help, home fix-it, inspiration, New Age topics, even romance fiction. The big thing is, "Can you demonstrate it in some way?" That's why cookbooks remain so popular. Of course, there must be something special, timely, and topical about your title that makes it stand out from the crowd. Maybe you package it with something else to create a "kit."

Is the quality outstanding? HSN's reputation is like gold to them. They must consistently provide their viewers with quality merchandise. Don't skimp here. Look for ways to offer real value and make your book topnotch. Merchandise must pass several rigorous quality inspections and the exact quantity ordered must be delivered on time.

Does the pricing work? Do you have the proper price margins? They will want to sell at slightly below the normal retail price and will probably expect a 50% discount. Be prepared to haggle but don't be too insistent. The final price will depend on the product, how many they order, the time of year, etc. If you

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haven't priced your book right, the numbers won't work. Regarding the desired price point, books must typically sell for more than \$15 and less than \$30. Less expensive titles might be bundled to reach a more substantial figure. That's what was done with the 12 children's books in the Weekly Readers Editors Choice.

Here's the procedure for dealing with the TV giants:

1. Obtain a vendor relations kit. This gives you the basic information for product submission, along with the appropriate forms. Read it thoroughly before starting to fill it out. This is the time to let your writing skills shine.
2. Determine the right buyer. This is easier said than done. Some companies are very closed-mouthed with names. Try to verify the same person is still responsible for buying books.
3. Hone your pitch. Make a grand entrance! Be energetic. Talk in “sound bites.” Joanna advises, “Be sure you know your main points. Three to a maximum of six works best. And if the host is a take-charge person, be prepared to let him. Just slip them in at appropriate points.” Experts in the field recommend sending a videotape of you pitching and demonstrating your product to edge out the competition. Terrie Macfarlane and Lisa Rubino, who self-published *Beat the Clock Cooking*, did just that and came away with a 5,000-copy sale.
4. Prepare to go onsite and perform. *If* they are impressed, the buyer will ask for a sample—then set an appointment for you to come in, answer questions, and do a mock on-air pitch. (By the way, this trip is on your dime. They do not pay expenses.) It could, however, be one of the most important times of your life! Don't blow it by not being prepared. You are literally auditioning. Be ready to demonstrate your product's unique capabilities and describe its appealing features. Tell what problems it will solve for viewers. You may want to get a consultant's guidance on presentation and packaging.

Because they know the intricate details of what a home shopping sales buyer requires, their experience and know-how can sometimes count even more than your product's potential.

Dr. Tony Alessandra, professional speaker and author of *The Platinum Rule*, shared some of his insider secrets with us for priming the pump. Viewers can call in during the show to talk about the product.

So once Tony was firmly scheduled, he let everybody in his personal contact arena know to call in and give an on-air testimonial about how in a few minutes prior to his being on as they would be put on hold. QVC has a counter you can see. Whenever someone calls in with a good testimonial the sales shoot up, Tony reports.

His advance strategies also included working their Web site to get a buzz going ahead of time. That way loyal viewers are eagerly looking forward to seeing the author. In the Books Directory, which is iQVC's bookstore, there is a section where people can write their own views and reviews. Comments like the following are helpful: "This is Marilyn Ross and on August 2nd I bought Tony Alessandra's new book, *The Platinum Rule*, and it's fabulous!"

Tony also stresses that you must have your two or three significant points down pat. "Be able to articulate what it does for the reader in 30 seconds or less," he counsels. "A quickly story about how it helped somebody in their relationships, to save money, etc. works well." Suggesting they buy two is another of his tactics. "Buy one for yourself and one to give as a gift to your sister, mother, and colleague" you get the idea.

Need lists to reach the book publishing industry? Although targeting consumers for your direct mail certainly may make sense, you might also want

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to do what is called business-to-business mailings. That is when you, as a business, reach out to another business. Cahners Business Lists is an easy one-stop place to find such lists, whatever your needs. Here's a sample of what you can get: Selling books? Try *American Book Trade Directory* to reach bookstores and wholesalers; *American Library Directory* to contact libraries.

Sending news releases? Investigate *Working Press of the Nation* to reach newspapers and magazines, or use *Ulrich's International Periodicals Directory* for contacting publications worldwide.

Arranging author interviews? Try a list from *Working Press of the Nation*, or *Broadcasting and Cable Yearbook* to target radio and television producers. Seeking other like-minded publishers? You'll find them in *Publishers Address Directory* or *Literary Market Place*.

Honing your presentation There are little tricks for making your presentation successful. Audiences love stories, so come up with anecdotes to illustrate your main points. They also adore humor. You don't have to be a funny person to interject levity into your presentation. Simply find a joke that fits the situation. (And don't introduce it as "a joke." If it falls flat, then you aren't embarrassed.) If you pick a few receptive-looking people around the room and talk directly to them, your eye contact will be good and everyone will feel included. Remember, you are there to speak not give constant commercials. Referring to and showing your book a couple of times will be enough to get audience members desire to own a copy if you deliver otherwise.

Most professional speakers coach the person who introduces them. Many go so far as to provide a typed, double-spaced "canned" introduction. That way, there is no temptation for the introducer to say something like, "Jim really needs no introduction." Every presenter needs and deserves a well-rounded introduction to establish his or her credentials and set the stage properly.

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Professionals also ask the person introducing them to wrap up the presentation with, “You can get your personally autographed copy of Jim’s new book by stopping to see him now at the table in the back of the room.” This reminder is often the clincher.

Tips for becoming a paid presenter

Require a deposit to hold the speaking date. Other things we cover in a letter of agreement is how long the presentation will be, its title, and exactly what expenses the client is picking up. We also get in writing that we have the right to sell not only our own books but also other related titles the audience would find helpful. We provide the sales copy for their brochure, flyer, and/or newsletter.

Another issue that may come up is audio- or video-taping. More sophisticated clients like to tape you and sell copies to those who couldn’t attend. We think this is fine as long as we get a master of the tape and also have the right to sell it. This is a cost-free way to get a professionally done audio or video to add to your own product line.

Sources for more exposure and information

Toastmasters International has more than 6,000 groups around the country where men and women gather in their communities to get comfortable speaking in front of an audience and practice honing their public speaking skills. It is a wonderful training ground.

For more sophisticated learning, we highly recommend the National Speakers Association. (Members of NSA are listed in a directory, receive a monthly magazine of insider tips, can gain tremendous insights at the annual convention and regional workshops, and have the option of joining area chapters for networking, support, and promotion within their area.) Our fellow colleagues in NSA are a uniquely caring group of folks. For information write 1500 South

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Priest Drive, Tempe, AZ 85281; phone: 602-968-2552; fax: 602-968-0911.

Tips for your book display table. Bring your own drape or tablecloth so your display will stand out from any others. Prop up a sample of each of your books. There are wooden, wire, and plastic stands that work great. We find that having a large display of each title works best. People seem more drawn than if there are just a few copies. (Others disagree with us on this and feel you should display only a few books to create the illusion that people better hurry up and buy.) Feature signs for the credit cards you accept.

Sell more books. Naturally, when you or your authors are speaking, you will autograph and sell books. But sometimes schools, organizations, and companies are finicky and won't allow this. Assuming you still want to give the speech, here are some ideas to help get the "book" word out: The most ideal solution is to sell them a book (discounted from 20 to 50% depending on quantity and how hungry you are) to give to each attendee. Since that will only work occasionally, here are some alternative strategies:

1. Provide them with flyers ahead of time to include in attendee packets.
2. Have flyers available on the sign-in table and prompt the registrar to offer them.
3. Write a number on each packet, then hold a drawing during your presentation, at which time you boldly display the book and present it to the lucky winner.
4. Request a mailing list of the attendees (or see if one is automatically provided in the packet) and send a flyer to everyone.

Trying to locate trade shows, conferences, or exhibits that parallel your site for you! Go to www.expoguide.com/shows/shows.htm. This is both a fast and smart site. We did a general search by concept for the word "environment." It not only brought up events that are obviously

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environmentally oriented, it also showed ones that dealt with forestry, chemicals, paper, etc. Furthermore, they are labeled “highly relevant,” “probably relevant,” or “possibly relevant” so you don’t waste time on marginal research. Not only can this site help you easily identify shows where they may want to exhibit, it is also an easy way to target conferences where authors might be pitched as speakers.

Associations have enormous potential. They can purchase your book in bulk for resale, drop-ship individual copies from a listing in their catalog, add it to a bibliography or recommended reading list, review it, or excerpt it. Furthermore, they might hire the author to speak at their annual conference or educational workshops.

Seven out of ten people belong to an association. But where do you find out about these organizations? Well, you could head to the library and consult the three-volume Encyclopedia of Associations. (It’s too expensive for most publishers to consider purchasing.) Another alternative is the *National Trade Professional Associations of the United States*. It covers 7,500 associations, professional societies, and labor unions and is indexed in several helpful ways. You can also go online and do a search by entering the subject you want plus the word “association.” Happy prospecting.

Mucho marketing strategies available for the asking. We’re immensely impressed with the generosity of the creators of Idea Site for Business. It features 206 marketing ideas in such categories as unusual marketing ideas, customer service, prospecting, thanking, fax marketing, signage, marketing materials, Web ideas, etc. You can sign on for their A-Marketing-Idea-A-Day-by-email for constant encouragement, or read articles such as ‘Ten easy steps to creating your first E-zine.’ And we’ve enjoyed surfing through the section called ‘How do you market?’ Lots of enterprising entrepreneurs offer

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suggestions of what works for them. Furthermore, press release access to over 1,800 of the nation's top business newspapers and magazines is just a click

Success story ala mode

The guru of booklets is Paulette Ensign, who has built her one- person business into a \$250,000 mini-empire selling booklets and consulting with others on how to duplicate her success. Reach her at 619-481-0890 or visit her Web site at www.tipsbooklets.com. She has created two 16-page tips booklets that fit into number 10 envelopes. There are *110 Ideas for Organizing Your Business Life* and *111 Ideas for Organizing Your Household*.

Ensign started out on less than a shoestring. It took her several months to pay the \$300 printing bill to get the first 250 copies to use as samples. This is a crucial point, however: You need actual copies before you can start making money. She sent them to newspapers and magazines asking that they excerpt and include a bio that the whole tip booklet could be had for \$3 plus a SASE. The orders began to dribble in; then suddenly there was an avalanche as a major national publication gave her ink.

Since then, her merchandising accomplishments read like a 'Who's Who any publisher would happily be listed in:

A major mail-order catalog company licensed rights to print 250,000 copies. Another company hired her to write a customized version based on the original product.

She received invitations to do paid speaking engagements.

An Internet contact in Italy translated, produced, and marketed it; then paid her royalties.

She is negotiating with 10 other countries for similar deals.

A manufacturer's rep sent her booklet to his customers instead of an imprinted calendar.

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She was hired to record an audio program based on the booklet, then given the right to sell the audio when she speaks.

A company bought 5,000 copies to be given away at a trade show in an industry she wanted to penetrate.

The booklet led to a 20-minute interview on an airline's inflight audio program. She now has a hefty database of purchasers, so renting her mailing list can also generate revenue.

Marketing like a maestro

Family Circle can really put Lady Luck on your side. Contact Jonna Gallo at 375 Lexington Avenue, New York, NY 10017. Since they come out 17 times a year, they are always on the lookout for a booklet offer of value to their readership—which, by the way, exceeds 5 million people.

Three tricks for convincing people to do what you want them to do.

Professional salespeople are masters at knowing how to turn prospects into customers. Let's take a few tips from them. 1) On the phone, learn to *listen*. After your initial introduction, let the prospect talk. He or she will reveal vital needs, concerns, and objections—which you then can counter with explanations, suggestions, and recommendations for crafting a win/win deal. 2) Script your message before you pick up the phone to call a prospect. This helps you know what you want to accomplish and gives you a sense of security. (Scripts are guidelines, however, not straightjackets.) Also think through what message you'll leave if you get voice mail and how to get around a gatekeeper. By being well prepared you'll get far better and faster results. 3) Begin your letters by quoting the recipient. We all love to be quoted, even in a letter. And it's a compliment to the individual getting the letter that you paid such close attention to what was said. Grab their attention by repeating or paraphrasing some profound statement the person made during your conversation. Then play off it in stating your case.

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Want to self-publish your book? There is a broad collection of articles and excerpts, self-publishing success stories, books on publishing and marketing, FAQs etc., at www.about-books.com. About Books, Inc. is our consulting firm. We accept full-service clients and offer turnkey service for busy professionals who have adult nonfiction books they want to have edited, produced, and marketed. Stop by if this describes you.

Looking for an agent to represent your book? Go to the bookstore! Sounds strange, doesn't it? You're not going to find dozens of agents hanging around bookstores. What you will find are dozens of books that can lead you to them. Locate the area where books like yours are shelved, then carefully read the acknowledgments. Often the authors will mention his or her agent. That agent is obviously familiar with which topic. So you have a targeted lead to a person who is likely to have the right publisher contacts.

Mastering Your Marketing Plan

Initial Steps:

- Create a mission statement.
- Seek early endorsements:
- Develop a list of key PR contacts.
- Write promotional materials.
- Submit galleys.
- Solicit book club adoptions.

Traditional Marketing Outlets:

- Appear on radio and TM
- Pursue print reviews and publicity
- Approach bookstores.
- Evaluate author signings, mini-seminars, author tours.
- Work through wholesalers and distributors.

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Solicit libraries.

Consider schools and colleges.

Nontraditional Marketing Moves:

Go after catalogs.

Approach nonbookstore related retail outlets.

Use LinkThink to forge creative partnerships.

Consider the TV home shopping networks.

Sell books back-of-the-room while speaking and teaching.

Develop an Internet presence.

Seek out bulk premium sales.

Approach organizations for fund-raising.

Assess direct marketing possibilities.

Look for sidelines and spin offs.

Consider selling rights to a major publisher.

This has been a potpourri of ideas, examples, tips and suggestions. Don't get so excited about all the possibilities that you try to do everything at once. It won't work. Instead, focus your attention on those methods that offer the best possible return for your time and money. Then work hard. Good Luck!!!

Excerpts from "*Jump Start Your Book Sales*" by Marilyn and Tom Ross