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Get it Write!

The Women's eGuide to Writing, Publishing & Promoting Your Book

"Writing a book is a creative act. Selling a book is a business. A finished book is a product." Dan Poynter, Author – The Self-Publishing Manual

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Editor's Note

Welcome to **GET IT WRITE! - The Woman's eGuide to Writing, Publishing & Promoting Your Book** by supporters of the Women's ECommerce Association, International, without whom this eBook would not be possible.

Thanks to Linda Alexander, Moira Allen, Linda & Allen Anderson, Laura Backes, Jo Condrill, Kathleen Gage, Donna Gunter, Marilyn Jenett, Sheri McConnell, Ann McIndoo, Elizabeth Parsons, Dan Poynter, Linda F. Radke, Fern Reiss, Heidi Richards, Lynn Rosen, Melissa A. Rosati, Rosalind Sedacca, Cathy Stucker, Dorothy Thompson and Debra Shiveley Welch for your contributions to **GET IT WRITE!**. The quality of your contributions have inspired me to get busy on my next book!

Special thanks to Dan Poynter, Author of "The Self Publishing Manual and over 100 other titles," for your support and participation in making the [Women's Writing & Publishing Summit](#) a huge success.

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And finally, thank you to all the members of the [WECAI Network](#) for all your support and encouragement. We are really excited to be able to share this resource with you, your circles of influence, visitors to [the WECAI Network](#) and to the contributing authors' sites.

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We would love to hear from you! Send your comments to heidi@wecai.org (or any of the contributing authors) with **GET IT WRITE! feedback** in subject line – we may even include your testimonial in our promotions (with a link to your site). With permission, of course.

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Here's to your success... and then some!

Heidi

Heidi Richards, publisher, editor, contributing author

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Foreword

Writing a book is a lot like giving birth, it can be a painful, labor intensive exercise ... Once your 'new baby' is born, the real work begins."

Heidi Richards, President WUN Publications, INC.

For many people the thought of writing a book can seem overwhelming. In fact, people who have never written a book think it takes a lot longer than it actually can and often does take. Some writers spend years laboring over every word in their book and therefore, a project that could take one to two years to complete takes several. And others find a way to get their book onto paper in months, weeks and even days!

That's why this eBook was created. To help you to better understand the process of writing a book, getting it published and coming up with strategies to promote your book once it's done. Because once it's published, the real work begins. Whether you go the traditional route or self-publish (or somewhere in between) you must be willing, able and available to promote the book – sometimes in a very short timeframe.

The real question is not will you get your book written. If you have the drive, determination and commitment to the project, your book will get done. The real question is will anybody buy it – or read it? This 94 page ebook is filled with ideas and strategies to write, publish and promote your book.

[Part One](#) of GET IT WRITE takes you through the process of writing, including finding time to write, overcoming writers' block, generating ideas for your writing projects, copywriting musts, whether or not to work with a co-author, and more.

[Part Two](#) of GET IT WRITE covers how to find out if there's a market for your book idea, finding a literary agent for the traditional published author, how to approach agents and publishers, and compares the various publishing options available today and the new face of publishing

[Part Three](#) gives solid ideas to promote and sell your book beginning with creating your virtual media kit, doing book signings, selling outside the bookstores, internet marketing strategies for your book, participating in virtual book tours and at least 27 other ideas to sell your books.

[Part Four](#) is filled with resources for the new and seasoned author suggested by our contributing authors and the guest experts who spoke during the [Women's Writing & Publishing Summit](#). These include websites for authors, online forums, books, ecourses, books, organizations and more.

On behalf of all the contributors of GET IT WRITE! I hope you enjoy reading this eBook and use the information to further your own writing career. There is no time like the present to get your book onto paper and into the hands of your readers!

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Part One

WRITING YOUR BOOK





Breaking Through the “Writer’s Block” Barrier

By Ann McIndoo, Author - *So, You Want to Write*

What happens when it’s time to write and life shows up? The kids need a ride to soccer practice, you’re tired or busy with work, a deadline is looming and you can’t think of one word to write down, or, the most scariest of all, *you are not in the mood*. Now what?

Not being in the mood is simply an emotion. *Coming up with an excuse is simply fear*. We are not talking about **time**, we’re talking about **beliefs**. What is really going on in your head? What inner game are you playing? What meaning have you attached to writing? Are you telling yourself a story?

One more question. Be honest. In this same “*not in the mood*” frame of mind, would you be willing to walk to your mailbox to retrieve \$10,000 cash? If you perked up and said Yes! but at the thought of keeping your writing appointment, your shoulders sagged, fear has crept in. *This is an appointment with your future, your destiny. You don’t want to miss it!*

Sometimes, when fear comes up, we ask ourselves dumb questions. What if I write something stupid? What if nobody likes it? What if it doesn’t sell? You know what? Forget about that. Don’t worry about getting it perfect. The first step is getting it on the paper – there will be plenty of time to do rewrites and fix it later. That’s what professional editors are for.

So, what are you going to do when fear shows up, when you are “not in the mood”? Are you going to come up with an excuse? Are you going to be a “no show” for your writing appointment? When fear, anxiety, stress, nervousness – the enemies of creativity, vision, imagination and resourcefulness, show up, here’s what to do:

- ✓ Change what’s going on in your head
- ✓ Change your physiology
- ✓ Change your environment

Here’s how:

★ **To change what is going on in your head, ask yourself better questions:**

What am I going to do that’s different today? What’s going on? One of my favorites is, Who’s driving this bus? Me or fear? What will this cost me if I don’t do it? Why don’t I want to write? What’s really going on? Say out loud to yourself, “The truth is . . . “ and be honest! **Ask yourself better questions and answer them honestly.**

Breaking Through the “Writer’s Block” Barrier

★ To change how your body feels, get physical!

Stand up and move about the cabin. Drink some water then take the dog for a walk or go outside and get some fresh air. Do a simple physical chore that requires no thought like taking out the trash, watering the grass or sweeping off the porch. Take this time to think about what you want to write about.

★ To change your environment, take better actions:

- (1) Commit to make every minute count for a specific amount of time. Make a writing appointment for 20 minutes, commit to it and do it. Make every minute count.
- (2) Quiet the “committee” in your head. Stop thinking about what you want to write. Relax, breathe, let your mind wander.
- (3) Switch gears and write something else. Take a break from what you are writing. Think about what inspired you to write this in the first place and write about that.
- (4) Do warm-up exercises. Use Writer’s Prompts or journal for a few minutes and warm up.
- (5) Start talking about your topic. Talk out loud and describe your topic to others. Get their views and ideas. If you are alone, talk to yourself. I recommend turning on your digital recorder. You never know when a great idea or content is going to come out!
- (6) Pick three key words that describe your topic. Pick three key words that describe your topic and start writing about your topic, using these three words, as fast as you can. Think about these three key words and how they describe, relate, demonstrate, teach your subject, and just keep writing, don’t stop. You will be surprised how much content you can create using this strategy.
- (7) Focus on the outcome and results of your writing and not the process.

And then there’s my favorite, Get over it! Just sit down and write!

Writing is all about your state of mind. Your state determines everything you will produce, everything you do.

Say this out loud: “There will be no writer’s block today, or ever again”. Go ahead, say it out loud, say it with certainty. Keep saying it until you believe it. What is writer’s block anyway? It is simply that you don’t know what to say. Remember this: *if you can talk, you can write.*

Breaking Through the “Writer’s Block” Barrier

Let me ask you: when you get in your car to go to work or your favorite market, do you get lost? No, of course not. Why not? You know the way. When you decide to make a tuna sandwich, do you end up with a pizza? No. Why not? You know how to make a tuna sandwich. **It’s the same thing with writing!** When you know how to do something, it’s always easy.

Do as many of the strategies listed above to inspire and motivate you to move forward. Have you found yourself not in the mood? Read your Vision, Outcome and Purpose. Say your Writing Goals out loud. Envision yourself in the future with your published book.

Feeling anxious or restless? Change gears. Drink some water, go for a walk and come back. Call your Writing Coach, a fellow writer, author or friend and talk about how much you enjoy writing and what you are writing about. Ask for this person’s opinion about your material. Do as many of these actions as it takes to get to the next step.

For more information, go to www.SoYouWantToWrite.com

To your writing success!

Ann McIndoo, Author’s Coach



Ann is an Author, Speaker and Writing Coach. Ann spent 2004 with Anthony Robbins as his Creative Assistant on his new book and describes her year with Tony as “a university, like no other, on the art of writing a book”. She has helped authors produce over 100 books using her unique process at her Author’s Boot Camps, Private Writing Sessions and Author’s Coaching Program. She can be reached at AnnMcIndoo@aol.com or www.SoYouWantToWrite.com



Generating Innovative Ideas for Writing

By Linda Alexander

There is nothing scarier than staring at a blank piece of paper with a deadline quickly approaching. Whether you're writing a column, article, or essay, the following ten techniques will help you find the topic or angle you are looking for.

1. Read

You can read anything, a newspaper, book, or milk carton. Jumping into an environment that already has lots of ideas in it may lead to new ideas.

2. Surf the Web

Start on your favorite site, and follow random links for a few minutes until you come to something strange to you. Reading about something new, unconventional, or out of your comfort zone will get your brain moving.

3. Seek Help from Coworkers

Two heads are better than one. And three heads are better than two. Ask some coworkers if you can bounce ideas off them. As you speak, have them respond with their own ideas. Soon, you will have several working topics to write about.

4. Exercise to Stimulate Your Brain

Sitting in front of your computer in your boring corporate office will drive you nuts. Go for a walk or to the gym and get moving! The oxygen and adrenaline in your system will stimulate brain and body will inspire you to write.

5. Go Somewhere New

Again, sitting between the familiar four walls of your office is probably what dried up your ideas in the first place. Go to a park, a museum, the mall, or the gym. Being in a different environment will stimulate new ideas.

6. Listen to Music

I don't often recommend listening to music while you're trying to concentrate. However, immersing yourself in sound will allow you to free associate. Let your mind wander off. It may wander into the garden of writing ideas.

Generating Innovative Ideas for Writing

7. Flapoodle

This is Doug Hall's (author of *Jump Start Your Brain*) term for an exercise you may have heard of. Put your main idea in the middle of a blank sheet of paper. Think of three or four possible topics and branch them off the main idea. Allow each "branch" of the "tree" to grow its own branches with related ideas. Soon, you'll have a messy page filled with lots of useful thoughts.

8. Brainstorm

Get an easel and a group of coworkers together. Shout out ideas while one person writes them down. Pay no attention to whether they make sense, are silly, impossible, or totally unrelated. When the page is full, sort through the ideas, picking out the ones you like best.

9. Freewrite Until You Get There

This is the fastest way I know to beat writer's block. Get out a blank pad of paper, put on some classical music, and write. Keep the pen moving for a set time, say, 10 or 15 minutes and write down whatever comes to mind. Don't think, look back, correct, or delete anything; just write. At the end of the session, read what you wrote, underlining anything that jumps out at you. Use these words to find a topic.

10. People Watch

Go to the mall, an airport, or other crowded place. Take a seat and watch people go by. Where is that guy with the green sneakers going? Where does that couple live and what do they drive? How about those children running back and forth while their parents pay no attention? Think up stories for all these people to get your mind moving. Soon, you'll have several topics to write about.

Using any or all of these techniques is sure to stimulate your brain. Keep this list posted somewhere in your office for the next time you need to invent a topic to write about.



Linda Elizabeth Alexander is a business writer and marketing consultant specializing in web and sales copy. Be heard and understood! Subscribe to her FREE ezine, *Write to the Point*, for business people who want to be better writers.
<http://www.write2thepointcom.com/> and <http://www.topica.com/lists/write2thepointcom>



The Real Reasons Why You Aren't Writing

By Allen and Linda Anderson, Writingontherun.com

You may be telling yourself that not having enough time is the reason you have stalled or not started your writing engine. This may be true. With what is happening in your life right now or in this cycle of your creativity, you may need to take a break for a while.

For many people, though, time is not the problem. Other factors are causing or contributing to their inability to keep writing. Look at the checklist below. It includes five of the top reasons (other than time) that people give for not writing.

*** You have a case of "I am not worthy" syndrome. You aren't convinced that anything you would write is worth reading.

SOLUTION: If you aren't ready for people to read what you write, make a note to yourself and put it at your computer and in your notebooks. It should say, "For my eyes only." As you gain confidence, you will become more comfortable sharing your writing with others.

*** Writing is not a priority in your life. You have time but you spend it in other ways that are more meaningful to you or that don't require so much introspection.

SOLUTION: Accept that writing doesn't interest you, and that your motivation for it is low. Perhaps another form of creative expression will engage you more at this stage in your life. Or look at the other items on this checklist for reasons why you haven't made writing a priority.

*** You don't want to think about painful memories. The writing project you started is bogged down because it makes you too uncomfortable.

SOLUTION: Switch to writing about happy memories. Give yourself a break. Then go back to writing about the more painful ones.

*** Your fear is that someone will read what you wrote and a) think it stinks, b) be offended or shocked, c) laugh at the wrong things.

SOLUTION: Accept that in writing for publication, all of these things can happen, but none of them are the end of the world.

***It's always been difficult for you to sit still and focus on any task that requires concentration or isolation.

SOLUTION: Write in short bursts. Set a timer. Get yourself used to writing quickly until you can gradually expand the amount of time you spend on writing. Use Writing on the Run techniques for incorporating writing into daily life so that you don't have to spend so much time sitting alone at your computer or with your notebooks and journals.

The factors above can all be stopping you from writing. Once you have acknowledged and started to deal with them, lo and behold, you'll find yourself making time and space for writing.



Allen and Linda Anderson are authors of the popular Angel Animals series of inspirational books about the beneficial relationships between people and animals. Their book, *RESCUED: Saving Animals from Disaster* won the 2007 American Society of Journalists and Authors (ASJA) award for Outstanding Self-help Service Book. They started the Writing on the Run Website and free weekly newsletter to share ideas for how they and others manage to write through lives filled with responsibilities challenges, and chaos. The website was named one of the 101 Best Websites for Writers in the May 2005 issue of *Writer's Digest*. Websites: writingontherun.com, angelanimals.net, Rescuedsavinganimals.net.



Writing Style According to [Gregg](#) (& Me)! Tips to make your writing more professional, polished and presentable

By Heidi Richards

Writing is not only an art, it's a science. By science, I mean you have to sometimes hold it under a microscope to see if the words are used properly, if punctuation is correct (or missing) if words are spelled properly and when to write numbers out or use them in their numerical form.

When I worked with the women on the [Career Compass for Women](#) and [Life Compass for Women](#) books, the publisher suggested that we get a copy of the *Gregg Reference Manual* and use it to review our work. Not only did it come in handy, it answered many of the questions I often wondered about. So here are a few of the nuggets I took from the book as well as some additional writing tips to help you master the craft of writing (or at least minimize your mistakes).

Did you know that according to *Gregg Reference Manual*, the prepositions "on" and "upon" are interchangeable? For instance "*Effective writing style depends **upon** a combination of things*" or "*Effective writing style depends **on** a combination of things*" would both be considered correct.

There's been a long running debate about ending a sentence with a preposition. According to 'Gregg' deciding on whether or not to end a sentence with a preposition depends on the emphasis and desired effect. If your statement is informal, ending it in a preposition is acceptable. Here's an example: "*Who did you give the flowers to?*" or "*To whom did you give flowers?*" – the first is informal and the second way to formal for me.

Using the word And to start a sentence

According to Gregg, periods and commas always go inside the closing quotation mark. This is correct: "I am writing my memoirs." NOT "I am writing my memoirs". **Note:** [The British style](#) of writing says the punctuation [is to go inside or out, depending on whether or not it is part of the quote.](#)

And I have often been confused by the word "Internet." Because it is a proper noun, I always thought it should be capitalized. However, that is not always the case. Here's the rule: Capitalize Internet when using it used as part of a proper name such as *The Amazing Internet Company*. Do not capitalize it if you say, "It's an amazing Internet company."

[Book titles](#) should be in [italics](#). *Gregg Reference Manual* is an example.

[If you have extended passages from another source \(i.e., more than four lines\) the passage should be indented. Sometimes you might want to do that with a story just for effect.](#)

Writing Style According to Gregg (& Me)!

In order to show emphasis in your writing, be careful not to use too many different devices. If you have an individual word to emphasize, use italics. Don't use bold in one paragraph, underline in the next, italics in another, etc. If you have section titles within your chapter, use similar formats for each title.

The average reader prefers shorter rather than longer sentences. When you have long sentences with phrase after phrase strung together, the reader has to stop and go back and try to figure out the point. That breaks the flow of their reading.

Using numbers

When a sentence begins with a number, it should be spelled out. Thirteen is my favorite number.

According to Gregg, the numbers 1 to 10 should be spelled out and use figures for the numbers 11 and above. Except the following:

When writing in percentages, citing page numbers, monetary amounts, time, measurements, etc use figures. “I have been writing since 1997. My second book *Rose Marketing on a Daisy Budget* has produced 8 percent of the income for my publishing.

Other tips:

Use the grammar and spell check function, then print it out and read the document word for word. Spell checker doesn't know that you meant “write” when you actually typed “right.”

Check for proper use of commas and semi-colons.

Too many adjectives can spoil the effect. “The beautiful, tall, rugged, handsome, gorgeous, sexy, intriguing, intelligent man looked my way. He was absolutely the best looking, brightest, most charismatic man in the room!” Break up the adjectives and sprinkle them throughout the paragraph instead of trying to clump them all in one or two sentences. It makes them more believable.

Overusing words deflates their impact. Don't start every sentence the same way. Don't expect people to read your writing if we do. Don't keep using the same words over and over at the beginning. Don't do this because it makes the writing difficult to comprehend. The reader will start paying more attention to the repetition of the sounds than they do to the meaning of the words.

Writing Style According to Gregg (& Me)!

If your writing is informal or you are trying to convey an informal message then it is considered acceptable to start a sentence with *and* or *but*. Sometimes the words *and* or *but* at the beginning of a sentence are used to stress a point. And sometimes they aren't.

Less is more. Why use five words when three will do just fine? Instead of, "concerning the matter of" use "about."

Read your work out loud and slowly. When read out loud, your written words should make sense to both you and other listeners.

For more resources such as grammar exercises, worksheets and writing tips, check out the **UCR Learning Center Writing Exercises and Grammar Review**: <http://www.roch.edu/org/writingcenter/rctcexercises.htm>



Heidi Richards is the Founder of the [WomeninEcommerce.org](http://www.WomeninEcommerce.org)TM, President and CEO of [Eden Florist & Gift Baskets](http://www.EdenFlorist.com), Publisher and President of WUN Publications, Inc., a professional speaker and author/co-author of eight books, five internationally distributed e-magazines, several ebooks, tips booklets and special reports. She is also the Editor-in-Chief for [WE Magazine for Women](http://www.WEMagazine.com). She is a frequent contributor to several others including Bloomin' News in California, South Florida Business Journal and Solutions Magazine. Heidi has nearly 30 years experience in running and owning her own small businesses. She travels the globe sharing her experiences with others and is available to speak at your event. You can reach Heidi at <http://www.HeidiRichards.com> or <http://www.wecai.org>.



Copywriting Musts for Marketing Success

By Rosalind Sedacca, CCT

1. **Your Headline is key:** your most important piece of copy; if it doesn't work nothing else in your copy will get read.
 - Spend most time on headlines and subheads
 - Write many headlines first – then select
 - Headlines you don't use can become subheads
 - Don't reinvent the wheel: steal good headline ideas and concepts and adapt to your message (recycle – don't start from scratch)
 - Create a headline swipe file for reference
 - Number or list headlines tend to get good results
 1. Ten secrets to ...; Three reasons why ...; Five ways to earn ...
 2. Ten mistakes writers make when ...; Seven don'ts when ...
 3. The number one pitfall to avoid when ...

2. **Have a strong opening and close** (like a good speech) that reinforces your most important message
 - Grab them fast – and keep them
 - Close with a reminder why they need to move -- fast

3. **Learn how to write well -- or hire someone who does!**
 - a. Edit and proofread continuously for typos and grammar.
 - b. Only when you know the rules can you break them (hyphens, elipses, semi-colons, exclamation points)
 - c. Poor grammar is missed by many – but you immediately lose credibility with those who know how to write correctly.
 - d. Common mistakes: then and than, its and it's, to – too – two; run-on sentences, fragments, misuse of semicolons, comas, etc.

Copywriting Musts for Marketing Success

4. Write for one person only – your reader

- Don't write to your list or to a group
- Speak to the needs of an individual: use YOU much more than I
- Create intimacy, trust, a bond – solve the reader's problem
- Use friendly, conversational language, not pompous or forced – this is not a term paper or annual report

5. Write for skimmers: not everyone will read every word

- Use subheads, bullets, numbers, charts, graphics, bold, color, indentation, boxes, etc. to break up the copy and keep the reader's flow
- Keep the pages clean, open, easy to read, easy on the eye
- Graphically catch attention when you need it
- Repeat important messages
- Summarize at the end
- Make every word count because some will read every word

6. Don't forget your *motivating* essentials:

- Assure your reader they're going to **love, be pleased with, value, benefit from** your product/service
- Every letter needs one or more **P.S.**'s (which is always read)
- Include a **guarantee** to build trust, security, confidence, assurance
- Reassure with words like **proven, tested, results**
- Make your call-to-action **timely** (order by Jan. 30th, the first 20 callers get a free ____; offer available through Feb. 15th)
- Don't forget incentives to buy: **bonuses, special pricing, discounts, member-only savings**

7. Always use present, active voice -- not passive language

- You are, you will, I will vs. there was, it will be
- Our study established ... vs. a study was conducted
Through my research ... vs. researchers found
- Include the reader's name or other personalization if possible
- Avoid long, complicated sentences – sounds too formal, pompous, verbose, wordy or abstract
- Keep sentences and paragraphs short and clear

Copywriting Musts for Marketing Success

8. Use Power Verbs to creative positive action

- When using bullets always start with a power verb: **generate, discover, learn, uncover, explore, profit from, transform, use, replace, etc.**
- Verbs strengthen your message and motivate action from the reader
- Proofread your copy. Identify verbs and adjectives and make sure the verb ratio is much higher

9. **Avoid reverse type (white type on black background)** except on small areas or headlines – proven too hard to read.

10. **Avoid *shoulds* or *musts* that sound too pompous or preachy**

- Instead describe ways to reach a goal that your reader wants
- Instead of: Why you should never use a discount broker.
Use: Discount Broker or Full-Service Broker: How to Decide
- The Surprising Secret of Ageless Skin: Cherries
Three simple ways to earn the respect of your employees – fast!



Rosalind Sedacca, CCT is an award-winning copywriter, professional speaker, author and certified corporate trainer specializing in communication and relationship issues at home and in the workplace. Her background includes more than twenty years of experience in marketing, advertising and public relations. She has worked with companies large and small throughout the United States as well as individual entrepreneurs, professional speakers, therapists and coaches to help build their businesses. Rosalind has worked in every medium and understands the subtleties of adapting copy to print, TV, radio and internet formats.

Recently Rosalind used her copywriting expertise in the launch of her new digital guidebook for divorcing parents titled, HOW DO I TELL THE KIDS ABOUT THE DIVORCE?, a unique “Create-a-Storybook”™ guide based on her own life experience. Through the process she has uncovered many copywriting secrets for authors on creating websites, writing sales pages, generating public relations attention, acquiring testimonial endorsements and more. Rosalind provides copywriting, marketing and PR services as well as executive coaching. Email her at talk2roz@bellsouth.net or call her at 561 742-3537. To learn about her book, visit <http://www.howdoitellthekids.com> or for her free divorce ezine visit <http://www.childcenteredd divorce.com>.



Editing Secrets

By Laura Backes, Write4Kids.com

Once you've plotted out your book, developed the characters and written the last word of text, the real work begins. As busy editors are bombarded with hundreds or even thousands of submissions a year, it's more important than ever that authors apply their own editing skills to their manuscripts before putting them in the mail.

Checking your basic grammar and spelling are of course important, but authors need to go beyond surface editing if their work has a chance of catching an editor's eye.

Trim, tighten, hack away. First, second and even third drafts of manuscripts are almost always laden with extra words and scenes. Take a break from your book and then read it through with a fresh eye. Write down your theme in one sentence (what the book is about, such as working through shyness on the first day of school or showing how Thomas Edison's childhood experiences influenced his adult life). The plot (or progression of facts and events in nonfiction) is your vehicle for conveying the theme to the reader. Ask yourself if each character and scene advance the plot toward communicating this theme. And decide at the beginning that you will give up your precious words and finely-crafted scenes for the betterment of the book. Pithy dialogue may be fun to read, but if it pushes your story off track, it's just a literary dead end. Take the publishers' suggested word limits seriously: no, you don't really need 3000 words to tell your picture book story about Freddy the Frog's adventures in the Big Pond.

The elements of speech. Well-crafted dialogue can be a writer's most important tool. Dialogue is not just there to break up the paragraphs or show that your characters know how to talk; ideally, it adds to character development, moves the plot along and replaces sections of narrative. Each character should sound like himself, with speech patterns and phrasing that are unique. This is especially true with talking animal books. I see many of these manuscripts where, if I took away the words that identify the speakers, each character would sound exactly the same. Don't have dialogue repeat the narrative and vice versa; "Did you hear that? Someone's at the door!" does not have to be preceded by "They heard a sound at the door."

Show don't tell. How many times have you heard this? It's still true. Comb through your manuscript for sentences that tell the reader how a character felt (Sara was sad) and replace with sensory descriptions (Hot tears sprang to Sara's eyes and rolled down her cheeks.) Avoid telling the reader what to think about the story (Jason foolishly decided to trust Mike one more time.) Instead, present your character's actions and decisions to the reader, and let the reader draw his or her own conclusions (incidentally, this is how you "teach" without preaching).

Editing Secrets

Wipe out passive writing. Search for verbs preceded by "would" (would go, would sleep, would eat) replace with the past tense (went, slept, ate). Also look for actions that seem to happen out of thin air. "The door was opened" is passive, because the sentence lacks a "doer". Remember, the reader needs to visualize what's happening in the story. "The wind blew the door open" is better, because the action can be attributed to something, and it puts the most important element (strong wind) at the beginning of the sentence. Simply rearranging the words ("The door blew open from the wind") puts emphasis on a door that won't stay closed, making that the subject of the sentence.

Be precise. One of the best ways to make your writing come alive for the reader is to use exact nouns, verbs, adjectives and adverbs. One well-chosen word is always better than three vague ones. Adjectives like big, little, cold, hot, beautiful, scary and silly; adverbs such as quickly, slowly, loudly, and softly; and general verbs like walk, went, stayed and ate don't draw a vivid picture for your reader. Of course, sometimes these words are appropriate, but try as a rule choosing words that describe specifically what you want to communicate. Words that sound and look interesting are also a plus. Tremendous, tiny, frigid, scorching, plodded, sauntered and gulped are more fun to read, and they each lend an emotional overtone to the sentence (if your character gulps his food, you don't have to tell the reader he's in a hurry).

And finally, make sure there's a logical cause and effect relationship between the scenes of your book. Each event should build upon the ones that came before. The plot should spring intrinsically from your characters; nonfiction should unfold because of the nature of your subject and your slant on the material. It's when everything comes seamlessly together that you have a winning book. Make it look easy, but don't skimp on all the hard work it takes to get there.



©**Laura Backes** is the author of "Best Books for Kids Who (Think They) Hate to Read" from Prima/Random House. She's also the publisher of Children's Book Insider, the Newsletter for Children's Writers. For more information about writing children's books, including free articles, market tips, insider secrets and much more, visit Children's Book Insider's home on the web at <http://write4kids.com>.





Author VS Co-Author

By Debra Shiveley Welch

I am often asked what it was like to co-author a novel, “Was it difficult? “Was it fun?” These questions are usually followed by, “I’m thinking of writing a book with my friend. Should I, and do you have any tips for us?”

Just as we are all individuals, unique and complex, so is each co-authorship. The dynamics involved will vary from partnership to partnership, and no one can predict the success or lack thereof of any joint venture. However, there are aspects that should be considered before venturing into a project with another individual.

First, you must ask yourself why you wish to co-author instead of completing your work as an individual. Is fear stopping you? Is it lack of expertise in a subject matter such as murder investigation? Or is it a weakness in certain aspects of writing, for example, dialogue?

If it is fear, then rethink your wish to bring someone else into your project. Eventually, one of you might feel that you are doing a major portion of the writing, and your project may suffer because of those feelings. Rather than trying to hitch your star to someone else’s wagon, try your hand at going it alone. Learn the mechanics of creating a book, begin writing, find a proofing buddy to help with punctuation, grammar and those pesky typos that creep into every book. You *can* do this! You can create your own star. You just have to try.

Now, let’s say that you feel you are capable of writing a book on your own, but, gosh, you’ve always wanted to write a crime thriller. You’ve got a great plot all worked out, some intriguing characters in mind, but you know nothing about the investigative process or courtroom procedure. Your friend, however, is a detective, and has been dying to write a book. You now have a valid basis for co-authoring a novel. This partnership should be entered into exactly as any other joint effort.

Write a Contract

You wouldn’t open a store, for instance, investing your time and money, and then turn over half of everything to another person, would you? Of course, you wouldn’t. Nor would you put your heart and soul into a literary effort without some kind of understanding. Sit down with your partner and write out a contract. Lay out the parameters of what each of you will and will not do. Here, a code of ethics is created by both of you. This policy would cover such things as, not altering the work without both parties in agreement, not claiming credit for each other’s work, no interview conducted without the consent of both individuals.

Author VS Co-Author

Put Your Ego Aside

Your finished product will be your “baby,” the result of a joint effort, and you are *both* the parents. Always put your work first, and your ego second. If you have written a scene that you are just busting with pride over, but it does not fit in your book, accept the fact that the scene may have to be re-written or possibly cut completely. The same rules will apply to your partner. Don’t expend energy into who has written more, or less, or who has done this or that. Work together and always keep what is best for your “child,” uppermost in your mind.

Create a Solid Outline Together

An outline is a road map, which will get you from point A, your killer first paragraph that grabs the readers’ attention, to point B, the windup. Your objective is to keep their interest, keep them turning the pages until your final chapter. This will cause your reader to search the book stores, eagerly awaiting your next publication.

Design your outline in such a way, that your book will flow in an organized manner. Although the outline may change, never alter it without the consent and collaboration of your partner.

This is the time to decide who will tackle which aspect of writing. Obviously, if your partner is an expert in a field that you are not, they will write scenes using that expertise. If you are better at dialogue, then you may wish to do the major work in that area. Some chapters may be written exclusively by you or your co-author, and others may be a joint effort. Just keep in mind that it is a dual effort, and the book comes first.

Use Character Sheets

Create these sheets to help you and your partner keep track of your characters’ attributes. Include such facts as height, weight, hair and eye color, likes and dislikes, basic characteristics, etc. Pick out a celebrity that both of you can use, so that whoever is writing about that particular character will have a picture in their mind.

Talk About Your Characters

Discuss them as if they are truly alive. “Do you think Diedre would do this? What would be her motivation?” My co-author and I would meet for dinner. Our servers became curious enough to ask who was so ill, thinking we were discussing real people. That is how it should be. If they are living and breathing to you, then they will come alive to your readers.

Get Together Often

You have to discuss your work frequently. As often as possible, meet physically to review your progression, and assess any changes that need to be made. Talk about your book regularly.

Hire an Editor

Neither of you should edit your own work or each others. Hire a professional to edit your book. An outsider’s view will benefit your “baby,” and will assist you and your co-author in making important decisions and changes together. Part of an editor’s task is to help different styles of writing, blend together and flow smoothly.

Author VS Co-Author

Respect Your Co-Author

You've finished your project. It has been edited, and you've found a publisher. The book is for sale. You have interviews lined up. Now is the time to share in the glory.

Again, this was a creation of two minds (and sometimes more). Respect your co-author. Don't fall into that nasty habit of glorifying yourself. Praise the book. Praise the people who helped you. Praise your partner. Never, never take any special credit, or be guilty of self-aggrandizement. Your book will suffer if you discount the efforts of anyone involved.

Do Your Homework

Take out books written by co-authors. Compare chapters and see if you can tell who wrote what. I would suggest, for starters "Motion to Suppress" by Perri O'Shaughnessy, the sister team of Mary and Pamela O'Shaughnessy, and "The Talisman" by Steven King and Dean Koontz.

Good Luck!

Whether you co-author, or decide to tackle your project alone, good luck! I wish you every success in your endeavor.

*I firmly believe that I have received the same child
I was meant to receive whether I gave birth or adopted.
The same soul, the same entity was meant to be mine
from the beginning of time.
Debra Shiveley Welch "A Very Special Child"*



Best Seller Author, Debra Shiveley Welch was born in Columbus, Ohio and has lived in the Greater Columbus area all of her life. She now resides in Westerville with her husband, Mark, and their adopted son, Christopher, also a published author.

Debra is the author of three books: A Very Special Child, a Best Sellers in English at Amazon Japan children's book, Christopher Bullfrog Catcher, written by her son at eleven years of age, and scribed by Debra, who wrote its introduction, and Jesus Gandhi Oma Mae Adams, Debra's first novel, co-authored with Linda Lee Greene, which recently made AuthorsDen Best Sellers at Amazon. All are available through Saga Books <http://www.sagabooks.net/> and at Amazon <http://www.amazon.com/>.

Currently Debra is writing "The Adoption of Christopher," an autobiography, chronicling a woman's profound journey to the adoption of her son, and "Christopher's Family Table," a companion cook book to "The Adoption of Christopher," which she is co-authoring with her son, Christopher Shiveley Welch.

Debra can be reached at <http://www.DebraShiveleyWelch.net/>.



Let the Universe be Your Guide – Using the Laws of Attraction to Get Your Book Written and Published

By Marilyn Jenett

My personal entrepreneurial story, *Feel Free to Prosper: an Entrepreneurial Memoir of Synchronicity and Guidance*, was not intended to be a book. At least, I didn't intend it to be. Apparently the Universe had different plans and it took me awhile to get a clue.

For the past four years, I have been teaching a prosperity program called *Feel Free to Prosper* based on Universal laws and prosperity principles, and I have attracted an international following.

The Universe is My Teacher

Prior to this, for the past two decades, I was the owner of a renowned special event location and production company that served the corporate arena. I started with nothing but used the laws and principles that I now teach to create, grow and maintain my business for 20 years. I was a small one-woman business here in Los Angeles, yet I attracted the world's largest corporations as clients, although I didn't advertise, do any marketing or networking and I had no public relations support or publicist. I only had those Universal laws and my unwavering belief in the synchronicity and guidance which result from aligning ourselves with those laws.

Less than two months after creating my business back in the '80s, I was featured in a *Los Angeles Times* cover story which was syndicated around the world by Associated Press and I was asked to appear on many prime time television shows. Media publicity continued in various forms over the years – through no efforts of my own except for the application of the laws and prosperity principles. I also manifested, out of the blue, an opportunity to write my first article - for the *Los Angeles Business Journal* - and it grossed \$250,000 for my business! Very long story short, my fifteen minutes of fame turned into a business and career of two decades that I now believe was the “schoolhouse” for me to learn the Universal laws that I would eventually teach to help others. My entrepreneurial memoir relates in great detail just how I applied those laws to create and maintain my business over the years.

Those of you who prefer the term “law of attraction” instead of “synchronicity and guidance” will especially appreciate the way the following account unfolds.

First, I have to admit something here...

Since I began teaching my prosperity program four years ago, many people have asked when I would write a book. And some of my precious students have even “demanded” that I write a book. But I had no intention to write one.

Let the Universe be Your Guide

It was a nice daydream, but I just couldn't wrap my mind around a format. It seemed like an overwhelming task. I knew that if I ever did write a book, it would have to be unique and different - not like any of the other wonderful books out there, past or present.

Quite honestly, I didn't really have the confidence that I could author a book. Lesson material, yes. Articles, yes. Forum posts, yes. But a book? That's a whole different animal. I often said that if I ever did write one, I didn't want it to be "just another book." It would have to be important enough to change lives.

Whenever I gave any thought to writing a book, or when others have mentioned it to me, I adopted a certain unofficial requirement for myself and even mentioned it to others on occasion. I said that the only thing that would REALLY encourage me to write a book was if I had a good agent or publisher who believed in me and my ability. That would give me more confidence that the book would get published and promoted.

That would be my inspiration. I knew nothing about the publishing industry but I knew the odds of that happening for someone who had never written a book. You'll read below why odds mean nothing when it comes to Universal laws...and why I believe that wonderful saying, "One with God is a majority."

The Universe is My Inspiration

Over the years, people had asked me how I got into the special events industry or how I started my special events location and production company and became an "expert" so quickly. Then when I began teaching my *Feel Free to Prosper* program, my students saw that I used the principles that I teach in my corporate business, but they wanted to know if I applied the Universal laws and prosperity principles to *create* the business two decades before. After all, so many people are searching for their true place in life or wanting to express themselves as entrepreneurs or in their careers, but don't know how to begin.

So in September of last year (2006), I felt prompted to put the story in writing for the members of my network forum who were curious about how I created my company, Marilyn Jenett Locations, two decades ago using the Universal laws that I now teach. It seemed rather timely, as last summer I made the decision to completely release my corporate business in order to devote myself exclusively to teaching the *Feel Free to Prosper* program and to business endeavors related to my prosperity mentoring.

The sole client I maintained the past few years while growing my prosperity program was Campbell Soup™. They spent over \$450 million dollars to create promotions targeted at children. Campbell came to me literally "out of the blue" through pure synchronicity and guidance just after I began teaching my program. I had a key role in these promotions, securing spectacular locations - the Hollywood mansions, the English castle and the private Caribbean island that lucky children won for a week's stay with their friends and family as the Grand Prize of each promotion.

Let the Universe be Your Guide

I became aware last summer that it was time to cut the cord after two decades of owning a business that serviced the world's largest corporations. It was time to exclusively follow my heart and not just the dollar.

I was releasing 20 years of my life experience. It was time to tell the story.

The Universe is my Audience

As I posted my entrepreneurial story on the forum, I was amazed at the way the memories surfaced from my subconscious mind after two decades and how the details spilled out at intervals in my forum posts.

I was even more stunned after reading all of the touching and inspiring comments about my posted segments from the members of my forum. I had not intended at all to tell such a long story. But once I began, it just seemed to flow spontaneously. All of the details that had been buried in the back of my mind for so many years suddenly surfaced and the story seemed to just write itself.

Along with the wonderful posted comments about my evolving story and opinions stating that it could be a book, I received a private message from a member of my forum who is an author, encouraging me to put all of those installments down for a book project. She said that my writing style and the way I "interweave personal details" with the Universal laws..."brings home the message." She wrote, "People want to hear about real people and be inspired by that reality," and she elaborated based on her knowledge and experience as the author of several books. I was honored that she ultimately wrote the poignant Foreword for my story.

I can honestly state that if it were not for the forum members for whom I was writing, the story would not have been written. I later included the following *Dedication* with my manuscript:

"This story is dedicated to those beautiful spirits who were at the other side of cyber space reading as I wrote - reading, watching, appreciating, encouraging, laughing, even crying - and "listening" to my words with their hearts. For without them and their encouragement, this story could not have been written."

The Universe, in its infinite wisdom and guidance, had provided the perfect venue, the perfect audience that would inspire me – but not to write a book. In my mind, I was not writing a book. I was telling a story.

The Universe is My Agent

When I first began telling the story and after just three posted segments, I attracted an agent out of the blue in a most synchronistic occurrence. So much for those odds! More on agent Paul coming up.

As my story evolved over the next eight months – right there online – the word got out and attracted visitors from outside my forum - over 9,000 views to date and hundreds of rave “reviews” and letters of appreciation. And remember, this wasn’t even a book!

How did this happen? How does a first-time writer who didn’t even intend to write a book manifest an agent right from the start, a continuous platform of excited readers, “reviews” and heartfelt messages of appreciation – even a woman named “Angel” out of the blue in the nick of time who professionally formatted the manuscript upon completion?

How did I create a story so compelling that the agent signed me upon reading the manuscript – despite the fact that he doesn’t even believe in Universal Laws!

What we have here is still more evidence of the way the synchronicity and guidance that ruled my entrepreneurial life continued to govern the creation of a story and soon to be published book that inspires others to look beyond the Law of Attraction to the guidance of a loving Universe that can easily become our writer, agent and publicist – our perfect guide on the journey – if we can learn to receive the gifts.

The story surrounding the story only proves my contention that "synchronicity rules" when we are tuned into our connection with that All Knowing, Omniscient Power that knows how to do everything and wants to be our Guide. I have found that often the reason that we are guided in a certain way does not reveal itself until much later.

Is it any wonder that the title of my memoir is *Feel Free to Prosper: An Entrepreneurial Memoir of Synchronicity and Guidance*?

So Paul, the agent, appeared just as I had begun writing my story. I had actually found him for a private mentoring student of mine in New Zealand who already had an amazing family story and a beautiful published book that I thought should be made into a film. I had envisioned finding an agent who was also an attorney who was involved in the film industry. I asked the Universe to find that agent for me, and in almost no time on the Internet, I found Paul, an entertainment attorney who owns his own literary agency. In the past he was in-house counsel for Warner Bros. Television and Hearst Entertainment and as an agent represents authors and clients from all forms of media and has turned many books into films.

Paul ultimately decided not to go with my student’s project, but he was drawn to the few early segments of MY story. That was eight months before the story was completed.

Let the Universe be Your Guide

I could think of no better opportunity for a first-time writer (who doesn't even believe she's a writer) than to have a literary agent dangle the possibility of representation. And I could think of no better example of *synchronicity and guidance* for a first-time writer whose story was about synchronicity and guidance. Do you recall my statement above that the only way I thought I could ever really write a book was if I had an agent or publisher behind me? Major component of my prosperity teachings: our words do not return to us void.

Paul initially wanted a book proposal. He told me to buy Michael Larsen's book, *How to Write a Book Proposal*. Well, I was completely intimidated by the thought of a book proposal. I bought Larsen's book but never opened it. I couldn't open it and I didn't know why. I didn't understand my resistance. So instead of thinking about the proposal, I continued to add segments of my story on the forum as I was guided. After I had written the first 25 segments (chapters), I felt prompted to ask Paul to read them to see if he was still interested. After all, he had only seen three early segments. My reasoning was that if his interest was still there, it would encourage me to get that proposal started.

He asked me to print out the segments and send him the hard copies, which I did. He read them. I then received a wonderful surprise - yet another example of the exquisite orchestration of Universal Mind and how exciting it is to be "tuned in." What I had experienced with regard to the book proposal was not resistance after all, but was in fact intuitive guidance from the Universe.

I discovered along the way that Paul doesn't believe in Universal laws. I came to realize that this was actually a very good sign. It indicated to me that he must believe that I have a product that could sell based on his expertise as an agent. He only takes on clients and properties that he can sell. He is also very monetarily oriented. Ahhh... that's exactly what you want in an agent, right? So I figured he must have been brought to me via divine intervention.

My Boat is Floating

On the day that I delivered the manuscript to Paul, I asked him....if he takes me on and sells my book, may I add an *Epilogue* to the story relating how HE was a part of this journey of synchronicity and guidance?

His answer: "Whatever floats your boat."

I'm sure that by now, it comes as no surprise that Paul signed me. He loved the story. No, he still doesn't buy into Universal laws but he is officially my agent and attorney. He plans to negotiate a six-figure advance based on a two-book deal with a national book tour and radio and television coverage included in the contract. The memoir was recently submitted to major publishers.

Let the Universe be Your Guide

Paul is now pushing me to create the book proposal for the second book – the “how to” book based on my *Feel Free to Prosper* program. Okay, so I won’t escape that book proposal after all. I’m already into Larsen’s book and expecting the Universe to come to my aid with this one!

It’s taken me awhile to take all of this in...I’m still assimilating. Even with all that has transpired and with my firm belief in that ol' synchronicity and guidance, there is that "little" Me inside that still can't quite believe that I wrote a book, let alone a book that could sell. Thank God we all have our connection to our "big" Me from which our guidance and inspiration flow. It’s more fun than little Me.

I wonder if there is anyone out there who won’t believe in synchronicity and guidance after reading my memoir and discovering how it came to be published. It is my deepest desire that my story will provide the inspiration for the reader to become aware of and connect with his or her own source of synchronicity and guidance.

Agent Paul was and is very much a part of the synchronicity and guidance - in spite of himself. And I wouldn’t be surprised if at some point in the future, he will begin to understand and believe in Universal laws.

Excuse me for now...I have an Epilogue to write. Because it floats my boat.



Marilyn Jenett, an accomplished business owner in the corporate arena, founded the *Feel Free to Prosper* program to mentor and teach others to become aligned with Universal laws and accept their right to prosper. Her students, from around the globe and all walks of life, are enjoying remarkable success applying her lessons and participating in her private and group telephone sessions and audio programs. For more information, visit her website at www.FeelFreetoProsper.com and the network forum at <http://prosper-network.ryze.com>.

For information on how you can read *Feel Free to Prosper: An Entrepreneurial Memoir of Synchronicity and Guidance*, visit <http://www.ryze.com/posttopic.php?topicid=743240&confid=481>



7 Tips for Your Writing and Publishing Success

by Sheri McConnell

1. Create Accountability

I have found that accountability is the key to my production. Plans are also crucial to my getting large projects completed on time. Planning helps me alleviate the overwhelmed feeling that we all experience. I personally do not get a lot of writing done if I wait for the muse. I also find that if you "have to" make money at something, you find a way to accomplish that goal one way or another. For this reason, the National Association of Women Writers (NAWW) created a coaching program for nonfiction book writers that offers this accountability, plus a manual that walks writers through the book proposal process.

2. Think Long-Term

As a publisher, our goal is to build long-term relationships. This is one reason the NAWW creates a new printed book for its members every year (it gives them a tangible reason to renew). Then after they go out of print, they are available in our eBook Library. You can read more about each of the books on our website. We create each book based on the feedback during the year that we receive through e-mail and our continuous Web site survey.

3. Be Centered

We all have intuitive power. Our difficulty lies in our ability to harness our intuitiveness because of the lack of time. I know that struggle personally--I have three school-aged girls and a new baby boy! I have learned how to prioritize, say no, and ask for help. You have to get a handle on your time, or you will never reach your goals. Be centered and keep the "goals" in mind so that you can have the down time you need to come up with ideas for creating new books.

4. Have A Passion-Filled Purpose

I have always loved books, research, and writing. My favorite subject was English and I made perfect grades in it often. I also love helping people and being an activist. My Bachelor's degree in Social Work and my Master's degree in Organizational Management provided a wonderful mix of skills and knowledge that I use every single day. When I see something that is wrong, I get a burning feeling in my stomach until I express myself in some way (usually by writing) to try to change it. So I am inspired by strong, energetic, funny people! I write on self-help and business topics mostly because they help me follow through on my mission of helping women and girls "hold their space" by teaching them how to leverage their knowledge and be financially self-sufficient. People can't hold their space if they can't feed themselves or their children.

7 Tips for Your Writing and Publishing Success

5. Harness Technology

eBooks will never replace printed books. However, I sure am glad to have the technology available. We offer so much to our members because we can take advantage of this low-cost method of delivery. I think eProducts in general are the perfect tools for marketing. In fact, one of the services we offer is teaching individuals how to market in the Information Age.

6. Discipline Is the Key

Creating accountability through deadlines and relationships is how you establish discipline. I found that this is the only way I would make "writing" a priority. This stresses writers out sometimes--me included--but it works!

7. Manage Your Time Wisely

I do ALL my shopping online. Personal and professional. I don't mind shipping charges because of the amount of time I save. There is no way I would be able to run multiple businesses and raise four kids without the Internet (and my husband too!). I love the fact that I click a few times and UPS is doing the legwork for me while I move on to the next task on my list.



Sheri McConnell is the President of the National Association of Women Writers (www.NAWW.org). She helps women writers and entrepreneurs discover, create, and profit from their intellectual knowledge! Free reports for writers available with subscription to NAWW Weekly. Sheri lives in San Antonio, Texas with her husband Seth and their four children. Contact her at naww@onebox.com or her toll free number at 866-821-5829.

Part Two

PUBLISHING YOUR BOOK





Researching the Market

By Laura Backes,

Editors always plead with authors to research the market before submitting manuscripts. This makes sense--it cuts down on the number of inappropriate submissions an editor may receive, and presumably will lower the chance of a manuscript getting rejected. But how, exactly, does one research a market that produces thousands of new products each year? I suggest a systematic, three-part approach which works for book and magazine publishers. This involves studying a publisher's overall list, individual books or issues, and their writers' guidelines. It doesn't matter which part you do first as long as you cover all three. (Note: Illustrators can use this same system to research potential illustration markets and then send for artists' guidelines.)

* Overall lists.

Book publishers have two lists: spring and fall. A magazine's "list" is comprised of a year's worth of issues. To get a sense of what each publisher does, read industry newsletters such as CBI, attend writers' conferences, and consult Children's Writer's & Illustrator's Market (published annually by Writer's Digest Books). Note which publishers cater to the audience for whom you want to write, both in age group and subject matter. Send for these publishers' catalogs, generally free for a 9 x 12 self-addressed, stamped envelope with two to four first-class stamps (bigger publishers=bigger catalogs). For magazines, get the most recent issue and then study back issues at the library. Many publishers also have web sites that feature their current lists, though I find it's easier to study and compare material if you have a hard copy.

But what if you receive several catalogs from large publishers and they all look the same? Then it's time to read the fine print and find the differences. Does HarperCollins seem to have an abundance of fiction picture books for ages 5-8? Then they might not be buying much for this age group for the next couple of years. Has another publisher just debuted a line of nonfiction chapter books? Maybe your chapter book on whales is just what they need. Do certain publishing giants tend to repackage classics from known authors rather than books from new writers? Pick another publisher who isn't afraid to feature new talent. Narrow down your number of potential markets.

Researching the Market

* Individual books or issues.

Go to a bookstore or library and actually hold books from your potential publishers in your hands. Look at the vocabulary and sentence structure, the style of writing, the pacing of picture book stories. For magazines, note length and subject matter of fiction and the slant on nonfiction topics. Though you don't want your book to be just like someone else's, it must fit in with the overall taste of the editors from each company, and the general tone of a publisher's list. Narrow down your markets once again.

* Writers' guidelines.

Now it's time to send a self-addressed, stamped envelope to each publisher asking for writers' guidelines. Follow the submissions procedures in the guidelines exactly. If you submit a manuscript or query letter more than a month after receiving guidelines, call the publisher to verify that they are still open to submissions. Once your manuscript is in the mail, try to put it out of your mind and start writing something else. And be assured that all your research means your work is most likely headed to where it will be eagerly read.



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Finding a Good Literary Agent

By Elizabeth Parsons

Finding a good literary agent is like finding a good publisher, easy to find, almost impossible to get accepted. It's like some kind of evil merry-go-round in a horror movie. Commercial publishers don't want to hear from writers, they want to hear from your agent and agents don't want to speak to writers who haven't been published. So round and round we go. But take heart; there are actually some good agents out there who will read material by unpublished writers. Yes, believe it not, they are out there.

Remember to keep your goal in mind when shopping for a literary agent. Your goal is to be accepted by a major publisher or at least a good publisher even if a small company. Submitting to agents is like submitting to publishers. Find out what genre the agent wants to read and is looking for. If they say no poetry and you're a poet, look elsewhere. If you write horror or sci-fi, don't bother submitting to agents who are only interested in romance. Do your research and follow submission and query guidelines to the letter. If you don't, you'll be dead in the water. Another thing to do is to have your work proof read and edited as much as possible before ever sending it. Don't ever send in a query and say something like, "Here's the first three chapters of *My Book*. I know it needs work, Can you help me out with it?" That isn't their job. They're looking for new, exciting authors whose work they feel can be presented to publishers with an '*I'm really excited about this*' attitude. It's a business contract between you and your agent, treat it as such.

Unfortunately the Internet is overflowing with new literary agents who are nothing but scam artists. If an agent wants to charge you any fees up front, I don't care what the fees are for, run away as fast as you can. No legitimate agent charges any up front fees. All fees are deducted from your future earnings. Some scammers will say they don't charge fees, but will suggest that your book needs editing and will suggest an editor that you pay. Run, Run, Run! This is a scam. There are also the ones who don't charge any fees at all and will actually claim to sell your book. But the publisher they sell it to is usually owned by them or is partners with them and when that publisher takes you on, they will find some way to get you to pay them. The best way to avoid this kind of scam is by doing extensive research on the agent before ever entering a contract with them.

Usual agent fees on domestic sales (US) is 15% including all expenses or 10% and you pay expenses such as photo copying, long distance call charges and courier costs. (Again these fees are not to be paid up front, they should come from your future earnings). Never pay more than 25% for any foreign sales. Most will charge 15% on TV or Film sales that are handled. I've heard of a few legitimate agents who charge their clients 25% on domestic sales. As far as I'm concerned this is pretty much a rip off. As desperate as I may get for a good agent, I'd never agree to pay that percentage. Of course that's just me you may feel differently.

Finding a Good Literary Agent

Here's a list of just a few agents who accept **very brief** email queries with no attachments. You can find these and many more agents at the AAR website. [Association of Authors' Representatives, Inc.](#) At the time I wrote this, these agents were accepting submissions.

Lisa Erbach Vance
The Aaron M. Priest Literary Agency
New York, NY
levance@aaronpriest.com

Nathan Bransford
Curtis Brown, Ltd.
New York, NY
nb@cbltd.com

Bill Contardi
Brandt and Hochman Literary Agents, Inc.
New York, NY
bill@billcontardi.com

Victoria Gould Pryor
Arcadia
Dansbury, CT
arcadialit@att.net

My listing of these agents does not in any way constitute an endorsement, nor am I responsible for any errors in email addresses. Check the AAR site and do a thorough search. Good luck and I wish you all the best in finding the perfect agent for your needs.



©Elizabeth Melton Parsons - As a professional freelancer, Elizabeth Melton Parsons has written for both newspapers and magazines. An English major, she was born in the state of Michigan and grew up dividing her time between Michigan and South Florida. Elizabeth is an award-winning poet and has several poetry collections published, one of which has been featured in college English Comp. Classes. Now living in the Midwest she also writes romantic suspense under the name E. G. Parsons. Her first novel *Captive Fear*, a romantic thriller was released in July 2006. Her newest novel, *Black Rock: A Time For Love* is coming soon from The Wild Rose Press. For more information on the author and her work visit her at <http://egparsons.com>.



How to Decide between Finding a Literary Agent and Self-Publishing

by Fern Reiss, CEO, PublishingGame.com

You've decided to publish a book. You've done the hard part—you've finally got the manuscript written. Now all that's left is to publish it—and that's the easy part, right?

Welcome to today's new world of publishing, and the options that await you. In the old days (we're talking 15 years ago) there was really only one choice for writers who wanted to release their words to the world: You sent your manuscript to a publishing house, and then you prayed. (Sure, even then you knew you were supposed to find a literary agent first, but that seemed a harder quest even than nailing down a publisher.) Six, eight, twelve, sometimes 24 months later, you'd get that sinking feeling in your stomach when your familiar, brown-wrapped manuscript turned up again in your mailbox. Sometimes it would be accompanied by a scrawled, "Sorry, not for us," or a day-brightening, "Try us again!" More often it would come with a form letter, explaining politely that they get a lot of manuscripts and they publish few. After attempting in vain to remove the coffee stains from your once-virgin pages, you'd type the thing up afresh and start all over again.

Today's publishing world is radically different—and that's very exciting for us as authors.

First of all, there are many more outlets today to which to send your work. Twenty years ago, there were a handful of top-notch literary agents. Today, there are several hundred good literary agents across the country. (Partly this is because the large publishing houses have downsized and been gobbled up in recent years, and many of the former publishing house editors have now hung out shingles as literary agents.) Regardless, there are many more outlets for your work, and many more opportunities to capture a literary agent than ever before. (There are also more venues in which to meet a literary agent. With writing conferences popping up all over the country, you can pretty much pre-select your agent of choice and then track down the conference where you can most easily meet him!)

There's also the new viability of self-publishing today. Although there have always been self-published books (Ben Franklin and Mark Twain are among the literary forefathers who supposedly self-published) the technology has now become accessible and affordable for all. You can print a 250-paged paperback book in quantities of 1,000 for just \$2 per copy today—making self-publishing a truly viable option for many. And there's the new buzz word in today's technology, print-on-demand, which promises to pave the bumps in the road even further for authors. Although I don't recommend print-on-demand publishing for most situations (see my article on POD) there are circumstances in which POD is an affordable, easy alternative for authors seeking to publish.

How to Decide between Finding a Literary Agent and Self-Publishing

So given all the options, how do you decide? What are the tradeoffs? What are the caveats? I give all-day Publishing Game workshops on these topics, but here are just a few things to consider:

Cachet. Being able to refer to your literary agent and publisher is now, and probably always will be, more impressive than publishing yourself. When someone at a cocktail party asks what you do, if you can say, “I’m an author, Harper-Collins published my latest book,” that’s classy. When I say, “I’m Peanut Butter and Jelly Press,” it’s just cute. So it depends on your goals; if you’re in it for the prestige, the traditional literary agent/big publisher route is probably best for you.

Control. If you want to control the details of your book—the editing, the cover design, even the content—you need to self-publish. Although the best publishers give you some input, you’re never able to control all the details unless you’re publishing yourself.

Profits. If you have a clear sense of who your audience is, and how you can reach them, you might be able to generate much more income from your book by doing it yourself. When you work with a large publisher, you make only 10% of list price (and the agent takes 15% of that.) So the book that sells for \$10 retail is netting you —85 cents. As a self-publisher, you keep all those profits—so that same \$10 book, once you’ve paid off the middlemen who sell to the bookstores and libraries, will generate at least \$3 to \$4.50, or even more for books sold back of the room at talks or directly over your website. You can be just 10% as successful as a large publisher—and make the same amount! (The downside is that you’ll also incur all the financial risk. With a big publisher, you may not make money, but you won’t lose it either.) Still, there are an estimated 50,000 small publishers in the US today, and we’re generating over \$14 billion annually in book sales. You can be one of us.

Speed. Mainstream publishing is painfully slow. Even after you find a literary agent and publisher, the time lag between their acceptance of your manuscript and the final publication of your book could easily be as long as two to three years. Be sure your topic won’t wither in that period of time. (My book, *Terrorism and Kids: Comforting Your Child* came out one week after 9/11. All the big publisher books on 9/11 came out nine months later, way too late for the market—and most of those books ended up being remaindered.)

Shelf Life. With a big publisher, you have no control over the shelf life of your book. Most books today—even those which receive huge advances of money—have a bookstore shelf-life of only eight months. So if you want your book to be around for longer, you need to consider self-publishing. (I turned down a six-figure advance for my book, *The Infertility Diet: Get Pregnant and Prevent Miscarriage*, because I was concerned that it would be yanked from shelves prematurely. By self-publishing, I was able to ensure that it stayed in print—and on bookstore shelves—forever. That book has now been selling for six years—and it still sells like hotcakes.)

Business. If you like to write, but you have no interest in business, leave the publishing to someone else. Self-publishing is a business. To make money at it, you need to like those sorts of business things. (You may, on the other hand, find that you love those sorts of business things—I have!)

How to Decide between Finding a Literary Agent and Self-Publishing

Publicity. No matter which way you ultimately decide to publish your book, remember that you—and you alone—are responsible for your book’s publicity. No matter how much money the big publisher throws your way, it’s unlikely that they’ll be doing any publicity for your title. (In fact, several large publishing houses are now buying my small press book, *The Publishing Game: Bestseller in 30 Days* and giving it to their authors to encourage them to do some publicity on their own!) If you want your book to sell, and sell well, you’ll need to learn how to do book promotion. Fortunately, it’s a learnable skill, and with a little practice, you’ll get good at it.

Finally, remember that publishing is a game. Whichever way you decide to publish, sit back, relax, and enjoy the experience!



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Fern Reiss, is CEO of PublishingGame.com (<http://www.PublishingGame.com>) and Expertizing.com (<http://www.Expertizing.com>), offering books, workshops, and consulting to writers on how to find a literary agent, how to self-publish, and how to promote their books successfully. She also heads the Expertizing Publicity Forum, offering writers a chance to publicize their books to major journalists nationwide; see <http://www.Expertizing.com/forum.htm> for more details. You can get her free monthly newsletter on writing, publishing, and promoting your book at <http://www.PublishingGame.com/signup.htm>



How to Write a Successful Query

By Moira Allen

As editors become increasingly swamped with inappropriate manuscripts, more and more publications are closing their doors to unsolicited submissions. This means that the query letter is fast becoming the only way to break into some of the best markets.

The Value of a Query

Queries benefit both editors and writers. Editors much prefer to review a one-page letter than a 10-page manuscript, so queries spend less time in the slush pile. They also enable an editor to determine, quickly, whether you:

- Can write effectively
- Have a coherent, well-thought-out idea that fits the publication's content
- Have a basic grasp of grammar and spelling
- Have read the publication
- Have the credentials or expertise to write the article
- Are professional in your approach to writing

Queries save *you* time by ensuring that you don't invest time and energy into writing an article that won't be accepted. Keep in mind that articles are often rejected for reasons that have nothing to do with quality. An editor may already have a similar piece on file, or assigned, or have covered something similar in a recent issue. It's much easier to find this out through a query, than to tailor an article for a publication and then have to rewrite it and send it somewhere else. It's also easier to obtain interviews when you can say you have a solid assignment.

By querying first, you also give the editor a chance to provide feedback on your idea. The editor may want to suggest a particular length, or approach, or recommend experts to interview. S/he may want you to cover other aspects of your subject in sidebars. By finding out what the editor wants before you start writing, you'll avoid having to revise the piece later.

A well-written query can also result in assignments you didn't expect. If the editor is impressed by your style and credentials, s/he may offer you some other assignment, even if your original idea isn't usable. This can often be the beginning of a long, rewarding relationship!

How to Write a Successful Query

Query Letter Essentials

But how do you "sell" an editor on your article when you have no more than a page to explain your concept and display your writing skill? The answer is: By including everything the editor needs to know about your article -- and about you. A successful query letter generally includes these five basic components:

- The hook
- The pitch
- The body
- The credentials
- The close

The Hook

Your very first line should grab an editor's attention. It must demonstrate that you can write effectively, and that you understand your market.

There are several ways to approach the "hook," including:

- **The problem/solution hook.** This defines a problem or situation common to the publication's audience, then proposes an article that can help solve that problem. Here's an example:

The pet magazine market is an ideal place for newer writers to "break in". However, it is constantly flooded with inappropriate submissions. To break in, one must understand what these magazines want, and what they won't accept. ("Writing for Pet Magazines," sold to *Byline*.)

- **The Informative Hook.** This usually presents two or three lines of useful information (e.g., facts, statistics), followed by an explanation of how this applies to the target audience. For example:

Thanks to a translation glitch, Microsoft was forced to pull its entire Chinese edition of Windows 95 from the marketplace. Microsoft recovered -- but that's the sort of mistake few small businesses can afford! ("How to Localize Your Website," sold to *Entrepreneur's Home Office*.)

- **The Question.** Often, this is a problem/solution or informative hook posed as a question, such as: Did you know...? What would you do if...? Have you ever wondered...?

- **The personal experience/anecdote.** Many writers like to take a personal approach, as it immediately establishes the credential of "experience." Be sure, however, that your market uses more personal articles, or first-person accounts, before attempting a hook like this:

Forget-me-nots. I love their wistful name. I love their tiny blue flowers. And yes, I love that growing them is as simple as pie. ("Forget-me-nots: Simply Unforgettable Spring Flowers," by Mary R., sold to *Fine Gardening*.)

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● **The attention-grabber.** The goal of this type of hook is to make the reader sit up and take notice -- hopefully long enough to read the rest of the story. This might be a good "hook" for a query about parachuting in Yosemite: As I fell from the top of Yosemite's El Capitan, I wondered if my life would truly flash before my eyes -- or if I would stop screaming long enough to notice.

Hooks to Avoid

Certain hooks scream "amateur" and are guaranteed to speed a query to the rejection pile, including:

- **The personal introduction.** Never start with a line like "Hi, my name is John, and I'd like to send you an article about..." Don't offer irrelevant information, such as "I'm a housewife and mother of three lovely children. Recently I decided to pursue my lifelong dream of writing..."
- **The "suck-up" hook.** Yes, editors want to know that you've read their publication, but they also want you to prove it by offering an appropriate query -- *not* by saying, "I've been a subscriber for 20 years and just *love* your magazine..."
- **The "bid for sympathy."** Don't tell an editor that you've never been published before, or that you need to sell this piece or your children will starve.
- **The "I'm perfect for you" hook.** Never sing your own praises: "I am a highly experienced professional and will be an asset to your magazine". Don't inform the editor that your article is "perfect" for his readers. Never declare that your article is "wonderful" or "fascinating." Prove it -- with a good query.
- **The "I'm an amateur" hook.** Never announce that you have never been published before, or that you've tried to sell the same article to 20 other magazines, or that your writing teacher (or mother or spouse) suggested that you send this to a magazine. Even if you haven't sold anything before, you can still *act* like a professional.

The Pitch

Once you have an editor's attention, move on to the pitch. Usually, this is your second paragraph, and its purpose is to explain exactly what you're offering. For example, the pitch that followed the "localization" hook, above, went like this:

I'd like to offer you a 1,500-word article titled "Internationalizing Your Online Market." The article would discuss how small businesses can take advantage of "localizing" agents to tailor their products and market strategies to the international marketplace." ("How to Localize Your Website.")

How to Write a Successful Query

If possible, your pitch should include a working title for your article (titles help editors "visualize" what you're proposing), a word-count (make sure you've checked the publication's guidelines!), and a brief summary of what the article will cover.

The Body

This is where you really start to "sell." The body of your query will usually be from two to four paragraphs, and presents the details of your article. Remember that an editor wants to know exactly what the article will cover, so by this time you should have a working outline of the piece in your own mind.

A good way to present an overview of your topic is to break it into logical subtopics -- e.g., the sections that would be likely to appear under subheads in the finished piece. The longer the article, the more subtopics you can include (though it's usually not advisable to have more than four or five). For example, a 700-word article on cancer in pets might only cover "The ten warning signs of cancer," while a 2000-word article on the same topic might cover "common types of cancer, warning signs, and current treatment options." A good way to determine whether you have the right number of subtopics is to divide your word-count by the number of topics -- e.g., a 2,000 word article with five subtopics gives you a budget of 400 words per topic.

Here's how I described the content of an article on quilt care:

The article covers techniques of hand-cleaning delicate quilts to avoid damaging fragile fabrics and prevent fading and staining. It discusses ways to remove spot stains (including blood spots and rust stains from needles and other metal contact). It also discusses ways to mend damaged quilts without destroying the integrity of an heirloom piece. Finally, it discusses the best ways to store or display quilts in order to preserve and protect them. ("Caring for Heirloom Quilts," sold to *DownUnder Quilts*.)

Some writers like to use block paragraphs; others like to use bullets. There's no rule on the best style; choose a style that makes your query visually appealing and easy to read.

The Credentials

Editors want to know why you are the best person to write the article you've proposed. This is where your credentials come in. Don't assume, however, that these must include writing credits. While a list of previous articles on relevant topics is nice, you may also be able to prove your qualifications with credentials such as:

- Professional experience (some publications accept material ONLY from qualified experts)
- Academic degrees or training
- Teaching experience in the subject area

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- Personal experience (especially if the article relates to personal issues/problems)
- Writing experience
- Interviews with experts (a way to demonstrate that even if you don't have the credentials, you'll be able to get information from those who DO)

Credentials are usually listed in the last or next-to-last paragraph. Here's an example:

As webmaster of www.musicphotographer.com, it has been my job to connect music writers and photographers with the markets that need their work. This is the only site devoted to music journalism on the Web. I'm also writing the first guide on the topic. Reviews for my last book, *The Van Halen Encyclopedia*, are available at Amazon.com. (C. Chilver's successful pitch to Inkspot for "How to Write for the Music Market.")

The Close

Use the final paragraph of your article to thank the editor for reviewing your proposal -- and to offer one last "nudge" to encourage the editor to respond. I usually include a time-estimate in this paragraph -- e.g., "If you are interested in this article, I can have it on your desk within XX days." Here's a typical closing paragraph:

I hope this topic interests you, and look forward to your response. If you would like to see the article, I can have it on your desk within two weeks of receiving your go-ahead. Thank you for your time!

Format

The presentation of your letter can be as important as your content. A traditional (paper) query should include the following elements:

- **A decent letterhead.** At the very least, your name and address and other contact information should be printed at the top of your letter (NOT at the bottom or under your signature) in an attractive font. You can have an inexpensive letterhead designed and typeset at your local printing shop, or online through iPrint.com. Or, design your own on your computer.
- **A business-style body.** If you aren't familiar with terms like "block" or "modified block," see [Sample](#). Always include a blank line between paragraphs, and don't indent more than five spaces (if at all).

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- **A formal salutation.** Don't address the editor by first name unless you know him/her personally.
- **Clean, proofread copy.** Don't rely on your spellchecker; review your query yourself before mailing it out.
- **Quality paper.** Use at least 20-lb. bond paper for queries. Some writers like to use fancier papers -- parchment, linen, etc. -- on the theory that a nicer paper with a professional tint will stand out amidst all the white paper on an editor's desk. Don't go to "colors" however -- pink paper and blue type scream for rejection.
- **A SASE** (self-addressed stamped envelope). Don't use "insert" envelopes; fold a full-size business envelope (#10) in thirds and use that. Be sure it has adequate postage. If you are submitting a query from another country, be sure that your SASE has the correct postage for the target country -- or else include an appropriate number of IRCs (international reply coupons).
-

These guidelines are for traditional "paper" queries. Needless to say, not all of these "rules" are possible when sending an e-mail query; for more details on e-mail queries, see [Preparing E-mail Queries](#).

Clips

Many editors ask for clips so that they can review a sample of your writing style. Clips are simply copies of previously published materials. Never send copies of unpublished works! Don't send clips of work you've self-published or posted on your own website. And remember, bad clips are worse than no clips at all.

It's best to send clips that are relevant to the proposal, if you have them. If you don't, send samples from your most prestigious publications. If most of your published works are electronic, print out copies from your website; don't just ask the editor to "visit" unless you are sending an e-mail query.

If you have no clips, don't despair. Most editors consider the merits of a query first and the clips second. (To be honest, many editors don't even have time to read clips, even though they request them.) If your query is strong enough, the absence of clips shouldn't be enough to trigger a rejection, unless the publication works ONLY with published writers.

How to Write a Successful Query

Following Up

How long should you wait for a response? Usually, you should wait at least as long as the publication's guidelines suggest (e.g., 4 to 6 weeks) -- and then add another two weeks "grace period." Then, send a polite follow-up. Attach a copy of your original query, so that the editor won't have to search the files for it. If you still hear nothing after another 3-4 weeks, consider a polite phone call. (No, it won't cause your article to be rejected.) If you STILL can't get an answer, and you would like to withdraw the query, send a final letter informing the editor that, as you have received no response, you are officially withdrawing the query from consideration. This protects you from charges of "simultaneous submissions" if the first editor finally decides to reply after you've already sent the query on to someone else.

The ability to write a good query is one of the most important skills in a writer's toolbox. A good query shows an editor that you can write and that you are a professional -- qualities that may result in an assignment even if the editor can't use your original proposal. Think of your query as a letter of introduction, your first and only opportunity to get your foot through that particular door. If you make a good impression, you're likely to be invited back (even if your original pitch is rejected). If you make a bad impression, you may find that door forever closed.



Moira Allen, editor of Writing-World.com, has published more than 350 articles and columns and seven books, including [How to Write for Magazines](#), [Starting Your Career as a Freelance Writer](#), [The Writer's Guide to Queries, Pitches and Proposals](#), and [Writing.com: Creative Internet Strategies to Advance Your Writing Career](#). Allen is a contributing editor for *The Writer* and has written for *Writer's Digest*, *Byline*, and various other writing publications. In addition to Writing-World.com, Allen hosts the travel website [TimeTravel-Britain.com](#), [The Pet Loss Support Page](#), and the photography website [AllenImages.net](#). She can be contacted at [editors "at" writing-world.com](mailto:editors@writing-world.com).



Approaching Agents & Publishers while Self-Publishing

By Dan Poynter

Many nonfiction book writers ask *how* to approach an agent or publisher. Today the question is *when* to approach them. Traditionally, writers had to decide between selling out and self-publishing. Their considerations were often reduced to money, time and control.

Money. If your publisher prints 5000 copies, the book sells for \$19.95 and your royalty is 6% of the cover price (12-14% of the net), your earnings will be less than \$6000. If the book sells and goes back to press, you may do well. Otherwise, it is not worth the many hours at the keyboard for \$6000.

According to *Publishing for Profit* by Tom Woll, most initial print runs are 5,000 copies. In self-publishing, you invest the money but you do not have to share the net. You get it all.

The Publisher is the person or company that invests in the book.

Speed. It takes a large publisher 18 months to move a book through its system of production and distribution. From the time you deliver the manuscript, it will take a year and a half before books are on the shelves in the stores. You can have a book printed in 2-5 weeks. You must consider: Do you want to wait an eternity to get paid? Will your information expire in 18 months? Will someone else beat you to the market with the same information? Do you want to let a publisher delay the publication of your book?

18 months? You can make a baby faster than that!

Control. Some of the larger publishers have surrendered to their bean counters. Many of their books are on pulp paper, the margins are narrow and the type is small. Your publisher may leave out some of your illustrations to save money.

As the (self) publisher, you can design the book to convey your information to your reader in the best-possible way.

A poorly-produced book lacks credibility.

People won't buy the book and will never be exposed to the message.

Covering your bases. Today, with the computer and digital printing, it is possible to approach publishers *and* publish yourself. You can print 500 copies very reasonably (144 pages, 5.25 x 8.25, soft cover for \$1,500). Then you can send the (example) book to agents and publishers.

Approaching Agents & Publishers while Self-Publishing

Those who circulate a proposal, query letter or manuscript are treated like a writer. Those with a book are treated like an author.

You will also send copies of your book to magazines for review, to book clubs for adoption and to foreign publishers for translation and publication.

Sidebar

Self-Published Books that were "Discovered" by Publishers

In Search of Excellence by Tom Peters. Over 25,000 copies were sold directly to consumers in its first year. Then it was sold to Warner and the publisher sold 10 million more.

The Celestine Prophecy by James Redfield. His manuscript made the rounds of the mainstream houses and then he decided to publish himself. He started by selling copies out of the trunk of his Honda—over 100,000 of them. He subsequently sold out to Warner Books for \$800,000. Over 5.5 million copies have been sold.

The One-Minute Manager by Ken Blanchard and Spencer Johnson sold over 20,000 copies locally before they sold out to William Morrow. It has now sold over 12-million copies since 1982 and is in 25 languages.

The Joy of Cooking by Irma Rombauer was selfpublished in 1931 as a project of the First Unitarian Women's Alliance in St. Louis. Today Scribners sells more than 100,000 copies each year.

What Color is Your Parachute by Episcopal clergymen Richard Nelson Bolles. It is now published by Ten Speed Press.

Leadership Secrets of Attila the Hun by Wess Roberts sold 486,000 copies before selling out to Warner Books.

Sidebar

Self-Publisher Overcame Rejection

He was a 34-year old advertising executive in Salt Lake City. He had two daughters, age six and four. He loved them very much—he told them so every day. But he wanted to express his love more permanently. So, every night after he and his wife put the two girls to bed, he sat in the kitchen and wrote. After six week, he had completed 87 pages. He took them to a copy shop and reproduced 20 copies for family and friends.

Approaching Agents & Publishers while Self-Publishing

They read his work and passed it on. After three weeks, 160 people had read his work. He was even contacted by a bookstore—they had customers asking for the "book".

Encouraged, he approached some publishers—and, of course, he was turned down. Not to be discouraged, he scraped together \$5,000 and printed 9,000 copies. Then 19,000 more. By the end of the year, he had sold over 250,000 copies.

And then, the publishers came looking for him! Simon & Schuster offered him \$4.2 million—and he took it. That was Richard Paul Evans and the book was *The Christmas Box*. It hit the top of the *Publishers Weekly* bestseller list and was translated into 13 Languages.

I teased him with "Rick, you were doing so well selfpublishing and you sold out. Well, we all have our price. Your price is \$4.2 million. (I suspect my price is a bit lower)."

Authors and promotion. Some authors do not want to publicly flog their books. You may be looking forward to the day when your work is recognized and you won't have to promote it. You may wish to be a celebrity and above all this crass commercialism. Be advised that Frank McCourt (*Angela's Ashes*) spends some six months each year making appearances on behalf of his books.

He is a best-selling author because he promotes his books.

Whether you sell out to a (NY) publisher or publish yourself, the author must do the promotion. Publishers do not promote books. They have the books manufactured and they place them in bookstores. It is up to you to let potential buyers know your book is available.

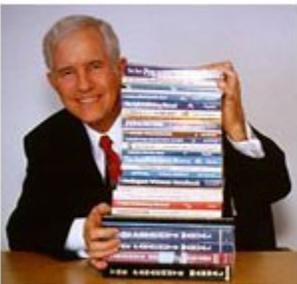
There are four stages in the life of a book: writing, publishing, distributing and promoting. Giving birth to a book is like bringing a child into the world—you have an obligation to raise it. Fortunately, the book is not a twenty-year commitment and you do not have to send it to college. But, you do have to promote it. You will write and promote your book and your publisher will produce and distribute it. You can deal with typesetters, printers and distributors yourself to get your finished book into the stores. You might as well self-publish.

Publishing increases the value. No one can be an expert in every book—some 100,000 titles are published each year. Everyone specializes or, at least, has a track record with certain categories of books. If you are turned down by an agent or publisher, that is not a reflection on the ability of the writer or the quality of the work. That agent or publisher just does not get it.

Approaching Agents & Publishers while Self-Publishing

With this New Model, if industry people fail to recognize the need and market for your book, it does not matter because your book is launched. It is out for review, it is be considered by book clubs and evaluated foreign publishers. If an agent or publisher "discovers" your book after you have proven it in the market, it is now worth more. For examples, see the sidebars.

This New Book Model is the best approach for you, your book and your writing future. Send your finished book to agents and publishers. Do not send a proposal, query letter or manuscript. Don't let the agents and publishers hold you back.



Dan Poynter, the Voice of Self-Publishing, has written more than 100 books since 1969 including *Writing Nonfiction* and *The Self-Publishing Manual*. Dan is a past vice-president of the Publishers Marketing Association. For more help on book publishing and promoting, see <http://ParaPub.com>.



How Publishing in the 21st Century Works

By Melissa A. Rosati

You know the drill. You pitch your books to agents and publishers. Then, you do the following.

- You wait.
- You call and get voicemail.
- You wait some more while thinking that sending the query was a big, stupid mistake.
- Call again, and get voicemail.
- In despair, you catalog imagined inadequacies; then, you hide under a blanket for a week or two.
- Eventually, you muster the optimism to start the process over and try again.

Didn't Einstein say something about repetition and insanity?

Authors, *Carpe Diem!*

Make publishing an awesome celebration of your work, not a torture exercise from the 20th Century Dark Ages.

Agent uses YouTube Clip to Land Seven-Figure Deal

- The author recorded footage of his spiritual journey to Mongolia with his autistic son.
- The agent included links to a five-minute clip the author posted on MySpace and YouTube in her pitch to publishers.
- The project sold immediately.
- The winning publisher was Little, Brown.

(source: **Publishers Weekly**. 3/5/07)

Scarcity of Ads Endangers Newspapers' Book Sections

- Today, there are five separate book-review sections in major metropolitan newspapers. This is down from 10 to 12 published a decade ago. The reason: not enough ads.
- Increasingly, publishers are using independent bloggers to convey news of new titles, which helps to pinpoint specific interest groups.

(source: **The Wall Street Journal**. 3/6/07)

How Publishing in the 21st Century Works

Way Cool: Marketing and the Internet

- Emily Romero, vp of marketing for Penguin Young Readers states: "a lead title [Young Adult] with a \$75K to \$100K ad budget could have \$15K to \$20K allocated to online marketing."

(source: **Publishers Weekly**. 2/19/07)

Learning Starts with an Open Mind

Granted, many of us are **Internet Immigrants**. We bring a few gray hairs to cyberspace. It's like learning a second language. The benefits of learning online skills are not obvious immediately. Ignoring the technology, however, invites career perils.

Internet Natives, folks under 35 years-old, were born into the technology revolution of the 1980s. They don't remember LPs or the rotary dial telephone. The reality is, though, *they* are making the decisions to buy book proposals and novels as well as how to invest the marketing dollars for a book's campaign. Successful authors learn to meet young publishing professionals where they live--wired to the web.

Internet literacy is no longer a competitive selling point. It is a requirement. Whether an agent or publisher admits it to you or not, "platform" is the publisher's code word for your media literacy skills; and, the Internet is becoming the biggest part of the performance stage.

Your First Steps into the Internet Universe

1. For one week, keep a news or feature diary of your media habits.

- Pick one story and follow its thread to learn how it is repackaged for distribution for other media.
- For example, pick a feature story from CNN.
- Go to the website.
- Is the story connected to a discussion forum; viewer poll; a blog; a radio broadcast; a podcast; a video; or something else.
- What does this exercise suggest to you about reaching a target audience?

How Publishing in the 21st Century Works

2. Look at your favorite author in new ways. In addition to writing books, what else does he or she do?

- Lecture
- Give workshops
- Facilitate book club discussions about her book through conference calls
- Host a radio program
- Blog
- Maintain a website
- Publish a newsletter

3. find three online discussion groups about one topic that interests you.

- Get behind the keyboard and test drive the technology.
- Post your opinion on the topic.
- Ask several questions of others in the discussion.

Back in the Dark Ages, Einstein observed: "You see, wire telegraph is a kind of very, very long cat. You pull his tail in New York and his head is meowing in Los Angeles. Do you understand this? And radio operates the same way: you send signals here, they receive them there. The only difference is there is no cat."

The same is true today. Our keystrokes are electronic bits circling the earth. Embracing technology empowers you as an author. The only difference is that in the 21st Century, you don't have to be a rocket scientist to learn these skills.

I'd wager you'll find it easier than you first thought, as a 70 year-old client who started his first blog would attest.

Incidentally, cats, I believe, make the journey much more pleasurable. Thank you, Professor Einstein.



Melissa A. Rosati is an adjunct professor of publishing, Master of Science in Publishing program, Pace University, New York City. Her executive background includes content acquisition, strategic planning, new print and online product development and publishing in international markets for publishers such as McGraw-Hill International, Routledge, and HarperCollins. She is the co-founder and director of **The Go-Go Gutenberg Workshop**, a really cool publishing experience. Visit her website <http://www.melissarosati.com>



How to Get Ahead In the World Of Publishing

By Sheri McConnell

I love networking with potential customers, organizations, and yes, even vendors. It is fun to share what you learn with others and you never know where your next customer is coming from. Here are some of my favorite business/publishing techniques I have learned so far... use them and you will "get ahead" too!

Determine where your target market goes and then go sell your products at that location. I have found that businesswomen love our products and services more than writers! I would never have targeted businesswomen over women writers, but over and over again, businesswomen jump on our memberships, books, and audioseminars. So once you find a receptive market, learn from it and then go to it!

Target one audience. Specialize! You will position yourself as the person or group to go to for the service or product you provide. The National Association of Women Writers (NAWW) is Where Women Unite To Write. That is targeted and specific.

Create passionate packaging. Books sold as part of a package sell easier. The same information can be packaged into a binder versus a book and it will sell faster and have a higher perceived value. Think about perceptions when planning your packaging. Packaging makes all the difference. All of the NAWW books are packaged into a membership with a long list of services and products. They aren't just buying a book, they are getting a whole LOT more.

Do more than you have to. This makes a huge difference. Over deliver and do more than your competitors. Be flexible and provide as much as you possibly can and still make a profit. You are building loyalty by placing value on your customer's dollar!

Create joint ventures. The great thing about joint ventures is that you can showcase your products to entire new target audiences and help others while you're doing it. Generate new streams of revenue by selling complementary products and services that help your market.

Finally, be unusual! Try to be different and unique. This creates buzz and free publicity and it is fun too! See NAWW Member, Allyn Evans at www.queenpower.com for an example.



Sheri McConnell is the President of the National Association of Women Writers (www.NAWW.org). She helps women writers and entrepreneurs discover, create, and profit from their intellectual knowledge! Free reports for writers available with subscription to NAWW Weekly. Sheri lives in San Antonio, Texas with her husband Seth and their four children. Contact her at naww@onebox.com or her toll free number at 866-821-5829.



The New Face of Publishing

By Linda F. Radke

Writers who find themselves caught in the publishing dilemma – “Should you wait eons for a standard publisher to pick up your manuscript or go out on a limb and self-publish?” – will be glad to learn there’s a middle-of-the-road publishing option: partnership publishing.

Before partnership publishing can be understood and appreciated, however, it’s important to quickly review the commonly known methods.

Standard Publishing

With standard publishing, *the publishing company* selects the manuscripts it wishes to publish. The publisher absorbs all costs and risks of printing and distribution, and for that reason maintains strict editorial and creative control over the book’s production. The author is usually paid a nominal royalty on net proceeds from book sales.

While standard publishing companies maintain marketing departments, many first-time authors don’t realize publishers’ budgets are restricted, and the author must assume part – sometimes a large portion – of the responsibility for marketing the book, which commonly takes 18 to 24 months from the date an author signs the agreement to actually be seen in print.

Self-Publishing

With self-publishing, *the author* maintains complete editorial and creative control over the book’s production and absorbs all of the associated costs and risk. The author is fully responsible for everything, including design, printing, marketing, distribution and sales. Although the books can appear on bookshelves in as early as three months, it’s not likely to show up on a bookstore’s shelf that soon.

First-time self-published authors often run into roadblocks when it comes to securing distribution by the big houses, such as Baker & Taylor or Ingram from whom bookstores like Barnes & Noble and Borders purchase. Costly mistakes can be made along the way, too, like poor cover design, inferior printing quality, omitting a barcode, not realizing the time commitment necessary for effective public relations, not knowing where or how to optimally market, or simply paying too much for printing or marketing materials.

The New Face of Publishing

Enter Partnership Publishing

With partnership publishing, *the author and the publisher* agree to a percentage share in the costs and risks of publication and distribution, and they proportionally share in the revenues generated by sales. As the writer is being guided step-by-step through the publishing maze, the author has an equal voice in the myriad of editorial and creative decisions. The publisher and author share in the marketing of the book, as each has a stake in the book's success.

Unlike standard and self-published manuscripts, a partnership published book usually gets into the hands of more readers faster.

Since partnership publishers are smaller publishing houses, they seldom have manuscripts stacked to the ceiling waiting to be reviewed like the big guys, so they get to yours faster; and since the partnership publisher isn't assuming the entire financial risk, they can afford to take a chance on edgier material or unknown authors. However, because they share the financial burden, the partnership publisher still chooses books with marketability, which means rejection is still a possibility. But why would an author want to self-publish a book that isn't marketable anyway?

Although a self-published book can be delivered shortly after paying the printer's bill, a partnership published book usually connects with readers quicker than self-published ones because the new author can draw on the publisher's experience in marketing, distributing and sales strategies – and, two can sell faster than one.

“When I was the community relations coordinator for Borders Books and Music, I saw firsthand how it was nearly impossible for a self-published author to get a book accepted into the store. There were so many obstacles,” says Lynda Exley, who partnered with Five Star Publications to publish her 11-year-old son's book, *The Student From Zombie Island: Conquering the Rumor Monster*. “I also saw many poorly designed, error-ridden self-published books that authors poured their life savings into. These were mistakes a good editor or publisher could have prevented.”

However, being a member of several writers' clubs, Exley says she was also privy to the horror stories of books taking several years to get accepted by a traditional publisher, a couple more years to actually get printed and then once in print, only receive a minimal amount of marketing and attention from the publisher's publicist.

“And unless you're Stephen King, a traditional publisher is not going to cover expenses, like traveling to book signings or additional marketing beyond the initial few press releases,” adds Exley, “That money comes out of the miniscule royalty given to the author.”

After meeting with Linda Radke of Five Star Publications and learning about partnership publishing, Exley says she realized it was the best of both worlds.

The New Face of Publishing

“We share the expenses, the workload and the profits. Five Star gives me all the benefits of a big publisher – editing services, distribution with Baker & Taylor and Ingram, promotional materials, a dedicated website, publicity, etc. – along with the advantages of self-publishing like a higher profit margin, creative control and a shorter time period from inception to print,” explains Exley.

“There are a few things partnership publishing has given me that I didn’t expect, she continues. “Linda has become a mentor to me. Through her direction, I have learned more about publishing, marketing and selling than I ever dreamed of, and she’s right there in the trenches with me, selling *The Student From Zombie Island*.”

“I also enjoy a discount on promotional materials. Linda’s been in the industry for close to 30 years, and has established suppliers that give her the best prices on everything, which she passes down to me. I save money on trade shows, too, since her other authors share space under the Five Star roof, which reduces the cost for all of us. And the website, www.ZombieIslandBooks.com, that she had developed and maintains for us is way beyond what we could have done on our own, and I’m pretty sure a traditional publisher would not do that for a low profile client like me.”

In addition, Exley points out that partnership publishing earns her more respect from bookstores, the media and others.

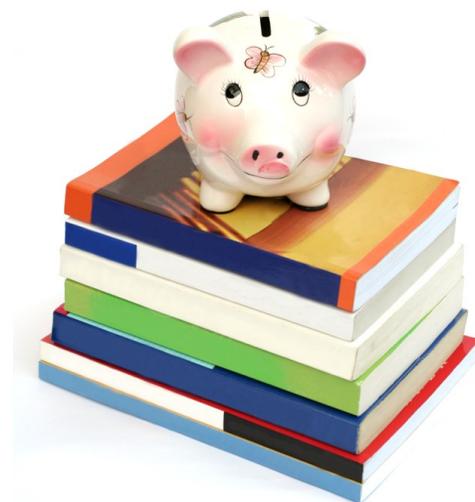
“I can proudly say that *Zombie Island* was accepted and published by a legitimate, bona fide publisher instead of choking out “self-published,” which no bookstore or media personality wants to hear,” she explains. “It’s not that self-publishing is a bad thing or that it automatically means the book is an inferior product – there are some wonderful self-published books out there. However, because inferior self-published books *are* plentiful, self-published authors simply don’t get the same respect a traditionally or partnership published book gets. It just doesn’t open as many doors either.”



© Linda Radke is the author of numerous books, including "Promote Like a Pro: Small Budget, Big Show". She was recently named Book Marketer of the Year by Book Publicists of Southern California. To learn more about partnership publishing or Five Star Publications, visit www.fivestarpublishings.com or call 480-940-8182.

Part Three

PROMOTING YOUR BOOK





Secrets from a Bestselling Author on How to Gain FREE Publicity for You and Your Book

By Kathleen Gage, The Street Smarts Speaker and Author

Countless numbers of authors have the dream of becoming well known and even reaching celebrity status, yet most will not succeed due to lack of an effective publicity plan. It takes more, much more, than a well-written manuscript.

Successful authors understand how essential it is to gain visibility within their market; visibility that equates to more readers, more books sales, more market reach; which equates to more revenue.

The most common belief uninformed authors have of how to gain market visibility is through paid advertising. The fact is, most authors don't have huge budgets for paid advertising campaigns. Yet, many waste untold amounts of money on ad campaigns that don't get them a result that justifies the expense or do nothing at all to gain visibility.

As a publicity expert who specializes in no-cost and low cost strategies to gain market visibility, it pains me to think of how many authors could have succeeded had they been armed with insider information on how to get lots of publicity for their books. My goal for you is that you are not counted among the *fatalities*, but rather one of the *successes*.

What is Publicity?

Let's start by defining what publicity is. When I work with my clients, the definition I use is that *publicity is the deliberate and focused attempt to manage the public's perception of a person, product, service or business*. I also include promotional methods to achieve an outcome. The primary avenues I use are working with traditional media and through online resources.

There are two ways to get publicity; one is to pay for it and the other is to access free publicity. It's actually easier than most people realize to gain free publicity – and lots of it.

In many cases all it takes to gain thousands, tens of thousands and even hundreds of thousands of dollars worth of FREE publicity is a commitment and a very focused plan.

Keep in mind though; to gain optimum results you must have a systematic approach.

Promote Just About Anything

You can promote just about anything with publicity; a book, a live workshop or seminar, a teleseminar, the release of a new Internet marketing program are a small sampling of what you could gain free publicity on.

Secrets from a Bestselling Author

What Are Your Results?

Before I share some of the most effective and most underutilized methods for gaining publicity, I want you to think about how much money is wasted on paid advertising for authors? I'm not saying advertising doesn't work, but most authors have no clue how to optimize a paid campaign. Nor do they have a budget to pay for advertising.

How great would it be if you could gain massive visibility and spend little, if nothing at all, to get it?

Traditional and Electronic

Publicity and promotional methods can be divided into two primary areas; traditional media and electronic avenues. There are others but the most obvious and those with the highest return on investment of time and money are traditional and electronic.

Traditional media

- Radio
- Television
- Print newspapers
- Magazines
- Trade journals
- Print newsletters such as company and association newsletters

Electronic Avenues

- Press directories
- Online magazines
- Internet radio
- Online newspapers
- Trade journals
- Bulletin boards
- Blogs
- Social networks
- Email discussion groups
- Ezines

With the popularity of the Internet many people are overlooking the power of traditional methods of publicity. It is important to realize that not everyone is *wired* so you want to avoid eliminating a huge part of your potential opportunity for free publicity as well as a huge potential for additional market reach.

A combination of both electronic and traditional methods is likely to produce the best results. However, it is feasible to utilize only online methods of information distribution and not only gain incredible amounts of publicity but also gain access to traditional media.

Secrets from a Bestselling Author

Many journalists, publishers, editors, radio and television show hosts have grown quite accustomed to finding great stories and show guests via the Internet. So even if your primary choice for targeting your initial message is through electronic means, you may get some offline opportunities.

Two Power-Packed Methods for Gaining Visibility

Two effective methods for gaining publicity, and lots of it, are through press releases and articles. Not only are they effective, often they are free – or extremely low cost.

Press/Media Releases

A simple way to gain free publicity with both traditional and electronic resources is to write and distribute a well-written, well-formatted press release specific to your book, your market or an event you are involved with. A good press release is one of the most effective, and yet, most underutilized, free publicity tools available. A press release can also be called a media release.

Simply put, a press release is an announcement you send to magazines, trade journals, newspapers, newsletters, radio and television. There are numerous online resources that provide services for mass distribution of a press release. Some are free; others will charge a fee.

How Press Releases are Chosen

To give you the greatest advantage in getting good, and even great coverage, it is important to know how the traditional press chooses one release over another.

It's not enough to just write a press release, it has to be a well-written release.

Most large pressrooms get hundreds of news releases a day. When yours comes in it is one among many. Typically there are one or two people responsible for reviewing incoming releases and either assigning them to editors and producers or throwing them out.

Normally, they will review the releases you send them over a wastebasket or with their finger on the delete key.

To increase your chances of having your releases read and published make sure you include elements of a well-developed release. These include the who, what, when, where and why of your message.

Additionally, you want to write for the viewers, readers or listeners. Far too often, a release is written more like a sales pitch than an information, newsworthy piece. If it is a blatant sales pitch it is likely not to get published.

With online resources, you have much more flexibility with how you write a release.

Secrets from a Bestselling Author

Articles for Publicity with the Media

Another extremely effective method for gaining lots of publicity is through article writing and online distribution. It is not at all unusual for a trade publication, a newspaper journalist or a feature writer to find material for a story or someone to interview because of an online article they read.

Article writing and distribution should be an ongoing aspect of your overall marketing and strategy for gaining publicity and getting noticed by the media.

There are a number of places you can submit your information. Although you may get paid for your articles, if you are writing for the purpose of publicity, you may want to also consider writing without getting paid. There are going to be more opportunities this way.

Yet, if an editor wants to pay you, you likely will want to accept the pay. Remember though, for the purpose of **FREE Publicity** the greatest benefit in writing articles is increased visibility, credibility and reach. You can also use your published material for a press kit, marketing kit and as a service to your client base. It's all about return on investment.

It is very customary to include a short bio at the end of a free article. This is referred to as a *resource box*. Usually you will include a bit about yourself and a link back to a website or a special offer.

Become known as an expert

Writing articles is a great way to make a name for yourself as an expert in your field or specific industry. By providing practical information, you can reach specific audiences. This can create exciting opportunities for you and your book.

Although there are many different types of articles you can write, one of the easiest to write is a how-to article.

An added publicity vehicle

I have had numerous experiences where I would write an article and my clients liked it so much they would duplicate it and send it to their client base. The beauty with this is that my contact information is at the end of the article. What a fantastic way to get some free marketing and publicity through the efforts of someone else. The fact that it is sent out by my client to their clients lends itself to even more credibility.

Secrets from a Bestselling Author

It's An Ongoing Process

To be effective and gain the greatest results; gaining publicity needs to be an ongoing goal for you and your business. It is not a one-time deal yet; many people treat it as such. It's as if they think that one time in the press should launch massive visibility that goes on and on. Or that one press release or article will land them on Oprah.

Those of us who are masters at gaining lots of publicity within our chosen industries know that there is no such thing as an overnight success. However, with enough focus, effort and commitment, you can gain so much visibility that to an outsider it may appear as if you are truly an overnight success.

To achieve optimum results you need to constantly fuel the media fire. You have to find "hot" areas of interest that the media wants to cover specific to your area of expertise. With the right plan, systems and vision you can begin to immediately gain publicity and continually tap into the power of publicity for years to come.



Kathleen Gage, CEO and founder of Turning Point, Inc. and Maxwell Publishing is a bestselling author; an internationally recognized Internet marketing and publicity expert; and an award-winning keynote speaker. Visit www.streetsmartsmarketing.com for lots of free resources to learn how to gain free publicity.



How to create Your *Virtual* Media Kit to Promote Your Books

By Heidi Richards

There is one thing all aspiring and seasoned authors need and that is the ultimate online marketing tool kit – your MEDIA Kit! Your *virtual* media kit will give you an advantage over other writers who do not have one. If you surf the net, you will find that most well-known authors have their media kit online for the world to see. Some authors have their media kit clearly identified on their websites and others simply have links to aspects of their media kit. I recommend you do some of both.

For instance, if someone is looking for information about you, such as a biography, it should have a separate link on your site. Same with the book(s) you have written. In addition there may be a separate button for news and your calendar (for book signings and appearances). However some of these items also become components of your media kit.

The purpose of having a *virtual media kit* (or media room, press room or media corner or simply a button that says MEDIA or PRESS) is to make it easy for the media to find what they are looking for – a central location for things like your bios, downloadable pictures, media releases, book covers, contact information, etc.

In fact, much of these same things will go into your *Virtual* Media Kit. On the landing page of your media room you will want a welcome message or introduction inviting the media to look around and use whatever they need for instance if they are working on a story or would like to contact you for an interview. The media room is an excellent place to include things the media or even event planners need when dealing with you.

Having a viewing version and print version of many of the documents is also a good idea. This saves time (and money) when it is necessary to download and print items such as a brochure or one sheet, pictures of you and your book covers. A virtual assistant can create many if not all of the items you need for the downloadable print version.

Here is a list of things I recommend be in your *virtual* media kit as well as a list of optional things to include.

- Press releases
- Author bios (a short and long version – include word count in these documents)
- Image Gallery with Photos (black and white and color – varying download sizes)
- Fact sheet, one sheet or sell sheet
- Book Reviews
- Downloadable Flyers
- Audio/print interviews
- Your Calendar (for book signings and other appearances)

How to create Your Virtual Media Kit

Optional Items:

- Postcards
- Bookmarks
- Sample Interview Questions
- Links to your other websites and blogs
- List of Associations/Professional Affiliations
- Introductions – this is different than a bio in that it may be used by the introducer to set the stage for when you are speaking to a group
- Sample Articles or your newsletter if you write one
- Classes you are conducting such as teleseminars, workshops, etc.

When creating your media kit – any items that are downloadable (with the exception of photos) should include your name, contact information and website URL. When uploading the PDF documents, be sure and include a brief sentence stating how the visitor can get a copy of the free PDF reader. We use Adobe® which you can access here: <http://www.adobe.com/products/reader/>.

Before publishing your *virtual* media kit, ask two or three friends to review it as well as someone with an editing and copyrighting background. If you have a friend in the media, ask her or him to also review it.

Over time you will expand your media kit. Each time you have something new to add update your file. Be sure you review your media kit at least once or twice a year and make any changes you have including new books, new writing projects and any personal or statistical information that may change over time.

I have researched dozens of authors' sites and have noticed there are varying degrees of information available. Some include book testimonials, back cover text and sample chapters. Others don't. Some have pages with the information stored on the site while others have downloadable PDF versions of their entire media kit. There is not right way or wrong way. The point is you want to create a *virtual* media kit that will serve your purpose as well as be of service to the media. How much is too much or too little will depend on those needs.



Heidi Richards is the Founder of the [WomeninEcommerce.org](http://www.WomeninEcommerce.org)TM, President and CEO of [Eden Florist & Gift Baskets](http://www.EdenFlorist.com), Publisher and President of WUN Publications, Inc., a professional speaker and author/co-author of eight books, five internationally distributed e-magazines, several ebooks, tips booklets and special reports. She is also the Editor-in-Chief for [WE Magazine for Women](http://www.WEMagazine.com). She is a frequent contributor to several others including Bloomin' News in California, South Florida Business Journal and Solutions Magazine. Heidi has nearly 30 years experience in running and owning her own small businesses. She travels the globe sharing her experiences with others and is available to speak at your event. You can reach Heidi at <http://www.HeidiRichards.com> or <http://www.wecai.org>.



7 Frequently Asked Questions about Book Signings

By Jo Condrill

1. What do you get paid to do a book signing?

It depends on where the book signing occurs. Most bookstores do not pay authors to do a book signing. Linda Ligon, Interweave Press, told an audience at the Publishers Marketing Association University that her authors are paid an honorarium by craft stores. The “pay” is most often an opportunity to interact with readers, increase the sales of your book, and enhance your status as an expert.

2. How much money do you make on a book signing tour?

It depends—and you may never know precisely. It depends to a large extent on how well your events are publicized because more people attend when excitement is created about the event. It depends on your presentation and interaction with the audiences.

You may know how many books were sold during the event, but that is not the end of the story. One bookseller told me that more than 60% of the sales are made after the author leaves the store due to word of mouth, late notification, or just happenstance.

3. Why would anyone go to a book signing?

To meet the AUTHOR! In many sections of the country, just being an author makes you a celebrity. You are the authority. Having an autographed copy of your book sets the reader apart. In one city a lady purchased several copies of “101 Ways to Improve Your Communication Skills Instantly.” With each request, she told me something about the recipient so that I could tailor my comment for that individual.

4. What’s in it for authors who do a seminar or talk on their book?

By presenting a mini-seminar or discussion at a book signing, you demonstrate your knowledge on the topic. You can elaborate on the contents and tell stories about things that happened while you were in the writing process. You also have an opportunity to develop a rapport with the readers allowing them to experience you as a “real person.”

Event sponsors will like you because you have provided a free service for their clientele.

They will be most likely to welcome you back with your next book.

5. What if nobody shows up?

Even celebrity authors occasionally have a “no show,” so don’t give up! The most important thing is how you react when nobody shows up. Keep smiling and draw on your positive mental attitude. Often people will be in the aisles between the shelves, not wanting to be the first to step forward. Walk over to the section where your book would be, introduce yourself to people there, and invite them to the presentation. Offer them a free flier or handout.

7 Frequently Asked Questions about Book Signings

After the event sponsor has read the introduction you provided, wait a few minutes, and then begin your presentation at the appointed time with a welcoming message. If a microphone has been provided, use it. If no one shows up after two or three minutes, bring your talk to a close with an invitation to people milling about to visit the table later. Usually, managers will ask authors to sign some extra copies. Be gracious and uncomplaining. Later, review your actions and see what might be improved upon.

6. How do you find the time to set up a tour?

Conducting a book signing is like presenting a play. There are several roles—the author designs the tour (venues and dates), prepares a mini-seminar, discussion, or speech, and does the signing. The support staff makes the contacts and provides publicity material, orchestrates the travel details, and does the follow-up to be certain that everything is synchronized. A separate person or company may be involved in the publicity effort, depending on the expertise of the support staff.

7. Assuming that you have had “no shows,” what’s the best book signing event you have ever held?

It is seldom that a “no show” occurs. The best book signing event I have had was at a large Barnes and Noble bookstore in El Paso, TX, where I signed “Take Charge of Your Life.” The event was preceded by interviews on three television shows (affiliates of national networks) and a radio interview. The El Paso Times newspaper published an article about the book on the day of the signing. It was on the front page of the “Living” section with a color photo of the book cover. That evening, after the bookstore staff brought all the chairs in the store into the presentation section, people were standing along the sides. Most of the audience stood in line long after the presentation to talk with me and get their books autographed. One woman sat in the audience long after the presentation and when I looked at her quizzically, she said, “My family is waiting for me in the car, but I don’t want to leave.”

You, too, can have such events. We can help you.



Jo Condrill is coauthor of the best-selling book, *101 Ways to Improve Your Communication Skills Instantly*.

<http://www.goalminds.com/101.html> Her *Take Charge of Your Life: Dare to Pursue Your Dreams* book has been translated into Spanish and Indonesian. Jo provided many seminars on the proven process that she describes in this book.

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What is a Virtual Book Tour?

By Dorothy Thompson

This is one of the many questions I had to answer when I held my own nationwide virtual book tour on November 1, 2006 – November 30, 2006 to promote my first self-published promoting eBook, “[A Complete Guide to Promoting & Selling Your Self-Published eBook](#).”

Just what is a virtual book tour and how can it sell books?

A virtual book tour is simply touring “blogs” instead of bookstores. It's a wonderful way to gain exposure for your book without leaving the comfort of your home.

Because this is a wonderful way to promote your books, whether they are in print or electronic format, we need to know just what is involved so that others can benefit from this wonderful promotional venue for getting the word out that your book (or eBook) exists.

Penny Sansevieri, CEO and founder of [Author Marketing Experts, Inc](#), best-selling author and internationally recognized book marketing and media relations expert claims the Virtual Author Tour, which is her biggest Internet program, is the single MOST effective way to promote a book because it actually works. And, it does work.

If you want to start your own virtual book tour, you can, but there are some things you need to think about to get the most exposure.

The first thing you need to do is line up interested blogmeisters who would be willing to host you. To find them, put your topic in any known blog search engine, and pay them a visit. Don't spring it on them all at once, but visit their blogs, comment and let them get to know you first. Build up their confidence in you.

The main thing you need to think about is to find those blogs which get a creditable amount of traffic—and hopefully, updated daily—that would be interested in hosting you. The blogs that might be interested would be, of course, those interested in your topic.

Once you get your virtual book tour established, start announcing it on all your blogs and websites. You need to get people interested, and create a buzz before the big day.

To help explain the virtual book tour better, here are a few questions and answers that better explains.

How long should my tour be?

I've seen tours last for an entire month, but that's entirely up to you. It depends on how much time you want to devote to it. I chose a month-long tour, and it's turning out to be quite successful.

What is a Virtual Book Tour?

Why should anyone want to do this? Should I offer incentives?

Sure, incentives really work. I offered a copy of my eBook in exchange for a review, but you have to be very careful with this. If the blog or website has low traffic, it may not be economical to do. When this happens, offer them a sampler of the eBook so at least they know what it's about.

How are sales after something like this?

The thing is, a virtual book tour is just like any other book tour. Yes, the goal is to make sales, but that will happen. What you will want to do with this is get your selling page on as many blogs and websites as possible so the search engines will link up to you. Long after your tour is over, you'll find people visiting your site, and buying your books (or eBooks).

Why can't I just comment in people's blogs about my books instead of going through all that?

Because you'll come off as spam. No one wants to go to their comment section and see someone else promoting their books. The virtual book tour may require more effort, but people will see how much effort you are putting into this. Leaving your book information in the comment sections of blogs is a big no-no, and opens you up to being condemned from ever posting there again. Not only that, but a virtual book tour is so much more personable, and gives you a chance to answer questions that others might have questions about.

Setting up your own virtual book tour takes commitment and you need to be very organized, but once it gets going, you'll enjoy the tour. In order to get those sales which is what the virtual book tour is all about, it's just like any other book tour, but without having to leave the comfort of your own home.

If you would like to see where my virtual book tour took me, visit my blog, How to Promote Your eBooks, at <http://selfpublishedebookpromotion.blogspot.com/2006/10/virtual-book-tour.html>.

Use the Internet to your advantage, and start your own virtual book tour!



© Dorothy Thompson - Marketing guru Dorothy Thompson is the editor of The Writer's Life (www.thewriterslife.net), one of Writer's Digest Top 101 Websites for Writers, and the author of the self-promoting eBook "A Complete Guide to Promoting & Selling Your Self-Published eBook," available at <http://www.thewriterslife.net/promoteebook.html>. You can visit her new book promotion blog at <http://www.pumpupyouronlinebookpromotion.blogspot.com>.



Expose Yourself and Make More Money - Promote Your Books on a Talk Show

By Jo Condrill

Yes, you can—and it's legal! You won't be asked to go naked, but you will be expected to disclose information about yourself as well as your book. Successful authors are convinced that radio interviews are the very best way to reach a large audience and publicize your book. If you are willing to speak about what you have written, you will certainly make more money. Here's how:

1. Get on all the talk shows you can, especially if you are going to do a book signing! Local, regional, and national prime-time venues, whatever it takes, get on the air as much as you possibly can, as often as you can. Find producer and host contact information here <http://tinyurl.com/4shap>
2. Use a great news release to the media, something that grabs attention, holds the reader's interest, and leads them to take positive action. These releases will become part of the media kit you send to book stores and may be faxed to hundreds of radio and television hosts and producers.
3. Send news releases to specific talk show producers and hosts. If you will be doing a book signing in their area, highlight that fact and provide details. There are many sources for lists of television and radio talk shows on the Internet.
4. Do some homework for your interviewer. Provide a short list of questions that might be asked about you and your book during the interview. Refer to them as FAQ's, Frequently Asked Questions. Your recommended questions will make the interviewer's work easier and make them look smarter. Most interviewers will not have time to read your book. The questions will help focus attention on the points you want to get across.
5. Have two books with you when interviewing in person, one for the interviewer, and one for yourself. If you expect to quote or point out a specific page, use paper clips or markers.
6. Be prepared to leave your contact information with the receptionist when you are interviewed in person. Sometimes people call in after you're gone and the station receptionist will have no information to offer unless you have provided it.
7. Always follow up with a thank you note to the person who interviewed you as well as the producer of the show. If possible, also send a note to management complimenting the expertise of the interviewer. Such compliments are appreciated.

When it comes to selling books, exposure is good!



Jo Condrill is coauthor of the best-selling book, *101 Ways to Improve Your Communication Skills Instantly*. <http://www.goalminds.com/101.html> Her *Take Charge of Your Life: Dare to Pursue Your Dreams* book has been translated into Spanish and Indonesian. Jo provided many seminars on the proven process that she describes in this book. <http://www.goalminds.com/takecharge.html> Her third is the award-winning book, *From Book Signing to Best Seller: An Insider's Guide to Conducting a Successful Low-Cost Book Signing Tour*. <http://www.self-publishingbooks.net> Contact condrill@goalminds.com



Bookstores and More! Where and How to Sell More Books

by Heidi Richards

Today, non-traditional outlets are becoming a popular and profitable alternative for authors and publishers to sell their books. While many writers consider bookstores to be the main outlet to sell books, they are now considering taking their books to new markets.

Take self-published books. It is often difficult if not impossible to get a self-published book into traditional bookstores. So, what's a self-published author to do? There are a number of other outlets where you can place your books and you could make more money because you are not competing with the thousands of other titles on the shelves. And by the way, this strategy can and will work with authors who's books are published by major publishing houses as well. The real trick is to determine with the publisher just where your book would best be showcased.

Here are just a few of the many outlets to consider for your book. When approaching these outlets, it is important to keep in mind the audience they represent.

Unconventional or niche stores, any place that sells merchandise is a potential outlet for your book if the target audience matches yours. Think about who would be interested in your book. Is it a romance book? A business book, a coffee table book? Is it a book of poetry? Then come up with a list of niche outlets such as photography studios, airport gift shops, hospital gift shops, senior centers, doctors' offices, shoe stores, department stores, home furnishing stores, hardware stores, candy shops, gyms and fitness studios, baby stores, etc.

For instance, if you wrote a book about animals it would make sense that pets stores and veterinarians might be interested in selling your books to their customers. If you wrote a book about weddings you could sell to retail florists, bridal salons, and beauty salons and spas that cater to brides.

My book, "[What's Your OccuPLAYtion](#)" is a good example to use here. I have sold this book to retail florists, in office equipment and supplies stores, and airport and hospital gift shops around the US.

Another book of mine, "[YES, is Only the Beginning, The Ideal Wedding Planner](#)" sold several hundred copies in Local Church Gift Shops, florists, beauty and nail salons, bridal salons and more.

A local **Stock Broker** contacted me and purchased 50 copies of my "[Romance on a Budget – 199 Cheap Thrills, Romantic Antics and Love Changing Experiences](#)" and gave them to her clients as a Valentine gift. I also sold this book in bridal salons, at wedding trade shows and in retail florists and card shops.

Where and How to Sell Your Books

If you write children's books, contact your local medical board or hospital for a list of pediatricians and call upon them. Ask them if they would like to purchase copies for their waiting rooms and/or for their patients as a gift.

Newspaper chains may also be a good venue to sell your books. One speaker friend of mine approached a newspaper in Texas (where he was living at the time) and asked them if they would like to offer one of his marketing books as an incentive for long-term subscribers. He sold 1,500 copies at a greatly reduced price, got free publicity in the newspaper and sold several thousand at retail from that one outlet.

Mail Order Catalogs are another potential outlet for niche books. If your book is about Big Game Hunting or Fishing then contact Bass Pro Catalog (as well as the stores) to see if they would be interested in your book.

Corporations often purchase books in great quantity to give away to their clients and staff members. Find out which corporations would be the most likely to buy your book and contact them.

Seth Godin sold millions of copies of his book, Idea Virus just by offering it as a free ebook. The ebook served to raise awareness of the book which proves that many people would rather read the book than print out an ebook and read it.

Other things you can do to sell more books:

Radio & Cable television interviews may not sell a lot of books, but they will raise awareness of it so that when someone mentions it to a friend, the chances of the friend hearing about it increase.

Send post cards with the cover of the book and a testimonial on the back to your list of clients, friends, family and prospects. Offer a small discount if they purchase the book perhaps via a website (offer a code or unique URL) in the ordering instructions.

Write articles and include tips from your book and a link to the order/description page. Post them to your website and submit them to reputable article banks.

Promote your books in your newsletter, on your website and your blog.

Have a Blog Book Tour. That is when you visit several blogs on specified days and answer questions about your book. In essence you have an interview with the blog owner ahead of time. [Anita Ryan-Revel](#), author of Selena's Crystal Balls, A Magical Journey Through the Chakras recently hosted a blog tour "visiting a blog every day during the month June.

Where and How to Sell Your Books

Speak! Yes, find opportunities to speak to local groups, national groups and even international. You can do these in person, via teleconference and in web conference rooms. Offer workshops to companies who would have an interest in your topic. Offer your book in bulk to their employees. Use it as a learning resource (required reading) and watch your sales grow.

Social Networking can work to promote your book. Be careful not to spam the chat rooms and forums – offer information of value to a targeted audience of probable prospects. People with similar interests that would appreciate your expertise. Check the rules on any forum you participate in before posting anything promotional. Read my article “[17 tips to get the most out of social networking](#)” for a list of do’s and don’ts.

Do a fundraiser for a non-profit and give a portion of your book sales to them. In many cases the organization will help you promote your fundraiser via their supporters.

When coming up with your list of potential outlets, do research to find out who the buyer is for each. Call each prospect and ask who you will need to contact about buying your books. In some cases it will be the store buyer, a specialty buyer or even the human resource manager.

As you can see, there are dozens if not hundreds of outlets and ideas you can add to your marketing plan to sell more books. Your success depends on how much you are willing to put into research, promotion and implementation.



Heidi Richards is the Founder of the [WomeninEcommerce.org](http://www.WomeninEcommerce.org)TM, President and CEO of [Eden Florist & Gift Baskets](http://www.EdenFlorist.com), Publisher and President of WUN Publications, Inc., a professional speaker and author/co-author of eight books, five internationally distributed e-magazines, several ebooks, tips booklets and special reports. She is also the Editor-in-Chief for [WE Magazine for Women](http://www.WEMagazine.com). She is a frequent contributor to several others including Bloomin’ News in California, South Florida Business Journal and Solutions Magazine. Heidi has nearly 30 years experience in running and owning her own small businesses. She travels the globe sharing her experiences with others and is available to speak at your event. You can reach Heidi at <http://www.HeidiRichards.com> or <http://www.wecai.org>



Top 7 Internet Marketing Book Promotion Strategies

By Donna Gunter

Most authors believe that the hardest part of writing and publishing a book is done once the book has been printed. I have bad news for you -- the hard work has only just begun. After the blood, sweat, and tears you've poured into your book, you want to be sure that it gets into the hands of the right people and is read. To make that happen, you need to have a marketing plan in place. An integral part of your marketing plan should be your Internet Marketing strategy. More books are being sold via the Internet today than through traditional book store channels.

Here are 7 Internet Marketing strategies you can use to get more traffic to your website and sell more books:

1. A relationship-building website. Creating a website that is content rich for your target audience is key. When a visitor arrives at your site, she wants to know that you feel her pain, understand her problem, and that your book is the ready solution to help her. Having page after page of information about how wonderful you are does little to reassure her that you are the solution to her problem. Some ways that your website can convey that you can solve the problems of your visitors are by providing testimonials from clients, case studies, free articles, free reports, online assessments, online surveys, and links to other online resources that might help.
2. Email newsletter. Creating and publishing an email newsletter on a regular basis is one of the most effective yet low-cost marketing investments you'll make to help you promote your book. To be most effective, make sure to put "you" into your newsletter. If you plan to publish your newsletter every Thursday morning, for example, then create a schedule for yourself so that you can do so. Shorter newsletters that can be read (or skimmed) quickly are the best. Make sure that your newsletter's subject line is compelling (and use personalization if your email broadcast system has that feature) to ensure that a greater number readers choose to open and read your current issue. My newsletter consists of a personal reflection from me (what's happening in my life either personally or professionally), a feature article to help my readers and demonstrate my expertise, and then a resource that my readers will find useful. ConstantContact.com, aWeber.com, and EzineDirector.com are reputable services you can use to broadcast your email newsletter.
3. Blog. Search engines absolutely love blogs, and many authors use a blogging platform as the website for their book, rather than having a traditional website built. I tend to use my blog to post info that I've learned from my day-to-day experiences, or to update readers on some type of business experiment that I'm trying. Occasionally, I'll just post something I've found that's funny or really useful to my readers that I won't put in my newsletter, for one reason or another. Since the term blog is derived from "web log" or diary, use your blog as another way to reach out and touch your target market with some defining moments in your life and business. Blogger.com, WordPress.org, and Typepad.com all offer blogging software to get you started.

Top 7 Internet Marketing Book Promotion Strategies

4. Article submission. Submitting articles to various websites has done more for establishing my credibility and expertise than any other marketing technique I've used to date. If you're going to use this technique, you need to provide your readers with good, solid information and expertise to help them solve a problem. If your articles contain much fluff and little useful info, you'll do little to further your credibility and may perhaps damage any virtual relationships you've established. Ideally, your articles should be between 600-800 words. I've found "how to" articles, or ones that break topics down into tips, in the way I'm writing this article, to be most useful for online readers. Remember that online readers are looking at light, rather than print, so the eye's ability to read long passages of unbroken text is compromised when reading something off a computer screen. Make your points short and sweet, and bullet or number them to enhance the article's "scanability". I use SubmitYourArticle.com as my article submission service.

5. Online forums/discussion lists. Discovering where your target market hangs out online and reading and responding to posts made to their forums or discussion lists will put you in front of hundreds, perhaps thousands, at very little cost. Before posting to any online lists, go back and read what the group has been discussing previously, and lurk (hang out without posting) for a week or so to get a feel for how things are done on the list. If the list owner has guidelines, be sure and read and abide by those. Owners of lists that have large numbers of members and great discussions are vigilant about adhering to their guidelines and don't hesitate to boot violators immediately. Two great sources of online groups are Yahoo Groups, <http://groups.yahoo.com>, Google Groups, <http://groups.google.com/>. Scott Stratten also maintains a great list of business-oriented discussion forums at <http://www.un-marketing.com/index.php?p=u>. Before you post to a group, make sure you have a great email signature line that contains a compelling offer. You'd be amazed at how many times I visit websites because of what I read in an email signature.

6. Teleconferences and webinars. One of the least expensive ways to offer interaction with your target market is to offer a teleclass or a webinar. I still find the webinar technology cumbersome to use with a large number of people, so I favor the teleconference (audio info by phone) strategy personally. Teleclasses (teleconferences) are pretty easy to design. If you plan for an hour-long teleclass, spend about 40 minutes providing content and allow 20 minutes for introductions, questions, and a very short promotional pitch. I like the service at TheBasementVentures.com for my teleconference line. Here's a list of 20 questions you can use to help you design your teleclass, as provided in the newsletter, Today's Coach: <http://www.todayscoach.com/2003/021003.html>. And, to help you promote your teleclasses and teleconferences, visit SeminarAnnouncer.com and PlanetTeleclass.com.

Top 7 Internet Marketing Book Promotion Strategies

7. Press Releases. Submitting an optimized press release (optimized with key words for your target market) is the newest trend in helping you sell more books online. In my various searches I've done, I've found online copies of press releases I submitted years ago, so I know first-hand that a great press release will stay on websites for a long time. If you've never created a press release, here's a wonderful online tutorial on how to write an effective release, including an online Press Release Builder, <http://www.canadaone.com/promote/newsrelease1.html>. And, there's an email newsletter devoted exclusively to the topic at: <http://www.press-release-writing.com/>. A listing of some of the online services I regularly use can be found at <http://www.onlinebizcoachingcompany.com/resources.htm>.

You don't have to employ numerous strategies to successfully sell more books online. Just pick a few that appeal to you and apply them consistently. Some experts will tell you never to give away your information or expertise ("why buy the cow if the milk is free" theory). I advocate that you should demonstrate what you know, as that is key in helping you build online relationships. and those who are really ready to implement your strategies will seek you out and buy your book, as most won't or can't do it on their own.



Online Business Resource Queen (TM) and Online Business Coach Donna Gunter helps independent service professionals learn how to automate their businesses, leverage their expertise on the Internet, and get more clients online. To claim your FREE gift, TurboCharge Your Online Marketing Toolkit, visit her site at OnlineBizU.com. Ask Donna an Internet Marketing question at AskDonnaGunter.com.



27 Ways to Sell More Books By Cathy Stucker, IdeaLady.com

"If you print it, they will come."

Sorry. It doesn't work that way. You may have written or published the greatest book ever, but if people don't know about it, they can't buy it. Whether you are the author or publisher (or maybe you're both), it is your job to create excitement about and interest in your book.

Use the ideas in this article to create a buzz about your book without breaking your budget. While some of them won't be right for you, many ideas will be a good fit. The more ideas you use, the better. People often take their time before making a decision to buy, and the more often they hear about your book, the more likely they are to buy it. Keep coming at them in different ways with the message about your book and what it can do for them.

Don't be too quick to discard an idea, thinking that you can't do it or it won't work for you. Just because you've never done something before, don't assume that you can't do it, whether it's making a speech, doing a TV or radio interview, or staging an outrageous stunt.

These ideas are also good brain food: think about them, and see what else you can grow. Can you put a twist on one of them or combine two of them in an interesting way?

Pick a few ideas that appeal to you and put them to work right away. Time to see results will vary. Choose a good mix of ideas to start generating book sales and to keep selling for a long time to come!

Declare a holiday

A holiday does not have to be declared by Congress to get attention for your book. If you wrote a book about finding your prince and living happily ever after, why not create "Kiss a Frog"? Get your holiday listed in *Chase's Annual Events* (you'll find it at your library), and the media will call you. Even if it's not listed in *Chase's*, you can still send out press releases announcing the holiday and any related events you schedule. How do I know this works? Take a look in the *Chase's* index for Solo-preneuring Week, and note that the contact is . . . yours truly.

Create a booklet

Excerpt a portion of your book into a booklet. (This article originated as a booklet/handout for a speech I gave.) Give it away as a promotion or sell it. Paulette Ensign has sold more than 500,000 copies of her small booklets about organizing. Not only do the booklets promote her organizing business, they have become a profit center themselves.

27 Ways to Sell More Books

Teach a class

Colleges, community centers and continuing education programs are always looking for interesting classes. If you were to become an instructor, information about you and your book would be printed in every catalog. Plus, you could offer your book as a required or optional text. I've sold hundreds of copies of *The Mystery Shopper's Manual* and other titles this way.

Make friends with the "competition"

Are there other publishers with the same audience? If your books are not in direct competition, you might make a deal to promote each other's books. For example, they might include your flyer or catalog in their mail outs, and you do the same for them.

Throw a party

Hold a book signing party. It may be at a bookstore, but why not try someplace different? If your book is about animals, hold it at a pet store or the gift shop at the zoo. For a beauty book, why not try a salon? Invite everyone you know, get the shop owner to help promote it, send press releases, etc., to get lots of people there.

Exercise your right of free speech

And give free speeches all over. Lots of organizations are meeting in your town every day, and most of them need speakers. Check the newspaper for meeting notices, and ask your friends about their groups. Then call and offer your services. You won't get paid, but they usually feed you and you'll get to sell books after your talk.

Write articles about your topic

Offer the articles to newspapers, magazines and newsletters read by the people who would be interested in your book. You may get paid for the articles, but even if you don't, make sure information about your book (and how readers can get their own copies) is included. Even easier, excerpt portions of your book and offer them as articles.

Film at 11

Are you and your book newsworthy enough to make the nightly news? Sure. I've done it lots of times, and so can you. Local news shows run a lot of features about local people and events. Let them know about your book signing, seminar, outrageous stunt, whatever. While there is no guarantee of media coverage, when you get it, it can sell lots of books.

Put your book in unusual outlets

Don't just think bookstores. Where will you find the people who should read your book? Don't overlook doctors' or veterinarians' offices, truck stops, souvenir stands, restaurants and coffee shops, etc.

27 Ways to Sell More Books

Help yourself by helping others

Offer your book as a fundraiser to schools, charities or other organizations. Sell them to the organization in quantity at a discount. Members sell the books at the retail price, and the organization pockets the difference.

Offer your book as a premium

Does your book have a natural relationship to a product? The manufacturer of that product may buy thousands of your books to give away or sell to their customers. Contact the brand manager to see if they are interested (and be prepared for any decision to take a while). Also approach local merchants to see if they would like to buy premiums. Would the local car dealer give everyone who buys a car a copy of your book on car care? Come up with a good connection, then sell some books!

Centers of influence

Are there people who could influence others to buy your book? Might doctors recommend your book on stress relief? Would teachers suggest parents read your book on helping children excel at school? Get copies into the hands of those who can reach your audience.

Get listed in catalogs

Most of us receive hundreds of catalogs with all kinds of things in them. When you find one that seems to fit your book, contact the catalog company and ask about submitting your book.

"Is the caller there?"

Do radio interviews, locally and across the country. By sending out short press releases, I've gotten interviews for my clients and myself on stations all over. A radio show may need three or more guests per day, five days a week, 52 weeks a year. They want to hear from you. News/talk stations run lots of interviews, but don't overlook the drive time and public affairs shows on music stations. And the best thing about radio is that you can do many of your interviews over the phone from the comfort of your own home.

Talk it up

In marketing classes, I teach a technique called The 10-Second Brag. The Brag is a quick way of introducing yourself in a way that is interesting to your audience. If you tell someone that you are a consultant, their reaction may be "So what?" (Although they may not ask that to your face!) Instead, tell them about the problems you solve, and they will be interested. The same applies to your book. No one (other than your mother) cares that you wrote a book. But if your book contains secrets that will help me make my dreams come true, then I care! The secret of the Brag is remembering that people care about the world as it relates to them and their needs. Remember that, and they will care about you and your book.

27 Ways to Sell More Books

Hold a contest

If you wrote a book about organizing closets, give a prize for the messiest closet in town. Have entrants send in photos of their messy closets, and/or write a short essay about how disorganized they are.

And the survey says . . .

Do a survey related to your book topic, then announce the results. If you wrote a book about managed health care, survey people for their opinions on managed care and what they like/dislike about it.

Weave a Web

Put a site on the World Wide Web where people can get more information about you and your book. If they can't order it online at your site, tell them where they can get it.

Exchange links

At your web site, offer links to other sites of interest to your audience. Contact the webmasters of those sites and ask if they would consider offering visitors to their sites a link to yours.

Be active online

Show your expertise by getting involved in discussion groups on your topic. While sending purely commercial messages about your book is generally not acceptable, you can answer questions and offer information and include a sig file with more information about your book and how to get it.

It's for a good cause

Announce that you will give a portion of the proceeds from book sales to a particular charity or advocacy group. Then, let interested groups know about it so they can help publicize your book.

Make a value-added package

Package your book with other items to make it more attractive as a gift or easier to use. If your book is about a craft, could you package it with craft materials? Bundle a cookbook with utensils, spices, etc.

Get others to sell books for you

Many speakers make money selling books in the "back of the room" (BOR). Speakers who don't have books of their own, or who wish to expand their product lines, may be interested in selling your books. Structure a discount schedule which allows both of you to make money.

27 Ways to Sell More Books

Get a business card for your book

Business cards are cheap. Get one made up especially for your book, then put it around wherever you can leave business cards. I had some made up for *The Mystery Shopper's Manual*. When I return a library book, I stick one in the book as a bookmark. Know what? I've gotten calls as a result!

Take a flyer

Make up a simple flyer about your book, and get it copied onto colored paper. The flyer may be one side of one page, or just a portion of a page. Put it out when you speak, leave it on literature tables at meetings and conferences, etc.

Alert the media

Whatever you do, send press releases to make television, radio, newspapers, magazines, etc. aware of you. Make it newsworthy. They don't care that you wrote a book, but they will care that you can give their audiences information they want or need.

Be outrageous!

Don't be afraid to try something new or unusual, even odd. Ask yourself, "Will this attract/appeal to the people I want to reach?" and "What will it cost me in time and money to try it?" If the first answer is "yes," and the second is "not more than I can afford," then go for it!

Think about what you can do beyond these ideas. Do you want to be on **Oprah**? Would a celebrity be willing to endorse your book? Would your book be perfect for a home shopping network? Or an infomercial? Could you develop a whole line of products related to your book? Sometimes it is easier to sell several related books/tapes/etc. than just one title.

What is your wildest dream of success? Imagine it, and then take steps to make it come true. Don't be afraid to think big and aim for the stars! That's what they're there for.



As the Idea Lady, Cathy Stucker can help you attract customers and make yourself famous. Get marketing tips and more when you subscribe to her free newsletter at <http://www.IdeaLady.com/> . And learn more about publishing and marketing books at <http://www.SellingBooks.com/> .

Part Four

RESOURCES



Associations and Forums

AuthorsDen -Vibrant community of authors and readers online! Post your bio, books, articles, poems and more – <http://www.authorsden.com>.

| [Book Signings/Mini Seminars. - http://groups.yahoo.com/group/booksigners/](http://groups.yahoo.com/group/booksigners/)

| [Children's Books. - http://www.egroups.com/search?query=youngchildrensbooks](http://www.egroups.com/search?query=youngchildrensbooks)

| [Children's Books. - http://groups.yahoo.com/group/CBpublishing/](http://groups.yahoo.com/group/CBpublishing/)

| [Copy Law. - http://groups.yahoo.com/group/copyright-future/](http://groups.yahoo.com/group/copyright-future/)

| [eBooks - http://groups.yahoo.com/group/ebook-community/](http://groups.yahoo.com/group/ebook-community/)

| [Fiction_L. - http://www.webrary.org/rs/flmenu.html](http://www.webrary.org/rs/flmenu.html)

| [IND-E-PUBS. eBooks. - http://www.ind-e-pubs.com/](http://www.ind-e-pubs.com/)

| [POD Publishers - http://finance.groups.yahoo.com/group/pod_publishers/](http://finance.groups.yahoo.com/group/pod_publishers/)

| National Association of Women Writers – <http://www.naww.org>

| [Publishing Design - http://groups.yahoo.com/group/publishingdesign/](http://groups.yahoo.com/group/publishingdesign/)

| [PUB-FORUM - http://www.pub-forum.net/](http://www.pub-forum.net/)

| [SELF-PUBLISHING - http://finance.groups.yahoo.com/group/self-publishing/](http://finance.groups.yahoo.com/group/self-publishing/)

| [SmallPubCivil - http://finance.groups.yahoo.com/group/smallpub-civil/](http://finance.groups.yahoo.com/group/smallpub-civil/)

The Write Words - www.writewords.org.uk

‘WOW’ Women on Writing - <http://www.wow-womenonwriting.com>

Books

[Is There a Book Inside You? Writing Alone or With a Collaborator by Dan Poynter](#)

With this step-by-step plan, you will learn how to break a topic down into easy-to-attack projects; how and where to do research; a process that makes writing easy; how to improve material; how to evaluate publishing options and how to develop an individualized and workable plan.



Resources

[So You Want to Write - How to Get Your Book Out of Your Head and Onto the Paper in 7 Days by Ann McIndoo](#)

So, You Want to Write! provides you with step-by-step instructions for preparing to write, organizing your material and writing your book.

[Finding Your Voice - How to Put Personality in Your Writing by Les Edgerton](#)

By finding their voices, writers dramatically improve their chances of getting noticed by editors and agents and, therefore, of getting published. The book's lively text (full of "voice," as one might expect) is loaded with practical, accessible advice that any beginning writer can understand.

[Writing Down the Bones: Freeing the Writer Within by Natalie Goldberg](#)

In her groundbreaking first book, Goldberg brings together Zen meditation and writing in a new way. Writing practice, as she calls it, is no different from other forms of Zen practice—"it is backed by two thousand years of studying the mind." This edition includes a new preface and an interview with the author.

[Fear of Writing for Writers and Closet Writers by Milli Thornton](#)

Fear of Writing is for writers (including closet writers!) who experience a familiar thud in the pit of the stomach when they visualize sitting down to write. The process of learning to flow is demystified, and a triage of fun is applied to heal the old writing scars. Through short stories about fictional characters with fear of writing, you'll realize you're not alone.

[Bird by Bird - Some Instructions on Writing and Life by Anne Lamont](#)

Think you've got a book inside of you? In this cleverly written book, Anne Lamott will help you find your passion and your voice overcome writer block and go for broke with each paragraph. Great reading.

[On Writing by Stephen King](#)

Part memoir, part master class by one of the bestselling authors of all time, this superb volume is a revealing and practical view of the writer's craft, comprising the basic tools of the trade every writer must have.

[On Writing Well: The Classic Guide to Writing Nonfiction by William Knowlton Zinsser](#)

On Writing Well shows how to apply the author's four principles of writing: Clarity; Simplicity; Brevity; and Humanity. He stresses the importance of reading your writing aloud to hear how it sounds and illustrates the difference between good and bad nouns, and good and bad verbs. Specific examples are given throughout the recording that show how writing can be improved.

Resources



[How to Write a Book Proposal by Michael Larsen](#)

The definitive resource for crafting effective book proposals. Michael Larsen details every step clearly and concisely. Readers will learn how to: * Test market the potential of a book idea and effectively communicate that potential in a proposal * Choose the best editors and publishers for a particular proposal * Create a professional-looking proposal package * Predispose a publisher to make their best offer.

[Self-Publishing Manual by Dan Poynter](#)

The Self-Publishing Manual, more effectively and successfully than any other book, has turned writers with an idea into successful authors with books by providing solid, usable information in clear, concise, readable language. This is not the stuff of theory, it is the product of hard-earned experience.

[The Economical Guide to Self-Publishing by Linda F. Radke](#)

If you publish your own book, you will make more money, get to press sooner, and keep control of your work. You have all the ingredients to be a successful author - publisher - this book will be your recipe.

[Promote Like a Pro by Linda F. Radke](#)

Getting a book published is no easy task, but promoting it may be even harder. Linda F. Radke's Promote Like a Pro: Small Budget, Big Show helps self-publishers (and other entrepreneurs with projects to promote) reach the audiences that want their books.

[Writers Market 2008 by Robert Brewer](#)

The 2008 Writer's Market features all the great information writers have to come to expect for more than 80 years and then some. This edition takes Writer's Market to a new level of excellence with high profile author interviews and five new market sections. Of course, it's still packed with all the information writers rely on year after year including the keys to successful query letters, advice on how much to charge, articles from successful writers, as well as listings for book publishers, magazines, literary agents and more!"

[Chicago Manual of Style! by William J Strunk and the University of Chicago Press Staff](#)

The Chicago Manual of Style & The Elements of Style by William Strunk jr. The Chicago Manual of Style by University of Chicago Press Staff (Editor) - 9th Edition Countless publishing professionals have learned the details of their business from this classic guide for publishers, editors and writers. In the 1890s, a proofreader at the University of Chicago Press prepared a single sheet of typographic fundamentals intended as a guide for the University community. The Chicago Manual of Style, offers the wisdom of a hundred years of editorial practice while including a wealth of new topics and updated perspectives. For anyone who works with words, whether on a page or computer screen, this continues to be the one reference book you simply must have.



[Jeff Herman's Guide to Literary Agents](#)

Here's the go-to resource that industry insiders and successful writers refer to and buy, year after year. *Jeff Herman's Guide to Book Publishers, Editors & Literary Agents* takes writers out of the slush pile and puts them on the top of the heap, with great information and great advice. More comprehensive than ever before, this revised edition describes the insider dynamics at hundreds of U.S. and Canadian publishers, with hundreds of names and specialties for book acquisition editors. Nearly 200 of the most powerful literary agents reveal great tips, as if they were at a private lunch with the reader. With detailed information on what to do, and what not to do, to break the code, break down the walls, and leapfrog beyond the competition, this guide is truly an author's best friend.

[The Frugal Book Promoter by Carolyn Howard Johnson](#)

For a little over 2 cents a day, THE FRUGAL BOOK PROMOTER assures your book the best possible start in life. Full of nitty gritty how-to's for getting nearly free publicity, Carolyn Howard-Johnson shares her professional experience as well as practical tips gleaned from the successes of her own book campaigns. Carolyn Howard-Johnson is award-winning author of both fiction and nonfiction and former publicist for a New York PR firm and a marketing instructor for UCLA's Writers' Program. THE FRUGAL BOOK PROMOTER tells authors how to do what their publishers can't or won't and why authors can do their own promotion better than a PR professional.

Contests

Another Realm - www.anotherealm.com/preditors/peesla.htm - a guide for writers who want recommendations, A to Z.

BYLINE Magazine - www.bylinemag.com/contests.asp - Poems, Short Stories, Memoirs, Limericks, Nonfiction

Glimmertrain - www.glimmertrain.com/ - Glimmertrain holds several fiction contests publication

Momaya Press - www.momayapress.com/contest.htm - annual short story competition

Short Story Competition www.shortstorycompetition.com/ - Lorian Hemingway's short story competition for emerging writers

True Life Story - www.truelifestorycontest.com - True Life Story Contest



Resources

Writer & Editors - www.writers-editors.com - Nonfiction, Fiction, Children's Literature, & Poetry.

Writers Digest - www.writersdigest.com/contests/ - fiction, kids, self-published books, poetry.

eBooks

["How To Get Started Writing Children's Books"](#)

["The Art of Writing" by Robert Louis Stevenson](#)

Includes insights into the creation of Treasure Island and much more.

["A Funny Thing Happened... On the Way to Getting Published"](#) by The Writersville Gang
An e-book collaboration about the trials and tribulations of trying to get that foot in the door.

["Mugging The Muse - Writing Fiction for Love and Money" by Holly Lisle](#)

["Career Starter Demo"](#)

Demo version of a beginner's guide to writing children's books

["Getting Media Attention for Your Business: 18 Techniques to Attract Journalists to Write About You"](#) by Fern Reiss

["Getting People to Your Website: 25 Simple Tips for Top-Notch Search Engine Optimization"](#) by Fern Reiss

Freebies

COVER DESIGN go to <http://www.parapub.com> and get doc 116 paint by the numbers for cover – also See list of artists on Web site under *Suppliers*

To get the FREE ebook by Ann McIndoo send her an email to Ann@soyouwanttowrite.com

"HEADLINES" Special Report - [email Rosalind Sedacca at Talk2roz@bellsouth.net](mailto:emailRosalindSedacca@bellsouth.net)

[The Truth about Making Money on the Internet \(free ebook\) by Kathleen Gage –
<http://www.streetSMARTSMARKETING.com/free-ebook.htm>](http://www.streetSMARTSMARKETING.com/free-ebook.htm)

Ten simple steps to ebook Authoring by Glenn Diezel

http://www.awakentheauthorwithin.com/PDF/10simple_steps.pdf

7 secrets to eBook Authoring by Glenn Diezel http://www.awakentheauthorwithin.com/PDF/ebook_benefits.pdf

LIST YOUR BOOK on the **Para Publishing** web site along with your URL – free!

<http://parapublishing.com/sites/para/resources/successstories.cfm>

Gutenberg - More than 20,000 free e-books listed here: www.gutenberg.org



Free Books for All - Gives away free nonfiction books on business, how-to, cookbooks, self-help, spiritual, memoirs, biography, health, politics, social issues, sports, travel, and more. All books are provided courtesy of their authors and/or publishers – <http://freebookforall.com>

Graphic Artists

[Cindy Collins... janecarroll1@bellsouth.net](mailto:janecarroll1@bellsouth.net) or info@berthasize.com

[Maria Bell at maria@mariabellimages.com](mailto:maria@mariabellimages.com)

Grammar, Style and Usage

Antonyms - www-personal.umich.edu/~cellis/antonym.html - Antonyms - words that have opposite meanings

Ask Oxford - www.askoxford.com/ - free English language reference, writing guides

The Chicago Manual of Style - www.chicagomanualofstyle.org/ CMOSfaq.html

Westegg - www.westegg.com/cliche/ - Cliche finder, over 3000 indexed

Words that Sound alike But Aren't - writing2.richmond.edu/writing/wweb/conford.html - Commonly confused words that sound alike but have different meanings.

Guide to Grammar - grammar.ccc.commnet.edu/grammar/ - Guide to Grammar & writing, a easily searchable site

Bartleby - www.bartleby.com/141/ - The Elements of Style, William Strunk, Jr. Online

Chomp chomp - www.chompchomp.com/ - Grammar Bytes, a site for teachers, offers hand-outs and interactive exercises.

Merriam-Webster - www.m-w.com - *Merriam-Webster* online provides both and more, including word games, “Word of the Day” and the “Word for the Wise” podcasts.

Quint Careers - www.quintcareers.com/writing/ - Indispensable Writing Resources

Shunn - www.shunn.net/format/story.html - Manuscript formatting

Thesaurus - thesaurus.reference.com/ - Dictionary, thesaurus, and encyclopedia online



Reference.com - Online language reference products and services including an encyclopedia, dictionary and thesaurus – <http://reference.com>

Wikipedia - A multilingual, web-based, free content encyclopedia project. Wikipedia is written collaboratively by volunteers from all around the world. With rare exceptions, its articles can be edited by anyone with access to the Internet – <http://www.wikipedia.com>.

WriteExpress - Free Online Rhyming Dictionary Great for poetry or songwriting. Simply enter a word and choose from 5 rhyme styles: end rhymes, last syllable rhymes, double rhymes, beginning rhymes and first syllable rhymes – <http://ww.rhymer.com>

Abbreviations.com - Directory and search engine for acronyms, abbreviations and initialisms – <http://www.abbreviations.com>.

Acronym Finder - Dictionary of acronyms, abbreviations, and initialisms – <http://www.AcronymFinder.com>

Newsletters

American Society of Journalists and Authors (ASJA) Newsletter - <http://www.asja.org/newspub/newspub.php>

[Publishers Marketplace](http://www.publishersmarketplace.com) - <http://www.publishersmarketplace.com>

[Dan's Publishing Poynters Newsletter](http://www.parapub.com) <http://www.parapub.com>

[Writing on the Run](http://www.writingontherun.com) – www.writingontherun.com

[Inkspotter News](http://www.inspotter.com) – www.inspotter.com

Expertizing - <http://www.PublishingGame.com/signup.htm>

Writing & Publishing Websites

Rosetta Machine - [Convert](#) your book - [\\$350 - \\$900](#) [Will translate your books into 4 eBook formats](#)
<http://www.RosettaMachine.com>

Lightning Source – submit your books - <http://www.LightningSource.com>

Special offer from Jo Condrill – discount on her books and 20 minute coaching at:
<http://www.selfpublishingbooks.net/special.htm>

how to find a literary agent, self-publish, and promote your book- <http://www.PublishingGame.com>

How to get more media attention for your book and business at <http://www.Expertizing.com>



Resources

Lulu lets you [print one book or many](http://www.lulu.com) at <http://www.lulu.com>

The Reference Desk for Publishers tons of great resources, articles, tips, lists, etc. <http://www.gropenassoc.com/TopLevelPages/reference%20desk.htm>

New Self-Publisher's FAQ - <http://www.creativemindspress.com/newbiefaq.htm>

Read my book - [Sign up, submit books for purchase, and share your favorites with people! Read my Book is a new site designed specifically around sharing new publications of books, and allowing authors to connect with their fans. http://read-my-book.com/](http://read-my-book.com/)

Check out **About Freelance Writing** - aboutfreelancewriting.com - Writing jobs, Reviews, Q & A and more.

Write for kids - www.write4kids.com is filled with Articles, Tips and more.

Cool Stuff for Writers www.coolstuff4writers.com is where the Book Dr. hangs out – it also has articles on writing, Tips, Interviews, and more.

S C Beginnings - www.scbeginnings.com – is a syndicated publication designed to support and assist aspiring writers. When you send a submission you will receive a response, which can include a personal critique.

The Writers Site - www.thewriterssite.com – offers writing tips, writing resources, places to get published, Writing blogs, and dozens of other resources.

Absolute Write - www.absolutewrite.com is the one-stop web home for professional and beginning writers

ParaPublishing.com - www.parapub.com –Dan Poynter, The Self-Publishing Guru’s site is filled with useful information. Check out the book statistics section, one of the most comprehensive about the industry.

Refdesk - www.refdesk.com - Facts, world clocks, the weather in anywhere in the world and even a fun “Site of the Day.”

Romance Writing Tips - www.groups.msn.com/romancewritingtips - romance writing tips, with links to several other lists of critique partners, writing partners and message boards.

The Poetry Market - www.thepoetrymarket.com - is a free, not-for-profit, monthly e-zine featuring poetry markets, poetry contests, poetry reviews and news.



Resources

U.S. Copyright Office - www.copyright.gov did you know that your writing is copyrighted the minute you've put it in a tangible form? The Copyright office offers you further protection, when you register your work with them (for a fee). The FAQ is free and very helpful.

Writers Write - www.writerswrite.com - lots of useful information, for anyone interested in self-publishing.

Young Writers Society - www.youngwriterssociety.com – was created for the young writer. It's an online community where kids, tweens and teens can share work, chat, create a blog, join usergroups and much more. The site also has its own monthly publication called the *Squills E-Zine*, compiled of members' work.

The Publishers Marketplace - wwwPublishersMarketplace.com has a list of literary agents and editors there as well.

Book Market – www.bookmarket.com - has a list of book printers, POD printers/publishers, book cover designers and editors book publicity resources, book consultants, the Self-publishing Hall of Fame and more!

Absolute Write - www.absolutewrite.com - includes a "Writers Wanted" section with posts of writing jobs, guidelines and freelance opportunities. It also offers a newsletter filled with agents looking for writers.

Agent Research - www.agentresearch.com/agent_ver.html - here you can research public records for negative reports on the agency's business practices.

First Writer - www.firstwriter.com - has an advanced database of more than 650 literary agencies to help you find one to fit your needs. It also lists contest, book and magazine searches.

Miscellaneous

Send This File <http://www.sendthisfile.com> is a great program for sending large files to someone else via email and you can get a free account – A couple of my guest experts used this to send me their PPT presentations.

Recording Books - Audacity (Free recording/editing program)
<http://audacity.sourceforge.net/>

Publicity Hound - www.publicityhound.-cJoan Stewart's site has resources and lots of tips on how to get free publicity.

Resources



Agent Research - Helps direct you to the literary agent who is right for your work at this stage in your career, whether you're writing your twentieth book or your first – <http://www.agentresearch.com>

Funds For Writers - Anyone who says you can't make a living as a freelance writer hasn't been to this site. It lists paying grants, contests, markets and fellowships – <http://www.fundsforwriters.com>

Kim Weiss PR - From Brainstorming to Bestseller - an Insiders look at publishing your book with Kim Weiss Publishing Services – <http://www.kimweisspr.com>

Five Star Publications - Small publishing house that works closely with Aspiring authors to choose from a range of services — editing, graphic designing, proofreading, indexing, publishing, and marketing, including web site design — for their books – <http://www.fivestarpublishations.com>

Ink Spotter Publishing - Provides a full range of services and products including publishing, writing, editing, proof-reading and research to the global marketplace – <http://www.inkspotter.com>

Thinkexist.com - Quotation Search Engine and Directory with over 90,000 quotations by over 9,000 authors in the English language. Find just the right piece of inspiration here. The site's 140,000 quotes can be searched by quote, author or topic and then saved to your own personal quotation book – <http://www.thinkexist.com>

United States Copyright Office - This is the official site for all your questions about copyrights, with a special link for literary works – <http://www.copyright.gov>

The Writer's Portal - Provides access to the leading writing resources, writers' reference sources, and many other excellent tools for writers – <http://www.thewritersportal.com>



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