

Here is your July 9 edition of the *Book Marketing Matters* special-sales ezine by Brian Jud. It contains regular columns with tips from Dan Poynter, John Kremer, Guy Achtzehn, Rick Frishman, Eric Kampmann, Paulette Ensign, Judith Briles, Gail Z. Martin, Tonya Evans and Roger C. Parker. The guest columnist in this issue is Stephanie Barko.

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All of us at Book Marketing Works wish you success in your book-marketing efforts, Brian Jud

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## Book Marketing Matters™

**Brian Jud's free, bi-weekly ezine dedicated to helping you get your fair share of the special-sales markets, and sell more books profitably**

**Volume 11, Issue 14, Number 254 July 9, 2012**

**Do you want to sell more books to non-bookstore buyers? Join our commission-based special-sales program.**

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We get about 3,000 hits per month on the ESP search engine. Most of the titles in our program receive some action on a regular basis. We cannot show them all, but below is a list of the direct inquiries for which we send sample books. We usually customize them with the customer's logos or with a tip-in insert page.

### **Top inquiries from the reps for the week ending 7/6/12**

<u>Title</u>	<u>Quantity</u>
<i>Fat Calorie &amp; Carbohydrate Counter</i>	50
<i>Custom Handbook</i>	700
<i>500 Beers</i>	500
<i>Fire Safety Comic Book</i>	600

# Upcoming Webinars & Events by Brian Jud

## ***Author's ATM***

July 12 – 14 in Stamford, CT.

**You will discover powerful strategies to:**

- Sell more books to non-bookstore buyers
- Turn your book into speaking, coaching, training, media appearances and sponsorship opportunities
- Get your book in the hands of major decision makers who will pay you big time
- Create and offer products and services online
- Make money from sponsors
- Transform online leads into sales
- Offer your books, products and services by selling with true integrity
- Create magical book signings
- Get lots of publicity through radio, tv and print
- Create hot titles that actually sell
- Network so you build huge opportunities and lasting friendships
- Meet top agents and publishers

***Author's ATM*** is being kept purposefully intimate so you can network with other attendees.

I suggest you register soon to reserve your seat. For more information and to register:

<http://www.1shoppingcart.com/app/?Clk=4768417>

## **150 Ways To Market Books More Successfully:** **Part Two: Pricing and Promotion Tips**

**Thursday July 26 6:00 – 8:00 pm Eastern Time**

Our June Webinar described hints for publishing and distributing your books. This month we will focus on pricing and promoting your books successfully.

**9 Tips for Pricing Your Book Profitably.** If you price your book incorrectly you may doom your publishing venture. Discover how you can avoid the top 9 mistakes most untrained authors make.

**Final 50 Tips: Promoting Your Book.** When you first publish, nobody has heard of you or your book, so your initial promotion is the key to your success. Later, you must remind people of the reasons they should buy it. If you focus only on social media you will miss many opportunities to reach prospective buyers. An assorted, persuasive and targeted promotional mix should maximize your sales, revenue and profits.

**Sign up at** <https://www1.gotomeeting.com/register/611129905>

## Notes From the Front Lines

(Excerpted – with permission – from the Book Publishers' Handbook, by Eric Kampmann, President, Midpoint Trade Books [ekampmann@aol.com](mailto:ekampmann@aol.com) )

**Pricing Strategies that Work.** When we talk about marketing a title, the big question usually is: what should the retail price be? This is where art and commerce collide with countless variables entering into the mix. What is the trim size? Page count? Competition? Unit manufacturing cost? Market? All of these factors must be considered when establishing the retail price. Most of my experience has been in the retail book trade and that is where I want to focus this discussion. In many ways bookstores are the most difficult, expensive and competitive place to try to sell books and, therefore, the publisher must be very aware of the pricing for similar books in the category. This means the publisher needs to take the time to research the competition either by speaking with buyers, visiting the internet or strategizing with its sales team. No one knows whether the retail price will make a decisive difference with the book consumer, but we do know that the buyers at the major book chains are very aware of price and are often very reluctant to commit to a title that is overpriced in terms of the competition. Pricing too high can hurt a book even before it is out of the gate. Also, remember that if a book becomes established and goes into a second, third or fourth printing, it is possible to raise the price on the reprint. This is done quite frequently but only if the book has established a market.

## Steve Jobs and the Publishing Industry – Brian Jud

Much of the discussion about Steve Jobs's biography centers on his management style (positive or negative). But after reading the Walter Isaacson's book, I found much information that is relevant to the publishing industry. I will describe my interpretations of 14 of Steve Jobs's management philosophies and actions as they might apply to book publishing, one in each issue.

**Number One: Focus.** According to author Walter Isaacson, "I once asked him (Jobs) what he thought was his most important creation, thinking he would answer the iPad or the Macintosh. Instead he said it was Apple the company. Making an enduring company, he said, was both far harder and more important than making a great product." The lesson for publishers is to maintain attention on building a business rather than simply selling books.

This may not be as obvious as it appears at first. Many publishers (particularly author/publishers) work *in* their business instead of *on* their business. Their focus is on the day-to-day struggles of selling books instead of long-term expansion. Your mission and vision should be cast in stone, but the journey to fulfill them may diverge from the plan as the industry evolves. Focusing on your mission concentrates your attention and frees you to act on your markets, message and means.

**Focus on your markets.** Define your target readers and do not try to market to "everybody." Know where they shop and why they would be interested in your content. Segment them into groups of like-minded people, and consider non-retail buyers such as those in corporations, associations, schools and the military.

**Focus on your message.** Each segment of buyers purchases your books for different reasons. Retailers want store traffic, inventory turns and profit per square foot. Librarians want to help their patrons and the media want higher ratings. Corporate buyers want to use your content to help them sell more of their products. Communicate how your book can help them reach their goals.

**Focus on the means for delivering your message to your markets.** Implement traditional promotional activities such as publicity, advertising and sales promotion. But also consider cutting-edge promotion strategies such as avatar marketing, mobile marketing and social commerce (vs. social networking).

## Poynter's Pointers

(Excerpted - with permission - from Dan Poynter's Fifteenth Edition of *The Self-Publishing Manual*:  
<http://www.parapublishing.com>. To receive Dan's free newsletter, *Publishing Poynters*, go to  
<http://parapub.com/sites/para/resources/newsletter.cfm>)

If people are asking questions, they like your work. Note their questions and your responses in a "correction copy" of your most recent edition and keep it on your shelf so you will be able to easily find the updates when the inventory runs low. Put the new information in your next *revised* edition—and sell the book to them again. Listen to your readers. Your best customer is one you have sold to previously.

## Ideas for Selling to Non-Retail Buyers – Guy Achtzehn

(President of The Promotional Bookstore, offering commission-based sales of books to non-bookstore buyers, [guy@msgpromo.com](mailto:guy@msgpromo.com))

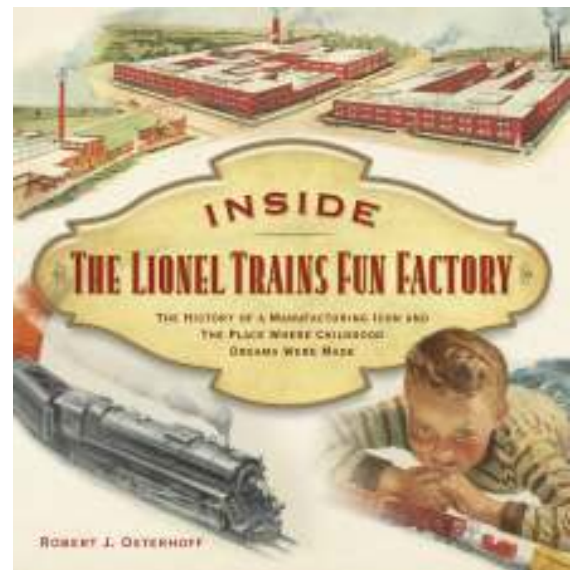
A local bank used a personal finance book as a business gift to new clients opening saving accounts. The promotion was geared towards high school and college graduates. The book featured information on loans, investing and saving techniques as well as information on stocks, bonds and other investment vehicles. The bank realized that an educated customer is a long term customer... and focusing on young clients insured years of good relationships. Over 7500 books were sold on short discount.

## The Cover Story – Peri Poloni-Gabriel

(Peri Poloni-Gabriel of Knockout Design has been in the business of designing books for over 15 years. She can be contacted at [www.knockoutbooks.com](http://www.knockoutbooks.com))

*Inside the Lionel Trains Fun Factory* - This book is targeted at model train enthusiasts and collectors. Unlike many books in this genre, which are about various collectables, this book goes into the history, advertising and lore of Lionel Trains. Historical images from Lionel advertising were used along with old parchment paper to denote the era visually. The center cartouche encapsulates the title, which has been designed with turn of the century advertising fonts. The same look and font were used in the full color interior of the book.

**Note:** The cover design in my June 25 newsletter was also by Peri but incorrectly attributed to Tamara Dever



## Legal Matters That Matter to Writers – Professor Tonya M. Evans

(Contact Professor Evans at Legal Write Publications, [info@legalwritepublications.com](mailto:info@legalwritepublications.com) or [www.legalwritepublications.com](http://www.legalwritepublications.com); The information contained in this column is for general informational and educational purposes only and does not constitute legal advice. If you need advice regarding a specific legal matter, you should consult a lawyer as each case is fact-specific.)

**What are examples of things that cannot be copyrighted?** Copyright does not protect facts, ideas, systems, or methods of operation, although it may protect the way these things are expressed.

## The Book Shepherd

(Dr. Judith Briles is a Book Shepherd and Author Advisor/Coach and radio host (see below); reach Judith at [Judith@Briles.com](mailto:Judith@Briles.com), [www.TheBookShepherd.com](http://www.TheBookShepherd.com) or [www.AuthorU.org](http://www.AuthorU.org))

### **Authors and Surfers have Lots in Common: They Look to the Outside ... And Anticipate What's Coming**

The next wave, or the next, next wave could be the “big” one. Authors have to anticipate what's coming along. That's why the authoring commitment creates a life-long learning opportunity. The huge mistake that most authors make is that they think that once the book is printed/published, the world comes to them. That's where the Wipe-Out Factor comes into play. The publishing world continues to morph; the Internet delivers a variety of new ideas and opportunities (as well as crashing waves) on a weekly basis.

Once you put your toe into the authoring wave, you now must commit to continuing education. Schmoozing with other authors, attending conferences, absorbing the latest trends is essential if you are going to continue to ride the publishing waves.

Successful authors don't put their head in the sand—they keep stretching, looking for new ideas, twists and gather information—about publishing, their topic and audience ... are you?

## You're On The Air

(Larry Kahn, Director of Talk Programming at Westwood One Entertainment, the company that produces and distributes talk programming for *Larry King Live* and *Jim Bohannon*.)

Talk-show producers book guests who have information of interest to their viewers. Their objective is to create a memorable, provocative show that will increase ratings.

## Kremer's Korner

(Excerpted - with permission - from John Kremer's Sixth Edition of *1001 Ways to Market Your Books*. Contact John at <http://www.bookmarket.com>)

Options for movie rights allow producers to gain exclusive rights to a book while they arrange for financing of the movie, assemble the necessary talent and explore the feasibility of making a movie based on the book. The term of most options varies from ninety days to one year. Option payments are nonrefundable. That means that the author and/or publisher keep the money even if the option is not exercised. If the option is exercised, the option payment is applied to the purchase price of the movie, which is usually stated in the option contract.

## Author 101

(Excerpted - with permission - from *Author 101: Bestselling Book Publicity*, by Rick Frishman and Robyn Spizman; contact Rick at [FRISHMANR@PlannedTVArts.com](mailto:FRISHMANR@PlannedTVArts.com) or [www.author101.com](http://www.author101.com))

“The bar for platforms has been raised to almost absurd heights,” according to agent Sharlene Martin, of Martin Literary Management in Encino, California. “A whole plethora of good writing is being ignored because it doesn't have the promotional hooks that publishers are now demanding. If you have a book on woodworking, you better be a contributor to a woodworking magazine, have appeared on shows about woodworking, give seminars on it, speak about it all the time, have your own newsletter and Web site.”

And don't forget lucky breaks! Sometimes endorsements from famous authors, experts or celebrities help position a book. It's not just what you know, but who you know. Your book has to be a quality book, but it doesn't hurt to be validated by respected sources who think you have something important to say.



## The Very Idea

(Editorial by Brian Jud;

Cartoon is from the *Harvard Business Review*, October 2011, p 40)

Did you ever see or use an old-fashioned, hand-operated water pump? If you ever used one you probably recall that it did not work until you first primed it by adding some water. Then you pumped furiously to bring the water up. Once the flow was steady, you could slow down and the water would pour out.

That process reminds me of selling books to non-bookstore buyers. You have to put something in before you get something out. Prepare for selling by learning your prospects' industries, knowing your costs at various quantities, practicing your presentation and anticipating questions. Then when you are selling, you have to work hard, describing how your content is the best solution to the buyer's problem. Once you get agreement you can ease off and work out the details of the sale.

However, it's best to close the sale while the buyer is still "hot." If you don't know the answer to a major question, you have to come back later. But, you cannot simply return and say, "Here is the answer to your question." In the interim, the water has gone all the way back down and you work hard at selling again, reminding the buyer of all the benefits you discussed earlier.



Prime your sales pump by doing your homework before you get face-to-face with a buyer. Know your printing costs and times, and shipping costs, at different quantities. Then when the buyer asks you, "What is your price for 5,000 books, delivered by truck in eight weeks?" you will know the answer. Smile, relax, close the sale and watch the money pour into your pockets.

## Book-Marketing Tips – Roger C. Parker

(Roger C. Parker is the \$32 Million Dollar Author. Test your Book Publishing IQ at his

[www.publishedandprofitable.com](http://www.publishedandprofitable.com))

**7 ways to add visual interest to blogs & books** There's more to adding visual interest than generic stock photos, clip-art, and pie charts. The next time you want to add visual interest consider using one of the seven following to reinforce your ideas and strengthen your brand by adding a personal touch.

Some of these have been around for centuries, others reflect recent thinking. The last one will be described in the next issue of *Book Marketing Matters*.

**#6: Cartoons.** One of the best ways you can engage your reader's interest is to use a cartoon to drive home an important point...often by using humor to exaggerate an important point or to overcome an objection or a popular misconception. Through the *The New Yorker Magazine's* [CartoonBank](http://CartoonBank.com), you can license cartoons at surprisingly affordable prices. Or, you can search online at sites like [Freelanced.com](http://Freelanced.com) for freelance cartoonists who can custom create for presentations, newsletters, and online use.

## Booklet Ideas – Paulette Ensign

(Paulette is President of Tips Products International, [Paulette@tipsbooklets.com](mailto:Paulette@tipsbooklets.com))

Follow me on Twitter: <http://twitter.com/pauletteensign>)

What assumptions do you make about your booklet and your business? And how do those assumptions serve you and your market? Here are some timely ones:

It could be easy to assume that very few people will read this ezine today because it's in the midst of a major U.S. summer holiday weekend/week. Would it matter if today's issue wasn't published, or should the topic be more casual because of that? Or will some people read it who might not do so otherwise, because they are more relaxed with the holiday schedule, finding great value in the connection, and becoming one of my best clients or connections? Based on a long-standing commitment to this publication's subscribers, you see the decision as you read this!

Here is another one. Because you've been in business awhile and have a substantial following, it can be easy to think ALL your people know ALL of what you teach and ALL of the products and services you have available. Even as you read that, your logic says that's unlikely.

Although I've been in the tips booklets business more than two decades, someone recently commented on a LinkedIn discussion board post I made that tips booklets are brilliant because they are different from lots of other collateral material people distribute and receive. That person just discovered tips booklets by reading that post. As soon as absolutes are part of any assumption, it's automatically untrue.

**ACTION:** Review some basic assumptions you make about your booklet. Determine what supports or limits your success. Testing the opposite may happily surprise you.

## Marketing Planning

(Excerpted from Brian Jud's e-booklet, *Plan Your Work and Work Your Plan: 461 Tips for Profitable Marketing Planning*; [www.bookmarketing.com](http://www.bookmarketing.com))

Planning is a process that forces you to focus on important issues and answer tough questions that you might have otherwise avoided.

## Marketing Strategy

(Excerpted from Brian Jud's e-booklet, *The Buck Starts Here: 635 Tips for Creating Successful Marketing Strategy*; [www.bookmarketing.com](http://www.bookmarketing.com))

Book marketing requires an investment of time, labor, money and an entrepreneurial spirit before any income is generated.

## Thrifty Author – Gail Z. Martin

(Gail Z. Martin, from *The Thrifty Author's Guide to Selling and Promoting Your Book Online*; [gail@dreamspinnercommunications.com](mailto:gail@dreamspinnercommunications.com) or [www.GailMartinMarketing.com](http://www.GailMartinMarketing.com))

Take a realistic look at your finances. How much money can you afford to spend on marketing? Remember that *marketing* includes printing business cards or bookmarks, making posters, maybe even hiring an intern or an assistant to help you with research. Don't be tempted to print your own business cards or bookmarks to save money. You will not look professional, and any savings will be at the expense of credibility. These need to be done right. Realize that many people decide whether or not you're "for real" by your website. You need a good one.

## Guest Columnist – Stephanie Barko

(Stephanie Barko, Literary Publicist was voted Best Book Promotion Service by Preditors & Editors' Readers Poll in 2011. Her most recent award-winning nonfiction & historical fiction clients include an IndieReader Best Book of 2011, a 2011 IPPY and a 2011 Sarton Memoir Award Winner. Connect with Stephanie on LinkedIn, and follow her on Facebook, Twitter, and her blog)

Here's a free and instant traffic builder from something you're already using. Despite the meteoric rise of Pinterest this year, for nonfiction experts, there remains no better credential and prospective client magnet than LinkedIn.

A short time ago, LinkedIn quietly expanded the "Skills & Expertise" section (the shaded gray boxes) of LinkedIn member profiles. That section now accepts up to 50 keywords and phrases.

After retesting my keywords at Google Adwords, I expanded that section on my own LinkedIn profile to 45 terms. Inquiries from prospective clients have doubled since this time last year and my LinkedIn searches and profile views have tripled. Try it. It works!

## Helpful Website of the Week – Adele M. Annesi

(Adele is a freelance editor and writer. Contact [a.annesi@sbcglobal.net](mailto:a.annesi@sbcglobal.net), or visit <http://www.adeleannesi.com/Word-for-Words--LLC.html>)

### Writers Guild of America

<http://www.wga.org>

The Writers Guild of America, west (WGAW), is labor union that represents the thousands of writers who write TV shows, movies, news, documentaries, animation, CD-ROMs and content for new-media technologies. This site has a roster of informative links to key sources for writers. You can download contracts and find your residuals online. The list is freely accessible.



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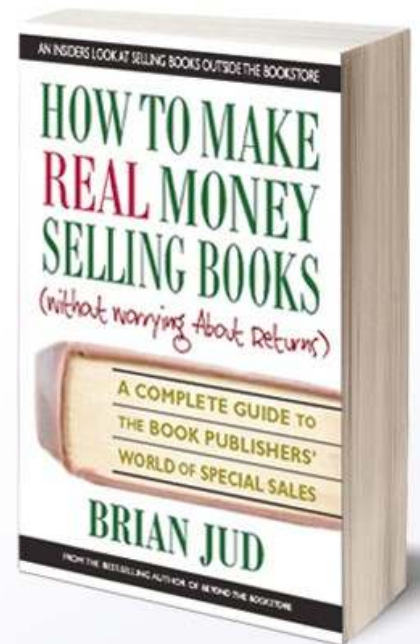
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## **Contact Information for Brian Jud**

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Brian Jud now offers commission-based sales to buyers in special markets and several other programs to contact prospective buyers in special markets for you through personal sales calls, customized mailings and telephone calls. There is a program for any budget. [www.premiumbookcompany.com](http://www.premiumbookcompany.com)

Brian is also an author and book-marketing consultant helping publishers market and promote their books to increase their sales and profits. Find rated lists of suppliers to publishers at [www.bookcentralstation.com](http://www.bookcentralstation.com). Brian is a media trainer, frequent speaker at publishing events and host of the online Publisher's Bookstore listing many discounted titles on publishing, publicity, planning, marketing, publishing law, design and writing. Contact Brian at P. O. Box 715, Avon, CT 06001; (800) 562-4357; [brianjud@bookmarketing.com](mailto:brianjud@bookmarketing.com) or go to <http://www.bookmarketing.com>