

Here is your October 8, 2018 edition of the *Book Marketing Matters* special-sales ezine by Brian Jud. It contains regular columns with tips from Brian Jud, John Kremer, Guy Achtzehn, and many others.

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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 17, Issue 21 Number 417 October 8, 2018

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

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**Top inquiries from the salespeople
for the week ending 10/5/18**

<u>Title</u>	<u>Quantity</u>
<i>Journey to Abundance</i>	2200
<i>Triple Your Time Today!</i>	950
<i>The Christmas Tooth Fairy</i>	3000
<i>The Art and Science of Success</i>	1100

Information from APSS



Display your book at the Maryland Psychological Association Annual Conference (\$50 with APSS discount)

Do you want to display your book before thousands of Psychologists at the Maryland Psychological Association's Annual Convention on Nov 2? APSS has a special arrangement to exhibit members' books there for \$50 per title (\$75 for non-members).

Registration Deadline Oct. 17, 2018

Books Due on Oct. 24, 2018

- All books are displayed face out, visible to all attendees
- All titles would be listed in a "Titles on Display" ordering catalog listing full ordering information handed out at each exhibit. You can also provide your own order forms/promotional materials.
- The exhibit is staffed by experienced representatives tasked with the responsibility of generating orders for each book.

For each title, please email the title, author, pub date, list price and discounted price (if any) to brianjud@bookapss.org. To make the \$50 (or \$75) payment per title, please use Paypal account brianjud@bookapss.org or contact brianjud@bookapss.org for other payment arrangements. The display company will need two copies of your book and you will receive the address to which to send it.

Not an APSS member? To join or to learn more about APSS go to <http://pro.bookapss.org/join-application>

APSS Bi-Weekly Top Ten List

Ten Types of Innovation (*Harvard Business Review*)

1. Business model – how your company makes money
2. Networking – working with distribution partners to make your offering distinctive
3. Performing capabilities you typically buy from others (or vice versa)
4. Proprietary process that adds value
5. Product performance – does your content deliver on your promise?
6. Service performance – does your service meet customers' needs?
7. The extended system surrounding an offering (consulting, seminars)
8. Communicating benefits to potential customers
9. Creating an integrated customer experience (content and delivery)
10. Branding – how does the marketplace perceive and value what you have to offer

Barnes & Noble Up for Sale? Now What? By Brian Jud

Publishers Weekly (October 3) wrote that Barnes & Noble may be up for sale, and that can provide a lesson for book publishers: there is an opportunity for substantial revenue growth of book sales in non-bookstore markets. Publishers who ignore these changes and rely on the traditional business model of selling primarily through bookstores may run out of room to grow.

Publishers with a creative flexibility will be more likely to strategically adjust and thrive in this changing market. It is not difficult, and may be easier to understand by looking at a similar situation in a different field. Netflix changed the way DVD rental firms competed by starting delivery through the mail. It quickly sought to reinvent itself by obsolescing its own way of doing business and developed technology to replace mailing physical DVDs with digital streaming over the Internet. In contrast, Blockbuster blindly continued its successful superstore model, by making minor adjustments in their current way of doing business (no more late fees). It failed to respond to fundamental market changes and is closing stores nationwide.

The lesson? Publishers that reinvent themselves can succeed in this new, competitive, rapidly changing environment. One way to do that is to expand outside your core business into non-bookstore markets. Publishers that simply tweak their current business model (sell through independent stores and Amazon.com) are doomed to falling sales and the return of unsold books.

When publishers focus on the opportunities in non-bookstore segments, they may actually get a better picture of their future. Non-traditional marketing is basically the process of writing quality content in response to an identified need, publishing it in the form desired by the reader and then selling it to people in defined groups of prospective customers. Doing this successfully may

simply require a little flexibility, a change in concentration from traditional book selling to a...

- 1) **Focus on the content of your book, not the book itself.** *What your book does* is more important to buyers than *what it is*. Content is king in special-sales marketing, and the old adage, “find a need and fill it,” was never more relevant.
- 2) **Focus on target customers.** Segment your total market into several “mini-markets,” each with identifiable needs and selling idiosyncrasies. For example, alternatives for selling a children’s book could be children’s libraries, PTAs, daycare centers, airport stores, supermarkets, government agencies, toy stores, and gift shops at museums or zoos.
- 3) **Focus on marketing as much production.** The concepts of *frontlist* and *backlist* are irrelevant in special markets. Publishing more titles to keep your frontlist current is not nearly as profitable as concentrating on selling the titles you already have.
- 4) **Focus on getting people to buy rather than selling to them.** Discover what your business prospects need -- which will probably be some combination of products and services -- then describe how you can help them improve revenues, margins or brand image. Add value to their way of doing business. For example, you may be trying to sell a barbeque cookbook to buyers at Lowe’s. They do not want to sell cookbooks as much as they want to sell high-priced, more profitable barbeque grills. Sell your cookbook to them by demonstrating how it could be used as an enticement to get people to buy the grills. They could *use* your book – rather than *sell* it – by giving one away with each grill purchased. This is the concept of cross merchandising.
- 5) **Focus on the differences of your content, not on its sameness.** Authors sometimes describe their book by saying, “It’s the next *Harry Potter*,” or “It’s like *The Tipping Point*, but better.” Buyers do not want more of what they already have. They want to hear how your information is different from the better-known titles and why it is better.
- 6) **Focus on push and pull.** *Push* marketing is directed at the channel members, helping them sell more books to the next higher level in the distribution network. On the other hand, *pull* marketing is directed at the ultimate consumer, making people aware of your title and getting them to buy it. While both strategies are important, push marketing is the preferred strategy in non-retail marketing and pull is the strategy of choice in retail marketing.
- 7) **Focus on what you can control.** There are four primary activities you can control in book marketing: 1) its content and form, 2) the price at which you sell it, 3) the ways in which you distribute it and 4) how you promote it.

The publishing industry is making the transition from selling through bookstores to non-bookstore buyers. Some publishing companies will not be able to make that leap, but those who will succeed are those that will look to the future with a little creative flexibility.

Brian Jud is the Executive Director of APSS (www.bookapss.org). He is also the founder of Book Selling University (www.booksellinguniversity.com) and the author of "How to Make Real Money Selling Books." Brian offers commission-based sales of books to buyers in non-bookstore markets. Contact Brian at P. O. Box 715, Avon, CT 06001-0715; (860) 675-1344; brianjud@bookmarketing.com or www.premiumbookcompany.com twitter.com/bookmarketing

**Excerpt from *Write Your Book in A Flash*
The Paint-By-Numbers System to Write the Book of Your Dreams—Fast!
By Dan Janal**

Imagine you are searching for a book on Amazon. After seeing the title and the book cover, you read the book's short description. Does it give you a great reason to read the book? Do you say to yourself, "The author understands me and my problem! I have to buy this book?"

Your readers will buy your book if you write a great book summary. Best-selling authors start writing their books with the book description. This exercise helps you get focused and lets your ideal readers know immediately if they want to buy your book.

If you write the executive summary first, you'll have an easier time writing the outline and the book. Plus, when someone asks what your book is about, you'll answer clearly and confidently.

The first step toward getting focused on writing your nonfiction business book is to write an executive summary — your book's essence. It answers these questions:

- What is the book about?
- Who is the ideal reader?
- What problem do you solve for them?
- How will they benefit from reading the book?
- Why is your book better than competing books?
- Why are you the right person to write the book?

This assignment will keep you focused, and once you're finished with your executive summary, you will have created the first piece of marketing material to promote your book. You will use this summary as the basis for the sales material printed on the back cover and on Amazon.

Your Turn: Write the Executive Summary

Answer the preceding questions in 400 words

Download a printable version of this worksheet at www.WriteYourBookInAFlash.com/worksheets

Dan Janal, author of *Write Your Book in a Flash* helps leaders write better books as a book coach, developmental editor and ghostwriter. Get a free chapter from his book at www.WriteYourBookInAFlash.com and contact Dan at dan@prleads.com or go to <http://geni.us/writeyourbook>

How to Sell to Non-Bookstore Buyers

Email can be a productive way to reach many buyers in a short timeframe. Here are a few tips for writing better email copy:

1. Know Your Audience
2. Determine Your Value Proposition
3. Establish an Objective
4. Use a Compelling Subject Line
5. Start with a Great Headline
6. Avoid Weasel Words (virtually, almost ...)
7. Don't Use Passive Voice - Write in the present tense
8. Include a Testimonial
9. Close with a signature
- 10.** Remember the Seven Cs: Your copy should be creative, credible, complete, concise, current, convincing and clear

Leadership and Growth Concepts – Tom Hill

(Founder and CEO of the Eagle Goal Coach, an organization devoted solely to assisting others find and follow their life's passion. Tom can be reached via e-mail at tom@tomhillwebsite.com)



Google the phrase "What is success" and you will get 1.13 billion results. I'd like to examine each of those with you today (not really). Much has been said about success. Everybody seems to want it, but it is surprising how few actually can define it.

One dictionary defines success as "the accomplishment of an aim or purpose, the attainment of popularity or profit, or a person or thing that achieves desired aims or attains prosperity." But

what should be the aim or purpose? And how do we define prosperity? Here are some serious attempts at defining success.

Zig Ziglar: "Success means doing the best we can with what we have... reaching for the highest that is in us, becoming all that we can be." But to know what is best, don't we have to know what is good? And reaching for the highest what? Did Hitler reach pretty high? Or not? How do we measure?

Winston Churchill: "Success is going from failure to failure without losing enthusiasm." Enthusiasm. But why should I be enthusiastic about anything? Especially in the midst of repeated failure. And what the crud is failure anyway? How can I know what that is until I know what success is?

Maya Angelou: "Success is liking yourself, liking what you do, and liking how you do it." Liking stuff. So "I" am the judge of success. If I am easily amused, apparently I have a great chance to be successful.

Ralph Waldo Emerson, "Success: To laugh often and much, to win the respect of intelligent people and the affection of children, to earn the appreciation of honest critics and endure the betrayal of false friends, to appreciate beauty, to find the best in others, to leave the world a bit better, whether by a healthy child, a garden patch, or a redeemed social condition; to know even one life has breathed easier because you have lived. This is to have succeeded!" I don't even know where to start with this one. I guess I need some fake friends to betray me,

and I need to start a garden.

John Wooden: "Success is peace of mind, which is a direct result of self-satisfaction in knowing you did your best to become the best you are capable of becoming." Again, what is best, what is good? Did you ever know someone who had total peace of mind, and were satisfied with themselves that they had done their best to become their best... and yet they were totally incompetent? Peace of mind can be deceptive.

Thomas Edison: "Success is 1% inspiration, 99% perspiration." He tells us how to achieve success, but not what it is. All we know is the road to success is sweaty and probably smells bad, but we don't know where that road leads.

Stephen Covey: "If you carefully consider what you want to be said of you in the funeral experience, you will find your definition of success." In short, what others think of you defines your success, and you won't know if you did it right or wrong until you are dead—and that's only if you show up for your funeral. On time.

Deepak Chopra: "Success in life could be defined as the continued expansion of happiness and progressive realization of worthy goals." Two things: happiness—but only if it is continually expanding (bummer if it stops), and realization of worthy goals. Great, but what the crud makes something "worthy"?

Answers to Your Questions About Non-Bookstore Marketing

(If you have a question about selling books to non-bookstore buyer, send it to BrianJud@bookmarketing.com and he will answer it here)

“Do I have to go over my entire proposal during a sales presentation to prospective buyers?” Blake Winters

No. In fact it's best not to do that – too much information at one time. Instead, use a summary to subtly lead them step by step to the undeniable conclusion that things could be much better if they accept your proposition.

Your summary a synopsis of your proposition. It should include a brief explanation of 1) the market situation that makes it advantageous to buy now, 2) the benefits of what you offer and 3) what the likely result will be. Use the “To Be” analysis to portray your position:

As is: Summarize the existing market conditions and what your prospects are doing now. Define their critical pain points and set criteria for the sale.

To Be: Describe the desired outcome and how could it be different from and better than other options the buyer may be considering. Avoid any guarantees of positive results. Explain the value you add to the prospect and how your idea can help shape it.

Delta: Identify the incremental benefits the prospect will experience as a result of accepting what you have to say. Do not make the leap to your proposition so big that it scares people into making no decision or a negative decision. Stress your expertise and how the content of your book will achieve the result your prospect wants. This puts you both on the same side of the table.

You're on The Air

(Eric Marcus, Author of *Breaking the Surface* and former producer for *Good Morning America* and *CBS This Morning*)

If you have people calling in to your show, you have to engage them and ask them questions.

Spotlight on Courses in Book Selling University

Book Selling University has courses to help you produce better books and sell more of them. Today's featured course is BSU-105 The Importance of Selling Direct to Consumers from Your (The Author/Publisher) Website, by Sheridan. See it and more at <https://bit.ly/2IAQn55> View all courses up to 5 times

Ideas for Selling to Non-Bookstore Buyers – Guy Achtzehn

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



Does watching a baseball game remind you of selling books to corporate buyers? In book-selling situations you make your pitch to the buyers. Think of them as the catcher of your pitch. In a real baseball game, the catcher directs the pitcher. Similarly, in selling situations, buyers are giving you signals – the problems they need to solve, or their acceptance or objection to what you are saying.

To make things more interesting the batter is analogous to your competition, trying to keep your pitch from getting to the catcher. From now on, when you make your pitch read the catcher's signals and keep it away for your competition.

Marketing Strategy



When architects look at an opening between two rooms and think "door," that is what they design. But what if they think "passageway?" Then they may design something much different, like a hallway, atrium or tunnel. Different words bring in different assumptions and lead your thinking in different directions. What else can you call your yourself? Instead of defining yourself as one of X,000,000 authors, describe yourself as the Chairperson of Child Development, the Professor of Productivity, the Master Motivator, or the Cigar Czar, depending on your topic.

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>)

A Blog Carnival is a blog post where someone takes the time to find really good blog posts from other bloggers on a given topic, and then puts all those posts together in a periodic blog post called a carnival

For Good Measure: How to Avoid Freight Reweighs

Jen Deming - Partnership



LTL shipping requires plenty of diligence and double checking on behalf of the shipper. All may seem in order: you've used proper packaging, paperwork is up to date, shipping addresses reviewed, accessororial requirements checked, and you are confident you are using the proper freight class. Then it happens. Your shipment is delivered safe and sound, but when the invoice arrives, your bill is nearly \$100 over what you had anticipated. On further review, you learn you've been hit with a reweigh fee by

the carrier. How did this happen?

Freight reweighs are becoming more and more frequent, especially as dimensional and density based pricing becomes more common. It's important to understand what constitutes a reweigh, and what puts your shipment at risk. Many shippers, particularly small businesses, do not have certified scales that are large enough to accurately measure a larger LTL (less-than-truckload) shipment. This means that many of the weights listed on the BOL (Bill of Lading) are approximations, and carriers are vigilant at checking for inaccuracies with their own certified equipment. A freight reweigh occurs when a carrier inspects and weighs the shipment and when the actual weight and the weight listed on the BOL do not match. One of the primary factors used to determine freight cost is weight, and in many cases, affects freight class as well. Often, a carrier will charge not only for the difference in weight, but also a fee for the freight reweigh itself.

To avoid a freight reweigh, it is so important that shippers try to avoid "guessing" their shipment weight. If your business does have a certified commercial scale, you are a step ahead of many other shippers. Be sure to have it calibrated and checked frequently to avoid miscalculations. If you do not have a scale, it is key to obtain accurate measurements and weights for ALL of the materials being shipped. This can be even more challenging if you are shipping an assembled, finished product made up of several separate pieces and different classifications. Add up materials used on product spec sheets, catalogue listings, and product invoices to get as accurate a weight as possible. It can be beneficial to look at any inbound shipping invoices for any pieces of your finished product that were shipped to you as a supply order. In short, don't be tempted to take shortcuts. It pays to take the time to measure individually and make educated and precise estimates.

Another mistake that many shippers make that encourage freight reweighs is neglecting to include packaging/packing materials in their calculation of gross weight. An average 48x40 pallet weighs around 30-40 lbs, and if you are shipping a multi-pallet load, that extra weight adds up fast. While it's always best to avoid guessing your shipment's weight, in the case shippers aren't able to weigh their shipments on a calibrated scale, it is important to factor this figure in the total. Additional materials used to protect your shipment such as molded plastic corner reinforcements, fiberboard, wooden stabilizers, and even foam inserts can increase weight, especially if you have a larger LTL shipment.

It's key to remember that accurate weight is not the only factor that affects your shipment- it helps to determine your freight class, as well. For heavier, denser items that fall into the lower NMFC classifications, total weight of the shipment is used to calculate at price-per-pound. For less dense shipments that take up more volume, your freight class can be higher and your shipping more expensive. If you happen to overestimate the weight of your shipment, and it falls into one of these higher freight classes, you will be charged more at the higher freight class. It is crucial for shippers to know their precise weight, freight class, and your freight density in order to estimate accurate shipping charges.

Even if you feel you've got everything in order, freight shipping can always lead to some surprises. While it's never a good idea to cut corners or knowingly try to mislead a carrier in the hopes of saving a couple bucks, sometimes even thorough shippers can get hit with some unforeseen

Guest Columnist – J. K. Rowling

J.K. Rowling on failure: “It is impossible to live without failing at something, unless you live so cautiously that you might as well not have lived at all – in which case, you fail by default. Now, I am not going to tell you that failure is fun, but the knowledge that you have emerged wiser and stronger from setbacks means that you are, ever after, secure in your ability to survive.” Try selling to non-bookstore buyers, and you may become a whiz at it.



The Very Idea (Editorial by Brian Jud)



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)



Planning is like laying track for a railroad -- it establishes a solid foundation, provides a path to your destination and controls deviation. And it helps you to continue moving toward your destination when uncontrollable events occur. But just as the track does not propel you forward, neither does your plan. Your passion and productive action provide the fuel for the engine taking you on your journey to success. Start planning now for 2019 so you can start the new year full steam ahead.

Artisanal Prose – Adele M. Annesi

(Adele is an award-winning freelance development editor specializing in fiction and nonfiction, and a co-author of *Now What? The Creative Writer's Guide to Success After the MFA*. She may be reached at a.annesi@sbcglobal.net)

Artisanal Prose

“On Storytelling: Tell Me a Story and Tell It Well” (Part Two)

Once I grew skilled at organizing the content from my interviews (See Part One in the September 24 issue of *Book Marketing Matters*), I started selecting and strategically placing details, making sure to create connections between them and their context of sections, adding transitions to make the points clear to the reader without dumbing down the material. Before I sent my first story with this new-to-me approach, I warned my editor, starting with something like, “Now that two years have passed ...” It took that long to go from drill to skill, the drill of retaining the same format long enough for what I had practiced to pass into skill. Finally, I could swim without holding onto the sides of the pool.

This turning point was at once thrilling and scary. I had gone from reporting to storytelling while sticking to the facts. The same general principles of drill and skill apply to fiction:

- Write a paragraph using the who, what, where, when, why, and how of journalism to explain your story to you.
- Pay special attention to the question “why” and to how you answer it because your response will become the foundation of the rest of your piece. You might answer the question in these ways: Why is this story important to me? Why would it be important to others?
- Consider the story within the story. Ernest Hemingway’s iceberg approach to writing was minimalist in wording and presentation but with a hundred feet of meaning beneath. Even if you don’t use what’s under your story, and it’s usually best not to, make sure you understand what the real story is.
- When you tell your story, tell it with a specific audience in mind. This may be a friend, a mentor, a family member, a lover, a pet, or even yourself. It’s less important who the audience is and more important that your words aren’t an end in themselves. If they are, your audience will sense that they’re not important to anyone besides you and stop reading soon after they begin.
- Consider answering these questions: Why do I want to write this story? How did it begin in my mind, and what keeps it going? The answers can help you determine the story’s scope and length, which is especially handy when you’re deciding whether your piece is flash, short or novel.

Telling a story well means telling it with the kind of generosity of heart and spirit that doesn’t pander to the audience on the one hand or talk largely to itself on the other.

What story are you working on now? Why are you writing it? Is there another story you’re not writing, perhaps one you fear writing but would be worth exploring using the above questions?

Prompt: Write a logline of 25 words or fewer. A logline is an ultra-short description of your story that will force you to make sure you know what the piece is about, help you decide whether the story worth telling, and pitch it when the time comes. Here’s an example from FilmDaily.tv (see if you can tell which film it describes): “The aging patriarch of an organized crime dynasty transfers control of his clandestine empire to his reluctant son.”

The late Ursula Le Guin, a master storyteller and teacher, said, “Once we’re keenly and clearly aware of these elements of our craft, we can use and practice them until—the point of all the practice—we don’t have to think about them consciously at all, because they have become skills.” For more, see Le Guin’s book, *Steering the Craft*.

Happy writing!

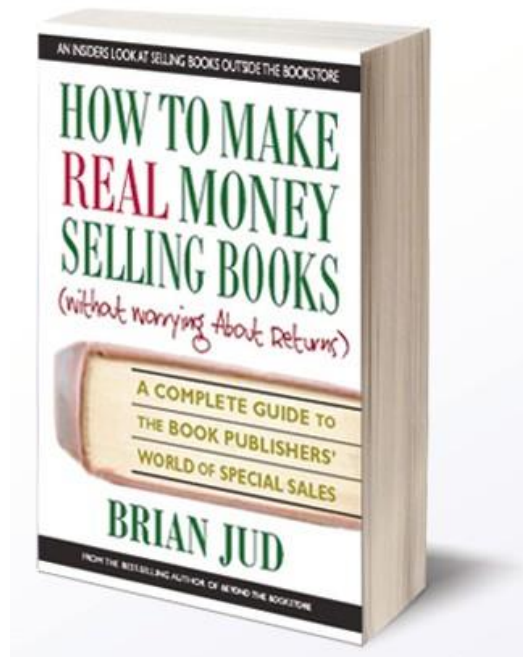
Adele Annesi is an award-winning author, editor and teacher, and co-founder of the [Ridgefield Writers Conference](#). For questions on writing, email [Adele Annesi](#).

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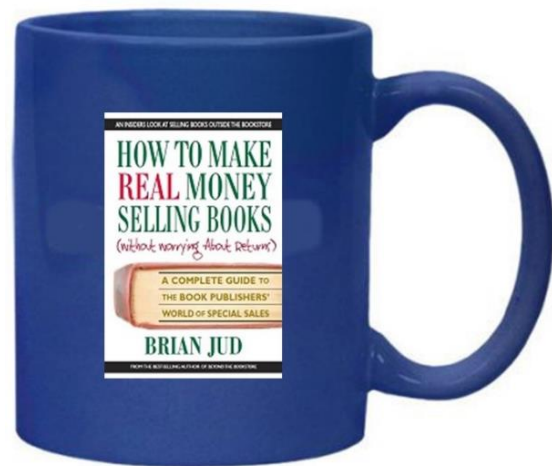
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Contact Information for Brian Jud

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Discover even more information about non-bookstore marketing by visiting the *Special-Sales Tip of the Week* at www.bookmarketing.com

Brian Jud is the Executive Director of The Association of Publishers for Special Sales (APSS). Join this association for many discounts from major suppliers and many educational programs that can help you sell more books more profitably. Discover more at www.bookapss.org

He also 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

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. 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.

Brian is the editor of this newsletter. If you have questions, comments or want to contribute a short article, contact him at P. O. Box 715, Avon, CT 06001; (800) 562-4357; brianjud@bookmarketing.com