

Here is your September 30 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, Rick Frishman, Roger C. Parker 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 18, Issue 18 Number 441 September 30, 2019

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

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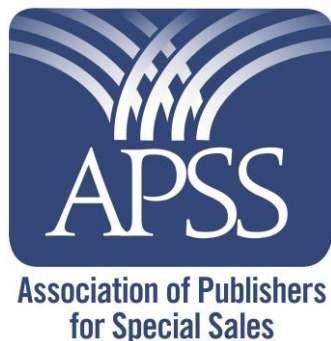
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**Top inquiries from the salespeople
for the week ending 9/27/17**

<u>Title</u>	<u>Quantity</u>
<i>Let your No mean No</i>	8900
<i>Family Guide to Aging Parents</i>	1780
<i>Untying the Yellow Ribbon</i>	2350
<i>52 Simple Ways to Health</i>	7700

News From APSS

(The Association of Publishers for Special Sales -- formerly SPAN)



Display your books at the Virginia Library Association Conference

This is traditionally the largest exhibit and most comprehensive collection of titles and publishers presented at this meeting each year. Literally any subject area is going to find its audience here. The exhibit company has served this group for years and knows literally hundreds of the delegates on a first-name basis and as such "the VLA and its members look to our activities for the top professional service, products and representations in this exhibit hall." We look forward to working on your behalf at VLA 2019.

The cost with the APSS discount is \$50 per title (\$70 for non-members)

Registration Deadline: October 9

Books Due Deadline: October 16

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.

* Each 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 payment per title (\$70 for non-members) 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.

To learn more about APSS go to www.bookapss.org or contact brianjud@bookapss.org

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)



Even the greatest idea released at the wrong time could be a loser. Publishing success can depend on timing. Is the timing right for your new idea? Are you rushing your book's publication to meet an artificial deadline (distributor's catalog or 4Q holiday sales)? What if you waited for 3 months? What opportunities will you miss if you don't do it now? What opportunities will you create if you wait? How is your timing?

Contact Guy Achtzehn at The Promotional Bookstore, guy@msgpromo.com or (717) 846-3865. Provide your APSS membership number for a 10% discount on promotional items

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>)

Win with a success MASK: Marketing, Attitude, Skills and Knowledge

Marketing Strategy

(Excerpted from Brian Jud's e-booklet, *The Buck Starts Here: 635 Tips for Creating Successful Marketing Strategy*)



Billy Joel's song "Second Wind" has some good advice about making mistakes: "You better believe there will be times in your life when you'll be feeling like a stumbling fool. So take it from me you'll learn more from your accidents than anything that you could ever learn at school." It took Thomas Edison more than 10,000 attempts to invent the light bulb. He said, "I have not failed. I finally ran out of things that wouldn't work." He succeeded because he persisted as he learned from his mistakes. What are the biggest errors you had in the past year? What did you learn? What opportunities did they create for you? What mistakes might you make on your current project?

APSS Bi-Weekly Top Ten List

The fiction of prediction. The purpose of a business is to create and deliver sustained value. But the future is unknown and unpredictable, and therefore difficult to accurately predict and plan. Golden opportunities can arise unexpectedly, and strict adherence to a plan may cause you to miss them. This “fog of the future” makes it futile to create an inflexible long-term plan. However, a more malleable strategy may give you the flexibility to grasp advantage as it presents itself. Here are the ten factors planning for the fog of the future.

1. We don't know whether or which changes will happen, or how they will interact with other factors until after the fact.
2. The combination of new resources and shifting customer preferences creates possibilities
3. Golden opportunities are the infrequent occasions when you can create significant value disproportionate to the resources you invest – when several windows of opportunity open simultaneously
4. The magnitude of an opportunity can shift as whimsically as its creation. You must grab it at the right time.
5. Entrepreneurs can seek golden opportunities, but cannot predict their precise form, timing or magnitude (i.e., many forces must interact for a large sale of books to occur)
6. Pursue a strategy of active waiting – preparing for and seizing opportunities (and dealing with threats) as they arise
7. Keep your mission clear but your vision fuzzy (describe your aspirations in broad terms)
8. Provide general direction and set objectives, but without prematurely locking your business into a specific course of action
9. Not overly specific long-term plans, but short- and medium-term flexible priorities (future pull trumps headquarters push)
10. Rather than dealing with stores that will not buy, distributors that will not take you on, reviewers that will not review your books, take control of your future and make exploratory forays into new markets, remaining alert to anomalies that signal potential opportunities

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)



I am determined to help you design an exceptional company. I believe ...

- That good companies have mission statements, while exceptional companies have a "world changing purpose."

- Good companies develop good leaders, however exceptional companies pour into every employee to ensure their entire family is thriving in life!

- Good companies provide good information through their blogs and website, however exceptional companies tell a story through new forms of media, such as a podcast, video tutorial and an APP.

- Good companies react well to market conditions, while exceptional companies set the trends and anticipate market and industry changes.

- Good companies are relevant today, while exceptional companies are planning on how they will be relevant in 10, 20 and even 30 years from now.

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)

“What is the best way to get a prospective buyer’s attention in a sales call?” Eddie Toweler

Before calling on a potential buyer, learn as much as you can about the company and make a list of the reasons why your content will benefit it. Review its website or go to trade shows and talk with its salespeople. If your prospect is nearby, pick up their literature and study it to discover the reasons why your book will help them become more profitable.

One problem common to most businesses is how to increase their sales and profits. A creative tie-in between your title and their product may be the solution. A company that makes cribs may use your children’s bedtime story book as a premium. Or perhaps the character in your book could be licensed for use on a company’s line of children’s sleepwear. Your travel book might help a luggage company sell more suitcases. Look for tie-ins that may not seem logical at first. For instance, a bank may be interested in your title on home décor to promote its home equity or home-improvement loans.

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)



“Tumi didn’t become a successful brand because I sat in a room coming up with a game plan by myself. Our management meetings grew to 20 people over time. Decision making by consensus slows the process down, but in the end the decisions are sounder.” Charlie Clifford, Founder of Tumi Join an APSS Mastermind group for a variety of opinions
www.bookapss.org/APSSMastermindGroups.doc

Spotlight on a Course 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-127 How to Create a Book Marketing Plan (Especially If You’re Not a Marketer), By Sandra Beckwith. See it and more at <https://bit.ly/2IAQn55> View it up to 5 times

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



Story Lessons from Hollywood Story Expert Michael Hauge

Would you like your stories to be as dramatic and emotional as a Hollywood movie? Michael Hauge, one of Hollywood's top coaches and story experts, has worked with countless screenwriters, novelists, and filmmakers on projects starring (among many others) Will Smith, Morgan Freeman, Julia Roberts, and Tom Cruise.

I met Michael when we both spoke at a book marketing conference hosted by Indie Publishing International. Michael shared his 6-Step Success Story™ formula and permitted me to share it with my readers: Michael Hauge's 6-Step Success Stories™

- Setup—The —before picture of your hero's everyday life. Select either yourself or a successful client as the hero. Picture details of this hero's life before encountering you, your product or your process. Create empathy through conflict: sympathy, jeopardy, likability and/or a special skill. Reveal how your hero is emotionally stuck or tolerating a bad situation.
- Crisis—The event that moves the hero to action. In response to this new event, the hero will define a problem to be solved. Your hero asks questions and explores options, and establishes a visible goal he or she must achieve.
- Pursuit—The hero begins employing your process or product. Show details of at least two steps your hero takes. Include the ways you guided your hero to success. This gives potential customers the emotional experience of working with you and applying your principles.
- Conflict—The source of emotion in your story. Show us the obstacles and fears your hero was able to overcome by using your system. These are obstacles and fears your potential clients already anticipate, so including them will increase their desire to work with you.
- Climax—Vividly portray your hero's movement of success and victory. Detail the moment your hero crossed the finish line and achieved the visible goal. Include physical and emotional reactions of your hero and the reactions of loved ones.
- Aftermath—The —after picture of your hero's new life. Show your hero reaping the rewards of working with you to accomplish the goal. Match the qualities of life your potential buyers want for themselves.

Now write the story, including these six steps, Michael said. —Then rewrite it, adding dialog and detail to bring it to life and create a movie in the minds of your audiences or readers.

Stories are all about eliciting emotion, he added. —Potential clients and buyers put themselves into the story by empathizing with your hero. Then they feel themselves achieving success as your hero does. In other words, with a good story you are giving them the emotional experience of working with you—and winning.

For more information, please read Michael's book *Storytelling Made Easy: Persuade and Transform Your Audiences, Buyers and Clients—Quickly, Simply and Profitably* or visit his website at www.StoryMastery.com

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>

You're On The Air

(Rita Thompson, Field Producer for *CNBC*, *CBS News* and *Chronicle*)

I'm looking for people who are natural, someone with a sense of humor who can tell a good story. I look for a person who is not intimidating but can make intimidating information accessible to my viewers.

The Very Idea

(Editorial by Brian Jud)



When most authors publish their book, they follow the path of least persistence – they seek sales through Amazon.com and try to get into bookstores (bricks and/or clicks, inline or online). Then they wonder why their books are not selling.

The more entrepreneurial authors find new places in which to sell books. These could be through non-bookstore retailers (supermarkets, airport stores, gift shops, etc.) or to non-retail buyers in corporations, associations, schools, the military, etc. Ignore the crowds and make your own path to a more rewarding experience.

Artisanal Prose – Adele M. Annesi

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

Rearview: How and When to Use Backstory Effectively

Ah, backstory, that bane and blessing of the writer's existence. The questions writers in all genres often ask are what details about the past to include, how much to include and where to include them.

One definition of backstory is events that aren't happening now but had a part in creating them. According to award-winning author Peter Selgin, "Whatever beginning we choose, there's always another behind it, and another behind that."

To use the backstory craft element effectively, writers of fiction and nonfiction can consider these three guidelines: Avoid putting it at the beginning of a piece. Use the right medium for the message. Aim for balance.

Backstory doesn't usually work at the start of a story because it slows the reader. Imagine a rail station master who announces a schedule delay then delivers detailed reasons why. While the information may explain long service will be out, especially in an emergency, what's usually first in importance is when you'll reach your destination.

Another consideration in effective use of backstory is the right medium for the message. Common fiction options include flashbacks, current scenes and dialogue. In nonfiction, you can include paragraphs explaining the history that led to a current event, for example, memories from an interviewee. But how can you tell which option is best for your project?

The answer depends on how much information you need to convey and how important it is. It's generally best to convey only what's relevant to the piece and to present the information succinctly. This way you won't slow the momentum of the work or bog readers down in a sudden influx of past events.

To decide which medium is best, consider where you are in the overall narrative. Do you need to slow the pace? Consider a flashback or informative paragraph. Do you want to build suspense? A smattering of dialogue or mini scene could be effective. As an analogy, take the ellipsis, which conveys words said but not recorded. In using backstory, pare down what you put into your medium to the essentials.

Another guideline is not revealing too much too soon. Instead, sprinkle bits and pieces of prior events throughout the narrative, to advance the story and reveal more about the people in it. And keep in mind that backstory can include elements as subtle as a scar on a woman's hand to a scene between a dying father and his daughter.

So, what's the perspective on backstory in a nutshell? Put it in the right place at the right time using the right amount of detail. Select the container as you'd select a gift box; pick the one that best fits what you're giving. Use only the information you need most at that point in your piece.

Resources:

- For a great nonfiction reference work, see *The Elements of Story: Field Notes on Nonfiction Writing*, by *New York Times* editor Francis Flaherty.
- For a comprehensive, must-have reference on writing longer and shorter fiction, see *179 Ways to Save a Novel*, by Peter Selgin.

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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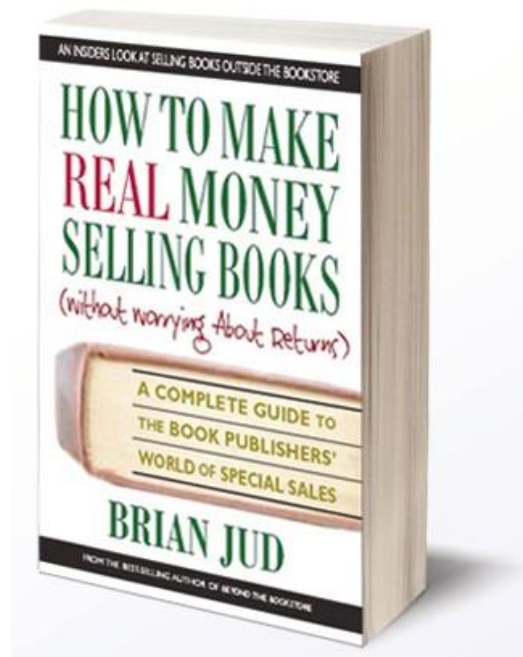
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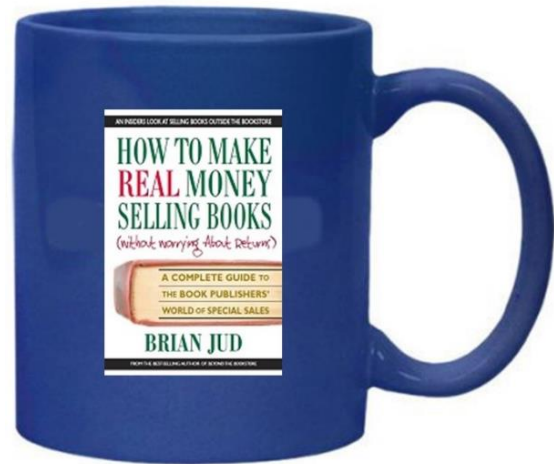


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(<http://www.bookmarketingworks.com/index.php?pg=bookstore/bookstore.htm>)

Contact Information for Brian Jud

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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