

Here is your October 14 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.

This newsletter is sent by subscription only. Please pass this information along to people you feel may benefit by it. If there were any problems with this delivery, please let me know. If you prefer to have this sent to you as a pdf, please reply with "pdf" in the subject line or body copy. If you no longer wish to receive this -- or if you received it in error -- please reply with "Remove" in the subject line.

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

[Click here](#) to view this newsletter as a pdf document

## 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 19   Number 442   October 14, 2019

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

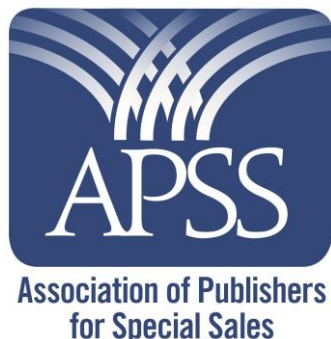
**We sell your books. We pay shipping.  
All non-returnable.**

[BrianJud@premiumbookcompany.com](mailto:BrianJud@premiumbookcompany.com)  
Or [www.premiumbookcompany.com](http://www.premiumbookcompany.com)

**Top inquiries from the salespeople  
for the week ending 10/11/17**

<u>Title</u>	<u>Quantity</u>
Moppin Floors to CEO	1250
The Vitamin Solution	1500
Bullets for Ballots	3980
Desserts from My Kitchen	750

## News From APSS (The Association of Publishers for Special Sales)



### **Is your book for school librarians? Display it here with the APSS member discount)**

Have you ever wanted to display your books before 7,000 school librarians, but didn't want to spend thousands of dollars to do it? APSS has an agreement with The Combined Book Exhibit® (CBE) to display APSS members' books at the American Association of School Librarians annual conference.

The American Association of School Librarians (AASL) is the only national professional membership organization focused on school librarians and the school library community. AASL has more than 7,000 members and serves school librarians in the United States, Canada, and around the world.

**AASL deadline is October 25** to display your books with the APSS discount -- **just \$140**

- Attendees can order your books on the spot.
- All books are displayed face out, visible to all attendees

- 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.

American Association of School Librarians -Deadline: October 25, 2019

Print Book Display (per title, per show) - \$140

Ebook Display (per title, per show) - \$140

Print/Ebook Combo (per title, per show) - \$175

Full Page Advertising in CBE Exhibit Catalog (per catalog) - \$200

Register for AASL (and many other shows) at <http://tinyurl.com/y7bpzgld> with your APSS membership number (insert it at APSS ORDER NUMBER) and save!

To Your Success,  
Brian Jud  
Executive Director, APSS

### **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](mailto:guy@msgpromo.com))



You have an almost entirely new skeleton every ten years. (*Reader's Digest*, June 2019, p 61) The article said, "Old bone cells are constantly being replaced by new ones, a process called 'remodeling'. This helps repair damage to the skeleton and prevents accumulation of too much old bone, which can become brittle and break more easily." We should apply this process to our businesses and 'remodel our business model' to prevent the accumulation of rigid thinking. Your business bones may become too brittle and break if you think only in terms of selling books through bookstores. The prescription may be to remodel and sell to (corporations, associations, schools) and through (supermarkets, airport stores, gift shops)

non-bookstore buyers.

Contact Guy Achtzehn at The Promotional Bookstore, [guy@msgpromo.com](mailto: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>)

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

### **Guest Columnist – Marika Flatt**

( PR by the Book, LLC [marika@prbythebook.com](mailto:marika@prbythebook.com)/ [www.prbythebook.com](http://www.prbythebook.com))

Capitalize on your travel schedule. We target all appropriate media in a specific market if our client is visiting for a book signing, speaking engagement, business meeting or even just vacationing. Ideally, you'd have a 4-6 week lead time to do this in order to give enough time to get pitches written, build media lists, pitch that market and follow up. It helps if you have an event to tie your visit to, as that makes it more "local" to the media and gives them a time-sensitive reason to feature you. Oftentimes, it depends on what else is going on in that city at that time as to how much coverage this will net you.

## 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

Publishers typically think about the individual contacts they have with prospective or existing customers (touchpoints). Perhaps a more profitable way (for both parties) is to examine the interaction among touchpoints – the journey the consumer takes with your marketing communication. **Here are the Top Ten Considerations for a Rewarding Series of Customer Interactions.**

1. When a prospective or existing customer contacts you it is generally with a question, order or problem
2. Train employees to properly respond to all three issues
3. If many questions are on a similar topic, make changes on your website to address them
4. Teach employees to use the same positive voice (whether on the phone or via email) when handling an order or a complaint
5. Follow up with consumers to create a feedback loop, determining whether inquiries are turned into orders and orders were properly handled
6. Review the contacts with employees to uncover persistent pain points (delivery, pricing or product issues)
7. Make changes in the customer-experience path as necessary
8. Does your promotional material over-promise benefits, leading to unattainable customer expectations?
9. Do you have a way to follow-up with customers to generate recurring revenue (coaching, consulting services or speaking events)
10. Taking the time to do all this leads to higher employee and customer satisfaction, increased revenue and lower costs

## 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](mailto:tom@tomhillwebsite.com))



Roughly a quarter of U.S. adults (27%) say they haven't read a book in whole or in part in the past year, whether in print, electronic or audio form, according to a Pew Research Center survey conducted Jan. 8 to Feb. 7. Who are these non-book readers?

Several demographic traits correlate with non-book reading, Pew Research Center surveys have found. For instance, adults with a high school diploma or less are far more likely than those with a bachelor's or advanced degree to report not reading books in any format in the 12 months before the survey (44% vs. 8%). Adults with lower levels of educational attainment are also among the least likely to own smartphones, a device that saw a substantial increase in usage for reading e-books from 2011 to 2016. (College-educated adults are more likely to own these devices and use them to read e-books.)

Adults whose annual household income is \$30,000 or less are more likely than those living in households earning \$75,000 or more a year to be non-book readers (36% vs. 14%). Hispanic (40%) and black (33%) adults are more likely than whites (22%) to report not having read a book in the past 12 months. But there are differences between Hispanics born inside and outside the United States: 56%

## 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](mailto:BrianJud@Bookmarketing.com) and he will answer it here)

**“Several times I have heard you say that asking questions can stimulate creative ideas for selling books to non-bookstore buyers. Any tips on how to do that?” Matt Horner**

Here are six guidelines could help your question-asking sessions become more productive.

- Ask questions properly. Do not say, "Where else can we sell this title?" The first response answers the question, but it may not be the best answer. Instead, ask, "In how many ways can we..." thereby generating additional possibilities.
- Limit the discussion to one topic before going on to the next category. The questions above sought ideas to improve the product, then its distribution, pricing and finally promotion.
- Stimulate as many responses as possible. Think quantity, not quality early in the process. Before going on to the next subject, ask, "What else can we do?" This may bring that one big, latent answer to the surface that will help you make real money selling your books.
- Do not judge any idea at the time it is offered, making people feel freer to contribute. Go back and decide which of the responses is not applicable at this time once the idea-generating portion of the meeting is finished.
- Have fun. Be creative and outlandish. Encourage far-fetched responses, many of which will not be practical. However, an implausible idea may lead to a more realistic one.
- Use a flip chart, chalkboard or some other means of recording all the responses that is visible to all participants.

## 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))



We are in the fourth quarter of 2019. Are you on track to reach your 2019 goals? Try writing your fourth-quarter goals differently to find new ways to reach them. A goal to “Sell X0,000 books by December 31, 2019” places your focus on selling books. If you say, “Reach net revenue of \$X00,000” you expand your focus to profitably selling your content through books, booklets or other formats. And you could increase revenue through corporate sales, consulting and/or speaking.

## 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-124 Setting up a Publishing Business, by Carol Topp. 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



#### **The Hotel Room Test**

If I locked you in a hotel room for a week, could you write your book off the top of your head? Would you have enough ideas, examples, stories, and other evidence to write the first draft? Or would you scratch your head after a few hours and admit to yourself that you need to talk to other people and read other sources to finish your draft?

Maybe yes, if your book is based on your personal experiences and insights.

If you are a true thought leader, you might have all the information in your head. Those ideas can flow from your brain to your fingers to the computer.

I want to relieve you of a terrible burden shared by many authors. They think they need to know it all when they start writing their books. Not true. You can get additional information in many ways. In fact, getting additional sources helps prove your points because readers will see other people support your ideas.

Good authors want to cite other sources and find out what they don't know.

---

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](http://www.WriteYourBookInAFlash.com) and contact Dan at [dan@prleads.com](mailto:dan@prleads.com) or go to <http://geni.us/writeyourbook>

### **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.*



## The Very Idea

(Editorial by Brian Jud)

You have two avenues to sell your books: through bookstores and to non-bookstore buyers. As a general rule, it is not necessary to choose between the two. Sell to both channels but know your options and choose the best combination of distribution channels for each of your titles.



## Artisanal Prose – 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>)

### “On Storytelling: Tell Me a Story and Tell It Well”

I was talking with a colleague about how we could partner to benefit an area cultural organization when she said, “I don’t get enough stories coming in.” The context of the comment was that although people are adept at promoting themselves, their work and their organizations, they’re not always skilled at explaining why others should care about what they’re offering. This reminded me of a question my editor asked early in my press correspondence days and later when I showed him the first draft of a novel: “Why should I care?”

Hearing this question sparks varied responses among writers, but before we explore what the question means, let’s start with what it says. “Why should I care?” In an always-on world where we’re constantly barraged by demands, real and manufactured, on our time and energy, this question isn’t general, as in “Why should *we* care?” It’s personal. “Why should *I* care?” The ability to answer this question within the context of story is the stuff of effective storytelling.

My editor’s comment ‘about’, was meant to get under my skin, and it did. He was a curmudgeonly newspaper editor of the ilk a budding writer hopes for, the kind who can assign and edit pieces, who knows good writing, and who isn’t afraid to call out bad writing when he sees it. And, yes, there is such a thing as poor writing just as there is poor storytelling.

I vividly recall that same editor’s comment after one too many of my convoluted early pieces crossed his desk. “You may understand what you’re trying to say here, but I don’t. And if I don’t, other people probably won’t either.” If I was tempted to think he just didn’t “understand” my work, his opinion was validated shortly thereafter when my journalism instructor said the same, in the same frustrated tone. She then explained that my pieces lacked organization. For example, in a personality profile, I’d have some details of the subject’s education in the lead, some strewn throughout the body of the paragraphs, and some at the end. When seasoned journalists scatter information throughout a piece like breadcrumbs, they do so for a reason, and they make sure to connect those details with their immediate and larger context. A novice oblivious to the need for such connections comes across as disorganized.

My problem was that I was writing the story largely as I’d conducted the interview. Once I learned the problem, however, I created a story template with one section for each element of the interview: lead, background, experience, education, future plans, personal observations, and “Anything you’d like to add?” For a long while, I kept to this order. The articles weren’t spellbinding, but they made sense. Once I became adept at using order, I began moving the sections around.

Once I grew skilled at that, 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 \*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](#).

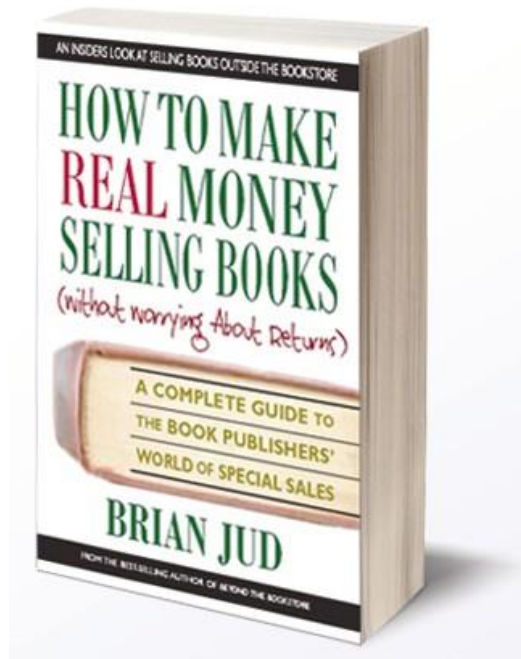
**Sell more books, more profitably to  
non-bookstore buyers**

**The most current and complete  
resource for increasing your sales and  
profits in non-bookstore markets.**

**The ultimate do-it-yourself guide to  
selling your books in large quantities  
with no returns. Not just who to  
contact, but when and how.**

**\$24.95**

[Order now](#)



**Do you need a jump-start to get your sales moving?**

**Do you have a quick question or two about how to get started in special sales?**

If so, consider a one-hour consultation with Brian Jud. Get answers that will ignite your sales efforts. Brian can help you create a quality product, distribute it to markets you may not even know exist, price it profitably and promote it more effectively so you can...

Sell more books  
Beat your competition  
Become more profitable  
Sell in untapped, lucrative markets  
Minimize -- if not eliminate -- returns

[Click here for more information.](#)

**Do You Want to Increase Your Sales, Revenue and Profits?**

**A one-day workshop *in your office* -- customized to your titles --  
shows your staff how to make  
large-quantity sales  
[Learn more!](#)**



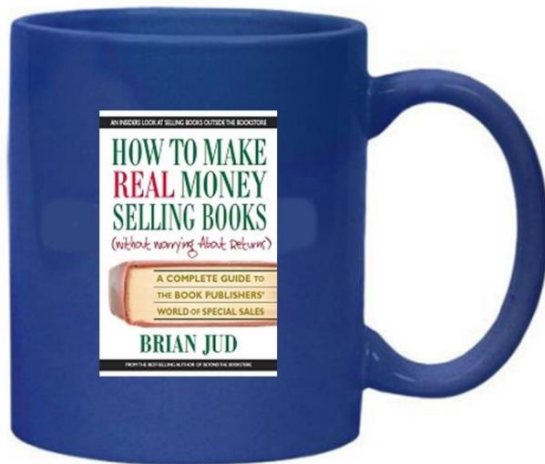


## Increase Your Profits with Sales Promotional Items

Get your book cover or marketing message on promotional items such as coffee mugs, pens, pads, bookmarks, key chains, shirts, umbrellas or any of hundreds of other promotional products. See more examples at [www.bookapss.org/PromoItems.pdf](http://www.bookapss.org/PromoItems.pdf) Find out how you can use promotional items to:

- Lure new customers
- Remind procrastinators to buy
- Encourage repeat purchases
- Create brand awareness
- Boost sales
- Create customer loyalty
- Attract more people to your trade-show exhibit
- Spread word-of-mouth advertising
- Have a fun giveaway for book signings and other events

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



**Check out the Writers and Publishers Bookstore and give your favorite books a “Thumbs Up Rating.” Discover and rate the best books on writing, publishing and marketing**  
( <http://www.bookmarketingworks.com/index.php?pg=bookstore/bookstore.htm> )

### Contact Information for Brian Jud

For copies of all the previous issues of *Book Marketing Matters* visit [www.bookmarketingworks.com/mktgmattersnews](http://www.bookmarketingworks.com/mktgmattersnews)

To subscribe to *Book Marketing Matters* click here: <mailto:[brianjud@comcast.net?subject=subscribe](mailto:brianjud@comcast.net?subject=subscribe)>  
I won't share or sell your email address.

Discover even more information about non-bookstore marketing by visiting the *Special-Sales Tip of the Week* at [www.bookmarketing.com](http://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](http://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](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.

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](mailto:brianjud@bookmarketing.com)