

Here is your December 9 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 19, Issue 25 Number 446 December 9, 2019

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 12/6/19**

<u>Title</u>	<u>Quantity</u>
<i>Family Guide to Aging Parents</i>	8900
<i>Pearl Harbor</i>	2050
<i>The eXercise Factor</i>	800
<i>52 Simple Ways to Health</i>	560

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



**Association of Publishers
for Special Sales**

**Display your book to 3500 legal educators.
\$50 with the APSS discount**

APSS works through an exhibit company to display your book(s) at many niche conferences such as the Association of American Law Schools 2020 Annual Meeting. ABE has the only book exhibit there.

The Association of American Law Schools (AALS) is an association representing more than 10,000 legal educators, dedicated to the improvement of the legal profession through legal education. The AALS Annual Meeting is the world's largest gathering of legal educators. It attracts over 3,500 law school faculty members, deans, and law librarians from the U.S. and other countries for the most comprehensive week of continuing education available for legal educators. This year's theme is "Building Bridges". We hope you plan to take this opportunity to showcase your newest/best law publications

Registration Deadline: December 23, 2019 \$50 for APSS members and \$75 for non-members
Books Due Deadline: December 30, 2019

Show Dates: Association of American Law Schools 2020 Annual Meeting”
Washington Marriott Wardman Park, Washington, DC
January 2-5, 2020

- 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 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 after you register, I will email you the address to which to send them.

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

To Your Success,
Brian Jud
Executive Director, APSS
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)



If you want to sell 100,000 books through bookstores in 2020, you need to find 8300 new buyers every month (more, if you consider returns). Or, you could find 10 corporate buyers who would each buy 10,000 books. Or 20 buyers who each buy 5,000 books. Or two who each buy 50,000. It can be done -- others have done it. I have. Find an assortment of buyers in businesses, associations, schools, non-bookstore retailers and the military. As an added benefit, they may re-order the same quantity in the future, creating a source of recurring revenue.

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>)

Textbooks make up the major portion of book sales to schools and colleges. The best way to get your books adopted for classroom use is to get samples of your books into the hands of the instructors or school boards who make the adoption decisions. And the best way to reach these decision makers is through direct mail.

Entice People to Respond to Your Direct Mail Campaigns By Brian Jud



Direct mail is a targeted marketing weapon that can help you sell more books, test new titles, and generate sales leads. When you have a finite, identifiable group of people who are potential customers for your books, direct mail may be the most effective and efficient marketing tool you can use to reach them. It gives you control of the timing, delivery and content of your promotion, a predetermined fixed cost and the means to forecast and measure the return on your marketing investment.

The foundation of direct marketing is to get people to act – to place an order for your book or to request more information about your consulting or speaking services. There are several basic propositions you can use by themselves or in various combinations overcome the recipient's inertia.

1) Free information. This is often the most effective offer, particularly when your objective is to build a list to generate leads for future business. Tell people that when they send for a copy of your book they will also receive a special report or booklet with free, useful information. You can also direct people to your web site for answers to frequently asked questions.

2) Samples. If you are selling booklets or other low-cost items, a sample will show people the level of information and quality they may expect when purchasing from you. Perhaps making an excerpt available on your web site will accomplish the same result for your books.

3) Conditional sale. If you are selling a subscription to your newsletter, you could offer the premier issue for free if the prospect agrees to a one-year subscription.

4) Yes-No. This is an involvement proposition where the prospect is asked to respond by indicating whether or she accepts or rejects your offer.

5) Time limit. Setting a time limit on a given offer forces action, either positive or negative. Usually it is more effective to name a specific date rather than a time period.

6) Discounts. A discount is a popular lure and is particularly effective where the value of your book is well established. Three types of discounts are typically offered: for cash, for an introductory order or for volume purchases. Providing free shipping could be considered a discount if the customer is used to paying for freight.

7) Negative option. This offer prearranges for shipment if the customer does not cancel the shipment by mailing a rejection form prior to the deadline (check state laws before using this technique).

8) Positive option. In this case, every shipment is based on a direct action by the customer.

9) Load-up. This is a favorite of publishers of continuity series. For example, you would offer a set of twelve books, one to be released each month. After the customer has received and paid for the first three books you would invite him or her to receive the remaining nine all in one shipment with the understanding that payment may continue to be made monthly.

10) Free gift. The most important criterion for gift selection is 1) appropriateness of the gift, 2) its effect on repeat business and 3) net profit per thousand including the cost of the gift.

11) Secret gift. If the prospective customer completes all the information on the reply card or order form he or she will receive an extra free, unnamed gift.

12) Advance payment. If you want the customer to order with a credit card or to send a check with the order you could offer an incentive for doing so. This might be a special report or free gift.

13) Add-on offers. If you want your prospects to call you, tell them to ask for your *special offer* when they speak to your sales person. A variation of this might direct more traffic to your web site.

14) Deluxe alternatives. Give the customer a choice between your perfect-bound book and your special leather-bound edition. An autographed copy could be considered a deluxe alternative, too.

15) Offer a guarantee. The words *satisfaction guaranteed* are at the heart of all mail order selling. If you include a buy-back option it becomes even more effective.

16) Bounce-backs. This offer succeeds on the premise that the best time to sell people is right after you have sold them. Forms offering more of the same item, related books or items totally different from that originally purchased are included in shipments or with the invoices.

17) Optional terms. Here, the objective is to give the prospect the option of choosing terms at varying rates. The bigger the commitment the better the bargain.

Brian Jud is the author of *How to Make Real Money Selling Books*, the Executive Director of the Association of Publishers for Special Sales (APSS – www.bookapss.org), and the administrator of Book Selling University (www.booksellinguniversity.com) Contact Brian at brianjud@bookmarketing.com or www.premiumbookcompany.com

Marketing Strategy

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



Action is not the same as accomplishment. Like the revving engine of a car stuck in traffic, you can be busy working without moving ahead. Do all the activities you plan and then evaluate your results to see if you accomplished what you intended. Then make necessary changes.

Excerpted from Patricia Fry's FREE ebook, *50 Reasons Why You Should Write That Book*.
<http://www.patriciafry.com>

Reason Number 14: You have connections. In other words, you know people and are known within the world related to the theme or genre of your book. You understand the value of exploiting these connections in order to get a foot in the door with booksellers, members of your particular audience, agencies who could help further your promotional efforts and so forth. And you can also use some of these connections to get expert testimonials for your book cover.

Anyone who has ever ventured out into the world to communicate, share, volunteer, work or otherwise engage with others most likely have connections they can use in producing and/or promoting their books. It's time to do a little brainstorming. List everyone you can think of and how they might ultimately help you.

Do You Know Your Readers?

By Brian Feinblum

Chief Marketing Officer, SVP at Media Connect, a div. of Finn Partners

<https://bookmarketingbuzzblog.blogspot.com/2019/>



In order to get customers for any product or service, you need a few things:

- A large enough pool of people who need or desire what you have to offer.
- People with the means to pay a certain price for it.
- Your ability to reach your marketplace with a cogent offer that appeals to them.
- A way to convince others you are better than the competition.

So, if you hope to sell books – and lots of them – start by drawing up a list of features that your ideal customer comprises of. Build a demographic profile of their core basics:

- Age range
- Gender
- Relationship status
- Parental status
- Location
- Education level
- Wealth status
- Employment
- Occupation
- Politics
- Race
- Religion

Think of it as you wanting to see customers just like how the nation conducts a census. The more you know about who makes for your ideal customer, you can track them down and sell to them in a way that would appeal to who they are.

Maybe you need to delve further. What do they like to watch, read, and consume – in theaters, on television or at the arena? Do they like pets? Do they prefer wine over beer, or marijuana over alcohol? Do they like to travel or cook or visit museums? All of this data shapes us and who we sell to.

Now, you may say, “Who knows who will buy my book – it’s for everyone.” Or you may be book-centric and determine people will buy it if they need or want it, regardless of their habits, pasts, or demographic allegiances: No one has a crystal ball to determine the right approach, but all things being equal, you should be able to narrow down who is more likely to be your book’s readers and then heavily pursue them.

There’s also a psychological profile to your book readers. Are they likely to be people who are more loving and good-natured or people who are hardened, jaded, and not so trustful? Will it be people driven by fear – or anger – or laughter? Are you looking for people who feel like victims and underdogs – or do you appeal to winners?

Your reader could be anyone, so don’t turn anyone away, but if you have limited time, resources, and funds to market to only certain people, cut to the chase and pursue whomever is most likely to be interested in your book.

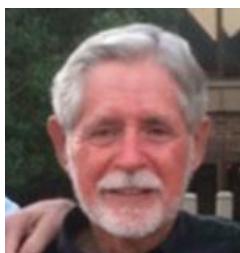
APSS Bi-Weekly Top Ten List

Top Ten Considerations When Choosing and Working with a Book Marketing Consultant

1. Seek people who are recognized leaders in their specialty, then choose carefully after doing your due diligence
2. Get all details in writing prior to your first meeting (what is covered, what is not, hourly charges; time-keeping records, etc)
3. Do not ask your consultant for free time outside of your agreement ("I just have one quick question...")
4. Do not be afraid to pay for quality information. A mistake may be the most costly part of the publishing process
5. The hourly rate that the consultant charges is not necessarily an indicator of the quality of the information you will get
6. Take control of each meeting. You are the client -- make sure your consultant responds to your needs
7. Have questions prepared in advance of each meeting so you cover what you want in the allotted time
8. Ask a question and then do more listening than talking
9. Do not divulge your opinion while opening a subject because the consultant may reply with what you want to hear
10. A comment is not necessarily a fact simply because the consultant states it. Ask for clarification or proof if you suspect or do not understand a statement ("Why do you say that?" Or, "How do you know?" Or, "How does that apply in my situation?")

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)



Learn that "always" isn't absolute. One of the reasons why all of us can get caught in autopilot is that we tend to see the world as a set of absolutes. You are apt to believe that such and such will always happen, because so far it always has. This is a mental shortcut, which saves you from having to think about it again. As a result, your thinking falls into patterns of your own making and you are, in effect, switching on the autopilot

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)

"I would like to get my book into Costco and other Big Box stores. Is that a reasonable expectation?"
Adam Benedict

Adam, as a general comment, "think outside the box" stores. There are several reasons why sales to this segment may not be the place to start your special-sales activities.

In order to sell tens of thousands of books in retail outlets, you first must get them in the stores. This means you have to arrange distribution, then print tens of thousands of books. And since they are returnable, most outlets may require you to maintain an escrow in the amount of potential returns. Some require expensive product-liability insurance coverage. If buyers agree to put your book into a *planogram* for their stores then you are expected to keep enough books in stock, ready to ship, during the promotion month(s). For example, they may order 10,000 copies to be shipped immediately and expect you to be able to provide 10,000 more on demand. In this case you would have to print 20,000 books and warehouse 10,000. If your books do not sell through and are returned, you could be left with 20,000 copies on your hands. Those facts can place significant pressure on your finances and cash flow.

That is the bad news. The good news is that if you have a good book, an established platform and consistent

publicity exposure you can sell a lot of books through these outlets. They will not purchase your books if they do not think they can sell them.

You may be able to get some of these rewards without as much risk by starting locally. Go to your nearby stores and contact the department managers. Describe how the content of your book is appropriate for the stores' customers. Tell of your plans to create local publicity to build store traffic. Demonstrate your ability and willingness to conduct in-store events to further attract attention, store traffic and increased sales.

If you would like to have your book-marketing question answered, send it to BrianJud@bookmarketing.com

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*)

It is important to stand while at your exhibit. If you sit, then stand only when people come up to you, it can appear as being aggressive. This was proven in an article in the *Harvard Business Review*. According to the article, "Our research shows that people feel more negative toward stimuli when the stimuli appear to be oncoming." This theory was even tested with the happy-face emoticon. It was rated as "very positive," but the ratings declined when the emotion was perceived to be approaching.

The theory was even applied to speaking before a group. Many speakers believe that listeners will react more favorably if the speaker gets out from behind the podium and approaches them. "But an undercurrent of negative feeling will increase as you get nearer" to the people in the audience. "They feel you are invading their space." According to the authors, "You might be better off starting a speech near the audience – maybe a short distance from the front row – and staying there." And, "Beware of moving toward people or shoving a product in their direction. Their evolutionary instincts will kick in, and their opinion of you or the product will start to fall."

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 BSU-117: The 5Ps of Publishing Success by Brooke Warner. See it and more at <https://bit.ly/2IAQn55>
View each course 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



Case Study: Write Your Book with Interviews: 101 Businesses You Can Start on the Internet

Many of my clients say they don't have time to write a book. I completely understand. After my first book was published by a professional publisher, I asked my editor if he'd be interested in another book called *101 Businesses You Can Start on the Internet*. He loved the title and told me to write the book—fast—because the next big trade show was 90 days away. He wanted to show buyers he had a manuscript ready to be published.

My original thought was I would have a lot of time to write the book and fit it in while I was doing my day job of publicity. But I knew I couldn't do 101 interviews in just 90 days. That would equal more than one interview every day for 90 days.

That doesn't sound hard for an experienced writer like me, but you have to realize there's a lot of work that goes on behind the scenes to get the interview in the first place. You have to find suitable businesses, find the right people to ask, set appointments to interview them, interview them, transcribe interviews, and edit transcripts. That's a lot of time. If I had six months—180 days—it would have been hard, but doable. Having only 90 days made the task seem impossible.

I love solving problems. How could I make this work? This idea came to me: I'd find companies and ask if they wanted to participate. If they did, I'd send them a questionnaire. They'd complete it. I'd edit it. Then I tweaked it one step further. I included the questionnaire along with the request.

This worked. Not only did I have enough material for a book, but since all questions were the same, readers could see how people in different industries responded. There were similarities and symmetries to the process that made the information easy to access.

The book was such a success that two things happened. First my publisher asked me to write a sequel, *101 Successful Businesses You Can Start on the Internet*; then a publisher in Brazil bought the rights to the book for his country and published it.

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

(Nick Peters, Vice President, MediaLink)

It is incumbent upon the talent to be prepared to either answer the tough or unexpected question or know how to deflect it.

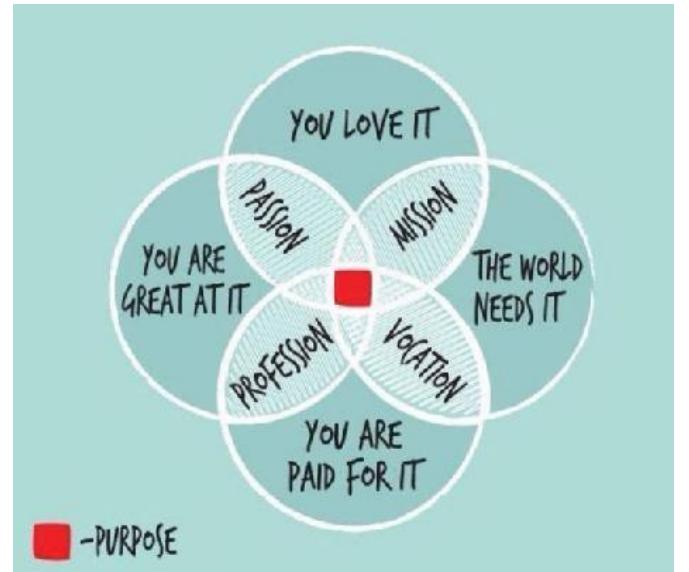
The Very Idea

(Editorial by Brian Jud)

Should you write because you are passionate about your topic or because it will sell? The answer is *Yes*.

Finding your purpose is a necessary but not sufficient element for creating your content – if your objective is commercial success. Successful purpose (as you define it) is a combination of several factors.

Of course, you have to love what you do. That sustains you through the long hours and the potentially negative feedback that are endemic to book publishing. But if you are not good at writing, if people do not care about your topic and if you cannot get paid for it, do not be surprised if you cannot make money from your efforts.



Artisanal Prose – Adele M. Annesi

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

“Kernel of Truth: When Real Life Experience Informs Fiction”

Remember when you said of a story, “Wow, that sounds like it really happened”? In this instance, we’re not talking about verisimilitude — the appearance or semblance of truth — but about an entire story that feels, on an emotional level, like it could have taken place because part of it did. One key to writing fiction that has a real experience, or experiences, at its heart is knowing to what extent real events should inform fiction. As writers go through life, we often find that personal experiences form the basis of our fiction. But beware of sticking too closely to experience. As Robert Olen Butler warns in his seminal *From Where You Dream: The Process of Writing Fiction*, “...literal memory is your enemy”.

Why is this? Memory constrains you to the facts of your experience, or the facts as you recall them. Either way, you’re constrained. As Butler cautions, “What you remember comes out as journalism. What you forget goes into the compost of the imagination.”

It’s the rich soil of imagination that organically germinates the seeds of fiction. The richness of imagination also enables the writer to conceive a story that is more than a little inspired by life. For the most part, this approach can work wonderfully, until the moment it doesn’t. At this point, the writer can try to rationalize the bump in the road by telling herself that’s the way it really happened. This may be true, but it doesn’t mean the event should play out that way in your fiction.

One way to tell when a section of your story isn’t served by its real life counterpart is precisely when you find yourself defending that part of the story in just this way. Such moments stand out more than writers realize, but we don’t notice them because we’re too enamored reminiscing the real life event to see that the moment will bring readers out of the fictional world we’ve so carefully constructed instead of moving them effortlessly (or apparently so) through it.

If, or rather when, you come up against such a moment, ask yourself these questions. Why is the reader brought out of the story at this precise point? Which fiction element, or elements, of characterization, pacing, plot progression, setting, prose, etc., is not served by the real event? What would serve the work, the story and its people, better?

Be honest with yourself in answering these questions, and if your fictional work is based in more than one point

on reality, be prepared to ask the question more than once. The result will be worth the effort. Great fiction often carries a kernel of truth, but usually more in its emotional truth than in the facts.

For more on Robert Olen Butler's From Where You Dream, click <https://www.amazon.com/Where-You-Dream-Process-Writing/dp/0802142575>.

Happy writing! Submit your writing query to a.annesi@sbcglobal.net. Adele Annesi is an award-winning author, editor and teacher, and co-founder of the Ridgefield Writers Conference
<http://ridgefieldwritersconference.blogspot.com>.

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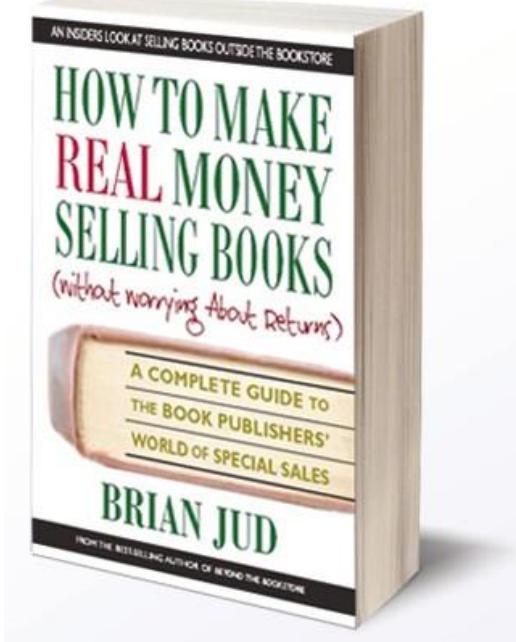
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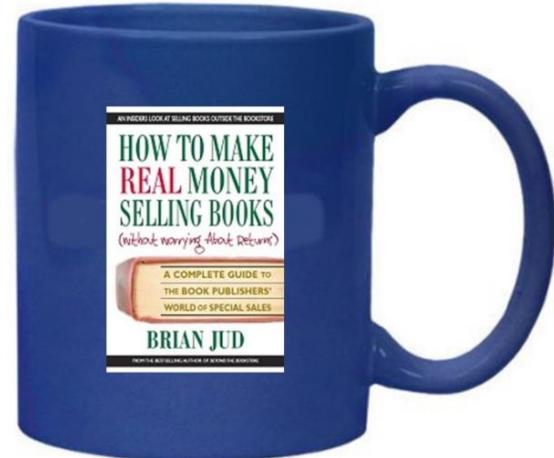


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- Encourage repeat purchases
- Create brand awareness
- Boost sales
- Create customer loyalty
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Check out the Writers and Publishers Bookstore and give your favorite books a “Thumbs Up Rating.” Discover 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

To subscribe to *Book Marketing Matters* click here: <mailto:brianjud@comcast.net?subject=subscribe>
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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