

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

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Do you want to be included in our next commission-only special-sales catalog that will be published in January 2009?

Your book will also be included in a monthly addendum that will be sent to 1800 reps, and your book's cover will also be displayed on our new website.

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- 2) Mail your book to them and then follow up, or
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Notes From the Front Lines

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

Is it important to meet a certain deadline for publishing your book? The answer is, yes, sometimes it is important to get a book into the marketplace to coincide with a particular event. For example, a Christmas book must be in bookstores sometime in October at the latest. Or a gift book for graduation should be out there by April. There are many examples where timing is critical for a proper launch of your title. But in reality, most titles do not tie into a specific date or season and therefore another consideration must come into play: It is far more important that you get the book right than getting it out. Trust me, the world is not breathlessly waiting for the next title to be launched. (Unless, of course, you are the author of the next Harry Potter.) So I would council a "deliberate" approach to bringing your title to market. Get everything lined up that you can line up, and then keep pushing. Remember, you are only half way home when you get to publication date.

Poynter's Pointers

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

Distributors distribute books to stores-period! It is up to the author to generate interest in the book, to alert potential buyers that the book exists and tell them it is in the stores. Distributors do not promote books. Whether you sell out to a large (NY) publisher or publish yourself, the author must do the promotion.

The books will sit on the bookstore shelves for one four-month season. If the author has not driven buyers to the stores, the books will come back as returns. Your distributor is your partner. Work with your distributor, support the efforts of your distributor and honor your distributor.

Distributors do their part—putting books on shelves. Authors need to do their part—telling potential buyer/readers that the books are on the shelves.

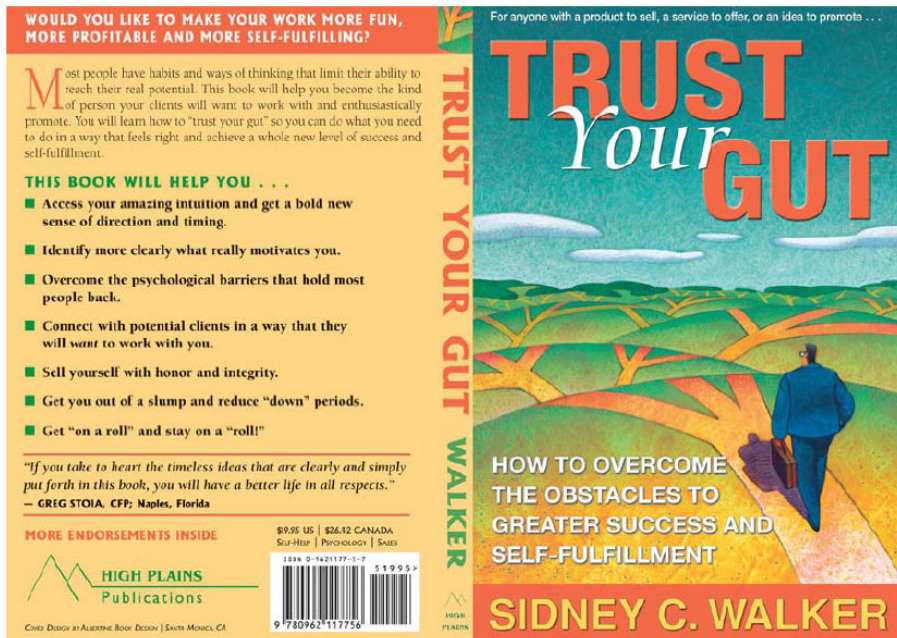
Marcella's Magic

(Marcella Smith, Small Press Business Manager, Barnes & Noble)

The question of what makes a good book is a very large question and it's also an easy question to answer. A good book is a book that people want. How do you make a book that people want? You give them information that they need, that they are asking for, whether its a story in the form of fiction, mystery, collection of poetry, a western, or whether or not it's in a business book.

The Cover Story

(Dotti Albertine | <http://www.AlbertineBookDesign.com> | 310-450-0018)



I like this book cover spread, *TRUST Your GUT*. It contains everything a book should have—front, spine and back. In my experience, this is the DESIGN FORMULA that works — especially for non-fiction books!

FRONT COVER

- Creative, interesting title design (and great title) with a line above it that pulls you into the title.
- Enticing image clearly indicates the journey ahead and the many roads to take.
- Sub-title tells you what you get/learn if you learn to “Trust Your Gut” by reading this book.

BACK COVER

- Great one-liner question at the top asking if you want more fun, profits and self-fulfillment!
- Short paragraph explaining what the book is about and identifying your pain.
- Bullets that tell you how to overcome that pain and what you will get/ learn.
- Endorsement — Vital to have at least one endorsement. No one wants a product that hasn’t been tested!
- Publishing information, barcode, price spelled out, categories, etc.

SPINE

- Creative spine with a little graphic at top, nice bold

You're On The Air

(Dr. Wayne Dyer, author of *Your Erroneous Zones*, *The Sky's the Limit*, and *Real Magic*)

I was told that the only way you could talk to everybody in America was to get on all the big talk shows. But all the big talk shows never heard of Wayne Dyer. So there's another way to talk to everybody in America and that's to go to everybody in America. Go on every little radio show in every town across the country. Most of them, like AM Columbus and Good Morning Jacksonville, if you've got a new avocado dip they'll put you on. Take the books with you. Just do it, and don't tell yourself, I've got to struggle.

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>)

Through a network of sales representatives who sell to camera shops across the country, Amherst Media has sold over 45,000 copies of “Basic 35mm Photo Guide for Beginning Photographers.” To encourage sales in non-bookstore outlets, they provide free counter-top displays with the purchase of twelve or more copies.

Layout Info

(Dick Margulis, editor and book designer, New Haven, Connecticut. Contact Dick at dick@dmargulis.com)

Many discussions of book interior design begin with some version of the question What's your favorite font? I've heard and read discussions among publishers that start there and descend. One person loves Palatino. Another has never considered the question and admits to creating his book pages in Microsoft Word, using the default font in that program, Times New Roman. (For the record, I'd be unlikely to use either as a text font in a book, although both have their purposes in other contexts.)

This approach to book design is backwards. Font choice is important, but it comes later in the process.

Author 101

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

For radio and TV, call producers, not hosts. Call them after their shows have run because that's when they usually have time. Prior to their shows, they're usually totally occupied by details required to put on their programs. When you call, chances are you won't get through. At that point, you can leave a message or ask to have them paged. In all contacts — by e-mail or phone messages or when speaking with the media — give or recite your silver bullet. Say, "This is Robyn Freedman Spizman. My book *Make It Memorable* tells you how to give the most meaningful and memorable gifts on earth." Then add, "I'd like to send you a press release telling you all about it."

The Very Idea

Some authors conduct many radio shows without selling any books. They become discouraged because they don't realize that not everyone in an audience has the same level of interest in their topic. Do not simply count the number of people listening, but the number of people *in your target market* who are listening — people who have the need for what you are selling and the ability to buy.



Marketing to Non-Bookstore Buyers

(Excerpted from *Beyond the Bookstore* a *Publishers Weekly* book by Brian Jud
<http://www.bookmarketing.com>)

Stop thinking in terms of frontlist and backlist. Most non-bookstore buyers are less concerned with the publication date than they are with how the content of your book can help them or their customers, employees, students or members. Assuming your information is relevant, corporations may use it as a premium to increase sales of their products, magazines as a way to increase subscriptions or by museum gift shops as a way to enhance the experiences of their guests. In each case, the format of your information may have to be changed to accommodate the buyers' needs.

Savvy Self-Promotion

(Penny Sansevieri, author of *From Book to Bestseller*, penny@amarketingexpert.com)

Blogs Gone Wild. Did you know there are at last count 70 million blogs, 120,000 of them are created everyday — that's about 1.4 blogs per second — on top of that you have 1.5 million posts per day, which translates to 17 posts per second. (data from Technorati.com)

Booklet Ideas – Paulette Ensign

(Paulette is President of Tips Products International, Paulette@tipsbooklets.com)

Package one or more of your publications with your booklet. The booklet can be presented as a “value-added” item, free with the purchase of your book or a new or renewed paid newsletter subscription or with a first hour of consulting.

Pam's Publicity

(By Pam Lontos, Owner of the publicity firm PR/PR; pam@prpr.net; sign up for free publicity tips at www.prpr.net)

Strategies for Giving Great Magazine Interviews for Book Publicity. Getting an interview takes great effort. But an interview doesn't necessarily mean you'll get quoted in the final article. If your image is unprofessional, if your information isn't quite what the reporter wanted, or worse yet, if you come across as rude, then you won't get plugged in the article and you definitely won't get another chance. So what can you do to make the right impression and help ensure that you're quoted in the final article? Here is the *fourth of five* strategies (**one more in the next issue of *Book Marketing Matters***) for giving a great interview and getting the media attention your book deserves:

#4 Be Accurate. Keep your responses to the reporter's questions simple. Even if your book is on a very technical or scientific topic, avoid uncommon words, industry jargon, and out-of-date phrases. Speak as if you were explaining something to the reporter for the first time. But speak with authority and confidence, and don't say, “I think” or “maybe.”

When you're talking to the media, always be prepared to back up your claims because reporters want facts. Instead of saying, “The majority of people do this...” say, “85% of my clients do this...” And be sure to stick to the facts. Don't overload the reporter with unnecessary information that is not directly related to the story.

Realize that in the media world, there's no such thing as off the record. So always assume that everything you say is on tape and will be put into print. Also, don't ask the reporter to send you a copy of the story for your approval. While this may seem like a reasonable request, it will only offend a seasoned reporter. But do ask for a copy of the magazine to keep as a souvenir. This will show how pleased you are that the reporter has given you the opportunity to get quoted in the publication.

e-book tips – Roger C. Parker

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

Choosing a co-author based on their ability to write versus their ability to promote

What are the most important characteristics to look for when choosing a co-author for your book? Many might mention characteristics like “ability to write” and “subject area knowledge.”

Yet, the experienced authors, agents, and publishers I talked to recently emphasize a far more pragmatic characteristic: the size of their platform. Platform is typically measured by the size of the co-author's mailing list, the popularity of their blog or podcast, and the number of individuals they speak to at live events throughout the year.

When a publisher's acquisition editor compiles a profit and loss statement, as part of the decision-making prior to signing a book, one of their primary concerns is the number of books that can be sold by the authors themselves. Make sure that the co-author's contributions to the book's content will be matched by their ability to help pre-sell and support the book.

Bartlett's Quotations on Powerful Publishing Ideas

(Robin Bartlett is a former member of the IBPA Board of Directors and is the Publishing University Chair rbbartlett@aol.com)

Watch the buyer for signs. Don't press on blindly if you're getting negative signals. Is the buyer looking at the clock? Yawning? Fiddling with items on the desk? Recognize that this means it's time to conclude...fast! Do not tell your buyer "I only have one more item to present." Your time is up when the signals are being given.

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 helps you prioritize resource allocation among competing opportunities. Without some means for ranking your projects you might allocate too much time or money to those with less economic or psychic return. Under each priority level, do the first things first. Do that which is more important to your business before that which is more enjoyable.

Marketing Strategy

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

Do not automatically go where everyone else is or do what they do. Look everywhere for innovative ways to market your books and achieve what others are not. Trust your intuition, make creative choices and implement them courageously. New ideas are neither right nor wrong -- they are simply different. They are odd-shaped pegs that do not fit into round or square holes.

Guest Columnist – Maryglenn McCombs

(Maryglenn is an independent book promotions specialist based in Nashville; www.maryglenn.com or email: maryglenn@maryglenn.com)

Thinking outside the book means thinking beyond reviews, it means getting creative, and it means being in the know about news issues. This is what savvy promotion is all about.

In order to really think outside the book, here are some questions to consider:

Is there something in the book that could make an interesting article? Suggest an article idea.

Could the author offer commentary on a topic in the news? Offer the author as an expert source

Could some tips or suggestions in the book make for a great informative short article? Come up with an idea for using some tips or ideas from the book to create an article.

Reviewers, reporters and broadcast journalists need a reason to cover a book. Give them one! Explore such things as:

Why the book is newsworthy

How it can benefit, enlighten or entertain a publication's readers

How the book is relevant to a publication – is the author an expert, a native of the particular area served by the publication, or is the author appearing in that area

Buy Lines -- Free Information

Book Marketing Blog

For more information on special-sales, book marketing in general, as well as all of the topics discussed in each edition of *Book Marketing Matters*, go to the Book Marketing Blog at <http://blog.bookmarketing.com>

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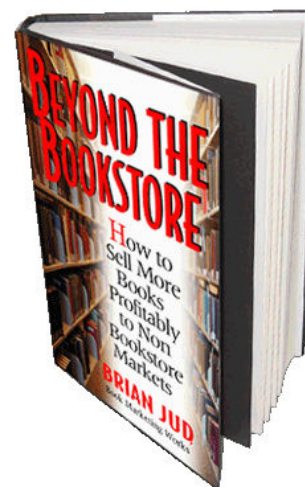
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is now available in softcover and as a pdf
document

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Contact Information

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Brian Jud now offers commission-only 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. 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. Visit his blog at <http://blog.bookmarketing.com> and contact Brian at P. O. Box 715, Avon, CT 06001; (800) 562-4357; brianjud@bookmarketing.com or go to <http://www.bookmarketing.com>