

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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<u>Title</u>	<u>Quantity</u>
<i>BBQ Cookbook</i>	300,000
<i>Be In Charge</i>	2,500
<i>Traveler Guide to Chicago</i>	4,500
<i>The Vascular System</i>	5,500
<i>About the House</i>	50
<i>Children's Coloring Book</i>	25,000
<i>Overcoming Metabolic Syndrome</i>	10,000
<i>The Nutritional Bypass</i>	10,000
<i>Successful Dog Adoption</i>	750

Notes From the Front Lines

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

Dancing with a Distributor! When I speak figuratively, I am often misunderstood, but isn't it every publisher's hope that their relationship with their distributor will truly be like dancing? Many publishers have come to believe that working with their distributor is more like stumbling, or falling or stubbing your toe, but if the idea could be achieved, then the experience would certainly resemble dancing more than anything else. To speak plainly, the ideal publisher/distributor relationship should be seamless. When functioning well, the publishing client should feel and believe that they are working with their own sales department and their own distribution center. Impossible? Not really, but much depends on the willingness of the distributor to design its key activities around the essential needs of the client. By placing the design responsibility on the shoulders of the distributor, I am asserting an essential feature of the relationship. Dancing requires partners but someone must lead or the experience will be anything but dancing.

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>)

Language rights are sold to publishers in other countries. They translate the book, design it, typeset it, have it printed and then plug it into their existing distribution system. You do not want to take on these functions, as you do not have ready access to their markets. It is hard to sell books in a distant land.

I sold the Spanish-language rights to *The Skydiver's Handbook* to a publisher in Madrid. Though only 13% of the skydivers in the U.S. are women, I made the book gender equitable. I show female instructors and competitors. When I received the translation, I noticed the text was completely masculine — the Spaniards took out all the women! After some reflection, I decided not to object. I realized this Spanish aviation publisher knows its (macho) customer base better than I. Being closer to their buyer, they know what will sell.

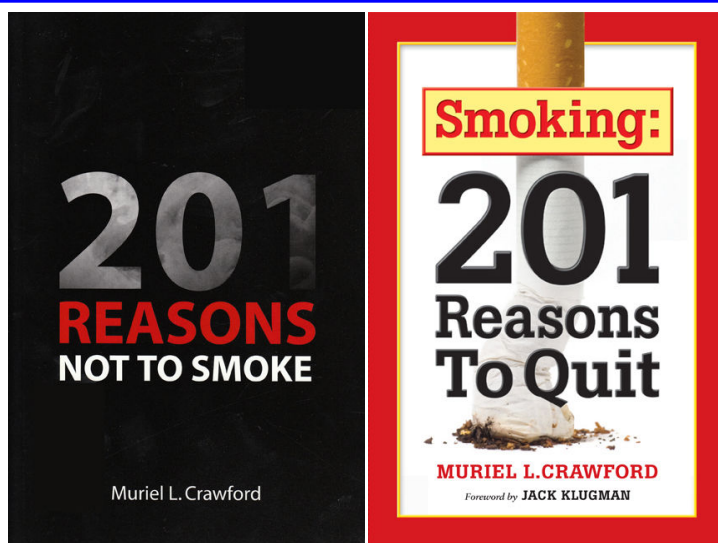
Contact the publishers' associations in major language groups: Germany, France, Italy, Spain and Japan. See *International Literary Marketplace* or visit their exhibits at book fairs. Ask them to recommend member publishers that specialize in your type of books. Match your book to the international publisher; they are the ones to contact. They know what you are talking about and they know where to sell your book. Wring more value out of your Work by having your book read around the world.

The Cover Story

(Peri Poloni-Gabriel of Knockout Design has been in the business of designing books for over 15 years. She can be contacted at www.knockoutbooks.com)

Before (Cover on left): The target audience of this book is broad including both genders and all ages of smokers. The message is to provide support to those quitting their smoking addiction with positive reinforcement. The original cover was very dark and depressing although client wanted to keep the color combination of black, white and red.

After (Cover on right): The overall feel of the cover is bright and hopeful. The strong graphic of the snubbed out cigarette is not only eye catching, but shows resolve and draws the eye toward the title. A red border adds dimension and punch. The foreword by Jack Klugman is added for notoriety.



Before

After

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 Book Shepherd

(Judith Briles, www.TheBookShepherd.com Follow me on Twitter, <http://twitter.com/JudithBriles>)

Cutbacks in Traditional Publishing may mean good news for the author/publisher who dreams of being picked by a major publisher. Editors don't have the time, or the budgets, to develop a book the way they used to. The already published self/independent author has got the finished product in hand to do a "show and tell." With product in hand, get your foot in the door by having a savvy marketing plan that reflects all the fabulous things that you have done and/or could do to move the book—your platform. ID your competition (editors routinely check out Amazon for competing books), so help them out—your objective is to note shortcomings and why your book fills the missing gap.

You're On The Air

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

I love the edge, not knowing who is going to call or what they're going to say. Always stay calm and let the host deal with irrational callers.

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>)

Book rights can also be sold as the basis for one episode in a dramatic or informative series. Reruns pay about 20% of the fee for the original show. With the proliferation of cable channels, there are many opportunities to sell TV rights to books on all subjects, from history to gardening, from cookbooks to music.

Interior Designing

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

Controlling page depth: This is a continuation of a discussion begun in the last issue...

Widows and orphans: Why would you want to make a spread short or long? The usual reason is to avoid widows and orphans. Traditionally, a widow is the last line of a paragraph stranded at the top of a page and an orphan is the first line of a paragraph stranded at the bottom of a page. I say “traditionally,” because those definitions are reversed by some word processing software vendors, leading to much confusion in discussions between word processors and typographers. It’s therefore safest to avoid these words altogether and just talk about ensuring that the first two line of a paragraph stay together and the last two lines of a paragraph stay together. Doing this, in straight text, can result in pages running long or short.

It’s best to avoid both widows and orphans, but sometimes something has to give. In that case, an orphan (first line of a paragraph at the bottom of a page) is better than a widow (last line at the top of a page). The reason for the preference is that a widow is typically less than a full line of text. Sometimes it’s just a word or two.

One way to avoid both widows and orphans, when it seems that you can’t, is to find a paragraph with a short last line and tighten it up a little so that it ends up one line shorter. Other times, it’s easier to find a paragraph with nearly a full last line and rebreak it so that it ends up a line longer. Careful compositors use these techniques all the time to ensure their spreads balance and they don’t end up with widows and orphans.

To be continued...

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)

When editors receive a proposal, one of their main questions is, “How is this book unique in the marketplace?” They want to know how the book compares to the competition, so list and compare the high-profile books in your book’s category. Describe the other books and distinguish your book from them. When possible, state why your book is better.

Knowing the competition is part of a writer’s job. If you present yourself as an authority, you must know your field of expertise inside and out, including what everyone else in the field has written. Act as an adjunct to your editor and give him or her ammunition to distinguish your book from the competition in marketing and sales meetings. The publisher’s sales team can then use those distinctions to convince wholesalers and retailers to stock your book. Comparative analysis helps identify the markets for proposed books.

The Very Idea

(Editorial by Brian Jud)

When you sell your book in bookstores, you may be one of over 100,000 other titles on the shelves. Your media events probably direct people to go to bookstores (or Amazon.com) to buy it. But when consumers get there they are introduced to your competitors, adjacent to your book. Consumers look at competitive selections and choose the least expensive alternative that meets their needs. And if they don’t like it, they return it for full credit.

But when you sell to special markets you can eliminate your competition. Your marketing actions are more targeted so the buyers learn the benefits of only your book. Pricing is less important because there is no immediate comparison. You can sell more books, non-returnable, more profitably to non-bookstore buyers.



(A photo taken in a bookstore)

Marketing to Non-Bookstore Buyers

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

Home-shopping networks reach millions of people every day with information in a wide variety of products, including books. Before you try to reach these buyers, consider your books' salability on television. Does it demonstrate well in eight minutes of airtime? There is not a lot of time to sell your product, so it must have unique and demonstrable benefits that are easily and quickly communicated. Do not plan to talk about your book for eight minutes, but what the information in your book does for the people in the audience. This may be recipes, collectibles or other items of interest.

Savvy Self-Promotion

(Penny Sansevieri, author of *From Book to Bestseller*, penny@amarketingexpert.com.
Follow me on Twitter: <http://twitter.com/bookgal>)

How the Internet can help you get into libraries. If you've been trying to get into the library market but haven't been successful consider this: the Internet might be your one-way ticket into library markets around the country. Why? Because while librarians want to stock books that are popular, they are also eager to offer their visitors books that are getting a lot of buzz. So by promoting your book online you could be gathering the attention of the library market as well. So how can you find sites that librarians peruse? Well there's not a specific list per se but our research has shown that a good blend of niche sites and book review sites is the way to go, that way you're really blanketing both the direct to consumer market as well as the online review portals.

Booklet Ideas – Paulette Ensign

(Paulette is President of Tips Products International, Paulette@tipsbooklets.com
Follow me on Twitter: <http://twitter.com/pauletteensign>)

Value your expertise. Remember that you have knowledge that the whole world does not. Making an assumption that everyone already knows what you know will keep you stuck and be a barrier to developing information products. What would be your first question if you were a newcomer now coming to your own expertise?

Pam's Publicity

(By Pam Lontos, Owner of the publicity firm PR/PR and author of *I See Your Name Everywhere*; sign up for free publicity tips at www.prpr.net)

When you're the subject of an interview for a magazine or newspaper, remember that there's no such thing as "off the record" in the media world. Always assume that everything you say is on tape and will be put into print. Don't ask the reporter to send you a copy of the story for your approval. While this may seem reasonable to you, it will offend a seasoned reporter. But do ask for a copy of the magazine to keep as a souvenir.

Book-Marketing Tips – Roger C. Parker

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

To sell more books, move beyond the obvious. Information, alone, is not enough to create a book that publishers will want to publish, or readers will want to buy. To become profitably published, your book must move beyond communicating mere information and, instead, must appeal to your reader's emotions.

To succeed, your book must *inspire* your readers. Every aspect of your book -- its cover, title, organization, and contents -- must communicate that the problems your readers face are solvable and the goals they want to achieve are achievable. To justify buying your book, readers have to be inspired to believe that your book's promise is attainable, possible, and realistic.

Inspiration requires simplicity. In order to appear credible, the information in your book has to be simplified, or organized, into a few key points. Contents have to be organized into chapters, and chapters have to be organized into affirmations, commitments, habits, parts, principles, questions, sections, or steps. To be remembered, shared, and acted upon, each organizing principle has to be stated in simple, everyday language.

The smaller the number, the more likely your book will survive. A few habits, pillars, principles, questions, or steps are easier to remember than a large number. As you analyze the information you want to share with your readers, ask yourself how you can organize and simplify the contents so that you can inspire your reader's by emphasizing the likelihood of success.

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)

Dissect your sales pitch. Take time to think deeply about the way you currently pitch your book or other product, both face to face and over the phone. It helps to break your pitch down into the basic elements and look at each part in detail. Examine what you say and how you conduct yourself under a critical microscope. Ask a close friend to critique your analysis to insure a balanced view.

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 occurs at three levels: the company, the product and the title. Planning starts at the company level and all subsequent plans and actions reflect the direction set there. Strategy at the company level addresses topics such as your long-term vision, mission, purpose, and whether optimum growth will be supported internally or through acquisitions. The titles you publish, the markets in which you choose to play and the strategies you deploy all resonate from your initial decisions.

Marketing Strategy

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

People do not want to buy bound pieces of paper with words printed on them--they want advice, entertainment, hope, motivation, gain, protection from loss and other forms of emotional satisfaction. You will become more successful at marketing when you stop selling your books and begin selling what your books *do* for the people who read them.

Guest Columnist – Ellen Reid

(To learn more about Ellen please visit www.bookshep.com and e-mail Ellen at bookshep@mac.com or ellen@bookshep.com)

The Seven Deadliest Mistakes Authors Often Make. The world of publishing is changing on what seems like almost a daily basis. And a rapidly growing percentage of the 400,000 new titles reaching bookstores annually are independently or self-published. So if you are considering putting out your own book, there are a number of pitfalls you can avoid to save you time, save you money, and give you a far better shot at success. There are seven deadly mistakes I have seen new authors make, with ideas to help you avoid them. One will be described in each of seven installments. Two have already been published, and here is Number Three.

Writing their own cover and promotional text.

Authors may write great novels, self-help, or how-to books, however, they are generally not great copywriters. Authors tend to be so close to their material that they have great difficulty discerning how much is just enough to get someone interested in their book and buy it. That's what professional copywriters do. Hire one.

Helpful Website of the Week

The Write Jobs

<http://www.writejobs.com/>

Writejobs.com provides job listings, career resources and information for journalism, media and publishing professionals. Most of the service is free.



Buy Lines -- Free Information to Help You Sell More Books

Learn How to Make More Money Selling Your Books
IBPA Publishing University -- May 26-28, 2009 at the Roosevelt Hotel, NYC

The three-day conference is an excellent opportunity to learn how to sell more books, run a more profitable publishing company, meet the industry's pros and network with your peers between sessions and during the social events planned before, during and after hours. Go to <http://thepublishinguniversity.com/> for more information and to register

EARLY BIRD REGISTRATION DEADLINE EXTENDED TO MAY 10, 2009

Because of the extreme circumstances surrounding the economy this year, IBPA has extended the early bird pricing deadline for Publishing University. We want to make it as affordable as possible for you to attend this year. Save \$100 off the full conference and discounts on per class registrations as well.

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>

RSS

Book Central Station™

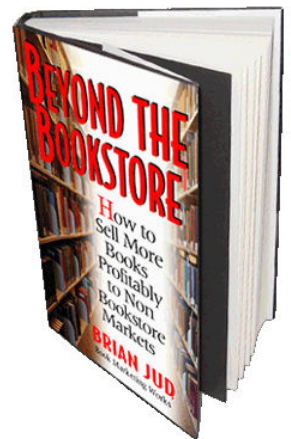
The place to find book-publishing suppliers, based on referrals from previous users. *Book Central Station* is the only place where you can find people to help you write, publish and market your books – with ratings posted by previous clients. At *Book Central Station* you can scan a list of suppliers, look at reviews of their work and make an informed decision to choose the ones with which you will work. And you can post your own experiences with them, too. Sign up for your FREE trial at <http://www.bookcentralstation.com/trial.asp>

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/bookstore/bookstore.htm>)

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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 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. 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. 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>

