

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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**And we have other Special-Sales programs!
We find sales leads for you and then...**

- 1) Assign a sales rep to you, and that person makes personal sales calls on the top 75 premium buyers and does all the follow up, or
- 2) Create a flyer and mail it with your book to a custom list of premium buyers and follow up for you, or
- 3) Make telephone sales calls to a custom list of buyers and follow up to attempt to close the sale.

For more information contact [Brian Jud](#)

Join Dr. Judith Briles, Eric Kampmann, Dan Janal, Katherine Carol and Brian Jud for the first-ever

Publishing At Sea™ Book-Marketing Seminar

aboard Royal Caribbean's newest ship to Mexico-- *Independence of the Seas*^(SM)

[\(Take a Virtual Tour of the Ship\)](#)

**Departing Ft. Lauderdale for the week of Feb 15,
2009**



Publishing Panache, Marketing Moxie, PR Power, Distribution Doability and Speaking Savvy will be your guaranteed take-aways and how-tos from this glorious week at sea. All woven with visits and play in Belize, Costa Maya and Cozumel plus two relaxing days cruising at sea. Bring your spouse, significant other or kids—make it a holiday for all.

Only 50 cabins available.

Hold the dates (Feb 15 – 21, 2009)! More info to come soon.

Publishing Ed-U-Conference in Sarasota, FL. Next Weekend!

Making Fat Sales During Lean Times is the theme of the **Florida Publishers Association's 2008 Publishing Ed-U-Conference**, set for the evening of Sept. 12 and all day Sept. 13 at the Helmsley Sandcastle Hotel on Lido Beach in Sarasota, FL. **Brian Jud will be the featured speaker**, and he will present three segments: media appearances, special sales and marketing. Publishing Ed-U-Conference details can be found at http://www.flbookpub.org/educonf_2008.html

Notes From the Front Lines

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

A lot of confusion exists around the concept of "Pub Date." Some think that "Pub Dates" are unnecessary or have no impact on your publishing strategy, but I would disagree. First, let us remove the confusion of terms. "Pub Date" is not the same as "Bound Book Date" or "Ship Date." "Bound Book Date" refers to the time when the book comes off the printers press. "Ship Date" refers to the time when your warehouse releases backorders and begins to ship your title to book store accounts, including wholesalers. Then finally comes "Pub Date." This is the day when you really begin to market your title to the consumer. This is when you should begin media appearances, advertise or have display promotions in stores.

The time from "Bound Book Date" to "Pub Date" should be between 4 to 6 weeks. This time must be allowed for you to tee your title up from the time it leaves the printer's plant to the time it is displayed in stores to support your marketing efforts. Finally, remember that whatever you plan to do to support the publishing of your book, you must leave enough time to develop and implement your strategy.

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>)

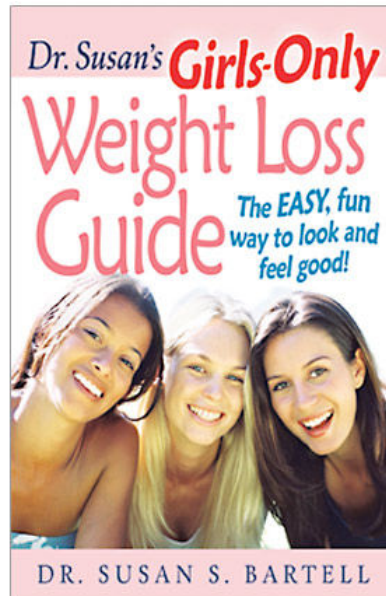
With digital printing, authors may send their book to agents and publishers. A finished book is more portable and makes for a nicer presentation than a bunch of loose manuscript sheets. With short-run digital printing, publishers may send copies sooner to major reviewers, distributors, catalogs, specialty stores, associations, book clubs, premium prospects, foreign publishers suggesting translations and various opinion molders. In the future, books will not be printed on spec—in the hope they will be sold. Books will not be produced in great quantity until after they are sold. New computer programs, new printing processes and the Web are transforming the writing, producing, disseminating and promoting of information. Books will never be the same. The winners are authors, publishers and readers.

The Cover Story

(George Foster is an award-winning book cover designer and contributing author to "1001 Ways to Market Your Books". Contact him at george@fostercovers.com)



"Before" by another designer



"After" by George Foster

Before: Colorful, but confusing.

The first subtitle you see says "stop them NOW". Stop who, the dancers? Resist using too many subtitles, or at least organize them so they don't create a mess.

After: We're targeting teens and parents so let's be dignified and trustworthy, yet playful and energetic. Red, pink and teal all score a high response from females. Let's keep the white background for its clinical, trustworthy feel. The girls share a healthy look and attitude, reinforcing the title and subtitle. We do not show their entire figures because an attractive face looking at you is better at grabbing attention. The author's name is dignified in a classic typeface, reflecting her expert status.

Marcella's Magic

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

Bookstore buyers read newspapers and magazines looking for new titles. You can reach these people through articles written by or about you.

You're On The Air

(Eric Marcus, former producer for *Good Morning America* and *CBS This Morning*)

Don't go on as a guest. Go on as an expert.

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>)

Send out review copies to make subsidiary rights sales. The quicker you send them, the less chance the editor or buyer will have to lose interest in your book. In most cases, these review copies must be in the hands of major rights buyers at least six months before publication date so they have plenty of time to make a decision and schedule their use of the rights they buy.

The Right Type for You?

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

Typography encompasses the design and layout of the printed or virtual page, the selection of fonts, the specification of typesetting variables, and the actual composition of text. The goal of good typography is to allow the unencumbered communication of the author's meaning to the reader. Typography that intrudes its own cleverness and interferes with the dialogue between author and reader is almost always inappropriate.

The mechanics of typography have long been automated. Anyone who can use a computer can put type on a page. The question is whether the resulting page looks professional and serves its intended purpose effectively.

The essence of the typographer's art is connotation, which is necessarily a subtle side note in the denotative world of words on a page. It is the typographer's sensibilities about the cultural clues embodied in a font choice or a list style that enable the matching of design to content so seamlessly that the reader is drawn into the page rather than repulsed from it.

So while you may have a font you just love, a typographer has to judge which fonts best match the subject matter you've written about, the style of your prose, and the space budget for the project. And while you may have sketched out a rough design for a project, the typographer has to apply an understanding of readability and the factors that affect reading comprehension.

In the end, a design and a style of typesetting that is appropriate for a perfume ad in a fashion magazine has to be quite different from that of a textbook on the chemistry of fragrance. A scholarly text on theology should not look like either a modern romance or a software manual.

So you should not rely on cookie cutter solutions that apply the same design template to every book. You should work with a professional typographer who can develop an economical and appropriate approach to meeting your specific needs and deliver high-quality, accurate, on-time output.

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)

Local or regional media. For local promotions, this group can be ideal, and it may be more willing to give you coverage. In some campaigns, concentrating on local coverage can provide better value. Don't discount the value of building a strong media base in your hometown. A supportive local base can be extremely loyal and helpful in expanding your contacts. Usually, locals will take special pride in your success and go to great length to boost your career.

The Very Idea

There are times when you cannot see where you are going and feel alone. You may want to give up. Remember there is always a goal line out there, waiting for you to cross.

Sail the Seven Cs of successful book marketing: control, commitment, confidence, creativity, competition, concentration and courage.

Go for the Gold.



Marketing to Non-Bookstore Buyers

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

If you are successful in getting prospective buyers interested in what you have to offer they may say, "Send me a proposal." What they are asking for is a summary of what you have discussed, confirming your price and terms.

What is a selling proposal?

A selling proposal is a tool to put in writing everything you have already discussed. It reminds the buyers of all the reasons they liked your idea in the first place, summarizes your proposal, presents your pricing and then makes it easy for them to make a favorable decision. This is not the time to bring up any new information, terms or conditions that might "raise a red flag." You are dealing with experienced buyers who expect to see a professional presentation. Give them more than they expect, and all they need to make their decision.

The sequence of presentation of your material is based on your strategy. Remind the prospects of how gloomy the current situation is, and subtly lead them step by step to the undeniable conclusion that things could be much better if they accept your proposition. It is also a good idea to present your proposal in person. If you send it to the buyers, they may go directly to the bottom line, bypassing your carefully planned sequence that justifies your final number.

Booklet Ideas – Paulette Ensign

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

"101 Tips & Strategies for Successful Trade Show Exhibiting" is a booklet written by Michael Losier in Victoria, Canada. Michael gives away a copy of his booklet as a door prize in the teleclass he presents on the phone. This gives him the opportunity to talk about the booklet during his class. He also mentions the address to his web site during the teleclass, and again in the class notes he provides to the people in his teleclass. These mentions prompt single copy and large quantity sales of Michael's booklet. Everything promotes everything else.

Savvy Self-Promotion

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

Spider This! Spiders are sent out by search engines to evaluate sites for positioning within the search engine. These spiders are very impressed by high-quality links. They follow links and evaluate them based on their own ranking and relevancy to the site. It's important that your incoming links be pertinent to the subject matter and come from well-respected sites. The quantity of links isn't as important as the quality in this case. In fact it's better to have 10 high-quality incoming links than 100 so-so incoming links from sites that have nothing to do with your own.

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 *second of five* strategies (**one more in each of the next three issues of *Book Marketing Matters***) for giving a great interview and getting the media attention your book deserves:

#2 Be Polite and Easy to Work With. Magazine reporters are busy people with time sensitive deadlines to meet and editors to satisfy. So if you don't respond to their calls and messages or if you're late for the scheduled interview, then they won't hesitate to move on and find someone else to quote.

During the interview, be helpful and show that you care about the reporter and their job at hand. Ask what you can do to make his or her job easier. Listen to their answer and be an eager, accessible source of information. Also ask the reporter if you are speaking too quickly. Despite available technology, many reporters still take notes by hand. Speak slowly so they don't miss any of your points.

Everyone likes compliments, so always find something positive about the reporter to build rapport. Maybe you've read some of the reporter's other stories, or maybe you like their shirt. Whatever compliments you can give, make them truthful and sincere. And don't be pushy about what you want, because ultimately it is up to them whether they mention your book. Ask, "If you are able to, would you please put my book title in?" Remember, the reporter decides how much room to allow for your byline, web address, book title, price, etc.

Marketing Strategy

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

Your job is to find or create – through content or promotion -- a meaningful and distinctive reason why your customers should choose your title over all the others. Not every difference is a differentiator. To be effective in motivating people to buy, the distinguishing characteristic(s) must be important to them, superior to similar titles, communicable, affordable and profitable (to you).

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)

Write one section of your book proposal at a time. Rather than trying to write your book proposal in a single working session, split the task into several, shorter, working sessions. This focuses your effort on one task at a time and makes it easier to enjoy a feeling of progress as you proceed.

Divide the task into sections like:

- * **Title**, subtitle, and your book's "big idea"
- * **Market**, who are your book's intended readers?
- * **Benefits** that readers will enjoy
- * **Competing books**, and how your book differs
- * **Contents**, i.e., your book's table of contents
- * **Marketing**, steps you are taking, and will take, to promote and sell your book
- * **Background**, i.e., your qualifications to write the book

Always devote at least one additional session to edit and proof your proposal before distributing it.

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)

When selling in person, control speed and emotions. Even when you have prepared and rehearsed, it is likely you will get a good case of nerves before a big or important presentation. The trick is not to let it throw you. You may not know it, but your buyer or audience is almost always rooting for you to succeed. They can see that you are trying and will usually overlook simple mistakes as long as you keep the ball rolling and don't fall apart. So, don't apologize for gaffs...just keep on talking.

One of the most important things you can do to keep control over speed and emotions at the beginning of a big presentation is to consciously relax your arms, neck and upper torso before you begin. If possible, give your arms, neck and body a big shake before you go in to meet "The Prospect." If you can't do that, then take several deep breaths and begin your presentation by starting to speak very slowly. Your audience or buyer is likely to regard speaking fast as a sign that you are nervous. Seeing you nervous makes them uncomfortable too. I remind myself to start slowly by writing the words **speak slowly** at the top of my notes.

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 gives you clarity and focus. Clarity is the ability to analyze all the possible opportunities and focus is the capacity to concentrate on one that will benefit you the most. The goal of any plan is a list of practical actions that lead to the attainment of your objectives.

Guest Columnist – Marsha Friedman

(Marsha Friedman is President EMSI and may be reached at mfriedman@event-management.com or <http://www.event-management.com>)

A shocking realization occurs to many authors not long after they publish their books: *They realize they are invisible*. It quickly becomes apparent that the book-buying public simply can't see **them...or their books**. That comes as no surprise with 270,000 titles published in 2007 alone.

With this much competition in the marketplace combined with no media coverage the result is no connection to the buying public. The author hasn't been interviewed on successive talk radio shows or appeared on TV. Neither has there been any newspaper coverage nor conspicuous book reviews in popular publications.

In other words, all the known antidotes for "Author Invisibility" are absent. Small wonder this affliction has reached epidemic proportions, killing the careers of so many promising writers.

A horrible waste, especially since "Author Invisibility" is so readily treatable. The antidote involves specific publicity techniques that can quickly promote otherwise unknown authors and books.

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>

RSS

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Save Money and Reach School Librarians in Florida Display Kids'/Teachers' Products with FPA at FAME

FAME (Florida Association for Media in Education, www.FloridaMedia.org) is set for September 24–26. at the Gavlord Palms Resort in Orlando. Attendees are school librarians. Display of each product

in the Florida Publishers Association booth costs \$60 for publishers that are not members of FPA. (A booth of your own costs \$800.) To learn more about how to display with FPA at FAME, visit <http://www.flbookpub.org/fame.html>.

The Baltimore Book Festival is a street festival held each year in downtown Baltimore. The festival will be held this year from September 26-28, 2008, and according to festival organizers, attracts over 60,000 visitors. **MBPA** has reserved a booth for exhibiting books from MBPA members and other interested independent publishers. MBPA will also be distributing packets of marketing material to visitors; exhibiting publishers may include one marketing piece per exhibited book for free. Additional marketing materials may be included at a cost of \$20 each (\$0.10 per piece for 200 pieces). Publishers not exhibiting books may also include marketing materials at the same price.

Publishers interested in exhibiting books and/or submitting marketing materials can find more information and registration forms at <http://www.mbpa.cloverpad.org/> - click on "Marketing Programs." The deadline for registration is September 15. MidAtlantic area publishers who join the association as new members between now and the deadline can exhibit one book for free at either the Baltimore Book Festival or the NAIBA conference.

Brian Jud's *Beyond the Bookstore*
is now available in softcover and as a pdf
document

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Contact Information

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<http://www.bookmarketingworks.com/mktgmatters.asp>

To subscribe to *Book Marketing Matters* click here: <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

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>