



# Publishing Poynters

## Book and Information-Marketing News and Ideas from Dan Poynter



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For the Small Print, scroll to end.

### IN THIS ISSUE FROM PARA PUBLISHING

**ParaNews** (What's happening)

**ParaTips** (Guidance/advice on specific issues)

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**ParaThoughts** (Editorial)

**ParaFreebies** (Giveaways)

**ParaCalendar** (Dan may be coming to visit you)

**ParaHumor** (We saved the fun for last)



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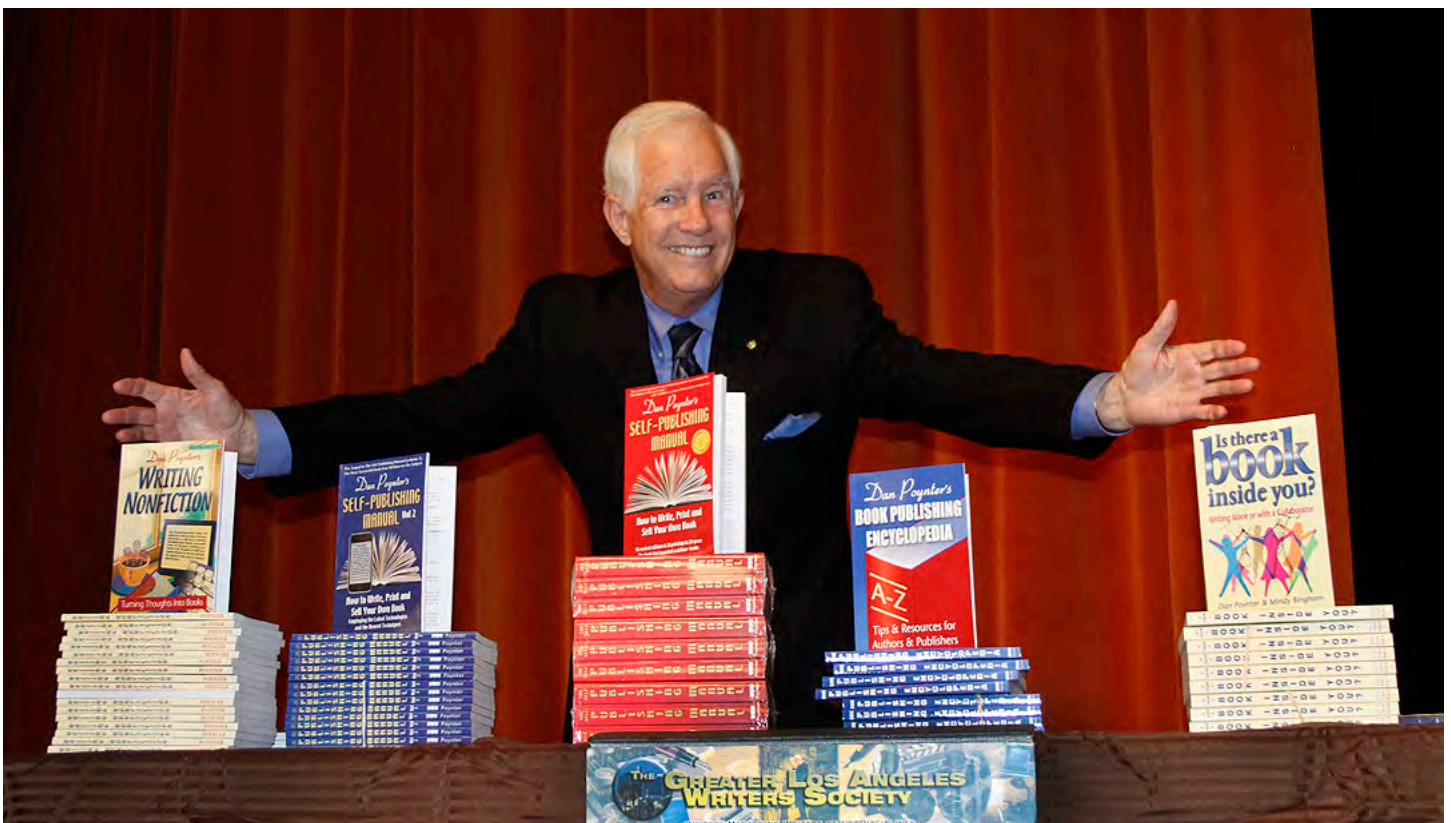
### THE GLOBAL EBOOK AWARDS



The nomination process closed July 7. The gala awards ceremony will be in Santa Barbara on Saturday, August 20. There is limited seating for both the the Awards and Dinner. Reserve your seat at

<http://awardsforebooks.com/awards-ceremony-2011/>





## Dan Poynter and some of his books

Book Futurist and Industry Thought Leader

<http://parapub.com/sites/para/resources/allproducts.cfm>



## THE MASTERS OF BOOK MARKETING COMING TO ST LOUIS

Hosted by the St Louis Publishers Association.

Save these dates to meet with Dan Poynter, Judith Briles and Brian Jud.

### ***Are you selling all the books you would like to?***

Would you like to take your sales to their highest level?

If you answered yes, then September 30<sup>th</sup> and October 1<sup>st</sup> should be blocked on your calendar. Dan Poynter, Judith Briles and Brian Jud are coming to St. Louis – location TBD. The Three Masters of Book Marketing and Publishing will give you everything you need to know to make a big difference in your sales. Special discount for SLPA members!

September 30<sup>th</sup> -- Optional dinner with the Masters ... starts at 6.30 pm: personal coaching with Brian, Judith & Dan

October 1<sup>st</sup> -- It's a long day ... bring your computer. See the agenda at <http://mastersofbookmarketing.com/agenda/>  
<http://tinyurl.com/6gwuqyq>

## WHAT IS IT LIKE TO BE A JUDGE FOR THE GLOBAL EBOOK AWARDS?

You can follow Dan Snow's tweets as he chronicles his adventures evaluating ebooks in the category he has selected.

Click on

<http://www.twitter.com/dannyosnow>

And click on



Also read what another judge says

<http://bit.ly/nfKfx8>



## AUTHOR SUMMER SCHOOL

Whether you're just at the idea stage of writing your bestseller, you've got a book half written that you're finding impossible to finish, or you're one of those rare people who has actually written a book (good for you!) except you couldn't sell more than a few to save your life, you're stuck and you realize you can't go anywhere without a little help.



It's time to go back to school!

Learn what you can do -- to write, publish, and sell millions of books in a special "Author Summer School" Only THIS summer school is taught by experts who will cover only what authors and aspiring authors need to know and leave out the fluff.

And the good news is that tuition is F-R-E-E!

Click here Now to learn more, claim your full scholarship and enroll.

<http://authorbestseller.com/dap/a/?a=17>



### OVERHEARD:

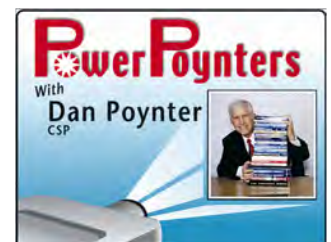
The future of publishing lies with the small and medium-sized presses, because the big publishers in New York are all part of huge conglomerates.  
--Lawrence Ferlinghetti

## DAN POYNTER CAN BRING A BOOK PROGRAM TO YOUR AREA

See

<http://parapublishing.com/sites/para/speaking/speechdesc.cfm>

<http://www.youtube.com/user/PoynterDan#p/u/6/mWl0fnBu7bs>



## THE MOST PIRATED EBOOKS

What types of books are people stealing online?

--*Never Be Lied to Again: How to Get the Truth In 5 Minutes Or Less*

--*How to Win Every Argument : The Use and Abuse of Logic*

--*Men's Fitness – 12 Minute Workout*

--*101 Small Business Ideas for Under \$5000*

--*The 200 Best Home Businesses: Easy To Start, Fun To Run*



<http://bit.ly/naZhAN>



### OVERHEARD:

Technology has changed the way book publishing works, as it has changed everything else in the world of media.

--Bruce Jackson

## NO SALES TAX ON EBOOKS IN NEW YORK

The Department of Taxation and Finance in New York has decided that under its currently written tax laws, ebooks are not subject to sales tax because they are downloadable information rather than a tangibly purchased object.

<http://bit.ly/psyvxp>



### OVERHEARD:

The job of an editor in a publishing house is the dullest, hardest, most exciting, exasperating and rewarding of perhaps any job in the world.

--John Hall Wheelock

## BOWKER PUBLISHES EBOOK SUBMISSION GUIDELINES

<http://bit.ly/pkZjgI>

**Bowker**<sup>®</sup>

## THE PRINTED WORD IS ALIVE AND WELL WHETHER EBOOK OR PBOOK: STATS.

In 2010 publishers generated net revenue of \$27.9 billion, a 5.6 percent increase over 2008. Publishers sold 2.57 billion books in all formats in 2010, a 4.1 percent increase since 2008.

<http://nyti.ms/qMkV9A>



Amazon.com reported in May that electronic book sales surpassed print book sales for the first time.

### EBOOK SALES INCREASED 1274%

Trade eBook sales have grown from 0.6 percent of the total trade market share in 2008 to 6.4 percent in 2010. It translates to 1274.1% in publisher net sales revenue year-over-year with total net revenue for 2010 at \$878 Million.

<http://bit.ly/o6Odeq>

### TORONTO SCIENTISTS DETERMINE THAT FICTION CAN CHANGE PERSONALITIES

In the competitive world of book publishing, when the going gets tough, the tough get creative. In recent years that's mostly meant investing in digital projects like ebooks and apps. But one group of researchers suggests publishers might find great new innovation in an unexpected discipline: the psychology of fiction.

<http://bit.ly/nL0V9H>

→ **SEND YOUR NEWS ITEMS** to [DanPoynter@ParaPublishing.com](mailto:DanPoynter@ParaPublishing.com)

Do you have friends in the book business?  
Think how appreciative they will be if you forward this newsletter to them.  
Go on. Do it now.



# ParaTips



## **PUBLISHING: Going Solo as an Initial Strategy**

--Rick Frishman, publisher Morgan James Publishing

<http://www.MorganJamesPublishing.com>



And, in some cases, going solo is part of an overall strategy to go big. What do we mean? Simply this: authors are publishing their own books with all the bells, whistles and trappings that a New York house does; creating sales via their platforms and crowds that know and love them; and then doing a pitch to New York. "Look at me. I've sold thousands ... and you need me, more that I need you!" Does New York need the proven author—one that can move and sell books? More than ever. But New York is afraid. The old model isn't working. Truth be told, most editors who acquire books aren't so clever. They may get their latest ideas from an article they read in a magazine or see something on TV. Or, the Internet. Without the blog world, would the best selling Julie and Julia have found its way to the bookshelf?

With the normal lag time of 18 months in publishing a book, the author who gets attention is the one who walks in with the book, the cover, an attractive interior design, the appropriate endorsements and an audience that has already stated via sales that there is a demand. In fact, it's common for publishers' representatives to scout the local best-seller lists of book stores to search for "indie" publishers and approach them. Judith Brilles' book, *The Confidence Factor*, was on the best-seller list for many months at one of the nation's premiere independent book stores, The Tattered Cover in Denver, Colorado. She was approached by several publishers to "sell" the book to them. In the end, she turned down the offers to "re-publish" the book under their imprint. Why?—she didn't need, or want it. Judith could make far more money doing what she was doing in the way that she was promoting and selling it. Maintaining control of the quality of the book that would be produced was the deal- breaker for her.

### The Players

There are seven major publishing formats authors opt for, knowing that new ones will be birthed as time evolves: Traditional, Independent, Self, Subsidy, Packager, POD (print-on-demand) and eBook. POD is also used in the subsidy area, standing for a publish-on-demand format. Each has merits and deficiencies.

### *Traditional Publishers*

Most think of New York when it comes to traditional publishing— university presses come under this umbrella as well as a slew of publishers in other states. They acquire manuscripts; often work with agents and pay royalties. If your book is successful, it

could be a great relationship. If your book doesn't "stick," meaning that it doesn't develop a following within six weeks or so, you and your book will most likely be tossed under the bus.

The publishers in this category can be huge: such as Simon & Schuster, Random House, Grand Central (formally Warner Books), and McGraw Hill; a university press like University of New Mexico Press, Harvard University Press and Chicago University Press; or an intermediate/smaller house, such as Source Books or Adams Media. Many traditional publishers have multiple imprints that are usually specialty publishers.

#### What's What in Publishing Today

What sets them apart is that they pay royalties to their authors based on a percentage of book sales. Some pay advances—they can arrange from a few thousand to millions of dollars, depending on topic, author, the author's platform, celebrity, the negotiating skills of the agent, and sometimes even the whim of the publisher.

Many believe that they have to be published by a name publisher. This is a myth. How many times do you buy a book because of the publisher vs. the topic/content and/or author? Never is the most likely response.

The advantages that come with an affiliation with a traditional publisher include the simple fact that they front all the production costs to get it to market and you don't. The author doesn't have to worry about finding cover and interior designers, editors, creating media releases, wholesalers and distributors. Obtaining ISBN numbers, making announcements in Books in Print, copyright registration and all the components of getting your book from your original manuscript to print are taken care of. Some publishers create a book tour and they send your books to all the key reviewers. For some authors, being with a publisher is important to their image. For them, it's prestige. We call it the snob factor.

If your book clicks and sells well, it usually means that your publisher will offer more money for your next book and/or you will be courted by other publishers to come to them. For more money.

The disadvantages match all the advantages in number and add a few more nuggets to the mix. Yes, you don't have to worry about editors—assuming your editor is in synch with you. ISBNs, Library of Congress numbers, getting listed in Books in Print, but our joint experience has shown that too, too many authors aren't happy campers.

More authors than not, moan and groan about how much they dislike their covers; the interior design is so-so; the media release really doesn't have the "pop" it should; there are no books in the bookstores; the marketing/PR department has dozens of their books that they are pitching at the same time as yours; and the length of time to get your manuscript published can range from 15 to 24 months after submission.

more tips at <http://www.rickfrishman.com>



### OVERHEARD:

"Alas for those that never sing,  
But die with all their music in them!"  
--Oliver Wendell Holmes, Jr. Jurist, USA.

### BOOK DESIGN: Award Shows Can Be Your Friend....

--- Karrie Ross Be It Now! 310-397-3408 <http://www.BookCoverDesigner.com> -  
[covers@KarrieRoss.com](mailto:covers@KarrieRoss.com) Book Design, Consulting, Coaching, Marketing & Branding



Be sure to get a list of [Award Shows](#) to submit your book for consideration. Having a sticker to display on your book, website or promotional materials will do wonders for being seen as an expert.

The obvious category to submit to is your fiction/non-fiction, and then the specific category of your book subject... but don't forget about submitting for cover and interior design and formatting, editing, or one of the other "not-your-subject-category" that is offered by the show, take some time and look over what they offer.

This is also a good way to see about getting a review, maybe from one of the judges of your category. And remember, honorable mention is an award too.

*Remember, do something every day toward your book, web-presence, product, service and promotion.*

Karrie Ross, [Book Designer Web-presence Branding, Coaching & Consulting Services](#)



### OVERHEARD:

Language is the amber in which a thousand precious and subtle thoughts have been safely embedded and preserved.  
--Richard C. Trench, poet (1807-1886)

## HARD NUMBERS SHED LIGHT ON A CHANGING INDUSTRY

--Clint Greenleaf, Greenleaf Book Group LLC, <http://www.greenleafbookgroup.com>

Whether you're an author, publisher, or just a voracious reader, a lot about the book world is changing—and fast. There is a wide range of predictions, from doom and gloom to sunny optimism. So what's really happening? How will changing technology affect readers, writers, and the book industry of the future? To begin to answer that question, you can now take look at the hard data collected in a recently published survey <http://www.versoadvertising.com/beasurvey/> of book-buying behavior.



Among the demographic statistics about who buys books and where they buy them, the survey addresses the growth of the ebook market. A few highlights:

- People reading 5 or more hours per week are considered "avid readers," and there are an estimated 62.4 million of these avid readers in the United States.
- 52 percent of respondents said they were "not at all likely" to purchase an e-reader; there is still significant resistance to ebooks in certain age/gender brackets.
- When book buyers were asked their preferred location to buy a book, local, independent bookstores came out on top; 23 percent preferred indie stores, 22 percent preferred chains like B&N, and 21 percent preferred online retailers like Amazon.
- 42 percent of respondents said they were at least somewhat likely to buy a bundled package that includes a print book and a digital version. 35 percent responded "Not sure" to this question.

[Visit this site](#) to check out the numbers for yourself!

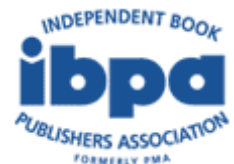


Vermont, Washington D.C., Rhode Island, Alabama, and New Hampshire have the highest concentrations of librarians in the U.S.

## WHAT CAN THE BOOK PUBLISHERS ASSOCIATION, DO FOR YOU?

See

<http://www.pma-online.org/memben.cfm>  
<http://www.pma-online.org/membonly.cfm>



Penguin reported that ebook sales grew by 128%. They now represent a staggering 14% of Penguin revenues worldwide. And that figure factors in the less developed ebook markets.

## SH\*T, AN AGENT JUST REQUESTED MY MANUSCRIPT! NOW WHAT?: PART 1

By Jeff Rivera, founder of [www.HowtoWriteaQueryLetter.com](http://www.HowtoWriteaQueryLetter.com)

Don't panic! Celebrate! Some people wait years to get an agent to actually request to read their materials, whether it be a manuscript or a book proposal. I should know, I've helped over a hundred clients get to that first step, and I know exactly how you feel.



Remember, that this is just the beginning. Your manuscript or book proposal better be good and it better be ready, because you often only get one shot to make the right impression with these agents. This is what you should have been doing while you were waiting for them to reply. If you need it, though, there's help out there. In fact, there are even former editors from majoring publishing houses and former agents that are willing to help you whip that manuscript in shape. Check this out: <http://www.GumboWriters.com>

Once you're certain it's perfect, you're ready for the next step, which is to note exactly what it is that they are asking for. Often times, they'll tell you to send the first 10 pages or the first 50 pages. Do exactly as they say. Nothing less, nothing more.

No, it doesn't necessarily mean they liked your concept more or less just because they requested to see 10 pages rather than 50, or the full manuscript instead of a partial. They have their own personal reasons, and more often than not, it's in the best interest of time management.

Make sure that it is properly formatted. If you visit their website, or search Google, you'll be able to make sure your manuscript is presented in a way that they expect.

Jeff Rivera is the founder of <http://www.HowtoWriteaQueryLetter.com>. With over 100 clients to date, he has a 100% track record of getting at least 10 literary agents to request to read his client's manuscripts and proposals.



Some 21 percent of reading group members are now reading all or most of their selections on ereaders, up from 11 percent in 2009. 59 percent use Amazon Kindles, 26 percent use Barnes & Noble's Nook and 20 percent use a tablet.

## HOW TO SELL BOOKS THROUGH SCHOOL AND LIBRARY AUTHOR APPEARANCES

--Barbara Techel, Founder of [www.promoteyourbooktoschools.com](http://www.promoteyourbooktoschools.com)

As authors, part of our goal is to sell books, and as children's book authors, selling books through school visits is a wonderful way to do this, though it can have its challenges.

You need to start with an understanding of how to market yourself and your book. Your book must also be of high quality, meaning it should be well-written, professionally edited and proofread, and produced to industry standards. Once you have this all in place the best thing you really can do is just get out there and do it. But here are some things to consider as you start to book visits and get ready to do author appearances especially when it comes to going to schools. Some schools for various reasons, will not sell books. Period. Some reasons are that it is not fair to those kids whose parents can't afford to buy them or they may just not know how to organize a sale.

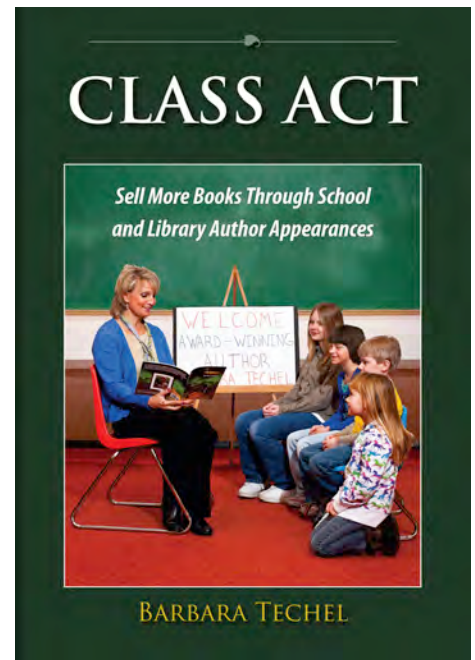
So how do authors make it easier for schools to sell their books? Because as we know, we feel an autographed copy a child receives inspires them to be a reader, as well as helps them to grow.

Some schools may feel it is a hassle, so as authors it is up to us to eliminate that hassle. As an author, as well as independent publisher, I've designed a custom order form to make it easier, which any author can do whether self-published or published through a publishing house. It is quite easy to do and will make things run more smoothly not only for the organizer, but you as well.

I instruct the organizer, which is typically a parent, teacher or librarian that the book order form should be sent home two weeks before my visit. They handle taking care of collecting the money and order forms. Three to four days before my visit I call or email to see how the book sale is going so I have an idea of how many books to have with me the day of my visit. This also helps if a large quantity is pre-sold that I can inscribe my personal message inside each book before my actual visit, which helps save on time. After my presentation, I handle personalizing sold books along with inscription if I have not done that beforehand. I place the order slip in with each corresponding book sold to make it easier for the organizer to distribute. I used to carry 100 books of each of my titles in the back of my car, but now with four titles I carry 50 each. If a school sells more than 50 copies of my books they know beforehand from my information I share with them that those will be drop shipped to the school and name plates will be forwarded within 5-10 days.

Some schools may want to arrange an actual book signing with kids lining up to get their copy personally signed by you. This is a wonderful way to connect with kids during the autographing session. But if this is not possible, or selling books two weeks before your visit is something the school is against doing, encourage consideration of having your books in the library as well as a copy or set in each classroom.

Often times, especially given the tough economic times, I don't pre-sell many books even with the help and enthusiasm of the school and organizer. So to encourage more book sales, I ask if the school is willing to send out another notice after my visit and I



will pay for shipping of books to the school. Quite often I have been pleasantly surprised with many more orders after my visit.

If you don't carry inventory of your books, you can still help the organizer's task easier in helping sell your books. When you send out your contract you can send a list of booksellers in their area. Supply them with the title of your book, the ISBN, the price and a brief synopsis. If they choose this route, offer them a copy of your book order form so that they can customize to their needs for collecting orders in this way. Books can also be ordered through the publisher which offers schools the best discount. All you will need to do is provide the organizer with your publisher's name, phone, and or email to make it easy for them to contact the publisher.

So the key is being proactive in helping make the job of the organizer's as easy as possible to help sell your books. By doing so, your books will have a great chance of becoming a permanent part of a young child's library and life.



**OVERHEARD:**

"Imagination is everything.  
It is the preview of life's coming attractions."  
--Albert Einstein

**WORD TRIPPERS**

--Barbara McNichol, 520-615-7910, [editor@barbaramcnichol.com](mailto:editor@barbaramcnichol.com).

**Artful, Artistic**

"Artful" means slyly crafty or cunning; exhibiting art or skill; skillful in adapting means to ends.

"Artistic" means showing imagination and skill; concerning art or artists; exhibiting taste, sensitivity, or appreciation of art and beauty.

"Technically skilled but unimaginative, the painter made a living doing *artful* reproductions of Renaissance masters rather than his own *artistic* creations."



## BEFORE YOU GO TO PRESS

### Spelling and Grammar Matter

-- Kathleen Valentine at Parlez-Moi Press, <http://www.parlezmoipress.com/>

### GOOD WRITING

I am not going to tell you how to write. There are plenty of good books on the subject, classes and workshops you can attend, and online forums for coaching. But I am going to say it is important to your audience. Non-fiction writing is different from fiction writing and, in fiction, genre writing is different than general fiction writing. Literary fiction requires a great deal of dedication to writing as an art form and is the hardest to do. Genre fiction seems to be the most forgiving. What do I mean by these?



Parlez-Moi Press  
Gloucester, Massachusetts

know

than

Genre fiction falls into categories: romance, sci-fi, western, mystery, and the ubiquitous vampire, among others. Genre fiction is driven by story and, as long as the writing isn't outright bad, people who love their particular genre are willing to overlook flaws in writing style for the sake of a good story. Recently I became fascinated by a discussion on Amazon in the Romance Community on phrases the readers hated in describing characters and "romance". It was, frankly, hilarious. In an effort to make their writing more interesting the authors had concocted some of the most bizarre descriptions of couples coupling. It made me very much aware of the fact that sometimes just calling something what it is may be good enough.

Literary fiction is more demanding. It is more focused on the characters and their experiences of what is happening than on what is happening itself. The plot may be less stringent than the plot of a genre story but the characters need to be well-developed and their experiences and how they deal with them are critical. Two things every general fiction writer needs to stay mindful of are clichés and descriptions/metaphors. Nothing can kill a reader's interest in a story like cliché characters can. It is not the circumstances of a character that makes them a cliché, it is how the author presents them.

I am acutely sensitive to bad metaphors – it is better to skip them than to do them badly. I'll never forget the book (unfortunately a self-published one) in which the author was describing a motorcycle accident and said it looked like someone had spread Cheez Whiz across the pavement – I tossed the book and never bought Cheez Whiz again. A good metaphor is a beautiful thing, a bad one is annoying.



Print book sales fell 25 percent in the first quarter of 2011, while ebook sales rose more than 169 percent, according to the Association of American Publishers.

## NO LONGER A WRITER, NOW AN ERASER

--Allen Klein, MA, CSP, [www.allenklein.com](http://www.allenklein.com) [humor@allenklein.com](mailto:humor@allenklein.com)

While writing my first book, *The Healing Power of Humor*, I purchased a new computer program. One morning, after typing for two hours, I accidentally pressed the wrong combination of keys. Instantly everything I had written was erased.

Just then the phone rang. It was a friend inquiring about how my writing was going.

"Not so great," I said.

"What's wrong?," she inquired.

"I'm no longer a writer."

"No longer a writer?," she questioned.

"No," I replied. "I'm now an eraser!"



In spite of my trying to make light of the situation it was painful losing some good writing but perhaps not as painful as being rejected by eleven publishers when I was trying to get my book published.

And certainly not as painful as having to rewrite most of the book after my first editor left the company and I was assigned another editor who had a different "vision" of the book.

Or the mental anguish I went through when I was told that the title had to be changed in spite of my first editor admonishing me to "never change" what she called a best-selling title— *Learning to Laugh When You Feel Like Crying*.

So how did I have the motivation to continue writing when being bombarded with so many setbacks from so many directions?

I was able to do it because I knew that my words would make a difference in the lives of those who read my book. I knew that the story of my how my wife used humor to deal with her terminal illness would help others deal with their loss. I also knew that if I could write just one page a day, no matter how many setbacks or rewrites I encountered, eventually the book would be done.

And it was.

And it is making a difference. *The Healing Power of Humor* is now in nine languages and a thirty-sixth printing in this country. The feedback I get from those who have read it is heartwarming. One of my favorite pieces of fan mail, for example, came from a woman who wrote:

*Dear Mr. Klein,*

*I want to tell you about an incident that happened to me after reading your book.*

*I had to take a trip I did not want to take. I was grumpy about it and became more upset, as the days got closer to my leaving. So, as you suggest in your book, I decided that I would turn my negativity around.*

*I went to my local thrift shop and got the baggiest brightest pair of pants I could find, some red suspenders and a big polka-dotted shirt. Then I bought an inexpensive multi-colored wig and a red clown nose.*

*The day of the trip that I was regretting turned into one of the best days of my life. When I got to the airport in my clown outfit, some kids came over and asked for my autograph. One man was convinced that he had seen me recently in the Ringling Brothers circus. But best of all, when they announced the boarding of my flight, they said, "We are going to begin pre-boarding only. Those needing a little extra time, families with children and clowns may go first."*

Postscript: Did the challenges I faced writing my first book keep me from writing others? No way. My 17th book, which reinstated the original title of my first book, *Learning to Laugh When You Feel Like Crying*, was published earlier this year.



#### **OVERHEARD:**

The right word may be effective, but no word was ever as effective as a rightly timed pause.

-- Mark Twain, USA.

#### **WHAT DO BOOK BUYERS WANT IN EMAILS FROM YOU?**

--Elaine Wilkes, PhD, Tips from Get Your Book Into All Types Of Stores—Internet, Book and Retail Stores.

Here are just a few must haves. Include your book's ISBN number, wholesale and retail price, distribution info, short synopsis of the book, and how your book can get sales. They're tuned to station WIIFM—What's in it for me. And include your contact info. They said it's surprising how many people forget.



Find out how to get your books into stores and digital formats:

<http://tinyurl.com/3px99nl>



I'm not a slow learner, just a constant learner.

--Michael Aun, USA.

**NEW "RULES" FOR TALK RADIO.** How to sound good and sell books

--Bill Frank, KKZZ AM 1400 - Positive Talk Radio, (805) 469-1526, [wafj56@gmail.com](mailto:wafj56@gmail.com)

The significance of being interviewed on the radio has changed dramatically in the past 18 months. I'm keenly aware of the change as the host of my own daily radio program, *Brainstormin' with Billy the Brain*.



Time was when a guest came on the show and we conducted the interview that was broadcast to a listening audience. If, for some reason, a listener missed the interview, too bad. The message disappeared into the ether forever.

Not true anymore.

When a guest comes on the show today, we conduct the interview, broadcast it and record it to an MP3 file. After the interview, several things happen with that file to make it more accessible to a wider audience.

First, the file goes to the guest. In my case, I assign the MP3 to the guest royalty-free and encourage the guest to use it in as many places as possible. The more uses a guest finds for the MP3, the more it benefits both of us.

Second, I stream the interview MP3 on my website. That way, listeners who missed hearing it live can listen to the recorded version at their convenience. I urge the guest to distribute the URL to my website freely.

Third, I feed the MP3 file from my website to Apple's iTunes store. I ask the guest to refer his/her fans to the Apple iTunes store to download the MP3 to their iPhone, iPod or iPad. That way, the fan can take the interview with him/her wherever they go. Interview MP3s are categorized as Podcasts on Apple's iTunes store. The best part? Podcasts are free on the iTunes store.

What does this mean for authors?

Authors being interviewed on radio should politely ask if the interview is being recorded to MP3. If so, ask what happens to the MP3 file.

The value of the interview is no longer limited to reaching the audience the radio show attracts. The true value lies in the MP3 "digital asset" that results from the interview.

Authors must find ways to leverage the digital asset for maximum exposure after the interview is over.

## Do you know what the missing link is between a blog and a website?

--Terri Murphy

They look almost the same, and appear to function the same.... But do you know what the critical difference really is?

*It's called engagement!*

Today's consumers need to be heard, and a blog gives you with the right strategies and tools and the best ways to attract, engage and convert prospects to profits!

Digital communication and marketing specialist, terri murphy, gives you in 3 minutes what you need to know to maximize this incredible platform to get more customers and propel your online communications from silent to supersonic!



The image shows a YouTube video player interface. At the top left is the YouTube logo. To its right is a search bar with a 'Search' button and a 'Browse' link. Below the search bar is the video title 'Blogs Are The New Websites' in a large, bold, black font. Underneath the title is the channel name 'uslearning' in blue, followed by '34 videos' and a dropdown arrow, and a 'Subscribe' button. The video player itself shows a woman, Terri Murphy, standing in a studio setting. She is wearing a light-colored blazer and has her hands outstretched. To her right is a large screen displaying the text 'Blogs are the new websites' in a gold, serif font, with 'With Terri Murphy' below it. The video player controls at the bottom show a play button, a volume icon, a progress bar at 0:12 / 3:20, a Creative Commons license icon, '360p' resolution, and other standard video controls.

<http://www.youtube.com/watch?v=lqqdox5muqg>

## INDEPENDENT AUTHOR SELLS 1 MILLION EBOOKS VIA AMAZON



Crime novelist John Locke has become the first independent author to sell more than 1 million ebooks through kindle's direct publishing program, amazon announced.

The author, a self-described "niche marketer" who [attributes](#) much of his success to his \$0.99 pricing model, has self-published nine novels through the kindle store, including *New York Times* bestselling ebook *Saving Rachel*, as well as his first non-fiction title, *how I sold 1 million ebooks in 5 months*.

Locke pockets approximately 35 cents of every ebook he sells through Amazon. He has never had a traditional agent or publisher. He joins seven other authors, including Stieg Larsson and Nora Roberts, in the "kindle million club."

His book: *How I sold 1 million ebooks in five months* sells for \$4.99 on [Amazon.com](http://Amazon.com).

<http://mashable.com/2011/06/20/john-locke-1-million-ebooks/>



### OVERHEARD:

Most writers have totally unrealistic concepts of how publishing works.

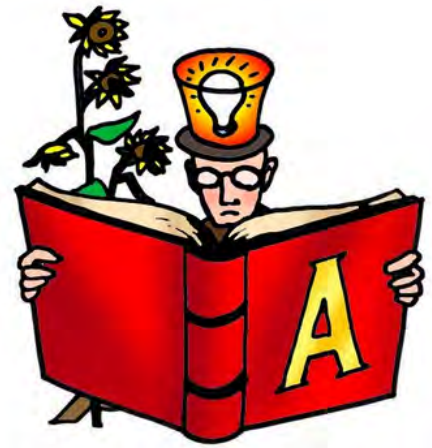
--Jim Harrison

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# ParaResources

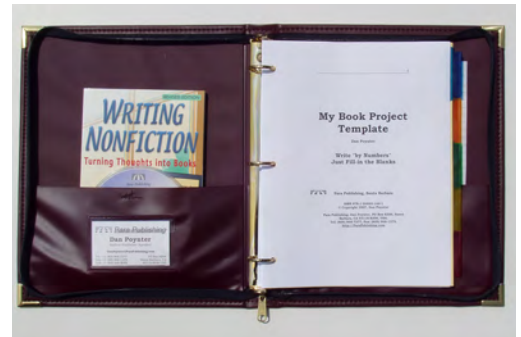


## **WRITE YOUR BOOK BY-NUMBERS: just fill in the blanks.**

You have heard of paint-by-numbers. It means filling in the blanks according to a pre-determined plan. PAINT-by-the-numbers is a step-by-step outline that makes you look like a master. This system shows you how to WRITE-by-the-numbers.

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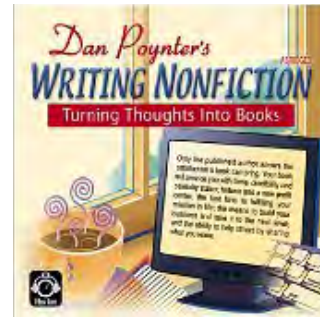
## **OVERHEARD:**

Because publishing is becoming more business-oriented each day with more examination of the bottom line, it's harder to break out than ever.

--Nicholas Sparks

## WRITING NONFICTION NOW ON AUDIO CD

<http://amzn.to/kxVAxf>



### OVERHEARD:

I didn't go to the right schools, didn't come from a well-known family, nor was I even remotely connected to a powerful publishing dynasty.

--Matt Drudge

**CO-OP MAILINGS TO LIBRARIES, BOOKSTORES, ETC.** The Publishers Marketing Association (PMA/IBPA) hosts a number of co-op programs. Join with other publishers to send flyers to libraries, send you books to book fairs, make category mailings, etc. See <http://bit.ly/eE1DQo>



### OVERHEARD:

I continued writing the bad plays which fortunately nobody would produce, just as no one did me the unkindness of publishing my early novels.

--Patrick White

## WHERE TO GET WHAT? RECOMMENDED SUPPLIERS FROM DAN POYNTER

Here is a list of some of the suppliers we use. We receive a lot of requests for their addresses and numbers. For specific information on their products and services, contact them directly. **PLEASE mention Publishing Poynters** when you contact these suppliers who have underwritten part of our information-filled web site.

<http://bit.ly/fpp9kC>



## GET HELP WITH YOUR PROJECT

**BOOK SHEPHERDS** are mentors/coaches/consultants with expertise in books. They specialize in taking a book project through all the necessary steps that may include editing, design, typesetting, locating the right printer, getting a distributor, marketing and promotion (including your Web presence). Shepherds work with the author/publisher to assure that the book is produced and marketed efficiently and economically. You can perform the tasks you enjoy, shepherds can help with some jobs and they can recommend good suppliers for other work. These godparents use their experience and contacts to make sure all the publishing bases are covered and that they are covered in the right order. Some of the better-known Book Shepherds are:

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	Jacqueline		
89509	Simonds	jcsimonds@beaglebay.com;	www.beaglebay.com
90212	Ellen Reid	booksherp@mac.com;	www.booksherp.com
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	Gail Kearns	Gail@topressandbeyond.com;	
93103	Gail Kearns	info@topressandbeyond.com;	www.topressandbeyond.com
94304	John Eggen	John@MissionMarketingMentors.com;	www.missionmarketingmentors.com
	Peter		
94801	Beren	peterberen@aol.com;	www.peterberen.com
	Cynthia		
95437	Frank	cynthia@cyprsshhouse.com;	www.cyprsshhouse.com
	Simon		
	Warwick-		
95476	Smith	Bunyip@vom.com;	www.warwickassociates.net
	Barbara		
	Florio		
Canada	Graham	BFG@SimonTeakettle.com;	www.SimonTeakettle.com
	Serena		
	Williamson		
Canada	Andrew	info@bookcoachpress.com;	www.bookcoachpress.com

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### OVERHEARD:

I didn't need to borrow money from the record company, because if I had my own publishing company, and I had my own writers, I'd have enough to get and do whatever I wanted to do.

--Solomon Burke

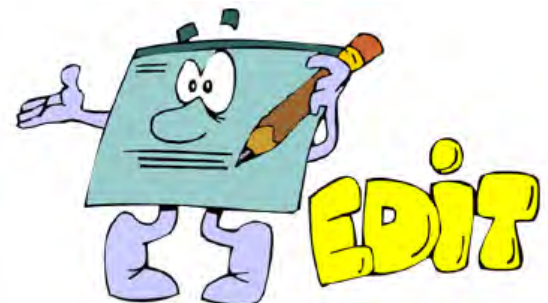
## HOW TO FIND THE RIGHT EDITOR FOR YOUR BOOK

Savvy authors use editors.

See the list at <http://bit.ly/ezge8d>

Interview several editors. Ask when they can do it, what they charge and if they have worked on your category of book.

You want someone who understands and loves the subject



## THE PARAPUBLISHING BLOG

Dan Poynter, the Book Futurist, shares his findings every day. Discover where the book industry is going.

See

<http://blog.parapublishing.com/>



I think Henry Miller has had huge influence not because he wrote about sex, but because the memoir or the nonfiction novel has become such a monumental force in American publishing, if not in literature.

--Leslie Fiedler



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## OVERHEARD:

I lived through a classic publishing story. My editor was fired a month before the book came out. The editor who took it over already had a full plate. It was never advertised. We didn't get reviewed in any major outlets.

--Anita Diamant

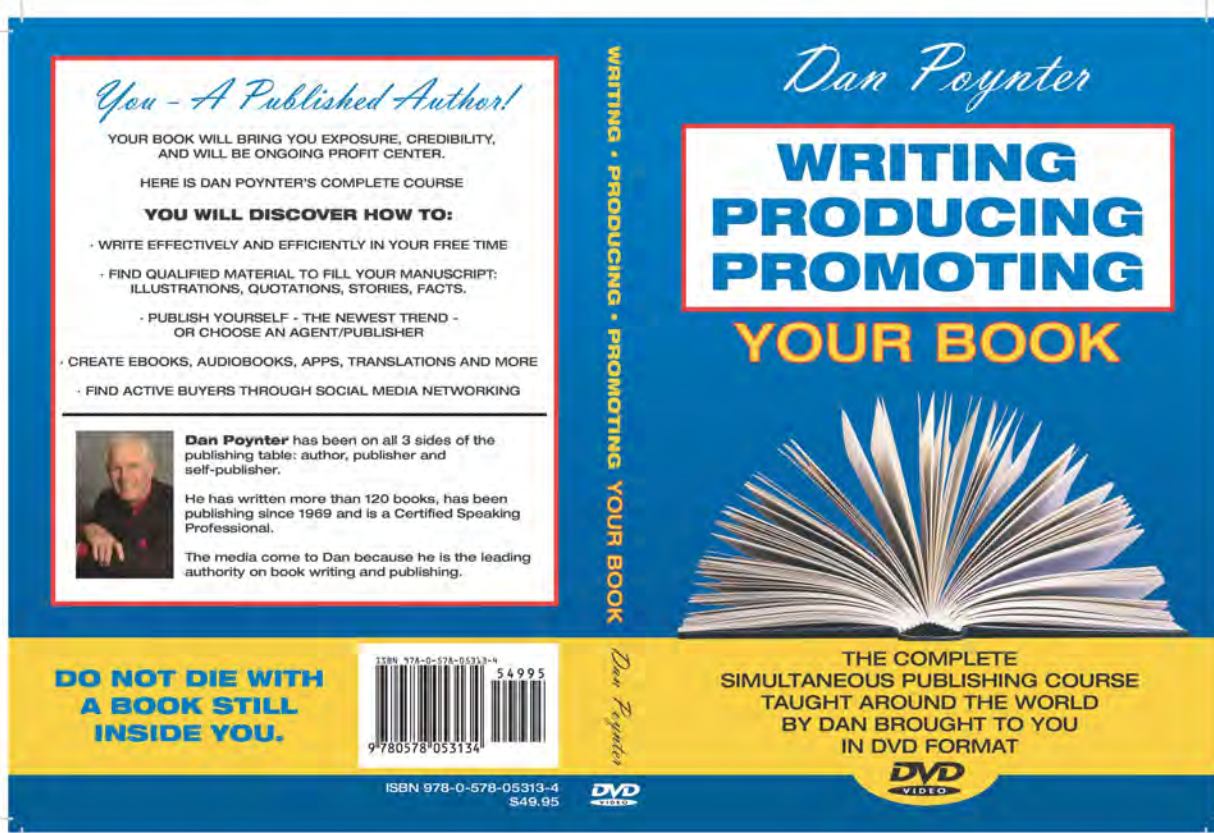
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<http://parapublishing.com/files/newsletter/PPM-June%202011.pdf>

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### OVERHEARD:

I had a hard time publishing my books in the beginning of my career, because editors were afraid what people would think of THEM, personally, if their name was associated with me.

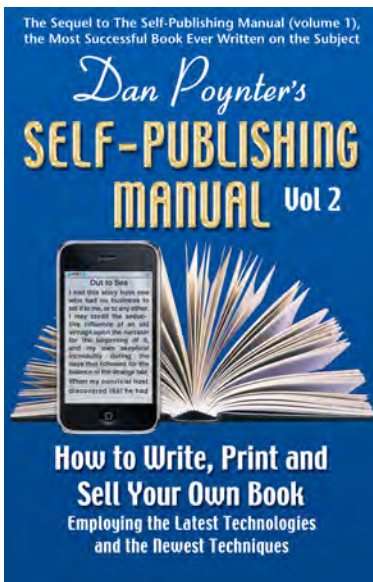
--Susie Bright

## THE SELF-PUBLISHING MANUAL, Volume 2

Social Media for Books. Book publishing is changing: this book describes how to take advantage of those changes. This Volume II is the sequel to *The Self-Publishing Manual* (Volume I), the most successful book ever written on the subject.

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# ParaThoughts



## **SEACHANGE IN CHILDREN'S BOOKS Bringing Foreign Rights Home**

--Dan Poynter, Book Futurist.

I have said it before: The future of children's books is electronic: the iPad and similar eReaders coming soon.

The iPad is large format and full color; perfectly suited for children's picture books. Eliminated are (expensive, four-color) printing, ocean shipping, customs clearance, answering the telephone, writing up orders, picking/packing/shipping and the managing of all these functions.

Children's ebooks can be tested on children, parents, and teachers. Then they can be quickly and easily revised.

In the United States, 24% of the population moves each year. Paper books are bulky and heavy. Do parents want to pack them up, move them, and unpack them? An alternative is leasing ebooks. That way, they are always available without taking up physical space. Disney and other publishers have offered their ebooks for lease for some time.

Here is another (ah-ha type) reason for ebooks that will transform the foreign rights industry. It is quick and easy to translate the books into several other languages and to offer the books from a website. No more trips to the book fair in Frankfurt, printing in China with black-plate changes for each language, or collecting royalties from publishers in other countries.

There is no longer any need to sell rights to publishers in other countries and have them translate the text. There is no need to coordinate printing and (black plate) text changes and shipping from China to the various publishers.

Traditionally, publishers sold "foreign rights" to publishers of other languages. These foreign publishers would translate the text, manufacture the books, and (most important) disseminate the books in to their distribution system such as local bookstores. Brick and Mortar bookstores are closing in the U.S.; they can't compete with online bookstores. The same will happen in other countries, very soon.

Ebooks can be sold online from anywhere. And, they can be purchased at the click of a mouse.

Some book industry people are in denial. They reason the iPad is too expensive to trust to children. They haven't thought what parents will do with their iPads when they trade up in a year or two.

This translation concept could be used for adult fiction and nonfiction – and it may eventually migrate there. The concept could start with children's books because they have so little text.



**OVERHEARD:**

I maintain an ongoing survey of Internet Publishing and self publishing, so that it is now possible for any writer with a book to get it published at nominal cost or free, and to have it on sale at booksellers like Amazon.com.

--Piers Anthony

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# ParaFreebies



FREE

## REPORT ON LIBRARIES IN THE U.S.

--American Library Association.

<http://bit.ly/mYcLxe>



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<http://blog.smashwords.com>

Subscribe via RSS reader, or click the link at right to receive new blog postings via email. My latest post examines how literary agents are beginning to provide publishing

services. I discuss why I think this is good news for indie authors. Smashwords is already working with many literary agencies who are uploading their clients' works to Smashwords. If you have an agent, invite them to contact us!



## EMAIL MARKETING GUIDES FROM AWEBER

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**LIST YOUR BOOK(S) FREE ON THE  
PARA PUBLISHING WEB SITE.**

See

<http://bit.ly/gJK8nT>



**OVERHEARD:**

Obstacles can't stop you. Problems can't stop you. Most of all, other people can't stop you. Only you can stop you.

--Jeffrey Gitomer, USA.

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# ParaCalendar



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ALSO SEE THE CALENDAR ON OUR WEBSITE:  
<http://parapublishing.com/sites/para/speaking/calendar.cfm>



## **2011**



**USA.** August 26-28. Parachute Industry Association. St Louis, MO. FMI:  
<http://PIA.COM>

**GERMANY.** GSA Sept 9-10, München/Munich.



(GSA) convention at the Hilton hotel.  
<http://www.english.gsa-convention.org>  
<http://www.germanspeakers-association.de/>

**USA.** September 23. National Skydiving Museum, Hall of Fame dinner. Historic Terminal A lobby, Ronald Reagan Washington National Airport, (DCA). FMI: Nancy Kemble, [nKemble@SkydivingMuseum.org](mailto:nKemble@SkydivingMuseum.org), +1-540-604-9745.

**USA.** October 1. St Louis.

Masters of Book Marketing: Judith Briles, Brian Jud and Dan Poynter. Hosted by the St Louis Publishers Association.

For details, see [www.MastersOfBookMarketing.com](http://www.MastersOfBookMarketing.com)

**UNITED KINGDOM.** October 7-8. Coventry, Midlands.



Professional Speakers Association of the UK & Ireland. (PSA/UK) convention.

Fmi: Sue Cliff, [admin@professionalspeakersassociation.co.uk](mailto:admin@professionalspeakersassociation.co.uk), +44 0 0845 3700 504, <http://bit.ly/gREshz>



**USA.** October 22. NEW YORK. Self-Publishing Book Expo. Fmi: Diane Mancher, +1-212-353-3478 (bus), +1-917-971-4929 (mobile).

<http://www.SelfPubBookExpo.com>



**CANADA.** November 27-29. Toronto.

Canadian Association of Professional Speakers (CAPS) national convention.

<http://www.CanadianSpeakers.org>

## 2012



**USA.** February 3-5. Dallas. 2012 Winter Conference. Dallas/Plano Marriott at Legacy Town Center.

<http://www.mynsa.org/EVENTS/FullCalendar.aspx>

**FRANCE.** March 22-23, 2012. Paris

French Speakers Association annual convention (AFCP).  
Annual convention.



<http://www.association-conferenciers.com/>

## AUSTRALIA



March 30 – April 1. National Speakers Association of Australia (NSAA) annual convention. Hilton hotel, Gold Coast. FMI:

<http://www.NationalSpeakers.com.au/convention>

## HOLLAND/BELGIUM



March 31- April 1???. GHENT, Belgium. Annual convention of PSA Holland.

<http://www.PSAHolland.org>

**UNITED KINGDOM.** April 14, 2012. London Venue.



PSA/UK Spring Convention.

[admin@professionalspeakersassociation.co.uk](mailto:admin@professionalspeakersassociation.co.uk), +44 0 0845 3700 504,

<http://bit.ly/gREshz>

**SOUTH AFRICA.** April 27-29 - Durban

Annual convention of the Professional Speakers Association of Southern Africa. FMI:



Nikki Bakker Tel: +27 11 462 9465 Mobile: +27 83 458 6114 Fax: 086 515 0906 (SA only) email: [nikki@psasouthernafrica.co.za](mailto:nikki@psasouthernafrica.co.za) Web:

<http://www.psasouthernafrica.co.za>

**MALAYSIA.** May 4-5



Malaysian Association of Professional Speakers (MAPS) convention.

[http://www.maps.org.my/events\\_up.asp](http://www.maps.org.my/events_up.asp)

**SINGAPORE.** May 8. Preceding the HR Summit, May 9-10.

Dinner event on May 7.

Asia Professional Speakers-Singapore. Annual convention.



<http://bit.ly/hz539k>

**USA.** June 5-7. Book Expo America, New York.

**USA.** July 14-17. Indianapolis.



NSA/US Convention.

Marriott Hotel.

<http://www.mynsa.org/EVENTS/FullCalendar.aspx>

**UNITED KINGDOM.** October 4-7. LONDON area.



Professional Speakers Association of the UK & Ireland. (PSA/UK) convention.  
Fmi: Sue Cliff, [admin@professionalspeakersassociation.co.uk](mailto:admin@professionalspeakersassociation.co.uk), +44 0 0845  
3700 504, <http://bit.ly/gREshz>

## 2013

**USA.** July 27-30. Philadelphia, PA.



NSA/US  
Marriott Hotel, Downtown.  
<http://www.mynsa.org/EVENTS/FullCalendar.aspx>

Convention.

## CANADA.



December 8-12. Global Speakers Summit.  
Vancouver, BC. FMI: <http://www.globalspeakers.net/summit>

## 2014

**USA.** June 29 – July 2. San Diego.



NSA/US  
Marriott Hotel & Marina.

Convention.

Please note that the convention will start on a Sunday and end on a Wednesday, which is a shift from our normal pattern of Saturday-Tuesday.

<http://www.mynsa.org/EVENTS/FullCalendar.aspx>

Prove your love for this newsletter by forwarding it to your book colleagues.



# ParaHumor



## PUNS

The ability to make and understand puns is considered to be the highest level of language development. Here are the 10 winners in the International Pun Contest:

1. A vulture boards an airplane, carrying two dead raccoons. The stewardess looks at him and says, "I'm sorry, sir, only one carrion allowed per passenger."
2. Two fish swim into a concrete wall. One turns to the other and says, "Dam!"
3. Two Eskimos sitting in a kayak were chilly, so they lit a fire in the craft. Unsurprisingly it sank, proving once again that you can't have your kayak and heat it too.
4. Two hydrogen atoms meet. One says, "I've lost my electron." The other says, "Are you sure?" The first replies "Yes, I'm positive."
5. Did you hear about the Buddhist who refused Novocain during a root canal? His goal: transcend dental medication.
6. A group of chess enthusiasts checked into a hotel and were standing in the lobby discussing their recent tournament victories. After about an hour, the manager came out of the office and asked them to disperse. "But why?", they asked, as they moved off. "Because," he said, "I can't stand chess-nuts boasting in an open foyer."
7. A woman delivers a set of identical twins and decides to give them up for adoption. One of them goes to a family in Egypt and is named "Ahmal." The other goes to a family in Spain ; they name him "Juan." Years later, Juan sends a picture of himself to his birth mother. Upon receiving the picture, she tells her husband that she wishes she also had a picture of Ahmal. Her husband responds, "They're twins! If you've seen Juan, you've seen Ahmal."

8. A group of friars were behind on their belfry payments, so they opened up a small florist shop to raise funds. Since everyone liked to buy flowers from the men of God, a rival florist across town thought the competition was unfair. He asked the good fathers to close down, but they would not. He went back and begged the friars to close. They ignored him. So, the rival florist hired Hugh MacTaggart, the roughest and most vicious thug in town to "persuade" the friars to close. Hugh beat up the friars and trashed their store, saying he'd be back if they didn't close up shop. Terrified, they did so, thereby proving that only Hugh can prevent florist friars.

9. Mahatma Gandhi, as you know, walked barefoot most of the time, which produced an impressive set of calluses on his feet. He also ate very little, which made him rather frail and, with his odd diet, he suffered from bad breath. This made him (Oh, dude, this is so bad, it's good ...) a super calloused fragile mystic hexed by halitosis.

10. And finally, there was the person who sent ten different puns to friends, with the hope that at least one of the puns would make them laugh. No pun in ten did.

(Generic Smiley)

Send your jokes on words and books to  
[DanPoynter@ParaPublishing.com](mailto:DanPoynter@ParaPublishing.com)

*Publishing Poynters*: The chronicle of the future of our business.

=====

**The Small Print**

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