



**Publishers Association of Los Angeles**  
EDUCATION • NETWORKING • RESOURCES

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## UPCOMING MEETING:

### MEMBERS-ONLY BRAINSTORMING SESSION: Get Answers to Your Most Puzzling Publishing Questions

*Tuesday, January 21, 2014 -  
7:00 pm*

Want some feedback on potential titles for your next book? Need help with finding a distributor? Want an opinion about a potential cover design? Not sure if you should spend money on exhibiting at an upcoming trade show?

Our January meeting at a PALA member's home will be a gigantic brainstorming session. Bring your books, cover design drafts, marketing ideas, requests for referrals, and anything else related to publishing and get answers from the other members in our group. Take advantage of the collective wisdom of your fellow publishers and publishing colleagues.

To sign up for this meeting, please go to [www.pa-la.org](http://www.pa-la.org).

**QUESTIONS:** Sharon Goldinger,  
Program Chair, [pplspeak@att.net](mailto:pplspeak@att.net),  
949-581-6190.



## PRESIDENT'S MESSAGE PROGRAMS

Many of our members are self-publishers. I wonder how many of us either have published or plan to publish an e-book. I would love to hear from anyone who might be currently publishing or planning to publish an e-book.

We continue to plan PALA's programming, and because of all of the changes in the world of e-books and marketing in general, we will continue to present programs on many topics that will affect all of us. To keep our members up to date with the changing face of publishing, we need your help now more than ever.

I want to specifically know which of these programs you're most interested in (choose as many as you want):

1. Marketing
2. Children's publishing
3. Libraries
4. E-books
5. Legal issues in publishing
6. The business of publishing (an overview)
7. IngramSpark
8. Your suggestions, please!

Send me an e-mail at [artsy12@earthlink.net](mailto:artsy12@earthlink.net) and let me know. Please use the subject line: PALA

Gary Young  
PALA President

**PUBLISHERS ASSOCIATION OF LOS ANGELES (PALA)** <<http://www.pa-la.org>>

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## PUBLISHING UNIVERSITY

Don't miss the next IBPA Publishing University, March 21-22, 2014, at the Sheraton Fisherman's Wharf Hotel, San Francisco (<http://ibpapublishinguniversity.com/>). Note the early bird discount, which expires on November 30, 2013.

Learn new information about how to get your content published, distributed, and read. Attend workshops about your cover, book description, and pitch for your book. Enjoy the peer-to-peer networking.

All the PALA board members as well as many PALA members have attended Publishing University during the past 25 years. It is a you-shouldn't-miss opportunity to learn. We guarantee it's worth your time and investment.

And if you're a member of IBPA and PALA, apply for an IBPA scholarship (<http://www.ibpa-online.org/affiliate-scholarship-program/>).

If you have any questions about PubU, feel free to contact any of the board members.



## ANNOUNCEMENTS

PALA Member Jeffrey Annis created a fabulous chart that details the time line for a book's publication and marketing. According to Jeffrey, the time line should really go beyond the first year and of course be adjusted to each particular book, but this is a good start. If you'd like a copy of Jeffrey's time line, please e-mail Sharon at [pplspeak@att.net](mailto:pplspeak@att.net). Thank you so much for sharing this, Jeffrey.



## PALA LISTSERV

Have a question about publishing, marketing, or printing? Don't want to wait until the next members' only brainstorming session? Then use the PALA Listserv. It's a private group that lets PALA members and guests ask questions and share news, resources and information.

To sign up, go to <http://www.groups.yahoo.com>. If you're not already registered with Yahoo, you'll need to do that first (it's free). Then search for PA-LA (don't forget the hyphen). Follow the instructions for joining the list.

## MEETING TRANSCRIPT

### "Marketing—The Key to Your Book's Success"

Good evening. I'm Sharon Goldinger, PALA Vice President and one of your speakers this evening.

I'm a believer in making a plan, whether it's for your grocery shopping or your book's life and success. We have a very knowledgeable speaker who will be sharing her plans and stories with you tonight. Ann Boroch is a certified nutritional consultant, a naturopath, an educator, an author, and the publisher of two books, *Healing Multiple Sclerosis* and *The Candida Cure*. So let's start with the definition of marketing. Jacqueline Deval, who wrote a fabulous book titled *Publicize Your Book!*, defines book marketing this way: "Book marketing is quite simply determining how to sell books as fast as possible to as many people as possible. Specifically, book marketing is defining and reaching your potential readership and then coming up with ways to convince them to buy your book." So

marketing a book covers three areas: advertising, promotions, and publicity. Advertising refers to paid ads in any form, print or online. Promotions are the discounts, displays, and co-op funds that publishers offer booksellers. (Co-op funds are marketing dollars that publishers give to booksellers to promote their books.) And publicity is getting your book mentioned in any form of media because it earns you the legitimacy of a third-party editorial endorsement. Publicity is where your greatest opportunity lies to contribute to the shape and scope of your campaign. So now that we've covered the definition, let's welcome Ann.

Hi, how are you? Thank you all for coming. My first book, *Healing Multiple Sclerosis*, came from my personal journey of four years of putting MS to bed. I was diagnosed at 24, and I beat MS at 28 or 29. I've been symptom-free for 18 years, and that started my quest to do something different. I used to be in the record business. We signed new artists to the label, and I remember all this talent coming in, but if the head kahunas weren't behind them, there was no marketing. And I'd watch deal after deal, and they were very talented, but after a year and the contract was up, that was the end of them. So I always knew that marketing was so important. After I beat MS, I knew that I was going to be a healer. So I started to write, but I had no concept of how I was going to market, where I was going to go, or if I would even finish the book. It took me about five or six years, and it was a very arduous process. I finally found a great couple who designed and laid out the book. They knew Ann Louise Gittleman, who's a well-known author of many health books, and she wrote a lovely foreword. (I had never met her.)

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### ***Marketing—The Key to Your Book's Success (cont'd from page 2)***

They also knew of a husband-and-wife team in Montana—Patricia Spadaro, who provides editing services, and Nigel Yorwerth, who is an agent and also a book publishing coach. And these people just showed up in my life and really were the cornerstone in how I got out there. They liked my book and my project and my vision, and it was through Nigel that I was able to get a distributor, SCB Distributors.

You put all the money up front when you're a publisher, to produce it, but you get more money on the back end because you have to send a gazillion copies if you have a publisher. The distributor gets it into the stores and out to the mass markets. Also, Nigel had set up a meeting with a Barnes & Noble buyer, and he bought 1,500 copies of an unknown author. So when the book came out, I was able to get about 15 stores where I spoke in Barnes & Noble and did some signings. Then Nigel hooked me up with someone who was in publicity. He was also in Montana, and we worked together for a year and a half, and I did a lot of national radio and was actually on *The Montel Williams Show*.

So I did very little book advertising in things like *Psychology Today*. I didn't spend a lot of money on that. I have my own private practice of 15 years, but people don't know you outside of your little scope, so I do feel that it was really important to have some of those elements in place. Otherwise, I don't think I would be as far as I am today. Then I came out with a second book, *The Candida Cure*. It's my program and how I get people well in my office. It's very niche stuff that I've written, but because of that, I've done extremely well. When this came out, I did not hire PR, beyond Chris Kelley. We had done our little job, and I didn't have the funds because—as you know—if you're a self-publisher, you have to put all this money out. It was a big investment. I've probably spent close to \$150,000 or \$200,000 on my books, from

production to marketing to PR to having to do runs. But it was also my mission to make this book so no one ever had to walk in my office. It was my gift to the universe that you got it all laid out here, to heal any autoimmune disease—it's more than just MS.

So at this stage of the game, I'm going to be writing a third book—a cookbook—and I want to become more social savvy. I have my website, which is a great instrument. I highly recommend that you have a very streamlined website. When I see a website, I get overloaded by too much junk on there and too much confusion. Make it simple, make it easy, particularly on your home page. You want to draw attention on the very first page to what's most important and have very simple links about what you're going to do or lead people to.

What's most important when you write is to make sure you're doing this because it's something you're passionate about. And the money follows, as you go out there, but it doesn't mean that once you write it, you just stop and wait for people to knock on your door and buy your books. You have to do all the promotion. It's just being clever about what your budget is and who you think is best in your corner. There's so much you can do with the Internet, where it would lessen the fees of what you're paying someone. A lot of PR people want a \$5,000 monthly retainer. It's very expensive. And what are they going to offer you for that? What do you really need and what do you not need? All my books are also e-books as well. They've done quite well because people like to download that. So my positive experience about all of this is that I've been blessed. People kind of lined up to help me once the book was written. My book coach, Nigel, is also a foreign rights agent, so my books are also in French, Italian, Slovenian—and they're probably going to be in Polish and Spanish. It just keeps growing. Every year, I get more deals. And you don't make a lot of money off those, but that's not my goal. My goal is to educate and

elevate and inspire people in how to get well. It just keeps happening. But you have to stay tenacious.

The negatives—it cost me a lot. I hit many walls through the process of writing. You will have no ego by the time you're done with the book because your editor will knock it down and knock it down. And I truly love my editors because it's so important that you have a clean, concise copy of what you're trying to get across. I always get a great response in what people read and what they give me, as far as the feedback. So it's really not a negative, it's just part of the journey. You have to understand that this is a project. It takes time. It's probably going to take a lot more time than you think. Be patient. Be diligent. And get yourself a very good team. Be discerning about how you look for the team. If it doesn't feel right, make another choice. It's okay to say no. Get out there, interview people. I had to sever a relationship because I didn't feel it was the best for the book and the project. And that was hard for me because I still thought, "Oh my god, how am I going to get this out there? How am I going to finish it?" But it needed to happen. So by doing that, it freed up the energy for me to find a great team.

*Q: Did Nigel help you develop a marketing plan?*

A: Absolutely. I'm a speaker, a healer, a teacher. I had no clue about how to market myself. I knew it was important, but he'd been in the business for over 20 years, and he's done all aspects of it, from being a buyer to everything. It was like laying out a road map and where you want to go—point A and point B—and that was so helpful to me.

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**Marketing—The Key to Your Book's Success (cont'd from page 3)**

*Q: Do you remember any of those points that you could share?*

A: The first thing was to get a distributor. So he took my book to different distributors. He had a good relationship with SCB. They liked the concept, and they do take on niche books. That was the first thing. So we solidified that deal. Then he took it to a Barnes & Noble buyer because they're either going to buy it or not, from an unnamed author. He loved it—loved the cover, loved everything. He said they'd buy 1,500 or 2,000 once it was published.

*Q: Which you paid for?*

A: I paid for everything. Every last penny. And then he approached Barnes & Noble again, and we did a 10-city Barnes & Noble tour, where I would sign things. It was fun. It was small because no one really knew me or knew the book. But you know, it's not like I'm selling Harry Potter.

*Q: How long ago was that?*

A: My book came out in 2007, so it was probably by the later part of that year.

*Q: How many people did you have at signings?*

A: The signings were small—25 or 30 people. Either I knew people in those areas or I didn't. And because my book is more niche and there's some local exposure, I did get a couple of interviews. The local news tied in with that, so it would put some publicity out there. But then, after that, it wasn't enough. I was thinking, "What do we do here? Can we hire some PR?" But I said, "I don't have \$5,000 a month to pay for a retainer." So Nigel turned me onto Chris Kelley, who's in Montana, and I think I was paying \$1,500 a month. Chris was awesome. I did a ton of national radio and local radio. We kept trying to pitch *Oprah* and all the big shows, and at the very end, we got *The Montel Williams Show*, and that launched me into national television. That was great. I think I

sold 20,000 books in a couple of months. All of a sudden, I had to get an assistant. Everything just came on, but then it died down. It wasn't like being on *Oprah*. And then, that was it with Chris. We had tried everything. We just felt that our relationship had finished its course.

So I just went about my business practicing again, and then I started writing another book. When *The Candida Cure* came out, I was so busy with my practice that I didn't take on the time to do PR. I wasn't sure how I was going to go about the second wave of all of this. I'm going to do a lot more social media. There is also a group that Nigel works with that will blast you out and connect the dots with all the social media to get you on other lists and try to get your book on the *New York Times* Best Seller list. Unfortunately, I'm not using them because they turned me down. One reason is that this is not new. It came out in 2009, even though it was revised in 2012 and it's going to be revised in two more months. Because of that, and also he turned down this book, the healing MS book, because he had taken on an alternative MS book years back and got so much flak from Western medicine that he chose not to take one on again. So that's fine. It was a gift in some way. If it wasn't meant to be, I'm okay with that. I'm kind of in this quandary now about how I'm going to go about it, but first will be the social media and then maybe some PR.

*Q: You said you have a practice? What kind do you have?*

A: I have a private practice. I'm a certified nutritionist and naturopathic doctor. I'm in Studio City, and I've seen clients for the last 15 years. I specialize in autoimmune disease, but I see everything from sinus infection to celiac. The only thing I don't deal with is cancer, unless it's more in remission. When you're on chemotherapy, with radiation, your doctors don't allow you to take any supplements or detox. I will see cancer once it's in remission, but I pretty much see everything else.

*Q: What percentage of e-books do you think you're selling?*

A: I would say I sell more e-books on *The Candida Cure* than I do on the MS, and it's maybe a quarter of what I sell in hardback. I'll have to watch it as it goes. I still think that, particularly for what my book is—there are recipes and charts and diagrams, if I'm telling you to take supplements—people really like a hard copy to open and look at and go back to. When I use my Kindle, I get annoyed because the charts sometimes don't come out large enough. So I still think that for the concept of what my books are about, people like to buy a hardback or a paperback.

*Q: When you're writing the book, are you talking into a tape recorder and then having it transcribed afterward?*

A: Basically, I just wrote. I didn't talk out loud. I would write. And I'm going to tell you the really great thing about writing. I'm a perfectionist, working on not being one. It's a journey. So I thought that when I wrote a book, I was going to write it from the beginning, from scratch, in perfect order. It doesn't work that way. Let the stream of consciousness come in, and if you feel like you can sit down for half an hour, write. If it's coming out for four hours, write. Don't worry about what parts of it are coming out; just let it flow. You're going to organize it. You're going to edit it and re-edit it a thousand times. When I wrote this book, it took me six months, but I was on a time crunch. It was really about letting things flow as they did and getting out of my own way—knowing that there are many more steps afterward—and not forcing. There were days when I didn't want to write, and I wasn't going to force it. I was more gentle with myself on the second book, in letting it flow as it came out.

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### ***Marketing—The Key to Your Book's Success (cont'd from page 4)***

SG: Thank you, Ann. Now I'm going to talk about how to develop a well-thought-out marketing plan. My talk tonight has to do with a lot of questions to ask yourself—for example, What does my book offer readers? Who are those readers? And how do I reach those readers and convince them to spend money on my book?

Ideally, your marketing should start—brace yourselves—two years before your book comes out. That's an ideal situation. The best results I have with clients are people who started two years in advance. But it's never too late, so if your book is coming out next month, still go through these steps. You just won't have done it so far in advance, and you probably won't sell as quickly as you could have because you won't have these markets all set out. But if you're writing future books, keep it in mind. And if you can start early, start early.

So how do you come up with marketing ideas? Brainstorming is a great way to do it. A small plug: PALA has two brainstorming sessions a year. It's a members-only benefit. It's a great place to bring your book and say, "Okay, my book's coming out in 3 months, 6 months, 12 months, 15 months, and it's on this subject. Whom do you think I should approach? What kind of marketing ideas?" and let people just start throwing ideas out. Then take them home and start researching. It's just someone else's perspective, someone else's life experiences. If they're seeing your book through their eyes, you need that. It can't be just your eyes, or you're going to have a very narrow range of vision about your book.

Here are some other idea generators. (Again, I do recommend Jacqueline Deval's *Publicize Your Book!*) Read the newspaper with the intent of figuring out which interest groups have a hand in shaping or pitching a story. Again, if it's your subject matter, look to those kinds of groups.

Watch television interviews and listen to radio interviews. Pay attention to how all media covers books to learn why the media might take an interest in yours. Pay attention to the names of reporters who regularly cover books outside of the book review sections. Make note of their names to share with your publicists. For example, I have a client who is a scientist, a medical doctor who does clinical research studies, and she became friends online with the science reporter at the *New York Times* who writes about these things. She would just send her e-mails, and they created a relationship. Talk to friends and associates to find out if you can tap into their contacts to market or sell your book. Use the Internet to listen to radio interview programs and podcasts. Go online to check out newspapers around the US and Canada to research reporters interested in your book topic. Who's talking about your topic? Look for websites and blogs relevant to your book topic.

So let's take a look at some of these handouts. The first one is the basic outline package of materials. Some of these materials and questions and items are going to be relevant to your book, some of them aren't. There are sample marketing plans here. Some of them are going to be helpful to you, some of them are going to be totally irrelevant. Just take what you need, what you can get, what's relatable. And then go on.

This basic outline talks about competitive analysis. I'm a big believer in doing competitive analysis. You want to know, for a variety of reasons, who your competition is. For good and for bad, what are they doing? Google that book. If it's selling well in the bookstore, what are they doing? You can check them out. You can google anybody these days and see a lot of the publicity that they're getting, where they're mentioned, their blog. How are they marketing? And you might be able to come up with some similar ideas.

Also, for a distributor and for a lot of different marketing documents,

you're going to need a competitive analysis. You're going to need to know who else is out there. You need to be able to say to a book buyer, "This is similar to \_\_\_\_\_, but my book has this" or "This is a great seller," and publishers know that other book and say, "Oh, okay. If it's similar to that, but offers more than that, maybe this is something I want to carry." It gives you ammo.

Marketing objectives. What are your sales objectives? There are some ideas on here. There's even a timeline for the marketing of a title. Let's talk about peer reviews. Again, it depends on what you're doing. The reason to get a distributor is to be able to do bookstore signings and to be able to get your books into as many channels as possible. If you're going to do that, you also want to do publicity as early as possible. Five to nine months before, get it out to the media. Get it out to peer reviewers. This timeline should be helpful.

Another document covers key points and marketing plan considerations. Be clear in your purpose, message, and intention; know your market; know what the best investments for you are. Don't publish books that are of some interest to everybody. These people will not reach for their wallets. Publish books that will strongly appeal to a particular interest group. Such groups can be reached inexpensively through highly targeted PR. Again, who's your market? Who is your audience?

I like to do an exercise with my clients. Literally, who is your audience? Describe her for me. Is she 20 to 29? Is she working? Is she in school? What magazines does she read? What television shows does she watch? Describe her to me. If you don't know who she is, I think you have a problem. You need to know who your buyer is. Who is she? Who is he? How do you appeal to him or her? And it's obviously different if you're marketing to a 28-year-old and if you're marketing to a 54-year-old. They're looking for different things.

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**Marketing—The Key to Your Book's Success (cont'd from page 5)**

AB: Can I just add to that? This is a very important point. I fought with Nigel about this because he said, "If you target it to everybody, you will sell nothing. You have to stick with what your market is and go with the niche." And he was absolutely right. I kept fighting with him, but I listened to him because he had the experience. I hit that wall. Definitely find out who your audience is.

*Q: So who is your niche?*

AB: My niche is people who want to find out what Candida is. Even though this would speak to any autoimmune disease, it's about healing MS from A to Z. My clients would say, "Why don't you use the word *healing*?" But how many books are you going to sell? Do you know how many books say *healing* on them? So the fact is, it had to be targeted. Then as I get more exposure, if I can speak about it, I can also say, "Hey, this is applicable for this and that as well." It's important because you get this broad idea that you can just sell it to everybody, but there are already so many books out there. So know your audience.

SG: One of my goals with PALA programs, as many of you know, is for you to take something back with you to your office and do something. So let's be specific and look at some sections of your marketing plan, the book title, your name, your contact information. I really do believe in physically creating a product—a piece of paper that you can follow—that includes the goal of your book, your book description, your target audiences, a positioning statement or pitch. We've talked about this in our brainstorming sessions. I'm sure you've all heard an elevator speech. You need to be able, in 10 to 25 words, to describe your book and what benefit it brings to the reader. Figure that out. It's not an easy task, but you have to do it. If you can't describe your book to me, to a book buyer, to a radio person, who can? Who's going to do it for you?

Nobody's going to do it for you. Why you wrote the book, the background story—that in itself could be a pitch for your publicist or for you. What's your background story? Ann's got a great background story for her book. A terrific background story! And people love stories.

Facts and stats are great, too. The media loves stats. Some 24 million people have MS, and 12 million people can recover from it. And you need to back it up with sources. But people also need to be able to identify with someone. They hear Ann's story, and they can identify. I know someone, my mother had that, I have that, my neighbor has that, I'm going to buy that for my neighbor. People identify with real people and real stories. Keep that in mind and try to come up with as many stories as possible. For editorial, I always try to get my clients to include stories in whatever book they're writing—even a business book that is as dry as the walls. Put some stories in there, get people to identify with the point you're trying to make. It could be absolutely true, but make it interesting so that people can grab onto it and see something and see themselves in it.

Some other elements to your plan: Marketing strategies. Sales handles and media angles. Your biography. Competitive titles. Comparative titles. Personal and professional contacts. Who might help in the book launch or who might give you a blurb or an endorsement? Testimonials are so important. Prior public speaking and media experience. Sales leads. Your top 10 media and marketing wish list and ideas. I'm just trying to give you some food for thought—some things to put in your plan if you think they will be helpful and work for you.

Let's go back to target audience. While you were writing your book, did you envision a particular kind of reader? Describe him or her. Which individuals will benefit from reading your book? I have a tip and a trick having to do with benefits and features. A benefit is a verb. Ann's book will *help* you beat MS. Ann's

book will *teach* you how to deal with MS on a daily basis. A feature is a noun. Ann's book—I'm making this up—includes 12 *recipes* that will help you heal. They're things, they're features. So come up with a list of benefits. It should be in your back-cover copy—again, what is it going to do for people? It'll *teach* you how to become a millionaire. You'll *learn* how to become a better parent. Come up with some great verbs.

Who do you think will buy your novel? It's ridiculous to think that everybody's going to buy every book. It just isn't going to happen. So who's going to buy your book? People who love thrillers and mysteries? People who like NY crime novels? Not all of this is geared toward nonfiction. There's one trick for fiction that's not simple, but it's really about the only answer. How many fiction writers do you know who are getting publicity? Very, very few. You have to be Grisham or Wolfe. You've got to be selling a bazillion copies to get publicity. So the best way to get publicity for your fiction book is to tie it to a nonfiction topic. And I'll give you an example. I'm working with an author right now who writes crime thrillers, suspense. He is a forensic psychiatrist, and this man has so many stories. They're fabulous. He talks about the mafia guy, and he writes blogs. His publicist got him a gig on the *Huffington Post* and a gig on *Psychology Today*. He's not writing about his book. He's writing about forensic psychology and the people he treated, people in the news. He draws his characters so wonderfully in these short blog posts that you want to read his book. So tie it to a nonfiction subject. Figure it out. I'm not saying it's easy, but it's the only way that I know of to get publicity for fiction.

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**Marketing—The Key to Your Book's Success (cont'd from page 6)**

What age groups might take interest in your book? Are your potential readers located in a particular geographic region? *Publishers Weekly* had an article last year on regional thrillers. They meant literally that the location is a part of the book. If everything takes place in Savannah and it plays a role in the book, then that might be an angle for you. Does your book speak to men or women or both? Again, realistically, it's not going to speak to both equally. Figure out who it is. My author writes more violence than I personally like. We both thought men would be more of his readers. But the majority of his readers are women. What can I tell you? I guess women would like to kill more than they let on. Would your book interest people of a particular ethnic background? He has a Russian mafia character in his book. If there's something you can exploit, exploit it. Would your book appeal to consumers of certain media? For example, if it's highbrow literary fiction, your readers might be more inclined to listen to NPR—that kind of thing.

Marketing strategy. Here are some questions to ask yourself for this phase. Can your book tie into local or national political campaigns? One publishing house went right to the core market for a book called *Reinventing Government*, intending to get it into the hands of reporters covering the New Hampshire primaries. The publisher sent staff to New Hampshire to put complimentary copies of books in the local bars where the national political reporters were hanging out. Many of the snowbound journalists wrote about the book. That's brilliant.

Again, I understand when people say, "How do we come up with these ideas?" That's why I keep advocating brainstorming. Get a group of people together. Do it for each other. You can form little groups here, if you want, with other people. We try to get people to connect as much as possible. We have a PALA listserv.

Put out an e-mail saying, "Hey, I'd like to set up a brainstorming group." You can do it by phone, with freeconferencecall.com—you don't have to drive anywhere. If each of you has a book coming up, talk to each other. You can say, "Okay, my book is coming up. This is my turn on this session to get brainstorming ideas." It doesn't cost you anything.

Could your book interest policy makers? Does your book contain a strong spiritual or social message? In that case, a church or other religious congregation can help spread the word. One of my clients who has a nonfiction book speaks at all the Unity churches. They love her book. It's a book on love. They love the topic. Is your book aimed at a specific self-help readership? Does your book have a niche readership? And if so, what media vehicles reach that readership? Again, maybe it's dogs. It could be babies. It could be just about anything. Does your subject matter appeal to a dedicated group of journalists who can generate exposure and buzz for your book? Like a sports book to sportscasters. Can you team up with other writers in your genre? Mystery and romance authors often go on the road with one another to help build each other's audiences. But I've also seen it with nonfiction folks. If you find someone who has a similar philosophy with a similar book, you can double your audience.

AB: That's what I'm going to be doing. Dr. Terry Wahls is an MD who got herself out of a wheelchair, and she's doing a second book. We spoke at a conference, we are colleagues, and we're going to do a webinar together.

SG: This was not set up. We didn't even know this! But again, she's doing it. So there's a great idea. Can you link your book to events in the news? That's why you read the newspaper and keep up with what's going on. The people that you interviewed for your book may be able to help you promote it. That's a great idea. For example, I don't know if you have stories about individuals.

AB: I do. I have several success stories.

SG: Have you gotten permission from any of them to talk to the media, if you've got media?

AB: No, not yet.

SG: I recommend that. I just finished up a book on hypnotherapy and hypnosis. I told the author to have some of his clients ready if the media wanted to interview people who had done his program successfully and had done whatever they were trying to accomplish through hypnosis. So you might want to try that.

Obviously, public speaking is great. Can you create a trend story about your book by conducting informal surveys or polls? I also love quizzes. We do that for a lot of clients. We had a book that had to do with wellness foods. We had a quiz in there about pomegranates and if they can help reduce your cholesterol. Ask three or four questions and then provide the answers from your book as well as from somewhere that you can source the citations. Have sites ready and put that as part of your press kit. The media loves quizzes.

Does your book offer controversial information? This is good. I'm working with an author right now who is writing a business book about women in the workplace not supporting each other. She did a doctoral dissertation and has a lot of statistics and studies that she did. She is an advocate of women crying in the workplace. I said, "I don't go for that at all," and she said, "I do." I said, "That's going to be great for publicity because the majority of people don't agree with that and you can go out there and say, 'Cry in the workplace. It will get you further,' which is definitely not what we all expect, right?" And that's a great angle. So can you take something from your book and make it controversial? Does your book offer a contrary point of view?

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**Marketing—The Key to Your Book's Success (cont'd from page 7)**

I hope that this has helped. These are lots of ideas for marketing strategies. You just have to keep coming up with them. Try them. Some of them are going to work. Some of them aren't. Right?

AB: Right. And you have to stay tenacious, you know? This is your baby. This is what you spent all the time working for, and you felt there was a purpose to it. Don't give up. You will hit roadblocks. Just keep going and connect. It's really important to connect with people and find your support. And like you said, talk to people, and you'll get ideas and inspiration. Things came to me by sharing what I was going through and other sources.

SG: It's also good to include stories of different sexes, if it's applicable. Different age groups. Different cultural groups. Different races. In this business book that I just mentioned, she's talking about women who are in high tech and women who are in different kinds of corporations. Again, when people read this in different corporations, they can see that it's not about the high-tech industry or that it isn't just a problem in the pharmaceutical industry. So try to make your stories as all-encompassing as possible. We live in a multiethnic world. If you want people to identify and see themselves in it, you don't want them all to be Jane Doe.

So ask yourself, "What are my sales handles?" Does your book make people's lives easier? Does it help them make more money? Do you notice a theme here? Entertain them or get them a date or save their marriage? Help them accomplish a goal. We've got lots of verbs here, folks! Enlighten them, help them save time, decrease their stress, raise their kids, help them improve their health.

Okay, let's look at the other two handouts. This is Jim's *Rock 'n' Roll Billboards of the Sunset Strip*. This is what Angel City Press came up with

for their book launch. You can see all kinds of different book events.

Book festivals—sometimes your books will be good for that. Bookstore events, I definitely believe in, if you have enough people come. The bookstores really require today that you have enough people come and buy enough books. The book festivals—people say, "Should I do the LA Times Festival of Books?" There's a lot of "depends" on that. Not every festival is worthwhile. Does your book fit it? Is it priced right? The LA Times Festival of Books is very oriented toward kids' events and kids' books. Angel City Press does have a booth every year. They sell well. Go in and look at their booth if you go to the festival. See their kinds of books. The media, the trade publications, the Hollywood trade publications. It's rock and roll billboards, so that's applicable to this. The magazines—typically it's two to four months' lead time. Newspapers, blogs, radio. Again, you can use this as a prototype. It's a very simple one.

He gave us two press releases to use. Use this as a format. I don't think anyone here has a book that's exactly like *Rock 'n' Roll Billboards of the Sunset Strip*. There's no competition here. We're all in this together. When you read this, they're telling a story in here. Create a story. As I said, literally take your book and see if you can't plug your book's info into this format. Why not? There's nothing wrong with that. You don't have to be original and create something from scratch. This works. This got them publicity. This book is selling. Why not use that? We're all here to share. There's a bio, and the facts are on the back side. You need to put in the specifics about the book.

*Songs in the Key of Los Angeles*—that's another sample press release for you to take and use. The media loves questions and answers. It's really rare for the media to read your book ahead of time. Did you find that?

AB: Yes. They want the Cliffs Notes. They want you to spell it out, they want you to give them the top 10

questions. I did interviews that were literally five minutes, and I did a three-hour radio interview, twice. So you have to make sure that you have enough material for short things and all the way in between.

SG: So these are some suggested questions for Robert Landau. That's the title on this document. Definitely have the questions. Some media just want questions; some of them want questions and answers so they know what's coming. And then talking points—when we do publicity, we add a sheet of subject ideas, just to get them rolling. Sometimes the media use it, sometimes they don't. A lot of times, the media are either really lazy or really busy. They don't have time. The more you can do for them, the better. Have you ever done a show where you needed to bring in somebody else? Or was it always for you alone?

AB: No, it was always for me.

SG: Okay. Sometimes shows—especially TV shows—like it if you'll put together a whole show for them, with you and your opposing person on the subject matter. It's possible, so be prepared for it. You can't go wrong. The more information you have, the more likely they are to use you. Stats—let them know you have stats if they have any questions or need more information. I have a client who's phenomenal. She does health and fitness, and she is so clued into everything that's going on in the world having to do with health and fitness. And she interviews people for her blog. When she's interviewed for media, she always says, "You know, if you need the stats on that or if you need the source on that—" and reporters have often asked her to please send them a link to the CDC's report. They're basically having her do their work for them, but she gets the coverage. And she does it. It's worth it.

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### **Marketing—The Key to Your Book's Success (cont'd from page 8)**

XYZ Books—we changed the names because I didn't think it was right for their name to be listed on it. It's a company I work for. I didn't devise this plan. They devised this plan. They are a larger company. They're not huge. They're not a New York publisher, but they have a staff of several people and a marketing department. Look through and see how they define things. There are things you can certainly pull from here on your own. You don't need a staff to do some of the things they've done here. Use this as a prototype. Steal the whole thing. Seriously. Use it. Set it up exactly like they've set it up, if you want. There's nothing wrong with doing that. It goes into all sorts of different areas. It covers a lot of different areas, including awards and promotions. It's a good prototype.

*Q: What suggestions do you have for marketing backlist titles?*

SG: PALA had a program on marketing backlist titles several years ago. The only thing you can't do is prepub. It's not a new book, but the media is still interested in anything that's a current topic. What's new in the news that you can put with your book to make it an evergreen? That's what they're called. That's what I would do. And it is harder. Sometimes you need to take a break for a few months. Contrary to that, though, with my health and fitness client, we did what we called a fax blast. It's no longer done by fax, but that's what we called it because that's how it was done years ago. Every month, we would send a press release out to the media on a different topic. There's a group that has permission from the media. If you do this on your own, your ISP will shut you down. But there's a service that's very reasonably priced. Every single month, my author wrote on a different topic. At the end of the year, she got picked up by the AP. At holiday time, she did how to eat at the holidays and not gain weight. For Valentine's Day, she did something for heart month—February is

National Heart Month, and she would tie it to fitness. Go through a calendar of events and see if you can tie anything to that. That food book I was telling you about, that isn't a recipe book—we had a full calendar of events, for example, national blueberry month and national grape month and black-eyed peas month. We would send out releases to the media tied to different events to try to get them to run something. Often, they would just run the release as is. Try for events. Try for news.

*Q: What's the different between talking points and the top 10 questions? Are they basically the same thing?*

SG: I think they had talking points at the end. Other topics of interest versus questions—the others were questions. Sometimes they wanted you to actually give the question and give the answer versus just bullet points. All the radio shows we work with, they've always wanted questions.

AB: Some didn't for me. You just have to know your material. If you're sticking to what you wrote and what you know about—I did many who didn't want questions. I'd say about half the shows, I never provided questions.

*Q: How many questions do you provide?*

SG: Normally, 5 to 10.



### **RECORDINGS OF PAST MEETINGS**

If you missed a meeting or need to hear the information again, we have recorded each of our meetings in MP3 format.

If you would like to receive a copy via email, please contact Gary Young ([artsy12@earthlink.net](mailto:artsy12@earthlink.net)) with the subject line: PALA RECORDING. Please indicate which **date AND program** in your email.

He will get back to you with the simple procedure.

### **PALA OFFICERS AND BOARD**

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