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**UPCOMING MEETING****Spinning a Book into a Series****7PM, Wednesday,
October 14, 2015**

Would you like to find out how those authors whose books we can't get enough of landed contracts to spin one title into a series? An illustrious panel will take us through the steps from different publishing, creative, and sales perspectives. Speakers Joel Eisenberg, Erika Fabian, and Diane Vallere and moderator Ina Hillebrandt will address the following questions and more:

- What are the advantages and disadvantages of turning any of one's own books into a series?
- What does a series of books get you, the author and/or publisher, that a single book may not?
- What kinds of books lend themselves to series? Are there particular genres that work better than others?

LOCATION: Veterans Memorial Building, 4117 Overland Ave, Culver City

NEW PROCEDURE: Free for PALA members. To be sure you have a seat, contact Sharon Goldinger, pplspeak@att.net, for your reservation. We will still honor walk-ins for available seats.

PRESIDENT'S MESSAGE**Listserv Marketing Discussion**

Dear PALA members:

We talk about marketing all the time—how to do it, what to do, how to innovate and keep up with the newest trends and methods, and how to find the time to do what we really need to do.

I would like to share your experiences—both good and bad—with our members. Has there been a surprise victory in a certain area? Have you found a niche that placed you in a good position? Have you experienced an unexpected “fizzle”? What have you learned? What would you like to know more about, either in a panel discussion or in our brainstorming sessions?

I would love to start a discussion on our PALA Listserv: pa-la@yahoogroups.com. If you are not already a member of our listserv, now's the perfect time to take the plunge. Click [here](#) to sign up. If you're not already registered with Yahoo, you'll need to do that first. Then search for PA-LA. Follow the instructions for joining the list. Alternately, you may e-mail us if you have any trouble accessing the group, and we'll walk you through it.

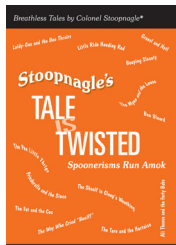
Gary Young
PALA President

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

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MEMBER & CHAPTER NEWS

Stoopnagle's Tale Is Twisted



PALA member, Les Boston, would like to sell (at cost) the remaining 330 copies of one of his titles. *Stoopnagle's Tale Is Twisted* is a book of fables told in spoonerisms. Call Les at 818-904-9088 or e-mail him at Friday@stoneandscott.com for more information.

PALA Listserv

The PALA Listserv is a private group where PALA members and guests ask questions and share news, resources, and info. It's a great way to tap the knowledge shared by our diverse group.

Go to <http://www.groups.yahoo.com> to sign up. 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.

PALA Online

The members-only page of PALA's website is user friendly and full of useful information—from transcripts of past meetings to upcoming events you won't want to miss. As always, your questions, suggestions, or other thoughts about our website are welcomed.



What's New?

Please share your events, your blogs, your new books, and more! We want to know about your news, and so do your fellow PALA members. Send us a link, title, and a one- or two-sentence description of your blog, event, new book, or other news item, and we'll share it with other members. E-mail Sharon Goldinger, pplspeak@att.net, with your info, and we'll announce it in the next newsletter.

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 e-mail, please contact Gary Young (artsy12@earthlink.net) with the subject line: PALA RECORDING.

Please indicate which date AND program in your e-mail. He will get back to you with the simple procedure.

INDUSTRY NEWS

Crowdfunding Success Can Be Yours

Does getting others to financially support your book and not having to pay the money back sound like something that attracts you? It's OPM: Other People's Money.

Crowdfunding is an alternative way to bring in money for your book project. It could be for the print run; the layout and design; a marketing or publicity campaign; research that requires travel—in a nutshell, just about any-

thing. It's free money to you, with a few strings attached (as in making sure rewards get out to donors in time and that you do what you say you are going to do).

[Judith Briles](#) tells you how to achieve crowdfunding success in [this recent post](#) from the [BookMarketingBuzzBlog](#).

How to Identify a Target Audience for Your Book Marketing

When marketing a book, targeting too broad of an audience is a common mistake many authors and book marketers make. Rather than trying to market every book to every potential reader out there, it's in your best interest to focus your marketing efforts on a smaller group of "qualified leads," or readers who have demonstrated interest in the type of book you're trying to sell. This will ensure your marketing dollars are better spent and the readers you reach are more likely to purchase your books.

Read [this recent BookBub post](#) for four ways to target your marketing efforts.

8 Tips for Creating Single-Author Box Sets

If you've published a series or have an extensive backlist, bundling some of these books into a box set can be an effective way to drive sales and reach new readers. It can be a great way to entice new readers to purchase your books, and when they recommend your book to their friends (as 65% of bargain readers do), those people may purchase

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8 Tips for Box Sets (cont'd from page 2)

each book individually, increasing your revenue over the long term.

[Diana Urban's recent BookBub post](#) will give you eight tips that will help you build a box set the right way.

The Signs of a Good Book Signing

Have you been to a book signing lately and noticed fewer than half the chairs were filled? Though poor turnouts aren't unheard of at book signings, it doesn't have to be that way.

Check out [this recent post](#) on BookMarketingBuzzBlog to learn a few handy tips to ensure your next book signing is well attended and results in real book sales.

Have You Seen Your Book on Broadway?

A recent article in *The Washington Post* discussed how bestselling author Jodi Picoult commanded a \$95 fee for a special event co-hosted by her publisher, Penguin-Random House, and *Good Housekeeping*. Fans received a signed advance review copy of her upcoming book, music and dancing, a buffet dinner with wine, a chocolate tasting, and a fashion preview curated by Talbot's.

Can this type of event translate into something first-time, or self-published, or midlist authors can do? Brian Feinblum doesn't see why not. Read this [recent BuzzMarketingBookBlog post](#) for more innovative ideas for promoting your book via special events.

Audiobooks Case Study



Audiobook sales continue to be on fire, far outpacing e-book sales, the next fastest growing format according to the American Association of Publishers as reported by The Digital Reader. But the process of creating a good audiobook is far more complex than that of creating an equally good e-book.

Sellbox's David Wogahn interviewed [Annette Leach](#) and shares her how-to tips for indie audiobook publishing [here](#).

All about Blurbs

Blurbs are claims couched in quote marks, homes for words you might never hear otherwise—like compelling, or luminous, or unputdownable. Nearly as long as they've been around, they've been treated by a vocal few with suspicion, occasionally even outright snark and scorn. One question naturally arises: Why are blurbs still around—and still, at least among publishers, so popular?

As it turns out, the answer is a bit complicated, long-lived and even a little bit compelling. Read [this recent NPR article](#) to learn the real history of blurbs.

Richard Nash on the Future of Publishing

Richard Nash is the former publisher of Soft Skull Press, for which he was awarded the Miriam Bass Award for Creativity in Independent Publishing by the Association of American Publishers in 2005. Over the better part of a decade,

he shepherded books onto bestseller lists across the globe, and *Utne Reader* put him on its 2009 list of fifty visionaries changing the world.

Jane Friedman recapped her interview with Nash recently on her blog. Check out the [full article](#) for Nash's take on the future of the book, the publishing industry, and writing.

IBPA NEWS

Want to Speak at Publishing University 2016?

IBPA is looking for speakers for the next Publishing University to be held April 8–9, 2016, in Salt Lake City, Utah. Proposals featuring original content or research, as well as thoughtful ways to engage the audience, will be given favorable consideration.

Proposals must be submitted by October 15, 2015 to be considered. Click [here](#) to find the submission form and more details.

MEETING TRANSCRIPT: APRIL 16, 2015

Book Distribution 101

by Sharon Goldinger

Here is a brief excerpt from Sharon Goldinger's teleseminar on the basics of book distribution. Click [here](#) to read the full transcript, which includes lots of information from Sharon, as well answers to the following questions:

- How do you get the attention of a distributor?

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Book Distribution (cont'd from page 3)

- Can you work with a distributor if you use print on demand?
- How do you demonstrate sales potential to a distributor?

Sharon Goldinger: Welcome to Book Distribution 101: How Publishers and Bookstores Work Together. . . .

Let me give you a few definitions: A wholesaler is a warehouse for books.

A distributor is a conduit from publishers to wholesalers and to bookstores.

Distributors have relationships with wholesalers on behalf of their member publishers. . . .

The bookstore system now is run with two primary wholesalers—Ingram, which everybody's heard of, which has about 80 percent of the retail market and about 20 percent of the library market, and Baker and Taylor, which has just about the opposite, 20 percent of the retail or bookstore market and 80 percent of the library market. . . .

We know that bookselling and book publishing are businesses, as are book wholesalers and distributors. Therefore everybody needs their cut. Bookstores want a 40 percent discount off list, and the wholesaler wants something. And the distributor wants something—think 5 to 20 percent—and the publisher gets something, and then the author gets what's left, which often is not very much. . . .

The bookstore system is essentially a consignment system, where bookstores don't pay for a book until it's sold, and they can return a book for six months. . . .

Some numbers regarding returns . . . with the big guys, Simon and Schuster, Random House, the return rates are typically 35 percent. Ideally, with the presses I work with that are smaller and medium size, we usually aim for under 10 percent. . . .

Distributors don't want to be in a place of having paid for a sale to a bookstore and then have that book returned six months

later. If they've already paid the publisher, they have to get that money back from the publisher. So the distributor came up with the idea of holding reserves. Typically . . . it's 25 percent of sales. . . .

Let's just say, for the sake of this conversation, that there are 200,000 books a year being published. . . . If the average superstore holds 100,000 books . . . and 200,000 books are published a year, not every book is going to be in every bookstore. It's physically impossible. So if no author can be in every bookstore, not even Stephen King, then what?

What you do want to be is in the bookstore system or database, which is usually Ingram's and/or Baker and Taylor's database system. . . .

So your book, or all of Stephen King's books, are not in every bookstore, but they are in the bookstore system, and that is the key.

If you're not in the bookstore system—let's say you're on the radio and get some publicity. I hear about your book on the radio, and I call my local Barnes and Noble and say, "I just heard about Gary's new book." And they say, "He's not in the system. We don't have it anywhere or have any way to reach the publisher." Or they could say, "It's in our system, but it's not in our warehouse or our database, and it could take six to seven weeks." I've heard that. I've also heard, "Okay, it's in one of our systems, but it's prepay order only."

Those are the circumstances that occur when you don't have a distributor. There are exceptions to the rule, but 99 percent of the time, that's what will happen. . . .

What are distributors looking for? They are looking for publishers that have a good book and a good sales plan, which can include a marketing plan, website, author platform, future books, etc.

This is really important, and this is going to sting, but let me be very clear—publishers need the distributor more than the other way around. With 85,000 book publishers and a handful of distributors

that do business (and they're discerning. I'm going to give you some numbers in a couple of minutes about how discerning they are), you need them. Unless you have a book that you've sold a lot of copies on your own, let's say 10,000 copies in six months, you need them more than they need you. So it's tough. . . .

There's a lot of competition. You have to be able to sell your book to the distributor, who has to be able to sell your book to the bookstores.

So if you are applying to most distributors, you better have had a good plan in the past and have a good plan for the future, one that shows that you know how to sell a book, to whom, and where. . . .

It's stark reality. It's brutal, but it's doable. I've done it for lots and lots of books, but you do have to know how to approach them and exactly what they want to see and how they want to see it.

To read the full transcript of Sharon's presentation, click [here](#).



PALA Officers and Board

Your PALA officers and chairs are

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