

What do I do special as a writing coach?

I just woke up to a question/discussion on LinkedIn's Promocave:

Carrie Golden, Citizen Journalist/Poetry Consultant to filmmakers at Motionpoems, Inc., asked:

Writing coach...

Not sure if this group [Promocave] is the right place to post this question but...what exactly does a writing coach do to help writers?

I wear two hats (on one head): (1) **"court-of-last-resort" editor**, providing a last-chance no-nonsense review of what the writer is about to submit (the final final draft) for book publication and (2) a **first-step writing coach** (before much writing). So here was my contribution to the discussion that defines my view of what different do I offer as a writing coach—and why.

[As a writing coach] I think of myself as a nonfiction "what" coach. I prod the souls [rather deeply] through six or so what's (?), then the "how's" make sense (and cents). I'm there if they need me later, more as an action guide and (sometimes) a silent co-planner of their future empire.

Here's a longer explanation of (2), if you are interested and it helps you (*sans me*) do your own early nonfiction book planning, writing, and publishing.

There's not much mystery about the steps a nonfiction writer can and usually takes to prep and submit a book for

publication. See a hundred books in libraries worldwide that address that, and I have two books that address it too: [*How to Get Your Book Published in Minutes and Marketed Worldwide in Days*](#) and [*How to Pick the Right Kind of Publisher*](#).

What distresses me most is the number of smart, organized, diligent would-be book writers who wander about, with perfectly good words and spelling, looking for something to say and, mostly, a reason to say it. Bewildered souls with hundreds of pages (at least it reads that way) of “what’s that?” copy that has no clear (or any) purpose (or buyers) presented in sweet-reading, grammatically correct prose. Their command of English is strong. (It’s worse if it’s not.) What’s missing is their grasp of elementary common sense about what a book must do to become a book...

The saddest thing is how easily that could have been prevented if they hadn’t been in such a damn hurry to see themselves and their brilliance in print (everywhere), with assumedly a fat advance almost in hand and many years of fatter royalties following assuredly behind.

About six questions will create the structure and map, plus point the writer to the most likely reader, why they would read it, what they would do with it, and how they just saved themselves about 75% in misdirected (or undirected) research, “what’s that?” writing, and the one thing they can’t get back, wasted time. Of course each question leads to deeper, related sub-questions which, in turn, lead to a dozen related books written (or waiting for you to write) that, combined with speaking, consulting, focus book series, perhaps audiobooks, and so on, can rather quickly create an empire based on their acquired expertise (which began with book one and is further proven and strengthened in subsequent products.)

So I guess that really makes me a **pre-writing and empire-building coach** (if being an emperor or empress is your thing).

That's the longer overview of what my kind of writing coach does. (Most of the others start when the writing itself appears. Bless them.)

Best wishes,

Gordon Burgett

10 Professional Tips to Sell Your Own Books...

Here's a great list of "to do's" about how to sell your own books that was shared and discussed at the last (9/10/16) BAIPA (Bay Area Independent Publishers Association) meeting in Novato, CA. That is precisely what my clients (and publishing friends) want and need to know. Since you're my friends too, let me share it with you—and invite you to share it with your friends as well. (The few notations in *italics* are mine to perhaps clarify the questions I had when I first read it.)

It is from IngramSpark, the huge distributor more known as Ingram or LSI through which most of us sell our books, mostly, to bookstores. It was shared at BAIPA by Jackie Thompson, a delightful soul full of fun, truth, and straightforward info and responses. From them, her, and me to you:

- **Before, during and after (l)earn what you can from industry data.**
- **Leverage distribution opportunities, US and global.**
- **Invest in professional editing, design and marketing, not inventory.** (*What good's the inventory if your book is embarrassing to look at and worse to read?*)
- **Use POD and digital to test demand for your book.** (*Not too*

many years ago you had to run 1,500+ copies just to see if a dozen unbribed souls would buy their own copy!)

- **Use POD to increase format choices (paperback, hardcover, large print).**
- **Get to know your local librarian, learn from their collections.** *(You can do the same for niche books by studying the 10 newest books your niches are reading.)*
- **If you are publishing to children and YA (young adults) have the material rated for age, and add this to your metadata.**
- **Use Social Media to build platform and market to your readers.**
- **Own your ISBN.** *(Even if some of the open publishers don't require it or will give you one of their ISBNs, instead post your own in every format and edition you publish.)*
- **Support your local bookseller and library.** *(Make it easier and a greater joy for them to later support you!)*

Good stuff I wish I had read when Ben Franklin and I were setting type and telling old jokes about older yokes on the Olde Sod.

Best wishes,

Gordon Burgett

[More how-to writing, publishing, and speaking stuff at www.gordonburgett.com/order3.htm.]

**Leading your idea in print
down its most profitable**

path...

So you've got an **article** or **book idea** that you want to turn into both **big money** and widely-seen **expertise presence**. That's the way to think! I'd also add that the copy needn't be completely rewritten again and again, so also think **reprint, rewrite, reprint of rewrites, and more...**

Let's say you want to write about the 2016 Chicago Cubs and their playing in the coming National League baseball playoffs—and perhaps for the pennant, of all things! But, if you can't tell, or wouldn't want to tell, a baseball from a ball of wax, your idea and copy to sell again and again could be about the Trump-Clinton presidential election, kumquat delicacies from the kitchen, or driverless autos driving nonetheless on the streets!

Alas, I've been a baseball fan from/in Chicago almost since the Great Fire and the hapless Cubs haven't won a pennant for 107 years. You know us by the fetching blue, red, and white "C" hats that we have had to hide in our cupboard for generations. Alas, this is our year, so we dusted them off and wear them on our heads for breakfast, lunch, dinner, and almost all the hours between—until October when we will know if the hex of the billy goat is true. **So I'm picking the Cubs for this empire-building article writ long...** (But if you're reading this in the Philippines, on the Pyrenes, or in Peru, kumquat delicacies might be easier to understand...)

Let's start with an **article** about the "plight of the Cubs" (or any fetching topic) for an American magazine. You do the usual things: some basic research to find the most interesting angles or slants, pick the best approach, and subject that idea to a two-pronged **feasibility study**—is it feasible to write and is it feasible to sell? (Go to the search box in the

upper top right corner and type in **feasibility study** to see how the magazine approach works. The blog copy comes from either [How to Sell 75% of Your Freelance Writing](#) or [The Travel Writer's Guide](#). To read those books, used and sold for a pittance, check the [Amazon catalog](#).) The feasibility study tells how to test magazines vs newspapers, who are the most likely readers, the querying process, and (for magazines), should you get a "go-ahead," how you best present the copy for sale. (If it fits newspaper freelance buying fields too, submit the written article in final form, without a query and sent in ready-to-go fashion.) If the idea is a "go" as feasible to write and sell, send your articles to the best markets in both categories.

If the **magazine** buys your submission, you can use much of the article's contents again (at least slightly rewritten) two ways: as a **reprint** or a **rewrite**. Then if a rewrite is bought, you can send that off to a still-virgin magazine as a reprint. With cunning, you can have several of each of these three partially-completed masterpieces filled in (completed) and in print, all paying you! (Again, go to the Search box above and write in reprints or rewrites to see step-by-step blogs with more details.)

With **newspapers**, there are two paths: (1) you can literally sell the first copy to as many newspapers as will buy it as long as they aren't "national" newspapers (like the *New York Times*, *Washington Post*, or the *Wall Street Journal*—sell them one at a time, and, after it is sold, thoroughly rewrite the piece before selling it to another "national") and (2) don't simultaneously sell it two or more regional newspapers within 100 miles of each other ("distribution ranges"). Otherwise, you can sell the very same newspaper article(s) to any other newspaper (except the "nationals") as long as they don't overlap. Just tell the newspaper editor yours is a simultaneous submission and you are selling it outside of their 100-mile circulation orb.

What more can you do with reams of unused copy parts shouting to be read? Throw all the used copy into a cauldron, add the unused gems, mix them up again, and “**topic spoke**” them to find as many of the other potential eager buyers as will shriek and pay, delightfully, to use your genius and make you rich. Check the blog search for items about “topic spoking” in the 400+ blogs waiting to be used!

How many **books** can you pluck from that cauldron (adding in other sources still untouched)? You could write/publish a book for all kinds of Cubs’ *aficionados*: one for kids/young adults, one for the regular folk, another for seniors (some praying for the Cubs to win, others incredulous that they are anywhere near the top), another for the Cubs fans focusing on this year and the past two, another putting all 107 years in perspective, and so on.

And because each book requires a mound of research, interviews, anecdotes, photos, and more, you can turn this into new wealth of found and reworked copy and pluck out more **articles**, and thus more **rewrites**, **reprints**, and **reprints of rewrites**. You can also sell related **photos** where you sell copy (check photos in Search), often the same photo repeatedly since they are almost always sold on one-time rights.

Lost in this pile of print are the **directly related spin-offs**, like **audiobooks** of any or all of those books just mentioned; **focus books** about specific elements of baseball for the truly absorbed, of the past year or two or of all time, like the pitching, the records set and broken, ERAs, a projection of future years and records of new(er) players emerging in the 2016 excitement; even **videos** and **movies**, all being in print before being converted to other media. Then using the most visible of the platform builders, authors speaking about their (new) specialty from the platform: see **rallies**, **speeches**, **how-to workshops**, **seminars**, **talks**, and so on...

Every time your champion copy has your by-line attached to

your super writing in a newspaper, magazine, or book, you are solidifying yourself as an **expert** in that field, building a following, and making yourself more wanted by **information and product producers**. They want to get more good items from you, a recognized “valuable and prolific source” of, in this case, baseball, Cubs, and sports ideas, information, and articulation.

The point here is that **almost any word or idea has lots of legs (and ears) and can be multiplied very profitably many times by many means**. The trick is to create interesting copy about ideas that others want to know more about that is spelled properly and has the facts, quotes, and anecdotes artfully blended into more good ideas. Most exceptional writers don't stray too far from what others want to know, and they churn a fair amount of interesting text into many articles, then books, rather than just making one sale or two before wandering off to find unrelated subjects for articles that are also sold a few times. **It's wiser and fills your coffers faster by turning your related ideas and copy over and over.**

Best wishes,

Gordon Burgett

[More how-to writing, publishing, and speaking stuff
at www.gordonburgett.com/order3.htm.]

Writers: how to find more

people to interview...

Sometimes you're writing an article or story and try as you may you can't think of or find another person to interview, other than your kids or some shlunk on the street corner. So what do you do?

Let's start with an expectation that few new writers know about or think they might be able to tiptoe around: that **almost every paying editor expects you to interview at least several (think three or four) people for your article**—and what the interviewee is asked or says is directly related to what the article is about.

After I say that in my seminar about interviewing a rather bizarre question usually pops up: **"Must the interviewee be living?"** I imagine they are really asking if they can use quotes from someone who has passed or, perhaps, can they include interviews with aliens or ghosts or the like? In the second case, no. But quotes from the defunct, yes. Still, the quotes must come from a source that did once live—and the words must have been "captured intact" at that time, preserved, and passed down. Also, they can't be "helped" to directly pertain to the subject at hand.

An example where this worked. I sold several articles about Dom Pedro II and his visit to the U.S. to open the 1876 Centennial Exposition in Philadelphia. All of the quotes came from a detailed diary that the King of Brazil kept during the visit that was published a few years after his death. I sent the editor a copy of the relevant phrases from the diary that I had translated from Portuguese. No problem.

Thus historical comments from the living or dead might provide background information and, sometimes, direct quotes that apply as said.

The best way not to get caught without interviewees is to read

many other articles or accounts about the topic and note all vital information you can about their speakers or authors. The challenge is finding those publications. Your librarian will show you the “trace” books, if needed. “Google” will too, as will the company or college they work for.

Another way, if the topic is being actively discussed in the media, is to find all of the related interplay in print: who is taking part, their position, the group or association they represent, anything else that gives a clue. And if you only have one side of the topic, ask the speaker defending that viewpoint the names of the three most frequent (or best) speakers on each side of the issue—plus for phone or mail contacts.

Or delve more deeply into the topic. Specifically: a cure for Parkinson’s disease, how to get ahead (and stay ahead) of road deterioration, one-world currency, age-based income equity? Focus as much on the best brains and problem-solvers in each field. Mine their expertise. Ask who you should contact to get a solid exchange.

Said another way, **ask the best informed expert(s) on the topic** if they could (or would) identify the top minds in their field, the top three or so best informed people who would identify the most important questions that must be asked, then offer their thoughts about possible answers or solutions to each. Sometimes that works. Sometimes they laugh uncontrollably, step back, and stare at you like you’ve just overdosed on your own brew!

Another way is to simply ask the chosen person after you finish interviewing them, “Would you point me to another expert as well informed as you that I can interview so my editor will have two points of view for his/her pages?”

Or just ask the shlunk on the street corner and take your chances. I did just that in a piece about the huge Schloss in

Heidelberg. Seems there was a giant crack in a wall large enough to march an army through. So I asked a fellow just standing next to me if he knew anything about that crack and why the wall didn't just collapse or slide down? He smiled, then gave me an eloquent, point-by-point response! When finished, I applauded his knowledge (and clarity of expression). He smiled even more, then told me that he was a professor of architecture at the University of Heidelberg!

If in this somewhat rambling blog there is guidance that helps you, great.

Best wishes,

Gordon Burgett

P.S. You can't just interview yourself, sadly. Such wit and erudite articulation untouchable! But if you have solid quotable comments in an article, book, or publication about the topic, you can say something like: "...in my 2016 book about ... I mentioned that ..." A bit awkward, alas, but better than just saying, "Somebody once said ..."

I will be writing a book about interviewing soon. If that interests you, please stay tuned.

[FOCUS BOOKS: Sell your entire book and its chapters at once](#)

THE SCHOOL
PRINCIPAL'S
TOOLBOOK



Jim Burgett

Congratulations! You **just printed your nonfiction masterpiece**—but what do you do next? As the adage says, “You’re all dressed up with no place to go”! In other words, how do you find and get others to praise your new book’s genius, especially to their colleagues and friends, while also getting muchos congratulatory pesos in your pocket—fast!

Let’s half solve your selling dilemma and also suggest a new way to simultaneously shake loose some key focus book pesos too.

Most of a book’s marketing solution happens before the book is created. Like identifying the buyers before the book is written, and also by figuring out how or where potential buyers buy books like yours. Doing that keeps most bookfolk free from having to sell on street corners and at flea markets (unless their book is about fleas or how fleas market).

It’s also wise to determine what specific book your buyers most want or need—and then write a book about that. (It sounds obvious. Fortunately, the best way to identify those most-wanted books is also easy to do. Just ask the most likely buyers what they most need—or can’t find.)

Let me suggest a bias here that makes the marketing hunt far easier: **zero in on a niche market first**, then offer your how-

to brilliance in print directly to them. But that's another (or many other) blogs. In the meantime, see [Niche Publishing: Publish Profitably Every Time](#).

Whatever marketing or selling path you choose—often Internet and bookstore selling, through catalogs, by word-of-mouth, social marketing, radiant reviews (even dumb reviews sort of help), other digital machinations, a classroom text, an Oprah highlight—think of selling both the big book and its contents (perhaps as chapters or sections) all at the same time.

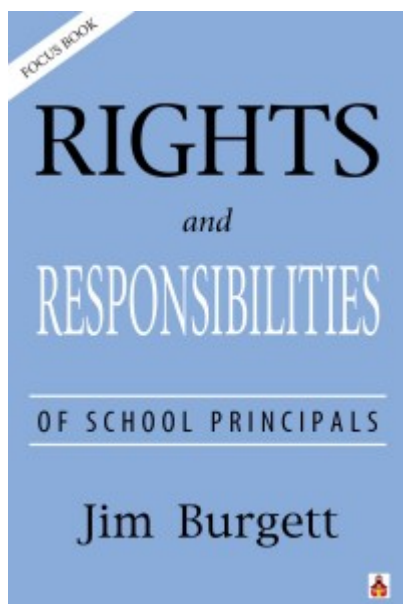
Let me share what we are doing right now so you will have actual examples of this to peruse and verify. (Who am I to share this innovation? I've been doing and teaching article and book prep, and publishing, since about the time Ben Franklin was mixing ink. See Google.) Mostly now, when I'm not talking to groups, I edit and publish books to the K-12 school administrator's niche.

That's doubly enjoyable because my younger brother has been a luminary in that field for 40 years, and my firm snagged him and his illustrious cohorts to write our much-sought books about their expertise. Let's look particularly at Jim's newest creation, **The School Principal's Toolbook**.

Our market isn't hiding. We can directly contact all of them, plus others who particularly benefit by having our book in school principals' hands: the superintendents (who usually select the principals), the school board (that usually approves the superintendents), and other school-related buyers. So to make the book visible the book's author speaks widely to the respective associations at conventions and gatherings about the new **Toolbook**, we send flyers to principals, the book is reviewed in the respective newsletters, and so on. Still, we want to make sure it is even more widely known. So we have created what we call our "**focus book**" program. That's how you "Sell your book simultaneously, intact and by chapters."

We think that any educator reading any of the book's 12 chapters will see why the principal needs to have at least the rest of this book, and probably all of Jim's other [five related books](#), in hand or on her/his desk at all times. (No vanity there. If we didn't feel that strongly Jim wouldn't have written the book and I wouldn't have published it if he did. I'm sure you feel the same about your book.)

So my idea—no doubt 100 other publishers have had it too—was to **take the most vital and needed topic, edit it to about 50 pages, and publish a focus book with the same words from the book as its content.** Thus from Chapter 1 of *The School Principal's Toolbook* we extracted [Rights and Responsibilities](#) and added **of School Principals** to it (so pile drivers, whiskey sellers, or accountants don't buy it in error—and want refunds!) Next, we had that text set (with a frill-less cover) to be sold in paperback and ebook formats. We also priced them at \$3.99 [digital] and \$6.99 [paperback] and made them buyable at **Kindle, Create Space, Nook, ECU** (that's us), and other outlets. (Incidentally, we also created a focus book of the fourth chapter of *Toolbook* and priced it the same. It's called [How to Create the Best Staff Possible: Building K-12 Excellence from Hire to Rehire](#)—slightly reworded from the book so the public is, again, fully informed.)



We won't earn much (if we break even) at the low focus book prices, but we are certain many superintendents will buy a couple to dozens of copies for district meetings with their principals. So that will meet a future need since they will prefer paperbacks to ebooks, and we'll be ready.

The real purpose of the focus books—almost all will be ebooks here—is to have free sample copies to send (by email, as an attachment or download) to the superintendents to review (or skim), so they know the book exists, they have had it in hand, and they can validate the solid writing and expertise it contains. Most superintendents will be contacted by email or flyer (many may read about it in their respective state newsletters). It will also induce some associations to book Jim to speak to their gatherings where the books may be bought (in paperback) and given to all attendees.

The primary purpose of the focus books is to sell more copies of the “mother book,” The School Principal’s Toolbook; to draw attention to all of Jim’s other books; to provide a dandy and very useful focus book about particular topics principals need to know, and to encourage speaking engagements for our five authors.

I hope by sharing this new process (at least new for us) you will see how a book with 12 chapters, like ours, can result in selling as many as 13 books, all promoting each other, your firm, and the author(s). The exposure and quality also solidifies your expertise, standing, and presence in your niche.

At this blog site I will keep you abreast of how this program, just begun, is working and how we will expand it. To read more about niche publishing or focus books, write “niche” or “focus” (no quotes) in the search box above. It will direct you to earlier blogs, in posting order, about both topics. Or email me at glburgett@aol.com and I will try to respond as time permits. Please keep them short—and in English!

Best wishes,

Gordon Burgett

[Article you're submitting need a sidebar? Here's an example...](#)

Typically, as I write a “go-ahead” article, I encounter some additional facts that are so spectacular or unique I think they would make an interesting sidebar or box, in or near the printed article, to excite the readers and add much substance to the article without changing its primary structure. So I write and send a sidebar cover note (see below) by email or snail mail to the editor, reminding him/her of the subject of the article of mine they are considering or just accepted. Here, I share some of the most exciting facts (for baseball fans) that apply to the first year that the Cubs (and the National League) were in existence: 1876. That’s it. He/she will likely respond by email, a short yes or no, with a suggested content size.]

Sidebar Cover Note

Dear Ms So-and-So:

I doubly appreciate your giving me the go-ahead on the article “Wrigley Wouldn’t Recognize His Field.” I’m shooting to have it there within a week. But as I’m gathering current facts amid the cranes and disappearing bleachers, I wondered if you’d also want a Chicago-based sidebar (or box) about the earliest Cubs, long before P.K. Wrigley was in baby britches.

Here are some of the items it might contain:

1. The Cubs are the oldest team in the National League. They played from day one, in 1876—and won the first pennant by beating the Louisville Dark Blues in six games. Called the White Stockings then, they finished the year with a 52-14 record. (They didn't use the name "Cubs" until 1907.)

2. Chicagoans also gave birth to the term "out of left field" in their early years. The left field in the pre-Wrigley playing grounds butted up to a many-storied insane asylum, and when the crowds made too much noise the lunatics screamed out the windows and banged on pans. Their comments truly were "out of left field."

3. Al Spalding (of later sports equipment fame) managed that team, plus he helped write the first set of official baseball rules. He also pitched in 60 of the 66 games they played in 1876, winning 47. (Spalding was also the only pitcher on the team wherever he played, winning more games in his six professional baseball seasons than any other player in the league.) Al was the first major league player to use a fielding glove. His total pitching record was 252-65 with a 2.15 ERA and a .313 batting average! He also owned the team for a decade.

4. Players had no numbers or names on their uniforms then so crowds only vaguely knew who they were or what they did. Spaulding's solution one year was to assign each position a different color, and the player there wore a hat that was colored to match the position's hue. The fans called the team the "Tulips." Hats (and baseball gloves) were sold, of course, by Spaulding.

5. Ross Barnes took most of the rest of the honors that year, batting .429 in 1876, hitting the Cub's first home run, and winning nine of the other 10 major categories that inaugural season (hits, RBIs, runs, and so on...) But he got the ague (a

fever) in the Windy City after 22 games in 1877 and never fully recovered. Fortunately, “Cap” Anson was there to pick up the slack, and, later, Tinkers, Evers, Chance, Hornsby, Dizzy Dean, and Grover Cleveland Alexander.

That may seem like a lot of numbers for a sidebar, but what numbers! And those reading about Wrigley Field will be Cub fans eager to relive those golden days. They are also hoping that the new playing grounds will bring the glory back.

If that interests you, on speculation of course, please let me know. It would help if you would indicate an approximate number of words you’d like in the sidebar.

Many thanks,

Gordon Burgett

P.S. This is an excerpt from my book **Profitably Resell Your Copy Again and Again (and Again)...**, *with the subtitle **Magazines, Newspapers, Reprints, Rewrites, Modified Reprints, Sidebars, Sales Abroad, and Other Copy Resales.*** Available from Create Space and Kindle after March 10. Or contact [us](#) for details.

[Author of Self-Publishing Manual, Dan Poynter, has died...](#)

The author of the best-selling **Self-Publishing Manual**, Dan Poynter, has died. We were “in the trenches” writing friends

and I already miss him, in part because it was Dan's turn to buy lunch. So will thousands more whose lives he touched and changed. He had been quite ill for a while, seemed to be improving, but, instead, Dan passed away a few days back.

Poynter wrote almost 100 books but he was best known for his **Self-Publishing Manual**, now in its 14th edition. Many of us exploring the hinterlands of "doing-it-ourselves" publishing, with our starter books (rarely sought, even more rarely bought), pounding away on clunky typewriters and wading in rubber cement, wandering through the last days of the past century, when up popped his how-to gift. The **SPM** was a light from heaven. It answered questions we didn't even know we should ask. As Dan learned more, the book kept getting better and bigger. In short order his grateful fans, hat in hand, too often bruised by the titans from Gotham and other bookstore bulk buyers, turned his manual into a huge seller..

Dan was a close friend of mine for lots of decades. We're a few weeks apart in age (he would never admit it), I lived about 20 miles away, and we seemed to wander into the same ersatz gatherings and adventures, befriending many of the same odd people, and we quietly joined the Independent Book Publishers Association (IBPA)—Dan helped birth it—and the National Speakers Association (NSA).

He was a tall, quiet fellow who gave freely of his knowledge. Many know that he was President of the Parachutists Assn as well. He joked that he married the thrill of descent (he was a life-long bachelor), and was faithful to the end.

In fact, rather than using his law training Dan set up and ran a loft in Oakland. His publishing career (and life) started when he couldn't find a book about parachute knotting that his clientele needed, to get licensed. "I knew as much about publishing as some poor soul tapping rubber trees for a living," he told me. So he contacted every company however involved with knotting and made copies of the diagrams and

instructions they sent back, pulled them into a \$40 three-ring instruction manual, wrote the conjunctive copy, then bought a dandy house near Goleta (Santa Barbara) from the profits. It overlooked the Pacific Ocean east of the UC Santa Barbara. From his front porch you could see the only American mainland target attacked by the Axis in World War II, an oil tank sighted by the misdirected Japanese Navy.

I first met him at a free lunch where Xerox was showing their brand new copiers to a bevy of hungry writers (becoming publishers). We passed on the street a couple of times but we didn't really meet again until he tried to kill himself (inadvertently, he claims) by falling 100+ feet straight down and almost impaling himself on a volleyball net pole on East Beach. He had written (or was writing) a book about Parasailing (or was it Paragliding? He also wrote a pile of other weird books). There was a slack in the tow rope and he found himself stalled in midair! Alas, the pause was miraculously timed—a gaggle of bone doctors taking a break from a convention happened to be playing volleyball when he dropped in on them! He was nearly killed. A few days later, in the weakest voice hearable, he called and asked if I'd take his newest book to the ABA in Los Angeles the next week. I did (when I found out what the ABA was), and that started a long string of lunches, Gold Coast meetings (a sort-of branch of NSA), and so on...

Dan had a sense of humor, much of it hoarded internally. He didn't have time (or much patience) for editing would-be books sent for his help by adoring fans. He threatened to farm them all off to me, and rarely he couldn't help himself: I would get a DOA bundle (with a spine) in the mail with a note daring me to make sense and save the soul of the hapless scribe of the offending manuscript. The note usually mentioned that I was the only person who could get the author in print since the bundle was so much like my own books!

A final story. Dan gave weekend gatherings for book creators

at his palace. The couple of times I spoke there he would hold up one of my early books and tell the attendees that it was certainly not how to design your own cover—and that he had bought a couple of copies of the book so he wouldn't run out of such a pitiful display. I told him I was hunting for some hole in one of his books, the table of contents lost in the index, upside-down chapters, or something equally egregious for revenge. But I never found anything out of place—and now he's left before me and the fun is gone.

Dan Poynter was a smart fellow and already is a much missed friend.

Gordon Burgett

[With a novel, why not cash in with five more wee books?](#)

With a novel, why not cash in with five more wee spin-off books?

The easiest way to get more people to buy your novels is to tell a super tale, then expand that with even better tales, inflating your reader's enthusiasm and their caring for your characters, their loves and travails, for their dreams or fears.

But you hardly need a blog to tell you that.

So let me suggest five more ways, spin-offs really, that can help you expand and deepen your buyers' eagerness to buy more of what you write.

That is, add five or more small books that will increase your

readers' curiosity and sense of shared involvement, significantly increase your books' sales, be gentle on your reader's purse, and keep you and your readers continually communicating on the same track. **Consider "wee books" (or focus books).**

These "enrichment" books can be as long as you wish, but I suggest that 50 or so pages may be enough to sprinkle bonus and p.r. magic and still leave room for possible later sequels—wee book or focus book sequels.

Alas, the books can't be produced too early unless you create a thorough, detailed, long-range strategy and outline that carries your books well into the series.

(1) one of the wee books might feature the whole portrait of the main protagonist;

(2) a second book could be about the other key protagonists (even a hint about characters to come);

(3) a third, about the focus of action, the setting, as it is currently in the book, its change over the past 50 or so years, how it differs from nearby sites, and how it fits into the other homes and towns and locations in that region;

(4) a fourth might be more a map of where the physical structures lie in relation to each other—or maybe three maps, of how it is in the current books' actions; how it was, say, 20 years back, and again at some even earlier time, and

(5) a fifth book might tie in other books about the same general place and period, both fictional and nonfictional, providing a partially fanciful resource where the interested can learn what other novelists and historians are saying about the setting you are drawing from. That might even provide an opportunity to "fess up" on where your characters are true to fact, as true as you can imagine, or properly portrayed to their historical role as offered on your pages.

When might you do this—and why?

When? The wee/focus books could begin after the first book is out (you might start with book three or four numbered above) and they could be released between subsequent books as the grand tale grows in depth and spread.

The why is straightforward: you want your readers to turn into literary junky mice ensnared by your Piperish enchantments. Help them know more, faster, about the scenery, forests, pets, mores, history (that is too basic or distant to work into your plot), the cloth and dreams that cover and flesh out the bodies, souls, and spirits you create.

Casual readers become fervent fans when the all-embracing back story adds third and fourth dimensions to the words and actions you provide as your series unfolds. They will also spread their increasing enthusiasm to their book-reading friends.

In nonfiction, our firm's wee or focus books (for K-12 school administrators) are secondary, support books 6 x 9, fast readers (ideal for ebook format), \$3 digitally, \$6 in paperback. (See an example just released, [Rights and Responsibilities of School Principals.](#))

In fiction, the wee book concept presumes that the author has the empire to follow well designed, the actors fully envisioned, relationships known, and the locale and history well in hand—that is, the author has a book of prep material well developed before the first full novel appears.

Then it's more an act of letting the horses loose to carry a growing horde of breathless readers from book to book. Plus a few, occasional wee/focus books to add more color, a greater sense of connectedness, a pass to actually walk the land, and a more immediate peek through the family fence.

Sound like far too much work, particularly for just a few

bucks? It is more writing, for sure, but since you have a wagonload of facts, quotes to invent, and anecdotes for motion and purpose, it's a shame to have the material at hand (or as created) and not share it, profitably, with the brave souls who want to read your fiction. If it's well done, the more you tell the reader, the more she or he will want to know...(and buy).

Best wishes,

Gordon Burgett

P.S. In my coming **newsletter**, out the second week of September, I will dwell in far greater detail on nonfiction wee/concept books and how they can add considerable buy-in and interest in the core book they relate to. If interested, [subscribe](#) free.

The most important / most profitable reason to self-publish

I enjoy and learn a lot from Bob Bly's frequent missives. (See www.bly.com). We sort of walk and work the same side of the street regarding professional writing and publishing, and we both agree on the importance of strategizing first, then following up with processes that work.

So the other day when Bob offered five reasons or situations where self-publishing should seriously be considered, I found myself nodding and uttered an aging "yep" at every point.

Alas, I had an extra "yep" unuttered, so I thought it fair in

this blog to add number six to the list. We agree that self-publishing (1) can be a means of getting your words in print, (2) it will let you can control your tome's contents and design, (3) if you can market well, by self-publishing you can sidestep the big-house foot-dragging, (4) when your book is complementary to your greater purpose of displaying your expertise (as, for example, using your book to secure related speaking engagements), or (5) when self-publishing is the best (and perhaps only) way to get your words and ideas past the older, established houses so potential readers and buyers have a chance to see and decide about the merits of your independent offering.

The missing reason—the unuttered “yep”—for me trumps the other five. I think that **self-publishing** and **niche publishing** are potentially the two halves of a **golden egg**.

In fact, they have walked hand in hand long before “open” publishing made it possible for any writer to ignore the major houses and see their work in print. Many did profitably self-publish long ago, like Dickens, Twain, and General Roberts (of *Roberts' Rules of Order*). But when the focus swung from books for general markets (risky indeed) to tightly targeted or niche markets, and pre-testing (usually through direct mail testing) allowed the publisher to define the specific buyer demand, then self-publishing let the niche publisher create publications with finely honed titles tailored to pin-point targets. It became a potentially risk-free investment since the publisher would then be able to print the number of books needed to satisfy that predetermined need.

We're not in disagreement here since Bob sells solid products about niche publishing and my [Niche Publishing—Publish Profitably Every Time](#) also extols (and explains) the “how's” of niching and pre-testing. I simply wanted to remind my readers that niche publishing continues to be a lucrative path (I think *the* most lucrative) in the grove of self-publishing.

Incidentally, blogs being structured as they are, I probably have 40 or 50 related blogs about “niche publishing” hiding right behind these words for further perusal, if interested. Just type “niche” or “niche publishing” (no quote marks) in the SEARCH box above and Word Press will kindly stack them up for you to read. (Since in my mind niche publishing and **empire building** can be almost synonymous, you are invited to check “empire building” too!)

Best wishes,

Gordon Burgett

How can I make my self-published memoir a big seller?

It's doable but very hard. It takes a combination of good things, some not much in your control.

A starting definition is required: what is a “big seller”? Almost everybody will agree that if your book has “many, many thousands of sales; royalties in six-plus figures; a book-based movie, and spin-offs of book fame like Charlie Rose, the morning shows, and widespread name recognition, that's a big seller.

All of that can happen, despite the self-publishing (which too often is linked to poor production and artwork, weak marketing, little or no selling pre-prep, and reluctance by book distributors to keep the book in stock and sight).

Your book is most likely to break out big if you are well

known or you say things that lots of book buyers want to read—and repeat to their friends. Those sales can be quickly magnified if the timing is right—the topic excites readers eager to know more about what you are saying. (I’m presuming your prose is tight, true, and flawlessly professional.)

I think I heard you say, “Fat chance! No way my message will hit the headlines—and what would Charlie Rose, or even Tokyo Rose, ask me even if they could find me?”

Yet there are self-publishers who define being a “big seller” differently, though they’d be happy to be “found” if the world started spinning in reverse. They have already sold a few thousand copies, pushed through Kindle and CreateSpace. One suspects they are about as happy as they’d be if they’d won a Noble and Pulitzer Prize and Miss Spenser, the senior literature class teacher, had given them a posthumous “A.” Their books are well written, to the point, and spotlessly proofed. But the covers aren’t bookstore stuff: free artwork, Arial type, more cartoonish than befitting a true big-house tome.

They all did pretty much the same thing. They told stories, about themselves, their families, some friends. One book was sad. It was a true story. It was patched together with such gentleness and determination that it was hard to put down. A book you gave your spouse or your aunt even though none of you know the author. Or like your friend who told you to buy it—“you’ve got to read this.”

The other two popped with humor. Both worked because the dialog sounded true—and was funny; it was how men, the key protagonists, talk—one book, three brothers and an older sister in a tense, disintegrating family all sliding apart on strings of love; the other, a loose tale of a not-so-good magician working the subway, the bus station, and a bewildering corporate bachelor party, realizing that the weaker his magic was, the funnier was his patter.

Those are also paths to “best sellerdom” for the unchosen. There are as many, or more, winning paths in non-fiction too. I suspect there are thousands of writers of wee books who are puffing with pride just having the best they can do available digitally or in paperback. They’d take the fame and chat with Charlie but in the meantime they can scarcely hide their smile when somebody whispers, “I read your book. It was great.”

And what happens if only a handful of people buy or read your book. Don’t brag too loudly about your fan club. There’s no reason to say anything. Keep that book in your goods box to give your grandkids. You wrote and published a book. How many others in your family are in print? Or your friends? You count.

Best wishes,

Gordon Burgett
