

# 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

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## **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.

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## **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](http://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

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## **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

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**How to calculate your 2015  
monthly Amazon-based**

# royalties

This was a gnarly problem earlier. Whether it was you alone closing your books at the end of the month or you had to calculate royalties for all of the authors in your publishing crew, it was a brainbuster to figure out where or how the Amazon outlets shared the good news.

It's better now. It couldn't be easier with **Create Space**, **Amazon Advantage's** ordering process (which wants you to send them your 110%-worth books to sell at a 55% discount!) is about as confusing as one could devise, but tallying your monthly royalties (and sales) is simple enough now, and **Kindle** is somewhere in between.

All are slightly complicated by Kindle and Create Space's **overseas sales**, with many of those purchases in strange currencies and no quick way to convert the conversion into US dollars. Plus the fact that the Kindle extra-US sales come in at odd times on separate checks. It matters because if you're the publisher you must figure out how much your writer gets from the royalties, after you figure out what the royalties are worth!

## **OK, how to make the calculations?**

**Create Space** first. They send you the tally sheet by email at the end of each month, lovingly itemized. The information sent tells which books were sold, the quantity, the number returned, and the royalty percentage sent. That will be paid to you two months hence, so you needn't even check the web tallies. CS will also tell you by email before that money is in fact deposited 60 days hence, so just check that the totals are the same. Start your check up at [www.createspace.com](http://www.createspace.com).

**Amazon Advantage** is reached at <https://advantage.amazon.com>. Sign in and find the "Amazon.com Advantage Sales Payment Summary" to see how the process works, with diagrams! Find the

sales summary of each month. Payments are made at the end of each month for the previous month's sales. If, say, \$400 is listed in the total payments box, see the SHOW link in the line above, open it, and it will tell you that Author A earned \$200 (broken down by his/her products sold), B earned \$100, and C, the other \$100.) By the time you see those specifics, the \$400 will already be deposited in your bank—and you will have been informed that a payment is being deposited, by email.

**Kindle** is a bit labyrinthine but it's findable. This is where Amazon sells your digital products. Go to <https://kdp.amazon.com> and sign in. Find the word "reports" in the top bar,, then open up "Prior Month's Royalties." (It opens on the bottom of the page, so scroll down.) The total and itemized breakdown will be listed two months back (if it's May, look for March) since they pay 60 days later. Again, go down the country itemizations to see if you are a big seller in other markets. Those sales will be deposited separately—it seems at random . Kindle sends you a cryptic email telling you of every deposit soon to be made.

That's what we do. It's all kind of a pain unless your books are healthy sellers, but the money spends nonetheless. (One alternative is to sell the books yourself on the street corner. Of course you could do both!)

Best wishes,

Gordon Burgett

P.S. A very profitable way to sell books directly to the most interested and benefitted buyers (usually at 100% value) is to practice the gilded art of **niche publishing**. See my book [Niche Publishing: Publish Profitably Every Time](#), or other, directly focused products at our [order form](#).

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# Also use Nook Press to publish your own book—free!

I've been selling my e-books through Nook Press for four years and it's a **good way to get your book posted for sale at Barnes and Noble**, which runs it. (Its platform was earlier known as Pubit!)

It's probably **the easiest free ebook press site to use**. (The others most used are Kindle and Smashwords.) Simply go to Nook Press.com and there are three choices: E-Book Publishing, Print Books, and Help Services. If you want to publish and sell your books through them, go to the first. If you just want them to print your books, the second, and if you need help putting the book together, the third.

Just follow the submission directions in the publishing section, (My book, [How to Get Your Book Published Free in Minutes and Marketed Worldwide in Days](#), will ease your march through the steps, if needed.)

There are usually **two perplexing areas** in the free publishing formats: (1) **who you can talk to**—actually talk to, or at least type to and have them immediately type an answer back, and (2) **how many copies have you sold**, when, and when will those royalties be paid.

(1) **Live assistance is great at Nook Press**. If you have questions it will tell you where to go and how to do it immediately.

(2) **Easy enough here too**, if you remember that you get paid 60 days after sale and you are paid for all of that month's total sales. For example, if you sold a book in March, you will be

paid at the end of May. (They will send you an email telling you it is en route [to your bank account] at that time.) So if you sold \$42 worth (say six books) in March, you will be paid the \$42 at the end of May. Go to the SALES button and it will tell you the number of books sold the present month, how many were sold last month, and you can go down a list of previous months and it will tell you specifically which books were sold during those earlier 30-day periods. (There's also a graph on the SALES page telling the number of books sold each of the past six months.)

I need that by-the-month information (in our example, for April) because it tells me exactly which six books were bought that month. That's important to you if you have more than one ebook published by Nook Press. For me, I own a publishing company and I submit the books written by my five authors (see [www.meetingk-12needs.com](http://www.meetingk-12needs.com)), plus me. So I need to know which books by which authors (and the royalty for each) they are paying. That's so I can pass that royalty on to them.

That's it. **Consider adding Nook Press to your selling force.** If nothing more, it's another publisher in your growing in-print domain. **Your kids will shriek with delight.** So will your spouse when those additional royalties get heavy in your account!

Best wishes,

Gordon Burgett

P.S. If you want to **read other comments**, usually how-to, in the 400 or so blogs at this site about any of the "open publishing" sites, go to the **SEARCH** box at the top, right, of the first page of this blog and type in the publisher's name (one at a time). The blogs will be lined up for you to read! What are the other related publishing outlets you might want to know about? Try Nook, Kindle, Smashwords, BookBaby, Create Space, Amazon, Lightning Source, Lulu, Scribd, Blurb, iBooks,

and Kobo.

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## Can we sell two new books by using 12,200 jumbo postcards?

At 11" x 6," the postcards are big enough to cover other books already on the potential buyer's desk. But the real issue is, **are the cards clever enough to lovingly pick the buyers' pocket?**

Said another way, it will cost us about \$6500 to get the sales missive done right and delivered on time. But will the returns grossly exceed that cost while we are still in the same flesh? (Three months will tell the tale, hoping for a third of that in three weeks.)

I'm a niche publisher. A few years back my firm hit a bulls-eye designing, creating, and selling standard operating procedures manuals for dentists. Now we create and sell books to K-12 administrators: mostly principals, superintendents, school board members, and teachers. Flossing was pretty much what I knew about dentistry at the earlier incarnation, and avoiding the grumpy old dudes who ran schools was my gift as a kid. How the niche publishing came about is another blog, or several—go to the search box on this blog and write "**niche publishing**" and you can read what I've said so far. Or read my book: [Niche Publishing: Publish Profitably Every Time](#).

The bottom line is that I don't write education (or dental) books: I get first-rate leaders (preferably already speaking widely in their field) who are experts about the target topics. **They are the heroes**. They share their hard-earned well of knowledge—in writing. (I have had 46 books published that I

did write, but that's a different, and concurrent, life!)

Here the expert is my younger brother, Jim, and these are his fifth and sixth books for me. Why him? I can't find anybody else with more experience, ideas, and recognition among other superintendents, principals, and teachers, nor anybody who has also given so many key speeches to conferences, conventions, academies, ... Anyway, he's a lot of fun, disciplined, and full of reliable genes, good ideas, and true stories...

But here's what's up now. Jim wrote two books that I want to sell simultaneously: [The Art of School Boarding: What Every School Board Member Needs to Know](#) and [The School Principal's Toolbook](#). (We try to make our titles so clear that a buyer knows what's inside before lifting the cover, so I hope these too are self-explanatory.) They are dynamite books but running two separate selling campaigns costs money—and we think one campaign makes giant sense.

**Here's the most important item on the card:**



Our buying target is the SUPERINTENDENT, who is chosen by the Board and chooses the principals! If the other two don't work, he or she doesn't either, at least for long. The rest of the postcard explains the books, shows the covers, summarizes the tables of contents in key words, soothes the super's soul in three paragraphs each of selling prose, all leading to four wee questions, "(Do

you) want to review a free ebook copy (of one or both books)? ... read testimonials? ... check the author's credentials? ... or order copies, with the usual discounts?" Then it politely sends the mesmerized 12,200 superintendents (a large percentage of all of them in the U.S.) to [www.meetingk-12needs.com](http://www.meetingk-12needs.com) for the rest, to decide and close the



school chiefs at once. Does it make sense? Was the superintendent the right target? Will I starve my wife, kids, and myself to death?

2. Find a reliable, current, affordable **mailing list** of superintendents. Google first, limit it to four, and call and let them (quickly) sell their wares and virtues to me.

3. Find a fast, reliable **printer** who is comfortable with jumbo cards and can also sync the mailing (I send the list) and provide inexpensive small adjustment art tweaks, if necessary.

4. Find a card (or graphics art) **designer** (or design it yourself if you are experienced) and get the copy, changes, colors, and the rest pulled together on time.

5. Find the **money** and distribute it gratefully when everybody does what you want—preferably, far better than you imagined.

6. Get my **website** up-to-date, and go through the link lines the buyers will visit so it's all current, easy to follow, and delay-free. Like the supermarket, don't slow the buyer down but be sure he/she at least sees your other products and services along the way.

7. Plan the **fulfillment**. Get the free ebook email ready; write thank-you model replies to your lucky customers; find envelopes, bags, or boxes for shipping; set up a meter mail system with the post office; get tape and all the incidentals; listen to your phone message and make it clear and relevant; set up an invoicing system for direct purchases (usually for purchase orders); double-check your shopping cart process (if used); line up helpers if needed, and lay in enough book stock to cover the initial surge, with a fall-back five-day POD replenishment lever ready to pull if good fortune gushes in.

That's it. "Cross" is the word of the day. My fingers are crossed—or my banker will be cross. See you soon.

Best wishes,

Gordon Burgett

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# Multiply your book's sales by turning your book into 6

Here's how that works.

Let's say that you have written a book that is 240 body-copy pages long, excluding the front matter, table of contents, bio, and index.

Let's also say that before you wrote the book you created an outline. That outline included an intro/explanation chapter, four systems chapters (each including a different concept and example), and a roll-out chapter that took the four concepts and told how they would work with other information dissemination means, either individually or by working together.

**That sounds kind of vague, doesn't it?** Here's an example that might be easier to envision. (I plan my books first, then write.) Its title is **How to Sell 75+ of Your Freelance Writing Almost All of the Time.**

While the book's contents aren't related to this blog, its Table of Contents below shows **where the six ebooks might come from.** It also shows how all of the book(s)—a major paperback of 240+ pages and six ebooks, each from a chapter or section of that paperback—should multiply your total earning power with only about 50-75% more time spent in the ebooks' preparation, rather than 600% that six books might suggest.

Here's a tentative Table of Contents of my coming book:

## **How to Sell 75+ of Your Freelance Writing Almost All of the Time**

Introduction

1. Why just sell your writing (idea) once? Why not sell it again and again, then once more—and once again...?
2. Magazines and Newspapers: two magic systems with lots of sales in each
3. Books: sell the original in 11 different formats and each of those in six ebooks
4. Niche Publishing: where the gold is hiding in book publishing
5. Topic-spoking: one idea exploded, then filtered through the hungriest buyers
6. The roll-out: once the copy exists, why not make a lot more money from the idea by six other non-print information dissemination means?

It never happens that the 240 pages of your paperback's content are evenly divided into six equal sections of 40 pages each. But my first thought is six books of 40 pages each. (I call these shorties wee ebooks.)

Still, 40 pages to me seems small, and once the six topics are separated from each other and pulled apart, they could easily be expanded into 50 or 60 pages apiece (perhaps by adding an additional example or two in each book). It's your choice. You can make your wee ebooks as long as you want; they are your books and length isn't anti-environmental or anti-anything, as long as the copy and concepts are tight and professional.

You might take the six chapters in my book above, extract each, and massage it into a stand-alone small book. **It can include** the same examples (or different ones) and **almost the same prose as the original book**. Just prune out links, references, and extraneous resources if they aren't about this specific topic. Refer to the big book a couple of times, where

appropriate, just as you would other books or support data. Also, include information about the big book and all of the other five wee ebooks on a page or so in or near the resources in the back.

After all, you're publishing this wee ebook in part to direct its readers to good, related information and guidance in your big (or mother) book. So make its existence obvious, but don't overdo it. **The other reasons you are making it available** are that (1) it confines itself to a specific subject offered in an easy-to-use, inexpensive edition, (2) it puts more published books in your featherchest, which can be very important if you wish to display your expertise in the topic and to speak about it, (3) it pays you additional money for your having shared clear, usable information—without huge amounts of energy and for very little additional expense.

How might this multiply your earnings? You will promote the big book, so it will bring in an usual book's expected sales income. You can also promote the other five wee ebooks at the same time (since each book's title must be different or you will drive sellers and buyers nuts), and that will pick up more buyers. The two books will excite different clientele at different buy levels.

Let's say that you will sell your paperback at \$17.95 (also test \$19.95 and \$24.95). And that you will sell each of the six wee ebooks at \$3.99 each (though run it as a special now and then at \$2.99). And, as mentioned, you will also promote the other six books in each of these books. So, for example, if you sell the wee ebook about Magazine and Newspaper selling, its readers may also be interested in another wee ebook, say about Books. And if they see that they now have a third (two slightly modified chapters) of the big book, they may well then buy the big book too—or recommend it to friends based on the solid content and writing quality of the wee books they have already read.

Another point: consider issuing the wee book as both an ebook and a paperback. Or test just one in both formats to see if there is more interest in having it in one form or the other. (In my field I find that writers usually want print-on-paper books rather than ebooks, so it would indeed be worth my testing both formats.)

And also that you will focus on the social media to promote the wee ebooks as much as the big book, plus of course list all of the books as widely as you can through the “open” publishers.

That’s it.

Best wishes,

Gordon Burgett

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## 4 proven ways to sell 75%+ of your freelance writing

### MAGAZINES and NEWSPAPERS

1. Here is the two-item formula for selling nonfiction copy to **magazines** and **newspapers**: (a) You sell more than 75% of your freelance writing by writing *only* when you have better than a 50% chance of a sale, and (b) You have better than a 50% chance of a sale by either querying your prospective market, and writing *after* you receive a positive reply, or by writing to markets where you can simultaneously submit the same

manuscript.

2. You can also increase your sales percentage and income by simultaneously selling **reprints** or **rewrites** of the published material—or **reprints of the rewrites**[[Reprints, Rewrites, Reprints of Rewrites, and Resales](#)].

3. **Fiction** is excluded from this 75% claim in magazines, newspapers, and books. Nonetheless, if points made on these pages seem appropriate to selling your fiction, try them, but know that the selling ratio in fiction is very low.

4. The most important tool for selling to magazines is the **query letter**. [[25 Professional Query and Cover Letters](#)] You do not query to newspapers (except to their magazines); you need **cover letters** to sell to them. If you are selling to big-house book publishers, at least a query letter is required. If you are niche publishing and pre-testing, you will need a sales letter, a small note, and a prepaid response mailer.

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Items in **orange** are explained in far greater detail in blogs from [blog.gordonburgett.com](http://blog.gordonburgett.com). Go to the blog and insert the highlighted word in the search box, upper right, title page. Often the search will bring up many blogs related to the topic or word you seek. For example, if you are looking for more information about “query letter” (a good thing to know about) and you type “query letter” in the box, it will probably bring up a five or ten full blogs, one after the other. Please use all of the information that applies.)

Items in **magenta** are the subject(s) of related products. The product title is in brackets after the reference. There is more information at [www.gordonburgett.com/order3.htm](http://www.gordonburgett.com/order3.htm).

For more assistance, see [www.gordonburgett.com](http://www.gordonburgett.com) and [glburgett@aol.com](mailto:glburgett@aol.com).

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## NEWSPAPERS

5. Usually the copy (and accompanying photos) sold to newspapers will be about **travel** [[How to Sell 75% of Your Travel Writing](#)], editorial commentary, food, reviews, and (very rarely) **columns**. That's about all newspapers buy from freelancers. Mostly they buy travel.

6. You are more likely to sell to newspapers (particularly in travel) if your piece is **short** (600-1500 words; 1200 words is a good target) rather than long (to about 3000 words). The longer feature articles are usually written by the **section editor**, or one from another publication.

7. You can **simultaneously submit** the same material (copy and photos) to newspapers (unless they tell you no) if they are not "**national**" **newspapers**—like the *New York Times*, *Washington Post*, *Christian Science Monitor*, and *Newsday*, where you submit to them one at a time—or where the newspapers overlap in prime circulation (usually within 100 miles of each other), where you submit to *only one* newspaper at a time in the **circulation radius**.

8. Study others' in-print newspaper articles in your target selections and write (and punctuate) like the original writers did to get in print. Focus on the **topics** [[Finding Topics That Make Your Articles Indispensable](#)], conciseness, **quotes**, timeliness, length of paragraphs, and the **writing voice** of the articles. The voice means: first person, I; second person, you; third person, he/she/it. (You mostly write salable copy in third person.)

9. Send your newspaper copy, ready to use, to the respective section editor with a cover note/page that tells the unique features in the copy, its timeliness, your **credits** (in a

phrase: "I've sold 600 newspaper travel pieces"—don't lie, say nothing if it's nothing or very modest), any exceptional photos, how to get back to you—email and phone, and that you are marketing simultaneously (no nationals; to you solely within a 100-mile radius). If you are sending to a national newspaper, submit to one at a time (until bought). To national newspapers (or those few that insist), you are selling **first rights** to them only.

10. If you have the respective section editor's newspaper email address, send your submission digitally—the **cover note/page, text, and sample photos** or link to a sample photo page. If you don't, snail mail your submission to that editor, and include an SASE (stamped, self-address envelope). If that editor replies by email, you then have their email address. Remember to write out the full address to the photo links.

11. Assuming your **salable photos** are .jpegs, in your cover note (a) offer to send them if they want to review them, but you can briefly describe one or two extraordinary shot(s) in the note, (b) include a b/w or color page with samples of the best 6 or so with the note, or (c) post the best you have, very best first, on a cloud or website page where they can link and peruse. Let them pluck what they want to use and pay as the piece and art are published.

12. There is no firm **photo submission protocol**, so use the publication's guidelines—or common sense. (Sometimes the guidelines are listed in *Google*—or the editor will tell you if you ask.) Let the editors decide if they will use the shot(s) in b/w or color. With the camera, seek clarity, get bright colors, focus on key items you wrote about. Remember, in newspapers, particularly for shorter submissions, the text is what they buy. (They might buy photo-first if you have an original shot of Napoleon—or something like that, or older.)

13. Newspapers pay from about \$100-225 for short items, \$200-500 for longer pieces. They pay after the submission is

published. For photos, it may range from \$35-150. But some may pay less for the items above and some of the larger newspapers will pay more. You have no bargaining power here but if you sell often to the same newspaper, the editor sometimes increases the pay as your value to them increases.

14. **Do you see how selling simultaneously to newspapers lifts you well above the 75%+ goal?** If you send a sharp article to six cities all distant from each other and four buy it (some with photos), you have sold the article 400%! It's hard to top that sales ratio. What a shame that the articles themselves don't pay much more...

## MAGAZINES

15. Magazines do pay more. You usually know their **pay range** (several hundred to a thousand dollars and up) and the **size articles** they seek because most of the magazines that you will write for are found in the current-year **Writer's Market** (in print or online version). That and a ton more information is explained in **WM**, so you should have that source accessible where you write. Also, if you check *Writer's Digest Magazine* (in the library) it lists new markets every month—and updates current listings.

16. To get on the 75% magazine path find an idea you want to write about, then create a **feasibility study**. Think of the study as two boxes next to each other, both sharing the same idea. In one box you answer, "Is this topic feasible to write for X magazine?" In box two you answer "Is it feasible to sell an article about this topic?" If it's a "yes" to both, you will write a query letter to the #1 market. (See "**How to Prepare and Market Magazine Articles That Sell.**") [Travel Writer's Guide, ebook edition]

17. There is no need for a feasibility study for newspaper direct submissions because you will know if it's feasible to write because you will, in fact, write it and send the prose to one or many markets simultaneously. And if it sells, that's your answer to the second box.

18. To answer box 1, see if and **where magazine articles appeared in print** about your topic. Find copies of those articles and study what they contain. (See "**How to Study a Printed Magazine Article.**") [[Travel Writer's Guide, ebook edition](#)] You will likely need updated information, new quotes, or new examples to add to the information already in print. See if you have or can get access to that new information. If nothing has been in print, study the topic and list what readers would want to read about it. This should take several hours, not weeks or years. If you have a strong sense that if you queried an editor about that topic knowing what you can provide that he/she would say "yes, then move on to box 2.

19. "Who would buy an article about this topic?" is the focus of box 2. See the many categories of publications in the **WM** table of contents and list those where your topic might appeal to its readers. Let's say there are six such categories; list all of them. Then go to the listed publications in each category and write down the magazine titles in that category where you think the reader's interest would be greatest. Let's say there are two magazines in each category, so you would end up with 12 possible magazines to query before you write.

20. Because you can only query one magazine at a time from your 12 possible candidates, you must **prioritize** the 12. Put the most likely first and the least likely last, and sort the rest in between. What criteria do you use to prioritize the list?

21. If you want to top a 75% sales plateau, then when the editors of those magazines pay for articles is the most important criterion. So put all of those that **"pay on**

**acceptance**" (this information is in the **WM**) at the top of the list. Paid freelancers only query editors who pay on acceptance since that means if they accept your manuscript, you will be paid right away or within a month (when they churn that month's checks). The other editors "**pay on publication**," which means your finished manuscript (and photos) will sit in that editor's "to use" pile until it fits, and then you will be paid after it sees print, which means another additional 60 days to get your reward. Even worse, those that pay on publication usually pay less, and a rare few forget to pay at all.

22. So once you know when your 12 possible markets pay, list the pay on acceptance publications on top (say six of them), with the remaining six that pay on publication on the bottom. Now ask the second question, "How much do they pay?" The highest payer of the first six candidates goes to the top of the list, the lowest payer is #6. (Don't worry about the last six on the list right now.)

23. There are two more criteria that could move your target markets up or down. One asks, "What **percent of freelance material** do they buy?" The other, "**How many issues do they publish a year?**" Clearly, you'd rather be considered by an editor that uses 95% freelance copy than, say, 5%. The same with a magazine that comes out weekly rather than annually—it buys 52 times more copy! Resort the top six into their most desirable order—for you.

24. Now you are ready to query. You will write a **full-page letter** asking the editor of the top magazine on your prioritized list if she would be interested in an article about \_\_\_\_\_. (The query letter will make the topic jump with excitement and the editor jump with hope to get your writing genius on her pages.) If, in truth, the editor says "yes, let me see it," that's almost as good as putting the money in your bank because the "**go-ahead** (and write it)" is given seriously, with the expectation that you will provide ready-to-go copy

that fits in the slot saved for you. But if the editor says “no,” however kindly, you will move to #2 on your list, read its write-up in the *WM*, and send its editor a query letter (often adjusted some to meet that new readership’s needs). You keep moving down the top six until you are out of “pay on acceptance” rejecters.

25. Why not just continue down the list of publication editors for this new article? It’s not worth the time for the risk involved. You will sell your reprints (or reprints of rewrites) to the bottom six. That’s what they often, sometimes only, buy. Better yet, you can sell reprints (or second rights) simultaneously as long as you tell the others that yours is a **second rights** sale.

26. A couple more points. Let’s say the first “acceptance” editor wants your article. Have you lost the buying potential of markets 2-6? No, just approach the topic from another slant or create another article idea from that topic, and query about that possible article. In other words, you can **rewrite that first topic** and query letter and start it down the selling ladder to those “pay on acceptance” editors that are still uncontacted. And what if you do that all six times and all six editors buy their own unique articles? Bingo, you just sold the same stretched idea 600%, rather than 75%. (And you’re still not done because each of those six articles can be sold as reprints of the rewrites! Heavens, you may get rich with just five or six different, fecund ideas!

27. But we are getting the cart in front of the horses. All we have done is have a kindly editor say that he/she wants to see our article—**on speculation**, which means, no obligation. So we still have to write one or many excellent articles that the editor(s) must embrace, buy, and use. Still, a “go-ahead” from most editors means a sale as long as you provide (in the article) what you promised by the date agreed, and perhaps also with the promised photos.

28.. Which means enough late-night oil, **interviews**, **facts** found and verified, **anecdotes** generously inserted—whatever is needed to make the article hum in print. It also means close scrutiny of the target magazine to see what that editor wants on his/her pages before you write. Thus, if this query-led system is followed, **almost all magazine articles suggested and written will be sold** since you will not write them without a prior "go-ahead." And with the reprint and rewrite fall-back sales, you should be **far ahead of your 75% goal**.

## **BOOKS**

29. It used to be that selling any percent of your freelance writing through book publishing was as likely as having your books come out of a cloud. Guess what? Now it's simple to publish 100% of your freelance book writing—you can just do it yourself. And it can sit in a cloud to sell once it's written and prepped. Who knew?

30. Less than a decade back the chances of the Big 8 or 5 or whatever the number was of the big-house publishing firms picking up a random freelance book was like 1:1000. Even with agents or even with a solid writing reputation. Then you sent query letters with attachments.. You may as well have been sending pick-up laundry chits.

31. These days it's hard to figure any strong case for going first to the big houses (which simply aren't so big anymore nor are they so appealing). They pay poorly, it can take months or years for the book to appear, and their bookstore allure has faded as the bookstores themselves have disappeared. It's kind of upside down now. **Freelancers publish the book themselves** [[How to Get Your Book Published in Minutes and Marketed Worldwide in Days](#)] and they earn a fast and

decent return. Then if it smells of success the big houses will get in line to pay for the product—and often all the additional products that writer/publisher can create. So why would a freelancer go back to the earlier days when a big-house sale meant a meager royalty, poor sales, payment a couple of times a year, and no control?

32. If we are talking sheer percentages, you write a book that others want to buy; get it **proofread**; hire artwork and covers and some selling postcards; **get the book designed**; print some in-house stock to sell directly; save the final copy in .pdf, and send it to **Create Space** and **LSI** to get it **POD** printed and sold commercially through their giant selling machines, like **Amazon** and **Ingram**. In the meantime, you convert the original text into .epub, modify the covers a bit, and you create an ebook to sell yourself, at **Kindle**, Nook, Kobo, **Smashwords**, and elsewhere. And all the while you worm your way into the social media world to churn up some fan interest.

33. There are two ways to sell 75%+ in the regular book world now. The new open publishing world I described in 29-32. And you can do it the old way too. You sell the book to the big houses or other publishers pretty much the old way: you send queries and packages and proposals, alone or agent-aided, and you don't write the final book until you are contract-protected, then you wait for the book to appear. **That's a 75%+ approach**. Hard to imagine 25% of the publishers wouldn't honor your contract.

34. But here's the problem, even if you freelance and produce one book and you have another produced by an established publisher under contract (which is 75%+ twice), there's no guarantee that any of that will make enough money to keep you fed, much less famous and prospering. So despite the fact that you bat 100% selling the copy that you create, and you do it many times with paperback and digital versions, all sold by **six different publishers** (plus you), most of the self-published general market books don't make much money. They

don't even do much to imprint a perception of your expertise. Stir in platform-building, branding, You-Tube, Facebook, and all the rest and can still be a big disappointment.

## **NICHE (BOOK) PUBLISHING**

### **and EMPIRE-BUILDING**

35. Let me share the **best way to sell 100% of your freelance book writing** and make reliable money **while you simultaneously build an empire** that will feed, clothe, and support you very well for a long time. It can be built around your book or books—or you may not have to write much copy at all. You might use others' expertise and writing, plus your editing, managing, and publishing skills, as the core of his **niche publishing**. [Niche Publishing: Publish Profitably Every Time]

36. It's not the writing or publishing, per se, that distinguish niche publishing. It's the existence of a **niche**, or tightly-linked group of people, that share common needs, interests, and lifestyle. For example, Chicago Cubs fans are a long-suffering niche. So are dentists, Norwegian ancestors in Wisconsin, and meat cutters. The niche often has a vocation, hobby, focus of interest, ethnic bond, social communality (like octogenarians or octogenarians in Tulsa), an ailment or cure (like prostate cancer survivors), or membership (in the Moose or in almost any thing or group.)

37. This might be easier to envision by using an example. To keep it simple, let's use ultramarathoners, and let's make that nationwide. And let me invent typical components of a niche and ascribe them to the poor sore-legged ultramarathoners (who share in common long-distance running, longer than a marathon, often 50-mile or 100-mile runs). They

can be done by either sex and any age, though it's not likely they are teens or under or very rarely 65 or older.

38. What makes niche publishing profitable is that members of the niche and supporters about the niche topic can be easily contacted. Core ultras, let's say, are members of a national association (UOA, Ultramarathoners of America) and smaller associations in, say, 40 states (Minnesota UOA, etc.) The associations have a national convention, 18 have state conferences, and they informally gather at the dozen major races a year. They also have a national newsletter, office holders in the larger units, a **membership address list** (digital and standard direct mail) and a surprisingly large group of ultra aficionados and supporters who sell products and services (like special shoes, attire, diet and health additive programs, insurance, and much more. And as long as I am creating a model group, let's say there are 25,000 members and possibly 2,000 others who sell products and services to ultras, plus many thousands of marathoners who regularly show interest in expanding their own running challenge.

39. To show you what a niche published book might be like in this niched setting, let's say Bob has been an UOA member for 10 years—and, in vocation, he's a life-style nutritionist. Over the years he has created an ideal diet-supplement-training program that has been very enthusiastically used by a dozen of his local group members, plus it has become widely applied by marathoners in his region. Let's just call it the DST for Ultramarathoners (or DSTU).

40. Bob wants to write a book, sell it to ultras and marathoners nationwide (he calls it DSTM for marathoners), and he'd like to expand the book into **classes**, perhaps **podcast/video** components, a practice logbook and **workshops**, **speeches**, and **breakout sessions**. He would also like to **expand his product base** to include distance-running shoes, attire, special caps, and related diet and supplement components.

41. His **strategy** is to create the book first, and in its distribution (and early promotion) he will quickly expand into making his video/podcast programs and logbooks available. From his niche book he will roll out his **empire** to include speaking widely once the book is printed and promoted, and from speaking spread into workshops and classes. As he creates his buyer contact base (mostly through free subscriptions to a bi-monthly ultra newsletter) he will promote his product base. His long-range goal is to expand these activities into the DSTM group, for marathoners nationwide (even perhaps worldwide).

42. An aside here. Bob in our example can both be the expert writing the key book that helps practitioners meet important needs or solve frustrations and then build his own empire from the expertise recognition that his book brings him. Or if Bob wants to create his own empire doing the other activities we've mentioned, including publishing the book, he can hire an expert to write the book (that Bob might also edit and distribute) that his new ultramarathoning publishing and product company can grow from. Thus Bob wouldn't really be using his running expertise—freeing any niche publisher to do the same about any topic. In fact, Bob could publish a string of ultra books using as many experts as members of his publishing family. How would the experts earn money? They would receive royalties (often 10% of the net received) plus they would get the speaking fees, and perhaps a special discount on their own books (or all the firm's ultra books) sold **back-of-the-room** at the programs. A last thought, he could run parallel publishing programs in the ultra and marathoning fields, allowing him to double or multiply his empire-building base while the experts create the core books.

43. But the most appealing element of a niche publishing book is that it can be **pre-tested** (the format, price, contents, author, and **purpose**) on a sample list to guarantee its financial viability before any part of it is written or major

production expenses are incurred. [[How to Test Your Niche \(Publishing\) Market First](#)]

44. Bob sees that the size of the ultra market (its contactable members) is 25,000, and that the three other ultra books have cost \$19.95, \$24.95, and \$49. He decides to conduct a direct mail pre-test with 210 Nth-selection addresses from the ultra association mailing list. He figures that the entire pre-test might cost him a maximum of \$700.

45. For the pre-test he needs a clean-looking **one-page information sheet** (with a reduced book cover on it) that includes the book's title, subtitle, table of contents, a small photo to accompany Bob's bio, an fact box (with ISBN, format [cloth bound], and the estimated number of pages and cost), and selling content copy that explains the book's purpose and its benefits to readers/users. He also prepares a **one-third page greeting note** and a **return postcard** with two key questions, each followed by yes or no: would the card receiver be interested in purchasing a book about... and if so, would he pay \$ X for the book. In this case X would be three different prices: 70 packets would have \$19.95 on their info sheet and on its mail-back postcard, 70 would say \$24.95, and 70 would say \$29.95). The postcards would be addressed back either to Bob or (better) the name of his new niche publishing firm (like Ultramarathon Publishers of America). Bob would also prepare a #10 envelope for each packet, stamp them, and adhere the direct mail address to the outside of the packet.

46. So Bob mails all 210 packets and in 20 days he has almost all of the replies he will receive. By day 20 he has received the following responses from each of the three price levels sent 70 recipients: 13, 10, and 7. So the potential buy income would be, respectively: \$92,768, \$81,196, and \$74,875. (The calculating example in the 10-buyer case would be  $10/70=14.3\% \times \$24.95 \times 25,000 = \$81,196$ ).

47. The most profitable rate would be \$19.95 which would bring

in \$92,768. Thus, if the preparation of the book and the mailing of the full 25,000 packets cost 50% of the gross income (here, \$92,768) this book would result in a profit of \$46,384.

48. It would be a modest empire with a kitty of \$40,000 or so. But remember that Bob intends to expand into classes, videos, logbooks, workshops and speeches, ultra accoutrement, and diet and health additive programs. Plus a **free digital newsletter** to control his customer list and for bi-monthly promotion.

49. But what isn't visible here is a huge market sitting right below the ultras: the U.S. marathon market, where indeed his book might apply as is or rewritten, and the other items should also be salable. How big is the marathon market? There were 541,000 finishers in US marathons in 2013 (despite the terror attack at the Boston Marathon). And the average entry cost is \$75, but trending up to \$100. A determined niche publisher might tooth on the ultramarathoners to test the market and response, then quickly back into the marathon world—and keep both going if there are common themes.

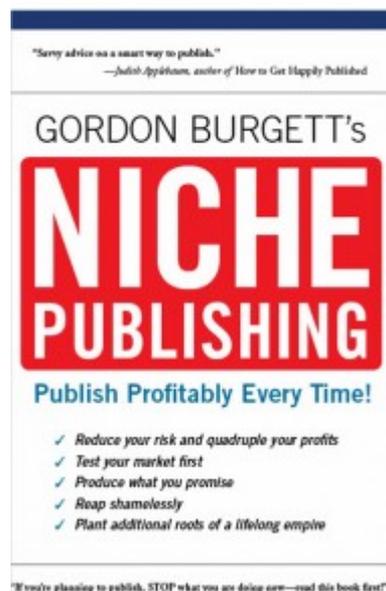
50. That's it. **How you can sell 75%+ of your freelance writing.** At least three systems (or four, depending on how you count them) that will keep you off the no-income paths and close to where money can be earned and multiplied by wordsmithing. All of this stuff works—if you do!

My best wishes,

Gordon Burgett

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# How much money do you actually earn selling through Amazon and LSI?



“Is it worthwhile selling your book through Amazon or Lightning Source?” has to be an early question that a niche publisher must ask. “And how much worthwhile?”

That’s important because my niche publishing firm already sells 85% of our products directly to our target niche, much of that through its associations.

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A pinch of background: Our authors are experts in that niche field. They receive a **royalty** of 10% of the net price of the book (or product) when it is sold. (If they are co-authors, it is 10% divided by the number of authors.) The cost of five of our niche books is \$24.95 a book, another of our books sells for \$19.95, and a third, \$17.95. If the books sell at less than 50% of list, the authors get a 5% royalty of those books.

We also have digital versions of each book, priced at \$20,

\$16, and \$14. We [directly sell](#) the digital books (**ebooks**) in pdf format; “open” publishers like Kindle, Nook, Smashwords, and so on sell it in .epub or the equivalent. (We sell only about 7% of our books in digital format.)

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More often I’m asked about the sale of our niche **paperbacks** through **Amazon** and LSI (**Lightning Source**), which is also **Ingram**. The volume of sales is very modest for both because our niche books are written to professionals who don’t expect to find their books in libraries and through general book outlets.

Also, selling through other publishers and booksellers means that our payment will be modest, and the authors’ reward at royalty time, even moreso.

Let me share a couple of (almost) **current examples** to help answer that question:

At **Amazon** we sell through **Amazon Advantage** or **Create Space**.

Of the two, **Create Space** is a far better earner for us. We post the paperback version free, add a cover, and provide the descriptive selling copy. If a person buys from CS, they print a POD (pay-on-demand) copy from the master book text and cover that we sent them and they mail it to the buyer. It’s hands-free to us. We don’t print, stock books, or ship Create Space sales. They tell us how many copies of which book they sold (they pay 45-60 days later) and how much they will put in our bank account near the end of that month.

For example, in January, 2015, they sold 21 copies of a \$24.95 book and one of a \$9.95 book, paying us \$12.13 (48.6%) and \$3.54 (36%) respectively, for a total of \$258.27. Because the price they charge is less than 50% of the net price, the authors will receive, total, \$25.82.

**Amazon Advantage**, for us, is scarcely worth pursuing. We always lose money on single sale orders because we must print the paperback, shrinkwrap it, pay the mailing, and then wait at least 60 days for the money to reach our account. When they order about six books, despite the 55% discount and shipping, it gets profitable. In addition, the orders have become hard to understand—and, typically Amazon, if you have questions there is nobody to ask beyond what must be an email robot that always seems to respond to the wrong question!

An example. Today we sent an order for six \$17.95 books. We will be paid \$48.48, or \$8.08 each—(45%). But a **single order** for a \$17.95 book, which is very common, earns us the same \$8.08—for a book that costs us about \$5.80 to produce, shrinkwrapped; 15 cents for a mailing container, and \$2.69 to ship media mail, their least preferred mailing means. That puts us 56 cents in the hole and doesn't include the time to decipher the order, print out the mailing label and order info, wrap, and mail.

Why stay at Advantage? Inertia, I guess. I also stay there because folks see that our products exist at their webpage. And the hope that the ordering quantities of yesteryear might return, although even then it was cryptic and slow. We give everything a hard look in June and it may be eliminated at that time. But we will remain at **Kindle** and Create Space.

The other paperback giant is **Lightning Source**. It too starts with a 55% discount. You can offer to discount less but your books probably won't reach many retailers, which is the LSI selling target. I think of it as 5% for listing, 10% for LSI, and 40% for the bookstore or selling intermediary. In addition, a \$12/book annual fee is charged. But there is a **big advantage here** with paperbacks: I needn't ship printed books. LSI will print the ordered books POD. (And I can order them to print books in quantity and ship them to me! That's great if you are only stocking small in-house quantities.) Plus, there are human contacts who will guide you through the labyrinthine

website and ordering/listing process.

Here are some fresh numbers from LSI, where one \$24.95 book was listed for commercial sale two months back and another, at the same price, is a few days old. Here are some facts for the first book's sales (in January, 2015): list price \$24.95; discount 55%; wholesale price (what LSI charges the retail seller) \$11.23; and the print charge, \$4.46 a book. What is left is the publisher's net comp: \$6.77. That is, for every \$24.95 book sold POD through LSI I receive \$6.77. (Here's how that is calculated: \$24.95 minus 55%=\$11.23 times quantity (13) times the book POD print charge (\$4.46) equals \$6.77 a book (\$88.01 total net pub comp for January).

It's worse for the author: My LSI net is \$6.77, their royalty is 5% (since our return is under 50%) of \$6.77, or 35 cents each (times 13= \$1.69). Which is why we encourage niche sales to go through us so the author earns at least 10% of the net, but also can keep or use a 40% deduction (\$9.98) per book that they sell.

I'm trying to answer the questions most frequently asked at my publishing seminars. I hope this is helpful. There is much more about niche publishing at [Niche Publishing: Publish Profitably Every Time!](#)

Best wishes,

Gordon Burgett