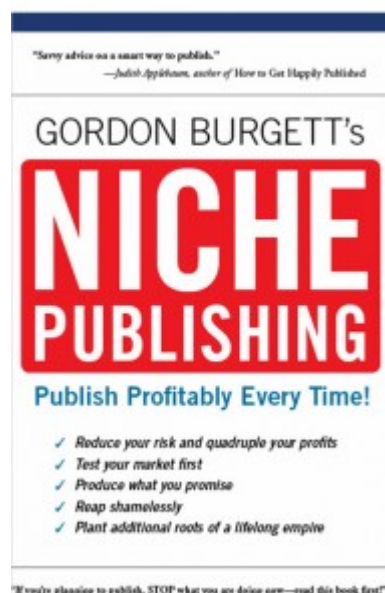


# How and why you should niche publish your book!



The rationale and process are explained in the **21 free blogs** listed below. All are found at this site.

The first six blogs explain what “niche publishing” is and why every publisher (and every expert of any stripe) should be running to get in line before the others catch on!

So you can quickly pick the information that you most want to know about “niche publishing,” here is a concise **summary of its benefits.**

**If you “niche publish” rather than publish “the regular way” you could...**

- \* **earn far more money, much faster**, with nary a nick of risk!
- \* you'll **never have to compete with big-house publishers**,
- \* you'll **never have to sell through bookstores**, and
- \* from the topic you select **you could create your own very profitable, life-long empire—with YOU the empress or emperor.** By expanding your sphere of buyers, the benefits of your book and message will continue to multiply your appeal, which will continue to bring you more money even faster—

**“Niche publishing” (and “niche marketing”) aren’t magic. But they bring two huge benefits that standard publishers can’t provide.**

**The first is pre-testability.** That means that before you write or print a page of your book, you can pre-test it to see (1) if that book will sell enough copies (that is, the rough number of copies that will be bought and by whom), (2) if the title works, and (3) if you chose the right problem to solve or needs to be met, the right benefit(s) to promise, a persuasive table of contents, and the right author. If the test results yell “GO!”—go. If not, retest until you get the right pre-test response. Or write another book, then build your empire around that book. (The cost of the test? \$500-600? Under \$1,000. If you as a niche publisher using the self-publishing process expect to receive \$100,000 gross from your book sale; \$50,000 net; and the test may cost 1-2% of returns. If the test is no-go, that’s a 2% risk. Take that bet every time!)

**The second benefit** is that your **niche book can be the core product of an empire** that can triple your book income every year, and multiply that again from spin-off or related books, MP3s, videos, seminars, speeches, reports, consulting, and classes that you can offer or sponsor to your eager book buyers and their colleagues. Why? Because **your book, targeted specifically to those buyers, proves that you’re an expert in their field, that you and your guidance can solve their problems and fix their frustrations.** Why wouldn’t they rush to buy more good stuff from you in book #2 or through a dozen other empire-linked ways once you have proven that what you say or show works as promised?

**So that’s where two elements linked to this blog play key roles.**

In 2008 I published a book called *Niche Publishing: Publish Profitably Every Time*. See [www.nichepublishing.org](http://www.nichepublishing.org) for full details and the book's table of contents. That book has sold out in four different renditions, and the paperback issue is still unavailable (unless Amazon is selling old copies of it and keeping the royalties.)

Eureka! **The original, last version is still alive in digital format.** It's available for \$7. We offer it, instantly downloadable, at [www.gordonburgett.com.order3.htm](http://www.gordonburgett.com.order3.htm).

I've offered 100+ four-hour seminars about niche publishing and have had the opportunity to hear every question, challenge, and suggestion about the process. I still remain convinced that, done as suggested, it is still the best process (with the least risk, if any) and the fastest and safest way for self-publishers to enter the field and reap the rewards.

Alas, while here are many "empires," as I call them, prospering today, it's more difficult to tie them directly to the emergence of one book and one gutsy, hard-working emperor or empress drawing their buyers to the empirical central theme.

What I see more often is a speaker emerging from a topic field with a new idea or process and a following drawn from attendees at their seminars, keynote speeches, or breakout sessions. Somewhat less obvious is the leader's book that serves as the central focus of the unique message the "leader" comes to represent. But what stays as the binding tool as that "empire" takes form is the book, and spin-offs from it, that continue to give substance and breadth to the person and their idea. The point: **empires are usually built from a book's foundation.**

Final points.

If niche publishing seems to fit your path of development, the

one element least discussed but most needed is likely shared as much by you as it was by me: we can build our niche empires faster, better, and surer if we take the time to **create a solid strategy for growth**. Then focus on one message, like the big tree, from which our modest forests will eventually grow. **Make oneself “the” core of something that others in our orb need for their own development**. Write “the” book that your colleagues must master to create (or at least establish) their own excellence. Focus there, spread your process and message until its name and your become synonymous. (The topic of self-publishing is synonymous with the name Dan Poynter. That began with his book *The Self-Publishing Manual*.)

**That’s where the remaining 21 blogs fit in.** They answer the questions a “niche publisher” must ask. They are trees in our forest. Combine them with *Niche Publishing: Publish Profitably Every Time!*

**Where are those other 15 “magic” blogs?**

Go to [blog.gordonburgett.com](http://blog.gordonburgett.com) (if you’re not reading this blog at that site) and all 21 blogs are there waiting for you! When a blog opens up, go to the **search box in its upper right corner**. Then select and type some key words from a selected blog title, open it with your mouse, and that chosen blog will rather miraculously appear. Hiding the same way is where you’ll also find the 20 more niche-related blogs.

Even if you just type “niche,” about 10 assorted niche-related blogs will appear, and if the sought blog isn’t there, continue downward to the end of that blog chain to where it says “older” or “newer,” and in the subsequent lists of “niche” blogs you will find what you are seeking...

**Here are the titles of the 21 blogs** that help explain “niche publishing”:

## **Niche Authors and Publishers:**

- \* Make a bundle almost risk-free by publishing niche books.
- \* Why niche publishing is a much better deal...
- \* Ten advantages to niche publishing.
- \* How niche authors and niche publishers share the gold.
- \* Niche books are very profitable. How are their authors chosen?
- \* Why you may not want to niche publish.

## **The Niche Blog Bundle:**

- #1. What's so good about niche publishing?
- #2. The goals and assumptions of pre-test publishing.
- #3. How do you define (or find) a profitable niche for your book?
- #5. Are you a niche writer, a niche publisher, or both?
- #6. How much should you charge for your book?
- #7. How much does it cost to pre-test your niche book?
- #8. Get a free mailing list for your niche book pre-test.
- #9. Two sample notes to pre-test a niche book.
- #10. A sample flyer like those used in niche book pre-testing.
- #11. A postcard to know your niche pre-test book results!
- #12. It's time to actually test your niche book!

## **More about Niche Pre-Testing:**

- \* 25 key steps about pre-testing your niche book.

## **Niche Speaking:**

- \* Niche Speaking: Cash in with fewer (but more devoted) listeners.

## **Niche Book Marketing:**

- \* 101 niche marketing topics.
- \* Can we sell two new books by using 12,200 jumbo postcards?

(Incidentally, there are **400+ writing-, speaking-, and**

**publishing-related blogs** also lurking on this page quietly awaiting your visitation!)

That's it. Best wishes to you with your "niche publishing." I do **consult** in this area so if I can be of assistance, please contact me at [glburgett@aol.com](mailto:glburgett@aol.com).

Best wishes,

Gordon Burgett

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## 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?*

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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

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## [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 nichees 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](http://www.gordonburgett.com/order3.htm). ]

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## 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](http://www.gordonburgett.com/order3.htm). ]

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## A very new format for a seminar workbook...

In a now very long past—decades—I must have literally copied and carted 40,000 seminar workbooks (sometimes a half mile, too often up stairs). Most of those workbooks were 12-20 pages long! Too late to complain: that was the way it was done. But yesterday technology finally removed my shackles—and perhaps my blinders!

Some fact-setting now, then a detailed explanation copy of the new format that you may be interested in modifying and using. Explaining the 40,000: I have given more than 2,000 four-hour seminars, most as college/university extended ed offerings, almost all in California. They rarely had less than 20 participants, which meant 24 or so workbooks in case last minute registrants were waiting at the door. Ugh.

But yesterday a different request opened my eyes. I spoke to the **NSNC** (National Society of Newspaper Columnists) in L.A. about “[Publishing for Profit](#)” and, even though I myself had been a columnist several times, I had no way of knowing what other writing experiences the veteran audience had nor which of the dozen or so suggestions I would offer and expand upon they might wish to pursue.

Nor did I want to schlep any workbooks nor published books to sell BOR. (The airlines made that impossible anyway by charging for baggage—and rubbing in more salt by starving me en route!) But I did slip a copy of eight different books into my suitcase to display on a side table so they could see that

they actually existed!

I know, I could have run copies off of the workbooks once I reached L.A. But I'm doubly convinced now, the day after, that the new format is many times better and smarter for the future, it gives the audience more options, and it reduces or eliminates the burdensome task of hauling products for sale. That's why I'm sharing it now, while the fire burns, in case it would help you too. (If you have already discovered this "new" workbook process, congratulations! I'm sure you double agree! Why didn't you tell me?)

**The rationale:** I knew that all of my attendees were writers, they used computers daily, understood how to find websites, blogs, and could figure out the free-book code. Therefore all I had to do was explain the media or means needed, where the items could be found, the links or addresses for each, and what the resource references referred to. I gave them the instructions needed in the first two paragraphs, where the program was going in the next two, and the broadest of explanations of what the four sections to be covered in the text that followed.

That took a minute or two to re-explain at the beginning of the presentation, but then I could focus on the most important ways columnists might earn more and live happier. When appropriate, I could direct them to one or several of the references and, in some cases, tell them the best subtitles to the critical step-by-step details. There must be 600+ printed pages in the three free books and 200+ in the other items. Thus, by knowing where the information is at hand, almost immediately, they can pick, select, or reject it as they wish—or go back later, if they change their minds.

**The workbook:** The two-sided page *is* the workbook. In this case the program was designed to show U.S. columnists how else they can share, market, and expand their written gems (now or later) into other lucrative venues or ventures. That is what I

talked about. If they need the application guidance, the resources would then send them to the “how-to” support material.

Enough explanation. What follows is the “workbook” they received.

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### **Workbook as delivered to the NSNC presentation:**

#### **Welcome!**

I’m Gordon Burgett. It’s 2016, we’re all experienced writers, and the airlines won’t let me schlep boxes of handouts as baggage anymore, so I’m going to use the Internet to let you pick what specific information you think will be useful to you later. At that point, you can download what you want or need, if anything. The most important material is free, there’s no shipping or tax, and it’ll be in your hands almost immediately!

Thus you have no workbook or piles of paper to lumber through. Just sit back for the first hour and let me explain a sort of strategy and ways that should help you considerably increase your writing income, then I’ll answer any questions you have during the remaining 15 minutes. If you have more questions later, please email me at [glburgett@aol.com](mailto:glburgett@aol.com).

My task is to help you fill your coin bags and increase your second-life options by doing more of what you already do very well—and make even more money (heavens!) by doing it.

I think the more-mullah quest starts with you strategizing at whatever point you are along your moneymaking-by-writing trail. I’ll address that.

The rest of our oral trek today roughly follows the other four



sections on these pages. I've posted lots of backup resources here that you can download if/when you want or need them. The most important material is free—three full core books, three helper reports, four website articles, and 400+ blogs to pluck from. To download most of that information, use our order page at [www.gordonburgett.com/order3.htm](http://www.gordonburgett.com/order3.htm)

Here's how to download or see the resources: (1) find and separately order each **free book** on the order form—but *before* you submit each order write the coupon number [        ] in the coupon code box on that order form. Then submit the form, the price will drop to zero, and follow the download instructions that follow! (The freebies expire on 8/20/16.) Other items, unless noted, are from the order form and can be ordered separately or together at any time. They are also available from Amazon but if you want the three books free you must follow the instruction in (1). How to get the three **free reports** is explained below. See [blog.gordonburgett.com](http://blog.gordonburgett.com) for the blogs listed. Once there, find the SEARCH box, upper right corner under the Twitter logo. In that box enter either the topic you want to see more about (like query letters or niche) or the word I will give you. The **website articles** are from the direct website link location.

(I) **WRITING—Travel Writer's Guide** (free ebook)

Explains how to sell 75%+ of your freelance writing (mostly newspaper and magazine articles), how to triple your income by topic-spoking, how to earn more with sidebars, and how to organize profit-packed copy-, quote-, and anecdote-gathering trips...

Related resources:

“4 Proven Ways to Sell 75% of Your Freelance Writing” Go to

**blog**, enter 4 proven ways

“How to Sell 75% of Your Travel Writing” (2 cassette program), \$20 + shipping

“25 Professional Query and Cover Letters” (ebook), \$4.99

“Reprints, Rewrites, Reprints of Rewrites, and Resales” (ebook), \$4.99

“The magic of topic spoking.” Go to **blog**, enter topic spoking

(II) **PUBLISHING–Niche Publishing: Publish Profitably Every Time** (free ebook)

A huge percentage of the risk-free, market-guaranteed book money is found here. We made \$2 million from dentists and are now following the same path from K-12 school administrators, supers, principals, and school boards. That process and business plan is explained in this book. If you write and publish, almost all the niche profits are yours. If you find experts in the field, you direct/edit, they write, and you publish, most of the profits are still yours but the fame is theirs.

Related resources:

“12-Step Pre-Test for Niche Publications” (ebook), \$4.99

“How to Test Your Niche Book before Writing or Publishing” (ebook), \$9.99

“How to Get Niche Articles in Print 75% of the Time” (ebook), \$2.99

(III) **PUBLISHING–How to Get Your Book Published in Minutes and Marketed Worldwide in Days** (free ebook). If you’re not niching, use the “open press” revolution plus Create

Space/Kindle [Amazon] and Lightning Source as your first or major paths to building your own empire. Publish here, then (perhaps) try the major publishers.

Related resources:

“Open Book Publishing: Almost a Miracle! (ebook), \$3.10

“When Would I Always (or Never) Self-Publish My Book?” Go to **blog**, enter self-publish

“12 More Ways to Turn Your Book into Many More...” Go to **blog**, enter more ways

“Focus books and Selling a Book by its Parts” Go to the **blog**, enter focus

“Sample Focus Book: Rights and Responsibilities of School Principals” (ebook), \$3.99

“Sample Focus Book: How to Create the Best Staff Possible” (ebook), \$3.99

(IV) BRINGING IT ALL TOGETHER—Empire Building (O.P., no replacement book yet.) Ultimately, for big money, expand the perception of your expertise through related information dissemination means, like speaking, seminar, giving workshops or retreats, audiobooks, classes, consulting, social media venues, radio-TV, guest performances, and so on. Or create/sell little empires along the way. Or align your writing, researching, interviewing, and publishing skills with others’ empires. Or do it all.

Related resources:

“How to Set Up and Market Your Own Seminar” (4-cassette seminar), \$40+shipping

“Six Special Tools That Get Speakers Booked First” (ebook), \$9.99

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| <p><b>MORE FREE REPORTS:</b><br/><i>Lifelong Wealth by Being Indispensable</i><br/><i>Finding Indispensable Article Topics</i><br/><i>101 Niche Marketing Topics</i></p> | <p>Just subscribe to my newsletter (seldom sent) at <a href="http://www.gordonburgett.com/free-reports">http://www.gordonburgett.com/free-reports</a> and all three reports are immediately downloaded. Nobody else ever sees your address. Then if you want to escape my elist, just email me to be removed. I'm not offended—I forget names instantaneously.</p> |
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That's it. If it helps, go to it.

Best wishes,

Gordon Burgett

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## [Emceeing: a Barbershop St. Patrick's Day script](#)

Welcome!

Here is another Barbershop presentation script—for those eager to read Barbershop presentation scripts. Enjoy!

I'm Gordon Burgett, blogmaster of my own blog, which you are now reading. 90% of the posts here refer to writing, editing, publishing, speaking, and related commentary about selling one's ideas and information.

The other 10% discuss emceeing, which is an extension of my speaking activities, which are in turn linked to the 2000+

paid presentations I've offered in the past 30 years. Still, the scripts shared here are to a special group I have been part of for about 16 years: barbershopping, first in Santa Maria, CA; more recently in Marin County (north of San Francisco), CA. Through these blogs I have exchanged scripts written and techniques learned with other script writers for their barbershop groups. (You may see the other emceeing script info by writing in "emceeing" in the search box upper right on this page.)

So this is a short script when the Marin County Golden Gate group sang at a St. Patrick's day gathering which I found in a box of past (but shamefully unblogged) emceeing material. I think it took place in about 2013. Sadly, I don't recall anything more. I suspect it was in the middle of a speaking tour across CA when I came home that day to emcee and sing, and in the rush to get back out to complete the tour I forgot to leave any more details. That's it. You can see that I'm a real person at [www.gordonburgett.com](http://www.gordonburgett.com)!

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Here, from the depths, is the script of this mysterious presentation:

Good evening, we are the Marin Golden Gate Barbershop Chorus, directed by Phil DeBar. I'm Gordon Burgett, and this dapper fellow is our Associate Director, Paul Wren, who Phil is about to ask to lead the group in "Danny Boy."

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[I've lost the actual text here but I must have introduced Phil DeBar, our Director, and he gave a short, audience-involved demonstration of what barbershopping is about. He had the audience sing one of the four voices in a short song, to try their talents at harmonizing!

Then I asked Phil to lead the Chorus in "Amazing Grace."]

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I continued:

"We've already heard some of our favorite Irish music and we're enjoying St. Patrick's Day festivities and food, so maybe a few Irish jokes would be in order.

Father Murphy, infused by religious fervor, swept into a bar in Donegal.

He grabbed the first man he saw and said, "Do you want to go to Heaven?"

"I do, father!" the man replied, so the priest told him to stand by the door.

Father Murphy turned to a lively lass and he asked her the same question.

"Oh yes, father, I do." So he pointed at the door and suggested she join the other man already there.

Then Father Murphy saw Billy O'Toole shrinking in a corner, trying to be invisible.

"O'Toule," he said. "What about you? Do you want to go to heaven?"

"Oh no, thank you, Father. No I don't!" came a fast reply.

The priest looked bewildered and said "Are you telling me that when you die you don't want to go to heaven?"

O'Toole replied, "Oh yes, Father, I do—but when I die. I thought you were rounding up a group to go right now!"

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Are you ready for some more music? But let me ask you first,

Does anybody have a birthday today? If so, would you raise

your hand?

(If a hand went up, I'd ask them to stand up and tell us something about themselves because we had a gift for them.)

(If nobody responded, I'd ask, "If any of you had a birthday in the past year, would you raise your hand?" The moment the hands went up, the chorus broke into "Happy Birthday!")

HAPPY BIRTHDAY! I wished them all when the music ended, then I suggested they give themselves a hearty round of applause for having lived so long!

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When the chorus sat I asked, "How about some grand quartet singing?"

Not only can our first group make great sounds, they are international imports brought here today for your merriment. They come from four places, all hot beds of melody: fellows, raise your hands when I tell where you are from: our bass, \_\_\_\_\_ from Uruguay; \_\_\_\_\_, the lead from England; \_\_\_\_\_, the baritone, from Texas, and \_\_\_\_\_, our tenor, from the Bronx. Ladies and gentlemen, this is Opus IV!

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Our second quartet has lesser pedigrees—they come from Fairfax, San Rafael, Mill Valley, and Point Reyes. Let's welcome \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_ (they stepped forward when I gave their names). They are called the MarinTones...

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You surely heard about Poor Paddy and his life of sorrow and pain. But things finally changed for Paddy—and it happened on St. Patrick's Day too. He had found the love of his life, and had promised to mend his ways, particularly about not forgetting about their dates and that he would never again be

as much as one minute late.

So you can imagine his distress when he arrived at the restaurant to dine with his sweetheart and he couldn't find a parking spot!

Around the block he drove, then two blocks. He was in a panic when he pulled over and prayed: LORD, take pity on me! If you'll find me a parking place I'll go to MASS every Sunday of my life, I'll quit drinking Irish whiskey, I'll....

Just then the car parked in front of him pulled out.

He looked to heaven and shouted as loud as he could, "NEVER MIND! I've found one!"

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How about two more songs from the Marin Golden Gate Barbershop Chorus, directed by Phil DeBar?

Get ready to "Turn Your Radio On...", then a favorite oldie, "I Want a Girl Just Like the Girl That Married Dear Old Dad."

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It's surely unfair and unkind to mix an Irish holiday, an Irishman, and some of the best brewed Gallic grog in the same joke, but I've been given special permission from old Saint Patrick himself—because when I told it to him even he too couldn't stop laughing...

It's about Muldoon who had been out drinking into the wee hours, and one suspects it was not his first time either.

So he kicked off his shoes and crept into his house so he didn't awaken his true love, Kathleen.

He was heading up to the bedroom but only made it up two steps before he fell backward on his rump.



Unfortunately, he had a bottle of whiskey in each back pocket!

But he was so afraid he might have made too much noise for Kathleen, he fumbled back on his feet, found a light, turned around, and dropped his pants. There in the hallway mirror he saw his own rear end cut and bleeding. So he found a box of Band-Aids, and put one on each place where he saw blood.

Then he crawled up the stairs, fell into bed, and was barely asleep when he saw that the sun was up—and he felt his lovely Kathleen pulling on his big toe.

“Muldoon,” she said, “you were out drunk again last night!”

“Oh,” he groaned, “Have mercy. Why would you say such a mean thing?”

“Because when I went downstairs the front door was wide open, there was booze bottle glass all over the floor, and there was a trail of blood from the glass right into this very bed!”

“But mostly it was because of those Band-Aids stuck on the hallway mirror!”

—

I suppose there's been a Muldoon in every house. Let's sing two more songs to lift Muldoon's holiday spirit. There's no home on any holiday more forgiving than the HOME ON THE RANGE...or a promise more joyous than being “Once in Love With Amy...”

—

Finally, what day would be more appropriate for a miracle than a Saint's Day? And who would be better equipped to shake loose that miracle than a local Irish priest driving back to Marin County from San Francisco after perhaps over-enjoying just such a celebration?

Father Timothy had just crossed the Golden Gate Bridge and was creeping down the hill when a cop pulled him over. The policeman leaned in, smelled the sweet aroma of alcohol, and saw an empty wine bottle on the car floor...

“Have you been drinking, Father?”

“Ah yes, officer, but just water.”

The trooper asked him, “Then why do I smell wine?”

The priest looked down, saw the bottle, and shouted “GOOD LORD! He’s done it again!”

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Ladies and gentlemen, on behalf of all of the chorus, we thank you for being such a welcoming audience. Let me once again acknowledge the MarinTones, Opus IV, and our director, Phil DeBar... [who asked Paul Wren to close the show with “America the Beautiful.”]

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## **Selling one article topic to 5-8 different publications!**

“Could you sell the same text, unchanged, to both magazines and newspapers?” is the most often asked question at my writing seminars!

I suppose you could, but I wouldn’t because I wouldn’t know how to unravel the rights issues. Anyway, it’d be far more profitable with a lot less work just planning five to eight sales from the same fact (and photo) pool.

**Here's how I might sell one topic** (in this case, the Chicago River on St. Patrick's Day) **as widely as possible for the most yield and the least amount of additional research, composition, and jpg taking?**

1. I'd first query the idea to the **highest paying magazines** (in order, one at a time). Then I'd write my lead article for the first editor giving me a "go-ahead." This article might focus on a St. Patrick's Day special, a big deal in the Windy City because at 9 a.m. that morning the Chicago River turns orange for a few minutes until (it's said) the leprechauns switch it to green so lush it puts tears in every O'Brien eye—and stupefies much of the rest of midland America as it flows in reverse to the Illinois River and the Mississippi to and past New Orleans! Some 400,000 visitors a year line the downtown Chicago bridges, then watch the St. Patrick's Day Parade march through the city that day at noon, rain or shine.

2. After that magazine article (sold first rights) appears in print, **I could sell it exactly as is to any other magazine as a reprint.** (If you sold the photos first rights too—or for one-time use—you could also sell them to the same [or other] reprint buyers!)

3. But since I've got a box full of facts and quotes, why not query, then write another main article about a similar happening that takes place the same weekend: the Flower and Garden Show at Navy Pier (nearby, on the same verdant river as it reaches Lake Michigan)? This is **a loose example of a rewrite** since you can slip in the key points about the concurrent St. Patrick's Day festivities. All you have to do is rewrite that used text, which you'd have to do anyway because it must be in a different layout for both publications. Or you could call this rewrite "Chicago's Greatest Gift: the St. Patrick's Day Parade and the Flower and Garden Show Side by Side!" (What a title!) Since this magazine piece is a first-rights sale, **why not sell this distinct**

**offering to other magazines seeking reprints?**

4. **We've still not sold to the newspapers!** I would significantly rewrite either of the magazine articles (or mix and match) in newspaper fashion, give the result a different title, and maybe try for a national newspaper sale first. Since this is a major set-date activity (like Christmas or Easter), most major newspapers look for event-related special articles. So I would query here several months earlier so it can get scheduled, then work out the special submission process with the travel editor.

5. Or if the national newspapers aren't enchanted by the Chicago Journeyman Plumbers' river magic, I'd **send it simultaneously to all of the Midwest newspapers** 100 miles away from each other to see if I can spin the special event one last time (this year), before the emerald is long gone.

6. And, of course, **I'd handle the photos myself so I could sell them as widely as possible** without messing up their rights!

By March 1, 2016 I will release **a brand new book** about this topic where each of the **resale means to magazines and newspapers** are explained in detail. Those are simultaneous submissions, reprints, rewrites, reprints of rewrites, rewrites of reprints, modified reprints, sidebars, overseas sales, and shorts. Check Amazon Books under Gordon Burgett for the still-undecided title and release date—or email [glburgett@aol.com](mailto:glburgett@aol.com) for specifics and cost.

Best wishes,

Gordon Burgett

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# 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

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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.

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## ["How to Set Up and Market Your Own Seminar," blog #1 of 15](#)

Somewhere about seminar 200 three attendees independently asked me if I could tell them how to set up their own seminar. I was flattered—and surprised that there was nothing in print at that time about the topic, though seminars bloomed in profusion nationwide, on week nights and weekends.

So I created a four-hour audio cassette program at about the 250th seminar called "How to Set Up and Market Your Own Seminar." Three cassettes were me explaining the process orally. The fourth was the guidebook (workbook) divided into

the sections you see below, in downloadable text should the person wish to read it as they listened.

While I was at it, I also co-wrote a book called **Speaking for Money** (long out of print) with Mike Frank, the former President of the National Speakers Association. In it I mostly wrote about seminarss. It seems that the process worked because I gave my 2000th paid seminar several years ago. (What did I talk about at the seminars? How to sell 75% of your freelance writing, travel writing, niche publishing, writing comedy greeting cards, how to self-publish, empire building, and lots of derivatives!)

I know. Who cares? And why am I using the public airwaves to brag about it?

It dawned on me a few weeks back, as I was packaging an order for the \$50 program, that I had never shared the workbook publicly. So that's what I'll do in about 15 blogs this spring, probably one a week or so (with another blog about something else also about a week apart).

I will update the workbook's contents as I go along, although I'm always surprised at how much the basic components remain about the same, as technology rushes by and there are many other ways to share the context than on audio cassettes or DVDs!

Why not start with a guideline, then an agenda, a roadmap of what you can expect this spring?

One guideline for success in seminaring is:

"Sell hard-to-find but easy-to-apply information to participants who perceive that it will meet their need."

And an agenda I will follow:

1. Introduction
2. Brief definition and overview of seminars and the potential



income

3. Eight kinds of seminars; three that we will focus on here: public institutional seminars, private business/corporate seminars, and public self-sponsored seminars
4. How do you find a subject?
5. The guideline above and how that seems to help
6. Feasibility study: learn from others
7. Writing a description
8. Creating a title
9. Identifying a market most likely to pay to attend
10. Selecting the most appropriate sponsor—or doing it yourself
11. Income boosters, like B.O.R. sales
12. Workbooks
13. Booking, price, time, location, and promotion
14. What you do before your listeners arrive
15. What you do after they have left

If you're still interested, I hope to "speak" with you next week. (You are invited to tell friends about it too.)

Best wishes,

Gordon Burgett

Excerpted, modified, and expanded from the workbook for Gordon Burgett's "How to Set Up and Market Your Own Seminar" (audio CD version, 2009, with digital workbook and audio text summary). Produced by Communication Unlimited, P.O. Box 845, Novato, CA 94947. (800) 563-1454 or [info@GordonBurgett.com/order3.htm](mailto:info@GordonBurgett.com/order3.htm).

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# 2014 tax tips for writers and publishers

For years I spoke about tax tips for writers/publishers in my “How to Sell 75% of Your Freelance Writing” and “Writing Travel Articles That Sell” seminars in CA. Since I often had taxfolk in the audience (even the IRS auditor I was requested to visit every six years or so), I had to keep up on the deductions and to make it simple.

To my great delight, the table was turned about a year ago when I was in the audience (at BAIPA, the Bay Area Independent Publishes Assn, north of San Francisco) and heard a very comical Bonnie Lee, an Enrolled Agent, bring us all back up to date. (Bonnie just published **Taxpertise, A Novella for the Creative Mind, Murder, Mayhem, Romance, Comedy, and Tax Tips For Artists of All Kinds or Anyone Who Hates Numbers**[available at major bookstores].)

Let me share (and update) some of the most important writing- and publishing-related things Ms Lee said:

- \* If your writing is a hobby, you can write off provable expenses equal or less than your income.
- \* The IRS doesn't have rigid do/don't guidelines for any business, including publishing or writing. They use your intent (or purpose) as the guideline. You are allowed to deduct all “ordinary and necessary” business expenses.
- \* If your writing is a business, your expenses can exceed your income. though if you don't show a profit at least 2 of 5 years, the IRS may disallow any losses as hobby losses.
- \* Audits usually come three years after the year in question, so keep a separate file of the paperwork for every year. Also keep good books and records. It's infinitely easier to

remember the mileage info if you keep a current mileage log.

\* To my surprise, even fiction-writing costs can be deducted the year they are incurred. We are exempt from the capitalization rule.

\* You don't need receipts for meals and entertainment expenses under \$75, but to prove you didn't invent the costs on 4/14 you need some kind of documentation.

\* You can't deduct anything illegal, like speeding or parking tickets incurred in, say, mailing a query letter or manuscript.

\* If your kids are under 18, you can hire them as employees. Thus they must be paid, but you needn't pay tax or withholding. (My daughters did my fulfillment in junior and senior high school.) Be sure to record their time on timesheets and provide them with W2s at the year's end.

\* If you earn under \$100,000 or so, consider sole proprietorship for your company. If you are worried about liability, a corporate structure provides more protection. Check with your attorney and tax pro.

\* If you donate books to a bona fide charity, you can write off the selling price of the book.

\* You can send in amended returns but the audit risk goes up.

\* Publishers probably need a business license. Writers probably don't.

\* There can be reasons to keep past tax records and documentation for seven years, but you must keep it for three (and some states, like CA, for four).

\* If you use a room or specific areas of a home solely and on a regular basis for business (even writing) all directly related expenses can be deducted. It's not a red flag area.

They probably won't accept landscaping!

\* The IRS never emails you. Report any phishing, and don't pay anything from an email. Forward all bogus emails to [phishing@irs.gov](mailto:phishing@irs.gov).

\* If you are self-employed you will pay 15.3% of your profit for FICA and Medicare (self-employment tax).

\* If you are a sole proprietor, you always report your writing/publishing income and expenses on Schedule C.

My advice: *Writer's Digest Magazine* usually has an up-to-date (and sometimes interesting) tax-related article in the spring that expands on these tips. Query letters are the best tool to prove to the auditors that the purpose of a trip and related costs are income-based. Keep an up-to-date correspondence record, too, to show the amount of activity and the businesslike ways your business was conducted. (I expand on this, particularly for travel writing, in the [Travel Writer's Guide](#).)

Best wishes (on or by April 15),

Gordon Burgett

P.S. Bonnie and I are almost related! Turns out that we are both speaking at the San Francisco Writer's Conference this weekend.

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