

What do I do special as a writing coach?

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

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

Writing coach...

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

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

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

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

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

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

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

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

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

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

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

Best wishes,

Gordon Burgett

10 Professional Tips to Sell Your Own Books...

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

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

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

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

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

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

Best wishes,

Gordon Burgett

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

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

path...

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Best wishes,

Gordon Burgett

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

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.

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.

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

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 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

MORE FREE REPORTS:
*Lifelong Wealth by Being
Indispensable*
*Finding Indispensable Article
Topics*
101 Niche Marketing Topics

Just subscribe to my newsletter (seldom sent) at <http://www.gordonburgett.com/free-reports> 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.

That's it. If it helps, go to it.

Best wishes,

Gordon Burgett

[Writers: how to find more people to interview...](#)

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

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

After I say that in my seminar about interviewing a rather bizarre question usually pops up: **"Must the interviewee be living?"** I imagine they are really asking if they can use quotes from someone who has passed or, perhaps, can they include interviews with aliens or ghosts or the like? In the

second case, no. But quotes from the defunct, yes. Still, the quotes must come from a source that did once live—and the words must have been “captured intact” at that time, preserved, and passed down. Also, they can’t be “helped” to directly pertain to the subject at hand.

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

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

The best way not to get caught without interviewees is to read many other articles or accounts about the topic and note all vital information you can about their speakers or authors. The challenge is finding those publications. Your librarian will show you the “trace” books, if needed. “Google” will too, as will the company or college they work for.

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

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

field. Mine their expertise. Ask who you should contact to get a solid exchange.

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

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

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

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

Best wishes,

Gordon Burgett

P.S. You can't just interview yourself, sadly. Such wit and erudite articulation untouchable! But if you have solid quotable comments in an article, book, or publication about the topic, you can say something like: "...in my 2016 book about

... I mentioned that ..." A bit awkward, alas, but better than just saying, "Somebody once said ..."

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

[Here's how to submit changes to your book at Kindle](#)

Here's a comment/question that I get too often: "I published my book on Kindle but I don't know how to make changes in it. Help"!

So let me **list the steps** that will let you tinker or rewrite or clarify your book. Whatever you want to change, the train always takes the same simple track.

Your book enters the Kindle publishing brainworks through **two files**, one for the cover, the other for the interior copy and artwork. Let's assume the interior copy was prepared in Word and that you have it stored on your personal computer (or you have access to it). You or another person submitted both of those files at KDP.Amazon.com. And as the publisher you also opened an account at Kindle, which is how you got through the publishing gate.

Let's say that the book being displayed on Kindle says, on page five, "I am the greatest writer alive." But others (including the greatest writer alive) told you that claim should be corrected (or painfully censored). So now you want to substitute "After having been the greatest writer alive, I

am now number two.” You want to modestly set the record straight.

Get or find the book’s interior copy file, make a digital copy of that file, and set that copy aside, for old-time’s sake. Now go to page five and replace the offensive boast by erasing and retyping a correction. First check to see the font and font size that copy was prepared in. For example, if it’s Century Schoolbook 11-point, make your correction in the same font/size. Give this new file a new name (say, from Book 1-1 to Book 1-2) and save it. **That’s how changes begin. Find the original file, change it, and save it with a different name**—or you will drive yourself, Kindle, and us batty. Then here’s how to put that “corrected” file inside Kindle so it will appear on monitors (or like devices).

Assuming by now you have a Kindle publishing account, open it up and do the following:

1. Go to the Dashboard, then the Bookshelf.
2. Find **“Your Books”** and the title of the book you want to change.
3. On the far right side along the book title line find a shaded box with three dots on it, near **“Book Actions.”** Push **“Edit Details.”**
4. Go down to #6, **“Upload Your Book File.”**
5. Open **“Browse.”** It will take you back to your home files. Find Book 1-2 and open it.
6. Kindle will start downloading the corrected version of your book right away.
7. It may take a few minutes to download. When it’s done, it will invite you to look at the changed book by going to #7, **“Preview Your Book.”** You will see how fast one can plummet from being the world’s greatest writer to the second greatest.
8. If that’s what you want your book to say (and how you want it to look), check the orange **“Save and Continue”** box at the very bottom of that section.
9. That will open the #8-#11 section. Below #11 is a wee box

that you must check. Read the text you just approved, and confirm it again in a yellow **“Save and Publish”** box on the lower right.

9. You’re done! But Kindle isn’t. If your book is in English it will take about 24 hours for your changed book to reach eager readers and buyers.

That’s it.

Congratulations on having a book or good news to share at Kindle!

Best wishes,

Gordon Burgett

P.S. This is an updated submission version from my [How to Get Your Book Published Free in Minutes and Marketed Worldwide in Days.](#)

A visible punctuation error that gets writers unbought!

You want to get paid for your wordsmithing by some deep-pocketed, eagle-eyed editor who refuses to rewrite your mistakes, here’s something that can keep you poor and quickly rejected. Even worse, it’s easy to spot before the editor reads a word.

Learn how and when to use the “en” and “em” dashes right every time.

Worse yet, do you know that there are em dash, 2 em dash, and 3 em dash decisions too? And do you put a space before and

after it or snug it up to the type every time it is used?

The dashes all get their names from their girth and volume. The “en” dash is the size of a hyphen and is the width of the letter “n”; the “em” dash is twice as wide (but all in one dash) because it’s the size of the fatter letter “m.”

“Look at me, I’m a simple en dash!”

The easy dash is the skinny brother, en.

You use the en dash all the time. It even has its own key on the keyboard, above and to the right of the letter “p.” And there are never blank spaces before or after it. It usually means “to” when you connect numbers in ranges, like dates (2001-2013), or months (June-July), or miracles, like the Cubs won the pennant game 9-1.

But you don’t use the single dash when the number or word is preceded by from or between (from...to, or between...and). Two examples: “The zoo is closed from November to February” or “It’s most comfortable when the temperature is between 65 and 77°F.”

The most confusing is when the en dash is used when joining compound modifiers where at least one of the words is an open compound (meaning not hyphenated) or is already hyphenated. Like, the Chicago-Rome connection, bridesmaid-approved dresses, or pre-election polling restrictions.

“No, look at ME, I’m a bewildering em dash!”

The em dash should look like —, but it still appears (in earlier typed text) as two hyphens without a space between (because that was your only choice on old-fashioned typewriters.) The em dash is so common that it is what most mean when they say “a dash.” It’s used primarily in informal writing in place of a comma, colon, semicolon, or parentheses to provide emphasis.

You most often see it used to set off parenthetical expressions like “When I hit the high C—or tried to hit, or at least reach, the high C—the students broke out laughing!” I could have substituted with parentheses, but not a comma because commas cannot be used to set off parenthetical expressions when there is internal punctuation (commas inside the expressions.)

Two uses where the em dash, usually used in pairs, might appear alone:

“Betty, How could—Why would you do such a thing?”

“Can I finish my—,” the husband pleaded.

It can also be inserted, alone, in place of an unknown value in a table.

Where do you find em dashes on a keyboard? Go to “Insert/symbol/special characters” and both the em and en dashes will appear. But most software programs let you type two consecutive hyphens (no space between) and as you type the next item the double hyphen will also convert into an em dash.)

Don’t forget us: we’re double em and triple em!

I’m double and you see me used to indicate missing letters in a word, either because material is missing or illegible, or to conceal a name. Like Sister M ———. Or “Two of the players, —— and ——, got thrown out for fighting.” (Notice that in blogs and computer text the spaces between the en dashes still appear? Imagine here they are joined, two in one.)

I’m triple em (didn’t you notice?) and I am much more formal. I am used in bibliographies when the author’s name is repeated, like

—————. Adventures in Dashes. New York: Big House Publisher, 2015.

Finally, do you insert a space before and after an em dash? It depends. They seem to do so almost all the time in England, and some U.S. newspapers (and a few magazines) do too. I don't nor do I see it much where I publish (articles and books) and I think the trend is to join the em dash on both sides, like: "this is an example–albeit a bad one–of what..." I'd just be consistent throughout the piece and the editor will recognize and usually correct your weird style. But inconsistency, at least here, may drive the editor daft–or dafter. That will leave you–broke(r).

I hope this helps.

Best wishes,

Gordon Burgett

Where might your bio and sales info do you the most good?

If you are digitally displaying your achievements and the products/skills that you have for sale, where might that be shown to your best advantage? Even if it's only done to delight your kids, prove your prowess to your spouse, or put some strut in your aging parents' prance, where might they most likely (and logically) see it?

Maybe at your **website**, where you can hide almost anything in its most exquisite, self-defined detail?

Or, in miniature, in your **social media profiles**?

Yesterday I became convinced that at least for writers, speakers, and publishers maybe the best shout sheet would be at our **Author Central page at Amazon.com**.

I concluded that from a dandy multi-segment workshop given by three BAIPA leaders at the monthly (second Saturday) gathering in Novato, California. (BAIPA is the San Francisco Bay Area Independent Publishers Association.) According to David Cutler, Judy Baker, and Ruth Schwartz, we would be woefully derelict if we left anything unrevealed at that site.

Why would Amazon be the prize listing site for our bios and the related exposition of products, services, and current or coming activities? Because far more buyers go to or through Amazon to buy paperbacks, ebooks, and audiobooks (plus batteries, kettles, and harmonicas, etc.) than anywhere else. And more eyes usually mean more buys of our printed or spoken gems! (You don't publish through Amazon? You can list all other products there too.)

What can you include there to prove to the hungry public that you know your stuff and that your knowledge is immediately (and wisely) purchasable? Your books (bound or digital), audiobooks, articles, blogs as they appear, a long introduction, photos, videos, events (present and future), plus more...

How can others review and use this well presented repository? You can link them [there](#), put a widget at your website, or they can just put your name up at Amazon.com and your Author Central info will appear—if you create it, which is fast and free.

I know, others have to go through Amazon to reach it. That bothers me too. But I will simply explain to them that it is where they can find the best and most recent list of my publications and services—and give the link or widget.

That's it. I felt a bit stupid being all but unaware that

Author Central existed despite the fact that Kindle and Create Space sell lots of my books (as do several other publishers, and us too). But I will use it often now. I'm interested having them hawking the existence of my words, wit, and (rumored) wisdom 24 hours a day, though I hope they keep that display some distance from the kettles and harmonicas.

Best wishes,

Gordon Burgett

P.S. There's an obvious exception to the Amazon answer to this blog's query: if you are a **niche-oriented publisher or speaker**, the best location would be in niche-related places. You are unlikely to be selling through Amazon.com. Two very unlike business models! (See my blogs about niche publishing if this is unclear. Just write niche publishing in the "search" box in the upper right corner.)

[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.

Promoting Your Own Seminar: Planning and Implementation

To promote your seminar other people must know about it. Making them aware of its existence can cost you more than all of your other costs combined. So success with self-promoted seminars is directly related to how you inform potential participants, its cost, and the sign-ups resulting from that information.

Some things help before you blow the first bugle.

If you are well known, participants may come simply to see and hear you. So **one tool is to make yourself better known**—and worth hearing. *[I talk about this in depth in the more than 20 blogs about seminars stored at this site. Just write “seminars” (no quotes) in the search box in the upper right of the first page of this blog and most of them will appear, sometimes chronologically!].*

If the title of your seminar sparks instant interest, you might be able to thrive with a minimum of planned publicity, counting on word-of-mouth (and usually greed) to draw an audience. If you plan to show how to turn kitchen spoons into gold, for example, you could probably speak at the dump at 2 a.m. and charge \$100 a head and make more money than you could count. Show a few opportunists a “before” spoon and an “after” gilded creation, tell each to bring a friend who can bring a friend, and so on—you get the point. And bring several dozen spoons each! Two things are at play here: the title (or topic) and your credibility. The latter can be greatly enhanced by hordes of listeners going home with golden spoons.

A third element is crucial: **audience identity**. You must know to a type and age the kind of people who will benefit most from hearing you speak. Who needs to know what you will say, why, and what benefits can they expect from it? You must also have a feeling for how badly they need your message, or think they need it. And you must sense how much they will pay to attend the seminar.

Assuming that you have worked and worked at developing a clear, enticing title followed by an exciting, **reward-promising description**, and that you have identified who will attend and why, what remains is simple: **getting as many through the door for as little expense as possible**.

So first you should concentrate on the **information**

dissemination items that are free. They may be the most important elements anyway.

Start with a **news release** sent to every possible outlet: newspapers (dailies, weeklies, free handouts), newsletters, company organs, any vehicle read by others who might attend your gathering. **Also send a .jpeg** to those with the greatest impact on potential participants. (Make sure that your appearance is in keeping with your purpose: tie and coat or business attire if you want businessmen at your meeting, etc. Shoes are a must.)

Then condense your material into radio-TV (any audio) release segments: 24 lines for a 5-second spot; double that for 10 seconds. Write "COMMUNITY ACTIVITY" on top, followed by the copy and your name, address, and phone. No photo here, of course.

What are the chances that this material will be read? Good for newspapers, if it sounds newsworthy; poor for radio; worse for TV or online—but it's free and if it is used you are that much ahead. Any exposure makes others aware, increases your visibility, and helps.

If you use **social media** this way, go to it. Remember that if you call for action, they need way to respond.

To increase your exposure even more, contact the **area talk show program directors** to see if you could appear on a show some days before your seminar to discuss your topic. Tell him/her why the subject would interest the listeners. (Don't dwell on the seminar if you do appear; mention it once [maybe twice], and refer to it again before the show closes: that's enough.)

Your best selling tool is you, so visit every group, organization, gathering or outlet you can to tell those there about your offering. Contact the meeting director and ask for two minutes early in the session. Introduce yourself, your

topic, why they would benefit from attending, how to sign up, and leave enough flyers for all in attendance. Ask others interested in your program to tell friends. **Put fliers on bulletin boards**, in places where participants might gather, or at any logical spot where they might attract sign-ups.

Having a professional looking book that you wrote about your topic is a huge plus. Include a copy of the cover with every press release or flyer. If the book's title is the same or similar to your seminar title, all the better. It can be self-published, but it must be impressive in appearance. You might also up the program cost and include a free copy. (Or give a free copy to the first 10 or 20 paid registrants, or whatever number you can afford. Sign the book on the inside title page and give it to the person when they arrive.)

Flyers: I can't tell you how to make them here. Most of it is common sense, and much of that comes from using what works best on other fliers. Two places can help you with basic how-to information: art supply stores (sometimes office supply too), that sell the tools, and printers, who put the flyer on paper. Tell either what you have in mind, find an example similar among the millions of flyers in the mail and on boards, and let them tell you how to make one similar. A seminar or even a class about basic graphics and flyermaking should be seriously considered if you will be your own provider of graphics.

Keep in mind: a flyer is a selling tool. It needn't be done in three colors on glossy paper to impress, but it must be clear, neat, errorless, and inviting. Too much copy is worse than too little: white or blank space means class. Stick to simple type, straight-forward messages, don't be too funny, get the "5 W's and H" down—who, what, why, where, when and how—and be sure that the title is what everyone sees first. The viewer will assume that the seminar is like the flyer. Too shoddy and they'll stay away.

Newspaper advertising? Probably a waste of your limited funds, unless just about everybody would want to attend, you have money to buy a big splash (1/3 of a page or more) to run about three times, or you can place a key ad in a specific section read only by your people. The major exception is for a specialty newspaper, like one sent to nurses only when your seminar offers BRN credit to nurses.

Likewise, radio and TV are not good vehicles for paid seminar advertising unless the appeal is extremely broad or you can somehow focus your topic and the programming of the station on a specific audience: a seminar on how to become a professional umpire needs a spot, if any at all, in the middle of the sports results.

How to get started with newspaper, radio, or TV ads if you think they are for you? Go to the person who sells the ad space, leave your wallet at home (I'm not kidding), and say, "I think that _____ would be a good vehicle to advertise my seminar about _____. Do you? (Of course.) Then how would I go about setting up the best ad possible to draw the most participants?" Let the person explain, write it down, take the handouts, and go home and think. Don't buy anything that day; don't buy the whole package: try one ad and test. Rewrite it, if it doesn't draw well, and test again... Compare costs and evaluate possible results. If you decide to go ahead, do everything you can yourself, hiring others to do the rest on a freelance basis and under the condition that they will explain how they did what they did. Soon enough you'll be able to do it all. About 90% of promotion is also common sense and a hard financial eye, plus some creativity. The rest needs tools.

Remember, **you are the best advertising possible**. Your enthusiasm, your drive, your planning, and your clear prose. Put that in action, on paper through friends. Let everybody know, keep a hard eye on expenses, and study everything you see in print or the media to see how others are doing it. By your third seminar you will have it down cold—if you hustle,

plan, and economize enough in the beginning to survive (and thrive) until seminar four!

Best wishes,

Gordon Burgett

P.S. For 20+ years I offered more than 2,000 four-hour seminars. From that experience I created a four audio cassette program, with a 26-page workbook, called "[How to Set Up and Market Your Own Seminar.](#)" It's now [available](#), if interested.
