

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, seminarizing, 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

[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 for specifics and cost.

Best wishes,

Gordon Burgett

Some thoughts about interviewing...

*This is an excerpt (part of a chapter) from my coming book, **Interviewing**. I talk about tools and means used to interview:*

Interviewing is mostly you asking questions to a person or, rarely, a group, and receiving an intelligible response in

return. When you record what you asked and what they replied, that is the thinnest skeleton of a completed interview.

That's a bit simplistic but most of the rest just adds bulk and hope to the process.

A huge percentage of my interviews have involved direct communication with my target person. **More than half were done eye to eye (really mouth to ear)**, and most of those were done when I was learning how, usually on the road last century gathering travel material. I asked and they responded, and I translated and wrote what they said into a notepad, in a kind of shorthand that spontaneously evolved (nouns mostly, other key words underlined.) It was give and take, staccato fashion, one question/a reply, segues... My goal was about five minutes, which was a long time for them and for me. It rarely lasted 30 minutes; an hour interview never happened.

Well, that sense of brevity may be somewhat misleading because many "interviews" became conversations, and ended when it was comfortable or necessary to do so. If the other person wanted to keep talking I was usually game to do so (unless I absolutely had to be somewhere else right then—sometimes we resumed the exchange later over lunch or coffee.) Other times they just wanted someone to talk to, or were lonely, or were proud of what they had done or seen and wanted to share more of it. That was fine. Often it gave me more, better information and a deeper interview.

Occasionally I was drawn to an interviewee. I wanted to know them better, and (hard to believe) that seemed mutual. They were interesting, often passionate about some cause, and they almost always bubbled or bristled with humor. What they said was worth sharing; it was fun; they were worth knowing. A few of those contacts became lifelong friends, particularly those still living.

But mostly interviewing is fast and focused. It's kind of a

dancing duel: you extracting what you need (and hoping for more); them telling you what they want you (and your readers) to hear, hoping they didn't say too much.

In my mind, first interviews should be courteous, painless, and fairly fast, leaving open the possibility of a later follow-up. But I don't mention that before or during the first interview other than asking them how I might later contact them should I run into a fact or a phrase that needs clarification and asking for or verifying an address where I would send them a copy of the printed article. (If you offer, do send it.)

Most of my interviews not done eye-to-eye were done by **telephone**. Those weren't as satisfactory because you couldn't tell how much of what they were saying was true, a greased lie, or something in between. Nor did you ever know if the voice you were hearing belonged to the actual person you had called. (I don't think I ever interviewed a stiff or a stand-in, but surprisingly often they grilled me to make sure I was the journalist they were supposed to be talking to and that I was writing an article for such-and-such a publication. Everyday people took me at face (or voice) value, happy to be the one being interviewed. The higher ups were more likely to have their assistant or caretaker vet or check me out first).

Another telephone problem: the tenuous connection between you and the person you are interviewing—one wire—almost invites the other person to simply hang up or disconnect when they have said what they think you should (or need to) hear. It's a true test of your interviewing (and inventive) magnetism to be able to keep the other person focused and actively responding. Some of that is created before starting the actual interview by getting the respondent's buy-in to the importance of the exchange so what they say can reach their target listeners' or readers' ears.

My restraint to interviewing by phone was personal—and, in my

dotage, still is. I grew up weaving waggish humor and pun-riddled, antic wordplay into my everyday conversation. It drove my few friends crazy. But all of that tomfoolery had to be excised when phone interviewing strangers for print, particularly when they envisioned sparks or bolts of radiated global fame emanating from the article (or even book) they would be in. It was their big moment and they didn't expect mirth or frivolity—any humor at all—then, particularly over the telephone where smiles are never seen and barely heard. So half of what I normally might have said, or how I might have said it, was verboten and probably dumbfounding. However funny, they never, ever would have laughed. They were expecting to be asked to share gems of wisdom, poignant observation, Christian guidance, and household tips. Out the telephonic window flew my witty high jinks, which left the interviewer, me (or you), nearly speechless, jocularly disarmed.

Alas, nothing is incurable when regular eating is at steak. I immediately reverted to my telephone high school date-getting scheme of imploring (or interviewing) by script. My first 100 or so interviews (it may have been 500) were very, very tightly structured, almost every word written or typed. It looked something like this, although where you see ideas below I had complete sentences, short sentences to give them time to respond:

- * wee introduction
- * reminder of why I was calling and where their words would be shown to the world
- * a question
- * a second question—these were the most important answers in case something else interrupted the call—it happens often—and there would be no chance to finish... [more on this later]
- * [if something relevant in their reply to my questions was said or hinted at I would ask more, prodding queries about it, to provoke more facts or brilliance]

- * a third question
- * [if they verbally wandered off and what they said would also interest my imaginary readers I let them wander. I only reherded them back into my imaginary readers' corral of interest when they wore out or I still had a final question to ask]
- * fourth question (or more) if needed. See above.
- * anything else, Mr./Ms. _____, that I should have asked but didn't?"
- * "is there a phone number I could use to reach you if I find something I need to verify later?"
- * "I'll gladly send you a copy of the printed article as soon as it appears—remember, printing can sometimes take months"
- * "is _____ the address where I should send the article, in your name?"
- * "thank you again, Mr./Mrs. _____, for the information and your time"
- * "it sounds like a very interesting article. I appreciate your kindness and your sharing"
- * (hang up softly, breathe deeply, wipe brow, hydrate rewardingly, and type out the whole interview then or before nightly repose)

Interviewing by **email**, or even by **social media**, is fast, sometimes too public too soon, and a whole lot less expansive. Combined with **Skype** or other computer-to-computer linking, it's fairly easy and much faster to talk with others now—if they agree to talk with you.

For example, ...

This is an unedited extraction of part of **an early chapter of a book called INTERVIEWING**. Check future blogs for more copy about the topic.

Best wishes,

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

Can you use a pseudonym for publishable articles?

Sure, I suppose in print you could call yourself Superperson or Cicero or anybody you want to. And if you own the publication, it might be fine.

In fact, there are times when I would indeed use a pseudonym. Like if I was a deacon writing porno, rest assured I'd change my name. Or if a fanged maniac was loose on the nearby streets and he was overdue on his serial schedule, I'd at least change a few letters in my surname—and apologize later.

But at least 99% of the time, or more, the question would be “Why?” The first person to ask you that would be the editor—“Why do you want to do that?” (A couple of the editors I wrote for would probably have suggested, rather than a pen name, I might disguise myself by dressing up like a decent citizen—or be inconspicuous by wearing just one sideburn.)

I know that when you write novels they want you to use the same name for the whole series. Folks buy as often as not for the author's name—they expect the same high (or low) quality for all the books in that category. However, if you use your own name to write the “Manly Man Murder Mysteries,” they will surely want an entirely different name for, say, a group of knitting manuals.

There's a financial issue too. If you're Betty Smith and your by-line is Jennie Jones, unless the editor knows about the name replacement, your check will be made out to Jennie Jones—and that check can be a hassle to cash!

Two more considerations: (1) the editor may question your

sanity if there's no reason for the writer not to be you, and (2) he/she may wonder what you are trying to hide by not taking responsibility for the copy you want released, like is it unprovable, a flat-out lie, an exaggeration beyond the pale, out-and-out libel, or too badly written to want your own name attached.

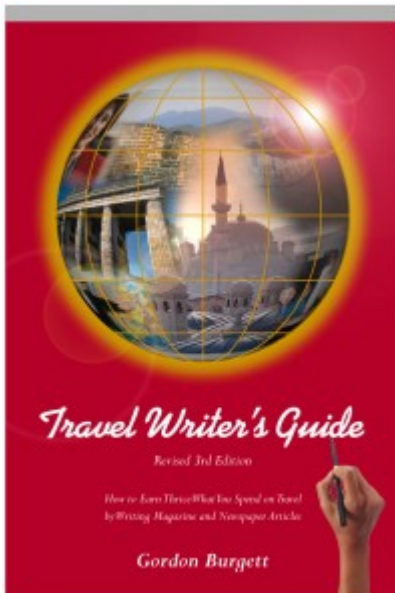
Finally, if you are trying to build up your writing reputation by increasing your volume in print, switching from Ed to Ted to Red to Betty sounds counterproductive.

So, if you want to use a pseudonym, at least clear it with the editor. They need a good laugh now and then. Tell them you saw it done on a television show.

Best wishes,

Gordon Burgett

How you can sell your articles 150% of the time...



I know, **150% of the time?**

Yes, it could be much, much higher, but it seems imprudent to scare you in the title.

Let's focus on magazines here, where the pay is higher and acceptances are harder to get.

(Selling newspaper travel is easier and the possible sales ratio is higher too, but the pay is very modest. The process? Find a fetching location with something new, write a 1200-word "second" article, don't send to the nationals, and keep the submissions 100 miles from each other. A photo or two sometimes helps. Write it once and submit it simultaneously, and since you wrote it once and if you sell it, say, four times, that's 400%. My [Travel Writer's Guide](#), available only as an ebook now, at \$10, tells all.)

With magazines there are no grapeshot submissions, the competition is tougher, the article space rarer, and you must change hats to earn that extra 50%—but often you can stick with the same topic!

Getting on their pages depends very much on how you ask. (If you don't ask the editor in advance—you just write something and send it in—your selling percentage plummets, or you're

selling wee items now and then for wee pay.) For a full article you must ask the editor if you can send your masterpiece (but don't call it a masterpiece). You need a "go-ahead," a positive response to get through the buying gate. A go-ahead isn't acceptance—yet. It says that the editor agrees to give your idea and its preparation full consideration for one of the 4-8 article slots still open for a coming issue. (The copy will probably be in print several or many months away). In other words, you write it and in the "let me see it" response the editor is saying "I'm interested enough to give it full consideration." Not an assignment but if you do it right it's almost a sale.

What is "doing it right"?

1. Probably half of your selling time is spent pre-query, the other half is sending on time what you promised in the query. (A day late, the ship probably hasn't sailed. No apologies, but scold yourself. Late a week or more, wave goodbye—and stay out of that editor's sight for 18 months or longer.)

2. Find a topic that is irresistible for that readership. Study earlier issues to 4-6 months back. What is the editor buying? Write down six topics. Find the cutting edge, new facts, new studies, trends about to break, laws changing, a look-back 100 years, celebrities or leaders the reader must know, what fits the season 4-6 months ahead? (Check to see that your choice wasn't on those pages in the past two years.)

3. Don't know much about it? Learn. You need facts, quotes, and anecdotes. See what others are saying—and aren't. Think like a reporter. Build a fact base, list people who are leaders in the field or are current bright lights.

4. Then write a one-page query letter that asks the editor, in essence, "Would you be interested in an article about?" Make the topic jump off the page, cite the experts you will quote or interview, tell what's new or different or what excites you

as a reader, include a short paragraph about your credits (if none, say nothing) and that you can have the piece in their hands 2-3 weeks after a go-ahead. (Check my blog **“Nothing sells more articles than a great query letter”** from 3/14/2011—write the date or “query letters” in the search box at the top of this blog.)

5. One precaution before querying: see if the editor ever printed humor. If so and it’s your style of writing, inject something funny in the query and in the final copy. If they don’t, don’t.

6. Write other query letters to other editors about other things while you await a reply.

7. If/when the editor writes back an eager response, study the last two issues, pulling apart at least one article in each. (The blog **“How to study a printed magazine article”** will help here. It appeared on 3/31/2011.) Get the idea and words together and write your piece like the authors wrote to be in print in the target magazine issue you studied. Stay in the same ballpark. If the editor gives you specific instructions or suggestions, do them. Edit and edit again: make it as light and tight as a drum. Then mail it off, as clean as a Dutch stoop. (If photos are an issue, get them off too. Ask the photo/art editor if there’s a submission protocol, and follow it.)

8. Then if that editor just can’t or won’t say yes, don’t worry about it. They can have 100 legitimate or ridiculous reasons. Find a similar magazine, remold your query to its readership, and query again. (But only one query at a time.) That’s why you don’t fully research and write the article until the editor gives you a go-ahead.)

But if you score a bulls eye, super. You go the gilded nod. Write and rejoice. You only write the winning manuscript once—that’s your 100%. Query letters are door-knocking.

Congratulations! You've done it like the pro's do. Neither you nor they have time to do the full prep without having at least the 50% chance you get with the query and go-ahead.

The other 50% (which is really 100%, 200% or 500%)?

There are two paths (and a combo) into this post-sale heaven: (1) you sell the very same article described above (after it has appeared in print) as a reprint (also called second rights), (2) you significantly redesign the just-sold article (again, after it has appeared in print), then you rewrite its query letter so you can submit your redesigned article after you get a "go-ahead." You can rewrite the subject as many times as it can be configured into a distinctly unique article. And (3), you can sell reprints of the rewrites too.

The reprinting and rewriting can actually be more profitable than selling the original article, but it's seldom as exciting!

Let me share the specifics about the **"Profits from reprints, rewrites, and reprints of rewrites"** in a blog by that title printed here a few days back, 2/7/15.

I know that all of what I'm telling you works because I put two sweet daughters through grad school, plus fed several suffering wives, by doing it. Now it's your turn!

Best wishes,

Gordon Burgett

How do you find interviewees for your articles?

You almost always need **at least one interview** for a magazine or newspaper article. But it makes much more sense to get three or four, and even many more if you plan to rewrite the original piece again and again. (And if **Reprints, Rewrites, or Reprints of Rewrites** are your plan: bravo. My \$2.99 Kindle book, just out, by that name should help.)

Most articles need more than quotes, of course. They need facts, quotes, anecdotes, and artwork (photos, drawings, charts, graphs, and so on). Sometimes no artwork, sometimes no anecdotes, but if you also leave out the facts and quotes it's hard to keep that word house from tumbling down or blowing away from skeletal inadequacy.

The people you will interview might be those who know enough about a topic to be an expert. Or a celebrity, a person with a new idea or invention, someone who was a first-hand witness. If your article addresses a two-sided argument, you either get the strongest proponent of each side, plus another person or two that each suggests. Or just one side of the issue.

Beyond what the interviewee says, **there's another solid reason for getting quotes**. Those interviewed give your facts a source of origin. Readers want to know first-hand information from a person who knows first hand, or is at least considerably closer to it than they are. If your piece begins, "Melinda Moore saw a sailor levitate for almost two minutes at Benny's Grog House last night," you must mention that Melinda is the daytime bartender at the Grog House. Then you find anybody else who can attest to the same levitation, with details about the incident, plus where they live or work or what they do. Your questions will mostly be about the levitation, how long the sailor has been doing it, did he float anywhere as he

levitated, how high did he rise, how long he was he air-bound? You might also ask about the sailor's (and the witnesses') sobriety at the time. It will sound like a fish tale if you don't also interview the sailor. Who is he, how long has he been levitating, how did he do it, what did it feel like, and on what date (and at what time) does he plan to repeat the happening?

The example of Melinda and the sailor is fairly obvious. But in truth, it's no more difficult finding the best people to interview for almost any article. Ask yourself, what would you (or the editor) want to know about the topic or incident? Who knows about that best? You're half way home!

If you interview your postman or a gas station employee, those are easy to get. But the more famous your interviewee is, the more likely they are to ask, "**Where will it appear?**" So if that's likely to be the first (and major) hurdle, query first, get a "go-ahead" from the editor of the target publication, then the article has more than a 90% chance of being used on those pages.

Is it easy to get a person to agree to be interviewed? It's never easy, but with the correct explanation of where it will be used and the benefits it will bring to the person and the editor, it's not hard to arrange.

Four tips: (1) ask the question that must be answered, but make it the second question—unless that question is a door-slammer ("Is it true that you rob the poor box in every church enter?"), then you ask it last. (2) don't talk about yourself in the interview. The editor won't buy an article about you. (3) you don't have to prearrange most of your interviews if the person featured is an everyday person. (4) I've never paid for an interview.

A few thoughts about the **scariest thing for newcomers in article writing:** the interview.

Best wishes,

Gordon Burgett

Profits from reprints, rewrites, and reprints of rewrites

As long as you have written a fetching **article** that an editor wants readers to read on his/her pages, why not sell the same blend as **reprints**, then mix the same magical facts, quotes, and anecdotes into a **rewrite** or two with different slants? You could even sell some **reprints of the rewrites** later on!

Lest that sound like a hapless hodgepodge of word play, it's precisely what professional writers have done for decades to squeeze much more honest pay out of ideas, facts, interviews, photos, lists, and historical slants, plus similar retellings elsewhere in the world.

I blush only slightly to admit that my reprints and rewrites kept me and my family alive (and the girls later in college) for many years until books and speaking came to the rescue!

Alas, what baffles writing novices is how it's done, where second-rights markets hide, how reprint-seeking editors are approached, and how copyright toes aren't stepped upon. So I've tried to mentally untie the strings in **30-page wee ebook**, now offered almost instantly by [Kindle](#) or [us](#) for the shameless sum of \$2.99. It's called [Reprints, Rewrites, Reprints of Rewrites, and Resales: Sell What You Write Again and Again \(and Again\)...](#)

Want some quick peeks under the printed sheets?

Think **newspaper** (or **magazine**) travel where almost any site almost anywhere has four or five different slants to be seen anew, or to be reborn in comparison with four other like places or three different epochs. "Downton Abbey" begs to be slanted a dozen ways (each an article or a spin-off), like fashion, class, downstairs/upstairs, pre- and post WWI... Or the Life of Lords in the 1100s; in the days of Shakespeare; in France, Russia, Sweden, or Spain (or any of them in comparison with Julian Fellowes' currently created TV society and castle)...

Or the **sidebars** accompanying any article above: specifics about how to actually visit any site suggested, the state of health and medicine then or there, the life of children at any point or place, or of women, or the lame, the gifted, the odd. Sidebar shards gathered like caste-offs from unused research, then re-grouped to fill readers' by-product curiosity and questions.

When are **query letters** needed (mostly for full articles), or how **cover notes** cover newspaper simultaneous submissions—see four samples in the ebook—or if/when you send sidebar copy, unannounced, with the expected text—when it's short and you can't bring yourself to throw it away!

When **reprints** are welcome (by "pay on publication" editors) and how their arrival is announced. Can you make changes in the reused copy? When should you? Which **photos** can be sold (any not bought by the original buyer). How many more complications arise when you sell the **reprint of a rewrite**?

And the breadwinners, the shiny new **rewrites**, mostly restructured, words and ideas in new places, a different article sharing many common bricks (and sometimes a few quotations). But how much must they be rewritten? Or whether they are rewrites must be said at all. And those photos

again—just remember that those sold are toxic to resell.

A final point, if reprints and rewrites seem akin to journalistic thievery. The best return in writing for money comes from **niche publishing**, which can be the baronial foundation of empire building, where just one set of words about one need or frustration met can indeed be very rich mortar. Most of that long-life paying mortar comes from reworking and reusing the same words and ideas again and again, the same we are discussing here, but in niching more than the same.

Best wishes unraveling!

Gordon Burgett

P.S. If **“Writing Travel Articles That Sell!”** is the kind of four-hour seminar you might need, and Santa Rosa, CA, is within driving distance, I will be offering the program from 1-5 p.m. on Saturday, February 7. Please check the details [here](#).

How to make editors vomit...

I’ll tell you how in a second. A more important question is, “If you’re trying to put your kids through college by churning out magazine articles, and hoping to sell a couple of reprints from every original piece that you got in print, why in the world would you even put “editor” and “vomit” in the same hemisphere?

But that’s exactly what I did. Worse yet, that editor used me and the heinous article idea for years to show new writers what not to do if they wanted to make a penny by appearing on

his pages!

This must have been 40 years ago (surely before you were born). Even then I was the world's worst sailor because I got seasick in bathtubs.

So you can imagine my delight when I read about a new medicine about to be released that stopped motion sickness dead in its tracks—if the secondary effects didn't kill you first.

In those days I wrote about anything that interested me, then I matched it to publications likewise pervasively affected. I figured there must be a zillion flatlanders with my affliction, so I smelled a windfall in sales from a zesty article about the newest motion sickness medications, fattened with anything I could find about how effective earlier "potions" already on sale were.

Then the Internet was probably used for fishing. The first research you did was in the library, where I sniffed around for several hours, first to see who else had beaten me to the idea and was already in print. If there weren't too many of them and they had usable facts, that was a blessing. It was a time-honored tradition to build (or borrow) from your competitors' printed material.

Nothing in print! I could hear the cash register clanging. So I took to the telephone to find "experts," some self-declared, who were on the front line of action to get the needed quotes and cutting-edge, state-of-the-art facts that editors so loved (as long as you paid the dime, yes dime, to do the phoning.)

Most of us who worked magazines, with newspaper spinoffs, took the same path: a good magazine sale, two or three magazine spin-offs with different slants, some newspaper simultaneous submissions, maybe even a book if the topic was electric. (Most weren't, and books took forever to write. Anyway, spending months wading through seasickness was a no-go for me.)

Somewhere I had gathered enough checkable truths and found several related ideas for by-product shorts or follow-up pieces. The linchpin in this big-money-making scheme was an electric one-page query letter that made the editor virtually beg me to have it to her in three days (that never happened). But if she said, "Let me see it," that was tantamount to a sale, and usually the first firm step to several offshoot pick-ups. (I could call my daughters and tell them to buy their textbooks.)

So I wrote up a dandy, hot-in-the-hands one-page query and sent it to the first editor of the six or so on my marketing list. I spent time on that list. Who were most interested in preventing motion sickness? In-flight magazine editors. The biggest lines paid the most. Off went the gilded query...

Usually it would take a week or two for the reply. (There was no rush because the stamps were only three cents.) But this reply had wings. He couldn't wait. I could almost feel the big bucks in my hands! He was probably holding up the next issue so he could slip it in.

I can almost remember reading his reply word for word: "Is this a joke? An article about motion sickness in an in-flight magazine? It almost makes me vomit just thinking about it. Rest assured that if any of our passengers got past the first paragraph the pilot would hear a chorus of retching clear up to the cockpit." And that was it. No thank you, no best wishes. I guess it was a no. He didn't even suggest that I send it to his competition!

There was a point there but it took several shocked days for me to start laughing!

When you draw up your marketing list you have to think: why would the editor of those publications want to share your spine-tingling prose and gripping revelations with their readers?

So if there's even the faintest whiff of nausea in the air, you'd best just save your 3-cent (or 49-cent) stamp!

P.S. But I did sell it to two general-interest magazines and one newspaper. I don't think the anti-*mareo* medicine worked either. I kept my eye out for it, for obvious reasons, but it seemed to have faded, as did my million-dollar windfall from anti-seasickness articles.

Best wishes,

Gordon Burgett
