

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.]

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.

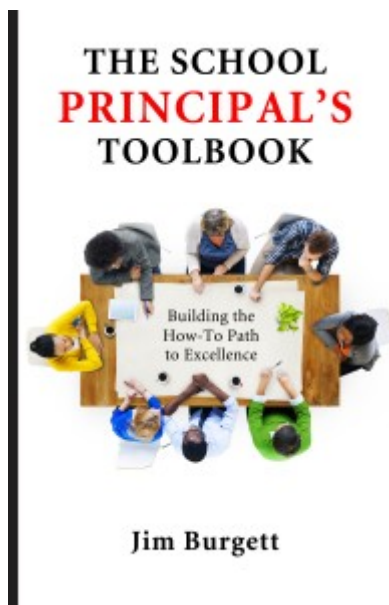
Best wishes,

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.

FOCUS BOOKS: Sell your entire book and its chapters at once



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

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

Most of a book’s marketing solution happens before the book is created. Like identifying the buyers before the book is written, and also by figuring out how or where potential buyers buy books like yours. Doing that keeps most bookfolk

free from having to sell on street corners and at flea markets (unless their book is about fleas or how fleas market).

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

Let me suggest a bias here that makes the marketing hunt far easier: **zero in on a niche market first**, then offer your how-to brilliance in print directly to them. But that's another (or many other) blogs. In the meantime, see [Niche Publishing: Publish Profitably Every Time](#).

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

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

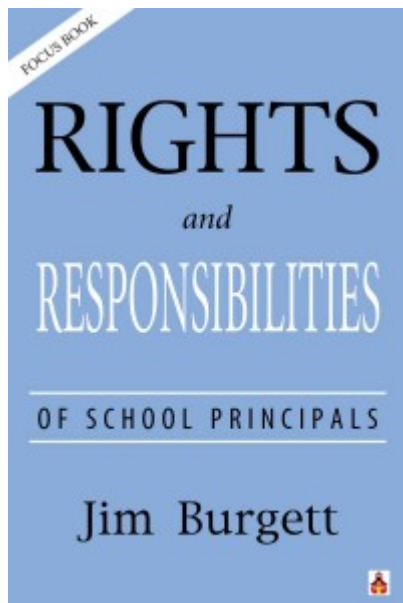
That's doubly enjoyable because my younger brother has been a luminary in that field for 40 years, and my firm snagged him and his illustrious cohorts to write our much-sought books about their expertise. Let's look particularly at Jim's newest creation, **The School Principal's Toolkit**.

Our market isn't hiding. We can directly contact all of them, plus others who particularly benefit by having our book in school principals' hands: the superintendents (who usually

select the principals), the school board (that usually approves the superintendents), and other school-related buyers. So to make the book visible the book's author speaks widely to the respective associations at conventions and gatherings about the new **Toolbook**, we send flyers to principals, the book is reviewed in the respective newsletters, and so on. Still, we want to make sure it is even more widely known. So we have created what we call our "**focus book**" program. That's how you "Sell your book simultaneously, intact and by chapters."

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

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



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

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

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

I hope by sharing this new process (at least new for us) you

will see how a book with 12 chapters, like ours, can result in selling as many as 13 books, all promoting each other, your firm, and the author(s). The exposure and quality also solidifies your expertise, standing, and presence in your niche.

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

Best wishes,

Gordon Burgett

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

Typically, as I write a "go-ahead" article, I encounter some additional facts that are so spectacular or unique I think they would make an interesting sidebar or box, in or near the printed article, to excite the readers and add much substance to the article without changing its primary structure. So I write and send a sidebar cover note (see below) by email or snail mail to the editor, reminding him/her of the subject of the article of mine they are considering or just accepted. Here, I share some of the most exciting facts (for baseball fans) that apply to the first year that the Cubs (and the

National League) were in existence: 1876. That's it. He/she will likely respond by email, a short yes or no, with a suggested content size.]

Sidebar Cover Note

Dear Ms So-and-So:

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

Here are some of the items it might contain:

1. The Cubs are the oldest team in the National League. They played from day one, in 1876—and won the first pennant by beating the Louisville Dark Blues in six games. Called the White Stockings then, they finished the year with a 52-14 record. (They didn't use the name "Cubs" until 1907.)
2. Chicagoans also gave birth to the term "out of left field" in their early years. The left field in the pre-Wrigley playing grounds butted up to a many-storied insane asylum, and when the crowds made too much noise the lunatics screamed out the windows and banged on pans. Their comments truly were "out of left field."
3. Al Spalding (of later sports equipment fame) managed that team, plus he helped write the first set of official baseball rules. He also pitched in 60 of the 66 games they played in 1876, winning 47. (Spalding was also the only pitcher on the team wherever he played, winning more games in his six professional baseball seasons than any other player in the league.) Al was the first major league player to use a fielding glove. His total pitching record was 252-65 with a 2.15 ERA and a .313 batting average! He also owned the team

for a decade.

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

5. Ross Barnes took most of the rest of the honors that year, batting .429 in 1876, hitting the Cub's first home run, and winning nine of the other 10 major categories that inaugural season (hits, RBIs, runs, and so on...) But he got the ague (a fever) in the Windy City after 22 games in 1877 and never fully recovered. Fortunately, "Cap" Anson was there to pick up the slack, and, later, Tinkers, Evers, Chance, Hornsby, Dizzy Dean, and Grover Cleveland Alexander.

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

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

Many thanks,

Gordon Burgett

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

details.

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,

Gordon Burgett

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

The author of the best-selling **Self-Publishing Manual**, Dan Poynter, has died. We were “in the trenches” writing friends and I already miss him, in part because it was Dan’s turn to buy lunch. So will thousands more whose lives he touched and changed. He had been quite ill for a while, seemed to be improving, but, instead, Dan passed away a few days back.

Poynter wrote almost 100 books but he was best known for his **Self-Publishing Manual**, now in its 14th edition. Many of us exploring the hinterlands of “doing-it-ourselves” publishing, with our starter books (rarely sought, even more rarely

bought), pounding away on clunky typewriters and wading in rubber cement, wandering through the last days of the past century, when up popped his how-to gift. The **SPM** was a light from heaven. It answered questions we didn't even know we should ask. As Dan learned more, the book kept getting better and bigger. In short order his grateful fans, hat in hand, too often bruised by the titans from Gotham and other bookstore bulk buyers, turned his manual into a huge seller...

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

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

In fact, rather than using his law training Dan set up and ran a loft in Oakland. His publishing career (and life) started when he couldn't find a book about parachute knotting that his clientele needed, to get licensed. "I knew as much about publishing as some poor soul tapping rubber trees for a living," he told me. So he contacted every company however involved with knotting and made copies of the diagrams and instructions they sent back, pulled them into a \$40 three-ring instruction manual, wrote the conjunctive copy, then bought a dandy house near Goleta (Santa Barbara) from the profits. It overlooked the Pacific Ocean east of the UC Santa Barbara. From his front porch you could see the only American mainland target attacked by the Axis in World War II, an oil tank sighted by the misdirected Japanese Navy.

I first met him at a free lunch where Xerox was showing their

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

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

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

he's left before me and the fun is gone.

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

Gordon Burgett

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.
