

How and why you should niche publish your book!



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

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

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

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

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

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

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

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

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

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

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

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

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

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

Final points.

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

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

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

Where are those other 15 “magic” blogs?

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

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

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

Niche Authors and Publishers:

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

The Niche Blog Bundle:

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

More about Niche Pre-Testing:

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

Niche Speaking:

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

Niche Book Marketing:

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

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

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

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

Best wishes,

Gordon Burgett

[10 Professional Tips to Sell Your Own Books...](#)

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

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

- *Before, during and after* **(l)earn what you can from industry data.**
- **Leverage distribution opportunities, US and global.**
- **Invest in professional editing, design and marketing, not**

inventory. (*What good's the inventory if your book is embarrassing to look at and worse to read?*)

- **Use POD and digital to test demand for your book.** (*Not too many years ago you had to run 1,500+ copies just to see if a dozen unbribed souls would buy their own copy!*)

- **Use POD to increase format choices (paperback, hardcover, large print).**

- **Get to know your local librarian, learn from their collections.** (*You can do the same for niche books by studying the 10 newest books your niches are reading.*)

- **If you are publishing to children and YA (young adults) have the material rated for age, and add this to your metadata.**

- **Use Social Media to build platform and market to your readers.**

- **Own your ISBN.** (*Even if some of the open publishers don't require it or will give you one of their ISBNs, instead post your own in every format and edition you publish.*)

- **Support your local bookseller and library.** (*Make it easier and a greater joy for them to later support you!*)

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

Best wishes,

Gordon Burgett

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

Leading your idea in print down its most profitable path...

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

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

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

Let's start with an **article** about the "plight of the Cubs" (or any fetching topic) for an American magazine. You do the usual

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

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

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

newspaper (except the “nationals”) as long as they don’t overlap. Just tell the newspaper editor yours is a simultaneous submission and you are selling it outside of their 100-mile circulation orb.

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

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

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

Lost in this pile of print are the **directly related spin-offs**, like **audiobooks** of any or all of those books just mentioned; **focus books** about specific elements of baseball for the truly absorbed, of the past year or two or of all time, like the pitching, the records set and broken, ERAs, a projection of future years and records of new(er) players emerging in the 2016 excitement; even **videos** and **movies**, all being in print before being converted to other media. Then using the most

visible of the platform builders, authors speaking about their (new) specialty from the platform: see **rallies, speeches, how-to workshops, seminars, talks**, and so on...

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

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

Best wishes,

Gordon Burgett

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

How to make your friends smile gratefully all day long...

If this were addressed to you, how would you feel if it arrived unexpectedly in your email box ?

This year (2016), I've decided to send one email each day thanking someone who has enriched my life.

It could be someone who is close to me, like a family member or a friend.

It could be someone I have only met once or perhaps admired from afar.

It could be someone I have known for a long time or only momentarily.

**TODAY YOU ARE THAT PERSON.
I APPRECIATE YOUR BEING IN MY LIFE.**

Allen

P.S. Please know that there is no hierarchy here. In the past few days, your name and who you are in the world came to mind. When that happened I realized that I wanted to honor and thank you for enriching my life.

My reaction was delight and total surprise. So rarely is unsought, free kindness sent our way! If you want to use this model or concept, just do it. Change the names, of course. There are no copyrights or restrictions at all.

If your curiosity is stirred, here's a pinch of background. Allen Klein and I are veteran writers/speakers who have met, mostly in passing at presentations, for years. He's very funny and has written many books that I have enjoyed and shared, so I was indeed honored—and quite surprised—when it arrived. The next day it occurred to me that others may want to say the same or something similar to those they know. So I emailed Allen, thanked him for the thoughtfulness, and asked if my sharing the idea with others would be okay. His reply, almost immediate, was “Yes, please *do* share it. Imagine if we all did this! What a great world this would be.”

So now it's in your hands to use as or if you wish!

(Allen Klein's most recent book is *You Can't Ruin My Day*. See more at humor@allenklein.com.)

Best wishes,

Gordon Burgett

www.gordonburgett.com

Name(required)

Email(required)

Website

Comment(required)

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,

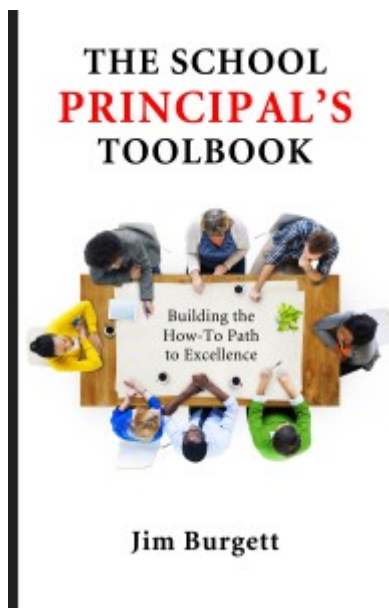
Gordon Burgett

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.

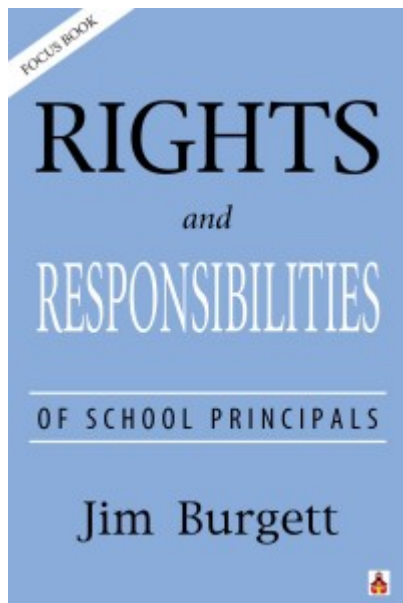
That's doubly enjoyable because my younger brother has been a luminary in that field for 40 years, and my firm snagged him and his illustrious cohorts to write our much-sought books about their expertise. Let's look particularly at Jim's newest creation, **The School Principal's Toolkit**.

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 **Toolkit**, 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

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

Here's how to submit changes to your book at Kindle

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

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

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

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

Get or find the book's interior copy file, make a digital copy of that file, and set that copy aside, for old-time's sake. Now go to page five and replace the offensive boast by erasing and retyping a correction. First check to see the font and font size that copy was prepared in. For example, if it's Century Schoolbook 11-point, make your correction in the same font/size. Give this new file a new name (say, from Book 1-1 to Book 1-2) and save it. **That's how changes begin. Find the**

original file, change it, and save it with a different name—or you will drive yourself, Kindle, and us batty. Then here's how to put that "corrected" file inside Kindle so it will appear on monitors (or like devices).

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

1. Go to the Dashboard, then the Bookshelf.
2. Find "**Your Books**" and the title of the book you want to change.
3. On the far right side along the book title line find a shaded box with three dots on it, near "**Book Actions.**" Push "**Edit Details.**"
4. Go down to #6, "**Upload Your Book File.**"
5. Open "**Browse.**" It will take you back to your home files. Find Book 1-2 and open it.
6. Kindle will start downloading the corrected version of your book right away.
7. It may take a few minutes to download. When it's done, it will invite you to look at the changed book by going to #7, "**Preview Your Book.**" You will see how fast one can plummet from being the world's greatest writer to the second greatest.
8. If that's what you want your book to say (and how you want it to look), check the orange "**Save and Continue**" box at the very bottom of that section.
9. That will open the #8-#11 section. Below #11 is a wee box that you must check. Read the text you just approved, and confirm it again in a yellow "**Save and Publish**" box on the lower right.
9. You're done! But Kindle isn't. If your book is in English it will take about 24 hours for your changed book to reach eager readers and buyers.

That's it.

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

Best wishes,

Gordon Burgett

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

[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

Writers: How to Write in Financial Comfort Even in Old Age!

There are ways to do what the title says—and about 1000 other ways that guarantee writing penury, most about as lucrative as begging for or selling writing pencils on the street! I'll not foul this blog by describing how you can find cliché distress or dangling destitution—poverty you can find on your own. Or it will find you, particularly if you're lazy or wreyete horribly!

For the rest of you wordsmiths overflowing with words, wit, proper punctuation, vivid imaginations, and computers that spell well, here's what an old writer thinks are the most likely paths to help you at least end up paying your own bills—and comfortably at ease between now and then.

We can **eliminate some kinds of writing** at the outset, like **essays** and **poetry**. Verse may be the showcase of a mastermind, but 99%+ of the poets, bless them, even when in rhyme don't have a dime.

Let's focus on the **four paths** that make the most cents.

Geniuses could secure comfort if they could express their wizardry in lucid, sought prose, then link themselves to vendors who could harness, package, and sell their brilliance. (So much for geniuses.)

A harder path would be from the bottom up, **from stringer to city editor to editor-of-editors**. Theirs might be the bobbing path of nervous comfort while publishing mastheads sink into the sea. Editing excellence may have to be mixed with the deft art of vessel leaping, derring-do in life preservers, afloat, preserving words and news while awaiting the calm. Still, in

business and government there may be a million jobs that have a writing core. They pay well and keep the faithful comfortable during retirement. Some of the greatest writers had their day jobs there, and bloomed into fame from the product of their nighttime/weekend passions.

Fiction writers have the privilege of inventing comfort when needed, of living where their imagination takes them to find solace. But to have enough coin to eat and stay warm as needed requires that they cook up a tasty singular plotstew of people, purpose, and place that readers want, then keep that blend boiling until their culinary/literary fame makes them well rewarded. For most this is surely the hardest way to spend a life fed solely by writing.

The fourth path is obvious but its luster is so unseen by the everyday public that most miss its truly gilded glow. These are the folks who **write for close-knit bonds of workers**. They define their niches—surveyors, goat breeders, school principals—and write books or create how-to guides or give workshops transformed into BOR tomes about what every member of the group needs to know to do what they do better. Most also speak professionally about what they write. And if their primary field folds or changes form they reform their knowledge to match the new configuration, get the groups' email addresses and sell their solutions to their associations and their members. They have ready-made followers eager for every applicable word that they write or speak. When they write articles, they know specifically who will read them and what they need or want to read. Their blogs are avidly awaited, they use social media to enhance their expertise, and as they get known and grow older their demand grows proportionately. They're probably too busy to be too comfortable in their prime years, but they could have a self-generating empire that would keep them very comfortable as they age. The downside? Who knows they exist (comfortably or at all) and who reads their chosen words, other than the tight

circle of their followers.

That's it. Musing about how those fed by the flames of imagination and word-molding are most likely to be able to be comfortably closer to their preferred mode of creation longer and freer from debilitating or impoverishing distractions.

Best wishes,

Gordon Burgett

P.S. I write books and speak their messages, mostly. Some are published by others, while I also publish niche books, all of which I edit but are written by others. Here is a [list](#) of those books that are currently available. (Oh yes, I'm also old.)
