

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

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 nichees are reading.*)
- **If you are publishing to children and YA (young adults) have the material rated for age, and add this to your metadata.**
- **Use Social Media to build platform and market to your readers.**
- **Own your ISBN.** (*Even if some of the open publishers don't require it or will give you one of their ISBNs, instead post your own in every format and edition you publish.*)
- **Support your local bookseller and library.** (*Make it easier and a greater joy for them to later support you!*)

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

Best wishes,

Gordon Burgett

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

[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-ing, 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

<p>MORE FREE REPORTS: <i>Lifelong Wealth by Being Indispensable</i> <i>Finding Indispensable Article Topics</i> <i>101 Niche Marketing Topics</i></p>	<p>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.</p>
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That's it. If it helps, go to it.

Best wishes,

Gordon Burgett

[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

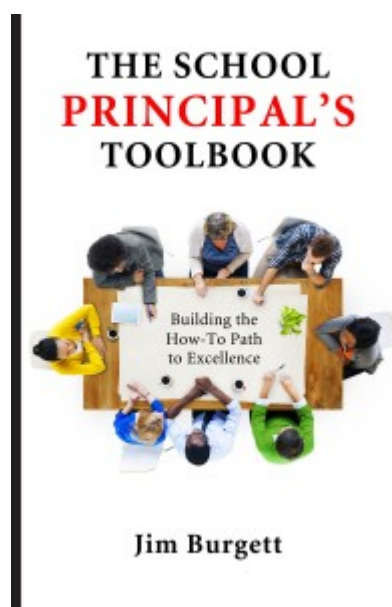
Name(required)

Email(required)

Website

Comment(required)

[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.

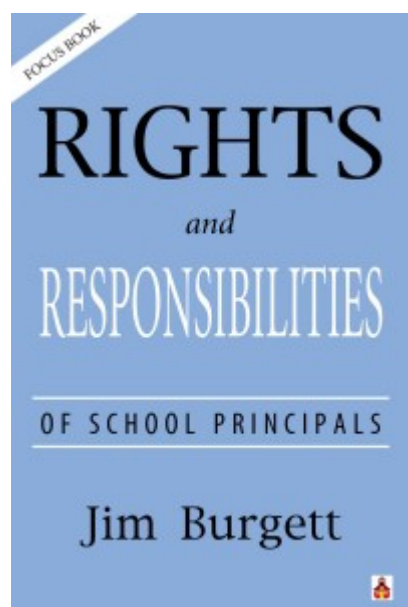
That's doubly enjoyable because my younger brother has been a luminary in that field for 40 years, and my firm snagged him and his illustrious cohorts to write our much-sought books about their expertise. Let's look particularly at Jim's newest creation, **The School Principal's Toolbook**.

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

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

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.)
