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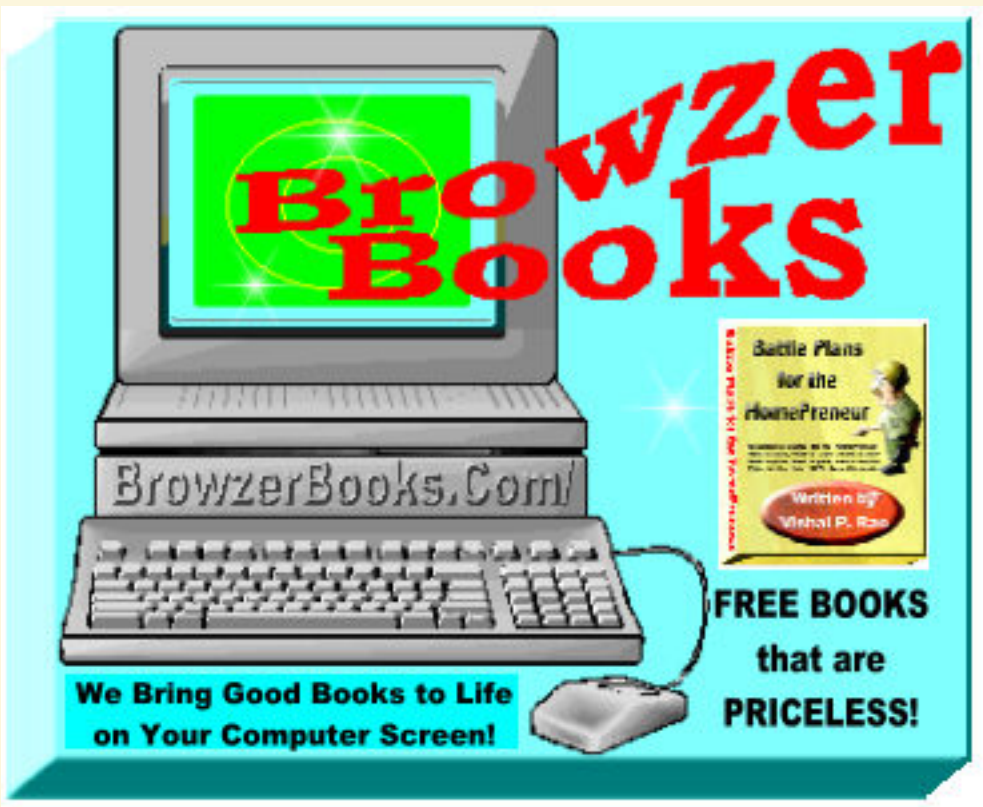
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Thank you.

Marleen Roberts

Why Should I Buy Your Book?

Answer this question and learn
How to Turn 'Lookie Loos' into
"Yank-out-the-Credit Card Buyers"

by Judy Cullins

[© 2001](#)

You say your book has lists, how-tos, easy-to-read recipes? 124 pages? Do these features give your potential buyer enough of a reason to buy your book?



Probably not, unless they are your best friends. Instead, let your reader see and hear reasons to buy by placing "selling" words (benefits) with your features.

You need to answer your buyer's questions about how your book will make them richer, healthier, and make their life easier. You need to memorize these benefits and have them ready to spout when someone asks you what your book is about. Leave the plot or story out. When you verbalize them, just stick to the thirty second "tell and sell." Or, when you write, sprinkle those benefits around on your front and back cover, in your introduction, and in your table of contents.

Potential buyers read these essential "Hot Selling Points" first, before they open the book to skim the chapters.

Benefits are the words that will bring your buyer running.

Why? Because benefits are the end result of satisfactory use of your product. For instance, one client's new book, *Not on My Table: Protecting Your*

Children from Poisons in Our Food, wrote: Includes: "quick- scan shopping lists."

Turning these features into reasons to buy, I suggested adding a benefit: "stop confusion with the "quick-scan, time-saving shopping list."

Your audience wants results--challenges and problems solved.

They want to feel good inside, savvy, and that they are doing the right thing by buying your book. Put a little emotion in those benefits. So, keep your features, but preface them with benefits. Your buyer must be persuaded by your words and know your book will satisfy their emotional wants and practical needs.

Give your readers
a reason to buy.

How to Write Benefits and Features for Your Book

On an 8 ½ by 11" paper make a list:

1. Write the exact product/service you want your prospect to buy. Write your title. For instance, Ten Ways to Market Your Book Online. 2. Write three features of your book.

These are distinguishing facts about your product. For instance, Ten Ways includes

1. simple, step-by-step "how to" exercises to start an eMagazine,
2. useful web site addresses for marketing your book through writing short articles and tips, specific author's time and money-saving tips throughout the book.
3. Write three benefits of your book. These are the advantages your buyer gain as a result of the features listed above.

Here's a few samples:

- Creating and sending out an eNewsletter on a regular basis builds credibility, trust and profits.
- Giving authors links and web site addresses of top web sites help the Web site build content, and helps the author bring attention to his book through the link to where his book is sold.
- The specific, highlighted "author tips" are short, easy-to-read, saving the reader time, while giving valuable information..

Remember, adding practical and emotional benefits to your features will hook your "lookie loos" into a "Yank-out-the-credit-card" buyer.

=====

Judy Cullins: author, publisher, book coach _Write Your Ebook or Other Short Book - Fast!_ _Ten Non-techie Ways to Market Your Book Online_ _Quadruple Your Web Sales in One Month with Free Articles_ <http://www.bookcoaching.com/products.shtml> Subscribe to FREE ezine "The Book Coach Says..." <mailto:Judy@bookcoaching.com>

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Can you quit smoking? Probably not. Some people try everything, even kicking themselves, and STILL can't quit. For more insight into this stubborn problem, [Click HERE](#).

Gum disease, gingivitis, or bleeding gums can cost a fortune if you let it go too long. [Learn how you can stop gum disease naturally.](#)

SlimSweet is an incredible exciting new sweetener that provides benefits no other sweetener can! Now everyone can enjoy SlimSweet's great sweet taste without worrying about calories, cholesterol, weight gain or harmful insulin surges caused by other sweeteners (even natural ones). With [SlimSweet](#), you'll never eat sugar again!

Publishers ask five key questions about every project they consider. Here's how to make sure your proposal gives all the answers.

The Bulletproof Non-Fiction Book Proposal

By Robert W. Bly

Writer's Digest correspondent Robert W. Bly is the author of hundreds of articles and more than 40 books. His newest title is *Getting Your Book Published: Inside Secrets of a Successful Author* (Roblin Press).

You have a great idea for a nonfiction book. Your wife thinks it's a great idea. Your parents think it's a great idea. Even your neighbor who hates to read thinks it's a great idea.

But will a publisher think it's a great idea-enough to pay you an advance, commission you to write it, and publish and sell it?

That will depend largely on your book proposal. Here's where you demonstrate persuasively that your idea has merit. Of course, even a solid idea and a great book proposal can't guarantee success, but they surely can tip the odds in your favor. But if either the idea or the proposal is weak, your chances of a sale are slim to none.

It's no secret what book editors look for when reviewing book ideas and proposals. You'll improve your chances of winning a publisher's contract by testing your book proposal against the five key questions editors ask. Let's look at those questions and the best ways to answer them.

Is there a large enough audience interested in this topic to justify publishing the book?

The major New York publishing houses aren't interested in highly specialized books written for small, narrow interest audiences. If you want to write the definitive work on LAN/WAN internet working, for example, seek out a publisher of technical books.

Big publishers are primarily interested in "bookstore books" that is, books that appeal to a general audience or at least to a large segment of the general population. Examples of such audiences include parents, small business owners, corporate executives, fitness enthusiasts, movie buffs, users of personal computers, teenagers and other large affinity groups.

A book aimed at a major publisher must appeal to an audience of hundreds of thousands of people, if not millions. To sell your idea to the editor, you must demonstrate that such an audience exists. In our proposal for **How to Promote Your Own Business** (accepted and published by New American Library), Gary Blake and I cited statistics showing there are more than 10 million small businesses in the US and 250,000 new businesses started each year.

One excellent source of market data is Standard Rate and Data Service (SRDS), a book listing US magazines that accept advertising and their circulation's. SRDS is available at your local library or from the publisher (tel. 847/375-5000). If you're proposing a book on freelance writing, for example, you could look up writers' magazines and find that the two largest publications in the field have a combined circulation of more than 300,000; this is the potential market for your book.

*

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But only a small percentage of the intended audience will actually buy your book. And a major publisher hopes to sell at least 5,000 copies of your book. So if you're writing a book that appeals only to the 44,171 branch managers working at banks nationwide (say, *How to Manage Your Branch More Efficiently*), and 2% can be persuaded to buy the book, you've sold only 883 copies not nearly enough to make the project worthwhile for either you or a publisher.

Is this a book? or a magazine article?

At the onset of the 1991 recession, I came up with an idea for a book I thought would be a strong seller *Recession Proof Business Strategies: Winning Methods to Sell Any Product or Service in a Down Economy*. It was timely. It had strong media appeal. And it contained vital information readers desperately needed.

But, as my agent pointed out, there were two problems with the book. First, its timely nature. From conception to bookstore, it can take 18 months to two years to write and publish a book. If the recession was over by the time *Recession Proof Business Strategies* came out, the book would bomb.

Second, my agent was concerned that there wasn't enough material to fill a book. And he was right.

The average nonfiction book is about 200 pages in typeset, published form, with approximately 400 words a page. That's 80,000 words; about 320 double-spaced typewritten manuscript pages. Your book might be longer or shorter, ranging from 35,000 words (a slim, 100 page volume) to 200,000 words or more.

Trouble was, when I finished writing everything I knew about recession proof business strategies, I had 5,000 words--too short for a book, too long for an article. **The solution?** I self published *Recession Proof Business Strategies* as a \$7 booklet and sold several thousand copies. So a booklet **not a book** was the right vehicle for this material.

Many book ideas seem strong initially, but wilt under close examination.

For example, a (to me) wonderful book title popped into my head a while back: *How to Survive a Midlife Crisis at Any Age*. My co-author loved it and wanted to do the book. But when we sat down, we couldn't think of anything to put in it! We soon abandoned the idea.

How do you know whether your idea is a book, article or booklet--and how do you convince a publisher that your concept is a big one? Here are some guidelines:

First, see if there are other books on the topic. The existence of a few similar titles indicates that this idea is big enough to deserve a book, since other publishers bought and published book length manuscripts on the topic.

Second, go to the library and see what else is written on the topic. If you feel overwhelmed by all the magazine articles, newspaper stories, booklets, pamphlets, surveys, reports and statistics on your topic, that's a good indication the topic is 'meaty" enough to justify a full-length book.

For example, I heard a public service announcement describing a toll-free number you could call to get safety information about any car you were thinking of buying. I thought, "There seems to be a lot of these free consumer hotlines; why not organize them into a reference book?"

I researched the subject and discovered there were indeed hundreds of such hotlines. New American library bought the book and published it as **Information Hotline USA**. If I'd uncovered only a few such hotlines, New American Library would have rejected my proposal.

The third step to convincing a publisher that your topic is broad enough to warrant a book is to organize your information into chapters. Think about how you would logically explain your topic or present your information, and organize it into major categories. These will become chapter headings.

A full-length nonfiction book typically has 8-15 chapters. If your outline has fewer, the publisher may think there's not enough information to fill a book on your topic.

Shoot for an outline with at least nine chapters.

On index cards, organize all your research material by chapter. Then add the most important or interesting items as bullet points in your chapter outline to create a complete table of contents for your proposed book. Here's how my co-author and I described Chapter 15 in our proposal for *How to Promote Your Own Business*:

Chapter 15: On With the Show-Trade Shows and Displays

- Why do people attend trade shows?
- How to select the shows at which you will exhibit
- Creating effective trade show displays
- Five things you can do to attract more prospects to your exhibit: demonstrations, product samples, free gifts, contests and entertainment
- Other uses for your display materials: retail point-of-purchase, malls, lobby displays

This type of detailed table of contents proves to the publisher that your topic is appropriate for a book, not just a magazine article.

What's different or better-about your book?

The first page or two of your book proposal **must contain an overview of your idea**. This describes what the book is about who its written for and what's in it.

Your overview must also tell the editor why and how your book is unique, different or better than other books already published on this topic. And you must do this within the first two paragraphs (**if you don't, the editor probably won't read further**).

The hook -the angle that makes your book different- can take many forms: It might be a slant toward a different audience, a better way of organizing the material, or inclusion of topics not covered in other books. **The key is to make your book seem both different and better.**

For instance, if the other books aren't illustrated, say that your book will be—and explain why that's important. If the other books are lengthy, promise to write a more concise book. If the other books are incomplete, describe the topics they omit—and tell how you'll cover them in your book.

When planning **How to Promote Your Own Business**, my co-author and I hoped to write a book on advertising that would appeal to small business owners rather than advertising agencies, PR firms and other advertising professionals. We used this as our hook; our proposal began:

How to Promote Your Own Business is not a book for the professional publicist, promoter or advertising professional. Rather, it is a practical working promotion guide for the 10.8 million Americans who own their own businesses, and the 250,000 entrepreneurs who start new businesses each year.

We wrote a previous book, **Technical Writing. Structure, Standards and Style**, because we believed the existing technical writing books were too lengthy and dull to be suitable as references for working technical writers. We wanted to create a handbook for technical writers that emulated the concise, to-the-point style and format of *The Elements of Style*, William Strunk and E. B. White's popular style guide for general writers.

Our proposal called our book "**the Strunk and White of technical writing**," which instantly communicated the key appeal of the concept. Our agent sold the book—within three weeks—to the first publisher who looked at it. Interestingly, McGraw-Hill also used the phrase "the Strunk and White of technical writing" in publicity and promotional materials describing the book.

Another section of your proposal that positions your book in relation to others on the same subject is the "Competition" section. Here you list and describe competing books; each listing should emphasize how your book is both different and better. Here is an example from our **How to Promote Your Own Business** proposal:

1. How to Advertise and Promote Your Small Business, by Connie McClung Siegel, John Wiley & Sons, 1978, 128 pages, \$4.95 trade paperback.

This book is part of John Wiley's "Small Business Series." The author neglects several vital areas of small business promotion, including mail order, sales literature, trade shows, and displays, contests and newsletters. There are very few examples of actual promotions, and the author gives no indication of the costs involved or the results achieved. The book does not provide step-by-step instructions for selecting and implementing promotions.

Include in the "Competition" section those books that cover the same-or very similar-topics as your book; that are published by a major publishing house; and that are no more than five years old.

How many books you list in this section will be important. The presence of two to six competitive books shows there's a market for this type of book, while still room for one more. On the other hand, if there are seven or more books a publisher may think the field is overcrowded, and you'll probably have a difficult time making the sale.

Will people pay \$22.95 for this book?

The average hardcover nonfiction book sells for \$22.95 or more; the average trade paperback for \$12.95. Your book must be interesting or valuable enough to make readers part not only with their money (remember, they can always read your book for free at the library), but with their time as well (many people would rather watch TV, go to the movies or nap than read a book).

When it comes to nonfiction,

- readers typically buy books to learn something,
- for reference
- or to be entertained.

A how-to or reference book proposal should stress the benefits readers will get when they buy the book. Will it help them save time and money? Make money? Look beautiful? Feel young? live longer? If your book will make readers' lives better and easier, say so. In our proposal for **How to Promote Your Own Business**, we said:

How to Promote Your Own Business is unique because it goes right to the heart of the problem: How can the owner or manager of a small business—a person with little time, money and promotion expertise—promote his business as effectively as his bigger, wealthier competitors?

If your book is biography, journalism, history, or any other form of nonfiction written primarily to entertain, your proposal should highlight some of the more fascinating details of the book. **Your aim is to make the editor want to read the whole story.**

Why should the publisher hire you to write it?

Your proposal must show why you're uniquely qualified to write the book. Such qualifications fall into two categories: writing credentials and expert credentials.

Writing credentials establish your expertise as an author. In an "About the Author" section of your book proposal, write a brief biographical sketch of yourself, being sure to include such information as:

- titles, publishers and dates of publication for any books you've written
- total number of books and articles written (if the number is impressive)

- names of major magazines and newspapers in which your work has appeared
- excerpts from favorable reviews about your work
- sales figures for your best-selling books (if they're impressive)

Expert credentials establish your position as an authority in the topic of your proposed book.

Actually, you don't have to be much of an expert. The trick is to make yourself seem like an expert to the publisher.

For instance, author Wilbur Perry wanted to write about mail order. To make himself more appealing as a potential author for a book on the subject he started and operated a small part-time mail-order business from his home. This gave him the credentials he needed to convince John Wiley & Sons to publish two books by him on the topic.

In my experience, your expert credentials don't need to be in-depth. Editors understand you can research the topic, and they don't require you to know everything about it before buying your book. They just want to convince their editorial board-and buyers-that you know what you're talking about.

Of course, having a published book to your credit is one credential that always impresses publishers. And that's a credential I'm sure you'll soon have if you follow the five key points covered in this article.

Writer's Digest correspondent Robert W. Bly is the author of hundreds of articles and more than 40 books. His newest title is *Getting Your Book Published: Inside Secrets of a Successful Author* (Roblin Press).

From the editor: The first book by Bob Bly that I read was **Secrets of a Freelance Writer. How to Make \$85,000 a Year from Henry Holt & Co.. I don't know how many years I've had the book, but I do know I will not part with it. And that is one of the secrets of success Bob practices more than he preaches, consistent over-delivery of what readers buy his books for. When you provide better content, better writing, and expose yourself to the market where people need your product YOU TOO will be a raging tornado of success that people won't let your books out of their sight!**

Special Addendum

The Making of a Winning Book Proposal

A successful book proposal contains these sections:

Title Page

A cover sheet. The book's title and the name of the author are centered in the middle of the page. In the upper left corner, type Book Proposal. In the bottom right, type your name, address and phone number (or, if you have one, your agent's).

Overview

Summarize what your book is about: the topic, who will read it, why its important or interesting to your intended audience, and what makes your book different from others in the field.

Specifications

Specify approximate word length, number of chapters, types of illustrations or graphics to be included, and any unique organizational schemes or formats (for example, is your book divided into major sections or do you use sidebars?)

Market

Tell the editor who will buy your book, how many of these people exist, and why they need it or will want to read it. Use statistics to dramatize the size of the market. For example, if your book is about infertility, mention that one in six couples in the US is infertile.

Promotion

Is your book a natural for talk radio or Oprah (be realistic)? Can it be promoted through seminars or speeches to associations and clubs? Give the publisher some of your ideas on how the book can be marketed. (Note: Phrase these as suggestions, not demands. The publisher will be interested in your ideas but probably won't use most of them.)

Competition

List books that compare with yours. Include the title, author, publisher, year of publication, number of pages, price, and format (hardcover, trade paperback or mass market paperback). Describe each book briefly, pointing out weaknesses and areas in which your book is different and superior.

Author's Bio

A brief biography listing your writing credentials (books and articles published), qualifications to write about the book's topic (for instance, for a book on popular psychology, it helps if you're a therapist), and your media experience (previous appearances on TV and radio).

Table of Contents/Outline

A chapter-by-chapter outline showing the contents of your proposed book. Many editors tell me that a detailed, well thought-out table of contents in a proposal helps sway them in favor of a book.

R.W.B.

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One of Bob's important articles for Writer's Digest was "**Big Bucks in Business Writing: The Direct Route to High-Paying Writing Assignments**" way back in the February '90 WD (which is not out of print yet and can be had for \$2.75 sent to Back Issues, WD, 1507 Dana Ave., Cincinnati 45207).

Other Resources: [The Amazing One Dollar Bill](#). Do you know what it means, what it stands for?

Become a Writer Sure you can. There's a ton of help for you at Tale Wins, and most of it is yours to use, absolutely FREE! <http://www.talewins.com/>

Get your work published instantly, around the world. [Syndicate Everything You Write](#).

Surefire Ways to Get Your Magazine Article Queries Accepted

© 2004 by Kathy Burns-Millyard

One of my writing discussion groups recently had a topic thread going about the success rate of pitching magazine article ideas. It seems that the standard acceptance rate is about 30% - 40%. In my own experience though, I've had about a 90% acceptance rate and I mentioned that in the group. This inevitably led to a nuts and bolts discussion, and I thought I'd share these tips with you.

1. Never send a query without first looking at the magazine's editorial calendar. By looking at the editorial calendar, you can see immediately what topics the editor will be most interested in, and when. Not all magazines publish an editorial calendar and some require that you request it via email. If you cannot find one on the publication's website, and you find nothing that states they do not publish one, then send a short note to the Editor asking if it is available and if so will they please send it to you.

2. Pay attention to the publication's lead time. Most editorial calendars or writers' guidelines will tell you what their particular lead time is. Lead time is simply the amount of advanced time that advertisements or articles must be submitted in order to be ready for publication in a particular issue.

So, if a magazine states their lead time is 3 months and you were looking for ideas to pitch to them in May, you would want to look at what topics they will be covering in September, October or November. You can pitch ideas that are further ahead on the calendar as well, just remember that the farther ahead you pitch, the longer you may have to wait for payment.

3. Read the publication. Most publications can be read partially or completely online now days, so there is no excuse for skipping this step. By reading several of their most recently published materials, you'll gain two critical advantages: A. You will not send in an idea that was recently covered doing so is an almost guaranteed way to have your query rejected. B. You will get a solid feel for the publication's style. Crafting your query and article to their particular style is essential to getting published.

As a side effect, reading the magazine may also help you to generate some great topic ideas for your own queries.

4. Contact the proper person. I use the online version of Writer's Market to stay abreast of contact changes. I use this as a research and lead tool only however. Once I've found publications that fit my acceptable payment range and interest, I'll then visit the publication's site and search for freelance information there. Often the publication's website will have a different editor listed, or they may even direct you to send your queries to an assistant instead. I always follow the rules outlined on the publication's website, regardless of what information I originally found on the Writer's Market site.

5. When crafting your query, keep it professional and concise. Briefly introduce yourself and your article idea. Mention which upcoming issue of their publication you feel the article will fit best in based on their editorial calendar, and if possible, mention how you feel it will fit into their publication based on what you know of their recent articles. And last but not least, include 2 - 4 relevant credits and a link to your online portfolio or clips.

When mentioning credits, I suggest simply listing a few of the magazines you've published with in the past. Including the complete title, issue, page number and so on isn't usually needed. I also strongly suggest including a link to an electronic portfolio, or at least to a page that has a list of your available clips. This makes it easy for the editor to review your previous work at their own convenience.

Of course it should go without saying that you have reviewed the publication's available guidelines before doing any of the above, and that you will present yourself as professionally as possible including performing spelling and grammar checks before sending anything.

My preferred market is business, technical and trade publications, so your own results with these methods may vary slightly. But by following the simple submission preparation steps outlined in this article, any freelance writer should be able to turn more queries into paying assignments.

© 2002, Kathy Burns

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Need some quality content for your own publications? Check out The Guru Gazette!

--> <http://www.GuruGazette.com> -- And you can find out more about Kathy at <http://www.ElectronicPerceptions.com>

What will a book cover do for you?

Well, let's look at odds and proven statistics for a moment.

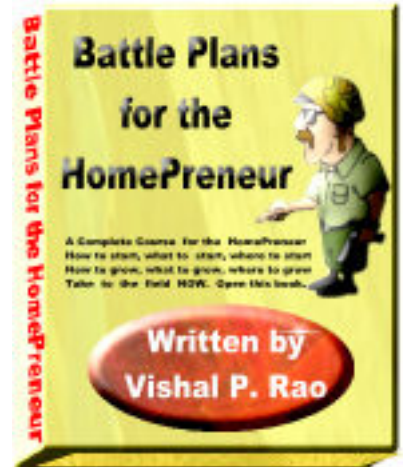
If you have two web sites offering the same book which are getting an equal amount of traffic and the ad copy on one web site has a book cover with it, and the other web site is exactly identical but does not have a book cover illustrating it, the web site WITH the book cover can be pulling in 213% more orders. Same traffic, same words, different results -- just from having a book cover.

Why?

A book cover makes your book look REAL. The theory is the book cover image LOOKS like the book has already been PUBLISHED. It EXISTS in the mind of the beholder!

Strangely enough, the same reaction can be expected from book publishing editors when they see your query or proposal with the image they only associate with finished products, a book cover.

[Professionally Designed Book Covers](#) can be yours for just \$10 Each, done by artists working at Tale Wins.



How To Get 50% of Your Freelance Fee Up Front -- And a Whole Lot More!

Copyright © 2004, Chris Marlow
The Copywriters Coach
<http://www.TheCopywritersCoach.com>

This is valuable content from my free online newsletter, the FREELANCER'S BUSINESS BULLETIN. In the April 2004 issue I shared with my subscribers the secret to getting at least 50% of your freelance fee up front, plus a whole host of other important requirements for your freelancer's business.

It was FREELANCER'S BUSINESS BULLETIN subscriber and copywriting expert Susan Fantle who asked for a discussion of this topic because she had recently encountered some difficulties with clients. In her own words:

"I've been in this business for 23 years and only in the last two years do I finally see the need to have a contract with new clients."

Now I've seen a lot of contracts in my freelance life, but none more complete or protective of a freelancer's interests than my own. And I'll share its elements here so you can create your own contract, or perhaps improve the one that you use.

But before we get started I'll make a couple of points:

The first concerns semantics: Somewhere along the line I read that the word "contract" is negative and off-putting, and after some thought, I had to agree. So I call my contract a "Fee Agreement," which I think is friendlier and sets the tone for the positive and equally respectful working relationship to come. You might think about doing the same for your own contract.

Point two is that you should always, always use a Fee Agreement and get it signed and faxed (or emailed) back before starting

any work. When you work with the proper forms you are telling your client that you are a professional, and your client will then treat you with the respect you deserve. Much of the success of the freelancer/client relationship is built upon how you conduct yourself in your financial transactions.

In my Fee Agreement I always make it clear that I will Invoice for half the fee up front, upon receipt of the signed Fee Agreement. That way the client has agreed to pay an up front fee of 50 percent.

Then I email the Invoice, which instructs the client to send the check via FedEx or another overnight delivery service. Since I tend to work with mid-size to large companies, I never have a problem getting my up front fee or having it delivered over night.

My feeling is that clients are in a hurry to get their copy and are at their most agreeable at this stage. However, once they've received their copy, there is no incentive to rush the check. So I send a final Invoice "due and payable upon receipt," instructing the payment to be sent via regular mail.

Since I work directly with the client, this arrangement works well for me, however you may need to be more flexible depending on whom you work with, or what market you're working in. For instance, ad agencies may ask you to collect 100 percent at the back end, especially if the job is small and fast.

For very large jobs, paying in thirds is also common. And small businesses may prefer to pay in thirds if their budget is tight (and it usually is). And then, of course, there are those pay arrangements that include bonuses or royalties, which you will most often find in the business-to-consumer side of direct marketing, among very large mailers.

Does anyone ever get paid 100 percent up front? The answer is yes, but I've seen it rarely. Recently one of my coaching students was paid 100 percent up front for a very small job worth \$300. And another student was paid in the four figures from a sole-proprietor entrepreneur, who obviously understood that the copywriter realized the risk involved with working with a risk-taking marketer.

My advice is to try for 50 percent, and if the client balks, proceed very carefully if you proceed at all. If the client has problems paying you now, before you do the work, it's a very serious red flag. You're better off to say no, and spend your time marketing yourself to find a better client.

A Quick List of What Should Be in Your Contract if You're a Copywriter or Other Business Freelancer:

- A very detailed description of the job, listing virtually everything you will do
- A deadline for the work to be completed
- Revision terms
- Payment terms
- Late payment terms
- A description of what will be included in your services
- A description of what will not be included (interviewing and creating testimonials, for instance)
- A policy on how change orders are handled (you charge more if they make a significant change after work has been done)
- Ownership (you own the copyright until you've received full payment)
- Indemnity (a legal disclaimer holding you harmless against any legal charges such as libel and copyright infringement; you don't need to add false advertising since you won't be doing that anyway)
- An agreement for the client to share work samples and results (so you can use them in your promotions)

Don't be so anxious to get the work that you fail to get a signed Fee Agreement and payment up front.

Getting payment up front is an effective screen, and evidence that you are a professional.

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A veteran freelancer and award-winning copywriter, Chris Marlow offers business coaching to new, aspiring, and seasoned business freelancers who want to accelerate their success. She can be reached via <http://www.TheCopywritersCoach.com>

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Book Promotion Myth:

The Best Place to Sell Books is a Book Store

Written and © 2001 by Judy Cullins

When most people think of buying books they think of bookstores. Marketing guru, John Kremer, author of *1001 Ways to Market Your Book* says "I'm glad I don't rely on retail "brick and mortar" bookstore sales for my income, but it will be nice to add that icing on the cake into my cash flow again."

In the past three years, John has sold 45,000 copies of his book, many from non-traditional marketing strategies; his web site, his eMagazine which offers tips, products and seminars, specialty stores, foreign markets, libraries, and back of the room sales. Because he is a recognized name, he and other bestsellers by famous authors get a lot of shelf space in the bookstore--cover side out. For your lesser-known book, only your spine will show and after three months of initial placement, your book will fade away unless you put on your promotion hat to get customers to the store.

In one book coaching session, a new client thought he wanted to sell to the bookstores. I asked him who was his particular audience. He said "Business people."

What kind of business people? I asked. Do these people go to the "brick and mortar" bookstore for a business book? Or, will they be more likely to visit a particular business Web site for specific kinds of business books?

DID YOU KNOW?

- Seventy percent of US adults haven't been in a bookstore for the last 5 years
- Bookstores sell only 45% of all books sold
- Bookstores return non-sold books to the author--think of the Starbucks people dripping their coffee and scone on your book. The author will get those returns.
- Bookstores will take 90 days, even a year to pay you for your total book sales

- Bookstores only order two or three copies at a time because of limited shelf space.
- Bookstores buy only from a distributor or wholesaler.

So. Why the big push to get a wholesale or distributor and get into the bookstore? These people represent so many other authors; don't you wonder how much attention your book will receive? They exact healthy fees, around 55%. That leaves a small profit for the author, and remember, bookstores, distributors and wholesalers don't promote your book!

After her distributor went belly up and she lost \$160,000, one author said she would rather have more control over her priceless products. She distributes them all herself now through various venues that suit her personality.

Authors spend a lot of time and money chasing the improbable, when the "golden egg" of self-publishing and self-promotion is right in front of them. In my opinion, I'd sell my books **everywhere except the bookstore!**

=====

Judy Cullins: author, publisher, book coach _Ten Non-techie Ways to Market Your Book Online_ <http://www.bookcoaching.com/discounts.shtml>

"Discounts of the Month" Subscribe to FREE ezine "The Book Coach Says..."

Email: Judy@bookcoaching.com

+ + + + +

The size of the average American yard continues to shrink -- it now stands at only 9,100 square feet -- including the house. At the same time, more and more people are valuing fresh, organically grown produce and wanting to grow their own. With new technology, special varieties and innovative planting systems, you can now grow almost any vegetable, herb or fruit on a deck or in a small corner of your yard or deck -- even producing more than if you planted them in a regular-sized garden. [Turn Your Small Yard into a Big Garden.](#)

While we all like to think of ourselves as careful writers, it's tough to keep track of all the dos and don'ts unless you are doing it every day. Nor is it a question of literacy. I've edited English professors, national news anchors, and politicians who commit about as many errors as anyone else—and these are people who make their living with language! Now, if you're George W. Bush or Bill Clinton, both of whom are prone to grammatical errors, you'll get published anyway, but a first-time author has to make a good impression.

How (and Why) to Choose a Copy Editor

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by Michael Carr
with Lynda Lotman

Book Editing Associates
www.book-editing.com

Who needs a copyeditor?

For a year now (or two, or ten), you have been hammering away at your manuscript, revising and reworking every scene and nuance until you know the characters better than you know your spouse.

You have sacrificed sleep, dinner with friends, your favorite sitcom, even your vacation, and finally it's ready to submit...or is it?

Your own kid, looking over your shoulder, casually points out some incorrect punctuation, a grammatical error, and a dropped word—all in the first paragraph.

And that hauntingly beautiful four-line sentence that you thought worthy of Faulkner?

On closer inspection, it has no verb.

You feel a creeping suspicion that these little blemishes are not the only ones.

The sobering fact is that your labor of love needs a thorough copyedit; otherwise, it is unlikely ever to become a book.

Each year, lots of great manuscripts get rejected out of hand after only a glance at the first page, while others, from the ranks of the merely “pretty good,” find homes with respectable publishers—and all because of appearances. Many new writers suppose that an agent or an acquisitions editor will see through any minor problems with capitalization, punctuation, spelling, and grammar to the creative gem that sparkles beneath.

Alas, they are mistaken.

A clean, well-formatted manuscript is a publisher’s or an agent’s first clue that you are serious about your craft. It says to them, “Pay attention, now; this just might be worth your while.”

On the other hand, if they are immediately assailed by comma splices, disagreeing subjects and verbs, and nonwords like *irregardless*, this implies a carelessness with language—perhaps even with the truth itself.

It isn’t that publishers and agents are intentionally petty, but each error grates just a little, disrupting the flow, and as they pile up, the reader begins to see only the mistakes, **while missing the author’s beautiful prose and riveting storyline altogether.**

The stack of submissions is high,
time is short,
and the manuscript gets tossed.

While we all like to think of ourselves as careful writers, it’s tough to keep track of all the dos and don’ts unless you are doing it every day. Nor is it a question of literacy. I’ve edited English professors, national news anchors, and politicians who commit about as many errors as anyone else—and these are people who make their living with language! Now, if you’re George W. Bush or Bill Clinton, both of whom are prone to grammatical errors, you’ll get published anyway, but a first-time author has to make a good impression.

"But wait," you say. "A copy editor is just a glorified proofreader, right? My fourteen-year-old can do that!"

Well, maybe. You see, the mechanical part is the least of the work—the small stuff that gets corrected while the editor has an eye out for the trickier problems: the unwieldy sentences, logical fallacies, and inapt word choices.

(The difference between the right word and almost the right word is the difference between caucuses and Caucasus.)

Then there are the factual errors: Your wildflowers have to be blooming in the correct season and hemisphere, your dinosaurs can't be walking on grass (because grass didn't exist yet), and your Regency romance can't make reference to the Charge of the Light Brigade, still forty years in the future. Even the best writers need a sharp-eyed copy editor to cover for their lapses.

I have seen both James Michener, one of the most successful writers of all time, and Peter Matthiessen, whom I adore, put safety catches on their revolvers (in *Texas* and *At Play in the Fields of the Lord*, respectively). The copy editor missed it, although to anyone knowledgeable about firearms, a mistake of such magnitude springs up off the page and sucker-punches them right in the sensibility.

Well, you may say, the authors should have known their material better.

Perhaps, but the copy editor was paid to know better. Copy editors are not walking dictionaries, **but professional copy editors question everything and know where to find the answers, and quickly.**

How do I choose the right copy editor?

Okay, so you realize you are in the market for a copyedit. You're going to pay dollars you don't really have to someone you've never met, so they will perform a service you didn't even know you needed, in the far-from-certain

hope of getting your manuscript published. And now, after five minutes on the Net, it's pretty clear that you haven't a clue where to start, because everybody and his redheaded cousin is a copy editor. It seems you could just go outside and shake the nearest tree, and a copy editor or two would fall out.

And to further muddy the waters, you've heard stories of everything from shoddy work to plagiarism and flat-out fraud.

Part of the problem is that unlike doctors, accountants, or real estate agents, anyone can proclaim himself an editor. All we need is a computer and a Web site where we can hang out our shingle. We have no regulating board, no professional certification, and we don't sit for an exam. So how do you pick and choose? I mean, who's for real, who's a wannabe, and who's an out-and-out sleaze?

(Hint: all of the above exist on the first page of your Google search.)

No track record, no deal.

First of all, a real copy editor has a VERIFIABLE track record and won't mind sharing it. There should be book titles and satisfied clients, with names and contact information. And do call or e-mail them—whatever the response, positive or negative, it will help you in your decision making.

Check out what others have to say.

Take some time to poke around on the Internet. Chances are, if the editor has been around much, someone out there will have something to say about his or her work. Granted, you should take what you find on the Net with a pillar of salt, but if everyone seems to agree that this person hung the moon, it's one thing; if all you get are horror stories, that's quite another.

The important thing is to inform yourself, for there be sharks in these waters. And parasites, too. For example, the Book Editing Associates network has seen its front page plagiarized by at least twelve different "editors" in three different countries. One of them even stole her client feedback and fabricated names for each entry. Also beware of foreign operations masquerading as U. S. and editing networks that "outsource" to "discount editors" so they can pocket the difference between what they charge their clients and what they pay these unqualified "editors."

Three excellent sites help writers research prospective editors:

Preditors and Editors <http://www.anotherealm.com/prededitors/>

The Whispers and Warnings forum at WritersWeekly.com.

The Bewares and Background Check forum at AbsoluteWrite.com <http://p197.ezboard.com/fabsolutewritefrm11>

Get a sample edit.

Ask them to do a sample edit of your work—just a page or two. If they want your work but balk at this step, walk away and count your blessings; after all, you just want to see what they can do for you. And anyway, they should be used to it—well-known publishing companies, who routinely hire out their copyediting work, require all freelancers to take a test that’s a lot more daunting than any sample edit.

The Book Editing Associates network, for example (where I edit), has a copyediting test so tough that 98 percent of applicants fail. (And by the way, this is something you always want to see on a Web site: a word about the standards its editors must meet.) BEA’s ethical standards are so tough that retests are not permitted if the applicant fails the copyediting tests but continues to market him/herself as a copy editor.

You get what you pay for—mostly.

You should get bids and samples from at least three freelancers. Depending on the shape your manuscript is in, most professional copy editors’ rates will fall between, say, 3 and 5 cents per original manuscript word—more if they are doing substantive editing as well. They have a look at your manuscript, gauge the amount of work, and then price the job according to what they expect to make per hour.

The quotes will vary because they are based on two factors: what each bidder expects to make, and how long that bidder sees the job taking. This is why you must have a sample edit from each bidder: to see which ones are likely to give you your money’s worth.

Obviously, some may price themselves out of the market, but you should be especially wary of anyone offering you an improbably low bid. The reason for the lowball price is simple: these are “wannabe” editors who didn’t pass anyone’s copyediting test and hence can’t get anyone to pay them more.

They hope to learn their trade on your nickel. Experienced copy editors, on the other hand, charge more for the simple reason that they can get more.

So when someone says they’ll copyedit your manuscript for a penny a word (or even less), ask yourself how fast they’ll have to work to make it pay, and what kind of job they can do for you at that speed.

See Beware the Lowball www.book-editing.com/pricing.htm

Decide.

You now have three copyeditors who want to work for you.

Their references check out and the bids are all reasonable when you see the amount of editorial input—but take another look. You’re not just looking for the one who caught the most mistakes. That’s not a bad thing, but it’s possible to be too nit-picky, to the point that the author’s voice is drowned in a sea of unnecessary changes and needlessly formal phrasings.

Better to pick the more nuanced sample, the editor with a subtle ear, who can hear what you are trying to do and then helps you pull it off—the one who makes you sound more like you. If the editor’s comments ring true, and you feel that the editor will help make you a better self-editor, then chances are, that’s the editor to pick. And if you were reasonably efficient with your time, you spent about four hours on this whole process, which is not a bad investment.

the end

Publishing houses receive hundreds of submissions every day. In-house editors are trained to crush the weak and champion the strong. If you are an unpublished writer, you must be meticulously polished and presentable just to get your foot in the door. Your presentation and professionalism define your reputation and, ultimately, your success. Bad spelling and faulty grammar can seriously undermine the impact of your documents and marketing materials.

[Lynda Lotman](#)

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[The Money Train Principle](#),, This Paint-by-Numbers Action Guide Shows You How to Multiply Your Profits by Up to 400%... Without having to drive another dozen truckloads of visitors to your website.

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Where to Post and Read Articles Online

By: Abdallah Khamis Abdallah

The internet is one of the best depositories of informative articles especially on business, marketing and writing. These articles can be a very invaluable source of knowledge and information for starting and growing your business. If you are a writer and wish to see your articles published or read what others have written then the internet provides good forums for you to satisfy your needs.

For webmasters and online marketers, publication of free articles on article databases, ezines and other websites is a highly effective and long-term traffic generator. It is in an inexpensive and targeted marketing method for attracting visitors to your website. However, you need to write a substantial number of articles or regularly write and post the articles in relevant high traffic article databases and ezines to be more effective.

There are very few lists of article databases or websites which accept articles submissions for publication and in this article I attempt to list a few prime websites which accept articles for free publication. New websites come up every day while others are pulled down after some time so to get maximum exposure, post your articles to as many sites as possible, save the articles on disk and print the articles and file them for your own reference and record.

Before posting any of your articles, read the submission guidelines on every website you wish to post and follow them if you are satisfied with them.

Here are some of the websites that will publish your articles for free (without payment to or by you):

<http://www.articlecity.com>

http://www.internetbasedmoms.com/submission_guidelines.htm

<http://www.marketing-seek.com/articles/submit.shtml>

<http://clearviewpublications.com>

<http://www.ideamarketers.com>

<http://www.goarticles.com>
<http://www.freelancewriting.com>
<http://www.businessknowhow.com>
<http://www.powerhomebiz.com>
<http://www.ebooksnbytes.com/articles/submit.shtml>
<http://www.theallined.com>
<http://www.digital-women.com/submitarticle.htm>
<http://www.connectionteam.com/submit.html>
<http://store.bellyandbeyond.com/yhst-4403591833340/submitarticle.html>
<http://www.makingprofit.com>
<http://www.boconline.com/sub-art.shtml>
<http://www.addme.com>
<http://www.articlessubmit.com>
<http://www.theezine.net>
<http://www.ezinearticles.com>
<http://virtual-professionals.com/articles.shtml>
<http://www.web-source.net/articlesub.htm>
<http://www.tigrafix.com/articles/submission.htm>
<http://ebusinesshelpsite.com/Articles/submit-article.htm>
<http://www.businessstoolchest.com/articles/submit.shtml>
<http://www.writerswrite.com>
<http://salessuccessmagazine.com>
<http://chinese-school.netfirms.com/submit-business-article.html>
<http://www.toupin.com>
<http://www.worldwidefreelance.com>
<http://www.business-opportunity.biz/addarticle.php>
http://www.selling-it.com/Add_article.htm
<http://www.homebiztools.com>
<http://www.marketingwords.com>
<http://www.amrithallan.com>
<http://www.workoninternet.com>
<http://www.executivecoachingstudio.com>
<http://www.home-based-business-opportunities.com>
http://groups.yahoo.com/group/article_announce
http://groups.yahoo.com/group/articles_archive
http://finance.groups.yahoo.com/group/Free_eContent/
<http://groups.yahoo.com/group/freezecontent/>
<http://groups.yahoo.com/group/articles4you2use4promotion/>
<http://groups.yahoo.com/group/netwrite-publish-announce/>

<http://groups.yahoo.com/group/Free-Reprint-Articles>

<http://groups.yahoo.com/group/free-content>

<http://www.freesticky.com>

<http://amazines.com/>

http://www.mbnet.com/article_add_form.asp

<http://www.family-content.com>

<http://www.clickforcontent.com>

<http://sbinformation.about.com/library/blsubmission.htm>

<http://www.optimize.com/mediakit/contribute.jhtml>

While some websites will publish your articles without reviewing them some will check them for suitability and conformance to their requirements.

To enable people to visit your website, include your full url in your bio/resource box below each of your articles so that readers can click on it to go straight to you website. Now, visiting your website is one thing and buying what you provide on your website is another. You can have over one hundred thousand people visit your website in a month but none buying anything from you.

This brings us to the issue of what you sell on your website. Do you offer a unique item or service you have created? Uniqueness need not be absolute but do you offer something new, refreshing or useful? Does it solve a common problem or satisfy a common need? This and many other questions need to be answered by you and acted on. Provide gifts, feebies, special offers and free content such as free articles and ebooks to attract readers to your website and to make them buy from you.

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To know where your articles have been published, go to www.google.com and type the title of your article in quotation marks (" ") in the search box and search. To know where all your articles have been published go to the same search engine and type your name as written in your articles in quotation marks and search. Do this at least every two weeks and you will find that your articles have been published on many ezines and websites. However, the results could be at times disappointing. If your articles do not contain useful, fresh, how to, problem-solving ideas or are not interesting to editors and webmasters, they might be spurned and will not be syndicated.

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Ring in More Writing Assignments

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By June Campbell

June's writing has appeared in several international print publications. You can [visit her site](#) for biz articles, a free gift, books at low Canadian prices, online sales of proposal and business plan templates and much more.

Are you losing out on freelance opportunities because of poor telephone communications? The lowly telephone is an indispensable item of your writing business equipment. Still, if used carelessly, this necessary item can cause problems with editors, publishers and interviewees.

Keep these tips in mind to use your telephone to the best advantage:

1. Correctly used, contemporary telephone technology will create the image of a professional operation. BUT if you don't know how to use the technology properly, you will create instead the illusion of incompetence. Learn how to transfer calls, put callers on hold and how to perform other telephone functions. If necessary, make notes to help you remember seldom-used procedures.
2. Consider using earphones instead of speakerphones for your interviews and other communications. Speakerphones subject the caller to an annoying echo that makes it difficult to hear clearly and will probably pick up the kids playing in the background. Earphones and headset will let you type the story right into your computer. Some writers have the story finished when the interview is over.
3. When you have to look for a contract, or a disk, ASK a caller's permission before putting them on hold. Studies indicate that callers become annoyed after being on hold for 17 seconds.

Reduce annoyance by asking permission first, explaining why they are being put on hold and by giving an estimated time that will elapse before you get back on the phone with them.

4. Answer the phone with your business name and your own name. For example, "Hello. WordWorks Writing Service. This is Sandra Jones." Or, "This is Sandra Jones, author of *The Gathering Storm*." If answering a call that has been transferred to you, answer with your name. Mistakes in transferring calls occur often enough that callers have little faith that the person saying "Hello" is really you.
5. Ensure that no more than four rings elapse before the call is directed to voice mail. If the phone is to be answered in person, try to answer in two rings. Avoid leaving a phone ringing indefinitely without answering.
If you or the person charged with answering your phone must leave your post for even a short time, ensure that incoming calls are automatically switched to voice mail.
6. Place a list of your services and your hourly rates beside the telephone. You'll be glad you did the next time your mind goes blank just as a potential client asks your rates for proofing and editing.
7. If you are using an 800 number, find out precisely what areas or countries can reach you by using that number. Post that information on your web site or wherever the number is being advertised. Ensure that you don't respond to a potential client's email message with an invitation to call an 800 number that won't work in their location.
8. Give a thought to time zones before phoning an editor or interviewee. If you're on the East Coast of North America, that 9:00 AM phone call you place to an interview source on the West Coast will wake them up at 5:00 AM. Or, if it's a pre-arranged call, your 11:00 AM telephone appointment won't work unless you both understand the time zones involved.
If you don't recognize the area code that you are calling, your local phone book will usually offer that information. Still don't know what time zone your caller is in? Check the World Time Server at <http://www.worldtimeserver.com/>
9. Be especially aware that coffee drinking, gum chewing and cigarette smoking are clearly audible over the telephone. It's best to avoid these activities while engaged in phone conversations,

and absolutely must be set aside when you are being interviewed for a talk show over the phone.

10. If working from home, your business phone must be answered in a professional manner. Many telephone companies offer a service that in my area, is called Smart Ring. You pay for only one phone line, but you have two different numbers -- each with a distinctive ring so you always know whether it is a business call or a personal call.

Ensure that your telecom will allow you to use Smart Ring for business purposes. Mine does.

11. Think twice about using Call Waiting when you are talking to an editor, publisher or interviewee. The caller you already have on the line will not appreciate the message that they are less important than the incoming caller. With a good telephone setup, your incoming caller can be directed to voice mail while you continue your conversation with the first.

And, of course you do know that no-one will think it cute when your toddler answers the phone?

the end

FREE Report from June Campbell.

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A dozen more articles from June Campbell are available:

1. [Tips for Writing a Business Proposal](#). Eleven tips for making your proposals effective. 900 words.
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3. [Ten Tips for Building an E-commerce Web Site](#). Ten elements of site design that will encourage your customers to stay and shop. 400 words.
4. [Don't Gimme No Solutions](#). Humorous "rant" about marketing jargon that confuses rather than communicates. 900 words.
5. [Avoiding Wired Mistakes](#). Four mistakes to avoid if the Internet plays a role in your marketing plan. 585 words.
6. [Using Email in your Business](#). Do you really need a web site to do business online? Several business women discuss the role that email plays in their day to day business undertakings. 685 words.
7. [The Psychology of Color in Marketing Materials](#). An overview of how color affects mood and behavior, with implications for the design of brochures, websites and other marketing materials. 360 words.
8. [Your E-Sig: A Great Promotional Opportunity](#). How to write an email signature that will do double duty as an ad for your business. 500 words.
9. [Ten Questions to Ask Before You Purchase Disability Insurance](#). Covers the key qualities of a good policy. 460 words.
10. [Just Say No to Marketing Scams](#). 600 words. Offers advice on how to identify marketing scams when you see one. Written in a humorous vein.
11. [NetPosts. How to make](#) a post card from your Home Page. 565 words.
12. [Contracts Demystified](#). Clarifying the language of a business contract. 552 words.

What does your phone number spell? [Click HERE to find out!](#)

* * * * *

Taking care of your outdoor surfaces pays off when you consider the expense of replacing siding, deck planking, lawn furniture, playsets and more. Not only that, but [a fresh coat of paint can do wonders for your outdoor living space](#).

Someone once said, "Have nothing in your home that you do not know to be useful or beautiful." The old adage rings true today as value-conscious Americans scrutinize where they're spending their money and question whether they are getting [the best return on investment](#) -- the largest of which is typically a home.

Like Snowballs, Rolling Down a Mountain! (Updated)

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FIRST IMPRESSIONS CAN LAST A LIFETIME

The very first step in the promotion process is making contact with your potential customer. Once contact is made, it is suggested that you have 30 seconds to get their attention.

I personally feel that you have three chances to get their attention. In your first shot, you have less than 2 seconds! That is how long it takes someone to read your Headline. This is usually how much time you are allotted to snag someone's attention even in a radio spot or television ad. Also, in a direct sales call, your prospect may only give you two seconds to get his attention before he/she tunes you out!

YOUR SECOND CHANCE TO MAKE A GOOD FIRST IMPRESSION

Many volumes have been written on how to write a good headline. These tutorials on writing good headlines can usually apply equally to your radio and tv ads, as well as on your direct sales call. To understand the power of writing a good headline is not the point of this article, so I will move on.

Most television ads and radio ads last 30 seconds, so you might have an additional 28 seconds to turn around the contact with your potential client. Even in a direct sales call, you will be given 30 seconds as a rule to dig yourself out, since it will usually take that long for a person to figure out how to get rid of you. In a written ad or article, that same 30 seconds usually amounts to maybe one or two paragraphs of text, at which time your prospect will be drawn into your ad or article, or they will move on to more important matters.

YOUR LAST CHANCE TO MAKE THE CONNECTION

Your third chance to get your prospects attention materializes only when you have successfully navigated yourself through the first 30 seconds! At this point, you have captured your potential clients attention and they are giving you the opportunity to take them where you would like them to go.

EXTENDING THE LIFE OF YOUR MESSAGE

There is one technique that you can use which is a proverbial snow ball rolling down a mountain! That technique is to place your business behind your name, and to sell your name through the art of writing Free Reprint Articles. Save your business information for the Resource Box that accompanies every Free Reprint Article. If you would spend the same amount of time that you could potentially spend with a single client in a direct sales situation, and apply that time to writing an article on a subject that people would like to read about, you could realistically be launching your own snowball of Mt. Everest proportions.

THE NEW PUBLISHING CYCLE

There are thousands upon thousands of publishers out there in the world today. In the old world of publishing, it could take you years to become established enough so that publishers would begin to publish your work. Not only that, it could take months just to get one article to the finished stages that would catch the fancy of the good ol' boy system of publishing. In today's Internet world, there are so many more publishers out there looking for even more content than was needed by the industry as little as five years ago. With the advent of the Internet system of doing things, anyone could become a publisher. With the flood of new publishers, the need for great content exploded as well. Therein lies our greatest opportunity to market ourselves.

WAY BACK IN THE PAST

Way back in the month of March 2000, I took articles that I had written for my own publications and repackaged them for general distribution. I also took some time to create a couple new articles just to meet this task. In March, I started promoting my articles to other publishers. I spent three solid weeks promoting my articles in the same way that I had been promoting my big newsletter. I asked each publisher who published one of my articles to forward me a copy of their published ezine with my article inside. The publishers who allowed me that consideration gave me the opportunity to track my results. In the month of March, my articles gave me and my newsletter exposure to more than 500,000 readers! In that three week period, I effectively doubled my subscriber base!

And Now, YEARS INTO THE FUTURE

This article, up until this point, was originally written in July of 2000. I called the process **a snowball rolling down a mountain,** because in the months following the release of my first articles my site traffic began to grow exponentially, and my cash register began to ring. **Through September of 2000, I had managed to have my message seen in publications reaching over 2 million people!** In September of 2001, I took my own advice and shifted the focus of my own business. After much observation and contemplation, I built my new business around the writing and distribution of Free Reprint Articles. I eventually phased out my old business to focus more time on the program that had given me much to celebrate.

REAPING THE REWARDS

Now, years later, I am still reaping rewards from the first articles that I had written way back in March of 2000 because they continue to be published even today. I believe the reason they continue to be published is because the content of those articles is still as relevant today as it was at the beginning of the new Millennium. There are more than 50 articles in circulation right now promoting my own business. There are hundreds more in my archives that are promoting the businesses of my clients. For the good of my business, my clients are also reaping the rewards of both my writing and distribution activities. One of my ghosted clients had to take a hiatus from the publishing cycle, just so that he could catch up with his new workload. I also have clients that I have helped by distributing the articles that they have written on their own. Cajun Clark was excited when he told me:

"Let me share something with you: Your submission services and guidance have done more for my infamy :), to build my website traffic than any thing else I've tried. FYI, there are now, according to Google, 262 pages on the Internet that contain <http://www.cajunclarks.com>, many of which came from your submissions."

WHY A SNOWBALL?

I think of every article as an individual *snowball rolling down a mountain.* The reason why I think of it like this is because the article will be published when I release it, then again every few months as other publishers discover its existence. Imagine in your mind the snowball rolling downhill in the cartoons --- it just gets bigger and bigger as it travels downward. With each roll of a snowball --- with each published article, I am generating more and more recognition as being an expert in my field. By marketing myself effectively, I am lending credibility to any business venture I may undertake.

DOING THIS FOR YOURSELF

Once you have created your own articles with Free Reprint Rights, it will be time to start promoting them to editors and publishers everywhere. Here are five announcement lists for publicizing your new articles:

Free Ezine Content - <mailto:FreeEzineContent-subscribe@topica.com> Free Reprint Articles - <mailto:Free-Reprint-Articles-subscribe@yahoogroups.com> Quality Checked Reprint Articles - mailto:QC_Reprint_Articles-subscribe@yahoogroups.com Political Thoughts - <mailto:Political-Thoughts-subscribe@yahoogroups.com> Article Depot - mailto:Article_Depot-subscribe@topica.com

Once you have run the course of the Article Announce Lists, then it will be time to turn to the Article Directories. Here is a list of Article Directories that you can use:

Ezine Articles - <http://www.EzineArticles.com/> Opportunity Update - <http://www.OpportunityUpdate.com/> EZ Ad Success - <http://www.EZAdSuccess.com> Idea Marketers - <http://www.IdeaMarketers.com/> Ebooks N Bytes - <http://www.EbooksnBytes.com/>

CONCLUSION

Whether you are looking to promote your articles, or whether you are simply a publisher or webmaster looking for content, then these are mailing lists and websites that you will want to pay close attention to.

A WORD OF WARNING:

If you place yourself on the content provider side of the equation, get prepared for what lies ahead... Great Big, Huge Snowballs Rolling Down a Mountain! Honest officer! I haven't been drinking!

Bill Platt owns The Phantom Writers, a company committed to helping people to establish an Internet presence & promote their businesses through the use of Free-Reprint Articles and Press Releases.

Articles are distributed to 6,000+ publishers & webmasters as part of the package. <http://thePhantomWriters.com>

**Do you write your own articles?
Let us distribute them for you.**

TRAVEL FOR FREE. You can get a brand new car to drive -- or get paid money to drive your own car around! There is NO CATCH, NO HIDDEN COSTS! The sponsor companies will let you drive their NEW cars FREE* or PAY you to drive your own car -- just for decorating the car with their advertising messages! You can even search the system for free before joining, to make sure free cars are available in your area.

Productivity begins by recognizing and valuing your brilliance, time, and space. It starts with awareness of what works and what does not. It continues with examining what needs grease, or other needs. Search for the truth for what you need in order to rev up your writing.

The Second Publishing Option That should be FIRST!

One of **the most effective ways** to promote your web site is to distribute your own ebooks to as many people as possible. The goal is to have everyone that leaves your site, leave with something to remember you by - ideally a PDF ebook. You have heard it time and time again, if you want to sell ebooks online, you have to make your ebooks available to as many people as possible.

Let's face facts Here: Many times, we see ebook publishers creating ebooks in an .exe format because they can do it for cheap. However, .exe files ONLY run on computers that use Windows. **But, PDF Files Are Universal. And the best news of all is that many [PDF Creators are absolutely FREE.](#)**

[Learn the mechanics of how to sell your digital product on the web.](#) You can start out by producing free articles, free chapters, and posting them either on places like Tale Wins, or on your own site. Then you learn how to [promote your web presence for free.](#) Now you are ready to **MAGNIFY the results you achieve** with another free tool . . .

My books arrived and they do look *so professional*. I ran my fingers over the pages and sighed. This Printing On Demand product was top notch quality!

My husband was talking to me from nearby. He was busy logging in from a busy day of work, and I didn't think he was even paying attention. But all at once he turned around and saw the second book I was taking out of the box and his mouth about hit the floor.

His mouth skidded to a stop in mid-sentence from a totally different topic and he exclaimed: "Wow! Those really look nice!"

Now that's a compliment any author longs to hear.

Instant Publisher A Personal Review

[Click HERE to visit their company web site!](#)

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Diana Barnum

Here are a few, among the many reasons I chose Instant Publisher:

Top Reason: Great product! Saw many at writer conferences with blurred covers, ugly color, etc.

1. No charge to upload your own book (which you have to format for everyone else, anyway, I found) and free help with all type aspects in the biz...(cover help, font choices, formatting, etc...
2. Only pay for copies you want (min 25) & they are VERY inexpensive. The greater the #, the cheaper the amount.
3. Great with telephone answering - - many people work there & answer in-person. Also super with email communications. (Some competitors have no contact info or only have voicemail).
4. They do not place your book for you in stores, but after checking around I found:

A. Many who say they do, don't. You have to follow up. And your orders may not get shipped anyway, if they do. Depends.

B. You can place your books yourself in BN & Amazon (for free to around \$50), so why pay someone hundreds for this? Same with their marketing for hundreds (although some have great looking postcards, bookmarks, etc. But I price those with online competitors, too, and check with Elance bids.)

C. Amazon can carry negative feedback, like Elance or Ebay. So caution, there, too. One author received several negative feedbacks because his orders weren't being received; i.e. shipped. That goes back to A (& to D below).

D. No messing around with author % & earnings. Again I found some who said they paid % didn't or you had to hunt down your payments, etc... With InstantPublisher, you know what you pay, charge what you want. Period. Total control.

5. Yes, you ship books yourself.

But guess what? You are now positive YOUR ads / sales materials go with each shipment.

OK, many know that a wonderful mentor (& now coach) of mine is Willie Crawford.

He has a policy of shipping his own cookbooks and includes his own sales materials for his own backend products. For me, that is enough said.

My 2-cents:

If a book is great and sells loads of copies, bookstores and large publishing houses will learn about it and make offers or you can check with them down the road when you have a list of sales / clients receipts under your belt. That's another ball game - -contract negotiations marketing, etc. And I've been warned that just because a large publishing house publishes your book, doesn't mean they'll market it. That's still up to you anyway. Otherwise it could flop; bookstores could return unsold books, etc....

Bottom line:

So publish the book and put it to use and move on to your next project. Many of my clients need my book / notebook combo (we email the info back & forth & it's time consuming, confusing when out of order, etc...),

so now it's available in print and goes with my services here:
<http://automation-station.com>

[Click HERE](#) to learn why I'm so excited about my new print book / notebook combo:

Actually, there are still a few other reasons why I chose them, too:

1. The company offers great free software to use in conjunction with their operations. There was no learning curve. Download from site, instantly upload your Word doc and see how it actually looks as a book format. Then the file goes right to their website, too, to view online and store there.

2. Their website answers about any and all questions you could have. Quick and simple, too. Some of the competitors I researched had little info and others made you set up an account (no charge, but give out contact info, etc..) then still had very little info to offer after the hoop-jumping.

3. One competitor emailed me a 34-page contract -- -Geez!!! And for the life of me I could NOT figure out how in the world to price copies at all with so many mathematical equations included. (When I asked the sales rep, he had his calculator out and after quite a few minutes said something like, "I think it would cost...." -- Give me a break!! How much already?!?! Don't YOU know?!)

The Publishing Contract offered by Instant Publisher was simple -- and sealed with a click. Copy calculations were immediately available to all with just a few more simple clicks.

the end

Note: This calculation is for U.S.A. shipping within the 48 contiguous states via Standard Ground UPS only. For shipping charge information to other areas, and/or other shipping methods, the company asks you to please contact them at 1-800-259-2592.

Diana Barnum is a professional writer and author. "I try to be a thorough researcher!" Her projects include feature industry articles, columns, brochures, PowerPoint presentations, newsletters / ezines, press releases, flyers, ghostwriting, marketing/sales materials, instructional materials, speeches, pamphlets, web sites & content, autoresponder texts and their series / ecourses and more. She invites you to visit the client testimonials, work samples and other web pages and contact her to let them know how she can be of service to you.

Editor's note: I used to live just a few miles from Fundcraft and saw many, many samples of their work. It was always top notch, and great.

[Work At Home in your spare time.](#) 31 proven ways you can earn a full time living from home.

[114 FREE & Low Cost Ways To Make \\$100,000 a YEAR Online!](#) A series of brief tips that can pave the way for you to make big money online.

[Make \\$1,000 this weekend.](#) The complete book is yours for free. If you have ever needed money in a hurry, or ever wanted to earn more money every week, this book is for you. Peso Little writes in a way that is clear and concise, often humorous and always thought-provoking. He reveals several unique ways you can improve your financial situation.

[Become a Strategic Thinker.](#) Making minor changes in your business can have major effects on the bottom line. The big question is, of course, what changes should we make? That is what Strategy is all about. Combining minor and subtle business tactics in such a way that they complement each other. [Launch your own radio station.](#) You can be the hot shot heard around the world.

[Running an Internet Business](#) is the easiest and quickest business you could hope to start. It can also be one of the most profitable! The worst thing you can do is put things off. Get started as soon as you can. Even if you don't know everything yet, you can fill in those blanks as you go along by using the Beginner's Guide to Running Your Own Internet Business.

"The Publisher's Magical Chalice"

**Everyone on the Internet
is looking for a magical chalice to make them rich!**

© Copyright 2001, Max Shifrin

[Fun Ezines.com](http://FunEzines.com)

Max specializes in helping ezine owners build their subscriber base. Max uses massive promotions to generate hundreds, even thousands of subscribers every month for over 100 ezines!

Everyone on the Internet is looking for a magical chalice to make them rich!

The good news is that there really does exist such a thing as a magical chalice. The bad news is that few will ever discover it. Most will spend their lives searching for it, and on their deathbeds they will mumble to themselves, "I have wasted my life following fool-hearty pursuits."

Ah... but you don't have to die with these words on your last breath. Why? Because I am about to tell you of a mystical world where there does exist a magical chalice that will transform your life through its awesome power!

Folks on the Internet are busy chasing the right product or the right service to please their audience. You are better prepared to sell without selling because you have in your possession the magical chalice that the world wishes existed.

While the majority of publishers understand the importance of defining their target market and aiming their publication's content at the target, few follow up their knowledge with action.

There are three basic strategies for determining your publication's target market. One of them IS the magic chalice. Let us see if you can guess which one.

The first strategy is one that the majority of publishers use. They start their publication with a general overview of where they would like to go. Their journey begins in haste without any real plans of how they will go or where. Because they have no clear plans for where they are going, they attempt to become everything to everyone, all in an effort to build their subscriber base.

The second strategy is only slightly different from the first. After a length of time the publisher begins to learn the importance of defining their target market. In actively pursuing the definition process, they begin to separate themselves from the pack. The publisher relies on his reader to determine the target for the publication, by sending polls and questionnaires to the readers. The plan is that the reader will provide the necessary research to determine where target should be hung.

The third strategy relies only on the publisher! A great deal of courage is required for this strategy because the publisher has to accept that they cannot be everything to everyone. The strategy may even weaken the growth rate at first, but it will assure that the chalice can be easily obtained.

For a publication already in existence, the process of changing the focus to the target may cause a few defections from the list. Don't allow this cause you to stray from your chosen course.

While each of us may be unique, we all share commonalties with the population around us. Upon grasping this empirical truth, our course can be set.

People often talk about the sincerity of our words when speaking to our readers. I have talked about it often. This third strategy guarantees that we can apply sincerity to every single word we write!

By having the courage to make this strategy our own, we will acquire the magic chalice for ourselves. To determine where to place the target for your publication, you must walk into your bathroom right now!

Do it.

Walk into your bathroom, turn on the light, and look deep into your own eyes when you look into the mirror.

You are the target!

When you begin to produce content that you find interesting and entertaining, you will be producing content that others will find interesting and entertaining. When you write advertising material that you will pay attention to yourself, others will pay attention also.

A key point to remember. Your content must be interesting and entertaining for you, not exclusively about you!

Why does this work so very well? I read an editorial the other day that kind of drove this point home for me. It was called, "Enthusiasts Write the Best Ads!"

You can read it at: <http://groups.yahoo.com/group/smartmarketing/message/36>

By tapping into your own passion and enthusiasm for a subject, you will begin to attract readers who are just as excited as you are. By touching the passion of your readers, you will gain a very enthusiastic and well targeted audience for your publication.

Ancient religious documents draw a similarity between the human body and a container or cup. The magical chalice I speak of exists within you right now:

It is you!

Reach inside and take hold of the magical chalice for yourself, so that your last words can be a very enthusiastic "Thank You!"

Resource box:

Max Shifrin, the owner of FunZines.Com, specializes in helping ezine owners build their subscriber base.

Max uses massive promotions to generate hundreds, even thousands of sub-scribers every month for over 100 ezines! Do you want Max to grow your Ezine? Visit: http://www.funzines.com/clients_signup.cgi

Make sure you subscribe to Max's Popular Marketing & Publishing Ezone -- Send an email to: <mailto:promotion-tips-subscribe@topica.com>

*

[Life's most important lessons](#) are amazingly varied and can be quite confusing. Even so, they most all have two things in common. First, they usually are not particularly complicated. It certainly can sometimes take a while to get it; but once you do get it, the lesson is normally straight-up and to the point. Second, and here is the rub, the lessons invariably are a "So now you tell me!" kind of thing.

Be Your Own Banker Money you are already spending can make you rich, [provide a stable income over your whole lifetime](#), and still leave millions of dollars for your heirs.

[GREAT SECRETS](#). Look back to the great ad men of this past century and you'll discover secrets that brought in millions of dollars, and still can. Let the old masters help you master the new art of selling -- the same strategies that moved millions of products across the board. Here, gathered into one book that you can download for free, you will discover their secrets are revealed, and new application examples given to send the sparks of inspiration flying from your keyboard.

[Some Smart Ways To Give Money Away Creatively](#).

Quote of the Day "The inherent right in the people to reform their government I do not deny; and they have another right, and that is to resist unconstitutional laws without overturning the government." Daniel Webster.

Where can I promote my Writer's web site cheaply and effectively?

[Copyright © 2004 by Tale Wins](#)

Now, before you rush into this, let me caution you a few words of wisdom. There are two basic ways of submitting a URL for listing in a search engine.

1. is to go there to manually submit your page.
2. is to let a bulk submitter do it for you.

#1 gets you in there sure shot, right where you think you should be listed. Within 4 months, you'll be dragging in what business you deserve. That's good.

#2 is a whole lot faster.

Which way is best? #1, and #2.

If you have less than 10 pages, take the time to do a manual submit, shooting for the absolute best linkage connection you can make for each page.

If you have more than 10 pages, pick out your BEST TEN pages, and submit them manually! Why? Because these are your kingpins, they are the ones that make things happen. These are the most important pages you have. These are the ones that generate TRAFFIC for you.

[Find More Information on SureLinkers.Com](#)

Most major search engines have very stringent guidelines in order to be listed in their index. It appears they work harder at keeping you out than they do at getting you listed. [WhatchaSeek.com](#) plans to change all that for website owners that just want internet surfers to see their content. "Should it matter if it's a geocities personal home page or someone who has controversial content? If it's on the internet, it should be indexed."

<http://www.marketing-resources.com/ebook.html> "We are always on the lookout for informative ebooks that you can obtain, free of charge, or for low cost, so you may learn to be a master marketer."

<http://www.ebooks-made-easy.com/submitbook.htm> Tips and Tools to help you promote your eBook.

[Several hundred free books](#) are yours from Banner Books, get listed in exchange for a link to Banner. [20,000 free ebooks](#) set in categories for easy selection, get listed for free.

<http://writers-bbs.com/inkspot/?forum=ebookpromo> promotes your book even before it comes out.

<http://www.mcpromotions.com/e-books.htm> is an elegant site with prestige built in. It is also quite generous with free resources. (This site is down for repairs but the owner has promised to be back up shortly and the resource is too good not to leave in.)

<http://www.ebooksnbytes.com> offers an affiliate program.

Here is a batch of GOODIES

where you can get listed on real search engines for FREE. [I Need Hits](#)

What I really LOVE about this site is that I do my own submissions, by hand, with constantly updated links so I don't waste ANY time.

Just as soon as I get my meta tags in my pages (or make semi-final improvements to a page) I click on

that button and type the url in. I mean I don't wait 10 seconds to do it. You shouldn't wait either.

BE SURE you get listed here on [Jaydee](#). too

Now, why do I RESUBMIT the sites already getting traffic first?

Because those sites are pulse points I have established with my audience. My theory is, if they are drawing traffic already then I must be doing **something right**.

[click HERE](#) for REsubmitting on a monthly schedule, I always do my HIGH TRAFFIC sites first submitting my site for FREE to over 100 of the top search engines. This free service is for your convenience.

[Click HERE](#) to find out what a search engine SEES when it comes to visit your web page, and what you can do to make the visit PROFITABLE for you.

[The MasterSite Search Engine](#) is not that large, but the contents there are up to the minute. What a great place to get your writer's pages listed, instantly.

Electronic book authors can list their titles in these directories:

<http://www.ebookpalace.com> a visitor submitted directory listing over a 1,700 titles in popular ebook formats including pdf, lit, html, exe, palm & Rocket Editions that you can download and read from your desktop, Handheld Rocket, Glassbook, Palm Pilot or Windows CE.

More profits and More sales.

Here is a strange one for me, [a search engine](#) that actually works. **How it works is not a secret:** Anyone with a web page can go there and submit theirs as often as they wish, in as many categories as they want. Every time it is resubmitted that web page goes to the top of the list. That explains how. What I can't understand is why the quality of links for writers is so high there. Anyway, take a look, and add your web page.

Unlock a 'secret' goldmine of over 2,000,000 potentially magnetic domain names you can snatch up instantly for pennies! ... And then use it to propel hoards of qualified visitors to your website and catapult your profits through the roof, despite the sluggish economy! It's TRUE! You can Make BIG MONEY in the little domain name game. [Click HERE for more information](#).

The Yellow Pages Super Highway is found at: <http://www.bestyellow.com>

FREE Advertising, just [click on the word CLASSIFIEDS](#).

Post your website to AllDeal.Com at <http://www.alldeal.com>

For the best of the search engine list, [click HERE!](#)

<http://www.ebookbroadcast.com/submit.html> is a publicity release especially for ebooks.

<http://www.web-source.net> shows how to create your own ebook from start to finish.

<http://www.download.com> is geared more towards software distribution.

<http://www.thefreesite.com> Home of the Web's Best Freebies, has much help for authors.

<http://www.free-ebooks.net> specializes in collecting free fiction, tutorial, marketing and business eBooks as well as resources to aid you in promoting eBooks.

REBRAND PROFITS makes this offer to other authors: If you have an ebook that others can rebrand please submit them to us and we will help you [distribute it through this page](#).

<http://www.ebooksubmit.com> operated by my dear friend Sunil has a sack-load of great marketing methods that will help you get more sales and downloads! Sunil will also warn you about the methods to avoid...

<http://ebooks.searchking.com> is a search engine that is devoted exclusively to ebook-related resources.

<http://www.ebookdirectory.com> is a directory of Free eBooks, eBook Publishing and Tutorials

[ebook jungle](#) requires a link back to their front page from your author's page but produces very fair results.

[Discover the awesome power of the MaxPro free ad tools.](#)

This network contains 7,341 individual classified sites. You can place your ad on ALL of them with the click of a button!

[Place a FREE AD every day...](#) This is rather an unusual site where visitors have the chance of winning some big money prizes and other assorted goodies.

There is only one traffic building newsletter I read from top to bottom every month. Not only do I read Trafficology, I USE IT. There is ALWAYS one idea I can use immediately, usually three or four well thought out ideas for building traffic.

Why is it so good? Every month, Trafficology.com pays people **\$1,000** for their best traffic-generation ideas. Then, they publish all this... **FREE!**

That's why "Trafficology" is easily the best "How-To-Get-Traffic" newsletter on earth! If you're not reading it, you are **completely** out of the loop! [Click here for a FREE sample issue](#)... and prepare to be amazed!

Over 60% of my [talewins web site](#) traffic comes REPEAT visitors.

Another 20% comes from visitors telling their friends where to find something on my site. But before I can get repeat visitors, I need ORIGINAL, UNIQUE visitors who want what I have.

Where do they come from? [Click HERE](#) and I'll tell you exactly where ALL my other traffic comes from, and how you can get your share.

[Google brings in 80%](#) of my ORIGINAL, UNIQUE search engine traffic.

BUT, if you have a product you are selling, do NOT put the Google search engine on your site for customers to use; Those popup ads will lure your customers away.

Now, if you can't TELL where your traffic is coming from, who's doing you the most good, what surfers want, and how long they stayed, what they didn't find, you need to change servers so you can get the tools you need. [Click HERE](#) and check out the best server I know of. I'll even help you set up your new domain, and learn how to read your logs after you begin getting traffic, if you let me know you have signed up.

If you want scientific evidence of how surfers use web sites presented in an understandable way, [click HERE](#). NOTE, much of this material is downright disheartening. The only good news there is that you can eliminate the disheartening parts from your web offers and do a whole lot better. This whole series of articles is fascinating and best of all, USEFUL.

The rest of my original search engine traffic comes from all the other search engines.

<http://newnet.qsrch.com/dpark?s=smalltownsburn.com&prt=nn01> is the very first search engine to pick up this site.

I doubt you'll understand this one as it is in Japanese, but it is bringing in traffic, and must be linked to.. <http://leviolette.pop.tc/image2/dasaku-aka.html>

Here are what I personally consider to be the most effective search engines: I strongly urge you to go there personally, and enter your web page data MANUALLY.

<http://www.dmoz.org> is THE one you REALLY want to visit in person, and surf around. Why? Once your site has been accepted into the Open Directory, it will also be listed (eventually) on partner sites which use the Open Directory data, such as [AOL Search](#), [AltaVista](#), [HotBot](#), [Lycos](#), [Netscape Search](#), etc. Best part about dmoz, for me anyway, is that an actual, live editor, comes snooping to your site and takes a look around.

For detailed information regarding Jayde Online's site submission and email address policies, go to: <http://www.jayde.com/subfaq.html>

[Advertise around the world for free.](#)
[Advertise regionally](#), for free, or fee.

[Click HERE](#) for thousands of products you can offer to others.

[Click HERE if you want to double your traffic](#) in just a few days.
This is new, and it is good.

[Click HERE](#) to find the products
which will help you to
Make MORE Money on the Internet

[Click HERE](#) to check the popularity of ALL your keywords

[Click HERE](#) to learn about a curve that can double your traffic!

FREE PUBLICITY AVAILABLE [PRweb](#): Press releases are one of the most effective ways to generate publicity for your site. If written well, they can be very effective. Your well-written press release will be distributed free of cost using Prweb.

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[Free Stuff Central](#)

[FREE and low cost classified ad spaces](#) that I use.

[@ Submit](#) - Submit your URL to the top 40 search engines. This is the one that I use most [when I'm in a definite hurry](#).

[123Add-It](#) - Promote your URLs to the top search engines.

[Add It!](#) - Promote your website to 30 search engines.

[Add Me!](#) - Submit, announce, and promote your site.

[Atajos](#) - Submit websites to spanish search engines.

[Easy Submit](#) - Automatically submit website to top search engines.

[Signpost](#) - Automatically promotes websites to a wide range of search engines.

[Submit Blaster](#) - Fully automatic submit program.

[Submit It](#) Submit url to 6 search engines at once.

I think about the best free advertising resource I've found for promoting your web site is [Appalachian Online Marketing](#). Give them a look.

Don't stop now.

[Click HERE](#) for more linking information from this author.

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* * * * *

Have you ever heard someone say: "If it was easy to make money in a business of your own then everyone in the whole world would be doing it." ? Well, the fact is, you could easily be making money in a business of your own IF you follow the basics of building a business. [BATTLE PLANS FOR THE HOMEPRENEUR](#) reveals those

basics so you can make money in a business of your very own. That book is FREE. Then I want to show you how to rebrand the book and make even more money by giving it away for free.

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Elements of The Proposal

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There are certain things
EVERY BOOK PROPOSAL SHOULD INCLUDE:

- A one-page overview of the book
- Two or three sample chapters
- A chapter-by-chapter outline
- The estimated number of photos or illustrations
- Author's background/credentials
- Target completion date
- Market/audience information
- Word count/number of pages

AUDIENCE / MARKET INFORMATION SHOULD INCLUDE:

- *WHO IS THE AUDIENCE?*
 - What is the market for your book and how many potential buyers?
 - Who wants this book? Why do they want it? Why do they need it?
 - Do you have specific marketing ideas in mind?
- *HOW DOES YOUR BOOK HELP THE READER?*
 - How will this book benefit the buyer? How will it help them?
 - What need does it fill for your target market?
- *WHAT MAKES YOUR BOOK SPECIAL?*
 - What makes your book different from other such books? (Are there other such books?)
 - Does your book have more information?
 - Is it more comprehensive, easier to use?
 - What advantages does it have over the competition?
 - Why will people buy it instead of something else?
 - *Note: Please do a data base search for competing titles through Amazon.com -- the largest online book store with*

more than one million titles in its data base. Report your findings in your proposal.

- **MARKETING NICHEs / SPECIAL MARKETs** (Please be thorough here.)
 - List any special markets your book may have outside regular trade book channels (book stores).
 - Could sales result from your contacts-- associations, organizations, corporations, groups, hospitals, treatment centers, workshops, seminars or speaking engagements?
 - Which magazines or professional/trade journals may review your book or print articles by you which in turn promotes the book?
 - Do you have specific ideas for marketing your book?
 - How willing are you to be active in marketing your book?

* * * * *

[Build Your Own Web Site](#), and make money from it. This step by step plan shows you how to do it quickly, easily, and almost free.

[Add SOUND to your web pages FOR FREE](#) with just a few mouse clicks! Use this simple step-by-step system to add SOUND to your web site -- Quickly, easily, and without cost! You can use MP3, WMA, Wav and MIDI files, as your system performs best for you. Complete instructions come with the package so you will be using this software in just a matter of minutes.

These Ten Books reveal the SECRETS of creating [your very own profitable web site](#). Hard-hitting information in a clear, easy-to-understand format will provide you with the kind of advice real money makers use to help themselves to the treasures found on the internet.

Domain Names 101 by Kathy Burns explains [the basics of domain names](#) in simple to understand language and has done a wonderful job of it. If you still have a few questions about domain name basics,

A Sample Proposal

© copyright 1913-2000 by Tale Wins

This is one of the best book proposals I've read in a long time; the author gave me permission to post it here as a guide you can use.

TITLE: What it really takes to be a champion

The proven, yet elusive strategies for coaching championship baseball teams of any age group. (Beyond how to hit, catch, and throw? what it really takes to be a champion)

AUDIENCE: (How-To / Self-Help - Sports)

The audience for this book is baseball coaches who coach kids ages 5-18. These coaches are involved with community type leagues such as "Little League" and "Babe Ruth League" baseball programs.

ABOUT THE BOOK AND ITS NEED:

There are approximately 3.4 million kids between the ages of 5-18 playing baseball in various community leagues in every city and state in this country. Heading up the some 250,000+ teams are approximately 750,000+ coaches whom are responsible for helping these kids construct a solid foundation for success in baseball, yet have very little coaching skills, if any at all.

When a person, usually a father, takes on the role of coach, what experience does he have and what resources are available to help him be a successful coach? Coaches all across the country usually rely on the same two sources for help. One is past playing experience and the other is to read the numerous books written about such things as how to pitch better, how to hit better, how to play defense, and other how to do something better books. There are plenty of resources for teaching the fundamentals of baseball, but what lacks are resources for how to build true championship players and teams - the part of the game that goes beyond hitting, catching, and throwing a baseball.

This book will go beyond the fundamentals of baseball and educate coaches about the heart of a championship team. My readers will learn:

- 1) strategies that will enable them to construct a unified team whose heart beats as one,
- 2) to create a fun environment where the kids never want practice to end,
- 3) to create a team with such respect and honor that the kids will do whatever

it takes to not disappoint the coaches or other teammates, and will support each other under any circumstance,

4) to use the parents to strengthen the team atmosphere,

5) how to use practices as a time to practice being a champion,

6) and, gaming strategies championship teams use to win games.

Playing sports often exposes young athletes to many great life lessons. What they learn about teamwork, attitude, and self-confidence often stays with them their entire lives. This book will be a great resource to help coaches provide the best life lesson of all...what it really takes to be a champion.

MARKETING INFORMATION:

According to "Little League" and "Babe Ruth League" baseball, there are approximately 250,000+ teams between the two leagues. Teams usually consist of at least three coaches thus putting our targeted market at 750,000+ coaches whom have no other means of obtaining the information provided in my proposed book. By directly marketing the book to the leagues from the top of the organizations down to the local communities, marketing in baseball equipment catalogs, and at baseball schools/camps, we can fully expect to reach most of our intended market.

This book can be competitively priced between \$15-\$20 and do quite well against its competitors due to the interest of the How-To / Self-Help baseball market and the fact that my book will offer something no other book has yet to offer.

Following are a few titles of my competition. As I had mentioned, these books simply cover the fundamentals of baseball. As can be seen from this partial list of competitive books currently on the market, the market for these types of books is strong. Since my book will be covering a different angle than my competitors, we should expect great success in this market.

"Maximizing Baseball Practice"; John Winkin, et al

"Baseball Defensive Drills"; Rod Delmonico

"Offensive Baseball Drills"; Rod Delmonico, Tommy Lasorda "Play Better Baseball: Winning Techniques and Strategies for Coaches and Players"; Bob Cluck

"Coaching Baseball Successfully" by Andy Lopez, John Kirkgard

(Contributor) "How to Hit/How to Pitch : A Complete Self-Coaching System for Winning

Baseball"; Bob Cluck "Science of Coaching Baseball (Science of Coaching Series)"; Jerry Kindall(Editor)

"Coaching Pitchers"; Joe Spanky McFarland "Baseball Coach's Survival Guide : Practical Techniques and Materials for Building an Effective Program

and a Winning Team"; by Jerry Weinstein, Tom Alston

THE AUTHOR:

My name is Jimmie Butler, Jr. and this book will be my first published piece of work. I have been living in Clearwater, FL for the past year and work as a Technical Consultant for a Securities Brokerage firm. Prior to that, I lived in Winchester, VA where I enjoyed six years of tremendous coaching success from 1990-1996. I never had a child who was playing, I merely coached for the love of teaching kids to excel beyond their dreams. In fact, I chose to coach over trying to pursue a playing career for myself because I knew I could help the game more by being a mentor than a struggling player.

I am qualified to write this book for a couple of reasons. One, I was the type of community league coach I will be targeting. I know how the leagues work, what the coaches go through, and what they need. Secondly, I was very successful using the strategies I will provide my readers. In my six years of coaching:

- 1) My teams won seventy-five percent of all games - the best Major League teams win about sixty percent
- 2) In my best year, I took an athletically challenged team that was expected to finish last to an 18-1 season winning both the regular season championship and the playoff championship. We won nine games by the "10-run slaughter rule" and on seven occasions came from behind 3+ runs late in the game to win
- 3) We won 2 regular season championships and 1 playoff championship
- 4) and, was asked to coach 4 all-star teams which won sixty-five percent of their games.

CURRENT STATUS OF THE BOOK:

The outline for this book is currently in progress and you are the seventh agency I have approached. I will be submitting queries to other agencies over the next few weeks as I search for a mutually beneficial agency relationship.

Your review and consideration is greatly appreciated. Thank you.

Jimmie Butler, Jr.

getnrch@talewins.com

7x7-XXXXSS (Home)

7x7-XXXX (Work)

* * * * *

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Role of the Literary Agent

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**The agent's role is manifold,
according to your needs.**

Light editing, sequentially arranging your material if necessary, marketing the book to publishers, helping you interact with the publisher on matters of the cover, illustrations, blurbs, release, publicity, explore licensing opportunities, checking to make sure the publisher knows how to use that top row of keys when it is check writing time and finally and most important of all, encouraging the promotion of your book.

An agent's job is to determine if your subject has a market s/he can help you reach. The degree of penetration of that market will be based on how good your book is, how good the publisher is, how good the publicity is, how good the distribution is, and how good the public thinks everything combined fits and works for their personal needs.

S/he maintain lists of markets for each category. The ones most familiar with Tale Wins goes at the top of each list. S/he starts at the top of who should be interested in your particular subject, send out five proposals, then five more, and five more, and so forth. Meanwhile, teaser copy for your project is added to the flyer advising any editor interested in fiction,,,, or nonfiction as the case may be,,, that your project is available. This goes out inside packages being mailed for each writer. Thus, if there are ten nonfiction projects altogether, yours will be going out fifty times instead of just five. As any project we handle must be written well enough to impress any editor we send it to, they are more likely to give other ideas from us a look even if they turn the original project down for some reason, [More information?](#)

[Click here.](#)

Don't fall prey to the thought you have only one shot at getting an agency to represent you. Any agency who doesn't charge a reading fee that is willing to accept you as a client is a good indication that your work will be accepted at other agencies as well. Good agents only accept work they believe in. If you ever want to TEST an agency before doing business with them, I suggest you use an assumed name and address to submit material you know is inferior. The spirit in which they reject it will say a whole lot about that agency that you need to know before sending them your best work. Find the one agency that you like which will accept you and has time for your project.

I especially want to caution you against turning down a brand new agency simply because they are just starting out. All of us had to start somewhere and if the truth be known, some of the newer agencies will work a whole lot harder for you than some of us with more experience.

The worst kind of criticism isn't when one agent turns you down. It isn't even when one publisher turns you down. Nor is it when one reviewer rips you apart.

The worst kind is when you get published and nobody reads your book.

There are times when the pain of too many rejections runs too deep and we (struggling to be authors) just want a professional evaluation of our writing talents. "Is it me, the market, or the editors I'm sending my work to?" [You can E-Me](#) with up to 5 pages of G-rated writing sample or send hard copy to Marleen Roberts at 1303 Hamilton in [Mena, Ark. 71953](#) for a free critique. Be sure to include a stamped envelope for the return of your material.

One question I get more than any other is "What questions should I be asking a literary agent before signing? How do I know when I have found the right literary agent?"

I have seen that question answered by many literary agents. Strangely enough, if you follow their directions to the letter, you will somehow end up wanting to do business with that agency. I'd like to make a departure from that format as I

feel the answer is very important to you whether we ever do business or not.

First of all, if you have the world's hottest property and expect an advance over \$500,000 then you probably do need an agent with an office in New York City. Those agents there have a slight built-in geographical advantage to the rest of us as they are able to have a string of dinners with different editors each week and can romance and enhance your project beyond recognition. You get these New York agents on the phone and you are likely to hear scintillating conversation something like, "As I was saying to Judith Regan just last week," ... They don't seem to believe that phoning Judith behind closed doors is the better part of valor.

If your project carries less heat, any legitimate agent in the U. S. or Canada is probably a good contender for representing you and can be expected to produce results for you not more than a week longer than a New York based agency out there spreading caviar all the time.

Here are the questions I believe you should be asking AFTER any agency you don't recognize the name of expresses an interest in your project:

1. Are you anxiously engaged in selling books to publishers and (whatever etc. services required for the project) I need?
2. Are you familiar with the genre my project is in?
3. Which services that you provide do you charge writers for?
4. May I study a sample of [your written contract](#)?
5. What is the one thing your agency is most proud of?
6. Do you offer light editing services?
7. What else is expected of me after signing the contract?
8. Can I reach you by phone or fax?

You will notice I don't provide any "typical" or "good" answers to the questions. That's because these questions are designed just to get the facts out on the table for you to ponder. No two writers will want the same kind of agency. Narrow your choices down, then without bugging them, keep asking more questions until you are sure you have the best literary agency who will represent you.

You can go overboard, I guess.
Here's a sample from a real live writer of ...
Questions Too Tough To Answer

Dear Sir

I ask you the following questions in hope of an expedient reply, and would appreciate any response to all or some of the following questions via e- or analog mail. In the age of query letters, how do you gauge the writing of a book written to touch many in a letter written for an audience of one? What are the main character elements of a literary agent? What are the most commonly used profession-specific words? What are the settings in which the literary agents job is performed? Who, specifically, does the literary agent initially contact at the potential publishing firm? How does a literary agent rationalize their standing in one of the most significant Industrial Fine Arts?

In an industry where the artist labors alone then presents the query, what is the most important standard used when judging the professional writer? Do certain words occur with greater frequency in a successful query letter? Are their certain words or phrases that send up red or black flags in the agents mind? What are the slow and hot periods for agents to present books to the publishers?

Who are the +-5 agents who made the most money last year in the field? Who are the +-5 agents who had the most books sold last year? Is there a correlation between these numbers? What kind of charities do you and/or your colleagues most strongly support? What are some basic guidelines and/or formulas for judging the value of an unpublished work? What kind of recruiting methods (compared to professional athletes) can a new writer of 5-6 figure advance warranting book be expected to encounter? Are copyright and intellectual property laws up to date, in your opinion? What kind of activities do the writer an agent participate in when they are together in person? What advice would you give to an aspiring Literary Agent? And finally, I request a copy, names deleted, of your personal favorite query letter. <http://www.talewins.com/prop.htm>

I ask these questions in order to gain an understanding of the human side of the business that as a professional writer I will need to understand, but from my position seems secluded and confusing. Thank your for your time and any reply you might favor me with.
Sincerely,

I am sorry to say I did not have a year to answer the poor boy.

One thing we all dream of is being admired for having a superior talent. As you are here I suspect your dream is of being admired as a great writer. I wish you luck, and a little more. At Talewins.com we regularly take a few moments to pass on information, links and help to one and all in an effort to improve the quality of literature offered to publishers for the public.

[Every writer who keeps trying](#) will make it sooner or later. Whether you are a struggling writer, well-published author, or aggressive other agency competitor, please feel free to use all the resources found on the Tale Wins web site. Inside our site we list [publishers](#), [agents](#), [tips](#). It only takes a moment to post the new information, so we do it willingly and without reserve.

Yes, Every writer dreams of having a book published. Of all those who so dream, less than 1% of those trying each year ever reach their goals. For the most part, the publishing field is a tough, harsh world that gambles with fickle readers who buy almost by the herd instinct alone.

Into this field enters the literary agent. S/he works with selected authors to provide publishers with prime manuscripts and project proposals. Like us they might sink hours of work and hundreds of dollars into each title only to risk condemnation, rejection and rank ingratitude from the author at any point in the proceedings.

What about authors with manuscripts which are not quite ready to be presented to a publisher? Some of these writers which agents are able to help will be offered some free editorial assistance which points out ways of improving the manuscripts.

Editing assistance is a very personal matter. The very best editing assistance at Write's Digest couldn't help me a bit. A few hours from Winifred Bonney brought a whole world of light and understanding to life for me, and yet might not have helped the next author at all.

Good luck to you and welcome to all the resource help we hope you find useful. Every writer who keeps trying will make it sooner or later.

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Sit Back and SMILE! Hitting the High Road to adventure is easier these days. Just get on the web and type in your destination, and all the information you need is rolled out for you.

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Any time you mention a word or phrase and people say, "Oh, I want One!" or words to that effect, you have the subject for a story or article that will put your name on the map. [Miniature horses](#) is a phrase that wrings forth that response.

Sell Books While You Sleep:

Submit Short Articles to Multiple Web Sites

Written and ©2001 by Judy Cullins

Have you wasted valuable time and money on book promotion that doesn't work? Have your press releases been ignored? Have you been too quiet about getting the word out how your book will help solve people's problems?

Passion and creativity went into your book, now it's time to put passion and creativity into promoting it! Since no one really cares as much about your book as you do, then take time to learn this new, effective way to sell books. Know that the world wide Web audience wants and needs your information, your expertise, how-to's, your experience or entertainment.

If you are willing to take four-five actions each day to promote your products, you will have successful sales. Follow these steps to learn how to promote your book on line and make big sales:

Step One. Do what you do best--write!

Create several short "how-to" articles, short stories, poetry or humor, anywhere from 75-800 words. Prepare several lengths of the same article.

For one eMagazine I submitted a seventy-five-word article on how to write a short article.

For a top business Web site, I expanded it to 800 words.



Judy has authored over 40 self-help books, writing books, eBooks, and special reports!

Step Two. Take responsibility for book promotion yourself. If your publisher's sales were disappointing, or your own marketing was weak, you can still create ongoing, lifelong profits. Online promotion is great if you are totally bashful or reluctant to "sell."

You don't have to talk to anyone in person. You promote straight from your home or office. Now, that's convenience! Learn the basics from teleclasses and seminars, from the internet, and from professional networking organizations.

Step Three. Develop Internet savvy. When you don't take this step, you will hang back, and stay stuck in fear. Action spurs you on. Take a free community college course, or visit your library for help. In just three hours, I learned about search engines, and other basics. If you are like me and are passionate to succeed, then hire a coach or virtual assistant from a local high school or tech school. Jump in and get yourself an email address and try out surfing. You won't need a Web site right away, but authors should eventually have one.

Step Four. Visit the top Web sites in your field. Without them, your book won't get much exposure. Many authors report only a few sales from their own sites. High traffic web sites are always looking for new material (your articles) to entice their visitors to come back, again and again. Notice their signals: "New material added daily." In turn, they will put your "signature" which includes the title of your book and the Web address where it can be purchased. It doesn't have to be your Web site. With just one short article posted in an ezine, one bookcoaching client received eight emails asking for more information. These responses gives the author another chance at a sale, and to be known as the market expert. Many authors are professional coaches, consultants or therapists, so when the person contacts them, they can mention these other services.

Step Five. Run a search on the top search engines to find the top ten Web sites in your field. Go to www.google.com, or www.yahoo.com. Perhaps your subject is women's self care. Think of the key words or meta tags these sites would use for people to easily find them. A few would be "women or women's self care", "healthy women", "young women and self care", "mature women's self care", "working women with children self care". Use other words for self care, Think of the benefits your book gives these women. Include those in the key words--"regain childhood energy", "reclaim youthful vitality." Submit several key words. Then visit the Web sites to see their layout and whether or not they have a regular ezine that needs tips, excerpts, or stories. If their site puts up new articles up regularly, your information has a chance to bring you increased product sales..

Step Six. Write a note to the Web master or content person, submitting the titles of your articles or stories. You may want to send an article along as a sample of your writing. It may be a complimentary chapter from your book, or an excerpt that solves a problem for their visitors. Think benefits when you submit. What can your material do for their site--their visitors? Before you send anything out, after several peer edits, have it professionally edited.

Step Seven. Place your book and other products on as many publishing sites as possible. Now, authors can be in control of their promotion, with far less effort, and get the respect, support and sales they deserve. When you submit your book to them, whether by print or ebook, they will accept credit cards, fill customer orders, take their commission (far less than a traditional publisher) and send you the royalties every few months. Each publishing Online company has its own contract, so choose the non-

exclusive one for your biggest benefit. Multiple sites equal multiple sales. You don't even need your own web site to sell your books! Here are a few to get you started: <http://www.mightywords.com>, <http://booklocker.com>, <http://www.amazon.com>, and <http://www.infopost.com>.

Step Eight. Organize your research. Start a file called "Web sites to Link With." If you don't keep track of your promotion contacts, you will not be able to follow up. Professional people always follow-up. They develop relationships with the people they want to do business with. Start a communication sheet for these people either on your computer or in a physical file. For instance, for publishing sites, list the contact person (Web master or content person), their email and web site URL. Include your note to them. Keep track of what you offer, what they like, what they take. Date your communications. Not everyone will respond, but with persistence, many will! At the end of your note, ask that they include a link back to either your site or other publishing sites where your books are offered.

If, like me, you are not a technical person, hire a person who can do the research for you. Remember, people who visit top sites are looking for information and entertainment. They will appreciate your articles, may even pass them on to friends and associates. Many will go to your site or other sites to check out your book--even buy it. Web sites want your information. It seems like a marriage made in cyber heaven.

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Judy Cullins, M.A., Publisher, Author, Book Coach Write Your Ebook or Other Short Book - Fast! Ten Non-techie Ways to Market Your Book Online Quadruple Your Web Sales in One Month with Free Articles <http://www.bookcoaching.com> 20 clients published since 1999!

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Ten Steps To Prepare Yourself for Online Marketing

Written and ©2001 by Judy Cullins

Step 1. Buy an up-to-date computer with a 56k modem and Internet capability.

Step 2. Open an email account. Bypass the freebies, because you need an email account from which you can send an attachment. You want to look professional.

Step 3. Educate yourself about email, the Internet, and your own computer program. Take a community college or adult school computer and Internet program at low cost or free. You'll notice many others like yourself there, eager to learn. More advanced students will help you each step of the way.

Step 4. Hire a one-on-one low-cost computer/internet coach, who can give you individual lessons if you don't want to attend seminars. They can help you proceed successfully with your eBusiness. Call your local high schools, computer schools or colleges for computer-savvy students. Connect with teachers, career centers, or student centers to start the ball rolling. Tell them you want an assistant. Be sure to follow up because schools are less business oriented and may not call you back.

Step 5. Hire a virtual assistant because you are not only an author, you are a business! These assistants can send out emails, create appropriate folders of important contacts and lists, send out appropriate email and keep everything up-to-date and organized. Make them part of your virtual marketing machine at a very low cost. Use them as much as you want to expand your success. You will look like a successful author and business by adding new part-time staff.

*

Step 6. Offer more than just your book to your potential buyers. Part of the plan is to allow automatic, ongoing sells for your lifetime, either on your web site or other booksellers' sites. Think of chapter excerpts, articles, tips, or how-to lists you can email free to prospective buyers of your books and special reports. Start a plan to sell other products that relate to your book. These could be eBooklets or eSpecial Reports. Keep your products virtual for easy sales management.



Judy has authored over 40 self-help books, writing books, eBooks, and special reports!

Step 7. Include your four-to-six line signature at the end of each email you send with a benefit or special book you want to sell. Include your name, email address, Web site address and phone number. Separate your note's end and signature with graphics such as ===== or #####.

Step 8. Market your book through writing short articles to submit to opt-in ezines. Use a search engine to find ezines in your category or genre. Some ezine editors prefer only 75 words, but others will accept longer ones. When you send a longer article to the eMag editor, she may edit it for you. These people want and need your information for their eMags. They will include a link to your site through your Signature Box at the bottom.

Step 9. Submit your articles to top web sites to multiply sales. If you write business or how to books, use the search engines to find them. **Top sites get over 25,000 daily visitors usually.** These sites need your content, and they will pay you handsomely by including your signature box on the bottom with a link to where your book is sold.

Step 10. Create your own inexpensive book Web site. While it's possible to sell books on other publishers' or book sellers' sites, you need to look forward and eventually develop your own site. Authors without a site are like business people without email. You don't need a fancy Web site. Make your home page sizzle with dazzling ad copy and headings, and you'll sell books. One author put up a sales letter on his home page, "no divorce." So compelling, it sold over 150,000 copies of his book.

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"Posse Comitatus -- The power or force of the county. The entire population of a county above the age of fifteen, which a sheriff may summon to his assistance." Black's Law Dictionary. 2nd Edition.

"arms ... discourage and keep the invader and plunderer in awe, and preserve order in the world as well as property ... Horrid mischief would ensue were (the law-abiding_ deprived the use of them." Thomas Paine.

"A billion men have since professed (Christ's) way & never followed it." Thomas Wolfe.

The Ten Top Reasons Authors **NEED** a Web Site

Written and ©2001 by Judy Cullins

You may think, "Why not let other Web sites sell my book?"

That's a good plan **to get started**, but one of the dangers is that Online publishers or book-selling sites may not pay you on time, may not pay you enough, or may just go by the wayside because of low profits. Publishers pay around 30% royalties for print books and 50-70% royalty for eBooks, and send you checks periodically through the mail.

If you have your own Web site for your informational products, you will get to keep all of the money after expenses -- which is always a great advantage -- and you will be seen as a market leader in your field.

So, what are the ten top reasons authors **NEED** a web site?

#1. You will enhance your Online and brand presence with your particular "branding" -- establish why your product or service is the right choice -- why you are the preferred expert over your competition.

For instance, the one who says "I can help you make your book dream a reality, faster, cheaper, and easier. How? Through designing every part of your book to sell copies -- before you write a single chapter applying the essential **hot selling points**, and how to write each chapter much faster with less editing using the "fast-forward" technique.



Judy has authored over 40 self-help books, writing books, eBooks, and special reports!

#2. You will enhance product awareness. When your targeted visitors come to your site to see your free articles and tips, they will become aware of the products you offer. They may not buy the first time, the second or even third time, but if you keep your site updated with new information every week and mark your site that you have done so,

your visitors will keep coming, and up to fifty percent will buy.

#3. You will boost your leads fast. When you entice your reader with a testimonial or a free bonus report to leave their email address, you will be able to continue to stay in touch with them. Allow them to download a free chapter or excerpt of your eBook. Illustrate with benefits and a testimonial why they should sign up for your free ezine.

#4. You will reach new customers worldwide. Once you get up on the Web, many people will come to your site from all over the world. Your ezine or teleclass can connect with people outside your area because your subscribers or participants think so much of you that they forward the good news to their friends and associates. Only targeted buyers come bringing a much higher rate of sales.

#5. You will add a new sales channel. Maybe people know you or your products offline through networking groups or other business ventures. A Web site makes you even more respected, and Online people expect you to have a Web site because they love the convenience and speed of Online ordering.

#6 You will increase your existing sales channels, such as post cards, talks, book signings, or radio interviews where you do business with an 800 free order telephone number. Offer improved customer service and support because so many people like to buy Online.

#7. You will reduce support costs. You would spend far more on rent for a real office and need more equipment and furniture plus more support staff. Online marketing is far easier, cheaper and more effective than the mail, telephone or fax.

#8. You will reduce the cost of doing business. In your home-based virtual office, you will have much less overhead. For eBooks, you won't have to spend time or money on postage, packaging, or mailing. You reduce your dependence on other sales channels such as the brick and mortar bookstore, which only take your book through a distributor or wholesaler. All of these folks take a hefty percentage to greatly reduce your profits--up to 90%. Online bookstores will accept your eBook or print book readily by your filling out a few forms and agreements.

#9 You will increase your profits up to ten times. When you sell your eBook or product to an Online Book-selling site, you may receive a commission up to 70%. When you sell your print books Online, they will give you around 30% royalties delivered by check every few months. These monies support the author, not the unwieldy publishing monolith who spends most of its time and money on big-ticket authors.

#10. You will reduce your marketing time because email communication is short, fast, and gets to the point quickly. You don't have to spend time buying stamps and special envelopes and stationery. **With a virtual assistant, you can look like Barnes and Noble reaching many thousands of Online buyers by putting ongoing attention and maintenance on your site.**

If you are like me, you will enjoy keeping track of your increasing sales each month.

You will enjoy staying in touch with your buyers. When they order on your site you can keep track of them, put them in your address book, and send them follow up information, free bonuses and requests.

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Judy Cullins, M.A., Publisher, Author, Book Coach Write Your Ebook or Other Short Book - Fast! Ten Non-techie Ways to Market Your Book Online Quadruple Your Web Sales in One Month with Free Articles <http://www.bookcoaching.com> 20 clients published since 1999!

You can subscribe to Judy's FREE ezine "**The Book Coach Says...**" just send an Email to: Judy@bookcoaching.com Ph/Fax 619/466-0622

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[Can You Become A Writer?](#) Sure. There's a ton of help for you at Tale Wins, and most of it is yours to use, absolutely FREE!

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Online Promotion Beats Traditional 30-1 for the Author or Publisher

© Copyright 2002 by Judy Cullins

While traditional marketing can work for the book author or publisher, the return is dim for the huge effort it takes. You must pitch relentlessly and constantly to even get a milligram of attention. While you may have a success or two, most of your efforts will bring poor book sales. Ask yourself right now, what is working for me? What is not?



The Press Release

Sure, press releases can bring you attention, but it takes a lot of time to gather specific media or radio/TV producers' names.

Even though I wrote "The San Diego Media Resource Directory" that took 50 hours to research, I had to also keep the media list up-to-date, ask editors and radio producers by phone how they wanted their releases. Some prefer fax, others email or snail mail.

You waste your efforts too, if your release doesn't go the right person. Many authors make the mistake of sending the release to the book editor. S/he gets hundreds each month, and will pay no attention to yours if you are self-published. Like agents and traditional publishers, only 1-2% are chosen to run.

Another problem is the sheer numbers of releases you send out. Don't relax after you send one or two releases. Think in terms of at least five a month. Ninety-five percent releases are ignored and tossed into the round file. Why? For many reasons, but check to see if you include a compelling heading, a human interest story, or present-time news analogy. Did you make it under one page, double-spaced?

Your news release should NOT be about your book. It should give actual solutions the media readers and radio audiences can use.

Did you construct, organize and freely give the solutions that your book or service offer for your readers' problems?

My first published press release responded to an article on the editorial page about the "Three R's." My headline was "Schools need to teach the Fourth R" Rapid Reading.

After discussing the background problems, I included the benefits of rapid reading, and gave nine how-to solutions. The publisher not only loved the article, but came personally to my home to take my picture.

Note: I used the piece for marketing to corporations with minimal results

Giving Talks, Presenting at Expos

Creating a talk takes a lot of time. Then you must practice it at least two times before you deliver it. Then, you must discover resources to find organizations to present to. Many of them don't pay their speakers. You may say that's OK because I will sell books. Yes, you'll sell a dozen or maybe more, but think of the huge effort it took to get there. Consider travel time, clothing upkeep, and schlepping all those heavy books around.

Like myself, you may present a talk or seminar to a corporation with big hopes of selling your products. When they pay you, though, they may set boundaries on book sales. One positive is that because you have a book, you can negotiate and leverage with meeting planners and top executives for higher paid presentations.

The biggest disadvantage? You must wait for decision makers to accept and schedule you, and you have invested much paperwork and meetings too. Even though I had books, I left this venue because the time from presentation to fruition was usually more than six months. I knew there was a better way! But was it expos?

Speaking at Expos or maintaining a booth takes many hours of work. Consider preparing and submitting press releases, creating brochures, hand

outs, decorating the booth, presenting a drawing, and bringing in products to sell.

Speaking can bring you a few book sales, but people passing by your booth are usually just looking. Even when I gave free mini seminars every 2 hours, and passed out free tickets ahead of time, not many bought books. Giving out hundreds of flyers on other free seminars didn't work either.

Yes, I did get on a talk-radio show and eleven people showed up at my Supermemory seminar. No, they didn't buy books or book a coaching session. Yes, I collected names and email addresses from a free drawing. I was able to use them for my free eNewsletter, The Book Coach Says,"but clients did not bang down my door to use my talents."

I figure my prep and floor time was 44 hours for just one expo. With sales under \$350, I'd say that was worse than slave labor.

Think of Your Promotion Time and Budget

Most small publishers don't have a large marketing budget, nor have enough time to promote their books. Marketing experts say do five things a day, six days a week, which sounds pretty doable. But do they bring results?

Aren't sales what we should count? Before the sales roll in however, you need to create a foundation, a plan of what you want to promote, what money you want to make from it monthly, and how you will get the word out to your target audience. This takes time, but is worth it.

If other marketing and promotion campaigns have brought few book sales, have left your wallet thinner, wasted your valuable time, or left you with a garage full of unsold masterpieces, you may now be ready to set up your book's virtual marketing machine the Internet.

Online Marketing Can Produce 30 times your Profit in Just Five Months

Rather than a shot gun approach, I suggest you use this one favorite and highly successful Online marketing technique. This one approach has increased my own Web site sales more than 30 times in five months.

Whether you have a Web site or not, you can apply your writing ability to produce short articles to submit to hundreds on Online ezines, whose readership of thousands, even hundreds of thousands, will read your article.

Since you will include your signature box at the end of each article with your book title, your email address and benefit statement, people can get in touch with you and possibly become buyers.

The articles, your eReports, and books all help promote your service too.

When you have written a well-constructed article, giving real information and how-to's, you will attract these potential buyers to the site where you books are sold. (for more _information see [Quadruple Online Sales in Four Months with Free Articles_](#) and [Ten Non-techie Ways to Market Your Book Online](#) on www.bookcoaching.com).

Getting Started

First, create five to ten articles from 600-1200 words, possibly excerpted from your novel, or how-to's on your subject. Join the Online Revolution by subscribing to several opt-in ezines. As soon as you subscribe, you'll receive one or more articles a day.

Take time to read other people's articles to see what format and content they use. This Online research is worth gold, because you will now be able to model your articles after others and get what you write published, so thousands can learn from you too.

You will want to use:

Time Investment

While we need promotion, how much time do we actually put into it? I'd say I put around 5-7 hours a week into submitting articles. I write the articles and submit one or so a week. I started submitting to only a few, but had immediate results. The first week several publishers used my traditional article "Sell More Books with a Powerful Back Cover." I put a link to a product "How to Get Testimonials from the Rich and Famous" in my signature box, bringing increased sales.

My time is minimal for huge results. If you are a newbie, but want to know more about this technique, please visit my Web site to see what I'm offering.

You can take a teleclass. If you miss it, you can get the audio cassettes, or you can read my eBook Quadruple Online Sales in Four Months with Free Articles to find out how to write the articles, subscribe and submit them.

Online Promoting is Easy, Convenient, and Profitable

Better than press releases, book reviews or book signings, you can create and promote articles conveniently right from your office or home. Give this a method a chance. You'll only be sorry you didn't do it sooner!

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Judy Cullins: author, publisher, book coach eBook: Quadruple Online Sales in 4 Months with Free Articles <http://www.bookcoaching.com/discounts.shtml>

Send an email to Subscribe@bookcoaching.com The Book Coach Says... includes 2 free eReports Email: Judy@bookcoaching.com

* * * * *

Pools that offer plenty of backyard fun while also serving as beautiful and functional extensions of living space are the new rage. With smart innovations in design and maintenance, [today's pools are more attractive than ever](#).

Smart innovations -- massaging jets that target tired muscles, the surround sound of your favorite tunes, changeable lighting and hands-off water-care techniques -- [make hot tubs hotter than ever](#).

Are you tired of staring at four neutral-colored walls? Have you noticed that the 'mauve' you painted your room several years ago is no longer en vogue? Whatever your reasons, [a new coat of paint](#) is the fastest, easiest and least expensive way to add some pizzazz to your home.

Your Own Domain Name

by Marleen Roberts

Special bonus: I will register your new domain name for free. [Click HERE for details.](#)

While it is true I did have 1,000 people a month visiting my original site in less than four months when the address was <http://www.farout.net/~talewins/> I was working for nothing because I did not have my own domain name and my very existence depended on farout.net staying alive;

It didn't!

When farout.net folded -- five minutes after telling me about the impending disaster -- my <http://www.farout.net/~talewins/> web site there wasn't worth two cents.

None of my advertising kept working,
all of my promotions sputtered,
NOT ONE of my hard-won customers could find me!
ALL that work was gone forever.

But then I got smart.

I got my own domain name.

If my host for talewins folded today, do you know how much I would lose? About a week of work, of income. That's how long it would take me to move my domain to another server. After that short, horrifying week, ALL my investments would be working for me again, AND NOBODY WOULD EVEN SUSPECT MY DOMAIN might have HAD TO MOVE THREE THOUSAND MILES AWAY.

What is a domain? A domain is a series of web sites connected by a common address -- as in <http://www.talewins.com> There are over 800 pages at that site. All of them have that as the FIRST part of the address... <http://www.talewins.com/Agents.htm> for example.

What is a domain NAME? A domain name is your OWN CHOSEN name. I chose the name of [TALEWINS](#). Maybe you will choose the name of [WINDSPANNER](#) -- or the name of [GEORGE PARRY](#).

Whatever name you choose, if nobody else stole it before you got to it, is the name of your domain.

Talewins is the name of my first domain. That means I own it. That specific address (<http://www.talewins.com>) is mine. I may let someone else host it on their computers, but I can move it to anywhere I can afford. As long as I pay my annual registration dues, TALEWINS will ALWAYS be MINE! -- just as YOUR DOMAIN can ALWAYS be YOURS.

Furthermore, this is REAL property. It has value, and that value will increase (or decrease) according to how well I take care of it. Think of it as a mining claim, a mining claim where YOU put the gold into it.

It's even better than that, you can sell the gold. Better than that, you can sell the gold repeatedly and still have it. Better than that, the more gold you sell from your mine the more your domain mine is worth.

One of my domains consistently pulls in over \$2,700 a month. That isn't one of the biggies on the web, but it is a good living for some of us. Multiply \$2,700 by twelve, times three and that domain is worth \$97,200 Since I am honest and pay my full share of income tax, I can prove that value, and at many lending institutions even borrow money using my domain as collateral. That's called having your cake and eating it too.

How much can a good domain name be worth?

Other domain names are far more valuable than mine:

[Business.com](#) -- sold for \$7.5 million

[Loans.com](#) -- sold for \$3 million

[Drugs.com](#) -- sold for \$823,456

[Yahoo.com](#) would sell for billions of dollars.

But as Karl Marx would say, your domain name is worth as much as you can sell it for. Any work you put into it will make the name even more valuable. One friend of mine earns a living *making domain names worth something*. Just pick out a name, and then sell it at [afternic.com](#)

Think about that career for a moment. It is perfect for us nonfiction writers. Pick out a subject you are good at, like growing green grass. You grab yourself a domain name like [MakeGrassGrowGreen.Com](#) and start producing a web site that helps people grow green grass. The more helpful you make your web site the more traffic you get and the more valuable your domain becomes.

One friend of mine wanted to go into business making grave markers for pets. That was fine, except that I made the mistake of showing him how much competition he would have. The poor guy melted right before my eyes. He oozed away, never to return. Where did he go? Back to making markers for pets in a brick and mortar store he had. All his competition on the web is still there, but he no longer looks at it so he no longer worries about it and he is making a living in spite of it.

Okay, but the same personality that makes him a good living from brick and stone could be making him a great living from a domain. **NEVER WORRY** about the competition already on the web. It is already there, you are already competing against it. If you deserve the success, you can shoot right to the top. Your personality, your choices, your organizational skills are what will make your domain name valuable.

If you agree that getting your own domain name is worth the investment, then the sooner you get it going, the better off you will be down the line.

[Go Daddy will let you sign up](#) for a domain name of your own for less than \$10 per year. (I've paid \$35 per year for the same service, and had to buy 2 years at a time) It will make sure the name you choose is available, and walk you through signing up for the service, then offer to park the domain for free until you get ready to use it.

Now, let's get into CHOOSING your domain name.

Generic names bring generic results. TaleWins.com is a generic name -- what did it mean? Not a blasted thing to anybody but me. Like the owners of fandango.com did, I've made talewins.com worth something, but it was an uphill battle all the way.

If I had only named it FreeNovelsWithFamilyValues.com or something along those lines, my stats would have risen far faster. Pick out a name like that, one that actually SAYS something.

**FreeNovelsWithFamilyValues.com SELLS
because it TELLS the surfer
what will be found at my site.**

Go Daddy offers the best [domain name generator](#) I've ever found. When I was ready to launch the cookie shopper I went name-by-name through dozens of names, trying to crack the com-barrier. What did I end up with? COOKIEPLATE. Does that mean anything? No. Not really. It doesn't say anything; it doesn't sell anything.

Then I tried out the domain name generator at Go Daddy. I put in cookies and hundreds of permutations came out. It told me which ones were already taken, which ones I could take. I can assure you the best names are already taken on just about any subject you can think of. Nevertheless, I persevered and came up with the name of [SHOPFORCOOKIES.COM](#) This name was perfect for the business I was starting. It can be perceived as either a VERB, or a NOUN. It can be perceived as a thing to do when you're hunting for cookies, or as a place to go to for cookies. Consequently, I snapped it up, and began selling.

Here is a unique twist to the .com revolution. A .com name will always be worth more than its .net (or any other) counterpart, simply because we are all so used to the .com convention. But coming up with a good domain name that is still not registered is extremely difficult. [Win the domain name game!](#) Use this link to access an online database which keeps you informed on the domains that are about to expire and become available. This is the perfect way to pick up a superb.com domain with minimal effort, and then register it for less than \$10!

Now the next thing you want is a place to host your domain.

I set up [Tale Wins](#), [American Insurance Depot](#) and Shop For Cookies where I wanted them to be to start with. If you don't already have your domain name and have it set up somewhere, then I would suggest [Host4Profit.com](#) -- because the thing WORKS.

Setting up a domain is scary the first time. It is frustrating the second time. It is an inconvenience the third time. The fourth time, making the change, moving, or getting a new domain name is a piece of cake. If you use this [Host4Profit.com](#) link to locate your domain, I'll make the change for you, free of charge.

Here I get 300 megs of room, and five or six other products to sell and keep ALL the money on. It's easier to use too, and the one time something did go wrong, customer service got on my case in a matter of minutes, not days.

I love that!

Get your own domain, the quicker, the better. That's the best advice I can give you.

Marleen Roberts is the owner of [TaleWinsDotCom](#).

Bids of over \$100,000 MIGHT be considered.

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Women's Financial Health

[Women's financial health](#) is certainly not a new topic. In fact, the concept gains more and more interest each year as millions of baby boom women get closer and closer to retirement.

What Search Engines See When They Visit Your Web Site

Search Engine Marketing 101:
by Robin Nobles

Have you ever wondered what a search engine sees when it visits your site to add the site to its index? Once you look at your site with the same laser focus a search engine uses you'll never again put up a bad page.

Do you realize that a search engine does not see ANY of the beautiful graphics or the fancy Web design?

Do you know that it only sees the source code, or the "skeleton" of your Web site?

Do you realize that knowing this little tidbit of information and doing something about it can make a huge difference in your search engine rankings and, ultimately, the success of your online business?

One very important thing that you need to remember is: **the search engines like simplicity**. The simpler your Web site is, the easier it is for the engine to determine what your Web site is about. And, **if** the search engine can determine exactly what your Web site is about, you have a far better chance at achieving top rankings under the keyword phrases that are important for your online business.

Let's look at this concept in action with an actual page I recently created for one of my online businesses: **Search Engine Workshops**.

<http://www.searchengineworkshops.com/articles/search-engine-seminars.html>

As you can see, it's a very plain, very simple page that was not created to be the "main" or "home" page of a Web site.

Rather, it was created to pull in traffic through the keyword phrase, "**search engine seminars.**"

What I really want you to see is the source code of the page. So, when viewing the page, click on **View** on the top menu bar, then **Source** or **Source Code**.

The most important part of a Web page is what appears at the very top of the page.

Why? Because a search engine starts at the top of the page and begins moving down as it indexes.

So, what appears in the head section of your Web page is very important, because the head section is at the top of the page. Let's look at the head section of the source code:

```
HEAD
```

```
TITLESearch Engine Seminars--your path to success on the Web!/  
TITLE
```

```
META NAME="keywords" CONTENT="search engine seminars,  
conferences, workshops, CONFERENCES, WORKSHOPS,  
Conferences, Workshops"
```

```
META NAME="description" CONTENT="Have you considered  
attending a search engine seminar to learn how to take a  
struggling Web site and bring it to the top of the rankings?" /  
HEAD
```

There are only three tags in the head section of this Web page: the title tag, the keyword META tag, and the description META tag.

Because the title tag is in the head section, and because of the importance that most engines place on the tag, it is considered one of the most important tags on your page, so it should always be the first tag in the head section. Notice that in the title and keyword META tag, the important keyword phrase (search engine seminars) appears as the first words in the tag.

In the description META tag, the keyword phrase is still toward the beginning of the tag, as opposed to the end. In other words, where you place your keyword phrase in the tags and content of your page is important. If you place your keyword phrase toward the beginning of all of your important tags and toward the beginning of the contents, you're "proving" to the engines that the page is really about that particular topic.

I've mentioned one reason why the title tag is important, but there's another reason too. The title tag is important because it almost always appears as the title of the site in the search engine results.

Your description META tag may appear in the search engine results as well and is considered important by the some of the engines. So, when you create your title and description tags, remember two things: put your keyword phrase toward the beginning of the tags, and make the tags captivating and designed to pull in traffic.

Think of it this way. If your site is #10 in the search engine rankings, but if the sites above yours haven't gone to the trouble to create appealing titles and descriptions, a search engine user may skip over those sites to visit yours.

Now, let's go back to the source code. Look for this tag, which isn't far from the body tag: `IMG SRC="images/banner3.jpg" ALT="search engine seminars, search engine conferences, search engine workshops" WIDTH="220" HEIGHT="100"`

This is the image, or graphics, tag for the Search Engine Workshops banner that appears at the very top of the page. Notice that the engine doesn't "see" the graphic itself. It sees the name of the graphic (banner3.jpg), and it sees the ALT text that describes the image. It sees the width and height of the graphic. But, it doesn't see the graphic itself. So, the engine doesn't know that the graphic says, "Search Engine Workshops."

Next, look for this tag, which directly follows the image tag: `H1 ALIGN="center"FONT FACE="Arial"Search Engine Seminars/FONT/H1`

An H1 tag is a heading tag, and heading tags are very important to a Web page.

Try to put a heading tag at the very top of your page, if at all possible, and use your important keyword phrase in that heading tag. When you look back at my actual Web page, do you see the words "Search Engine Seminars" right under the graphic? That's the heading tag.

Now, look for this tag in the source code: `PFONT FACE="Arial"`Is your Web site achieving the success that . . .

This is where the contents of the Web page begin.

Look on the actual Web page and find the text: "Is your Web site achieving the success that . . ."

Notice that the keyword phrase (search engine seminars) appears in the first paragraph. In other words, with all of these tags and the placement of our keyword phrase in the page's contents, we're proving to the engines that the page is really about "search engine seminars."

So, let's visit your site on the Web. View the source code. What's in the head section? Are your title and description tags using the keyword phrase that's important for that particular page?

Are your title and description tags captivating and designed to pull in traffic? Each page of your site should have different title and description tags, and those tags should be based on the focus of that page - what that page is really about: in other words, its keyword phrase.

How many graphics do you have before the actual contents of your site? If you have a lot of graphics, navigation bars, or buttons before the contents of your page, the engine has to sort through all of that source code before it gets to the actual keyword- containing content.

Does your page contain lengthy JavaScript or other code that pushes the important contents toward the bottom of the page? If so, it could be hindering your chances at top rankings.

Are you using a heading tag that contains your important keyword phrase toward the very top of your page? Is your keyword phrase used in the first paragraph of the page? Is it used in several places throughout the page? Look back at my page.

Notice that the keyword phrase, search engine seminars, is used as link text to describe several links.

Are you using your keyword phrase to describe links that are leaving the page? If not, try to do so.

Study your own site carefully, and apply these guidelines to your pages. Doing whatever you can to push your important keyword phrase toward the top of the page and toward the beginning of your tags is the first step toward having a successful Web site that's ranked in the top of the search engine rankings.

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Authors and writers, Note, as I did while reading this article: The advice on sequential order placement given here for html web page production will serve just as well for the layout of any article you are writing for the web, or off.

If you would like to learn more about how to achieve top search engine rankings, visit: <http://www.searchengineworkshops.com/articles.html>

Or, sign up for online training at: <http://www.onlinewebtraining.com/courses.html>

or 3-day search engine marketing workshops at: <http://www.searchengineworkshops.com>.

Robin Nobles, Director of Training, Academy of Web Specialists, has trained several thousand people in her online search engine marketing (<http://www.academywebspecialists.com>) training programs.

Visit the Academy's training site to learn more (<http://www.onlinewebtraining.com>).

She also teaches 3-day hands-on search engine marketing workshops in locations across the globe with Search Engine Workshops (<http://www.searchengineworkshops.com>).

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DEALING WITH THIEVES ON THE INTERNET

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jl scott, ph.d.

Dr. jl scott is the Director of the International Council of Online Professionals (iCop) <http://www.i-Cop.org> - and also the publisher of [Monday Memo!](#)

The thief's web host REFUSED to ban the stolen site. Even with undeniable evidence that the owner had both his domain name and his site up first! Even though the thief had been reported for "spam" by an outside source!

Sometimes I wonder if it's possible for ANY organization to even make a dent in cleaning up the Internet. So many scams - so many "business owners" who have no intention of treating their customers with anything other than contempt - so much BS ... And so much theft!

In the past month or so I have personally known three online business owners who have had their web sites stolen! Their ENTIRE web sites - good GRIEF!

The first question is - WHY? Any 10 year old can build a simple web site with an hour of training. It may not have forms, fancy graphics or cgi scripts but it can be functional - and it can work. If the learning curve is just too steep, how many sites to you think there are where you can find free templates? Lots!

There is no necessity for stealing someone else's web site! Neither design, nor content. Of course, if you're using the same 'ol hype on your site that everyone else is using - it's sometimes a bit difficult to tell who stole what from whom. Let that be lesson number 1!

Unfortunately, the theft itself is only the beginning of the problem. One victim was advised by several people to, "just leave it alone, let it go."

In a pig's EAR! For one thing - why do we bother to copyright our work if it isn't going to mean anything? For another - she could soon find her own products stolen right along with the site design.

If your site is stolen - you need to get that stolen site OFF the Web!

In one of the instances mentioned above, the product WAS actually stolen - right along with the entire web site - and was being sold by the thief. He even used the same credit card provider as the real owner!

In addition to all this, the thief then proceeded to market the product using "spam." Is this something you should just "leave alone?" I don't think so!

Yet, even with all this - the thief's web host REFUSED to ban the stolen site. Even with undeniable evidence that the owner had both his domain name and his site up first! Even though the thief had been reported for "spam" by an outside source! What do to next?

Start moving toward the Internet backbone. Even dedicated servers have to get their connections someplace. Go to <http://www.novagate.com/resources/traceroute.html> and find out the next step toward that backbone. Then report everyone under that connection who is refusing to do business in an ethical manner.

Each Internet Service Provider is accountable to the provider above them. Don't think a web host has carte blanche to do as they please! Moving toward the backbone is exactly what it took to get this web host back in line. The stolen site came down.

At least it came down from THAT web host. The thief could have just put it back up with another hosting company. Not that it wouldn't be easy to find with the domain name in place. So, the job wasn't finished.

The merchant account provider also had to be put on notice. Think THAT was easy? Of course, at first the victim was just blown off. Again - it took moving up through a hierarchy to get the job done.

Once the right person was informed that the merchant account provider could be held liable for assisting the sale of a stolen product - they paid attention! The thief's account was canceled.

Now granted, all this took a lot of work - a lot of energy - and a lot of stamina on the part of the victim. This victim is a Charter Member of iCop. When he became aware of what had happened - he wasn't sure how to proceed.

So - he asked for advice. More importantly, he followed the advice. And most important of all - he hung in there until the job was done!

Let it go? Well, I suppose you could. But how much are your web site - your products - and your reputation worth to you?

jl scott, ph.d., Author

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dr. jl scott is the Director of the International Council of Online Professionals (iCop) <http://www.i-Cop.org> - and also the publisher of MONDAY MEMO! - the ezine dedicated to upgrading Professionalism on the Web. For your FREE subscription: <mailto:Monday-Memo-on@MondayMemo.org>

* * * * *

There's MORE to the story,
[Click HERE](#) to learn your rights.

"There is a principle which is a bar against all information, which is proof against all argument, and which cannot fail to keep a man in everlasting ignorance. That principle is condemnation without investigation." Herbert Spencer

"The highest glory of the American Revolution was this: it connected, in one indissoluble bond, the principles of civil government with the principles of Christianity." John Quincy Adams.

"The technique of infamy is to invent two lies and to get people arguing heatedly over which one of them is true." Ezra Pound.

"Liberty is lost to most men when the cost of resistance to tyranny is deemed higher than the cost of submission ..." Stuart Crane

How To Sell A 'Free' eBook

By David Vallieres

David Vallieres is an ebook author, publisher and CEO of ePublishingEtc.com

Why would you want to give away an ebook you've worked so hard to create?

There are lots of reasons.

One of the best reasons is it helps establish your writing ability and expertise in the area of your choice.

Another good reason is to draw attention to your other ebooks that you are really selling. There's a good deal of profit potential in this strategy. But even if you're giving an ebook away, as an incentive to joining your email list or to sell your other ebooks, you still have to follow some common sense marketing rules.

**The first and best way
of giving away a free book
is by 'selling' it.**

I'm not being smart...honest. Whether or not people pull cash out of their pocket to acquire your ebook is irrelevant. It still must be 'sold' to them....or rather they have to be sold 'on it' before they will:

1. Take the time to read your offer of a 'free ebook';
2. Take the time to download it;
3. Open the darn thing and actually read it (which, I'm hoping is at least one of your goals!)

Consciously or unconsciously before anyone takes advantage of a "free offer" of any kind they look at the opportunity cost (i. e. accepting your offer over ever other offer they are presented with at that moment).

If your offer is the best available at that moment and it's compelling - most people will take advantage of the opportunity to at least read your offer and download the book.

A well structured, benefit rich, compelling offer is a prerequisite to "free" or "for sale" ebook offers.

Being a stubborn SOB, I learned this stuff the hard way- by trial and error... lots of errors...until it actually started clicking.

Now, having said that, here are some sources that are better than others for promoting a free ebook.

One of the best ways to promote an ebook is to offer it on eBay as a test (eBay does not have a 'free' area- yet so you'll have to really 'sell' it, even if it's only a penny).

My ebook '**eBay Secrets**' details how to do this successfully, but there are many resources (a lot of them are free) that can help you as well. Just do a search on Yahoo for "ebay marketing" and see what happens!

Here are some additional resources to help to start promoting your book through articles, posts and directory listings, etc:

- <http://infopost.com/>
- <http://ebookad.com/>
- <http://ideamarketers.com/>
- <http://ebooknet.com/>
- <http://sellyourbrainfood.com/> (a great resource!)
- <http://www.klockepresents.com/>
- <http://www.gettingtraffic.com/>

Finally, give your readers a chance to join your 'updates list or 'announcements list'. Building your own email list is the easiest and most profitable long term strategy you can employ.

David Vallieres is an ebook author, publisher and the CEO of ePublishingEtc.com, a leading digital publisher specializing in business

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Now you can SOAR LIKE A BIRD, or a plane, or -- [Ride the Best Roller Coasters in the World](#)

[Explore the Wonder of Caves:](#) Did you know that Mammoth Cave, the longest cave in the world, has more than 350 miles of mapped passages, with more being mapped each year? A cave in France is almost a mile deep! Tennessee has the most caves in the U.S., with over 8,350 caves registered so far.

[The River of Rafts:](#) Just mention a vacation with white water rafting and your kids will roar with excitement.

[Take a Flurry of Adventure Vacations with Theme Parks](#) all across the United States, listed by state.

A book represents a great investment of time, effort and energy-an investment rarely covered by your advance alone. Unfortunately, most books go out of print too quickly to pay substantial royalties.

What to do When Your Book DIES!

By Robert W. Bly

Writer's Digest correspondent Robert W. Bly is the author of hundreds of articles and more than 40 books. His newest title is *Getting Your Book Published: Inside Secrets of a Successful Author* (Roblin Press).

When Dodd, Mead published my *Secrets of a Freelance Writer* in July 1988, I didn't expect the company to go out of business four months later. (After all, it had been in business for 150 years.) People began complaining to me that they couldn't get the book in bookstores, and bookstores couldn't get it from the publisher. Finally, I received a letter from Dodd, Mead telling me it was having "losses and cash-flow deficits" and looking to sell its assets. In other words, it was going bust.

But even more shocking was the request that I buy back rights to my own book-for \$2,500!

Naturally, I had assumed the rights reverted to me. After all, it was in my contract. But Dodd, Mead felt differently. How we eventually settled the deal-and how you can protect yourself when your book goes out of print (meaning, it is no longer available to the public) or your publisher goes out of business-is the subject of this article.

A book represents a great investment of time, effort and energy-an investment rarely covered by your

advance alone.

Unfortunately, most books go out of print too quickly to pay substantial royalties.

But having the book go out of print does not put an end to its value. The physical inventory-the remaining unsold books themselves-have value to the author, both as a product that can be marketed and sold on its own, and as a promotional tool (for consultants, doctors, psychologists, speakers, experts in various subjects, and others with professional practices in the fields their books cover).

Even more important are the rights to reprint and republish the work. Even if you never sell the book to a new publisher, you still want to be able to use the material-as chapters in other books, as articles, lectures, speeches, cassette programs, perhaps even in self-published material. If you don't have full and clear ownership of these rights, your material may remain unread and unused forever.

BEFORE YOU SIGN ON THE DOTTED LINE

To make sure you retain the rights to your book after it goes out of print:

- **Make sure the publisher copyrights the book in your name, and not in its own.** Although copyrighting the book in the author's name is standard practice, numerous smaller publishers (and a few larger ones) will make themselves the copyright holder-unless you insist otherwise. Include a contract clause that states that rights revert to you when the book goes out of print. In 1982, for example, I published a dictionary of computer words with a small press. When the press went out of business, I checked my contract and found that I had neglected to insist on a clause dealing with rights reversion (often called the "termination" clause in a standard publisher's contract). Now the books are out of print, the former owner of the publishing house won't return my phone calls, and my rights to reuse the material are probably lost forever.

- **Make sure the contract defines "out of print"** so both you and the publisher know when you can request reassignment of rights. One publisher's contract says the book is out of print

when "subsequent to one year from publication date, no earnings have been payable to the author during two consecutive accounting periods (12 months)." After that, the publisher must republish, resell or actively market the book within six months, or rights revert to the author.

Be careful of tricky clauses. Another publisher's contract says that rights don't revert to the author until the work is out of print "in all forms of media." This means that if the book goes out of print, yet the publisher continues to sell a cassette version, a video-tape, or even a small pamphlet based on the book, I can't offer the book itself to another publisher.

Make sure the contract specifies what happens to the remaining inventory of books and the original camera-ready copy when the book goes out of print. In my contracts with Dodd, Mead, this clause reads: "The Author shall have the right to purchase from the Publisher all copies remaining at cost of manufacture, and the plates and engravings (if in existence) at one-half their cost to the Publisher, including composition.

Getting the copies is important if you intend to sell them, use them as promotional giveaways, or simply want them as mementos. Getting the plates is even more important, because a new publisher can reprint your book directly from the existing plates or films, saving enormous amounts of time and money. And this, frankly, is a selling point when marketing the book to a new publisher.

· **Choose a reputable publisher with a good track record.** This, I admit, can be difficult. For instance, in the early 1980s, I published six books with Banbury Books, a small, entrepreneurial publishing firm that was a successful pioneer in computer books. When the computer book market went soft, Banbury went out of business, and my six books went out of print.

I vowed to stick with major publishers. Then, after publishing two books with Dodd, Mead—a firm that had been in business since 1839—it folded in 1989, and two more books were out of print.

Meanwhile, my friend Roger Parker has completed some successful and lucrative books for a small publisher I had never heard of—Ventana. Roger's books continue to sell like gangbusters, and both he and Ventana are making a lot more money in publishing than I am right now.

Still, a large, established publisher like Random House or Simon & Schuster is probably less likely to disappear than a small press with only a couple of titles in its catalog.

WHEN THE BOOK IS PUBLISHED ...

The best way to protect yourself from your book going out of print is to help the publisher sell it-so that there is a constant demand for it. Some suggestions:

- When filling out the author's questionnaire, give the publisher complete information: on the book, its selling points, and any resources or media outlets for promotion. The staff at the publishing house gets its information from your completed author's questionnaire, not the book itself (which they don't have time to read). **So don't take this document lightly.**

If you're detailed in your answers, the author's questionnaire form won't give you sufficient room for your replies. **I type the questions and answers on my word processor, which gives me more room and allows me to insert entire sections of my book proposal into the appropriate sections of the questionnaire. This gives the publisher's staff the same powerful material that sold my editor on the book in the first place.**

- **Volunteer to write promotional copy for the publisher.** Write your own catalog blurb and press release, and give it to your editor and publicist. Usually they will be only too happy to use what you supply and have you do the work.

- **Cooperate with the publicity and marketing departments.** These days, the most common complaint among authors is that publishers don't do enough to promote books. So when the publisher does get you a speaking engagement or book you on a talk radio show, don't be difficult. And let everyone know you are eager and available to do more of the same. Getting publicity for an author makes the publicist look good, so she will work with you if you encourage it and if your book is promotable.

- **Conduct your own marketing campaign.** Politely find out what the publisher intends to do-and what it won't do. Then, consider taking up some

of the slack yourself. If you have written a book on management, for example, and have some contacts at major corporations, see if you can sell the book in volume as a training tool or premium. Give seminars or lectures at which the book can be sold to attendees. This won't move large quantities, but it will help spread the word about your book.

- **Keep at least a dozen copies on hand.** If the book suddenly goes out of print, and you can't buy the remainders, you'll need these copies to send to prospective new publishers. And, once you find a new publisher, his production department will probably need two or three clean copies of the book to print from, assuming you can't get the plates or films.

- **Keep up with the publishing industry.** Subscribe to Publishers Weekly and Writer's Digest. If you read or hear rumors that your publisher is in financial trouble or is a target for acquisition, call your editor and buy at least a hundred copies of your book (at your author's discount, of course). Once a publishing house's money problems are bad enough to become public rumor, financial collapse-which can result in inaccessibility of their inventory-can happen faster than you think.

Another warning sign that your publisher is having financial difficulties is late royalty payments and statements.

*

WHEN YOUR BOOK GOES OUT OF PRINT . . .

Sooner or later, despite your best efforts, your book will go out of print. Either the publisher will notify you, or royalty statements will indicate that the book isn't being sold any more. If you've protected yourself by including the contract clauses I suggested, you're in good shape.

Not sure what your contracts say? Go to your files and check all contracts for your existing books. There's a good chance your contracts contain these clauses. If you don't have a clause reverting the rights of your out-of-print book to you, the going will be tougher, but not impossible. Some publishers-especially financially sound ones - will be reasonable and give you the rights. Others-usually small ones going out of business-may not respond to your request at all.

Here's what to do: Send a letter to the publisher requesting that all rights revert to you. If your contract contains a reversion clause, say so.

· Consider buying the remaining inventory of books and the printing plates or films, but at a reasonable price. Include a sentence in your letter that indicates your interest without making you seem too eager. For example: "If you are interested in selling the remaining inventory and the plates, I may be a customer."

If all is well, the publisher should respond by offering you the remaining inventory at a reasonable price (we'll discuss pricing later). You should get the books, the films or plates (if available), and a letter stating that all rights have officially reverted to you.

WHEN THE PUBLISHER GOES OUT OF BUSINESS . . .

A far more serious problem arises when the book goes out of print because the publisher is going out of business. You might think that, because the book is out of print, tire rights automatically revert to you. But beware. "There appears to be a general misconception in the publishing industry that if a publisher fails to remit royalties or becomes the subject of either voluntary or involuntary court supervised liquidation proceedings, authors' contractual rights revert to the authors," stated Dodd, Mead in a letter to me concerning my books. "We believe that the rights under the authors' contracts do not revert to him. In fact, in such recent proceedings as the Stein and Day bankruptcy case, authors' contracts were sold to the highest bidder. Therefore, you should not rely on any automatic right of reversion."

Dodd, Mead sent me a notice offering to sell me the rights to my two books, *Secrets of a Freelance Writer* and *The Copywriter's Handbook*, for \$2,500 apiece - \$5,000 total.

My immediate reaction was to get my attorney to threaten a lawsuit, which was a mistake. A company hounded by creditors isn't afraid of one more complaint. My lawyer got out of it, and my agent took over. The final deal was that Dodd, Mead granted me all rights to both books in exchange for a payment of \$2,000 (\$1,000 per book) plus forgiveness of back royalties (which I never would have seen anyway).

I could have gotten it cheaper- I believe that those Dodd, Mead authors who negotiated early, instead of fighting as I did, paid somewhere around \$250 per book for rights.

Conclusion? If the publisher offers to sell you the rights, respond immediately with a much lower figure and begin negotiation. The authors who act first can get back the rights at the lowest price. **Later, when the publisher realizes how badly it needs cash, it becomes more demanding and less open to negotiation.**

Determine whether to accept the publisher's final offer based on what the book means to you-personally, emotionally and financially-as well as its sales potential. With my children's book, Ronald's Dumb Computer, the book is financially unimportant to me and I never bothered to pursue the rights. But The Copywriter's Handbook is an ongoing promotional tool for me and a major source of new consulting business, so getting back the rights was crucial-and well worth the \$1,000 I paid.

My story has a happy ending. My editor at Dodd, Mead moved to another publishing house. She got in touch and expressed interest in republishing Secrets of a Freelance Writer and The Copywriter's Handbook if I could get the rights back. My advance from the new publisher more than covered what I paid out to Dodd, Mead to recover the rights, and new editions of both books are now in bookstores.

BUYING THE INVENTORY

When Dodd, Mead offered to sell me the rights to my books, it also asked if I wanted to purchase the remaining inventory. While most book contracts offer the remainders to the author at manufacturing cost, Dodd, Mead wanted cost plus \$1 per book. This was \$3.16 per book for 629 hardcover copies of The Copywriter's Handbook with a cover price of \$17.95, and \$3.91 per book for 406 paperback copies of Secrets of a Freelance Writer with a cover price of \$9.95. This meant I'd write Dodd, Mead an additional check for \$3,575.10 in exchange for 1,035 books with a retail value of \$15,330.25-assuming I could sell them.

In my case, I wasn't especially worried about being able to sell the books. I use The Copywriter's Handbook as a premium, giving it to clients and prospects for my consulting and copywriting services. In addition, I receive several calls each week from people wanting to know where they can get a copy. As for Secrets of a Freelance Writer, I knew from running a test ad in

Writer's Digest that I could sell the book profitably as a mail-order item.

However, by the time I decided to buy the books, Dodd, Mead's inventory was frozen for legal reasons. Eventually I bought the books at an even lower price from a remainder house (a distributor that buys and sells inventories of out-of-print books).

Make an offer and get the books shipped to you right away.

Otherwise, you may never get them.

This assumes, of course, that you want the inventory. You may not.

Storing hundreds or thousands of books presents problems in itself. The best place is the garage, attic, basement or spare bedroom, but you may not want to live with the clutter. The alternatives -warehouse or other storage facilities- are not inexpensive. I got a quotation from a "fulfillment house," which would not only store the books but also handle incoming mail orders and ship books to customers for me. Storage alone for the 2,000 books was in the range of 550-\$100 per month-which would quickly eat into my I profits. I keep my books in my basement.

Selling the inventory is a challenge. But, being a writer, you may be able to find creative and profitable ways to do it. [Many authors sell their books by mail.](#)

The selling method you use determines the maximum you can afford to pay for your out-of-print books. If you sell them at seminars, for example, where selling costs are low, you can pay up to 50% of the retail price and still make a handsome profit-because your only advertising cost is holding up a copy of the book from the podium.

But, if you want to sell the book through mail-order advertising, you need a higher profit margin to cover the cost of advertising (classified is best), mailing sales literature, and shipping books to customers. The most you can afford to pay is 25% of the retail price, and you really should be looking to pay 10-20% of retail or less.

For most trade paperbacks, this comes to \$1-\$3 per copy. When selling the books mail order, add \$2 to the retail price for shipping and handling. This helps relieve some of the burden of your high selling costs.

KEEPING THE BOOK IN PRINT

Assuming you are successful at selling your books, the inventory will soon be gone. Then what?

If the rights belong to you, you have two choices. You can sell the book to another publisher. Or, you can publish it yourself.

The author who wants to self-publish his out-of-print book has a big advantage over other self-publishers: Namely, the book has already been designed and set into type-eliminating thousands of dollars in typesetting and composition costs.

Ideally, your printer should print from the publisher's original plates or films. But in most instances the printer can produce an acceptable finished product using existing copies of the published book as his camera-ready artwork. For this, he will need two clean copies in good condition.

How many copies should you print? Most self-publishing experts I talked to recommended a first print run of 3,000 copies. Printing fewer copies drives up the cost per copy, while printing more could leave you with a warehouse full of books if it doesn't sell.

For a 128-page trade paperback, trim size 5 1/2 x 8 1/2 inches, a book production house quoted me a price of \$6,488.09 for 3,000 copies, or \$2.16 per book. I could probably have gotten a lower price going directly to a printer and handling the production details myself. Be sure to go to a printer specializing in books.

Self-publishing offers you the advantage of control-control over jacket design, pricing, marketing and distribution. You might want to get into the book-selling business this way.

I didn't. And where would I store 3,000 books? So instead, I chose to resell the rights to the publisher where my Dodd, Mead editor now worked.

Will you be able to resell your book to another publisher?

It may be difficult.

Publishers are more interested in something new than something old.

Unless your book was a big seller, most editors won't get excited about it. But

if you query publishers, you may find one looking to fill a slot in its catalog with a book just like yours. Or maybe an editor who praised the book in the past would be happy to acquire it now. If your original editor has moved to another publishing house, he or she would be your best bet for a resale.

What kind of advance can you expect?

Probably 50% or less of the advance you would get for the book if it were new. On the other hand, it's easy money; unless your book must be revised and updated, there's almost no work involved for you.

If there's one piece of advice to follow above all else, **it's act quickly.**

Those authors who take immediate action and persist until the deal is made suffer least and profit most when their books go out of print.

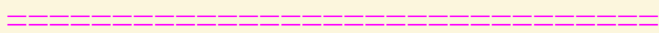
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The first book by Bob Bly that I read was **Secrets of a Freelance Writer. How to Make \$85,000 a Year** from Henry Holt & Co.. I don't know how many years I've had the book, but like I said before, I do know I will not part with it.

One of Bob's important articles for Writer's Digest was "**Big Bucks in Business Writing: The Direct Route to High-Paying Writing Assignments**" way back in the February '90 WD (which is not out of print yet and can be had for \$2.75 sent to Back Issues, WD, 1507 Dana Ave., Cincinnati 45207).



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The Solution to E-Marketing Success.

Q. How much would you expect to increase your sales if you made 4 or more follow-up e-mail communications?

A. **173% (E-Marketing Today).**

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A. **Many customers are showing increases of over 400%**

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FreeAutoBot is 100% FREE
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Self Defense Tips Most people will do anything they can to steer far clear of situations that may take a violent turn. But there is always the chance that violent behavior can erupt -- uninvited and unexpected. What can you do then to [protect yourself from danger?](#)

How badly do you need health insurance? According to new research from the Employee Benefit Research Institute, many Americans at or near retirement age would require more than \$1 million to pre-fund medical costs over just their remaining life. [Check your Best Options NOW!](#)

Danger Ahead! [Protect yourself, your car and your family](#) with the very best insurance you can afford: Click on [Health](#) * [Life](#) * [Auto](#) * [Long Term Care](#) * [Home](#) * [Dental](#) * or [Other](#) -- and See if American Insurance Depot can't save you \$100 or more this year on every kind of insurance protection you need. Are you Self-Employed, or maybe you want to be? [Click HERE](#) for a complete article on how, and where you might get the health insurance coverage you need. Now, if you really CAN'T AFFORD insurance, then [Click and Find the very best protection value available.](#)

Get On The Radio

Lin Stone

Did you know that American radio stations need more than 10,000 guests PER DAY to fill their shows? If you have something to talk about, **they need YOU!**

Can you save people money? Save them time? Make them rich? Tell them an amazing story? Make them laugh? Teach them something new? Get them arguing about a controversial topic? Enrich their lives?

If so, you can tap into the ever flowing fountain of free radio publicity. It's a win-win situation. You give the radio show great programming ... they give you great promotion. [Mark Victor Hansen](#) (co-creator of Chicken Soup for the Soul) credits radio interviews with the massive success of their series."

Anyone can do this.

By no means should you let this publicity strategy drop simply because you "Can't Talk!" Do you think I could when this first started? Those first ten minute slots seemed to last years for me. But I had two things going for me. #1, I had [spoken in Church](#) and taught classes before. and #2, making money gets my juices rolling.

When [my first book](#) came out my publisher set me up with a few radio show hosts to do interviews. I can't say that sales **POURED** in, but I can say that sales rolled in. But, best of all, my publisher coached me in what else to say, what I had said wrong, and what I had said best.

By the time I had done ten radio interviews I had lost all my butterflies and found it very exciting to be a radio expert, especially with that money rolling in.

Many of the hosts were great teachers too. I learned from how much better things went when certain basics were done **BEFORE** the show aired. Thereafter, when a host did not prompt me with those basics, I prompted them. It was amazing how much my performances improved.

Even after my publisher quit arranging the radio interviews the calls kept coming in for almost a year, and that continued interest in me and my subject was even more exciting to me.

- **I did radio interviews from any phone, anytime, anywhere. I even let my mother-in-law listen in to one interview I did.**
- **"And they **PAY YOU** to do this?" she asked.**
- **I graduated from ten minute spots and was often interviewed for an entire hour.**
- Most of the time the hosts provided me with an 800 phone number to call, or called me direct. They were **PAYING ME** to make money. **I was actually not spending a dime to get my book promoted. And I was making money, big money every time I appeared on a show.**

Let me tell you, that is some heady stuff. I was strutting around like -- well, like I was something special is one way of describing it. And, I guess I was because that book is still selling after six years.

If you are self-published or your publisher isn't doing right for you, you can make up the difference by going it alone. Of course you don't have to go it alone, and in fact you can go a hundred times farther [with some expert advice](#).

Radio Publicity Expert Alex Carroll is a Veteran Guest Of 1,264 Radio Talk Show Interviews ... That is a whopping value of Over \$4,500,000 In Free Airtime -- and it produced \$1,526,000 in direct sales for him. Now, THAT'S AN EXPERT! [Click HERE](#) to read more about this amazing subject. It'll get YOUR JUICES ROLLING!

the end

Lin Stone is an author, writer, and photographer. His first book is still selling after six years, he has four more books still making sales, and over 1,000 articles published on the web and in print media. [Click HERE](#) to keep up with his latest productions.

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An economic slowdown can be a problem for your business. Or, it can be an opportunity to gain new clients and boost your sales-if you know and have mastered the marketing and sales methods that work best in recessionary times.

14 Winning Methods to Sell Any Product or Service in a Down Economy

By Robert W. Bly

Writer's Digest correspondent Robert W. Bly is the author of hundreds of articles and more than 40 books. His newest title is Getting Your Book Published: Inside Secrets of a Successful Author (Roblin Press).

Affraid the recession is here to stay a bit longer? If so, you're not alone. Many economists are predicting doom and gloom. And, even if the economy hasn't hit rock bottom in your part of the country, it has slowed down-significantly-in many states.

Worse, it doesn't take a recession or even a soft economy to create problems for your business. Every business has ups and downs. Even if things are going great guns right now, you need to develop business-generating strategies that succeed when times are tough.

Many businesspeople fear a recession or soft economy, reasoning that if the economy is poor, clients and customers will cut back on projects, stop spending, and-worse-sacrifice quality and buy only from low-priced vendors.

All of this is true-but only to a degree. An economic slowdown can be a problem for your business. Or, it can be an opportunity to gain

new clients and boost your sales-if you know and have mastered the marketing and sales methods that work best in recessionary times.

What follows are 14 strategies that companies use to maintain-and even increase-their sales, while their competitors struggle to stay afloat. Apply these techniques to your own marketing and selling efforts during a recession, and you will survive-even prosper-while others struggle to get by.

Recession fighting strategy #1

Reactivate dormant accounts.

To reactivate a dormant account means contacting a past client or customer-someone you served at one time, but are not actively working for now and getting them to do business with you again.

The quickest and easiest way to do this is to sit down with your list of past clients or customers, call them, say hello, and see what's going on.

Don't make this a hard-sell call. Tell them, "Hi, it's Jane. I'm calling just to check in and see how you're doing, since it's been a few months since we last spoke." Ask them what's new ...how they're doing ...what's going on with their business.

You don't have to ask for work directly, but when you end the conversation, you might say something like, "Well, it's been good talking with you. Keep in touch, and if there's anything I can ever help you with, don't hesitate to give me a call."

This lets them know you are interested in working with them again-without putting the pressure on them to give you an order right then and there.

If you are uncomfortable phoning, you can send a letter, perhaps calling their attention to a recent article, literature on new products or services, or testimonial letters from your other accounts. This accomplishes essentially the same goal-to recontact the client or customer and remind them of your existence, products, services, and availability.

What kind of results will you get? It depends on whether you catch someone with an immediate or upcoming project with which they need help. On average, expect one order or assignment for every 10 calls you make.

Warning: Don't call up and say, "I'm not busy and need work right now; do you have any assignments?" or "Things are slow; how about an order?" This is a terrible approach-for two reasons.

First, the client or customer feels pressure, feels he has to come up with an "excuse" why they haven't given you an order lately. This is uncomfortable-and awkward-for both of you.

Second, it makes you seem desperate, and you do not want to seem hungry or needy.

In fact, a key goal of *all* of these 14 recession-fighting strategies is to make it seem that your purpose is to serve the client or customer better and more efficiently, not fill a gap in your slow work schedule. Always say you are calling to help *them...* and not, as is really the case, because you need the sale.

Recession fighting strategy #2

Reactivate old leads.

If you're like me, here's how you handle inquiries.

Someone calls. You send information. You call to follow-up. They don't respond. You call again. After that, you give up and forget about them.

But believe it or not, many of those leads you simply gave up on can be turned into profitable business for you ...with just a little extra sales effort.

In fact, a study by Thomas Publishing Company reveals that most salespeople, regardless of the industry, give up too early.

According to the study, 80 percent of sales to businesses are made on the 5th sales call, but only 10 percent of salespeople call beyond three times!

So you have probably not followed up on leads diligently enough (for example, I almost never call more than twice), and the new business you need may already be right in your files.

The best way to reactivate these old sales leads is to call them. Ask whether they got your material, whether they have an immediate or future need, and what the status of that need is.

This technique can be profitably used on prospects who have inquired within the last year or two. The best prospects, however, would probably be those who contacted you within the past 6 months.

I find that one-quarter to one-half of the prospects will encourage you to send literature, and perhaps one or two out of ten will come through with an order.

Recession fighting strategy #3

**Help existing clients or customers
create new assignments or sales for you.**

Usually, my clients come to me with assignments they want me to handle for them.

But if they don't, and I want to generate additional revenue, I will call them up and suggest marketing ideas they can use-ideas which, if they go ahead with them, they will ask me to implement for them.

Now normally I encourage you not to give away your advice for free.

But if business is slow, there's nothing wrong with tossing out a few quick ideas-things which may be obvious to you and you didn't spend a lot of time coming up with, but which will be extremely valuable to your client or customer.

For instance, when one of my clients introduced a new service, I immediately suggested a direct mail idea he liked, which resulted in a \$2,500 copywriting assignment on the spot-a \$2,500 assignment he would not have given me otherwise.

So when things are slow, and the clients or customers aren't calling, you can call them and help them come up with assignments for you.

Key Point: Obviously, your approach is "Here is an idea that can help you, Mr. Client (and by the way, I'd be happy to implement it for you)." *Not-* "Please give me an assignment so I can keep busy and make money."

Recession fighting strategy #4

Give a superior level of service to your clients and customers.

In a recession, or during other times when business is slow, you want to do everything you can to hold onto your existing clients or customers-your "bread-and-butter" accounts.

The best way to hold onto your clients or customers is to please them. And the best way to please clients or customers is to give them not their money's worth, but more than their money's worth.

Now is the time to go the extra mile, give that little bit of extra service that can mean the difference between *dazzling* the client or customer vs. merely *satisfying* the client or customer.

The best protection against a downturn in new business is an active list of happy, satisfied clients or customers-people or firms who give you a steady stream of continuing assignments that pay the rent and feed the family.

So cultivate your current clients or customers. Nurture them. Serve them well. Do *everything* in your power to make them happy and keep them satisfied with your product or service-so they keep coming back for more.

Recession fighting strategy #5

Quote reasonable, affordable fees and prices in bid situations.

If times are tough for you, they may be tough for others in your industry.

Clients know this and may seek to take advantage by sending jobs out for multiple bids, where previously they might have come to you only.

And if there's a recession, the cost of services or products will become more of a factor than it normally is; customers and prospects will be unusually price-sensitive.

The solution is to bid competitively, but reasonably. If you are high-priced to begin with, and you insist on getting top dollar, be prepared to lose out in some bidding situations.

How should you price your products or services during a slow period or a down economy?

Don't instantly lower your prices to rock-bottom. You may never be able to raise them again.

Also, you don't necessarily have to reduce your prices ...especially if your rate card or fee schedule presents a *range* of fees.

You should, however, bid toward the middle or lower end of your published fee range, rather than at the maximum.

For example, if you list \$5,000 to \$8,000 to write an annual report, quote a price of \$5,000 or \$6,000, not \$8,000, to make sure you are not charging way more than other firms bidding on the job.

As a rule, during a recession you probably want to adjust your bids so they are 15 to 20 percent lower than what you would normally charge in a healthy economy.

This gives your prospects the break they are looking for, shows fairness on your part, but does not cost you much in the long run.

Note: Do not tell clients or customers that the fee is a special reduced fee. Simply present it as your bid on the project. If customers and prospects sense you are cutting fees because you are losing assignments, they will take advantage and try to force your prices even lower. So keep your pricing tactics secret, and simply present the price as you normally would.

Recession fighting strategy #6

Use low-cost "add-ons" to generate additional revenue.

One way to generate some extra profitable business is to encourage clients or customers to add on to-or expand-existing assignments or purchases.

For instance, if one of my copywriting clients is doing an ad on a new product, chances are they need a press release also.

I can upgrade the total project fee by offering to do both jobs for a package price. For instance, if my fee for the ad is \$1,500, I may tell the client, "You also should send out a press release to all the publications in the field. I can write a press release while I do the ad for you; the additional cost is only \$500."

Frequently the client or customer will accept such a recommendation, and I get an assignment that is \$2,000 instead of \$1,500. And it's easy to do the small add-on project, since it uses the same basic background information and material provided for the main assignment.

This is an easy income-booster. Using this technique, you can increase the average dollar value of each project 10 to 40 percent or more with *virtually* no extra sales effort.

I often look for ways to add extra or ancillary assignments to the major assignment. It's good for me-and good for my clients. I get more work They get a more complete service. Try it!

Recession fighting strategy #7

Avoid being a prima donna.

Let's face it. When you're busy, in demand, and have much more work than you can handle, it's great feeling. The tendency is to get a swelled head. My advice is: don't. And why not? Because when things are slow-like now-it will court back to haunt you.

Nobody likes a prima donna. You don't. And neither do your clients or customers.

Now, you *may* put up with a contractor, doctor, or freelancer who's a prima donna because you feel they are the best source of service ...and you know they're so in demand that you need them more than they need you.

But you don't like it-in fact, you resent it-and you'll always be on the look out for another supplier or professional to replace the prima donna.

Your customers feel the same way. And, when the situation reverses-when things are slow for you, and the client or customer knows you need work from them, but they don't need you-they'll take revenge. And you'll be out.

The solution? Always, *always* act like a pro-like a helpful friend and consultant to your client or customer.

Be useful, courteous, and accessible. Don't be a snob or act high-handed.

If you give your clients or customers genuine reasons to like you, and you are always helpful to them, they'll stick with you ... and that can make a big difference in your life when things get slow.

Remember, in a depressed economy, continuous business from *ongoing, current clients or customers* is what keeps you afloat.

Make sure you have that business when you need it tomorrow by acting professionally and properly today.

Recession fighting strategy #8

Postpone any planned fee increases.

A recession, depression, business downturn, or soft economy is not the appropriate time for you to increase your fees or prices-even if you feel you deserve it and that a raise is long overdue.

During such a period, you should *defer* any planned fee increase announcements until later, and instead keep your fees at their current levels.

Note: **Don't** announce to your customers and prospects that you are "holding the line" on prices due to the recession and your desire to help them through it.

Remember, even though you are feeling the effects of a soft economy, they may not be going through similar difficulties.

Thus, your announcement would clue them into the fact that you are in trouble ...and some may take advantage of your perceived need of business by haggling on price with you.

So leave your fee schedule as is and continue with business as usual.

Recession fighting strategy #9

Downgrade slightly your acceptable client or customer profile.

You have a set of written or mental guidelines that determine which clients or customers are desirable to you ...and which are not.

During a depressed economy or personal business downturn, you may want to be more flexible in this area than you usually are.

For instance, if you normally do business with Fortune 500 companies only, you may want to consider taking on assignments from smaller local firms ...provided the pay is decent and their credit rating is good.

Or, if you normally work only on major annual reports, you might consider knocking out some small quarterly reports to generate needed revenue.

This doesn't mean you throw your standards out the window and work for anyone who calls you. Far from it. Instead, you are simply readjusting your acceptable client or customer criteria during this temporary lull to accommodate a wider range of prospects and projects.

How far should you take this? It's up to you. If, for example, you normally have a minimum project fee of \$1,000, you might accept \$500 assignments, but you probably should stick by your guns and not take on \$50 assignments.

Recession fighting strategy #10

**Plan an aggressive
new-business marketing campaign.**

**This strategy has
two parts to it.**

The first part, which seems blatantly obvious, is that when things are slow, you increase the percentage of your time spent on

marketing and prospecting for new business.

For instance, if you usually devote 10 percent of your time and energy to marketing and sales when things are fairly busy, you might increase this to 25 percent when things are slow. During a lull in business, you need to make this extra effort to attract clients or customers, follow up on leads, and close sales.

The second part of the strategy may not be so obvious. It's this:

To prevent a lull in business from ever happening in the first place, you should market consistently and aggressively all year long, every week -

not just when you need the business.

Planning an ongoing marketing campaign ensures a steady stream of new business leads. Marketing done today begins a selling cycle that will result in new business when you need it six months from now.

What types of marketing work best in a recession? Use a combination of result-getting direct marketing (direct response print ads, sales letters, self-mailers, postcard decks, special offers) plus low-cost/no-cost visibility-enhancing publicity techniques (press releases, articles, speeches, booklets, seminars, newsletters). Avoid costly "image-building" marketing-such as large space ads, slick corporate brochures, expensive annual reports, and other marketing communications that drain your budget without producing measurable results.

Note: For specific recommendations on the combination of these marketing techniques that will work best for your business, call me at (201) 385-1220.

Recession fighting strategy #11

Repackage your services to accommodate smaller clients or customers and reduced budgets.

When you're busy, there's a whole group of prospects you probably turn away without a second thought.

These are companies that are too small (read: too under-budgeted) to afford your product or service.

But when things are slow, it pays to look for ways to generate revenue from this normally overlooked market segment.

This is best done by repackaging your service or product line to accommodate smaller clients or customers and reduced budgets.

For instance, the client or customer who cannot afford to pay you \$5,000 to write his direct mail package *can* afford to pay you \$400 to critique a package he writes himself.

He can also afford to pay you \$100 an hour for your consultation services, take your full-day direct mail seminar for \$200, or buy your book for \$25.

Freelancers, consultants, and other service providers can repackage their expertise and services in a variety of formats including hourly consultations ...critiques ...telephone consultations ...newsletters ... special reports ...booklets ...audio tapes ...instruction manuals ... books ...seminars ...etc.

Manufacturers and other product sellers can offer compact models, economy sizes, no-frills versions, special discounts, payment plans, and smaller minimum orders.

These alternatives may not provide as complete a solution as the deluxe package. But they give the smaller client or customer the

help he needs at the price he can afford.

When the big companies are not giving you the big orders at the big prices, selling these alternatives to the less affluent segment of the market can put lots of extra dollars in your pocket.

Recession fighting strategy #12

Add value to your existing service.

In a recession or soft economy, clients or customers in all areas are more concerned with price than ever before.

Actually, though, their real concern is making sure they get the best value for their dollar.

You can win new accounts and retain existing clients or customers by enhancing your service and providing your clients or customers with more value for their dollar.

For instance, if you are selling a commodity item, you could add value by offering faster delivery than your competitors. Or a larger selection. Or more colors. Or more options. Or easier payment terms. Or a better guarantee.

There is no need to "give away the store" and promise an excessive amount of extra service. just a little extra effort or service on your part will be perceived as a significant increase in value by the client or customer.

The "extras" you provide need not take a lot of time or cost a lot of money.

Always look for ways to give the client or customer not just their money's worth but *more* than their money's worth. These "little extras" always pay big dividends in client or customer goodwill and ongoing future assignments.

Recession fighting strategy #13

Keep busy with ancillary assignments or accounts.

A slow period in your business is a good time to busy yourself with other projects. Such as cleaning out your files. Developing a new marketing strategy. Making technical improvements to an existing product or service. Auditing your customer support procedures. Revising your standard proposal or sales letter. Redesigning your slide presentation. Or any of a hundred things that need doing but never get done.

Now you have the time. So do them.

Don't waste the extra time moping.

Instead, put it to good use.

Be productive.

Another strategy is to take on ancillary assignments to fill in gaps in your work schedule. This keeps the money coming in until your regular business picks up again.

For example, a carpenter who is normally busy with major home improvement projects saw business fall off during the slowdown of the early 1990's. His solution: Call old customers and offer to do odd jobs, small projects, and general "handyman" work to generate income until he got calls to do large remodeling jobs again.

Recession fighting strategy #14

Be positive.

The most important thing about a slow period is not to be depressed by it. If you are depressed, prospects can sense your

desperation and fear, and it has a negative effect on your dealings with them.

Remember that *everybody* in business has slow times; those who say they never do are liars. You are talented and successful. The lull is temporary. People will call you and hire you again.

Don't despair, and don't give up too soon. It is possible to have 2, 3, even 4 or more slow months. But if you follow the 14 strategies outlined in this booklet, you can turn things around and become busy and profitable once again.

ABOUT THE AUTHOR:

Bob Bly is an independent copywriter and consultant specializing in business-to-business and direct marketing. He writes marketing plans, ads, brochures, direct mail packages, sales letters, and publicity materials for such clients as Associated Air Freight, Philadelphia National Bank, Value Rent-A-Car, Timeplex, Grumman, Edith Roman Associates, and EBI Medical Systems.

Mr. Bly is the author of 20 books including *How To Promote Your Own Business*, *Direct Mail Profits*, *The Copywriter's Handbook*, and *Create the Perfect Sales Piece*. His articles have appeared in such publications as *Cosmopolitan*, *Chemical Engineering*, *Computer Decisions*, *Business Marketing*, *New Jersey Monthly*, *Amtrak Express*, and *Direct Marketing*.

Bob Bly has taught copywriting at New York University and has presented sales and marketing seminars to numerous corporations, associations, and groups including: the American Marketing Association, Business/ Professional Advertising Association, Direct Marketing Creative Guild, Women's Direct Response Group, American Chemical Society, Publicity Club of New York, and the International Tile Exposition.

Interested in helping your members or salespeople sell more products and services?

For information on how your association or company can sponsor a workshop on "Selling in a Recession" or a half-day or full-day training seminar on "Effective Selling," contact me at the address below.

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Dedication

To the memory of Howard Shenson

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by Lin Stone

Every Mother's Day I would make several hundred dollars by selling aprons with my Mother's Day essay printed on it. "Dear Mom: I love you so much. Sometimes I think God picked you out special for me --- "

Then I went to printing that essay on a piece of paper and putting it inside an 8 X 10 picture frame. The frames cost a dollar each, and with the essay inside I sold it for \$10

So popular was the essay that people coming in to borrow money at 20% monthly interest would see the framed essay and borrow another \$10 to take it home to Mama.

Back then I had to do my own printing and selling. I was limited to my own time and resources. These days it is so much easier because now you can have the printing and the shipping taken care

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<http://www.BrowzerBooks.Com/help.htm> is the page to send them to. From that page they will find hundreds more great books they will love.

If you are in sales, and most of us are in one form or another, this book can mean the difference between feast and famine. With the economy like it is there are a lot of people wishing they could sell better and feast more often. [Making more when others are making less](#) is a great feeling, I can tell you.

I've just finished 40 minutes of pure pleasure and mind stretching exercise in learning to sell. The book title is [Make More Money](#), and the author is Dan Kennedy. He bills himself as the sales trainer who actually sells. His system, and it is a system, is guaranteed to work. And the writing is so terrific, so humorous, that he had me laughing right out loud. The book is yours for free, but it is worth a hundred dollars. Don't miss this free download.

The most important factor for success or failure is finding new prospects. Aside from friends & family, how many new prospects did you have this month? Do you need to know how to leverage the Internet? Do you need hundreds of new, quality prospects each month? If you answered YES to one of these questions then you definitely need to download this book, for free. [Masters of Marketing](#), your ticket to understanding how to build your web business to its very fullest potential. Download this 560 page book for free.