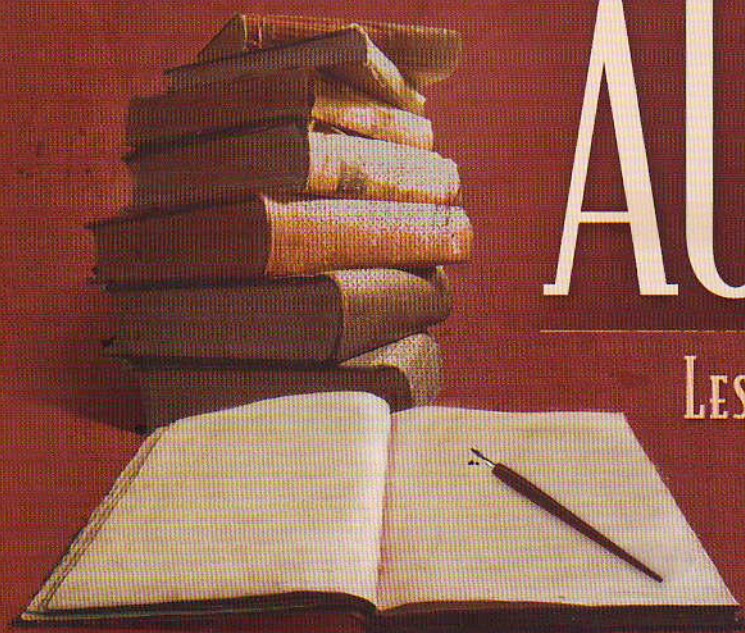


EVERYTHING YOU NEED TO KNOW TO

BECOME A BEST-SELLING AUTHOR



LESSONS FROM AN ANONYMOUS
PUBLISHING GIANT

Guidebook

Scott Jeffrey with Dr. X

Strategic Advisors to *New York Times* Best-Selling Authors

BECOME A BEST-SELLING AUTHOR

Dear Current or Future Author:

You enter your local Barnes & Noble, anxiously walk to your favorite section and scan the hundreds of titles in alphabetical order. Before you can get to the first letter of your last name, perched on the third shelf right at eye level with the cover facing out, is your book. Wow!

Being a published author is exhilarating and rewarding on many levels. People look at you differently because of the quasi-celebrity status associated with being an author. People admire your effort, even though they don't have a clue how much time and courage it took to pull it off. Plus, now you have a terrific vehicle for sharing a story and/or message and leaving a legacy.

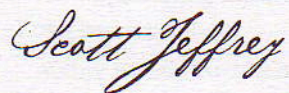
The great news is that anyone can write a book, and perhaps more importantly, anyone can get his or her work published. Once the author development process is demystified, you'll see how fast and easy this journey can be.

Your success as an author is, in many ways, dependent upon your understanding of how this business works. As you listen to the audio program, be sure to listen carefully for Dr. X's "dirty little secrets" about publishing. He provides you with vital information on what makes this exciting industry tick. It's simply not enough to have the aspirations to write a book, and one can easily argue that getting a publishing contract is only a small step to becoming a successful author. If you master the psychology needed to build your career—the mindset of the marketer—you'll have the edge over most other authors (and publishers) in this business.

This guidebook is designed to support the audio interview and provide further details on specific areas.

Good luck and let the adventure begin!

With respect,



Scott Jeffrey

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SECTION I: THE WINNING AUTHOR'S MINDSET

WHY DO YOU WANT TO WRITE A BOOK?

There are many reasons people want to write a book. Your job is not to judge your reason, but to get crystal clear as to what your reason actually is and make certain it's aligned with what you want to do with your life. (Your reason may be a combination of the reasons outlined below.)

COMMUNICATION: A book is a terrific way to communicate with the masses (possibly around the world). Readers you will never meet can be touched by your words in ways you will never know.

FAME: There's a certain level of celebrity, recognition, and praise that comes with being a published author.

FORTUNE: Unfortunately, the media only covers the handful of authors with seven-figure advances and millions of copies flying off the shelf. This is not reality for the majority of even successful authors (many of which still keep day jobs). Although there is always a chance that your book will become a mega best seller, the numbers are stacked against you.

LEGACY: Your book could be memorialized for years after you're gone, dressing home libraries as a memory of you and the message you shared.

POSITIONING: A book can position you as an expert in your field. *Who's smarter: the person who writes a book or the person who doesn't?* Obviously this is a silly question because there's no way to tell, but the perception is that a person who writes a book on a particular topic knows more than everyone else. This is not right or wrong; it's just a reality. Your book can become a valuable tool for introducing your work to potential clients and the media—an extremely powerful brochure.

EGO VERSUS REALITY: "IT'S NOT ABOUT YOU!"

If you get nothing else out of this guidebook, understanding and mastering this single concept will alter your world. As an author or an entertainer of any kind, it's easy to become egocentric. We think that everything is about us—that we are the focal point of the universe—as illustrated by the many entertainers who become so unmanageable that their careers eventually take a nosedive because no one wants to work with them. (This occurs often among actors, singers, and yes, authors.)

Your career as an author isn't about you, but is, rather, a message that is projecting *through* you. You're a mere messenger of ideas, not the source of them. True geniuses in any field never take credit for their work—people like Picasso and Blake acknowledged that the source of their talents was beyond themselves. Coming from this place, you won't have the internal struggle and the need to be in control. You'll be able

"Don't wait. Writers are the only artists I know who expect to get somewhere by waiting. Writing is what teaches you. Writing is what leads to inspiration. Writing is what generates ideas. Nothing else—and nothing less."

—Daniel Quinn

BECOME A BEST-SELLING AUTHOR

THE ECONOMICS: AN ILLUSTRATION

SELF-PUBLISHING: Let's say each book costs you \$2 to print (all costs included) and the book sells for \$15. For every book you sell, you earn \$13.

PUBLISHING HOUSE: Let's say, as the author, you get 20 percent royalties (meaning you get 20 percent of what the publisher makes, which is around 55 percent of the retail price of the book). With the same \$15 book, you'll earn only \$1.65. (From the discussion above in "The Advance," 30,303 books at \$1.65 equals your \$50,000 advance.)

If you sell 10,000 books at your venues, you'll bring in \$130,000 versus \$16,500 from a publisher—that's a 780 percent difference! Of course, if you don't have a built-in platform for selling those books, they can take up a lot of space in your garage.

ADVANTAGES OF A MAJOR PUBLISHER

There are, however, many advantages to going with a major publisher:

- 1) Self-publishing a book is like starting a company—there are innumerable hours of work and challenges involved with producing a final product.
- 2) Publishers generally offer strong distribution capabilities for getting your book on the store shelves. Although there are a select number of distributors that work with self-publishers, it's difficult to match the distribution capabilities of a large house. Plus, there are loads of headaches in dealing with these distribution channels.
- 3) You're enrolling an entire team of professionals to help. Publishing houses have graphic designers, editors, copy editors, proofreaders, etc. in-house. Finding all of these components on your own can be a daunting task.
- 4) Publishers have relationships. You never know what contacts your publisher might have that could catapult your book to stardom.
- 5) Publishers take on all the risk (and invest all the money). Instead of investing tens of thousands of dollars of your own money, publishers take on this responsibility and even give you an advance prior to any book sales.
- 6) There's a certain level of additional legitimacy that you get from a large house. It's as if they are validating your existence in the marketplace.

LANDING A LITERARY AGENT

With publishers receiving hundreds of unsolicited manuscripts each week, and with the limited number of titles they can publish (which often go to established authors and celebrities, who pose a lower risk to the publisher), the literary agent can be a new author's best friend. The literary agent is likely someone who has been in the publishing arena for many years and has built up a substantial list of industry contacts. Having direct access to acquisitions editors at major publishing houses, they have an exclusive, powerful platform for pitching book ideas.