

**SURVIVING**

K.G. McAbee

**THE  
NOVEL**

Ann Aguirre

**EXPERIENCES**

# **SURVIVING THE NOVEL EXPERIENCE**

## **AN AUTHOR'S HANDBOOK**

by

**K.G. McAbee and Ann Aguirre**

**Winner, Best Reference Book  
2001 Independent E-Book Awards**

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## **Author comments about SURVIVING THE NOVEL EXPERIENCE:**

“An indispensable guide to everything and anything you ever wanted to know about publishing your book and more!”

 Marie A. Roy, author of *NO MORE SECRETS, NO MORE LIES*

“An invaluable resource for both the beginner and the experienced author.”

 Lynne Connolly, author of *YORKSHIRE*

“This handbook is a must-have resource for every writer. It pulls together loads of valuable information in one handy reference guide—a perfect gift for the aspiring author on your list.”

 Rie Sheridan, author of *THE BLOOD THAT BINDS*

“One of the best resource tools for writers—e-pubbed, print-pubbed, newbie or multi-published—I’ve ever owned. A must-buy. Get yours now!”

 Gracie C. McKeever, author of *DESERT DREAMS*.

“I’ve been writing most of my life, and it seems most of that time I’ve been looking for any information that would help. I’ve read dozens of books that offer useful bits and pieces, usually buried under great quantities of fluff. I can say in all honesty, this book is lacking in fluff. It’s all useful bits and pieces, and you don’t even have to spend time digging for them. If you’ve written a manuscript—may the Force be with you—and you need a little practical advice, start here.”

 Robert Arthur Smith, author of *FATE*

“There can be little doubt this handbook will soon become the Bible of every on-line author. From initial presentation to final marketing; every hurdle in between is explained & answered. *SURVIVING THE NOVEL EXPERIENCE* is the road map to on-line success.”

 Stewart Thomas, author of *APOLOGY FOR THE DEVIL*

“Well organized and informative, this handbook is a must for any author. The invaluable marketing and promotion sections contain a gold mine of information that will help ease the anxiety of what to do to make your book a hit!”

 Cindy Vallar, author of *THE SCOTTISH THISTLE*

“After many years in my legal practice, trying to read, and write, manuals on various subjects, yours is far and away the best I have ever seen. Clear, helpful, concise. Any writer who has or will put pen to paper will be grateful.”

 Shel Damsky, author of *SARANAC LAKE REQUIEM*

“A must-have for both the experienced and the novice writer.”

 Elaine Corvidae, author of *WINTER’S ORPHANS* and *TYRANT MOON*

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## Introduction

As newly e-pubbed authors, we spent a great deal of time gathering information on review sites, learning how to create ARCs, understanding contracts, and all the other important matters that e-and-other authors need to know. We spent a great deal of time collecting such info—time that we could, and certainly would have liked to have been spending on our writing.

Thus, this volume. A quick and easy overview of some of the crucial points that relate to us as authors and the publication of our books.

We hope that you will find many things of use herein. We don't promise that this is a complete do-it-yourself course in creating, marketing and promoting your books, but we do believe that you can find some interesting and necessary information.

**And a caveat: web address change constantly. We're not responsible for any herein that have morphed over time into sites not necessarily useful for the writer.**

Keep writing!

Sincerely,  
K.G. McAbee and Ann Aguirre

## Section 1: Frequently Asked Questions

### SHOULD I PAY A PUBLISHER?

Our immediate response is no. Most publishers who require fees from the author make their money that way, rather than by selling books. Publishers who charge fees for editing, cover art, promotion, or other related services are vanity houses. If you choose to pay to have your work published, it may not qualify you for certain professional organizations, or to participate in certain awards/contests. Be certain you're aware of all the pitfalls associated with vanity publishing, and never pay a fee unless you're fully aware that you're choosing to self-publish. Most e-publishers do not pay an advance, but instead pay a much higher percentage of royalties, and reputable houses would not bill for services that are included in the publishing process.

### HOW MUCH WILL MY PUBLISHER CHANGE MY BOOK DURING EDITS?

The acceptance of any book is generally based upon the quality of the writing, originality, characterization, consistent narrative, and compelling plot. Editors ensure that novels use proper grammar, punctuation, and spelling. If other corrections are made, these are typically to allow for smooth point-of-view changes, logistics or other significant details that need to be reviewed:

- The hero has his shirt off when he comes in the room, but ten sentences later, he's wearing a shirt, vest and tie. *When did he dress?*
- The heroine has green eyes at the beginning of the book, but by chapter three, she has dazzling blue eyes. *Does she wear contacts?*

Most editors are highly trained and knowledgeable in the publishing field. Their intent is not to change your voice or the style of your book, they simply want to ensure it is technically correct, and that the work reaches optimum potential.

However, before signing any contract, an author should make sure there is a release in case of creative differences. If a publisher tries to substantially change the meaning and/or content of your manuscript, an author should use the ‘creative differences’ clause in order to withdraw and look for a publisher who will grasp his/her artistic vision.

### **WHAT ABOUT PEN NAMES?**

If you have a difficult last name, i.e. hard to pronounce and/or remember, you may want to consider using a pen name that’s easy to remember, pronounce, and spell. If your real name is similar to a well-known writer’s pen name. In this case, you might want to use a pen name yourself and consider it a case of who was in print (or e-pub) first. If your last name starts with V through Z, you might consider a pseudonym that allows you better shelf positioning. Some bookstores fill their shelves alphabetically by author; hence, you’re on the bottom row.

If you’re collaborating with someone, it is easier to agree on a suitable pen name (perhaps a combination of both names) than it would be to list two authors. Perhaps you write as your alter ego. Some authors can write books that most people who know them would never guess they could conceive the subject matter, let alone write on it. Using a pen name can free your imagination—and allow you to carry yourself with a facade of utter confidence while you’re shaking in your dress shoes!

If you’re concerned about privacy, you may find it more comfortable to use a pseudonym. Using a pen name may make it harder for you to be found—unless you want to be found. However, this works only if your publisher ensures that the copyright information reflects your pen name as well. You may have to produce your copyright form to get your publisher to go along with this. No doubt about it, the issue of using a pen name remains a quandary for a lot of authors. Only you can make the decision, so weigh the pros and cons carefully.

### **WHO HANDLES COPYRIGHT?**

You do. Instructions for obtaining a copyright are provided in *Section 3* of this handbook.

We have also listed a few companies that will handle this process for you. Be sure to review it carefully. We recommend obtaining a copyright **after the work is**

**published.** Getting a copyright before this time means you will need to deposit further copies to the Library of Congress after edits and when your book is printed. This increases your cost and your workload.

## WHAT'S AN ARC?

An Advance Review Copy, often referred to as an ARC, is a copy of your book sent to reviewers in advance of its publication date. In general, your publisher should commit to sending at least three ARCs out to different review sources. If your publisher is not committed enough to your success to do this, you may want to rethink your contract. However, in addition to publisher copies, you will want to send additional ARCs out in order to garner reviews for promotional purposes. For complete instructions on formatting and submission of ARC's to a reviewer, please refer to *Section 8*.

## WHO DESIGNS COVER ART?

Most publishers have a professional cover art designer, but are willing to work with the author to create a mutually satisfactory cover. Bear in mind that POD technology does not permit layering of images, and thus some of your ideas may not be feasible. Cover artists have more latitude in what can be used for an ebook because print quality and pixelization is not a factor. Regardless, the publisher should welcome input from the author on the cover art.

## WHAT SHOULD I EXPECT FROM A REVIEWER?

Ideally, a book review contains an intelligent critique of the novel. Some reviewers write a paragraph or two of summary, then analyze literary facets such as narrative voice, characterization, dialogue, description and use of language. Many of the reviewers work on a rating system of one through five stars. In general, you should keep a copy of each review for your personal files and forward one to the marketing coordinator at your publisher. Good reviews can be used for promotions, both online and off, and bad reviews often help authors learn where they went wrong. Sometimes a reviewer doesn't understand the author's vision, dislikes the subject matter, or misunderstands their role as a reviewer, and will include

comments that are not pertinent, or simply summarize the plot. These reviews are not terribly useful, but the writer should always thank the reviewer for his/her time. Perhaps the next review will be more helpful.

## **WHAT CONSTITUTES A GOOD BLURB?**

There are many different kinds of blurbs, but authors typically have the most trouble with the back cover copy. Large publishers employ ‘abstract writers’ who do nothing but read the novels and come up with engaging copy for the back covers, but smaller houses simply rely on the authors to provide the best possible lines to tempt the readers’ palates. This policy provides a unique amount of control in the hands of the author, although it also adds pressure.

When writing a blurb, remember that your goal is not to tell the whole story in two hundred words or less; rather, your aim is to make the reader hungry to read the work in its entirety. Choose words that sizzle and mystify. What makes your story unique? Tell a little bit about your characters. Pick one outstanding physical and behavioral trait from hero and heroine, and then describe each to the best of your ability. Write one sentence that describes their meeting. Add a final sentence that encapsulates your cliffhanger—the mystery, conflict, or tension that drives the story should be used to finish the blurb.

## **DO I NEED MY OWN WEBSITE?**

Yes. That doesn’t mean you have to spend a lot of money on a professional designer, or web hosting. Author’s Den ([www.authorsden.com](http://www.authorsden.com)) offers a homepage with absolutely no design required. If you can cut and paste, you can upload cover art, excerpts, and reviews with a minimum of effort. This site also provides email, guestbooks, message boards, and other features to ease the way into online promotion.

Things to consider:

- Do I want a theme for my web site?
- Should it be related to my upcoming book, or should it relate to my personal tastes? If you have several books done, you may want to focus your website on you as the author, not on a specific book. Leave room to grow!
- Be able to tell your designer your favorite colors. Surf the net for backgrounds you like.

- Surf the net not only for backgrounds, but for specific web sites you like. List the things you like about each one, what you don't like, link graphics and fonts you find particularly interesting.

## **IS THERE A GLOSSARY FOR ALL THESE TECHNOLOGICAL TERMS?**

Here's a simple breakdown:

**RTF:** Rich Text Format. This format is the easiest (besides text only files) to send via email. It opens as an MS Word document. (documenttitle.rtf)

**TXT:** Text. Documents in this format are **TEXT** only. They do not contain formatting or graphics. (documenttitle.txt)

**PDF:** Portable Document Format. This is an Adobe Acrobat format. Documents done in this format can be edited, images and tables, etc. can be displayed, printed and searched by using keywords. Requires Acrobat Reader to be installed on a PC or ebook reader. (documenttitle.pdf)

**DOC:** This is a Microsoft Word document. (documenttitle.doc)

**HTML:** This is **HyperText Mark-Up Language**. (documenttitle.htm) It is universal formatting language primarily used on the internet.

**WPD:** This is a WordPerfect document. It can be converted to MS Word and vice versa. (documenttitle.wpd)

**JPG:** Joint Photographic Experts Group. This is also sometimes referred to as: **JPEG**. This format is used for photographs, watercolor images, pencil or charcoal drawings, and/or any image where there are subtle transitions between colors. You cannot make transparent backgrounds with a JPG. (documenttitle.jpg)

**GIF:** Graphic Interchange Format. This format is best used for images with large areas of solid flat color, such as simple illustrations, logos, text as graphics, cartoons, etc. You can make transparent backgrounds with GIF. (documenttitle.gif)

**WPG:** WordPerfect Graphic. This is a graphic that works primarily within a WordPerfect document. It will translate to MS Word. (documenttitle.wpg)

**TIF** (aka **TIFF**): Tagged Image File Format. This is a large file size, primarily used to make images of very high quality or transferring to printed documents by commercial off-set printers. Unsuitable for internet or e-mail, due to very large file size. (documenttitle.tif)

**PSD**: PhotoShop Document. This is an Adobe PhotoShop image. Large file size, hard to e-mail due to size, etc., and is extremely modifiable within PhotoShop only.  
(documenttitle.psd)

**URL**: Universal Resource Locator. This is the computer's version of the name of a website. When you get a request for your URL, the person is asking for your website's Internet address: [www.yourwebsite.com](http://www.yourwebsite.com), not your e-mail address.

**DPI**: Dots Per Inch. This relates to the amount of dots per inch in a graphic. For example, 300 dots per inch is suitable for most print applications. The maximum used for web images is 72 dots per inch (dpi), because it is the maximum displayed on monitors. The more dots per inch, the sharper the image and the larger the file size.

**PPI**: Pixels Per Inch. This is a translation or variation on DPI. Looking at a picture in a program like PhotoShop Deluxe, you see that there are tiny little blocks that comprise the image. These blocks are called pixels and the more pixels, the sharper the image, or the more color blending – but file size increases accordingly. Pixel stands for Picture Element.

**DOWNLOAD**: You are taking a file or data from the Internet and placing it on your computer.

**UPLOAD**: You are taking a file or data from your computer and sending it somewhere else via the Internet.

**SEARCH ENGINES**: Search engines search for documents and/or websites based on specific key words and returns a list of documents/websites where the key words were found. Example: AltaVista, Excite, Google, Mamma. One is a search engine – this works by sending out a “spider” to fetch as many documents as possible that contain one or all of the key words you provide. There are two types that you need to be aware of. The other is a **DIRECTORY** – this lists websites submitted for inclusion in their database. Example: Yahoo.

## IS THERE AN EASY EXPLANATION OF BOOK RIGHTS?

Yes—well, pretty easy—and here it is.

**Electronic:** Distribution of a work in digital formats, including download, disk or CD.

**Print:** Distribution of a work in print form. This set of rights has sub-categories, including hardcover, trade, and mass market paperback.

**Audio:** While this is an electronic format, it specifically falls into its own category other than electronic because it deals with making a “spoken word recording” from a manuscript.

**Motion Picture:** This is pretty self-explanatory—your book is going to be in pictures – either on television, video, or in Hollywood!

**Foreign:** This is the right to sell your work overseas. Think of this when you’ve written a book with a location outside the United States. If you have based a book’s location in Cornwall, you might want to consider trying to get your book in the hands of a publishing company for that region. Don’t forget to research that country’s copyright laws.

There are many more rights that an author can sell for their book. An excellent guidebook for this information is *Kirsch’s Handbook of Publishing Law*, written by Jonathan Kirsch, ISBN #0- 918226-33-3.

## **Section 2: Understanding Your Contract**

### **GRANT OF RIGHTS**

This section of the contract describes what formats and/or rights the publishing house is acquiring. In e-publishing, it's likely that you are selling the electronic rights, and possibly trade paperback/POD (print on demand) rights as well. Grant of rights will usually let you know whether this is an exclusive agreement. If you have trouble understanding this part of your contract, you may want to consult someone well-versed in legal matters. However, a contract that uses unnecessarily complex language may be trying to bury pertinent information that is biased against the author. Be sure to read carefully.

### **AUTHOR'S WARRANTIES**

This section refers to plagiarism, copyright, libel and obscenity, and your authority to sell the book. Most publishers require warranty that:

- You have not plagiarized or stolen scenes from another author's book, i.e. you didn't take the scene, play with a few words and paste it into your work;
- You are the owner of the copyright and you are not offering a book that has been previously copyrighted by anyone else.
- You did not base your book on an actual person(s) and you are not defaming anyone's character within the pages of your work, nor have you portrayed any individual in an obscene light.
- You have not sold a book that is "public domain." For example, you have not taken a book published before 1923, stamped your name on it and contracted it for production/sale. You are also stating you have received your legal rights to your book from your previous publisher(s).
- You have full and complete authority to sell your book.
- You are further guaranteeing you will hold the publisher harmless and protect the company from any claim or legal proceeding any other publisher may bring as a result of any of the above-stated conditions.
- You have diligently researched the facts contained within your book and

- they are true.
- You will not sell the rights another company while still under contract.

## **MANUSCRIPT/DEADLINES**

There may be a section pertaining to the manuscript and/or deadlines. By signing, you agree:

1. To a deadline, by which time you must provide completed book in the specified format.
2. To provide copies of authorizations from anyone who holds a copyright for quotations, art, illustrations, or any other proprietary material, that you include in your book. Keep in mind this also means you have done your homework regarding trademarks.
3. That the publisher reserves the right to final approval of your book after revisions.
4. To keep backup copies of your book. For this, we suggest that you retain a copy of the final-edit manuscript, both on your hard drive and on disk or CD.
5. That if you miss your agreed-upon deadline, the publisher has the right to terminate the contract. This may also include requested revisions.

## **ROYALTIES**

This section of the contract deals with the most crucial aspect of writing—getting paid. Epublishers usually pay a much higher royalty than traditional houses; this is usually because they don't pay advances, or pay very small ones. Industry standards seem to range between 20-60% of royalties going to the author. Royalties should be paid on any work sold in any format, plus on any special promotional items that may be sold, such as t-shirts, book bags, mousepads, or mugs. Some houses may offer stock options or investment opportunities for their authors. Royalties may be paid monthly, quarterly, or bi-annually, but be wary of houses that do not want to pay out royalties as frequently as you might prefer. Some publishers may require a certain minimum in sales in order to cut a check, and others pay via electronic transfer (PayPal or similar). Statements and payment should arrive within forty-five days of the agreed-upon schedule, although

publishers generally do not pay royalties on copies distributed for review, advertising, publicity, promotions, samples, or those provided free for personal or resale use.

## **COPYRIGHT AND ISBN NUMBERS**

The publisher should obtain the ISBNs for your novel, and those who request payment for this service are probably skirting the edge of being a vanity house. Most publishers leave the copyright in the author's hands—you never lose control of your work, thus you are responsible for registering the copyright. The easiest way to do this is discussed later in the handbook. You might also want to suggest to your publisher, if s/he doesn't already do so, to apply for a Library of Congress (LOC) Number. This is a free process, although the Library does request a complimentary copy of your book in exchange for being listed.

## **ADVERTISING AND PROMOTION**

In this section of the contract, you grant the right to use your name or pseudonym, picture, and biographical material for reasonable promotions and marketing of your book. Most publishers will put together a marketing plan. Some publishers guarantee a certain number of reviews, ads and such during the promotional campaign. Be wary of signing on with a publisher who doesn't seem willing to promote your work. This aspect of publishing is their way of avowing commitment to your success—and if they don't want to allot resources, perhaps they're not the publisher for you. In addition, you'll also be agreeing that you will actively promote your book, individually and in collaboration with the publisher.

## **TERM OF CONTRACT**

This is the length of time your novel will be distributed by a certain publisher. It may range from six months to several years, but be wary of publishers that look to acquire your work for indefinite periods. Sometimes things go wrong, so always look for contracts with a written-notice severance clause. You must use certified

mail or other receipted delivery service. If the breaching party corrects the problem within the thirty days, the contract remains in place until its natural expiration. Upon expiration of the contract term, all rights granted by this contract revert to you.

## **Section 3: What Are My Responsibilities as an Author?**

**Some general questions regarding what your publisher may expect—or demand!—of you.**

### **COLLABORATOR AGREEMENTS AND PROOF OF RIGHTS:**

If your submission you make is written with a partner, the publisher will need to you to sign a Collaboration Agreement. The Agreement must set forth:

- the joint ownership of the book;
- royalty splits between owners;
- authority to sign contracts;
- the understanding between the parties if either is unable or unwilling to fulfill the obligations of their contract; and
- what a pen name is used. If a pseudonym is not going to be used, the publisher must know the correct way that the authors' names should be listed

If your manuscript has been previously published with another house, the publisher needs to receive proof that you have received your rights back from the prior publisher. This

should be in the form of a “Reversion of Rights Notice.” Not all publishers provide this form, so be sure to retain copies of all notices given to your prior publisher regarding reversion of rights and their responses. This correspondence should be submitted to the publisher in its entirety as proof of reversion of rights.

### **MEETING DEADLINES**

One of the most important responsibilities an author has is meeting deadlines. Timing is everything. If the publisher assigns a deadline, it's vital to complete the work/revisions by that time. Failure in this regard constitutes breach of contract. Deadlines are put in place in order to perform the necessary tasks to get your book

to the release stage, and if your work goes off schedule, it derails other novels in the queue.

However, most publishers build some leeway into their schedules, because unforeseen complications do occur. If you find that you will not complete assigned work by the deadline, you must notify your publisher with as much advance notice as possible. Chances are, if you handle the problem professionally, your publisher will respond in kind, offering an extension or moving back your release date.

## PROMOTION

Your publisher may want you to fill out various forms with regard to promotion, providing them copies of all reviews, interviews, and/or author quotes you receive on your book. They should be making contacts in the market for you, and seeking new places to promote your work. They will likely require a professional quality photo, as there is usually a codicil in the contract stating that they have the right to use your likeness in various marketing materials. If you have a problem with this, you should let the publisher know before you sign the contract. Your publisher should be investigating all avenues of promotion, such as your local newspaper, independent bookstore chains, and other online distributors.

Your publisher also expects that you will partner with it, promoting your work tirelessly and creatively. No one knows your book's market better than you. There are plenty of opportunities out there that are free or will have a minimum impact on your budget. Tell your family, your friends, and pass the word of your upcoming or current release along the loops. Contact your writing chapters to put your upcoming release on their bookshelf, add your author website as a link to their website. Every link is another hit on a search engine! These are free promotional opportunities and don't overlook them. ***But don't spam.*** If you're posting a review or upcoming release on a loop, make sure you've used the right one – usually the “social” loop. If you post a banner on other sites, your publisher will probably want to be informed. Usually, publishers wish to ensure quality control, as well as garner new ideas for others.

As part of promotion for your novel, you will likely be interviewed at some point, so we provide some sample interview questions for your convenience. It's handy to prepare your answers and keep your notes with you. For radio or live chat interviews, preparation can be invaluable—the difference between sounding articulate and dynamic instead of confused and nervous.

## **SAMPLE INTERVIEW QUESTIONS, JUST TO GET YOU IN THE MOOD**

1. What made you begin writing novels? Did you write as a child, perhaps poetry or short stories? What is your favorite memory relating to your early writing experience?
  2. Did you start with a particular genre? What was it? Do you still prefer to write these particular types of books, or have you diversified?
  3. Is this the first book you have written/published?
  4. If you have published other books, particularly in print, what interests you most about the epub industry?
  5. Where do you see the electronic publishing and print-on-demand industry within the next five years?
  6. If you were asked to give advice to a new writer, what would you say to them? Why?
  7. What are your hopes and dreams for your writing career? Have you set goals for yourself?
  8. What motivates you as a writer?
  9. What awards have you received, and if you had to choose only one of them as your most prized possession, which one would it be?
  10. Of each of the characters within your current release, which one did you like the most? The least? Who intrigued you the most? Why?
  11. Where do you see yourself in five years?
1. Tell us a little about your latest release...
  2. What are you working on at the moment?
  3. When did you first decide you wanted to be a writer?

4. Who has had the most influence on your writing over the years?
5. Who was your favorite teacher and what influence did s/he have?
6. What is your greatest strength as a writer?
7. Where do you see yourself in five years?
8. What are the best tools out there for new writers?
9. How important do you think villains are in a story?
10. Why did you choose to write this particular subgenre?
11. Do you tend to see certain themes in your books?
12. How do you make your characters real and believable?
13. What tricks and techniques do you use when plotting?
14. What tricks and techniques do you use when editing?
15. What promotions have you found to have the most impact?
16. What writers' organizations are you a member of and what impact have they had on your work?
17. Do you have any good luck charms or other rituals you use in writing?
18. If you could write any book you wanted, what would it be?
19. Where do you see the market heading in the next few years?
20. How do you keep your creative well filled and avoid burnout?
21. Do you have any hobbies? What are they? How do they enhance your writing?
22. Who are some of your favorite writers and what have they taught you?

23. Do you believe where you live has had an influence on your stories?

24.

## **YOUR COPYRIGHT**

Your publisher should provide ISBNs for each of its contracted books. If the company requests that you pay something for obtaining the ISBN, you may wish to rethink your contract. In general, the copyright is the responsibility of each author. It is not strictly necessary to officially copyright your books, but you may wish to do so, or regret not having done so at a later time. Some general copyright information follows, and the entire process, plus all necessary forms, can be acquired at the following website: <http://www.loc.gov/copyright>

### **HOW LONG DOES A COPYRIGHT LAST?**

*Works Originally Created on or after January 1, 1978:* A work that is created (fixed in tangible form for the first time) on or after January 1, 1978, is automatically protected from the moment of its creation and is ordinarily given a term enduring for the author's life plus an additional 70 years after the author's death. In the case of "a joint work prepared by two or more authors who did not work for hire," the term lasts for 70 years after the last surviving author's death. For works made for hire, and for anonymous and pseudonymous works (unless the author's identity is revealed in Copyright Office records), the duration of copyright will be 95 years from publication or 120 years from creation, whichever is shorter.

### **WHAT DOES YOUR COPYRIGHT COVER?**

Copyright protects "original works of authorship" that are fixed in a tangible form of expression. The fixation need not be directly perceptible so long as it may be communicated with the aid of a machine or device. Copyrightable works include the following categories:

- (1) literary works;
- (2) musical works, including any accompanying words

- (3) dramatic works, including any accompanying music
- (4) pantomimes and choreographic works
- (5) pictorial, graphic, and sculptural works
- (6) motion pictures and other audiovisual works
- (7) sound recordings
- (8) architectural works

These categories should be viewed broadly. For example, computer programs and most "compilations" may be registered as "literary works"; maps and architectural plans may be registered as "pictorial, graphic, and sculptural works."

### **WHAT IS NOT PROTECTED BY COPYRIGHT?**

Several categories of material are generally not eligible for federal copyright protection.

These include among others:

- Works that have not been fixed in a tangible form of expression (for example,
- choreographic works that have not been notated or recorded, or improvisational
- speeches or performances that have not been written or recorded)
- Titles, names, short phrases, and slogans; familiar symbols or designs; mere variations of typographic ornamentation, lettering, or coloring; mere listings of ingredients or contents
- Ideas, procedures, methods, systems, processes, concepts, principles, discoveries, or devices, as distinguished from a description, explanation, or illustration
- Works consisting entirely of information that is common property and containing no original authorship (for example: standard calendars, height and weight charts, tape measures and rulers, and lists or tables taken from public documents or other common sources)

### **SHOULD I USE MY PSEUDONYM OR REAL NAME WHEN APPLYING FOR MY COPYRIGHT?**

Copyrights should be applied for in your full legal name, however, there is a section on the form where a pseudonym can and should be listed.

## REGISTRATION PROCEDURES

Registration allows the owner of the copyright to record the registration with the U.S.

Customs Service for protection against the importation of infringing copies. For additional information, request *Publication No. 563* from:

Commissioner of Customs  
ATTN: IPR Branch, Franklin Court, Suite 4000  
U.S. Customs Service  
1301 Constitution Avenue, N.W.  
Washington, DC 20229.

To register a work, send the following three elements **in the same envelope or package** to:

Library of Congress  
Copyright Office  
Register of Copyrights  
101 Independence Avenue, S.E.  
Washington, D.C. 20559-6000

- A properly completed application form (available at the above site, or you can order them by mail from: Library of Congress Copyright Office, Publications Section, LM-455, 101 Independence Avenue, S.E., Washington, D.C. 20559-6000), and
- A non-refundable filing fee of \$30, and
- A non-returnable deposit of the work that is being registered. The general requirements for works of fiction are:
  1. If the work is unpublished, **one** complete copy
  2. If the work was first published in the US on or after January 1, 1978, **two** complete copies of the best edition.

To further clarify, since you've signed (or are in the process of signing) a contract for publication, you should wait until the work is finished, and then send two copies of the book along with your copyright application. This will save you a lot

of time and effort. Since they request the best edition, ideally this submission should be two copies of your book. Publishers will sometimes provide copyright copies gratis.

## **Section 4: The Editorial Process**

### **MEETING YOUR EDITOR**

Be patient with your publisher. Most companies have a particular timetable and a flow of process, so that they know when they need to get started on your manuscript. They also have other manuscripts in queue. However, they should give you a firm date as to when your novel will begin the editorial process, and they should be prepared to provide a release date. As a writer, you have recourse, if the publisher fails to fulfill its end of the contract. Be ready to give them a little leeway, but don't let them take advantage of you.

The prospect of meeting your editor (at least virtually) imbues great trepidation and excitement in any author. After all, this person is going to be reading your work with a critical eye. When you finally meet your editor, your working relationship will ideally be smooth—even friendly. Like any other relationship, building a rapport takes time. Sometimes it can be helpful to request the name of your editor before the work actually begins. Getting to know the other person via email or live chat can be very reassuring.

### **BE READY TO ACCEPT POSSIBLE CHANGES**

Your Editor will read and study your book from every angle, searching for:

1. Technical errors like grammar, punctuation and spelling
2. Logistics, i.e. your hero and heroine were in the kitchen and all of a sudden they are in the bedroom with no explanation of how or when they switched locations
3. Repeating sentences, or even portions of scenes. This has been known to happen in cut and paste procedures.
4. Quotations, in which case the Editor's concern will be whether the quotation holds a copyright
5. Trade names, in which case the Editor's concern will be whether you researched the proper use of the name or whether she should ask you to consider using a generic identification instead. For example: Doritos vs.

nacho chip, Coca-Cola or cola, Band-Aid or bandage

Most editors are professionals and have no intention of striking at you personally, or demeaning your work. Different editors use various methods of editing. Some will use brackets and all caps [SUGGEST:]. Others will use a colored highlight of the section that needs revision.

## COMMUNICATION ETIQUETTE

Your editor should provide a suggestion for repairing a particular sentence or scene. It is up to you to decide whether this suggestion makes sense. If you disagree, contact your editor. Sometimes, email can be an impersonal medium, so if you feel comfortable, establish a more personal relationship and talk via telephone. Call at a mutually convenient time when rates are down, or purchase a prepaid calling card. You might even be able to write these calls off as a business expense, although you'll need to save receipts accordingly.

Sometimes, problems do occur, however, but please make sure that you handle them professionally. Complaints that seem personal or unreasonably petty may give you the reputation of being difficult to work with, and that's not going to enhance your chances of signing another deal with this publisher (and possibly others, because publishers do communicate such information). Think twice before sending off an angry email—store your first response for twenty-four hours as a draft and then go back to reread it. That way, you can be sure you've expressed yourself without outrage or hurt feelings.

If an editor doesn't like something you've written, it doesn't mean he/she doesn't like you. Their role is to enhance your novel. Period. Sometimes you're not going to agree as to how that's accomplished, and in that case, the author should have creative control. The editor should not become a despot, changing works beyond the author's comfort zone. It's important to remember that the publisher contracted the work as is. That means they liked it already, so massive rewrites should not be necessary.

If an editor tries to change your book in ways you don't agree with, contact the editorial director or the author liaison, whomever handles such things at the publisher. Be clear and concise as to the problem and let the staff member see if the matter can be resolved. If it becomes obvious that it can't, she will probably assign another Editor to your book.

If this becomes habitual with an editor, the publisher may consider removing him/her from the staff.

## MAKING THE CHANGES

Once you've agreed on what will be revised, a fast turn-around time is essential. Start working on revisions as soon as possible. Don't put them off until you have completed a new chapter on your latest work in progress; this slows up the production queue, possibly extends your release date and enables the possibility of breach of contract.

Your publisher will let you know whether you need to submit the finished product to your editor or another staff member. Regardless, always retain a copy of your revised manuscript. Ideally, you should back your work up on disk or CD in case of technical problems. There are also places that allow you to store copies online in case you're worried about data loss. These storage services also come in handy if you store the latest version of your work in progress because you can access your manuscript from any computer.

Some examples of free storage services: [www.freedrive.com](http://www.freedrive.com), <http://briefcase.yahoo.com>, <http://java.isavvix.com/freeback.jsp>, <http://www.filegenie.com>, <http://www.idrop.com>. Nominal fee: [www.xdrive.com](http://www.xdrive.com), [www.intekk.com](http://www.intekk.com), <http://www.floppycenter.com>.

## DON'T FORGET TO THANK YOUR EDITOR!

An editor works hard to make sure that a novel is polished and error free and yet he/she seldom receives any acclaim. A reader generally doesn't know who copyedited the book, although credit may be given to the cover artist. Make sure you send an email, thanking your editor for his/her hard work on your behalf. In fact, some authors send e-cards, such as from [www.bluemountain.com](http://www.bluemountain.com). If you were *really* pleased, sending a real card or small gift is not out of the question. Often, an editor will be delighted to receive an autographed copy of your book that s/he edited.

It will please your editor to receive such appreciation when he/she's used to none at all. Such special treatment will make the editor want to work with you again,

something an author should be striving toward. In an ideal world, you would work with the same editor on all projects in his/her genre, developing a relationship built on trust and mutual respect. After you've reached a certain rapport with your editor, you should probably include an acknowledgments page in one of your books, thanking him/her for his great work. Don't worry; you'll know when you've reached this point in your editorial relationship!

## Section 5: Advance Review Copies

### GETTING REVIEWED

An Advance Review Copy, often simply referred to as an ARC, is a copy of a book sent out to reviewers in advance of its publication date. Most publishers will send out a few copies on your behalf, you should send some yourself as well. How do you do that?

First you need to find out what format the prospective reviewer prefers: .doc, .rtf, .pdf, and some want an actual hard copy. It varies a great deal. Review the submission guidelines, and if you can't find the information, either on the website or in the publication, query by email. Some reviewers also prefer that you include information about the book before sending anything; they will let you know whether they are interested in reviewing it.

Once you've been given the green light, send them the novel as quickly as possible. Formats like .doc, .rtf, and .pdf can be submitted as email attachments. A hard copy ARC will need to be sent via post. In general, reviewers don't want to work any harder than necessary to read your work, so don't FedEx it or send via UPS, where they may have to go to an office to pick it up. Chances are, they won't. Always send hard copy ARCs through USPS Priority Mail; they have a delivery confirmation option that costs less than fifty cents, if you want to track the parcel.

You may also wish to send a review copy of your book in its finished form—remember, however, that if you want an early review for your homepage, promotional purposes, or to list on the publisher's site, you may not want to wait until the actual book is available.

## **MAKING PRINT ARCS OF YOUR OWN**

Start making ARCs when you have completed the editorial process. Nothing goes over as badly with reviewers as unedited copy, typos, and mistakes. You lose stars (\*\*) for this and though you may have a great book that deserves five stars, you may receive only four or four and one-half.

When the editing process is complete, you should receive a clean copy of your book, probably in doc or rtf format. Follow instructions in your word processing program for setting up your manuscript in LANDSCAPE and TWO COLUMNS. Good margin sizes are .5 for right, left and bottom, and 1.0 for top.

Add a HEADER with your book title and your name. Add page numbers. Depending on how your file was received, you may have to do some cleaning of the formats; tabs and such. Be sure to check your entire ms for any problems; you want to provide a clean and easy book for your reviewers to read.

Now create a first page, also in landscape format. Provide book title, author name, publisher information, ISBNs, and release date. You may want to add your publisher's logo.

Finally, your cover art. You have several options: 1) you can simply let the first page you just created be your cover, thus reducing your costs for printing; or 2) if you have your cover art ready, you may wish to print it off on a heavier grade paper in color.

Final option: to bind or not to bind. This will depend upon where you're submitting the ARCs for review. Many reviewers want binder clips only, while others like the more polished look of having the ARC bound like a book. You probably won't want to invest in a spiral binder, but you may want to check out what your local office supply stores can offer in the way of binding.

## Section 6: Reviewers and Review Sites

### A LISTING OF REVIEWERS AND BOOK RELATED SITES

This list is as current as possible, but due to the constant changes in web sites and URLs, some may become inactive. We provide this information as a guide for authors to use to supplement their ongoing review efforts.

#### E-book friendly sites

##### **Affaire de Coeur**

[www.affairedecoeur.com](http://www.affairedecoeur.com) This print magazine reviews romances, primarily, although they will look at works from other genres, if there's a strong romantic backstory.

##### **The Belles and Beaux**

[www.geocities.com/bellesandbeaux](http://www.geocities.com/bellesandbeaux) Authors need to email [scoleburn@msn.com](mailto:scoleburn@msn.com) for guidelines and genres reviewed.

##### **Blue Iris Journal**

<http://home.att.net/~blueiriscafe> Authors are advised to query first at [blue\\_iris\\_journal@writeme.com](mailto:blue_iris_journal@writeme.com). *Current Reviewers:* Elizabeth Burton, Amy Harlib, M. B. (Marianne) Moul, Ilyana Mansfield, Patricia White, Maralee Lowder, John Harris, and Billie Houston.

##### **Book Browser**

[www.bookbrowser.com](http://www.bookbrowser.com) Genres accepted: detective/mystery, general fiction, historical fiction, horror fiction, inspirational fiction, military fiction, non-fiction, romance fiction, speculative fiction (science & fantasy), thrillers and westerns. Authors are advised to query first, using the email link on site. *Current Reviewers:*

Harriet Klausner, Sharon Galligar Chance, Bob Hahn, Jill Kosmensky, Jocelyn Little, Rickey R. Mallory, Terry Mathews, Maureen O'Connor, Jonathan Shipley, and Conan Tiqard.

### **Book Square**

[www.booksquare.com/subversion](http://www.booksquare.com/subversion) Review guidelines are not posted on the site. Authors need to contact the site owner via [Subversion@booksquare.com](mailto:Subversion@booksquare.com)

### **Book Dragon Review**

[www.bookdragonreview.com](http://www.bookdragonreview.com) Hard copy of ARC is requested. Submission requests should be directed to [TBR@bookdragonreview.com](mailto:TBR@bookdragonreview.com). *Current Reviewers:* Melanie Duncan, Pat Cavender, Charlene Austen, M. J. Hollingshead, Nancy Leake, Joyce Lavene, and Richard Royce.

### **The Book Page**

[www.bookpage.com](http://www.bookpage.com)

Review guidelines are not posted. Submissions for reviews require publisher contact with site owner via email at [www@bookpage.com](mailto:www@bookpage.com)

### **The Boston Globe**

[www.boston.com/globe/living/bookreviews](http://www.boston.com/globe/living/bookreviews) Submissions for review must be in hard copy.

### **Crescent Blues**

<http://www.crescentblues.com> Editor: Jean Marie Ward. This e-zine reviews Electronic books, Reviews are published onsite of e-zine. Query first at [crescentblues@hotmail.com](mailto:crescentblues@hotmail.com). They review all genres but are selective due to limited staff, and reviews can take up to three months.

### **eBook Connections**

[www.ebookconnections.com](http://www.ebookconnections.com) Query the site by email for a review.

### **e-Writers Net**

<http://ee-writers.net> Authors are advised to review site and query via email to [webmaster@e-writers.net](mailto:webmaster@e-writers.net). Please note that e-Writers Net will also accept book reviews that you have received elsewhere via email to [bookreviews@ewriters.net](mailto:bookreviews@ewriters.net).

### **Foreword Online**

[www.forewordmagazine.com](http://www.forewordmagazine.com) Authors are advised to contact the magazine to ensure that they are still reviewing books for free. *Current Reviewers:* Melanie

Duncan, Gene-Michael Higney, Brandon M. Stickney, Alan J. Couture, Sally Ketchum, Mark Terry, Marlene Satter, and Elizabeth Millard.

### **Genre Zone**

[www.genrezone.com](http://www.genrezone.com) Electronic publications should be in PDF or RTF format. Query first at [Reviews@genrezone.com](mailto:Reviews@genrezone.com).

### **Huntress Book Reviews**

<http://i.am/huntress> Contact Dee Fitch at [huntress@huntressreviews.com](mailto:huntress@huntressreviews.com).

### **iBook Time**

<http://www.ibooktime.com> Looking for a review? From the site manager: “All authors are eligible for interviews. At this time, I am only reviewing select books due to time requirements. I do review ebooks, print books, pod books, and self-published books.” Contact [manager@ibooktime.com](mailto:manager@ibooktime.com).

### **Inscriptions**

[www.inscriptionmagazine.com](http://www.inscriptionmagazine.com) Pamela Wilfinger - Editor of *Inscriptions*, the weekly e-zine for professional writers - Reviews Electronic Books, has nearly 50 reviewers on staff. GENRES: “We review all adult fiction and nonfiction. No children's or young adult books.” The time frame depends on the book. They prefer to give reviewer a month to read and write review, but are willing to work with author/publisher on deadlines if given enough notice of timeframe. [editor@inscriptionmagazine.com](mailto:editor@inscriptionmagazine.com)

### **The Literary Times**

[www.tlt.com](http://www.tlt.com) Authors should email the review department at [Littimes@tlt.com](mailto:Littimes@tlt.com), giving the general information on the book—title, release date, publisher, and setting. TLT responds by email with the name and address of the next available reviewer best suited for the genre.

### **The McQuark Review**

[www.mcquark.com](http://www.mcquark.com) “We welcome submissions of children's/YA books that are available from e-publishers, including print-on-demand books and reissues of titles formerly out of print. We do not review e-versions of trade titles that are currently in print elsewhere. We cannot guarantee that we will review every title.” Authors are invited to fill out the review request form on site.

### **Midwest Book Review**

<http://www.execpc.com/~mbr/bookwatch> “The Midwest Book Review gives

priority consideration to small publishers, self-published authors, academic presses, and specialty publishers. To submit a book for review we require the following:

1. A finished copy of the book (no galleys or uncorrected proofs).
2. An accompanying publicity release or media kit.

There is an approximate 12 to 16-week "window of opportunity" for a book to be assigned out for review.

Publisher ebook submissions will be referred to one of our ebook specialists.

Please email ebook review requests to [mbr@execpc.com](mailto:mbr@execpc.com) for referral to one of our ebook specialists. *Do not send any attachments.* Your assigned ebook specialist will notify you as to the format and address required for actual ebook submissions.

If/when a book makes the cut and is featured, we will automatically send a tear sheet to the publisher for their records. When a book has been submitted on a publisher's behalf by an independent publicist, we will also try to furnish the publicist with a tear sheet for their files as well. It is the publisher's responsibility to inform authors and editors of the review."

### **Millenium SF&F**

[www.jopoppub.com](http://www.jopoppub.com) Authors are advised to review site and query first, using provided link. *Current Reviewers:* Pat Cavender, Debbi Braaten, Grace Killean, Leann "Buzzy" Arndt, Joey W. Hill, Tracy Eastgate, Gladys Fackler, and Susan McDonough Sanchez.

### **Mystic Visions Ezine**

[www.mysticvisions.com](http://www.mysticvisions.com) Authors are advised to review site and query first, using provided link. *Current Reviewers:* MaryKay Moore and Myra Nour.

### **The New York Times**

[www.nytimes.com/books](http://www.nytimes.com/books) Publishers may wish to handle correspondence with this periodical, as author requests may be considered less weighty.

### **Rainbo Electronic Reviews**

Maggie Ramirez, 8 Duran Court, Pacifica, CA 94044; Tel: (650) 359-0221. Reviews 300 books annually and publishes them on GENie online service.

### **Raven's Reviews**

<http://tatooine.fortunecity.com/leguin/405> "We are pretty informal around here. If you would like to have a book reviewed, submit this form. We will look for a

reviewer who has time and interest. We'll send you the email or snail mail address where you can send one copy of the book to be reviewed. When the review is finished (our average time is a bit less than a month), we will email it to you and post it on this site. If you have any questions, place them in the comments section of the form. If you do not receive a confirmation email within a week, please send a brief email [query](#). Thanks!

Please note: Our reviewers don't tend to like reading the third book of a trilogy, or the 12th in a series that makes no sense without having read the earlier ones. These situations make it hard for them to accurately review a book. If you really want that review, send the whole trilogy. You'll get a better response. This is not an absolute requirement, just a polite suggestion based on past experience.”

*Editor's note: this site doesn't seem to have been updated in some time, so they may not be posting new reviews, but a query can't hurt.*

### **The Reader's Corner**

[www.autopen.com](http://www.autopen.com) Authors should request guidelines by email to [autopen@autopen.com](mailto:autopen@autopen.com).

### **Rhapsody Magazine**

[www.rhapsodymag.com](http://www.rhapsodymag.com) Authors are advised to review the site and query via link on page. *Current Reviewers:* Joyce Lavene, Tamara McHatton, Betsy Jenkins, Karen Williams, Nancy K. Jones, Bea Sheftel, Missy Harrison, and Tammy Wing.

### **Road to Romance**

[www.roadtoromance.dhs.org](http://www.roadtoromance.dhs.org) Authors are advised to review the site and query via link on page. *Current Reviewers:* Sue Waldeck, Guinevere Vestich, and Tara Lynn.

### **Romance Readers Connection**

[www.theromanceconnection.com](http://www.theromanceconnection.com) Authors are advised to review the site and query via link on page.

### **Romance Reviews Today**

[www.romrevtoday.com](http://www.romrevtoday.com) Authors are advised to review site and query via link on page.

*Current Reviewers:* Astrid Kinn, Carla Arpin, Carol Carter (who also posts reviews at *Bookbug On The Web*, *Bell Book and Candle*, *Under The Covers*, *Romance Communications*, *Romance Reviews Today*), Carol Durfee, Fatin Shukri, Jane Bowers, Jani Brooks, Judy Trieglaff, Robin Peek, Sondrea Cash, Susan Lantz,

Terrie Figueroa.

### **Romantic Notions**

[www.romanticnotions.com](http://www.romanticnotions.com) “Romantic Notions focuses on speculative romance: paranormals, futuristics, time travels, etc. We also feature fantasy and science fiction novels that contain strong romantic elements. The website includes a monthly list of new titles. The newsletter features author interviews and information about new and out-of-print books. Romantic Notions reviews both new and out of print titles. Review copies are always appreciated and can be sent to: P O Box 705, Salem, OR 97308.”

### **Romantic Times**

[www.romantictimes.com](http://www.romantictimes.com) Authors should call (718-237-1097) for the name of a reviewer for their particular genre. They will accept hard copy ARCs only.

### **The Romantic Bower**

[www.theromanticbower.com](http://www.theromanticbower.com) Review guidelines are not posted. Contact site owner via email at [lilredmonkey@theromanticbower.com](mailto:lilredmonkey@theromanticbower.com)

### **The Running River Reader**

[www.runningriver.com/reviews/index.htm](http://www.runningriver.com/reviews/index.htm) Site/reviewers are now associated with Ebook Connections and authors are advised to query first using link on site.  
*Current Reviewers:* MacKenzie Raye Van Cleef, Phyllis Modeland, Ilene Sirocca, Ellen Gray Massey, Katriena Knights, Cynthia Arbuthnot, Wendy Jensen, Mary Lynn, and RL Large.

### **The Savvy Click**

[www.thesavvyclick.com](http://www.thesavvyclick.com) Please send requests to [TheSavvyClick@aol.com](mailto:TheSavvyClick@aol.com).

### **Science Fiction Romance**

<http://www.sfronline.com> “The **SFR Newsletter** currently reviews about 2-3 books per month, with the text of each review appearing in the monthly newsletter. If you have a book for review or would like to write a book review for the newsletter (but not of your own book, goofball!), please contact the editor at [editor@sfronline.com](mailto:editor@sfronline.com) and we will talk about delivery arrangements. We are interested in print and electronic books in the SFR genre such as futuristics, science fiction romances, fantasy romances, etc.”

### **Scribes World**

[www.scribesworld.com](http://www.scribesworld.com) Authors are advised to review site and click on “Request a Review” and provide information regarding your book including: genre, 1-2 paragraph synopsis, publisher and release date. Scribes World will review: science fiction, genre fiction, romance, and non-fiction.

### **SF Site**

[www.sfsite.com](http://www.sfsite.com) “The SF Site is dedicated to the best in science fiction and fantasy, in print and media, on the Web and off. We will continue to expand the site to include our feature reviews, news, indexed links to the best SF sites on the World Wide Web, interviews with SF writers and artists, and much more. All materials for editorial consideration should be sent to: SF Site, 99 Fifth Avenue, Suite 302, Ottawa, Ontario, K1S 5P5 Canada. Any material being submitted for review must have "**Commercial Sample: No Commercial Value**" clearly marked on the outside of the package.

If you are shipping from outside of Canada, we **strongly discourage** using UPS. UPS often charges a brokerage fee to the recipient and we will return such packages unopened. Regular airmail is usually faster anyhow.”

### **Sime~Gen**

[www.simegen.com](http://www.simegen.com) Authors should request submission guidelines via email to [reviews@simegen.com](mailto:reviews@simegen.com). *Current reviewers*: Bea Henson, Goldie Thomas, Joan Williams, Shari Brennan, Darlene Kendall, Flora Mobley, Tammy M. Jopp, Leslie Tramposch, Sharon McGinty, Carol Castellanos, and Sharal Heineman.

### **SharpWriter.Com**

[www.sharpwriter.com/e-books/reviews/allreviews.htm](http://www.sharpwriter.com/e-books/reviews/allreviews.htm) Authors are advised to review the site and click on “How to get your book reviewed.” You will be referred to the Review Request Form, which will ask for the following information: author, author’s email, author’s url, title of book, genre, ebook or print book, publisher, publisher’s url, ISBN #, release date. They want your book sent as an attachment in either RTF, PDF or HML. *If you are submitting an unedited Advance Review Copy (ARC)*, you must tell them ahead of time so reviewer does not penalize you by removing stars from the rating.

### **Simply Ebooks**

<http://simplydreams.net/index.html> “We'd love to review your book. If you're interested, please fill out this form or email Review Coordinator Bree at

[Simplydreams@simplydreams.net](mailto:Simplydreams@simplydreams.net). Please email or fill out the form before submitting your novel. If you are self published and want a review, email us and we may be able to work something out. We'll get back to you as soon as time allows. You may request a specific reviewer, but we are unable to guarantee or promise any specific reviewer to an author. Please be as specific as possible in regards to your book.”

### **Twilight Times**

[www.twilighttimes.com](http://www.twilighttimes.com) Authors are advised to query by clicking on link to Lida E. Quillen and provide with information about the book, including genre, publisher, release date, and short (1-2 paragraph) synopsis.

### **Under The Covers Book Reviews**

[www.silcom.com/~manatee/utc.html](http://www.silcom.com/~manatee/utc.html) Authors are advised to query first via email to: [manatee@silcom.com](mailto:manatee@silcom.com). Include a short blurb: a few sentences including genre/subject, publisher, publishing date. Responds via snail mail. *Current reviewers:* Jennifer Abbott, S. M. Acton, Jody Allen, Patricia Altner, Dot Auchter, Adrienne Benedicks, Kimberly Borrowdale, R. F. Briggs, Anne Bulin, Kathee Card, Patsy Cobb, Don Coffin, Beth Coogan, Bernadette Cronk, Beverly Earls, Tracy Eastgate, Douglas Eby, Marijane Greene, Marilyn Heyman, Kelly Holmes, Amy Dadichandji Laly, Paul Lappen, Don Lawrence, Lizard, Chris Losinger, Jed Mander, Paula Meyer, Nancy Miller, Donna Newman, Lyn Parker, Robin Peek, Cindy Penn, Deborah Roy, Laurie Shallah, Lucy Shigemitsu, Preeti Singh, Anita Slate, Stephanie Smith, Pete Tillman, Carol Ventresca, Joan Vinall-Cox, Maudeen Wachsmith, Patricia White, Diane Whiteside, Wes Wilson, Marianne T. Woodward, and Jeri Wright.

### **The Washington Post**

[www.washingtonpost.com/wp-dyn/print/sunday/bookworld](http://www.washingtonpost.com/wp-dyn/print/sunday/bookworld) Publishers may wish to handle correspondence with this periodical, as author requests may be considered less weighty. Email [webnews@washingtonpost.com](mailto:webnews@washingtonpost.com).

### **The Word Museum**

[www.wordmuseum.com](http://www.wordmuseum.com) Authors are advised to request submission guidelines for reviews via email [wordmuseum@aol.com](mailto:wordmuseum@aol.com).

### **WordWeaving**

[www.wordweaving.com](http://www.wordweaving.com) “Please note that Midwest Book Reviews refers e-Books to "E-Book Specialists" for review. WordWeaving is proud to help provide that service — which is the reason the wait list is very long for e-Book reviews.

Finally, please know that WordWeaving does not release copies of ebooks except to reviewers. In addition, review copies (ARCs) snail mailed remain in the possession of our Senior Editor and not given away, shared, sold or otherwise released to the public. ARCs are either permanently stored or destroyed.

If you desire a review from WordWeaving, please include the following information:

- Name/author of book
- Genre
- Publisher
- Publishing date
- Number of pages
- ISBN number
- If available, purchase price

Please submit your HTML, .txt, .rtf, or MS Word document (PDF files are also accepted, but not preferred) to [editor@wordweaving.com](mailto:editor@wordweaving.com). Or Mail to Cindy Penn, Senior Editor, WordWeaving.com, PMB 325 821 H Concord Rd., Smyrna, GA 30080.”

### **Pre-Publication Sources**

Four months prior to publication, send an ARC with a cover letter and a press release to the following pre-publication reviewers:

#### **ALA Booklist**

Up Front, Advance Reviews, 50 E. Huron St., Chicago, IL 60611; Tel: (800) 545-2433 or

(312) 944-6780; Fax: (312) 337-6787. *Booklist* re-views books for small and medium-sized public libraries. They review fiction, nonfiction, reference, young adult and children’s books. This does not include textbooks, workbooks, pamphlets or coloring

materials. Send galleys or finished books. Circulation: 31,500.

<http://www.ala.org/booklist>.

#### **Kirkus Reviews**

Library Advance Information Ser-vice, 200 Park Ave. S., 11th Fl., New York, NY 10003;

Tel: (212) 777-4554; Fax: (212) 979-1352; [kirkusrevs@aol.com](mailto:kirkusrevs@aol.com). KR is a book review magazine directed toward libraries and bookstores. They review most any

fiction and nonfiction except poetry, mass-market paperbacks and children's books for toddlers.

KR likes to see ARCs three to four months prior to publication of the book.

Circulation: about 5,400.

### **Library Journal**

Book Review Editor, 245 W. 17<sup>th</sup> St., New York, NY 10011; Tel: (888) 800-5473 or (212) 463-6818; Fax: (212) 463-6734; [bkrev@lj.cahners.com](mailto:bkrev@lj.cahners.com). LJ is a magazine directed to general public librarians. They review 4,500 books each year, from the 30,000 received, specifically to assess their value to the library market. For many nonfiction books, a good review in LJ will sell over 1,000 copies. A rave review on a high-demand topic may move 5,000. Most of these library orders will come through a library wholesaler, and some 80% of these through Baker & Taylor.

Therefore, it is important

to let the wholesalers know about your book too. LJ will review from galleys or the finished book. Circulation: 28,000.

<http://www.libraryjournal.com/about/submission.asp>

### **Los Angeles Times Magazine**

Times Mirror Square, Los Angeles, CA 90053; Tel: (213) 237-7811; Fax: (213) 237-4712; [LATMag@latimes.com](mailto:LATMag@latimes.com). *Times* editors look for books that are of general interest to their newspaper readers. Circulation: 1,100,000 daily, 1,300,000 Sunday. <http://www.latimes.com>

### **Publishers Weekly**

Forecasts, 245 W. 17th St., New York, NY 10011; Tel: (212) 463-6758; Fax: (212) 463-

6631. PW is directed at the book trade (bookstores, wholesalers, libraries and publishers). A good review here will result in many bookstore orders; most will come through wholesalers. PW gives priority to books with broad general appeal. They review new books only, no reprints, reissues or new editions. Send ARCs between 12 and 16 weeks of release date. Circulation: 38,000. Contact PW for their "Forecast Submission Guidelines" and see the first page of the Forecasts section for recent submission details.

<http://www.publishersweekly.com/about/forecast-guidelines.asp>.

### **Quality Books, Inc**

New Title Acquisitions, 1003 W. Pines Rd., Oregon, IL 61061; Tel: (800) 323-4241 or

(815) 732-4450; Fax: (815) 732-4499. Quality is a distributor of small press titles to libraries. They want to know about your nonfiction books and tapes early.

<http://www.quality-books.com>

### **School Library Journal**

Attn: Trevelyn Jones, 245 W. 17th St., New York, NY 10011; Tel: (212) 463-6759; Fax: (212) 463-6689; [tjones@cahners.com](mailto:tjones@cahners.com). SLJ prints 2,500 reviews annually by school and public librarians of new books for children and young adults. They will consider for review any book appropriate for school library use. This monthly (except June and July) has a circulation of 43,000.

<http://www.slj.com>

## **Post Publication Sources**

### **American Book Review**

Rebecca Kaiser, Illinois State University, Campus Box 4241, Normal, IL, 61790; Tel: (309) 438-3026; Fax: (309) 438-3523. This bimonthly, with a circulation of 15,000, reviews 240 books each year.

### **Baker & Taylor**

To establish a business relationship with Baker & Taylor, contact Robin Bright, Publishers Services, PO Box 6885, Bridgewater, NJ 08807; Tel: (908) 218-3803; [brightr@btol.com](mailto:brightr@btol.com). <http://www.btol.com>

### **Baker & Taylor**

Academic Library Services Selection Department, PO Box 6885, Bridgewater, NJ 08807;

Tel: (908) 704-1366, for their Current Books for Academic Libraries plan. Enclose a photocopy of the Advanced Book Information (ABI) form. <http://www.btol.com>

### **Chicago Tribune Books**

Carolyn Alessio, 435 N. Michigan Ave., Chicago, IL 60611 Tel: (312) 222-3232. <http://chicagotribune.com/leisure/books/>.

### **Choice**

Editorial Dept., 100 Riverview Center, Middletown, CT 06457; Tel: (860) 347-6933; Fax: (860) 704-0465; [choicemag@ala-choice.org](mailto:choicemag@ala-choice.org); [www.ala.org/acrl/choice/home.html](http://www.ala.org/acrl/choice/home.html) *Choice* is a publication of the Association of College and Research Libraries, a division of the American Library Association. *Choice* reviews 6,600 books annually for the \$300-million academic library market: high school, college and special libraries. Monthly except August. Circulation: 4,800.

### **Feature News Service**

Jim White, PO Box 19852, St. Louis, MO 63144-2096; Tel: (314) 961-9827. Reviews books for 87 weekly papers.

### **Gale Group**

Attn: *Contemporary Authors*, 27500 Drake Rd., Farmington Hills, MI 48331; Tel: (800) 877-GALE or (248) 699-4253; Fax: (248) 699-8070; [alan.hedblad@galegroup.com](mailto:alan.hedblad@galegroup.com). *Contemporary Authors* does not list self-published books. <http://www.galegroup.com>

### **Horn Book Magazine**

56 Roland St. #200, Boston, MA 02129; Tel: (800) 325-1170 or (617) 628-0225; Fax: (617) 628-0882. *Horn Book* reviews about 420 books each year for children and young adults. It is published bimonthly and has a circulation of 24,000. <http://www.hbook.com>

### **Hungry Mind Book Review**

Bart Schneider, 1648 Grand Ave., St. Paul, MN 55105; Tel: (651) 699-2610; Fax: (651) 699-0970. *Hungry Mind Review* is a quarterly book review magazine founded in 1986 and distributed free in more than 600 independent bookstores around the country. Each print issue is built around a particular theme and includes reviews and essays by some of America's finest writers. <http://www.bookwire.com/hmr>

### **H.W. Wilson Co.**

Attn: Nancy Wong, *Cumulative Book Index*, 950 University Ave., Bronx, NY 10452; Tel: (800) 367-6770 or (718) 588-8400; Fax: (800) 590-1617 or outside U.S. and Canada, (718) 590-1617; [custserv@hwwilson.com](mailto:custserv@hwwilson.com). Books must have at least 100 pages and a print run of at least 500 copies. <http://www.hwwilson.com>

### **Independent Publisher Magazine**

Jenkins Group, 121 E. Front St., #401, Traverse City, MI 49684; Tel: (800) 706-4636 or (231) 933-0445; Fax: (231) 933-0448; [jenkinsgroup@publishing.com](mailto:jenkinsgroup@publishing.com). Bimonthly, *Independent Publisher* reviews 75-100 titles every issue. Circulation: 7,000. See <http://www.independentpublisher.com>

### ***KLIATT Young Adult Paperback Book Guide***

Paula Rohrlick, 33 Bay State Rd., Wellesley, MA 02481; Tel: (781) 237-7577; [kliatt@aol.com](mailto:kliatt@aol.com); *KLIATT* annually reviews some 1,600 softcover books for young adults. The magazine is bimonthly and has a circulation of 2,300. <http://hometown.aol.com/kliatt>

***Los Angeles Times Book Review***, Steve Wasserman, Times Mirror Square, Los Angeles, CA 90053; Tel: (800) LATIMES or (213) 237-5000; Fax: (213) 237-4712. <http://www.latimes.com>

### **Newsday**

Estelle Miller, Two Park Ave., New York, NY 10016; Tel: (212) 251-6623; Fax: (212) 696-0590; [muchnick@newsday.com](mailto:muchnick@newsday.com). *Newsday* reviews general interest books such as fiction, history, politics, biographies and poetry. They do not review how-to books. Send books to the appropriate departmental editor. Circulation: 800,000 daily, 950,000 Sunday. <http://www.newsday.com/nd1/more/books.htm>

### **New York Review of Books**

1755 Broadway, Floor 5, New York, NY 10019; Tel: (212) 757-8070; Fax: (212) 333-5374; [nyrev@nybooks.com](mailto:nyrev@nybooks.com). This biweekly (except January, July, August and September, when it is monthly) magazine publishes reviews, prints excerpts and buys serial rights. They review 400 books each year, and the circulation is 130,000. <http://www.nybooks.com>

### **Patrician Productions**

Victor Kassery, 145 W. 58<sup>th</sup> St., New York, NY 10019; Tel: (212) 265-5612. Some 500 books are reviewed annually for radio and TV.

### **Reader's Digest Condensed Books**

John Bohane, Editor in Chief, Pleasantville, NY 10570; Tel: (914) 244-1000; Fax: (914) 238-4559; [john.bohane@readersdigest.com](mailto:john.bohane@readersdigest.com). <http://www.readersdigest.com>

**Reference and Research Book News**

Jane Erskine, 5739 NE Sumner St., Portland, OR 97218; Tel: (503) 281-9230; Fax: (503) 287-4485; [booknews@booknews.com](mailto:booknews@booknews.com). This quarterly, with a circulation of 1,700, reviews some 1,200 books per issue.  
<http://www.booknews.com>

**Reference Book Review**

Cameron Northouse, PO Box 190954, Dallas, TX 75219; Tel: (972) 690-5882. This semiannual has a circulation of 1,000 and reviews some 200 books per year.

**San Francisco Chronicle**

Attn: David Kipen, Book Editor, 901 Mission, San Francisco, CA 94103; Tel: (415) 777-6232; Fax: (415) 957-8737. Circulation: 570,000 daily, 715,000 Sunday.  
<http://www.sfgate.com/eguide/books>

**Small Press Review**

Attn: Len Fulton, PO Box 100, Paradise, CA 95967; Tel: (800) 477-6110 or (530) 877-6110; Fax: (530) 877-0222; [dustbooks@desi.net](mailto:dustbooks@desi.net). This monthly publication has a circulation of 3,500 and specializes in fiction and poetry.  
<http://www.dustbooks.com>

**USA Today**

Diedre Donahue, Book Editor, 1000 Wilson Blvd., Arlington, VA 22229; Tel: (703) 276-3400 or (202) 276-6580; [ddonahue@usatoday.com](mailto:ddonahue@usatoday.com). This daily national newspaper prints reviews every Friday and other times under special subject areas such as sports, money, lifestyle, or art and entertainment. Circulation: 1.9 million.  
<http://www.usatoday.com/life/enter/books/leb.htm>

**Voice Literary Supplement**

*Village Voice*, Joy Press, 36 Cooper Square, New York, NY 10003; Tel: (212) 475-3300; Fax: (212) 475-8944; [editor@villagevoice.com](mailto:editor@villagevoice.com). They review 500 books each year in 10 issues. Circulation: 180,000. <http://www.villagevoice.com/vls>

## Section 7: Personal Web Sites

### AUTHOR WEB SITE DESIGN AND DEVELOPMENT

#### General Discussion of Your New Proposed Site

Before you start to plan your site in earnest and even before you learn the skills for developing a website, it's useful to consider general principles of web design, and develop a very broad overview of what your site is intended to do.

#### What is the aim of the site?

A useful web Site will generally have a clearly defined purpose. The aim of your website should be linked to the target audience. **What will your site contain?**

After you have thought about what the general aim of your site is, think about what content should be included in the site.

- What information could it contain?
- What sections could be included?
- Can/should all the information be on one page?
- Is the content likely to be static, or would it be updated frequently?

#### General Design Considerations

There are a number of other considerations.

- Background
- Text and Font
- Text Placement
- Links
- Graphics

## **Special Considerations**

- Frames
- File Names
- File Name for the Home Page

## **Determining Content**

You should have an idea of the broad areas of content you would like to include in your site; now decide exactly what to include in the first version of your site.

1. How often the material will need to be updated?
2. Who will be responsible for updating and developing the site?

## **Structuring the Site**

Before rushing off to do the HTML, think about how the site should be structured:

1. Play around with the "content cards".
2. Develop a "map" of the site.
3. Decide what navigational help should be provided on each page
4. Decide what other information (such as contact details) should be provided on each page.
5. Bear in mind how the structure will impact on the maintenance of the site.

## **Developing the Site's "Look and Feel"**

The "look and feel" of the site not only conveys an image of you to the outside world, but is also an important factor in determining both how user-friendly the site is, and how easy it will be to maintain.

- Choose what background and images to use.
- Consider whether you want to use the same theme for all pages on the site.
- Decide on fonts.
- Think about both ease of use for the visitor, and ease of maintenance for you.
- You don't have absolute control over the way your Web pages will be displayed.

## **Assembling the Site**

If the site has been planned carefully and developed, the site should almost build itself.

## **Checking the Site**

The whole site should be checked at least twice. Before "going live" you should view the files in your browser. Are key URLs given in their full form, not just as

links? What information will need to be updated, and when?

### **"Going Live" and Site Maintenance**

If you used a design package like FrontPage, the program will upload your site for you. If you coded the site by hand, use an FTP program to move the files from your computer to the server.

### **Checklist**

Even if you've done a thorough "test run" of the web pages before they go onto the server, you'll need to double-check them once they're up.

### **Submitting Your Site's URL to Search Engines**

Learn the basic principles of how search engines work.

### **Site Development**

A good site will have been developed with an eye to the future from the word "go".

### **HTML Editors**

A variety of HTML editors are available to simplify the process of developing Web pages. "WYSIWYG" (What You See is What You Get) editors enable you to create and edit Web pages without typing in all the HTML codes manually.

### **Free WYSIWYG Editors**

Netscape offers free WYSIWYG editor with their browser, Netscape Composer (part of the Communicator browser suite). Trellix is another free design tool, but it often requires you to host your site on a certain server. Many free hosting sites such as Geocities offer an online web design tool.

### **Commercial Editing Packages**

Among the many editing packages commercially available are Microsoft FrontPage, Macromedia Dreamweaver and Adobe's GoLive.

### **Word Processors and HTML Editing**

Many of the latest word processing packages allow pages to be saved as HTML, automatically doing the HTML markup. While this can be a timesaving device, the conversion often leaves a lot to be desired.

### **Working With Graphics and Images**

There is a delicate balance between the crispness of a picture and the number of

pixels needed to display it.

### **Which image file do I use?**

Here is a general guide:

- Small images: GIF
- Line art, grayscale (black and white), cartoons: GIF
- Scanned images and photographs: JPEG
- Large images or images with a lot of detail: JPEG

### **How do you save in these formats?**

You have to have an image editor.

### **Search Engines**

#### **How Search Engines Rank Web Pages**

Search for anything using your favorite search engine. They follow a set of rules, with the main rules involving the location and frequency of keywords on a Web page. Call it the location/frequency method, for short.

#### **Location, Location, Location...and Frequency**

Pages with keywords appearing in the title are assumed to be more relevant than others to the topic. Frequency is the other major factor in how search engines determine relevancy. A search engine will analyze how often keywords appear in relation to other words in a Web page. Search engines may also give Web pages a "boost" for certain reasons. For example, Excite uses link popularity as part of its ranking method. Meta tags are what many Web designers mistakenly assume are the "secret" to propelling their Web pages to the top of the rankings. Search engines may also penalize pages or exclude them from the index, if they detect search engine spamming.

#### **Relevant Content**

Changing your page titles and adding Meta tags is not necessarily going to help your page do well for your strategic keywords if the page has nothing to do with the topic. Your keywords need to be reflected in the page's content.

#### **Domain Names (The [www.sitename.com](http://www.sitename.com))**

The following steps are basic to the process of selecting and registering a Domain Name:

- Decide on the name you want plus a few alternates.

- Log onto a site that will allow you to research and register your domain name.
- Research – check to see if the name you want is not already registered. If it is, you will have to choose another name or extension.
- Register- now, you need to register the name.
- Once the Domain Name has been approved, you can set this up with the web host.
- Cost - Most register a Domain Name for a period of 2 years. The cost will vary.
- Renewals – You should receive an automatic renewal notice from the registration firm close to the end of the term you have paid for.

### **Conclusion**

All of this may seem overwhelming. What most authors find is that they don't have the time or the patience to do this on their own. It is strictly up to you. However, it's possible that you will find that once you dig into it, you will actually enjoy the process of creating your web presence. There are a number of sites listed on the web where you can have websites designed for you or offer you the opportunity to design your site with their software.

## Section 8: Self-Promotion

The publication date of your book is coming up quickly, and you're excited about promoting it. What do you do to make sure as many readers as possible know that your book is on its way? First, it's always good to get as many reviews as possible. A list of on-line and print review sites has already been provided.

You may wish to join with other authors to share in the cost of mutual ads. Flyers, bookmarks, key chains, mugs, mouse pads—all these and more have been used as promotional tools by authors. There are several sites that will make these items for you or you may wish to prepare your own. MSWord has a flyer template, and there is other software available as well. These promo items can be sent or taken to writers' meetings, conferences, local libraries and bookstores, book signings, and mailed to your fans. You may want to autograph some of your promo items as well.

Book signings are an excellent way of promoting yourself as a writer. Contact local bookstores, writers' groups, or libraries to arrange them after your book is available. You can purchase your own copies of your book to take to the signing, or the bookstore may purchase them for you.

First, you must understand the following: *The promotion of your book also includes the promotion of yourself as an author. The two are inseparable.* One of the most often overlooked methods of increasing and growing a business is through the power of networking. Do not confuse this networking with your activities with your writing chapters and organizations. They are important, but serve a different purpose.

**Here are the top qualities of a successful networker:**

1. **Great ATTITUDE**
2. **Strong BELIEF**
3. **Passion**
4. **Ability to Reach Out and Touch Someone**
5. **Ability to Ask Questions**
6. **Ability to Be Unique**
7. **Ability to Always Have a Gift**
8. **Organized**
9. **Ability to Say "Thank You" Sincerely**
10. **Ability to Be Real**

### **Business Card—Small Size, Big Payoff**

**Don't let the small size fool you.** Your business card can be the hardest-working and most cost-effective weapon in your marketing arsenal, if you make the most of it.

But...are you making any of these common mistakes?

- Using a poor quality card
- Overcrowding your card
- Treating cards as if they're not important
- Not organizing your business cards
- Giving cards out at inappropriate times
- Expecting one card to do it all
- Not using your card, not having it with you, or not having one at all

### **Free On-Line Promotion Methods**

Free online promotion *can* work. Here are some winners:

- Direct mail
- Publish your own ezine
- Write articles for other ezines
- No time to write an article? - Put together a tip-list.
- Referrals
- Signature files
- Share links

## Promotional Products and Why You Should Use Them

- Promote goodwill
- Advertise your book(s)
- T-shirts
- Build store and trade show traffic
- Introduce new books
- Get your book's title in front of prospective readers

## Why You Should Use a Press Release

- Publicity is **FREE** advertising.
- Publicity builds your image and the awareness of your book.
- Being published will present you as an expert in your field.
- Most people will remember reading "about" you more than just seeing an ad.
- You can frame the articles and hang them in your office, but more importantly, you can use quotes from them for the promotion of the book itself.
- Being written about lends credibility to you and your book.
- People will know about you and your book.

## Some Components of Effective Press Releases

There are very specific formats for writing press releases. Following these formats will improve your odds that your story will be picked up. The standard press release format can be used *quickly and easily*.

- The name of your organization
- Your address
- Phone number
- Any method to reach you, such as fax, and website address
- The words "News Release", "Press Release", or something similar should be placed at the top right.
- Press releases should be on either standard letter size (8½" x 11") or legal size (8½" x 14") paper.
- The first information at the top left of your press release should read "For Immediate Release" and today's date or "For Release on" with the date it is to be released.

- On the same line, on the right margin, type "For more information, contact:" and your name.
- The first bit of text a press release needs is a brief summary of the topic of the release. It should follow a basic "Who, What, Where, When, and Why."
- A good press release follows what is known as an *inverted triangle*. This means that the press release needs to begin with the most important information. The next paragraph should contain slightly less important information. The detailed data should be in the middle and below, to be used as background and filler.
- Press releases are designed to transmit facts. Opinions/statements should be expressed in quotes.
- At the end of the release, you need to indicate to journalists that the release has ended.
- The usual method of transmitting your release is via fax. The surest way to let journalists know they have received the entire release is to type "###" on the first line after your text is completed.

### **Press Release Writing Tips**

- Make It Newsworthy
- A Headline That Gets to the Point
- Answer Who, What, Where, When, Why, and How.
- Short Author Summary
- Include Complete Contact Information
- Keep It Short
- Not Everyone Wants Press Release Attachments
- Don't Follow Up
- Know the Editor's Deadlines
- Press Release Pet Peeves
- Update your Web Site with the "news" before sending your release.
- Do not call editors, publications, etc., on their 800 numbers.

### **Seven Deadly Sins of News Releases**

- Providing Insufficient or Wrong Information.
- Writing Too Long
- Sending It Too Late
- Sending a Release With No News Value

- Blatant Commercialism
- Omitting a Contact Name and Phone Number
- Calling After You Send a Release.

### **Public Relations Power Tips**

- Build a Media Contact List
- Browse and Learn
- Learn to Write a Good Release
- Don't Be a Pest
- Bark Up the Right Tree
- Be in Pictures
- Generate Additional Publicity
- Speak Up

### **Planting PR/Publicity Seeds**

When it comes to your publicity plan, *WHEN* you launch your campaign can be just as important to what and how you launch. If your book's storyline lends itself to the holidays, the weeks before Christmas are a perfect time to get a PR campaign launched - given the right media targets. Keep in mind most media outlets have editorial lead-times of a few weeks to six months.

Another thing some authors don't realize is this: Because of the increasing number of PR pitches media outlets receive, anything you send out is subjected to what could be called the "media digestion period". Simply put, that is a period of time (sometimes days, sometimes weeks) it takes media outlets to:

- see/understand your release and decide if they are interested find space/time in their editorial calendar to place the article/news
- story/show segment

Having said that, though, there are several immediate media opportunities you should pursue:

- Radio Shows - sometimes 24 hours but typically 3 to 7 days.
- TV News Affiliates - 1 to 2 weeks
- Newspapers - 2 to 6 weeks
- Magazines & Network TV Shows - 1 to 6 months

The potential placement is also directly dependent upon how quickly and efficiently you can help the media secure the placement. What you are trying to do is plant seeds in media outlets' editorial garden so they will bear fruit - in the form of article placements - continuously over the next several weeks and months.

## **Garnering Publicity Online & Offline**

Public relations can be a powerful and inexpensive marketing tool for an author business.

Here are some Dos and Don'ts when using the Internet and e-mail as part of your marketing program.

- Do Call "Off Deadline"
- Do Ask Reporters if They Prefer Pitches Via E-mail
- Do Ask Whether They Prefer Messages and PR Releases as Attachments or In the Text Area of the E-mail
- Don't Just E-mail Images, Photos, Ads, etc., To Reporters
- Do Create an Ezine (electronic magazine) of Valuable Content and Insights
- Do Make Interactive Marketing Part of a Larger Marketing Communications Program
- Marketing/PR is Made of "Campaigns"

## **What to Do When the Media Come Calling**

Here are a few basic tips to follow:

- When a publicity campaign generates a media response, try to respond as promptly as possible to that initial contact and subsequent requests.
- State facts, not fireworks, keeping superlatives to a minimum.
- Speak in sentences, not phrases.
- "Echo-answer" the main questions. If a reporter asks: "What's so great about your new book?", try to paraphrase and answer: "The great thing about my new book is..."
- Keep quotes and sound bites concise and articulate.
- Be a well, not a fountain. Allow the interviewer to dip in and draw out your responses instead of spewing forth-unsolicited information.

- Speak to and look at the interviewer, not the medium.

### **Some Useful Ways to Snag Free Publicity**

- Be Helpful to the Media
- Get to Know Local Newspaper Columnists
- Share Clippings from Your Trade Publications, Reports, Story Ideas and News
- Tips with Reporters
- Write Opinion Columns and Letters to the Editor
- Write "How-to" Articles
- Offer to Be a Guest on Radio Talk Shows in Your Community
- Produce Your Own Cable TV Show on the Local Public Access Channel

### **Tips for Your Internet Marketing Schemes**

A successful on-line business isn't built overnight; but here are tips you should consider when setting out to conduct business on-line:

- Understand that technology should help you achieve your goals.
- Don't take the competition for granted...and don't "knock" them. Never, ever!
- Do not send spam (sending mass amounts of unsolicited e-mail) under any circumstances.
- Take the business of Internet marketing seriously.
- Have an effective Web presence.
- Always remember **MARKETING YOUR PRODUCT EFFECTIVELY** is the key to the success of your book sales.
- Don't forget to use traditional methods of marketing to promote your books, as in advertising (radio, newspapers, brochures, and the most effective of all, word of mouth in your local community).
- Even if you have the greatest book in the world, you will never sell it if you don't tell people about it.
- **INTERNET MARKETING** is the **KEY** to Internet success, especially if you have a limited marketing budget, like the majority of authors.

## **What Are the Key Elements to Marketing?**

You should have a daily and monthly marketing regimen. Doing the things that have to be done without being distracted. Other than research and development, one of your primary goals on-line would be to stay FOCUSED. How is your e-mail signature? Start writing articles in your area of expertise. Set aside some time for research and development. If you haven't, you will need to start publishing your own newsletter or ezine as soon as possible. Even if it takes weeks, sometimes months before you see results from search engines, you need to get your website listed in all the major search engines and directories. A common and welcomed activity among ezine publishers building their own opt-in list is ad swaps. Another on-going activity would be for you to get your website, ezine, or ebooks in as many of the respective directories as possible.

Don't be disappointed if you don't see results immediately.

## **Ways to Market Your Web Site**

1. It's not enough to be registered with every possible search engine.
2. It may seem obvious and it has been said before, but it's very important - put your website address on everything!
3. Do a post card campaign to announce your Web Site.
4. Design your site using interesting information that changes frequently so your target reader will want to visit your site again and again.
5. Send press releases to the local press.
6. Frequently advertise your Web Site in on and off-line newsletters.
7. Distribute an ad specialty item that clearly highlights your Web Site.
8. Tease your readers at book signing or other public appearances with a brochure that gives them information they need and want. Tell them there's more on your website. "Visit my Web Site for additional information."
9. To save printing costs and increase response, send out smaller, less expensive pieces (post cards, fliers, mini-brochures) more frequently.
10. Recreate your Website pages on a laptop computer or into a PowerPoint presentation to use while making presentations to groups.

## **Rules of Web Banner Ad Success**

Banner ads are small, often animated, displays that you see on Web Sites that offer special deals or sales information regarding companies and products. Manage banner ads carefully, if you use them at all.

1. Before paying cash to place your banner ad on another site, find out if you can trade or barter ads (“You can put one on mine if you let me put one on yours.”).
2. Negotiate, negotiate, and negotiate your banner ad rates.
3. Animated banners often attract the interest of a visitor 4 times faster than nonanimated banners.
4. Your offer/message must be clear and compelling, and will be a crucial determining factor for your banner ad campaign success.
5. Your banner ad should be graphically/visually compelling, carry on your current marketing colors and theme, be under 15k to 20k in size for fast loading, and have ALT-TEXT.
6. Expect average response of 1% to 10-15% on a good campaign ONLY.
7. Have a 'Call To Action' in the campaign
8. You must TARGET your banner ad to be viewed on Web Sites ONLY where you have determined that your target audience visits.

## **Marketing and Promotion via E-mail**

Are you reluctant to use unsolicited e-mail to contact new prospects? You should be. The last thing you want is irate people launching terrible "flame campaigns" against you. But, if you use e-mail the right, non-intrusive way, you can make sales and keep perfectly safe in the process.

There is only one "right" way: use it with a list of prospects that have contacted you first, usually off your website. They welcome the opportunity to receive:

- "Last minute" reminders.
- Special offers
- Hot information about new books, book signings, appearances, lectures, etc.

### **Here is a list of key tips to keep in mind:**

1. Capture Addresses
2. Use Plain Text rather than HTML for E-mail Text.

3. Use Wide Margins
4. Deliver Your Most Important Information First
5. Make The Subject Line Your Headline
6. Short Is Better
7. Test Gauge Your Response by Testing One Element of Your E-mail at a Time

### **The Successful E-mail Press Release**

- What Is Your Story?
- Get Your Ducks In A Row
- Fill In The Blanks
- Got The Time?
- Are You Talking To Me?
- You Said What?

### **Elements Of A Professionally Prepared E-mail Press Release**

**Subject Line** - The subject line of your e-mail should be the same as the headline of your press release.

**For Immediate Release** - The first line of your press release should read "FOR IMMEDIATE RELEASE" in all capital letters. Insert a blank line.

**Corporate Information** - Provide your name and address. Insert a blank line. If you are the Contact, skip this and go to:

**Contact Information** - Type "CONTACT" in all capital letters followed by the contact person's name (or yours), title, phone number, and e-mail address.

**Headline** - Be direct and to-the-point.

**Body** - The body of your release should begin with your city, state abbreviation, dash, date, and dash (ex: Milwaukee, WI - March 31, 1999 -).

**-30-** - Enter "-30-" which is a news symbol and the industry standard to indicate the end of your press release.

## **How to Harness Free Web Advertising Effectively**

While there's great potential for authors to profit from an on-line presence, the Internet can prove to be a very unproductive place, as far as getting your work done is concerned.

1. Include your article in your own ezine (if you publish one) and send it out to your own subscribers.
2. Create a list of other ezine publishers who accept content related to your niche.
3. Send your article to off-line publishers. These can include newspapers, magazines, trade journals, etc. Don't underestimate the free publicity that you will obtain through this form of off-line advertising.
4. Create a list of Web Sites that post articles of other authors.
5. Turn your article into an HTML page and upload (FTP) it to your Web Site.
6. Optimize your HTML page for search engine placement.
7. Update your contact lists.

## **COUNTDOWN TO MARKETING SUCCESS**

**(Courtesy of Lorna Tedder and her wonderful *Spilled Candy*)**

### **A Checklist for Your Book's Promotion Plan**

You've received "The Call" and have been busy working with your editors to get your book ready for release. Now, your thoughts turn to promoting your masterpiece so those forthcoming royalty checks will be in the 5 digits! But how? Don't panic. With the help of Lorna Tedder and her fantastic promotional site, *Spilled Candy*, we've put together a checklist that will help you promote your book and get the most for your limited marketing dollars. We suggest you make a chart

or calendar and get started today!

## **9-12 Months Prior to Publication**

**Here's a list of things to do at the 9-12 month time frame, or as soon as possible if your book is coming out in a few months—or weeks!**

1. Take care of getting your business set up. Like it or not, you are a small business now. Check with your local Chamber of Commerce to see what kinds of licenses are necessary for you to do business in your area. Also, file a fictitious name or "doing business as" notice in your local newspaper if you're using a pseudonym or a business name. Adminis-trivia, yes, but you need to make sure you appear to be a business when the IRS comes knocking.
2. Get a post office box. It might not seem like a big deal, but the first time a prisoner sends you a detailed love letter, the first time a stranger shows up on your front doorstep unannounced, or the first time someone with differing political views takes exception to your book by bashing in your mail box, you'll wish you hadn't told the world your street address. Trust me, folks: there are some really scary people out there. Do the safe thing and get a P O box for fan mail and other business correspondence. Yes, all writing related correspondence! Just because it's a bookstore doesn't mean they can't have a threatening sort of person working there who might see your real address on promo correspondence—or dig it out of the trash. I can name dozens of authors who aren't bestsellers or celebrities, but they've endured frightening, anonymous emails, letters, phone calls, and visitors. Get the PO Box, and if you don't want to spend that much money, share with a buddy or two.
3. Order your office supplies, including letterhead, business cards, etc. Make sure you use your PO Box on your correspondence. You also might consider leaving off your phone number unless you want strange calls after midnight. You can always jot it down for certain correspondence or include it in the body of certain letters. Consider using an email address or home page address, too.
4. Open a checking account. If you open an account under your business name or you stick words like "Mary Author, writing account" or "Sally Writer, business account" on your checks, you may end up paying a monthly fee for the business account. That means you'll pay the same bank fees as the restaurant down the street or the big discount store on the corner, both of which send hundreds of checks through the bank every month. You, of course, would be happy with a couple of

checks a year...advance and royalties! Now here's the secret to opening a checking account CHEAPLY. Shop around for the best possible deal, meaning the checking accounts that cater to low balance, free checks, and no monthly fees—if you can find them. (I know of one in my hometown that caters to college kids—\$150 minimum, free checks under 25 transactions per month, and no monthly fees. Perfect if you need a checking account but don't plan to park a lot of money there.) When you open the account, do it under your name. Don't put "writing account" or "business account" or anything that might trigger the customer service rep to drag out her commercial packages, often the same for small and large businesses alike. (You—and the IRS—will know it's your writing account because it's separate from your household account and you can prove it.) You're just another average customer opening an ordinary account. Banks see this done all the time and occasionally try to force you into a commercial account—if they see 200 checks a month made out to "Jane Doe, Avon Lady"! If you're seeing THAT many checks per month, maybe you need a commercial account.

5. Start collecting ideas for your promo campaign. Go to your library and check out copies of books on marketing and self-promotion. Read what you can find online. Read old issues of Spilled Candy and other publicity newsletters. Watch what other authors are doing.

6. Talk to the publisher's marketing department. If you want advance review copies sent to all Christian bookstores in Tennessee, ask for it now. If you want postcards sent to your University's alumni, ask now. You might not get what you ask for, but we'll work with you to help you come up with a plan that we both can live with.

7. Join groups and associations related to your book's subject, to writing, or to your community. When your book comes out, they'll all be happy to claim you as their own and they'll help you sell your book. These are also good networking connections.

8. Get your publication date. To be more specific, get the actual release month and week.

You want to plan signings and other events around your book's availability. Otherwise, if you're doing TV talk shows promoting your July book that won't hit the shelves until

August or vice versa, potential readers might not be able to find your book after your interview.

9. Get your author photo done at your leisure during this period. You'll need a black and white shot and maybe a color photo as well. Make it interesting!

10. Send out faux galleys of your manuscript to genre review magazines for an early quote. Some of these magazines have a 3-4 month lead time on publication, meaning that their deadline for an ad or review in the May issue might be late January. They might easily take up to 6 months to read your manuscript, in which case, you'll barely make their deadline for the magazine and you've already missed any chance of an early quote for your promo material. For example, when I sold my first book in September, I send out faux galleys in early October. One reviewer gave me a superb quote in mid-October, another in early November. The last magazine gave me a quote in mid-May, 2 weeks before the book hit the shelves. Guess which review didn't get included because my flyers and postcards were long since designed, printed, and mailed? Thank goodness I hadn't put all my eggs in one basket!

11. You can find a list of reviewers for books of your type in the review section of this handbook. Send along a personal note with each review copy mailed. If these suggestions seem unnecessary because your book's publication is so far away, don't be tempted to sit back and do nothing. Those 9-12 months will come and go, whether you prepare yourself or not.

### **6-9 Months Prior to Publication**

1. Make announcements to all newspapers, magazines, alumni newsletters, and trade journals that print a column or list of upcoming books or congratulatory news. Basically, anybody willing to print news of your sale. Most of these want the info about 6 months before the book's release, so at 9 months, start putting together your list of addresses. Also, be aware that some won't accept input by email so make sure you're submitting properly. You may send out an update when you're closer to publication, but getting the news out early and often will keep your name alive.

2. Using card stock, make cover flats from the cover graphic you were given. If you have plenty, you can leave them on conference goodie tables, cut them down to postcard size to mail to your fan list, or slip them inside left-over Valentine's Day card envelopes (courtesy of your favorite card shop) and mail them to booksellers. If you have only a few, you'll want to use them in ads.

3) Get your author photo taken now if you haven't already!

4) Fine-tune your promotion campaign strategy. Continue work on your personal strategy. Will you give talks to high school groups? Will you stay home and wait for radio hosts to call you? Will you go on the road? Look over your calendar and make sure you've allotted time to write, time for your family, and time for yourself. Schedule a vacation for as soon as crunch time is over. Schedule an occasional down day where you do something absolutely unrelated to your writing and this book's promotion. Decide if you really want to be on the road for 4 weeks this summer and if you can afford to, both financially and emotionally. Will your health take the stress of TV appearances or long sits at signings?

These are important issues that most publicists and marketing hounds don't talk about, but they have a way of stopping you in your tracks. When my second book came out, I had just hurt my writing arm while sword fighting and aggravated the injury by constant click-click-clicking my mouse to get my third book finished and to my editor. As a result of not taking care of myself and pushing too hard, I couldn't hold a pen for almost two months, let alone sign my name. By the time my handwriting was legible again (as legible as it gets), my book was no longer on the shelves anywhere. The lesson? If you don't put your well-being ahead of your promo activities, your body will take care of it for you and in a way you're not going to like.

5) If you don't already have a mailing list, start one now. If you do, fine-tune it. Collect names and addresses of fans, booksellers who are friendly to you, newspapers and other media contacts, libraries, readers' groups, associations, alumni newsletters, etc. Add to the list when you find a new name so the list doesn't overwhelm you. Keep them in a computer program that will allow you to print them on labels when you're ready to mail away.

Another thing you should do is start collecting email addresses. I don't mean that you should go to other authors' guest books and HARVEST addresses, either. Here's how I do it: I have a distribution list set up on my email software. Every time I receive an email asking me a question about marketing or if I'll send them a free copy of my newsletter, I quickly click on the distribution list and add the sender's name. Same with anyone who's on any of my mailing lists or who enters my monthly drawings. Every time I log on to the computer, I add people, so my list is growing nicely. These are all people who have expressed an interest in what I write and talk to their friends about my work. I consider them my personal promo

army. :) Consider adding this feature to your web page, if you have one.

6) Start drafting those press releases, news stories, ads, etc. It's not time to send them out yet, but hey, you never know when a sword fighting injury could slow you down! Keep them on your computer and tweak them whenever you think of something you'd like to add that will polish them up. It's also a good time to test any ads you're putting out yourself so you can make sure they're perfect before you pay big bucks for the real thing.

7) Send out any advance review copies or galleys to key booksellers for chain bookstores and influential independents, any key specialty or on-line reviewers who haven't received a copy yet, and key reading groups or association leaders who might prove helpful. Notice I say "key." You don't have to send a copy to anyone who asks. Be wary of on-line reviewers who are actually readers looking for free copies—you send them a freebie and your book gets trashed without the usual subtleties of a professional reviewer who at least knows how to give you a cullable quote even when the rest of your review sucks dead canaries.

8) If you're sure of your title and pub date, you can go ahead and order bookmarks, flyers, novelties, and other promo materials of that sort.

9) Start talking to other authors in your specialty or genre about cooperative mailings. These can be much cheaper than going it alone, plus you can share fans. Check out flyer services used by some magazines, such as Romantic Times' Bookstores That Care mailings or mailings sent out by the Publishers Marketing Association.

10) Start planning and putting together your press kits. It won't be long before you're ready to send them out.

11) Keep the publisher's marketing department informed of what you're doing. They need to know what you're doing just as you need to know what they're doing. Coordinate and leverage, and your money will go a lot farther. For example, they might be willing to mail flyers to 3000 key bookstores if you're willing to design and produce the 3000 flyers. Pool your resources; share the results.

## 5-6 Months Prior to Publication

1. Okay, this can be a critical time if you haven't kept up so far. If you've been leisurely (comparatively speaking!) designing flyers, checking out which novelties to give away, collecting mailing lists, etc, for the past 3-6 months, then you're not going to be too stressed this month. This is the time for you to put the finishing touches on those ideas and place your orders.

Time to implement! Otherwise if you haven't done much yet, this is the time you need to get everything designed, ordered, and printed if you're going to make your deadlines at the 4-5 month time frame. You're cutting it close at this point because it's going to take some of your time up front before you can turn it over to someone else to implement. Not that you have to do everything we suggest here—you may need/want to do more, depending on your time and money budgets. Keep in mind that what we're giving you is a loose schedule and your own plans may need tightening up a bit.

2. By the 5-month mark, make sure you've got your flyers, postcards, bookmarks, and other promotional mailings printed and ready to go to distributors, bookstores, and wholesalers. If you wait until this point to send them to the printers, well, you're depending on someone else to keep the schedule and that doesn't always happen. You don't want to prepare beautiful flyers and send them to a terrific printer where they'll sit for 6 weeks due to hurricanes, floods, snowstorms, thieving employees, or such astrological phenomena as Mercury in retrograde. Things happen, on purpose and by accident, which can blow your schedule. Allow plenty of time and you can stay in control.

3. Keep updating those mailing lists! This is just like having a clean office—if you let things pile up, you'll never dig out. Take care of things as they come up and you won't be frazzled when you need something.

4. Contact booksellers about signings, workshops, and other promotional events. I know it seems early, but many of them, particularly chain bookstores, need time to coordinate with their headquarters, distributors and wholesalers, and sales staff. Some require a minimum of 4 months' notice. Even small independents need a little notice. One of my favorite local indies told me that an arrogant author showed up at her store the day after Thanksgiving, when she was too busy to take a potty break, and informed her he'd be there in two weeks for a signing and she could start advertising his books.

She had to turn him down flat because (a) the store was packed with holiday merchandise and there really wasn't any room inside the store for an author to sit, (b) she couldn't possibly get a shipment of books in time (c) she didn't have time to focus on any promotional events or prepare window displays as she often does, and (d) she'd just fired a couple of employees and was incredibly short-handed. The last thing she needed was this guy showing up and totally disregarding her hectic schedule. By comparison, another local author chatted with her the same day (while buying a couple of reference books) and casually mentioned her next book coming out in 4-5 months. The bookseller jotted it down on her calendar and suggested the author follow up with her after the holiday rush so they could schedule something special. But a reminder: even if you arrange signings at this stage, you will need to touch base a couple more times with the bookseller. People leave, people forget. That's why follow up is always critical in marketing anything.

5. If you happen to be on the road during this time (whether vacation or a business trip for your day job), visit bookstores wherever you go. Collect business cards, drop them a note when you get home, and add them to your mailing list.

6. Plan a date with your spouse or a Saturday with your kids. You've been spending lots of time concentrating on things other than family. This is a good point to let them know they're still important to you. Really. If you don't stay proactive on the home front, then a few weeks before your book comes out, your family will start dropping hints about your never being around or always being busy with that \$\*% book. They'll begin to resent your book for the time it takes you away from them, and since it's your baby, too, you might resent them for begrudging you your dream. Keep the harmony and keep the book's publication in perspective.

#### **4-5 Months Prior to Publication**

1. Start planning your book tour, if you haven't already and you plan to do one. You may already have contacted bookstores about signings and might want to incorporate those events into your tour. Don't rule out discount stores, such as Wal-Mart, military base/post exchanges, and libraries.

Prepare a list of all media, writers' groups, reader groups, and associations for each town you visit. Make a list also of any bookstores or discount stores you might pass on the road between events and drop in to sign their stock and meet a few of the sales staff. (Yes, we may be jaded, but in a lot of small towns, people are still

awed by writers and they'll brag to all their friends that they met a "real, live, published author.")

2. If you're running an ad in a magazine, you're probably near the ad deadline. Get it polished up and mailed off along with any author profiles, press kits, or interview questions that might be included with the ad or an article about you. If you wait much longer, the magazine's lead time of typically 4 months will leave your story behind as old news.

3. Start sending announcements/press releases/news stories to local and regional papers, alumni associations, business associations, etc. This may be your second announcement, but don't worry. You'll want the public to see your name several times so they can remember it and your book. If you already sent announcements out earlier, you likely announced the sale. This time, tell a little about the book and that it's coming. Next time, you'll send out announcements that the book is available. I've heard it said that consumers need to see your name 5 times, 7 times, even 15 times to remember it.

4. If you plan to make radio/TV appearances when the book is released, start putting together your audio/video clips from past interviews to pitch to the media and show them what a good guest you can be. Start with small, local stations to practice.

5. Near the 4-month mark, send out a mailing to booksellers. Target carefully and use a scrubbed mailing list or you could pay out megabucks in postage and see those finely crafted posters returned to sender. Best if you can get into a cooperative mailing with a limited target market.

Bookstores like to look at materials around the 4-month mark to see what they might like to order, usually in the 3-4 month time frame. Send your mailings out a little earlier or later, but the 4-month mark is sufficient and gives you time to answer booksellers' letters and send them any goodies they might request (bookmarks, etc)

Here's a handy-dandy calendar for remembering when to target booksellers so they'll order your books in time for them to hit the shelf when they're officially released:

- If your book comes out in January, aim for booksellers in Aug/Sept/Oct/Nov.
- If your book comes out in February, aim for booksellers in Sept/Oct/Nov/Dec.

- If your book comes out in March, aim for booksellers in Oct/Nov/Dec/Jan.
- If your book comes out in April, aim for booksellers in Nov/Dec/Jan/Feb.
- If your book comes out in May, aim for booksellers in Dec/Jan/Feb/Mar.
- If your book comes out in June, aim for booksellers in Jan/Feb/Mar/Apr.
- If your book comes out in July, aim for booksellers in Feb/Mar/Apr/May.
- If your book comes out in August, aim for booksellers in Mar/Apr/May/June
- If your book comes out in September, aim for booksellers in Apr/May/June/July.
- If your book comes out in October, aim for booksellers in May/June/July/Aug.
- If your book comes out in November, aim for booksellers in June/July/Aug/Sept.
- If your book comes out in December, aim for booksellers in July/Aug/Sept/Oct.

6. At the 5-month mark, you'll want to target distributors with flyers, mailings, or—if at all possible—personal visits. Sandra Hill, a big-name author and a talented marketer, once told me that, to target distributors, count back 4 months from your release date and add a week. It's a great rule of thumb, but you might want to check with your publisher to find out when your publisher's sales reps will be pushing your book to distributors (some will vary).

Here's a handy-dandy calendar for remembering when to target distributors:

- If your book comes out in January, aim for distributors in August.
- If your book comes out in February, aim for distributors in September.
- If your book comes out in March, aim for distributors in October.
- If your book comes out in April, aim for distributors in November.
- If your book comes out in May, aim for distributors in December.
- If your book comes out in June, aim for distributors in January.
- If your book comes out in July, aim for distributors in February.
- If your book comes out in August, aim for distributors in March.
- If your book comes out in September, aim for distributors in April.
- If your book comes out in October, aim for distributors in May.
- If your book comes out in November, aim for distributors in June.
- If your book comes out in December, aim for distributors in July.

### **3-4 Months Prior to Publication**

1. Okay, if you've been following along, this is follow-up time. Follow-up is a major factor in making your promo campaign successful. You can't simply have wonderful ideas and scratch at the surface. You must implement and see if your plan worked or what you need to do to fix any problems. For example, if you send a fabulous press kit to a major columnist who asked your publicist for more information on you, it won't do you a bit of good if your publicist didn't send the requested info. That's follow-up and follow-through. It doesn't matter how good your plan is if you don't carry it out (follow-through) and make quite sure it was carried out (follow-up). Double check your work up until now.
2. Visit local bookstores and introduce yourself. If you're in a discount store that has a book section, introduce yourself to the employee who handles that area of the store. (Later, when the book shows up, you'll want to stop in and say hello.)
3. Consider taking a local newspaper columnist to lunch. Give him/her an advance review copy. This is a good time to make nice to your local media.
4. Prepare a list of 10-12 questions about you and your book. These should be questions you'd like to be asked in an interview, and you must have great answers to these. Put this list in your press kit or save it to send to interviewers before your interview. Reporters and radio/TV hosts don't always have time to read your book before the actual interview and tend to wing it on the air or in person.
5. Make sure all your press kits are ready.
6. Complete any press releases/news stories you drafted earlier.
7. Update all your mailing lists if you haven't already.
8. Budget time to answer mail/calls from recipients of your recent mailings.

### **2-3 Months Prior to Publication**

1. At 2-3 months, you're in the downward stretch. Everything should be planned and well under way by now. If you've waited until now to get started, there's not much you can do by the time your book hits the shelf. If you've done absolutely nothing, I'd advise preparing press release/news stories with hooks specific to the newspapers and other media you're sending them to.

Many smaller papers will use these news stories you write about yourself verbatim. Some will even put their byline on what you've written, so don't claim credit for it yourself. Put someone else down as the contact point and create your own organization that's releasing this news. It could be your critique group, for all the newspaper reporter knows! Think about it: "Tremendous Writers Club announces....awesome mystery set in local alley." Who knows that the Tremendous Writers Club is actually you and 4 on-line buddies? For all the reporter knows, it's an elite professional organization. Your press release, if you write it as a news story under the auspices of an important bit of journalism c/o an impressive organization, can get a lot of positive attention because (a) the work's done, (b) the reporter can claim credit for it, (c) it says exactly what you want it to say without any of those gosh-awful misquotes, and (d) you've got exactly the hook you want as opposed to a lazy reporter who can't think of anything to ask about but a sex scene. So if you're just now beginning your promotion campaign and you want to make a wallop with little time and money, I'd say go with the personalized news story.

2. If you've been following along, there's not much new to add at this point. You should be pulling all your previous efforts together, answering questions, scheduling interviews, visiting bookstores, following up on previous contacts, and adding to your mailing lists.

3. If you have your book covers yet, request permission to reproduce them. If you received them early enough, you may already have had postcards made up.

4. Have you sent out your press kits yet? If so, great, but make a few extras. You'll want to send out a few last minute kits to unexpected contacts. At the 2-month mark, you'll want to send out press kits to national and local media. Ideally, they'll schedule interviews sometime in the 2 week to 6 week time frame and the interviews will appear close to the shelf date of your book.

5. Call the booksellers where you'll be giving signings and other events, especially if they're scheduled for your book tour. You'll want to verify that they've ordered the books. You don't want to drive 500 miles on a week-long book tour only to hand out flyers at stores that forgot to order.

6. The 2-month time frame is a good point to send your last mailing to booksellers. This was the point where, for my first book, I included a postcard that listed the type of promo goodies they wanted to give their customers. I printed cards that had my name and address on one side. On the other side, I provided space for the

bookseller's name and address and a checklist that included stickers, bookmarks, autographed labels, flyers, etc. I had about 60% (phenomenal, but it was a very targeted mailing) respond with requests for goodies, which I sent to arrive just when my book did.

7. If you have copies of old books or out-of-print books, this is the perfect time to give them away to reader groups, booksellers, and local libraries. If you send them to libraries, get your photo taken with the happy librarian and send it to the newspaper. Having grown up in rural Georgia, I found that many, many county libraries are thrilled to get my books and pose for a picture and that just as many small town newspapers are happy to print the photo with a caption I write. Small towns don't always have bookstores, but more and more rural residents have Internet capability—and that means they can order online.

## **1-2 Months Prior to Publication**

1. All right, we're almost down to the wire. If you've stayed proactive (good business management buzz word) everything should be moving smoothly along. There'll be potential problem areas so plan for those. Plan, too, for those unknown unknowns or "unk-unks." Those are the things you generally can't plan for but you need to plan for anyway. Allow yourself extra time to get things done because life happens and things do go wrong.

Don't get too stressed—there's nothing you can do when these unk-unks happen except to know that you've lessened the problem by allowing yourself a little leeway. Easy for me to say—I'm the quintessential planner—but this is one time you need to be as organized as possible. Keep a folder with a checklist inside. No matter how many books you've published, check off the items with the date you started and/or completed each one item.

This information will be useful for the next book you promote. Jot down any lessons learned. You may think you'll always remember your major faux pas on your first book's promotion, but with your busy writing career and the promotion of several books waiting in the wings, it's easy to overlook something until it's happening to you all over again.

2. If you've planned a book tour, you'll need to book your airfare and hotel around 6 weeks to 2 months before your tour, minimum. If you've been promised author escorts, verify their availability. If you're driving, plan your route. Allow time for

flat tires, upset tummies, and misdirections.

3. If booksellers and librarians have been especially kind to you, send them thank you notes or some form of appreciation. One of my personal success stories was with sending laser printed certificates of appreciation to the booksellers who passed out goodies for me. I think the certificates cost me 17 cents each and I put them in the goodie packages so I didn't pay extra for mailing. These were such big hits that the booksellers posted the certificates over their cash registers or in special "I know the author" areas. What a pleasant surprise for me!

Thank you notes (email doesn't count in this case) are very rare these days. Don't underestimate their power. When the neighbor's daughter doesn't send a thank you note for the gift you sent her for high school graduation and then turns up her nose at the wedding present you gave her, do you really want to send her another gift when her baby's born?

On the other hand, you help a child you barely know to find her lost kitten and you get a hug and a painstakingly scrawled note, the words simple but sincere. Chances are, you'll stash the thank you note some place special. Because so few people bother to say thank you to the people who willingly bust their butts for them, notes like these stand out in the crowd. Remember to thank those special people in the industry who help to sell your book—not to win their good favor but because you mean it.

4. To save time when the book comes out and you're too busy with "book stuff" to think about family duties, consider taking off one whole day and cooking/freezing enough meals for the first month after the pub date. Seriously. Either use your own favorite recipes or buy one of those cooking-a-month-at-a-time books. This is one of my secret weapons for getting everything done. By spending one day a month in the kitchen, you can have dinner ready in 20 minutes without thinking and you can keep some vague sense of normalcy in your home—which will be appreciated by the spouse and kids who by now are sick and tired of hearing all this "book stuff."

5. Start thinking about your book tour wardrobe. Look for garments that travel well, wash out in hotel sinks, and match just about anything. Try to mix and match if possible—you won't want to haul a bazillion heavy suitcases with you (and if they are heavy, it should be with promo goodies and not clothes).

One strategy I've used for travel is this: I head for the local thrift shop, buy several washable silk blouses for \$3-5 each and several washable silk pants for a little

more, and then find one or two silk blazers (also washable) for around \$ 7-10 each. I buy bright colors that will mix easily, and for under \$50, I have about 10 days' worth of outfits that look good and are comfy to wear. I carry a travel iron with me because while they are washable, they're also wrinkle-able! The good thing is that they're light to carry, plus I can wash them out in the hotel sink and they're dry by morning when I'm ready to move on to the next location. See? Plan, plan, plan.

6. If you're making goodies to pass out to fans and potential readers at signings and workshops, go ahead and make the goodies now. Often these do require a little assembly, even if it's nothing more than stuffing peppermints into tulle and tying it with a satin ribbon attached to a miniature picture of your book. Better yet: hire the kids to make them for you.

## **2 Weeks Prior to Publication to Debut-Day:**

1. First, take a deep breath. Life may seem pretty crazy at this point. You've already seen your book cover and have even held an advance copy in your hot little hands—all questionable proof that this really is happening and not some wonderful fantasy that will leave you disappointed when you wake up. If you're a first time author, then these next few weeks will leave you dazed and exhausted. Your dream is coming true right before your eyes and you're almost tempted to believe it. You're still convinced your editor made a mistake and will call you at any moment and tell you the book really isn't going to happen after all. Either that or the editor bought the manuscript because her cat accidentally used it as a litter box and the editor was too embarrassed to return a dirty package to you.

You know the feeling. When you finally know it's for real is when you walk into the bookstore—or the grocery store, pharmacy, local Wal-Mart, or online bookstores—and see your book there on the shelf. Ha, you think, that editor can't renege on her offer now! Don't get so caught up in the work of marketing that you forget to savor the moment. Make time to celebrate—you deserve it.

2. About a week before your book's shelf date, send your last mailing to readers/fans/favorite booksellers. The most popular mailings are author newsletters or postcards with the cover pictured (for easy identification in the stores). The postal service should take a few days for your mailing to arrive, just in time for readers to take it to town for their next book shopping spree and to remind booksellers to push your book.

3. Touch base again with bookstores where you'll be conducting signings and other events. It's possible for employees to be moved or fired, including your point of contact. Make sure you sound enthusiastic about the event—you'll get the bookseller excited as well.

4. Mail out any last minute press releases, particularly to local papers and papers in cities where you'll be touring.

5. Send out happy, fun emails to everyone on your personal fan/reader mailing list. Give them the publisher's site URL where they can buy your book quickly and easily.

6. Tell all your family and friends that you need their help in spreading the word about your book. Let them know you need their help. You'll be surprised at how far people will go for you if you ask sincerely. Ask them to tell as many people as they can (or email) about you and your book and why they should buy it.

7. Ask people on your email mailing lists and news groups if they'll let you know when they see it in stores so you'll know what kind of distribution the book is getting. Not only will they function as book spotters for you but they'll likely buy the books they spot.

8. Visit bookstores/outlets on the first day of the book's release. Have fun. When one of my books was released a few days before the official pub date, I received word that it was "Out!" I took the day off from work and drove from one end of my county to the other, stopping at every grocery store, pharmacy, bookstore, and discount store I could find. I went into each armed with bright "local author" stickers and a pen. First I checked to see if the book was actually there, then I introduced myself to the manager and asked if I might sign and sticker the books and why it was a good idea. Almost all agreed enthusiastically. And why not?

My stickers call attention to stock they want to move. We both win. As for the one or two clueless outlets where assistant managers frowned at me and refused to let me "deface the property," I used my old sticky note trick. I carry a pad of the tiniest neon sticky notes with things like "Wow! Great book!" and "Terrific Read" scrawled on them. When no one's looking, I stick one—just one—note on the front book in the stack. Shoppers assume the book is recommended (it is, isn't it?) and pick it up. Then they buy the one behind it because they don't want to mess with the stickered copy. It's so amusing to watch and it really works! I picked up a lot of local readers this way. If you have several days or a weekend, map out a 50-mile

(or whatever distance is comfortable) radius of your home and practice these "drive-by signings."

You'll meet lots of nice people who have "never met a real author before" and you'll sell tons more books in your local area. These are especially helpful if you can't take time off from family and a day job for a full-blown book tour: every weekend, throw the family in the car and hit every book outlet you can in a different town within couple of hours of home. I call this the concentric circle method. You start with selling to people close to home and move outward, like a ripple in a huge pond.

9. Be gracious. No one wants to deal with a prima donna. The bookstores don't have time for that and won't push your books if you're a jerk. Bookstore clerks are not your servants and it's shocking how many authors seem to think they are. Be arrogant or mean and readers won't come back. Whether you're flamboyant or shy, just be nice and let the people who buy your books, the people who sell your books, and even the people who pan you know that you're a nice person and you appreciate all the feedback and help you've received.

Whew! This has been a long year of promotion in the countdown to release, hasn't it? I failed to mention one really important thing: you're supposed to be working on your next book while you're preparing your promotions and if you're making a living writing, you might very well have one book released and in active promotion mode, one book coming out and in the earlier promotion stages, one book you're supposed to be writing, and one book with a synopsis/proposal due any day. Stop that maniacal laughing—I don't know where you'll find the time either, but at least now you have an idea of what to do when and how much of it you want to do.

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## **PARDON ME, WOULD YOU CARE FOR A SAMPLE?**

Try these steps to create a free "Sampler" to give out at conferences or trade shows.

1. Save your book cover and the first two chapters of your upcoming book to a file

(any format). Make a “teaser blurb” from your favorite section of your book and save it to another file. Do the same with a list of books you currently have on the market, ensuring that you have links your website and publisher. And don’t forget your brief author bio!

2. Now convert your files from your standard format to PDF.

3. Using a blank, formatted 3.5 diskette, save your converted files (PDF format): a) book cover and first two chapters, b) teaser blurb, 4) available books, 5) author bio on the diskette. Also create a Word, WordPerfect, or Text document named **Read Me First**. Type the following into the document: “You will need Acrobat Reader - If Acrobat Reader is not already on your PC, you can download the program for FREE, from:

<http://www.adobe.com/products/acrobat/readstep2.html>.

You need to save Acrobat Reader to your hard drive.”

4. Using diskette labels, play with your book cover to make it the right size to fit the label and not overlap the back of the disk. Print out a couple of test copies in color and see how they fit the disk. Once you have this down, save the labels in a file where you’ll be able to find them at a moment’s notice.

5. Using Windows Explorer, save what you placed on disk to a file, perhaps calling it “Sampler Book Title”. This is now your master copy.

6. From here comes the easy part, click on “select all” for that file, copy and paste to fresh disks to create as many samplers as you want to distribute.

7. Do a quality control test. Make sure your links are active, your files are easily read and named, and you’re good to go. Hand those samplers out with a HUGE SMILE!!

## Section 9: Writer's Resources

The following list contains information regarding websites that offer a varying degree of information and resources for authors.

**Please note: This listing is as current as possible, but due to the constant changes in web sites and URLs, links often become inactive. We aren't liable if you end up at a site that isn't for you!**

### **Affaire de Coeur**

[www.affairedecoeur.com](http://www.affairedecoeur.com) E-Zine, excellent site for book reviews and advertisement.

### **Amazon**

[www.amazon.com](http://www.amazon.com) Excellent site for book reviews, advertisement

### **A Story Weaver**

[www.geocities.com/ladyjiraff](http://www.geocities.com/ladyjiraff) Provides promo opportunities, banner exchanges, list books, reviews, reviewer lists

### **Authors' Den**

<http://www.authorsden.com> General information site and excellent site for author promotion/marketing

### **Barnes and Noble**

[www.barnesandnoble.com](http://www.barnesandnoble.com) Barnes & Noble and Borders have joined together to distribute/list books for sale. They also list book reviews.

### **Book Browser**

<http://www.bookbrowser.com> Excellent site to list books

### **Borders**

[www.borders.com](http://www.borders.com) Barnes & Noble and Borders have joined together to distribute/list books for sale. They also provide book reviews.

### **Bravenet**

[www.bravenet.com](http://www.bravenet.com) Greeting cards – great way to get the word out about your books!

### **Broken Pencil**

[www.brokenpencil.com](http://www.brokenpencil.com) Reviews, news, generally of an alternative nature, featuring some non- Canadian content.

### **Byron Romance Port**

[www.geocities.com/Athens/8774](http://www.geocities.com/Athens/8774) Excellent site to list upcoming releases

### **Cancon**

[www.track0.com/cc](http://www.track0.com/cc) Canadian ezine, accepting articles, Canadian author promotions

### **Dark Moon Rising**

[www.darkmoonrising.com](http://www.darkmoonrising.com) Excellent site for interviews, reviews, and banner ads.

### **Digital Desk**

[www.digitaldesk.com](http://www.digitaldesk.com) Daily news feature on CTV news net. Submission form on the page, open to all kinds of cultural news.

### **eBook Connections**

[www.ebookconnections.com](http://www.ebookconnections.com) Excellent source for reviews, advertisement on upcoming releases (including excerpts)

### **eBooks Rock!**

[Http://ebooksrock.net](http://ebooksrock.net) Excellent place to get your book listed for free, advertisement, author interviews and link to your personal web site

### **Electronically Published Internet Connection (EPIC)**

<http://www.epicauthors.org> General Information for the Electronically Published (Membership Site)

**For Writers.com**

[www.forwriters.com/authors-w.html](http://www.forwriters.com/authors-w.html) Good place for listing upcoming releases, classes, etc.

**Mystic Ink**

[www.mystic-ink.com](http://www.mystic-ink.com) Membership site offering promotional packages, ezine, chat sessions.

**Mystic Visions**

[www.mysticvisions.com](http://www.mysticvisions.com) Great place for interviews, reviews, online classes and reference library

**Outreach International Romance Writers**

<http://www.outreachrwa.com> General Information Site, Membership Site

**Radio Free Gallery**

[www.radiofreegallery.com](http://www.radiofreegallery.com) Good source for authors: web promotion

**Readers Central**

email: [pubpromos@aol.com](mailto:pubpromos@aol.com) Great place to list your book, including blurb, cover art, etc.

**Romance Writers of America**

<http://www.rwanational.com> General Information Site (Membership Site)

**Romantic Times**

[www.romantictimes.com](http://www.romantictimes.com) Ezine and print magazine for author advertisements, reviews, etc. Cost for ads is high for single author, but if several authors go together...

**Savvy Click (The)**

[www.thesavvyclick.com](http://www.thesavvyclick.com) Ezine: opportunities for advertisement, articles, list books, and get reviews.

**Simply Dreams**

[www.simplydreams.net](http://www.simplydreams.net) Good source for reviews and list book info

**Word Museum**

[www.wordmuseum.com](http://www.wordmuseum.com) General information site with excellent opportunities for

author appearances, announce your contests, interviews and reviews, marketing packages.

**Word of Mouth Book Blurbs**

[www.xcpublishing.com/wom.htm](http://www.xcpublishing.com/wom.htm) Good site to list titles, short blurbs, reviews, teasers & cover art.

**World Romance Writers**

<http://www.worldromancewriters.org> General information site (Membership Site)

**Writers' Exchange**

<http://writerexchange.miningco.com>

## WEBSITES OF INTEREST TO WRITERS

**See our warning above re out-of-date website URLs**

[www.atomica.com](http://www.atomica.com) This site is a valuable on-line resource for Dictionary, Thesaurus, etc.

<http://babyzone.com> Listing of baby names around the world, providing an excellent resource for character names, etc.

<http://www.press.uchicago.edu/Misc/Chicago/cmosfaq.html> Chicago Manual of Style.

<http://www.bartleby.com/141/index.html> Elements of Style - Strunk & White

<http://www.bluerider.com/english/> English Through the Ages.

<http://www.english.uiuc.edu/cws/workshop/grammarmenu.htm> Grammar Workshop.

<http://andromeda.rutgers.edu/~jlynch/Writing/index.html> Guide to Grammar and Style - Lynch

<http://webster.commnet.edu/grammar/index.htm> Guide to Grammar and Writing

[www.grammarcheck.com/subscribe.htm](http://www.grammarcheck.com/subscribe.htm) Newsletter sent out via email twice per month allowing writers to improve their grammar skills, and learn writing tips.

[www.gigalaw.com](http://www.gigalaw.com) Information on Authors' Rights in the E-Book Revolution.

<http://www.m-w.com/about/look.htm> History of the English Language.

[www.inta.org](http://www.inta.org) International Trademark Association - great for trademark questions.

<http://www.regia.org/languag.htm> Language of the Anglo Saxons and the Vikings.

<http://nt9.nyic.com/literaryagent> A comprehensive listing of literary agents.

<http://www.ruf.rice.edu/~kemmer/Words/loanwords.html> Loan Words.

<http://www.hti.umich.edu/mec> Middle English Compendium

[www.writersweekly.com/index-orderform.htm](http://www.writersweekly.com/index-orderform.htm) Newspaper Editor Email Directory by Barbara Rothschild - query to 2,000+ newspaper editors!

<http://www.georgetown.edu/cball/hwaet/hwaet06.html> Old English in Context.

[www.onlinepsych.com](http://www.onlinepsych.com) This site includes personality tests based on the work of C. G. Jung, as well as links for other personal tests/books like Please Understand Me, by David Kiersey, Marilyn Bates - a self test based upon the Myers-Briggs Type Indicator. Not only will you find it interesting as an author, but you will find it a valuable resource for characterizations.

<http://www.shu.ac.uk/web-admin/phrases/index.html> Phrase Finder.

<http://www.shu.ac.uk/web-admin/phrases/> Phrases, Sayings and Their Meanings.

[www.queendom.com/tests](http://www.queendom.com/tests) This site is full of various tests that writers may find interesting and may also provide insight for characterizations.

<http://rightsworld.com> Marketplace for unsold books; allows authors to list their outstanding books, what rights remain available on the open market.

<http://wz.com/business/> For information/resources on Search Engine Optimization and Building a Web Community.

<http://www.shutterfly.com> Writer's Association that provides perks: 4' x 6' glossy postcards of cover art for conferences.

<http://www.wordorigins.org/histeng.htm> Very Brief History of the English Language

[www.writerspage.com](http://www.writerspage.com) Original Screenwriting and Novel-Writing Software.

## ON-LINE CLASSES FOR WRITERS:

### **Coffeehouse for Writers**

<http://www.coffeehouseforwriters.com/courses.html> “With Coffeehouse for Writers Online Workshops, all you need to improve your writing is an email address, a little time to do your homework, and a lot of enthusiasm.”

### **COFFIN Classes, Kiss of Death Romance Writers**

<http://www.rwamysterysuspense.org> Provides on-line classes that are very beneficial for authors of thrillers and/or mystery/suspense.

### **Outreach International Romance Writers, Inc.**

[www.outreachrwa.com](http://www.outreachrwa.com) Provides monthly on-line classes varying from honing your craft to the study of forensics, police investigations, emergency medicine, etc. For non-OIRW members, the cost per class is \$25.

### **Writers.com**

[www.writers.com](http://www.writers.com) Online writing classes, writers groups, and newsletter.

## WRITER’S MARKETING RESOURCES

[www.authorsden.com](http://www.authorsden.com) Provides marketing packages, reviews, and listing of books.

[www.marketitright.com](http://www.marketitright.com) Free marketing plans for businesses. This company provides you with a marketing plan based on your information regarding budget, time, etc.

[www.sendfree.com](http://www.sendfree.com) Autoresponder Ad Exchange. For every two times you display

an ad with your autoresponder message, your ad will run on another autoresponder. SendFree provides you with: free email advertising, free targeting, increased targeting.

[www.silverlakepublishing.com](http://www.silverlakepublishing.com) Provides promotional packages including banners, advertisements, print and ezine SF&F romance magazine.

[www.wordmuseum.com](http://www.wordmuseum.com) Provides marketing packages, writing classes, reviews, and listing of books.

### **SUGGESTED REFERENCE BOOKS**

**Merriam Webster Collegiate Dictionary, Tenth Edition**, ISBN 0-87779-711-0  
This dictionary includes not only the meaning of words, but the period of time when each word came into use.

**Self-Editing for Fiction Writers**, by Renni Browne and Dave King, ISBN 0-06-272046-5

**The Elements of Style, 4th Edition**, by William Strunk, Jr. & E. B. White, ISBN 0-205-30902-X

**Kirsch's Handbook of Publishing Law**, by Jonathan Kirsch, ISBN 0-918226-33-3

**The Writer's Digest Sourcebook for Building Believable Characters**, by Marc McCutcheon, ISBN 0-89879-683-0

## WRITERISMS AND OTHER SINS: A WRITER'S SHORTCUT TO STRONGER WRITING.

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*Copy and pass 'Writerisms and Other Sins' around to your heart's content, but always post my copyright notice at the top, correctly, thank you, as both a courtesy and a legal necessity to protect any writer.*

**Writerisms:** overused and misused language. In more direct words: find 'em, root 'em out, and look at your prose without the underbrush.

***Am, is, are, was, were, being, be, been....combined with 'by' or with 'by....someone' implied but not stated.*** Such structures are passives. In general, limit passive verb use to one or two per book. The word 'by' followed by a person is an easy flag for passives.

***Am, is, are, was, were, being, be, been....combined with an adjective.*** 'He was sad as he walked about the apartment.' 'He moped about the apartment.' A single colorful verb is stronger than any was plus adjective; but don't slide to the polar opposite and overuse colorful verbs. There are writers that vastly overuse the 'be' verb; if you are one, fix it. If you aren't one—don't, because *over* fixing it will commit the next error.

***Florid verbs.*** 'The car grumbled its way to the curb' is on the verge of being so colorful it's distracting. {*Florid fr. Lat. floreo, to flower.*} If a manuscript looks as if it's sprouted leaves and branches, if every verb is 'unusual', if the vocabulary is more interesting than the story...fix it by going to more ordinary verbs. There are vocabulary-addicts who will praise your prose for this but not many who can simultaneously admire your verbs as verbs and follow your story, especially if it has content. The car is not a main actor and not one you necessarily need to make into a character. If its action should be more ordinary and transparent, don't use an odd expression. This is prose. This statement also goes for unusual descriptions and odd adjectives, nouns, and adverbs.

***Odd connectives.*** Some writers overuse 'as' and 'then' in an attempt to avoid 'and' or 'but',

which themselves can become a tic. But 'as' is only for truly simultaneous action.

The

common deck of conjunctions available is: when (temporal) if (conditional) since (ambiguous between temporal and causal) although (concessive) because (causal) and (connective) but (contrasting) as (contemporaneous action \*or\* sub for 'because') while (roughly equal to 'as') These are the ones I can think of. If you use some too much and others practically never, be more even-handed. Then, BTW, is originally more of an adverb than a proper conjunction, although it seems to be drifting toward use as a conjunction. However is really a peculiar conjunction, demanding in most finicky usage to be placed \*after\* the subject of the clause.

Don't forget the correlatives, either...or, neither...nor, and 'not only...but also.' And 'so that', 'in order that', and the far shorter and occasionally merciful infinitive: 'to {verb} something.'

***Descriptive writerisms.*** Things that have become 'conventions of prose' that personally stop me cold in text. 'framed by' followed by hair, tresses, curls, or most anything cute. 'swelling bosom' 'heart-shaped face', 'set off by': see 'framed by' 'revealed' or 'revealed by': see 'framed by'. Too precious for words when followed by a fashion statement.

***Mirrors....***avoid mirrors, as a basic rule of your life. You get to use them once during your writing career. Save them for more experience. But it doesn't count if they don't reflect...by which I mean see the list above. If you haven't read enough unpublished fiction to have met the infamous mirror scenes in which Our Hero admires his steely blue eyes and manly chin, you can scarcely imagine how bad they can get.

***Limpid pools and farm ponds:*** I don't care what it is, if it reflects your occasions a description of his manly dimple, it's a mirror.

***As a general rule...your viewpoint characters should have less, rather than more, description than anyone else:*** a reader of different skin or hair color ought to be able to sink into this persona without being continually jolted by contrary information.

***Stick to what your observer can observe.*** One's own blushes can be felt, but not seen, unless one is facing....a mirror. See above. 'as he turned, then stepped aside

from the descending blow...' First of all, it takes longer to read than to happen: pacing fault. Second, the 'then' places action #2 sequentially after #1, which makes the whole evasion sequence a 1-2 which won't work. This guy is dead or the opponent was telegraphing his moves in a panel-by-panel comic book style, which won't do for regular prose. Clunky. Slow. Fatally slow.

'Again' or worse 'once again.' Established writers don't tend to overuse this one: it seems like a neo fault, possibly a mental writerly stammer—lacking a next thing to do, our hero does it 'again' or 'once again' or 'even yet.' Toss 'still' and 'yet' onto the pile and use them sparingly.

***Dead verbs. Colorless verbs.***

walked  
turned  
crossed  
run, ran  
go, went, gone  
leave, left  
have, had  
get, got

You can add your own often used colorless verbs: these are verbs that convey an action but don't add any other information. A verb you've had to modify (change) with an adverb is likely inadequate to the job you assigned it to do. Colorless: verb with inadequate adverb: 'He walked slowly across the room.' More informative verb with no adverb. 'He trudged across the room', 'He paced across the room', 'He stalked across the room,' each one a different meaning, different situation. But please see problem 3, above, and don't go overboard.

***Themely English*** With apologies to hard-working English teachers, school English is not fiction English. Understand that the meticulous English style you labored over in school, including the use of complete sentences and the structure of classic theme-sentence paragraphs, was directed toward the production of non-fiction reports, resumes, and other non-fiction applications.

The first thing you have to do to write fiction? Suspect all the English style you learned in school and violate rules at need. Many of those rules will turn out to

apply; many won't. {Be ready to defend your choices. If you are lucky, you will be copyedited. Occasionally the copyeditor will be technically right but fictionally wrong and you will have to tell your editor why you want that particular expression left alone.}

***Scaffolding and spaghetti.*** Words, the sole function of which is to hold up other words.

For application only if you are floundering in too many 'which' clauses. Do not carry this or any other advice to extremes. 'What it was upon close examination was a mass the center of which was suffused with a glow which appeared rubescent to the observers who were amazed and confounded by this untoward manifestation.' Flowery and overstructured. 'What they found was a mass, the center of which glowed faintly red. They'd never seen anything like it.' The second isn't great lit, but it gets the job done: the first drowns in 'which' and 'who' clauses.

In other words—be suspicious any time you have to support one needed word (rubescent)

with a creaking framework of 'which' and 'what' and 'who'. Dump the 'which-what-who' and take the single descriptive word. Plant it as an adjective in the main sentence.

### **A short cut to 'who' and 'whom.'**

Nominative: who

Possessive: whose

Objective: whom

The rule: treat the 'who-clause' as a mini-sentence. If you could substitute 'he' for the

who-whom, it's a 'who.' If you could substitute 'him' for the who-whom it's a 'whom'.

The trick is where ellipsis has occurred...or where parentheticals have been inserted...and the number of people in important and memorable places who get it wrong. 'Who...do I see?' Wrong: I see he? No. I see 'him'. Whom do I see? Who never changes case to match an antecedent. (word to which it refers)

I blame them who made the unjust law. CORRECT.

It is she whom they blame. CORRECT: The who-clause is WHOM THEY BLAME. They blame HER=him, =whom.

I am the one WHO is at fault. CORRECT.

I am the one WHOM they blame. CORRECT.

They took him WHOM they blamed. CORRECT – but not because WHOM matches HIM: that doesn't matter: correct because 'they' is the subject of 'blamed' and 'whom' is the object.

I am he WHOM THEY BLAME. CORRECT. Whom is the 'object' of 'they blame.' Back to rule one: 'who' clauses are completely independent in case from the rest of the sentence. The case of 'who' in its clause changes by the internal logic of the clause and by NO influence outside the clause.

Repeat to yourself: there is no connection, there is no connection 3 x and you will never mistake for whom the bell tolls. The examples above probably grate over your nerves. That's why 'that' is gaining in popularity in the vernacular and why a lot of copyeditors will correct you incorrectly on this point. I beginning to believe that nine tenths of the English-speaking universe can't handle these little clauses.

**-Ing.** 'Shouldering his pack and setting forth, he crossed the river...' No, he didn't. Not unless his pack was in the river. Implies simultaneity. The participles are just like any other verbal form. They aren't a substitute legal everywhere, or a quick fix for a complex sequence of motions. Write them on the fly if you like, but once imbedded in text they're hard to search out when you want to get rid of their repetitive cadence, because -ing is part of so many fully constructed verbs {am going, etc.}

**-Ness.** A substitute for thinking of the right word. 'Darkness', 'unhappiness', and such come of tacking -ness (or occasionally -ion) onto words. There's often a better answer. Use it as needed.

As a general rule, use a major or stand-out vocabulary word only once a paragraph, maybe twice a page, and if truly outré, only once per book. Parallels are clear and proper exceptions to this, and don't vary your word choice to the point of silliness: see error 3.

**NO RULE SHOULD BE FOLLOWED OFF A CLIFF.**

**With the kind permission of talented author Terry Freedman, we present you:**

**GETTING ORGANIZED:**  
**A Writer's Guide to Time**  
**Management**

by

Terry Freedman

## Publishing information

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Sample: [wkh@sendfree.com](mailto:wkh@sendfree.com)

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## About this ebook

You may have the latest in computer technology, software that will make the tea or coffee, and a permanent fast connection to the internet. But it will all be for nothing if you can't organize your files. This ebook looks at how to go about organizing various kinds of files to help you become more productive. As well as word processed and other "office" files, it covers email and the internet. Why? Because these are rapidly making the transition from "useful" to "essential". Incidentally, wherever you see text enclosed in a blue box, you can click on it with a mouse to take you someplace else. This feature is known as a **hyperlink**. There are also a few **programs** listed (with links to the relevant web sites) that you may find useful. This is by no means an exhaustive list, but the utilities mentioned are not only good, they are **free!** (But please read the **disclaimer!**) The book was designed from the outset as an ebook, rather than a traditional book which would be saved in a different format. This affected both the design of the book and the style of writing. Consequently, this book is potentially more useful when viewed on a computer screen than on paper, because of the hyperlinks. Also, each section was designed to stand on its own. This means that once you've read the section on the **problem** the book sets out to address, you should be able to read the rest of the book in any order you like without losing the thread. This revised edition has stood the test of time, but the style has been revised in places.

If you would like to comment on the book, please **email me** at [go@writersknowhow.com](mailto:go@writersknowhow.com).

*Terry Freedman*

*December 1999 and May 2001*

## Information overload

We live in an age in which we are bombarded with information, and as writers working on an assignment we actively seek even more information. Where to store it, which is another way of saying how to categorize it, is a real problem. As if that wasn't bad enough, there are often several different ways of naming a file. So you've really got **two** problems: where to **store** files, and what to **name** them once you've decided where you're going to store them.

These aspects of the basic problem are covered in **example** of the file management system. There is also the problem of what name to save the file as. Again, there are numerous possibilities, and it's important to devise a system and keep to it. This aspect of the organization problem is covered in the section on **file-naming**. A slightly different manifestation of the problem is being able to quickly return to web sites you've found useful. This is covered in the section on **organizing your favorites or bookmarks**. The book also looks at how to organize other types of files, and **emails**. Again, these are simply different manifestations of the same basic problem.

## The problem

You can usually find a statistic from somewhere to reinforce a point you want to make, and this book is no exception to the rule! Let's take a simple, and hopefully uncontroversial, fact that has come to light: employees spend an average of 15 minutes a day looking for files that they know must be on their computer system somewhere.

Now, let's assume that **you** spend just **5** minutes a day, rather than **15**, wasting time in this way. Without even taking into account any further time you could end up wasting by creating a document that already exists (but which you can't find), we're talking about 30 minutes a week being thrown away (assuming you allow yourself a day off at weekends).

Let's further suppose that you can usually produce a \$50 article or book review in an hour. That means that, according to these calculations, you could be losing \$100 a month just because you've "lost" some files!

OK, so we've made all kinds of assumptions here, and that figure of \$100—well,

maybe that doesn't mean very much in terms of hard facts. But even if the effects of such lost time are not really accurately quantifiable, just consider the effects on your quality of life. When someone in the house can't find something they're looking for, the sound of slamming doors is never far away....

Managing files is a problem. You can be the most organized person in the world, and file management will **still** be a problem, because there are usually several places you can save any particular file; this is one of the consequences of [information overload](#).

Why is it feasible to save a file in any one of several places? Because there is almost always more than one way to categorize a document.

Take an example of a letter to your friend Jane about your recent holiday. Should it be classified as a **letter**, a **personal** letter, a letter about a **holiday**, a letter to that particular friend (**Jane**), or simply as a **document**?

You will need to decide on a system, and then stick to it. The only viable alternative is to save the same document in several different places. This is not only wasteful in terms of disk space, but will create another nightmare: knowing which version is the most recent.

### **A file naming system**

A good approach to file naming is to select 2 or 3 **keywords**. You might call the file *Write Well magazine – Query 1* (or use the example given in the section on [choosing the right name for your files](#)). Note the addition of a number: it means that the next query has already had its name sorted out, even before you've written it!

One “system” of naming files that is a definite no-no is using your name, as in *emma*, *emma2* etc. This is completely useless, because it's impossible later to remember what the files contain. You end up spending precious time opening file after file before you finally manage to find the one you want—and this awful scenario usually happens when you are in a desperate hurry. So, although using your name is quick and easy in the short term, you'll almost certainly regret it later.

### **An example of the file management problem**

Suppose you've just written a query to the editor of Write Well magazine. In which of the following folders should you save it?

- 1) Queries
- 2) Magazines
- 3) Write Well magazine
- 4) Letters to editors

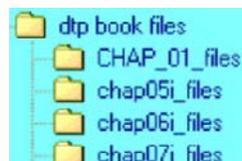
To be honest, it doesn't really matter which of these you choose, as long as you use a system that is both logical and consistent. A directory structure you may find useful is:



This looks a bit complicated, but it's very easy to use—especially if you have a poor memory. The beauty of this system is that you don't have to rack your brains trying to remember or work out where you've saved a document. All you need is to be able to think logically.

In the example just given, if you've sent a query to Write Well magazine, and would like to look it up again in a few weeks' time, you know **exactly** where to find it.

The screenshot below shows another example of how folders and subfolders might be organized. In this case, each chapter of a book is contained within its own folder, and all of these folders are inside a master folder. Within each chapter folder there will be both text and image files.



(Incidentally, did you spot the error in the screenshot above? Consistency is all-important: the first chapter listed is named in a different way to the other chapters.)

### **Choosing the right name for your files**

What should you call your files? In the bad old days you were restricted to filenames of a maximum of 8 letters plus a three letter extension (such as *.doc*, *.txt* etc). Well those days are gone, and good riddance. You no longer have to use abbreviations, which you then have to spend ages deciphering at some time in the future!

As an example, under the old system you would have to save a query to Write Well magazine as something like *queryww1.doc*. Even if you saved this file in a dedicated Write Well directory (whose name would also be restricted by the “8+3” pattern), you would still find it frustrating—especially if a magazine called Writer’s Weekly appeared on the scene!

These days, instead of saving both files as *queryww1.doc*, you could save one as *query to write well magazine 1.doc* and the other as *query to writer’s weekly magazine 1.doc*

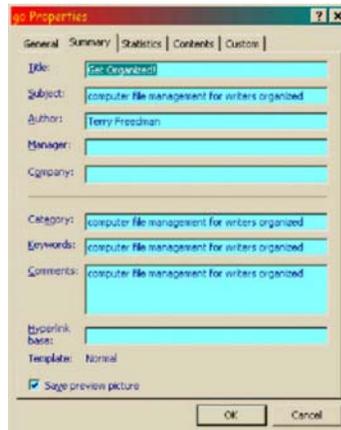
Even though you’re no longer severely restricted when it comes to naming files, it’s still good to have a system. A filename consisting of 200 words isn’t particularly useful, because if every file has a long name it will take you a long time to find the one you’re looking for. It will also be harder for you to think of the [keywords](#) you could put into a search in order to find the document.

### **Finding files**

Clearly, it’s going to be much easier to find your files if you’ve saved them properly in the first place. That is, saved them in accordance with the ideas set out in [Choosing the right name for your file](#) and in [A file naming system](#). But sometimes problems still arise, and so you need a fail-safe device.

If you use a reasonably feature-rich word processor, you will almost certainly be able to insert **keywords** into each file’s properties, as shown in the screenshot below, taken from Microsoft Word. (Keywords are words which indicate the subject matter of the document.) Then you will be able to look for the file using a utility such as the **Find** program in Windows, or the **Search** facility in Word’s FileOpen dialog box.

The screenshot below shows the Properties dialog box in Microsoft Word.



Look in the [Utilities](#) section for details of a **free** program (WebLister) that can help you locate files on your system.

## **Organizing your emails**

Your email program has a very powerful tool: the **address book**.

This is much more than a list of people and their email addresses. It will almost certainly have the facility to create **aliases**. An alias is a name, sometimes called a **nickname**, which contains several email address.

Suppose, for example, that you edit a local magazine. Before sending it to the printers, you always like to make sure that certain other people see it, to make sure they are happy for it to be published. There's the vicar, a couple of local people, and a friend. Fortunately, they all use email.

Do you have to send the magazine to each one separately? No! You create an alias called, say, **Localmag**, and just send it to **Localmag** each time: the program will do the rest.

Another useful feature of email programs is **filters**, or **rules** as they are sometimes known. You can usually create folders for different types of email, and then set up rules or filters to distribute your incoming messages accordingly. For example, you could create a folder called **Local Mag**, and then set up a filter to automatically transfer any messages containing the words **Local Mag** in the subject header to the folder called **Local Mag**. But check out the section called [Email: Make Your Own](#)

[Rules](#) before going too far with this sort of thing.

Talking of electronic communications, many writers trawl the internet for facts and figures to include in their articles or reports. Often, you will come across a web site that you think will be worth another visit, so you add them to your **Favorites** (Internet Explorer) or to your **Bookmarks** (Netscape). That's fine when you have only two or three favorite sites. But the list can soon spiral out of control. Fortunately, all browser programs have a facility that enables you to organize your sites into folders. This makes it much easier to find the one you want at any particular time—until, of course, the number of folders spiral out of control! See the section on [bookmarks](#) for more information.

Even if you don't (or can't) save your sites in the folder of your choice at the time, there will be a way of moving them at a later date. So investigate this feature on your browser—and don't forget to use the built-in Help if necessary.

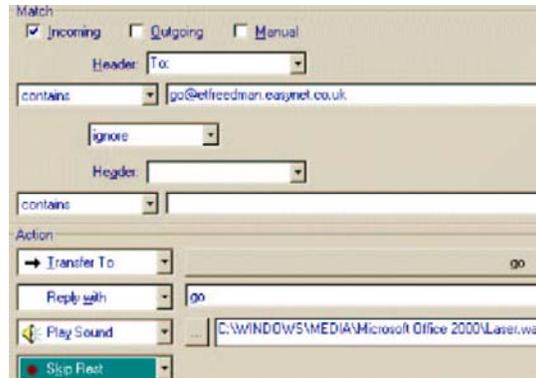
Look in the [Utilities](#) section for details of a **free** program that can help you organize your bookmarks or favorites.

### **Email: Make Your Own Rules**

When you create **filters** or **rules** for your incoming email messages, there are a few things you need to take into account.

The first thing you must do is decide which condition is going to kick the rule into action. For example, some email accounts allow you to set up several different email addresses which are really just one. If your email address is johndoe@logon.net, you may be able to set up other addresses like writer@johndoe.logon.net. If so, you could set up a rule which says that any email addressed to writer@johndoe.logon.net is automatically transferred to a folder called *Writer*. Alternatively, you could use the **subject header** instead. For example, you could create a rule which says that any email with \$\$\$ in the subject line gets deleted automatically.

The screenshot below illustrates a filter in Eudora Pro. In this example, messages are filtered according to what is contained in the **To:** header. Any message addressed to go@etfreedman.easynet.co.uk is transferred to a folder called *go*. Then a reply is prepared using a message saved as *go*. Next, a particular sound is played, to alert me that a message addressed to go@etfreedman.easynet.co.uk has been received. Finally, all further processing of the message stops with the instruction *Skip Rest*.



You can usually set the rule up to do several things rather than just one. For example, you could create a rule that transfers certain messages to the *Sales* folder, and then makes a sound to alert you to the fact that sales-related messages have come in. You can even set up a rule that sends an automatic response to messages with certain subject headers or sent to a particular address. The only problem with this, however, is that the auto-response will not work if you have a dial-up account unless you log in. If you want a truly automatic response, use an [auto-responder](#) instead. For an example of an automatic email response, send any email to wkh@sendfree.com. This will result in your being sent a sample edition of Writer's Know-how.

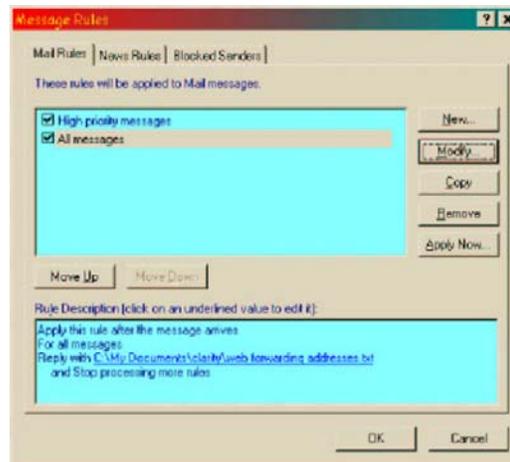
It's a good idea to make sure that the very last instruction in a rule or filter is "Don't process any more rules or filters", or the equivalent. Unless you do this, each message will be examined by the **next** rule in the list. Sometimes, this can have undesirable effects. For example, if someone has sent you an email to the Sales address, with the subject line "Your product should make lots of \$\$\$", it could be transferred to the *Sales* folder, and then deleted—before you've even had a chance to read it!

As you've probably gathered, the **order** in which you arrange the rules or filters can be very important. However, if you don't get it right first time around, you can

usually rearrange them later.

Because of these factors, make sure you test your filters before fully implementing them. For example, set up a rule, and then send yourself a message that should make the rule “kick in”, and see what happens. It’s better to be safe than sorry!

The screenshot below shows a list of rules in Microsoft Outlook Express.



There are three things to note:

- You can use the **Move Up** and **Move Down** buttons to change the order of the rules.
- The last instruction in the selected rule is **Stop processing more rules**. If this is not present in the preceding rule, the next rule in the chain will be processed automatically.
- One of the instructions is for a message to be sent in reply automatically. See the section on [auto-responding](#) for more information on this idea.

### **Auto-responding**

In a sense, this section isn’t directly concerned with getting organized. However, by automating certain tasks you can help yourself to keep organized simply by reducing the number of different things you have to think about.

Auto-responding is the name given to the situation where someone sends an email message and gets an automatic, and usually immediate, response. Auto-responders are used to enable people to subscribe to and unsubscribe from mailing lists, and to

obtain writers' guidelines for magazines. How could you, as a writer, use an auto-responder? Here are a couple of ideas:

- To send a sample of your latest clips in response to a request.
- To send details of the kind of work you do, and a brief resumé.

The main advantage of using an auto-responder is that it works whether or not you log in to your internet service provider (ISP). Also, you can get free ones, such as the FastFacts service at <http://www.sendfree.com>.

The main disadvantage of free auto-responders is that they usually place advertisements in your message.

For an example of an automatic email response, send any email to [wkh@sendfree.com](mailto:wkh@sendfree.com). This will result in your being sent a sample edition of Writer's Know-how, the newsletter for writers who want to get the most out of their computers without getting their hands dirty.

You can, as an alternative, set up an auto-responder via email if the program you use allows (most do). To do so, you have to do the following (this is a general list, and you'll need to check the precise instructions in your own email program):

Set up a **template** which contains the text you want to respond with. For example, I have set up an auto-response to an internet-based survey form which says: *This is an automatic response to let you know that I have received your "wish list" form. Thanks for taking the time and trouble to do it. The results will be posted on the web site ASAP.*

Set up a **signature**. This is text which appears at the bottom of emails you send out, and are a good way to advertise your services or promote yourself without being too obtrusive. **Attach** the signature to the template. Set up **filters/rules** in your email program which make the auto-response "kick in" as soon as certain conditions are met, such as there being a certain word in the subject line of the email message.

Look in the section called [Email: Make Your Own Rules](#) for more information about setting up email message filters.

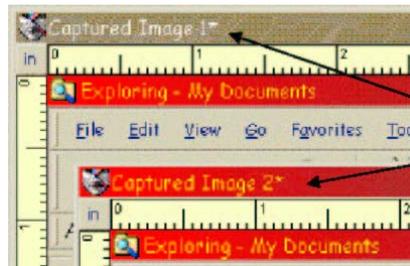
### **Organizing graphics files**

In certain situations, graphics files are automatically saved with a number. For example, screen capture programs often store screenshots with names like

*screencap01*, *screencap02* and so on. Similarly, photographs taken with a digital camera tend to be saved with names like *image001*, *image002* etc.

Although you could save these files with different names as you go along, it's usually quicker to do so afterwards. However, it is essential to create new folders for storing the files in, before you start, in order to avoid any problems arising from duplicate names. This happens because each time you use, say, a screen capture program it will try to start from number 1.

Look in the [Utilities](#) section for details of a [free](#) program (WebLister) that can help you locate files on your system. The screenshot below shows the default names given to screen captures in NeoPaint. As you can see, these are *Captured Image 1* and *Captured Image 2*.

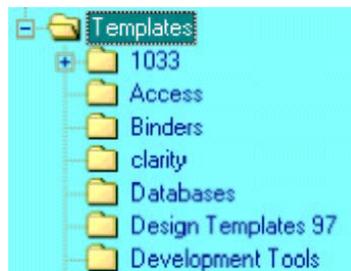


### Organizing “office” files

You're probably going to be generating what we might call “office” files: a general, query template, an invoice pro forma and so on. In fact, there are often two types of “office” file: a **template**, and a number of files created from that template. (A template is a file that contains formatting information, such as margins, and any text or graphics that are to appear on every document. For example, you may want to create a template in which there is a footer containing the text **Page x of n.**)

Although the word processor and other programs you use will often have their own preferred folder in which templates are saved, you may be able to create an alternative folder. For example, instead of storing your writing templates in a folder called *templates*, you may be able to create another folder within it called *Writing*. This will make it easier to find your writing templates when you need them.

The screenshot below illustrates the idea of having templates organized into folders.



As far as the files themselves are concerned, you can either save everything to do with each source of income in the same folder, or save documents like invoices in a folder called *Invoices*. The advantage of the latter is that all your invoices will be saved in one place, which may be useful when it comes to preparing your accounts for the tax office.

Look in the [Utilities](#) section for details of a **free** program (WebLister) that can help you locate files on your system.

### **Organizing your favorites or bookmarks**

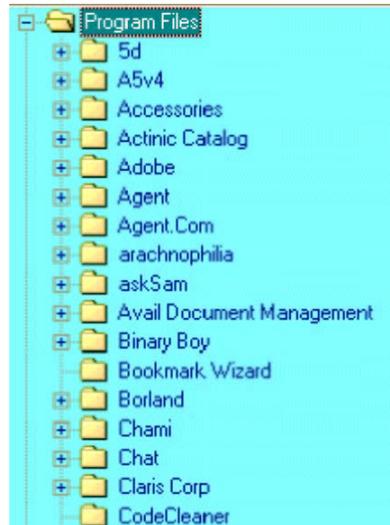
If you do a lot of surfing of the internet, no doubt you save some of the links you come across, as **favorites** (Internet Explorer) or as **bookmarks** (Netscape). Exactly the same rules apply here as with saving any kind of file, namely:!  
organize your links into folders, rather than have the files all piled up in the main bookmark area;!  
save your links with logical names, and don't simply accept the names suggested by the program (these are often either very long or called something unhelpful like *index*). Look in the [Utilities](#) section for details of a **free** program that can help you convert your bookmarks to an HTML file.

### **Organizing your programs**

You can often organize your programs too, by changing its default folder at the time you install the program. If you use Windows, for example, you may like to specify *Program Files* as the main folder. The folder containing your program will be created inside it. The beauty of this approach is that it makes it very easy to keep track of what programs you have installed and where they are (you'd be amazed at how easy it is to forget what programs

you've installed!).

The screenshot below shows some of the applications located in the *Program Files* folder.



Look in the [Utilities](#) section for details of a **free** program (WebLister) that can help you locate files on your system.

### **Utilities**

There are a few free utilities which can help you find or organize your files. The [Bookmark Wizard](#) converts your favorites or bookmarks list to an HTML file that you can annotate and even publish on your web site. The [WebLister](#) program creates an index of the files in a folder, and even categorises them as text files, zip files and so on. (Make sure you save the index by a different name from the default one.) The [IE5 accessories](#) from Microsoft enhance Internet Explorer 5 in various ways. For example, while viewing a web page, you can see all of the page's links in one list, which saves time hunting for them.

**Note:** Please read the [disclaimer](#).

## **Disclaimer**

Whilst every care has been taken in the preparation of this ebook, T. Freedman cannot be held responsible for the accuracy of the information within it or for any consequences arising from it. This includes the [utilities](#) mentioned: these are third party products over which the author of this ebook has no control.

## **Acknowledgements**

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### **Application**

5D ToPDF  
Bookmark Wizard  
Eudora Pro  
Mega Graphics Pack  
Microsoft Internet Explorer  
Microsoft Outlook Express  
Microsoft Word 2000  
NeoPaint  
WebLister

### **Corporation**

5D Solutions Ltd  
Moon Software  
Qualcomm Incorporated  
Guildsoft  
Microsoft  
Microsoft  
Microsoft  
NeoSoft  
Gregory L Fox

### About the author

Terry Freedman has written over 600 articles for UK and English periodicals, both paper-based and electronic. He has also written 13 books and several training manuals. His “day” job is in information and communication technology in education in the UK.

His personal interest in using computers to reduce the burden of teachers’ administration resulted in a book, [Make Time With IT](http://www.ictineducation.org/indexa.htm) (<http://www.ictineducation.org/indexa.htm>), which was brought to the attention of the UK’s Department for Education and Employment (DfEE). Consequently, his web site was officially linked to from the [DfEE’s web site](http://www.dfee.gov.uk/cuttingburdens/tools.htm) (<http://www.dfee.gov.uk/cuttingburdens/tools.htm>) and the [National Grid for Learning](http://www.ngfl.gov.uk/) web site (<http://www.ngfl.gov.uk/>).

*It would be hard to imagine a subject that is not covered here. For its comprehensiveness and condensed presentation of the material covered, Make Time With IT is good value for money. Interactive*

His most recent traditionally-published book is [Managing ICT](http://www.ictineducation.org/MICTinfo.htm) (<http://www.ictineducation.org/MICTinfo.htm>), which was published by Hodder and Stoughton in October 1999.

*I have used the book as a department bible for over a year now and it is always my first port of call whenever I want to develop an idea or work on a project with other departments. Drew Buddie, ICT Co-ordinator at the RoyalMasonic School for Girls.*

He also founded and edited the monthly e-newsletter, Computers in Classrooms, which ran for about a year until a change in his employment obliged Terry to cease publication.

*I find the Computers in Classrooms newsletter very useful. It provides practical and current support on a wide variety of ICT teaching issues, with ideas that can be put into use by any teacher of ICT. I always make sure that my colleagues at school read the newsletter as well, and they too enjoy the easy to read format of relevant hints and tips. There are no other sources of down to earth and realistic advice for teachers of ICT. Angela Corbett, Head of Computer Services,*

Brackenhale School.

His most recent ebook, *Using Computers in Classrooms*, contains nearly 200 practical tips on how to use computers successfully in the classroom. It is available from <http://www.ictineducation.org/ebook01news.htm>.

*... offers scope for further discussion in the area of using computers in the classroom and the ins and outs of how to go about this. I think that the ebook can be easily used as it is and I also believe that the basic set of procedures or ideas outlined in each chapter can be adapted, changed and added to in order to suit any school situation. For me, it is certainly a good place to start to develop ideas, strategies and awareness about when, how and why to use computers in the classroom. I also believe, that at £9.99/\$15 it is offering good value for money.*  
Jackie Kerr, Head of ICT at Davenies Preparatory school for boys.

He is also editor of **Writer's Know-how**, the newsletter for writers who want to get the most out of their computers without getting their hands dirty. To subscribe, send any email to [wkh \(mailto:wkh-subscribe@listbot.com\)](mailto:wkh-subscribe@listbot.com) or visit <http://www.writersknowhow.com/>.

For more information about the books just mentioned, examples of Terry's published work, or about Terry himself, look at [Terry Freedman's web site \(http://www.writersknowhow.com/\)](http://www.writersknowhow.com/), and find what you're looking for from there.

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### *About the authors of SURVIVING THE NOVEL EXPERIENCE*

**K.G. McAbee** is a multi-published author of both short and novel-length fiction. Her fantasy *A FINE IMPERSONATION* was a 2001 Eppie finalist and will soon be published under the title *CABBAGES AND KINGS* by **Mundania Press** at [www.mundania.com](http://www.mundania.com) *ESCAPE THE PAST* won the coveted *Dorothy Parker Award of Excellence* from Reviewers International Organization and is available from **Mystic Toad Press**, [www.mystictoad.com](http://www.mystictoad.com) Her short fiction has appeared in *Challenging Destiny, Romance and Beyond, Shadowkeep, Eternal Night, Classic Pulp Fiction Stories, and Writers' Journal*, where her short 'The Scent of Gardenias' won 1<sup>st</sup> prize in their annual fiction contest. She has other books at **Awe-Struck** and **LTD Books**, and is co-author of the Eppie-Award-winning children's book, *THE THING IN THE TUB AND OTHER POEMS*, available at **Mystic Toad Press**.

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### *About the cover artist of SURVIVING THE NOVEL EXPERIENCE*

**Jim Johnson** has been a freelance artist for more than ten years. In that time, he has created images for SmileMakers and Medi-Badge, and has done spec work for Hot Wheels©, Clifford the Big Red Dog©, and Chutes and Ladders© for **Modern Publishing**. He wrote and illustrated the three-issue limited comic book series, *SPINNING SAFARIS*, for **Scattered Matter**. His cover art for the book of children's poems, *THE THING IN THE TUB*—for which he also wrote half a dozen poems—recently won the Ariana Award for Best-in-Category in the 2004 Quasar Awards, and the Eppie Award as Best Children's Book of 2005.

As a writer, he has completed two science fiction novels, and four of his short stories appear in *PORT NOWHERE: ADVENTURES AT THE EDGE OF THE GALAXY*, a science fiction anthology published by **Mystic Toad Press LLC**. His science fiction anthology, *SOLSYS 1*, is available at [www.mystictoad.com](http://www.mystictoad.com)