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ARIELLE FORD

HOW TO BECOME A **BESTSELLING** AUTHOR

“If people want to learn how to pitch and position themselves, they should listen to you. Period.” – Timothy Ferriss, #1 NYTimes and Wall Street Journal Bestselling Author of The 4-Hour Workweek

HOW TO BECOME A BEST SELLING AUTHOR: AN INTERVIEW WITH ARIELLE FORD

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How to Become a Best Selling Author

Mike Koenigs: Arielle Ford has sold more than 15 million books and helped launch the careers of hundreds of authors, including 11 who made it to number one on the New York Times Best Seller List: Jack Hanfield, Neale Donald Walsch, Debbie Ford, Mark Victor Hansen, Jack Hanfield, Wayne Dyer, Marianne Williamson, Don Miguel Ruiz, Dean Ornish, Louise Hay, and Gary Zukoff. One testimonial from Deepak Chopra says, "Arielle Ford is the best publicist in the world. Learn the secrets from her." And Mark Victor Hansen advises, "If you want to become master of your publicity fate, listen to Arielle."

Arielle has taken the *Chicken Soup for the Soul* series repeatedly to number one. So, I want to say, "Thank you, Arielle" for participating in this interview. And because Arielle is such a relationship guru, I want to add one thing. She created a product called the *SoulMate Kit* and it is all about how to manifest and attract your soulmate. You can find it at www.soulmatekit.com.

When you look at Arielle's *Everything You Should Know* page, you find out that she is a deeply connected, emotionally strong person who has had the opportunity to work with many fantastic people throughout her career.

Now let's just dive right in. You were a Corporate Publicist and an event planner in the 80s. When did you shift to working with authors?

Arielle Ford: Well, it was not something that I planned. In the late 80's, I was doing corporate PR representing hotel chains, art galleries, nonprofit organizations, and several large real estate companies. Then in the early 1990's, while I was living in Los Angeles, the recession hit. I did not really know what a recession was at the time, but in six weeks, I lost 80% of my business and I quickly found out what recession meant. When a recession hits, PR is the first thing to get cut out of a company's budget.

Suddenly I was sitting around an 8000 square foot prime Beverly Hills office with nine employees...and no income. I was forced to downsize, and I ended up in an office the size of a closet with one half-time employee. I did a lot of sitting around and asking myself, "What am I going to do with the rest of my life? What am I *supposed* to do?" It was during that time that I came across a woman who had a great idea for a book, and it was called *The Owner's Manual*.

The book was going to be the fast, fun, and easy way to know and understand your lover. It was still just a concept, and I knew she was never going to actually write it. I asked her if she'd be interested in partnering – I would write the book, figure out how to get it published, and I would give her 50% of

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everything that we made. I also promised that her name would go on the cover. Now, this was 1990, and I had no idea about what I was getting into. I did not know the first thing about publishing, agenting, or what authors wanted. I knew how to publicize a hotel better than anybody, but I did not know the book business.

I made a classic mistake. I decided that I was going to agent my own book. I learned how to write a book proposal by reading a "how to" book, and I got an offer from a very big publisher who said, "This is a great book. This could be the next bedrock. I want to publish your book and here are the contract terms. I will give you a royalty of 7.5% on your paperback book."

Well, I was appalled! For my masterpiece, they were only going to give me 7.5%? I turned them down flat. Of course, I now know that 7.5% is the standard going royalty rate for a paperback book, but at that time, I was a little ignorant, a lot arrogant, and I turned it down just to make classic mistake number two. I mortgaged my home to self publish my book. I thought if all they were going to give me was 7.5%, I would do it myself. So, I took a loan out against my condo. Keep in mind, I had only had my business for three years so I definitely did not really have the money to do what I was about to do.

I took out \$25,000 to self publish and I bought, of course, a self-publishing "how to" book. And then I made classic mistake number three. I decided that I was going to design the cover to the book. Now, I am not a graphic artist, nor do I have any design skills, but I thought that I knew better than anybody what the cover should look like. I hired an artist to execute my ideas, I went to a printer, and I printed up 5000 copies of my book before I realized that I had no way to get them into the book stores.

Suddenly I had to learn all about the distribution business and at the end of the day, I had to reprint my book with a new professional cover. I ended up with 15,000 copies that never sold – they just sat in the warehouse. But what I learned along the way was how to publicize a book. I had to teach myself and luckily, I got really good at it, very fast. So, that is how I got into the book business, because certainly, while I was trying to figure out what to do with the rest of my life, I was trying to figure out how to sell my own book. And along the way, I became the publicist for Louise Hay and she was happy with what I did.

Louise referred me to Wayne Dyer who referred me to Marianne Williamson who referred me to Joan Borysenko and then I found Deepak Chopra. That is exactly how I got started being the book publicist to the self-help books.

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Mike Koenigs: **Will you share with us how you came to work with Deepak Chopra?**

Arielle Ford: Well, while I was going through this whole dark night of the soul, trying to figure out what to do with my life, I went to lunch with a friend of mine who asked me one of the most profound questions anyone had ever asked me. He asked, "If you could represent anybody in the world or any thing in the world, who or what would it be?" I said to him, "There is a man named Deepak Chopra whom I have heard speak. I read his one book and I think he is the world's best kept secret. I would like to represent him."

My friend said to me, "I know somebody who knows him. I will see if I can connect you." Later that day I got a phone call from a woman who told me she worked with Deepak, that he was coming to Los Angeles the next week, and he was looking for a publicist. So, the following week, I went to meet with him. The very first thing he said to me was, "I am really busy, I only have five minutes." I said "Fine, I only need two. I think you are the best kept secret in the world and if you are as smart as I think you are, you are going to hire me to do your PR."

He said, "Done deal, let's do it." And I spent the next 12 years as his publicist.

Mike Koenigs: That gives me chills. For those of you who know Arielle, you can see how that sums up who she is in a nutshell and it explains why she has had such success.

I'd like to jump right into the next batch of questions we have. What are the biggest mistakes wannabe authors make? You've already mentioned a few – they self publish, they write their own book, they become their own art director, art designer, and then they print far too many books because they are offered a great big discount for printing 10,000 at once. And then the books fill up their garage, literally, and sit there.

So, what are the other big mistakes first time authors make?

Arielle Ford: Not understanding how the publishing world works is the biggest mistake. Most people decide they want to write a book, so they sit down and they start writing a book, but that is not the way to do it. Publishers are not looking to you to buy the entire book. They buy a book proposal. So, you really need to write the book proposal long before you write the book. Now, do you write a couple of chapters? Absolutely. Do you know what is going to be in the book? Absolutely. But you write a book proposal *before* you write the entire book.

The other mistake people make (and it is just heartbreaking) is that they quit their day job. They go off the deep end and say,

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"Okay, I am going to go take six months off to write a book. I am quitting my job; I am going to live off my savings." They don't realize that they are years away from being able to quit their day jobs to have a career as an author. I often ask authors why they want to write a book and they tell me it's because they want to be rich and famous. Can writing a book make you famous? Yes, to some degree it can. But can it make you rich? Very rarely. And this leads to the next question people often ask: *how much can an author earn?*

I want to walk through the math of this because I think it illustrates this better than anything I could say. Let us say your paper back book has a retail price of \$13. As a paper back author, you will be offered the standard royalty rate of 7.5% from your publisher. From that 7.5%, you then need to take out 15% that goes to your agent, and if you have a co-author or ghost writer, they receive a percentage too. So, it could easily be that you are making 82 cents on every book sold and that's before you pay taxes. You don't have to be good at math to know that making 82 cents a book before taxes is not a way to get rich. The CEO of Barnes & Noble came out with a statement last year that really shocked me. He said that less than 1% of all the books published in a given year sell more than 50,000 copies in the lifetime of the book. Most books sell a lot fewer than 10,000 copies. So, if you multiply 10,000 x 82, you'll see that there is not a lot of profit to be made. So, what good is a book? The book is your ticket into the media game, to credibility; it is the thing that is going to get you the high paying speaking engagements. It is going to be the basis of your workshops and seminars. The book has a lot of value even though it may not necessarily be the thing that pays your mortgage.

I'd like to use Mark Victor Hansen's *Chicken Soup* as an example because I interviewed him for the *Everything You Should Know* kit and did his PR in the early days of *Chicken Soup*. The *Chicken Soup* series has sold over 120 million books. He is a *co-author* of every one of those books (each book has at least four co-authors). He is probably netting around 50 cents per book. So, he is still making a lot of money. But then how do you explain that he is still speaking 50 to 75 times a year. Is it just a coincidence? No, he is speaking, and conducting workshops, seminars, and telecourses because that is where the big money is.

Highly successful authors will admit, although maybe not publicly, that only 25% of their total income comes from book royalties. The other 75% comes from additional income streams.

Mike Koenigs:

How would you sum up the three most important skills a best selling author needs?

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Arielle Ford: Number one is marketing. And what is marketing? It's the whole gestalt of PR, advertising, direct sales, back of the room sales, Internet sales, and website sales. If you are going to be a best selling author, you simultaneously become the CEO of your marketing department.

Now, does that mean you have to be a marketing master? You don't. But at the very least, it's critical that you have the money to hire the marketing masters. In the old days it was the publisher's responsibility to manage all the marketing and to make sure the book sells. But times have changed and these days (in the non-fiction world), publishers are expecting the author to do the selling. Do they want you to deliver a good book that is readable? Yes. But that is absolutely not the number one thing they care about. They want to know that you are going to partner with them to sell the books.

Mike Koenigs: **Do you have to be a good writer to write a book?**

Arielle Ford: You do not need to be a good writer. But you do need to have good ideas. You need to have a body of work in which you are an expert, and you have to be articulate enough to convey that to a great writer. Most of the best selling authors that I have ever worked with also have a team of writers and/or editors. They need that help because they do not have the time to sit down and write the whole book word for word. They are too busy traveling around the country and around the world for speaking engagements for which they are paid \$15,000, \$25,000, \$50,000.

There are plenty of writers and editors available. You are not a bad person if you have a ghost writer for your book. It just means you are too busy to do it yourself. Certainly some of the bestselling authors write their own books, but they are the exception. Most of them have at least two people behind the scenes that are taking their ideas, listening to their speeches, sitting down and interviewing the experts, gathering the material, and then giving it back in the written form to the author.

Mike Koenigs: **Would you discuss publishing vs. self-publishing, and print on demand?**

Arielle Ford: They are all very distinct. Let's start with what I call "real publishing for services." This is when a publisher (large or mid-sized) buys your book, prints it, and gets it into book stores for resale.

If you're shooting to become a New York Times Best Selling Author, you will need to use one of the large, well-known publishers such as Harper Collins, Simon-Schuster, Random House, or Wiley. A large publisher will help you to (A) get very

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large quantities of your book in book stores, and (B) use their clout with the printers so that when you do get on Oprah and you suddenly sell 60,000 books in a week, they can be printed very quickly and on short notice.

The bottom line is that if you are totally focused on being a New York Times Best Selling Author, you need to be playing with the big boys right away. There are very few exceptions to this rule.

Self publishing is a nice option if you won't ever have to print 10,000 copies at a time. You can print enough to sell in the back of the room at workshops. Barnes & Noble owns a print on demand publishing company (www.iuniverse.com) that meets the needs of many authors. The way it works is simple – when someone orders a book, it gets printed immediately and shipped off. And I would defy anybody to tell the difference between a www.iuniverse.com paper back and a Random House paper back. In the *Everything You Should Know* deluxe package, we have a one hour interview with the CEO of www.iuniverse.com during which he details all you need to know about publishing print on demand.

E-Books are also a great way to get started when you are not ready to write a 200-page book, but you have something really important to say in 10, 20, or 60 pages. You can sell an e-book straight off your website. Amazon also sells e-books and as an author, you can get listed on www.amazon.com. It is an excellent way to begin building. You can print hard copies if you want to send them to media outlets and you can become an author really overnight by printing an e-book. It is a very respectable way to get started.

Mike Koenigs:

How do you ultimately decide which type of publishing to select?

Arielle Ford:

Well, that is a hard question. It would depend on who you are and where you are in the process. If you are just starting today and you have not even built your website yet, and you have not even done your first speech, I would say you are probably going to start with an e-book. If you have been out on the speaking circuit for at least a year, you have a website, and there is demand for you to have a product in the back of the room, you may want to look at doing print on demand or self-publishing your book.

So, how do you know when you are ready for the big boys? This gets back to platform. You need to have a substantial amount of traffic on your website, a hefty e-mail list of at least 10,000-20,000 names, and you need to be speaking on a regular basis. If you have already done some media interviews, you probably have a market, the people who are ready and willing to buy what you have to say.

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Now, how do you become a great speaker? You get trained. You join Toastmasters, get a coach, listen to other good speakers, learn your style, and then go out and hustle and get speaking engagements. And you do have to hustle because speaking agents are not going to want you yet; they are taking 25% commission as speaking fees. If you have not been speaking and you don't command an audience, 25% of nothing is not very much. So, you need to get out there, even if you start speaking for free. Mark Victor Hansen told me he spoke for a year before anybody ever paid him. I have never seen anybody do it any faster than three years. It is very time consuming.

Start slow and grow into it. You eventually become more confident in how you speak and how you present your material. And you get skilled at doing interviews. You have to know how to give a print interview, how to do a radio interview, how to do a TV interview, and then you need to get the experience of doing them so that you have a reel. Then right on your website, the Oprah producer can go to your pressroom and see an interview from your local ABC news at 5:00. Then they will see that you are confident, you can deliver a sound bite, and that you know how to talk.

Mike Koenigs: To someone who is a newbie, this probably is justifiably overwhelming and that is really why you put together the *Everything You Should Know* package in the first place, right?

Arielle Ford: As you know, four years ago, I helped Gay Hendricks and Stephen Simon start the Spiritual Cinema circle, a DVD club that specializes in inspiring movies. At that point I stopped doing book publicities on a day-to-day basis and I stopped being a literary agent. Still, I was getting calls everyday from people who wanted me to walk them through this process. I realized that I couldn't start a new business and consult at the same time. So luckily, you suggested that I just talk and talk about everything I knew and we'd turn into something people can take home with them.

So, literally the *Everything You Should Know* course is a complete and total brain drain of my 15 years as an agent, author, and book publicist. I put my entire heart and soul into it because I know all the mistakes you can make...I made them *all*.

Publishers are looking for a superstar. They are looking for somebody who is completely passionate about their topic and will go out there and sell, sell, sell. So on the day when your agent takes you to New York for fifteen back-to-back meetings with different publishers and you walk into the office and there is a nice cushy couch to sit down into, do *not* lean back. Sit on the edge of your seat and pretend that you've got to sell to the

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Oprah producer right there. You are not having a casual conversation. You are having an audition.

Mike Koenigs:

What is publicity and how is it different from advertising?

Arielle Ford:

It is common for people to have trouble with that distinction. Advertising is what you pay for. When you see ads in magazines and newspapers, or you hear commercials on radio or see commercials on TV, that is advertising; those spots been paid for. When you see a story on the morning news, that is publicity. Somewhere behind the scenes there was a publicist who pitched that story, called an editorial. So, publicity by nature is free in that you do not pay for the space or that airtime, but you are paying the publicist to get you that time. And generally, most consumers tend to believe editorial or publicity more than they believe advertising or commercials. That is the basic difference.

Mike Koenigs:

Why is it important for an author to do every interview offered to him or her?

Arielle Ford:

Because you never know who is listening. When Wayne Dyer self-published his first book, *Your Erroneous Zones*, he also did his own PR and he sold the book out of the trunk of his car. One night when he was driving home at 2:30 in the morning, after doing an interview at a really small radio station somewhere, he was thinking to himself, "It is 2:30 in the morning, I just did some radio show that nobody heard. What am I doing? What is this insanity?" The next morning he got a phone call from a talent coordinator at the *Tonight Show* with Johnny Carson. That talent coordinator happened to be driving home in the middle of the night and heard the interview. Wayne went on to appear on the *Tonight Show* more than 20 times.

Another client of mine was on a book tour in New York City when a cable news show in Connecticut agreed to have him on for five minutes. He really, really did not want to go to this interview, but I persuaded him to take the train into Connecticut and do it. It actually took him the whole day. He had the train ride, then he had the taxi ride, then he sat around and waited, he did the interview, he took the taxi ride, he took the train ride back, and went back to his hotel. The next day he got a call from the *Wall Street Journal*. Their reporter was home sick in Connecticut that day and she caught the interview. He went on to become a best selling author because the *Wall Street Journal* did one big piece, which led to an appearance on the *Today Show*, which led to a story in *USA Today*, which led to a *People* magazine story. So, if somebody sets up an interview, unless you are really, really not well, I say do it every time. You just never know which might be the one that launches your career and puts you in the mainstream.

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And you cannot think that because it is a small interview, it is a small audience. I had an incredible experience with my *More Hot Chocolate for The Mystical Soul* book when I did a radio interview in Gainesville, Florida at 5:30 in the morning. I did not want to get up at 5:30 in the morning, but I did and I did the interview, and then immediately went back to sleep. Later that day Jack Hessel called me and said, "Well, Congratulations! You are on the www.barnesandnoble.com Best Seller List. What did you do?" Well, I did some research and that really small radio show was syndicated to four other major markets, and it was enough to put me on a Best Seller List.

Mike Koenigs: **What does it take to be a New York Times bestseller these days?**

Arielle Ford: Well, my friend Marcy Shimoff just wrote a book called *Happy for No Reason*. She came to visit me for three days while she was in the middle of her book tour, but while she was staying at my house, I virtually never saw her. She sat in my husband's office from 5:00 in the morning until midnight doing back-to-back radio interviews, and she was managing an Internet email campaign to get her book to the top of the Amazon No. 1 list.

While she was at my house, she found out that she was No.2 on the New York Times list. When she returned home the next week I asked her if she was still working as hard as she was the week before. She said, "I am working even harder. I just got back from New York where I did the *Today Show* and the *Donny Deutsch Show*, and I am getting on a plane in two hours to go back to New York for more. My book is now No.2 on the *Wall Street Journal*, it's been No.1 on Amazon for a week, and it is No.1 on www.barnesandnoble.com." So, being a best selling author is not only getting her media interviews, it is getting speaking interviews and she is now working harder than ever.

Mike Koenigs: An amazing story, but it just goes to show the devil is in the details.

Arielle Ford: Absolutely, and if your dream is to be a best selling author, it is completely attainable, but there are lot of skills you are going to need to learn. And you need to know how the publishing industry works so you don't get shocked later. Find good writers to work with if you are not a good writer. Learn everything you can about book marketing. It is changing all the time. What I used to do to promote books in 1995 is not what I would do today. Internet marketing is a really important part of it.

Mike Koenigs: Here is an example of a question we hear often from aspiring screen play writers: **"If I think I have a book idea that would also translate well into a screenplay, as a first**

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time author, what should I focus on first, the book or the screenplay?"

Arielle Ford: Definitely the book, because Hollywood, like everybody else, is attracted to a best seller. In 1992, I met a woman named Nancy Cook de Herrera who had written a wonderful book, a memoir about her life. She was the right hand person to Maharishi Mahesh Yogi and had been to India 40 times. She had met every Guru, Sadhu known to man. When the Beatles were with the Maharishi in the 60's in India, Nancy was their liaison. She had a beautiful coat that John Lennon had given her and Paul McCartney wrote a song (Bungalow Bill) about her. She had a great story but even though she had published a book in hard cover, it was not selling.

So, I went out and tried to shop her story, but without a successful book behind it, it and got turned down everywhere. Eventually, I found her a new publisher; her book was published in paper back, and it sold so-so, but it looked great. Eventually some very, very big name Hollywood producers found the book and they are now in pre-production writing the script for her life-story. How long did it take? I met her in 1992, it is now 2008, and we are just getting started.

Mike Koenigs: **And how important is a good title?**

Arielle Ford: A title is very important, and for a lot of reasons. You want the title to tell people what the book is about and you want the title to be really memorable. You want it to be something that you can see from across the room. So, you do not want a really long title. The very first book I ever agented was my sister's book, what became *The Dark Side of the Light Chasers* 11 years ago. We went to lunch with the woman who now runs all of Penguin. She sat down and the first thing she said to us was, "I am not going to buy this book."

And I said to myself, "Great, what are we doing, sitting here at lunch? She just said that she is not going to buy the book." But, we were hungry, so we had lunch and during the course of the conversation, she said to my sister, "Now, tell me what it is that you do," and Debbie said to her, "I work on all the dark sides of all the light chasers." This woman said, "Now that is a book I would buy: *The Dark Side of the Light Chasers*." And she bought the book based on that title, even though she previously had not understood what it was about.

Mike Koenigs: How about the title "The 4-Hour Workweek"?

Arielle Ford: Another great title! And let me tell you the story of how Jack Canfield came up with the title "Chicken Soup for the Soul." He was meditating everyday, and he was asking God to send him a title and it came to him in meditation. You can also ask your friends, come up with lots and lots and lots of titles and then

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test them with a core group of people. It has got to be catchy, easy to remember, and it has got to give you a really good idea of what the book is about.

Another great title is "Seven Spiritual Laws of Success" – of 50 books, that one is still Deepak's best selling title. "The Four Agreements" is a brilliant title as well, and sold 25 million copies.

Mike Koenigs: **What are the traits that all the best selling authors you know share?**

Arielle Ford: Well, the number one trait is they are on a mission. These people are driven and passionate. And more than anything in the world, more than being number one on the New York Times list, they want to help people. They have something inside them, something that they have to share, and they have to speak their truth no matter what. They are natural born teachers, and they are about service and giving back, and that is what drives them. Number two, they are hard working people; there are no slackers at the top of the best seller list. And they are curious. And finally, what I like best about them is that they are readers.

One of the sad truths about the book business is that less than 15% of the American public ever buys a book during the course of the year, which explains why less than 1% of the books ever sell more than 50,000 copies. Do not let this discourage you, but you need to be a reader; you need to know what is out there. I tell anybody who wants to be a best selling author to spend a lot of time in book stores, look at what is on the new release table, see what is on the best seller wall. And be sure to talk to the people who work in book stores and find out what they are hand selling. People who work in bookstores are readers; they find favorite books and they tell customers about them. Know everything there is to know about your subject, and then learn a lot about others. Study other speakers. Don't be afraid to show up to a workshop and listen to what the speaker has to say. Go out on the circuit and listen to Deepak Chopra and Wayne Dyer speak for a while.

Mike Koenigs: Another common question I hear is this one: **"What do I need to do to get Arielle Ford to be my publicist?"**

Arielle Ford: I do not know because I am not a publicist anymore, but everything that I know and all the secrets that I used for all my clients are in the *Everything You Should Know* course. I have not only listed some of my favorite publicists with their contact information in the resource guide, but more importantly, I teach you how to hire a publicist. I take you through the steps of what a publicist does. I give you examples of what good press releases and pitch letters look like, I take you through all

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the nuts and bolts of press kits, and then I give you the dialogue to have.

People often also ask me how to get endorsements. I also take you step by step through the process of obtaining endorsements from other well known authors. When publishers are looking at proposals, they want to see the endorsements, they want to see that you have connections and that other people respect you and your work.

Mike Koenigs:

If you want to take a look at what Arielle has created, just visit www.EverythingYouShouldKnow.com/deluxe/ or you can dial (888) 669-7751 to place an order for *The Every Thing You Should Know Deluxe Package*. (If you are out of the country, the number is (858) 964-5106.)

Now, here is the last big question that people ask and that is, **"How can I begin today to create a career as a speaker and an author?"**

Arielle Ford:

You need to learn about the publishing industry and you have got to figure out how it works and how is it going to work for you. Is my course going to help you do that? No question about it, you can look at the website and see it is going to show you step-by-step how to do it. But, the thing that you need to do for yourself is believe in yourself. You have to know that the world needs you, they need your truth, and they need your expertise. You have to be willing to put yourself out there to share that.

I do not have to tell you that we are in some pretty crazy times, so if you have a level of expertise that you can share to make somebody else's life better, then I say you owe it to the world to put yourself out there. Can I help you? Yes, the *Every Thing You Should Know Course* can take you through the basics. But, what I cannot do for you, that only you can do for yourself, is really invest in yourself, learn to be a great speaker, learn what it takes to be an author, share yourself with the world, and then maybe five or ten years from now, I will see your name at the top of the New York Times list.

Mike Koenigs:

Here is how you can take action. You can go to www.EverythingYouShouldKnow.com/deluxe/ or you can call the toll free phone number, which is (888) 669-7751 or (858) 964-5106. We do have a three-payment plan that you can get by ordering online or over the phone. And we have a 45-day, 100% money back guarantee. If for any reason you do not feel fulfilled on our promise, just return it and we will refund your money.

Arielle Ford:

If you are serious about really launching yourself as an author, an expert, and a speaker, and you want to learn how to do it, this is the program.

How to Become a Best Selling Author

Mike Koenigs:

And you will get a 492-page manual that includes sample pitch letters, press releases, voice mail scripts, sample author biographies, sample questions and answers, interview questions to provide to the media. You are going to get contacts for the Oprah Show, freelance editors and writers, literary agents, publishing consultants, adult education contacts, and book publicists. You will also receive the interviews with very successful people from the industry. We call it a treasure chest of contacts and information.

Best selling author and acclaimed book publicist Arielle Ford has spent a lifetime mastering the art and science of the book publishing industry. In this comprehensive how-to ebook, Arielle divulges some of her greatest publishing secrets to success. She systematically outlines the steps every aspiring author should follow to get published and becoming a best-seller. Perhaps even more valuable than her to-do list is her not-to-do list. Arielle learned some of the most critical lessons of the mystical book publishing industry by making mistakes – big ones! Her goal is to save you money, time, frustration, and failure by giving you all of the information you need to know – information that is usually held closely by publishing “insiders.”

Arielle will guide you through the steps to become a best-selling author, starting with common mistakes that new authors make, to outlining post-publication activities (such as becoming active on the speaking circuit) that really drive a book's success. If you have ever considered writing a book, or if you are currently in the process of writing a book, stop everything you are doing and heed Arielle's advice before you proceed!