

# **EVERYTHING YOU SHOULD KNOW ABOUT PUBLISHING, PUBLICITY, PROMOTION & BUILDING A PLATFORM:**

**A Step-by-Step Guide for Authors**

*by Arielle Ford*

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# Introduction



The world of publishing, promotion, publicity and speaking can be daunting for even the most sophisticated among us. Sometimes I like to describe it this way: If you needed a new car, you have two choices. You can go out and BUY a car or, you can buy a book on how to build a car and then try to assemble it yourself. Obviously building your own car is only a possibility for the rare individual who has the time, inclination and skills to do this. My point is that navigating the publishing world is almost as complex and time consuming as building a car from scratch.

The good news is that with the right information and a willingness to work hard, breaking into this world is very doable. As you begin this process, be sure to write and speak about subjects that you are passionate about. I have found that the most successful people are the ones who are on a “mission.” These are people who are driven to share their wisdom and experience with the world so that others may benefit.

One of the most important things to remember is this: This is a process. There are no “overnight” successes. The fastest I have ever seen an author go from completely unknown to successful (meaning national TV appearances and a book on the *NY Times* bestseller list), is a full three years. For many people it took much longer than that. However, the people on a “mission” enjoyed every minute of the ride. They were out there, sharing their message, focused on a goal but living their dream in every moment.

An important part of becoming an expert is “walking your talk.” As you jump into this world, continue your own personal growth. There are two books I would suggest you read: *The Best Year of Your Life* by Debbie Ford and *The Success Principles* by Jack Canfield. Both of these books will provide you with clear direction on how to achieve your dreams. This program will provide you with the specific information you need to reach your goals to become a successful author/expert/speaker.

Good luck to you!

*Arielle*

**Arielle Ford**





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# About Arielle Ford



**Arielle Ford** has mastered the art of making things happen. Whether generating widespread news coverage, creating a successful special event or launching leaders in the field of human potential, Arielle knows who, what, when, where and how to do it.

For the past 25 years, she has worked in nearly every aspect of public relations and marketing. Her clients have included bestselling authors (including 11 who became #1 on the *New York Times* bestseller list), new products, tourism bureaus, world-class hotels, non-profit organizations and fundraisers, Fortune 500 companies, real estate, films, television, celebrities, medical spas, athletes in the sports of professional boxing, wrestling, tennis, golf, indoor soccer and sports car racing; beauty pageants and even astronauts.



With the formation of The Ford Group in 1987, she decided to take her substantial experience, creativity and personal contacts and put them to work for a small, select group of clients. From national campaigns with major corporations to charity events for local and national organizations, The Ford Group has secured unprecedented results for its diverse group of clients.

Arielle Ford has helped launch the careers and create bestselling books for Deepak Chopra; Jack Canfield and Mark Victor Hansen, *Chicken Soup for the Soul* series; Neale Donald Walsch, *Conversations With God*; Debbie Ford, *The Dark Side of the Light Chasers*; and Dean Ornish, *Love and Survival* and many, many other notable authors. She can help you, too.

“Arielle Ford is the best publicist in the world. Learn the secrets from her.”

– **Deepak Chopra**

“If you want to become master of your publicity fate, listen to Arielle Ford. She has taken our *Chicken Soup for the Soul* series repeatedly to # 1.”

– **Mark Victor Hansen**

“Working with Arielle’s expert advice and utilizing her referrals, I went from an unknown, first-time author to having an agent, publisher and an abundant publishing future. I’ve read tons of books, attended publishing seminars and spent lots of money on ‘how to get published- how to be a best-selling author’ and Arielle is the best! If you want to be a fabulously successful published author, you want Arielle on your team!”

– **Sandy Grayson,**

*Journalution: Journaling to Heal Your Life and Manifest Your Dreams*  
(New World Library, Spring 2005)



## Everything You Should Know About The Publishing Game: Publishing Basics



**Host:** Arielle, can you tell me how you got started in publishing?

**Arielle:** I began my foray into the wonderful world of publishing 15 years ago, when I had an idea for a book. Rather, a friend of mine had an idea for a book but I fell in love with the idea. It was a book called the *Owners Manual*, designed for couples to know everything they needed to know about each other without having to beg. My friend Beth came up with the idea and I kept saying to her, “You ought to publish that book, you ought to publish that book,” and she just never got around to it. Finally I said, “Why don’t we write that book together and I’ll make sure it gets out into the world.”

At this point in my life I had been doing PR for about 15 years for corporations and events and non-profit organizations, but I did not know a thing about publishing a book. So, I went to the bookstore and bought a book. At the time I decided to write the entire manuscript and I decided to be my own agent. I shopped the book and strangely enough, I got an offer. I met with a publisher, they fell in love with the project, they gave me a contract, I read through the contract and when I got to the part about the royalties, I saw they only wanted to pay me 7.5% of the retail price. I declined and I said “No.” I was insulted! I thought, how dare they only pay me 7.5% on this brilliant idea? So then I decided we would self-publish.

I bought another book on how to be a self-publisher. When I got to the chapter on designing a cover, rather than hire a book jacket designer, I decided I knew what was best and I designed the cover myself. You have to understand, I have no artistic ability whatsoever, but I went ahead and designed the cover. I also went and found a distributor. I convinced an independent book distributor that this book was the next pet rock and they agreed and they took the book. I then went and mortgaged my home for \$20,000 and published 5,000 copies of my book with my self-designed cover on it. I sent it to the distributor, their sales reps took it out to all the different buyers and the book chains and the independent bookstores. They came back and they said, “Good news! Barnes & Noble loves your book and they will put in an order for 4,000 copies, if you change the cover.” Now I had 5,000 copies of these little suckers sitting in my garage but in order to get into the bookstores I needed a new cover. So I said, “Sure I’ll do that!” So I took more mortgage money, went to a professional book jacket designer, got a four

color cover, got Barnes & Noble to approve it and thought I was on my way. Barnes & Noble said, "Yes, this is a beautiful cover. We want it. And by the way, we would want these books in pre-packs." And I said to this distributor, "What's a pre-pack?" And he said, "Those are the self-containers where you have eight books at a time and they put them on the counter. You definitely want to give them the pre-packs." So I said, "Sure we'll have pre-packs." Then I had to hire another designer to design the pre-pack. I had to find a printer that did die cut to create these pre-packs. I then had to have them shipped to another place where they assembled the pre-pack, put the books in them, shrink wrap them and then put them in the boxes to ship them to the distributor. All of this the self-publisher pays for, which was me – more of my mortgage money. So I am now way over my \$20,000. I have already got 5,000 books sitting in my garage that I'll never be able to sell. And I have just ordered 10,000 in pre-packs, really on a lark based on orders that my distributor had. And we were running late.

We wanted to publish this book on Valentine's Day because it was a relationship book. But because of all these other special things that came up, we were running late. So finally the people who are packing the books into the pre-pack call and tell me the order is ready and they're shipping it out today to the distributor. At this point in my life I was living in LA and the distributor was in Northern California about two hours north of San Francisco. I hire a trucking company, they pick up my load and off it goes to Northern California. Three days later I call the distributor, "Hey have you got my books?" "No, no books here." I called the trucking company, "Have you gotten my books?" "No there seems to be a problem, we don't know where your books are." Then the next day I get a call from the distributor who says he has good news and bad news. "The good news," he says, "is that your books have arrived. The bad news is they are badly damaged." The truck carrying my books went off the side of the road in a rainstorm. Luckily nobody was killed, the driver wasn't injured, but the entire load was a total loss. So I now had to reorder all the pre-packs and the stuff and the shrink-wrapping and the boxing and everything had to be re-done. Three days after the distributor called to tell me the books were a total loss, they called again to say, "You know what? Your books were packed so well that when we opened up the big boxes very few of them were damaged. So cancel the second order we gave you because we now have plenty of your books to send out to Barnes & Noble, and these are all with rush charges, okay?" At this point there are already more books on the way to the distributor. They finally get to the distributor who then informs me that I will have to pay rent on the extra space my books were taking up in their warehouse and this is all before the first book hits the bookstores.

Now in addition to this, I thought I was being very creative when I decided to run a game for the sales reps of the distributor. I thought that if I could get the sales reps really enthusiastic about selling my book into the stores, I'd have a lead on everybody else. I had tons and tons of airline miles and my parents had a time-share in St. Martin in the Caribbean. I gave away a week for two in the Caribbean to the sales rep that got the most orders for my book.

So I am now the number one book on the distributor's mind. My books are getting ordered left and right. Finally, sometime in March they get into the stores. They go on sale and I am doing my first radio interviews, which I am setting up myself because I am also my own publicist for this. (This is before I was a book publicist for anybody else. I was my own guinea pig.) So books are starting to sell, but not a lot. My book was a small book. And rather than

use beautiful, expensive, gorgeous pre-packs that I thought were going to sit out on counters, they didn't get used that way. They got to the Barnes & Nobles and the other stores and the minimum wage workers in the back rooms took my skinny book out of the pre-packs, threw the pre-packs away, then put my book on the shelves spine out where nobody could see it. What happens 60 days later – returns! This is what happens in publishing if the book doesn't sell. It goes back because it's been on consignment. About 80% of the orders got returned, which means then they were going to get remainder. They end up on the dollar table and the junky bookstores.

So that was my very first foray into the publishing world – *The Owner's Manual* – lots of orders, no sales, big mortgage.

**Host:** So if you could summarize your experiences as a self-published author, as your own literary agent and a publicist, what were the biggest lessons you learned from that experience?

**Arielle:** In terms of the self-publishing, what I have really come to understand is that there are two reasons to self-publish. One reason to go that route is if no other publisher will take your book and you have no other options, but you really want to see it published. The other reason would be if you have an outlet, you have a market and you have a distribution system to sell the book. In that situation you don't actually need the publisher because one of the biggest things a publisher does for you is the distribution. But if you are a speaker, if you have a platform, if you have an e-mail list, if you have a following, if you are going out into the world and seeing thousands of people a year and you can sell your book in the back of the room and on your website, then that's a very good reason to self-publish in this day and age.

So having acted as my own agent, I did learn that you really want a real agent. You want somebody who understands the contracts, that can read the fine print, that knows the difference between a couple of percentage points on the royalty rates, that can really protect you. I don't recommend that any of you act as your own agents. I don't think it's wise unless you are going to agent your own book and then hire a literary attorney to write the contract for you. It's just not smart to do it yourself.

In terms of what I learned from doing my own PR, that was probably the biggest learning experience of the whole process. If I hadn't done my own PR, I would not have gone into this business. I tried to get someone to tell me what the secrets of book publicity were when I started out and nobody would talk. What I learned sort of the hard way is that it's all about smiling and dialing and repetition. You have got to either get yourself pumped up or hire someone to do it for you. But you have got to get on the phone and talk to the media. Sending out press releases is really a waste of time and money unless you are going to make a follow up call. Because a press release is really a sales pitch. That's all it is, a sales pitch. How do you get on a TV show? How do you get an article in a magazine? How do you get written up in the newspaper? Somebody has got to be out there selling you and talking about why you are an expert, why you are special, why you have got the statistics and good information, why you have the credibility and respect of your peers. That is all about sales.

**Host:** Arielle, what are the most important things I need to know about publishing?

**Arielle:** Before you write your very first word, you should know that getting published through a recognized publisher is a really slow process. Here is how it generally works. Let's say that your agent has sold your book proposal and there is a verbal deal between the agent and the publisher. After you deliver your final manuscript, it can still take 12 to 18 months until your book sees the light of day. The whole book business has seasons. Let's say right now it's January, what you will find in bookstores is self-help and weight loss books because everyone has just made their New Year's resolutions. And in the summer you don't see much self-help, but you do see a lot of summer beach reads, a lot of fiction. And fall is the big season. That's when the big time authors, both fiction and non-fiction, bring out their new books. Now, how does a book get into a bookstore?

All of the publishers and the distributors have sales representatives. These representatives go out months and months in advance of the season to meet with the bookstore buyers. There are buyers with the chains like Barnes and Noble and Borders and there are buyers at the independent bookstores, too. These reps are selling their wares. They are going out and saying, "Here is the line of books Simon and Schuster is bringing out next fall," and this meeting is probably taking place in April or May. So, the publishing system works like a very big slow machine because the representatives need time to go out and get the orders. The publishers don't decide how many books they are going to print until they have the orders in from their reps. Publishers don't decide how big the marketing budget is going to be until they have the orders in, because they have a formula. Let's say 10,000 books get ordered. Sometimes the formula is as simple as a dollar per book. Therefore, their marketing budget will be \$10,000, which as you know is a lot of money. So, that's how it happens. The sales reps have to get their orders, the publishers have to print the books and all of this takes a very long time.

Let's go back to when your agent and the publisher make this verbal commitment, what happens next? It can often take four to six weeks until the publisher sends your contract to the agent. Once the agent gets your contract, they then have to read all the fine print or the small print and go back and renegotiate little things, like bestseller bonuses and what price you as the author are going to pay the publisher to buy back your own books when you want to sell them in the back of the room at a speaking event. So, let's say you are a really hot ticket and the agreed upon advance is \$100,000. When do you get this money? Well, you get the first quarter, the first of four payments of \$25,000, when the contract is signed. So, that's probably an eight to ten week process. You get the next \$25,000 when you deliver the finished manuscript and it's accepted, which is different than turning it in. It must be accepted. You get the third \$25,000 upon publication. If your publisher has bought world rights, hardcover and soft cover, which means they are publishing the paperback, then you get the final \$25,000 upon publication of the paperback. This is very typical of how the publishers are working today. Your agent is also taking 15% out of every check they get for you. And this is all called an advance. Why is it an advance? Because you are not getting any more money until the publisher has earned back every penny of that \$100,000.

So, when do you get royalties? Okay, well, let's say not only are you a hot ticket but the book really takes off. The book comes out on January 1<sup>st</sup> and by February 1<sup>st</sup> you've sold 50,000 copies, which is a phenomenon. You are still not going to see any money for about a year because the publishers send out their royalty checks twice a year, and it's always for



the previous six months. So, on June 1<sup>st</sup> when you receive your royalty statement, they are looking at book sales that occurred between June and December of the previous year. Your book wasn't even out yet, thus you are not getting any money until one year later, the following December.

One of the big questions I always get from people is, "What are the royalty rates? How much am I going to make?" Well, they are pretty standard. On a paperback book you're generally paid 7.5% of the retail price. That is pretty much the gold standard in the paperback business. On hardcover, depending on what kind of deal you've negotiated, it can be anywhere from 10 to 15% of the retail price. So, you don't have to be a mathematical genius to figure out there is not a lot of money in the royalties. For instance, if you have a paperback and it's selling at \$12.95, you are getting 7.5% and your agent is taking 15% of that, you are only left with 82 cents before taxes. So, how are you going to earn a living as an author? It's not through the royalty rate; it's through all the other things that you need to do that we will be talking about in the next section, on how to build a platform.

**Host:** Arielle, who should write a book?

**Arielle:** There are several good reasons to write a book. The first is because you absolutely have to, because you have this book burning inside you that's just driving you crazy and must come out. If there is a book inside you and you know you have to write it, that's a really good reason. Another good reason is because you feel that you have something to contribute to the world. You have a body of knowledge or some expertise that will benefit people and you can do it by putting it in a book and getting it out. One of the other good reasons to write a book is because it gives you credibility. Having a book is your ticket to the big speaking engagements. It says that you're an expert, and that you know something. If you have a book, that's also going to get you higher speaking fees. It also offers you another income stream because you know more products are going to sell when you are out speaking or giving workshops. One of the other really-really good reasons to have a book is if you want to be a media expert; that immediately gets you credibility. When you can send somebody your book along with your press kit, they will be impressed; they will know that you have something to say. So, whatever your reasons for wanting to become an author, my goal with this course is to share with you the behind-the-scene scoop on how the publishing game is played.

**Host:** Arielle, what are the basics of the publishing game? And what does that mean?

**Arielle:** Many first time authors make the same mistake. They sit down and they write the entire book before they find out what the business is about. You don't need to do that. In fact, I urge you not to write the book first. Get educated, learn about this business and then buy a couple of good books on how to write a book proposal. The book proposal is what it's going to take to get an agent and a publisher. A great book proposal tells what the book is about and why you as the author are uniquely qualified to write it. It has an amazing marketing section, which we will cover in a little while, and it's the thing that is going to get you everything that you want. Agents and editors and publishers do not have time to sit down and read three or four hundred pages from everybody who wants to be an author. But they do have time to read 50 pages of an amazing book proposal.

**Host:** Let's say that I have a great idea. I have a message that I want to share with the world but I am not a good writer. What should I do?

**Arielle:** Don't worry. There are plenty of good writers for hire out there and I am going to share with you a little known secret. 90% of the bestselling authors I have worked with did not write their books on their own. 90% of them! There are so many ghostwriters and co-authors and freelance editors out there that can help you. What you need to have is a great idea. What you need to have is a great platform. You need to have a lot of energy and enthusiasm and game plan to get the book out in the world. But you don't have to be a great writer. They can be hired and in the reference guide enclosed in this package, I have given you the names, numbers and e-mail addresses of several great writers for hire.

**Host:** What if I am not sure that I have a great idea. What should I do first?

**Arielle:** Obviously, it makes the most sense to write about what you know. Ask yourself, "In what areas I am an expert?" Go to the bookstore, browse the shelves, look at the competition. See what's out there, see what's selling. Ask yourself, "What do I have to offer that's better or different or easier or more fun on these same subjects?" Think about ways that you can stand out, the ways you can have a new approach in the delivery of your information that you have tested and found to be effective, either for yourself or for the people you work with or the people that come to hear you speak.

One of the bestselling books of the last decade has been *The Four Agreements* by Don Miguel Ruiz. Miguel's success can be attributed to the total simplicity of his message. He took four basic simple concepts. I mean it's just brilliant what he did. He took the concept of responsibility and one quarter of the book is about what he calls "being impeccable." Look and see it. What do you know, how can you reprocess it, repackage it and turn it into a great book idea?

**Host:** Can you tell me what the basics of a good book proposal are?

**Arielle:** It's quite simple. A book proposal consists of a two or three page overview or summary of the book, a table of contents that lists the title of each chapter, a chapter break down which is anything from two sentences to a full page describing what's in each chapter. One of the very important things you have to have is a biography that explains who you are, what your education is, why you are credible and why you are somebody that can get this book out into the world. The most important part of the book proposal is the marketing section. This is what the publishers are going to read first. They want to know what your platform is. They want to know how you are going to help them sell the book. In the old days they used to have the marketing department sell the book for you. That's really no longer the case. You the author are the director of marketing of everything that you do. They want to know how big is your e-mail list? How many hits do you get on your website? How many people are you speaking to every year? Who is listening? Who is reading your e-zine or your newsletter? What are you doing? How many media appearances are you making? And how much of your own money are you going to spend on the marketing of this book? If you have a budget in mind, tell them. Tell them you have \$25,000 put away in a bank account to use towards PR. If you have more than that, even better. Tell them that you have an ad agency that is going to design and place ads in



specific trade publications, if that fits for your book. In this marketing section you want to have your entire plan, every single resource that you have, listed.

Another really important element of the book proposal is the comparative analysis. This is where you list other books that would be on next year's bookshelf. So, if you are writing the XYZ self-help book, then you want to be able to mention Jack Canfield's new book, *The Success Principle*. If you haven't read that yet, I suggest that you do. In the comparative analysis, you want to say why your book is better or different than a book like Canfield's. In addition to that, you'll want to list four or five or six other books, books that have sold well that are in your category and then explain how your book is different, better or more useful or reaches a different market. So, the comparative analysis is probably the hardest part of the book proposal to write, but one of the most important.

Finally, you want to have a good picture of yourself in this book proposal. A professionally shot 5"x7" color photograph, so they can see what you look like. Looks still count. You want to make sure you look good, that you are dressed well and that your picture conveys warmth, friendliness, professionalism, enthusiasm and approachability.

Those are the basics of a good book proposal. Be sure to buy a couple of books, read all of them and try to shoot for 50 pages. One more thing I forgot to mention, you must have two or three completed chapters in your book proposal. They do not have to be in order; you don't have to have Chapters 1, 2 then 3. You could have Chapter 1 and Chapter 10, or Chapter 2 and Chapter 8, but they have to be able to see that you (or the writer that you hired) are capable of writing a good, clean piece of work.

**Host:** So what are publishers looking for?

**Arielle:** Publishers want to buy your platform. They want to buy who you are and how you can sell books. Publishers are looking for the next big Deepak Chopra, Tony Robbins, Jack Canfield, Mark Victor Hansen. They are looking for somebody who is a marketer, somebody who knows how to sell books and how to bring in the money and that's what you need to become. I am going to help you with that process. I am going to tell you what it involves, but remember they are buying you, not the book.

**Host:** What happens after the book proposal is done?

**Arielle:** Once you have written your book proposal and you think it's in the best shape as you can possibly get it, I strongly recommend that you hire a freelance editor to critique it for you. They can pull out some of the gems that you have buried in the back of the proposal. They can help you reorganize and shape it in a way that's going to be more appealing to a publisher. They can tell you what's missing and what to take out. There are many great freelance editors out there. These are people who have had long and distinguished careers in the publishing game. They are no longer working for the big corporate publishing houses, but they are either writing for themselves or ghost writing for other people like you. From anywhere between \$500-\$1000, or maybe a little bit more, you will get a written critique of your proposal that will make all the difference in the world. In the reference guide I have listed several of my favorite writers for you.

**Host:** Once I've finished a book proposal, how do I go about finding an agent?

**Host:** Well, in an ideal world your next-door neighbor would be the top agent of the universe and they would hold your hand all the way to New York and get you a big publishing deal. Since that doesn't happen for most of us, you are going have to put in a little elbow grease to find a good agent. There are several ways to do this. You can go to the book called *Literary Marketplace*. It's a big reference guide, every library has one, and you can also subscribe to it online. Start looking up different agents. They list them by categories and by cities, and you can go that route. I think there are two different ways that work best. The first way would be to go to some writers' conferences. They are held all over the country at different times; you can Google them. At these writers' conferences you can request to go to five-minute pitch meetings with all the various agents and editors who are speaking there. They have these meetings set up so all day long they are meeting with lots of different wannabe authors and first time authors. And you get to actually sit face to face and connect with them. I have also listed a few of my favorite agents in the reference guide for you.

Another way to find these agents is when they are speaking. There are adult education courses around the country that have various types of "publishing" classes where professional agents (and other publishing professionals) teach one-day seminars or courses. Here in California we have the Learning Annex. Learning Annex is also in New York and Toronto, but most major cities have their own adult education centers. And quite often they will have "publishing" day where they will bring in various agents and editors to speak. Sign up for the course; go meet with them. I personally have a friend who met her agent at a Learning Annex event in San Diego and got a \$150,000 advance on her first book. It does happen!

The other way to do it, if you live in a remote area and meeting an agent face to face is not in the realm of possibility, is to go to the bookstore and look at the books in your category and read the acknowledgement pages. I don't know any author out there who hasn't acknowledged their literary agent in the pages of their book. Their names are there and once you find their names, it's not hard to find them. You can Google them or look them up in *Literary Marketplace* and then send them a query letter. I would not initially send them your entire proposal because you want to send something in a number ten standard business envelope, something that doesn't look like it's a lot of work. I would send them what I call a "one sheet," an example of which I've included in the reference guide. It's basically a pitch letter. In the 1<sup>st</sup> paragraph you tell them who you are, your qualifications, what you've been doing and a little bit about your platform. And in the 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> paragraphs you tell them what your book idea is and use some bullet points. And then in the 5<sup>th</sup> and 6<sup>th</sup> paragraphs, which is about all you should have, tell them little bit about how you're going to market the book and why you are saleable and viable author. And *then* ask them if they would you like to see your book proposal. That's your best way to get the fastest result because that way they don't have to pore through the entire thing first. Most of the agents have readers on staff. They have a slush pile of unsolicited manuscripts and proposals, and the most junior person in the office has to read the most proposals. Then, if they like something, they will give it to the higher ups. If you only send a letter, however, somebody can read the letter right away and bring in to the big boss and the big boss can say, "Hey, that sounds interesting, let's ask for the proposal."

Once they ask for the proposal, make sure you send your package with “Requested Materials” written in big letters on the outside of the envelope. Every day they are getting packages of proposals and you want them to know immediately that they asked for yours. If you have several agents who have asked to see your proposal at the same time, you’ll want to note in your cover letter that you are doing multiple submissions. That way they know that they have to jump on it or somebody else may gobble you up.

Give them three weeks to get back to you. So you may want to say: “Thanks so much for requesting to see my proposal. I am doing multiple submissions. Today is April 2<sup>nd</sup>. I would so appreciate it if you could get back to me by May 1<sup>st</sup>.” That way you are respecting their time. You are giving them lots of time to get back to you.

But let’s say things go really well and three agents are interested in you; how do you choose?

I would suggest that you go and you meet with each of them, face to face. This may require some traveling, but it is important you get to know them. This is like a blind date. It’s like going out and meeting somebody you are going to go study with or marry for a long time. You need to get to know them. You need to find out how they work, what’s their work situation like? Are they a smoker? This is the stuff you want to know.

Let’s say you are a health nut and they are a smoker and every time they send you pages back, they smell like smoke. This actually happened to me once. I had a freelance editor working on a project and every time he sent me my pages, I can smell the smoke. I finally said to him one day, “Vince, what happens if your apartment catches on fire? Where is the back up for my book besides being on the hard drive of your computer?” And he said, “You know, I never thought of that. I am going to make a back-up disk tonight and give it to my girlfriend to keep at her apartment just as a safety.” And then we forgot about the conversation. Three months later the book was due. He was about to deliver the manuscript and I get a call from Vince. “Hi, this is Vince. I have some really bad news.” “Like what?” I ask. He said, “My apartment burned down last night.” I was like, “Oh my god, where is my book?” And he gives me, “Well, thank god you told me to put a back-up disk at my girlfriend’s house.” That literally saved an entire year’s worth of work.



## **HOT TIPS for Getting Published**



### **BEGIN WRITING TODAY!**

Writing a book is a daunting project. Start small. Write articles for your local weekly newspapers or magazines. Write a letter to the editor or an “Op-Ed” piece. Start a blog on your website. Create a weekly or monthly newsletter. The point is to start writing right now. Get used to expressing yourself. This can become the basis for your book!

### **ATTEND A WRITERS CONFERENCE (or 2 or 3)!**

Writers’ conferences are where you go to meet other writers, agents and editors. Many conferences include a variety of workshops that cover every topic an author will need. My favorite is the annual Maui Writers

Conference ([www.mauiwriters.com](http://www.mauiwriters.com)) which brings together a long list of best-selling authors, award-winning journalists, top editors, agents, publishers, as well as the best in screenwriting and film.

### **WRITE A PAGE A DAY!**

“The best advice I ever got was to write at least one page a day. Until you write a page, nothing is going to happen.”

- John Grisham, who has 100 million of his 18 books in print in 26 countries worldwide. (Source: *USA TODAY*)

### **TEST YOUR BOOK TITLE!**

Come up with dozens of catchy titles for your book. Send them to friends, colleagues and family. Ask them what grabs their attention, what makes them want to read and buy your book. Stay open to possibilities and don't get attached to just one title.

### **A PICTURE'S WORTH A THOUSAND WORDS!**

The right headshot is a necessity. Spend the money to go to a good professional, someone who specializes in headshot. You need a clean head and shoulders shot in color. The photo should convey accessibility, believability. Mysterious or glam poses are unacceptable. You can be sitting or standing indoors or out but the background should not interfere with your face. You want editors and the media to feel your “essence.” Since most of us cannot be subjective, do not be the sole person to select your headshot.

### **BE SAVVY!**

Publishers are buying YOU, not your book. Create a strong platform before you shop your book around. Be ready to tell publishers how many people are waiting to see a book from you!

## **MORE Hot Tips for Getting Published**

### **CREATE A STUNNING PROPOSAL!**

Don't get bogged down in writing your entire book before you've got it in a sale-able format. Know how to create a winning book proposal that will get noticed. Call on a freelance editor or writer to help shape up what you have – some of my favorite contacts are listed in the reference section.

### **KNOW THE MARKET!**

Read *Publisher's Weekly*; become familiar with the industry publications and websites. Turn to the reference guide for listings of “must see” publishing and book industry websites.

### **DON'T GET LOST IN THE SHUFFLE!**

If an agent requests your manuscript or book proposal, write in big, huge letters on the outside of the envelope: REQUESTED MATERIALS. You want to be sure your package gets recognized.



# Everything You Should Know About Building A Platform

*And Interviews with Three of My Favorite Authors and Speakers*



**Host:** What do you do to create a platform?

**Arielle:** One of the easiest ways to begin is to build a website, even if it's just a simple home page that says who you are and what you do. From there you want to create a weekly or a monthly newsletter. That way, when people come to your website, you can invite them to join your mailing list and get your free newsletter as often as you put it out. This is a good way to begin building your e-mail list, something that's going to be very important to a publisher down the road. Just as a reference these are also called "e-zines." You really can decide how often they are going to come out and how much information is going to be in there. It doesn't always have to be all of your personal information. I put out a monthly e-mail to my list, and it will have my personal reviews of movies that I liked, books that I've read and interesting things that I've come across – once I even included an 800 number of how to get on the "do not call list" for telemarketers. So don't think that you have to come up with this tremendous amount of content in the beginning, but what you do want to do is offer some newsy, juicy tidbits of information to your growing e-mail list of fans.

One of the biggest mistakes new authors make is thinking that they have to first write the book or the book proposal and then go out and look for the publisher. But in reality, the place you want to start is by building your platform and that begins with the website. By the time you have 2,000 names on your website, then you're ready to go talk to a publisher. I have to tell you a little story.

I met with a publisher few weeks ago, who is the number one self-help publisher in the world today. He had a stack of manuscripts behind him on a shelf and a bunch of books and I jokingly said to him, "Oh! I see that you read a lot." He looked at me very seriously and said, "You know, I don't buy authors, I don't buy books, I buy platforms." And he was dead serious. That's what publishers are looking for. They want to know how many fans you have out there already, which means by the time you get to the publisher you want be able to say, "My e-mail database has two thousand names on it. I've had 20 paid speeches; I've done four weekend workshops. Here is my list of speeches I am going to be doing next year; here are the interviews that I've done and here is my press kit." They want to see all of this. If you decide to go sell a book

before you have a platform, the first question they are going to ask is: “Who is going to buy your book?” I mean think about it, if you invent a new product, who are you going to sell it to? You need to be a commodity that they want to have. I frequently tell people that they are writing their book too soon. If you have something important to say and you are on to something that’s really great, you still aren’t ready to be an author until you have a platform. You need to get out there and get seasoned; be adept at talking to the media; be a good platform speaker and have people who are just dying to get a hold of your book. That’s when you write the book.

Your next question is what do you sell in the meantime? And that’s actually quite easy. You could create one little audio product to sell in the back of the room, maybe it’s just a one-hour recording of your best tips of do’s and don’ts or stories of expert information that you happen to have. In my sister’s case, for the three years she was a speaker before she had a book, she sold guided visualization tapes that are still selling today. So when she did her Learning Annex appearances and when she spoke at Unity Churches, she had a product to sell in the back of the room.

**Host:** Arielle, how do I become a speaker?

**Arielle:** When I was in college, I took a speaking class because like most people, my biggest fear was public speaking. It was probably called “Speaking 101.” I am embarrassed to say that I actually flunked out of that class. Every time I stood in front of the room to give my little speech, I promptly passed out. After it happened the third time, I was thrown out of the class and I got a big old “F.” I eventually did learn to become a speaker and it happened through two different ways. I learned a lot by joining Toastmasters International. They have branches in almost every major city in this country and it’s just a delightful way to network and meet people in your community and hone your skills as a platform speaker. I have listed more information about this in the speaking resources portion of the reference guide.

Once you figure out what it is you have to say, what kind of information you want to share, the stuff that gets you really passionate, you can find all kinds of opportunities to speak within your community. The Rotary Club, Lion’s Club, community groups, local hospitals, local schools, all have monthly or weekly meetings where they have guest speakers come in. You need to be inventive, you need to be creative, but if you start looking through the local paper at the calendar listings, you’ll see who has guest speakers in. It will say, “Monday 12:00pm, join us for lunch as we welcome Doctor So and So as he discusses the ABCs of easy parenting.” You can become this expert. You just need to put some time and energy into becoming a good speaker and figuring out where you are going to be standing to share your wise information.

In addition to the community groups, often times you’ll find certain types of stores bring in speakers. You may have heard of Whole Foods or Wild Oats. These are natural food grocery store chains across the country and frequently they’ll have speakers who come in to talk about health related issues. Whether it’s vitamins or Nutraceuticals, organic foods or cooking classes, these stores all have a program director that is looking for people who will come in and speak for free. So, it’s a great place to get your name out. They’ll pass out your flyers and you can network with people. Through this, you can start to hone your speaking skills.



The Learning Annex is a wonderful place to begin your seminar / workshop offerings. All over the country, they offer courses on everything from how to use the latest computer software program, to how to strip for your husband. But their format for every class whether it's health, relationships, money or whatever, is the same. They ask their experts to come in with three hours worth of material. They don't pay a lot. Usually it's just a split of a percentage of what they collect at the door, but the reason you want to be a speaker at these places is because it gives you an opportunity to be out there and most importantly, they put your name and photograph and course description in their magazine, which in the case of the Learning Annex San Diego, goes out to a half million people every single month.

My friends at the Learning Annex were kind enough to share some recent course listings with us, which I've included in the reference guide for you. This format is the way they would love to see new course ideas pitched to them. Don't send them a 30-page book proposal with a note that you can teach a class on XYZ. Instead, mirror their one-page course description and paraphrase what you could teach to adult learners in a similar format.

I've also given you a list of many adult education places around the country in the reference guide. Getting booked to speak at these places is not as hard as you may think. Get a hold of their magazine; look at the types of courses they are offering; read through the course descriptions; visit their website where they probably have downloadable applications for teachers. Put together a real kick ass workshop that you can offer them. E-mail them a little query letter, send them to your website, put a package in the mail, include your press kit with all the different topics you can speak on. Type up a course description of what you could teach that looks strikingly similar to the course descriptions they have in their magazines and include this in your package. Put it all in the mail and then start doing follow-up calls.

These organizations go through speakers like we go through bathwater; they need dozens of new speakers every single month. So don't feel bad about nudging them. They are looking for you as much as you are looking for them. Another thing you want to put in your package is endorsement letters. If you spoke at the local Rotary Club and got a letter from the president saying how much they enjoyed your speech, what an impact you made, how you've been asked back, collect these letters every time you stand up and give a talk. Even if it's for three people, ask them to write you an endorsement letter. Put these testimonials on your website, put them in your press kit and feel free to use them because it will help convince other people to hire you as a speaker.

When you are considering different topics to speak on, try to be seasonal and topical. Often the adult education places book six months in advance. So, if it's now November and you want to speak in May, think about how you can twist your talk to fit things that are related to spring time or summer, or kids being out of school or 4<sup>th</sup> of July. Always look for ways that you can be seasonal or topical. This makes it easier for them to think about you in ways they may not have before. When you submit your speaking topics, give them a list of choices. The one great thing about the human race is that we are all pretty much interested in the same thing. We are all interested in health, wealth, relationships, food and sex. If you can relate your topic to three or more of these, then you'll always have plenty of hot new topics to talk about.

Let me give you an example. Let's say that you are a chiropractor and you are interested in having more patients come to you for adjustments, but you also happen to know a lot about stress. Now, who isn't suffering from stress these days? Maybe one of your talks can be how to reduce stress in the work place. As a chiropractor you are an expert on posture, on the use of the body and how we inadvertently create so much stress for ourselves just by the way we hold a pen or answer the phone. You can have topics that say: "Are you killing yourself by squeezing your pen?" "Is your neck going to permanently go out of shape because you have got the phone crooked between your shoulder and your ear?" This is a personal issue for me; I am at the chiropractor every week. Even though I know better, I always have my head tilted to one side as I type and cradle the phone against my shoulder. I look like something from outer space as I tilt my head one way and throw my shoulder up to my ears. I am completely throwing my spine out of whack. Get creative. Get inventive. If you are not feeling creative, sit down with your best friend and just say, "What kind of advice do I give you all the time whether you need it or not?" Ask your friends, ask your family, "What do I know a lot about? What kind of advice do you look to me to give to you? What is it that I can share that will forward my message?"

One of the really good things about getting out and speaking on a regular basis, besides the fact that it makes you a better speaker, is that it's the fastest way to make your database grow. The one thing I need you to promise me right now is that if you ever stand in front of a group and you speak, you won't leave that room until you have all of their e-mail addresses. These are the future buyers of your books and your other products. If you are going to speak, whether it's paid or for free, make sure you get these e-mail addresses. How do you do this? I mean yeah, it's great if you have a volunteer who can walk around with a legal pad and copy them down for you. But it may be more effective to have a little post-card that you leave on every seat for a drawing at the end of your speech from these little post cards that they fill out. Give away something of value. I don't care what it is, if it's a one-on-one session with you – even if it's a fruit basket – just have something to give away as part of a drawing so that you can leave with every single person's e-mail address.

**Host:** How do I promote my speaking engagements?

**Arielle:** There are many ways to promote your speaking engagements. The most obvious way is to have the group that you are speaking for send out an e-mail blast or printed matter to tell everybody they know to come and hear you speak. You want to do the same for your list of friends and family, supporters and fans. And then you want to let the media know. The easiest way to do this is to create a one-page request for coverage. There is a sample of it in the reference guide, but just briefly, this is a one-page overview of your event and why it's important to the media. At the top of a page it says, "Request for Coverage." Then it gives the who, what, where, when, why and how of what's going on in a blocked, easy-to-read format. The "who" is you. The "what" is the topic and the name of the workshop. The "why" is the paragraph that you create that supports why you are important and what you have to say is relevant. The "where" is the time and the location and maybe directions. Then you can put in RSVP so that if the media wants to come, they'll let you know about it. You can fax this; you can e-mail blast it; you can snail mail it. But get it out to the media in your area that you think would be most likely to



come and hear you speak. Now even if the media doesn't come, there is a good reason to do this request for coverage. It's another way to put your name in front of the media.

**Host:** Arielle, do I need a speaker's agent?

**Arielle:** I get phone calls every day from people asking me if I can refer them to a good speaker's agent. And the truth is, if you are an unknown quantity, there aren't any agents out there that are going to take a chance on you. Speaking agents make their fee by taking 25% of whatever it is you make. Until you are making about \$10,000 per speech, it's unlikely you are going to get a high level speaker's agent interested in you. But this isn't to discourage you. Most of the bestselling authors and speakers I know all started out booking their own speaking engagements. And what this takes is a little bit of research, a lot of elbow grease and smiling and dialing.

Put a wish list together of who you want to be speaking to. Be realistic. If you are starting out it's not going to be General Motors. But look in your area, where could you be speaking? Are you a therapist? Do you have new information that parents need? Do you have information that health practitioners need? Do you have nutritional information? Have you just invented the easiest possible way to surf the Internet? Figure out who you want to be speaking to and then just get on the phone and say, "Listen I have got a great one-hour talk that teaches A, B, C and D, I only charge \$500. Can I send you a tape? Can I send you my press kit?" And if you are lucky enough to have a very high energy enthusiastic fan who is willing to do this for you, so much the better. I had a client last year named Jon Gordon that wrote a book called *Become an Energy Addict*. You may not have heard of him before, but you will hear of him in the future because he is a really up and coming guy. (Listen for an interview with Jon in the speaker's section.) A big fan of his work, a young man named Daniel, got on the phone and started booking interviews and speaking engagements for him everywhere. Did he have any experience? Absolutely not. But Daniel knew that what this man had to say was important and he was so enthusiastic that he was very successful in booking all kinds of speaking engagements for Jon.

So look around your community, see if there is somebody there who really believes and supports you and then ask them, "Would you be willing to make five calls a day on my behalf to get me some speaking engagements?" It's worth a try.

**Host:** What about speaking at conferences?

**Arielle:** There are many different kinds of conferences around the country. Some of them are lifestyle conferences where they sell booth space and if you buy a booth you automatically get to be a speaker. If you have products to sell, you may want to look into something within your field, whether it's health or finance or some kind of software product. Then there are trade conferences. If you are in the high-tech industry and you have a new product, new software, a new back end product, and you know what the major conferences are because you go to them all the time, pick up the phone and find out who is in charge of booking the guest speakers. Start to build a relationship with that person. The next time you go to that conference, bring them a gift, take them to a breakfast, take them to lunch. It may take a year or two until you get invited in as a speaker, but start building those bridges today. No matter what field you are in,

there are conferences around the country that are looking for speakers. They are not going to know about you unless you introduce yourself to them. What does it take to do that? You need an excellent piece of tape that shows you speaking in front of an audience and an audience reacting to you. You need a solid press kit that gives your background and your credentials.

There is an organization called Meeting Planners International and they have a conference every year. All these meeting planners are the ones who are in charge of hiring the paid speakers for all the corporations in America. Go crash a Meeting Planners International conference, go to their website, read their directories, start to learn everything you can about them because all of them have big budgets and they are hiring speakers every single day of the week.

Coming up, I am going to introduce you to a few of my friends who are some of the best platform speakers in the country today. They are all bestselling authors and they all started off not being great speakers, not having a book but eventually turned it into a career. I am going to introduce you to my friend Jon Gordon - *The Energy Addict*, Mark Victor Hansen and my very good friend Cheryl Richardson. They are going to share with you some of their early experiences as a speaker on the road to becoming an expert.

**Host:** Arielle, if I were a beginning author what should my expectations be in terms of launching my career, building a platform and beginning my speaking tour?

**Arielle:** Starting off, as a new author and a new speaker, I think it's really important that you take things in baby steps and that you don't have unrealistic expectations. Just like you didn't learn to walk in a day, and you didn't learn to ride a bike in a day and you didn't get through college or graduate school in a day, building this new career is going to take years. It's a slow process. It's an educational process. It's about gaining new skills; it's about building a network of friends and supporters and fans; it's about using all the areas in which you have expertise and finding a cogent message and then going on a mission with that message. It doesn't happen overnight. Let me just give you one example.

My sister Debbie Ford is now a *New York Times* number one bestselling author. But when she started in this business 10 years ago, she couldn't write a paragraph to save her life. Yes, she was educated and she is a smart girl, but first she had to learn how to write. She was a bit of a good speaker because she had been leading some workshops for Landmark Education, but nobody knew who she was. She did her very first talk at the Chopra Center in La Jolla for eight people. Everybody gathered around and they thought it was great. So then she led a weekend workshop. And then one of the local Unity Churches heard about it and they invited her to come in on a Friday night and do a forty-minute talk. And it was a very slow growing process. The first two years she mostly spoke to different adult education church groups within the San Diego area. She didn't even write a book proposal though she had been out there speaking for three years. She didn't become a bestselling author until two years after her book first came out.

So, you need to understand and give yourself the space to know that you are growing; you are learning; you are expanding. And I personally believe that the universe has timing for all of us. It's not going to happen the way we want it. We're not going to know in advance when it's

going to happen. But if we believe in ourselves and believe in our dreams and put together a reasonable plan, eventually your day is going to come. And when that day comes you want to be ready. One of the best ways to get ready is start thinking now. When CNN calls or – God willing – Oprah calls, know exactly what you are going to wear. Go shopping today; put that outfit in the closet. So when that big day comes you don't have to think, "what I am going to wear?" That's one of the most stressful things in the world. I get people calling me, "Oh my God, I am about to be on TV, but I don't have anything to wear."

So, you may not have your book yet, you may not have your speaking career, but you know what? Go out and buy that one amazing, really great outfit that you look good in and put it in the closet. Every time you look at it, just know that one day in the near future you are going to be putting on that coat to go make your television debut.

**Host:** So Arielle, what about my image, tell me a little bit about creating a look for myself. What should I wear, how should I appear, what should be my personality be, how can I improve my presence for television, how can I make myself even more attractive for radio and the media?

**Arielle:** That is such a good question. It's really important that how you show up in front of a room and on television is professional, accessible, credible, friendly and what you wear is all a part of that. When you are first starting out as a speaker, one of the tricks I learned, when I would get so afraid in the front of the room is I would think, "Who can I channel? Who is a great speaker that I can use as a role model so that I see myself looking through their eyes into the crowd, so that I can be that graceful, calm, fabulous speaker?" And for me it was always my sister. I would pretend that I was Debbie in front of the room because Arielle is much too nervous and scared. But that was one thing that I did. People who know me know I am not the greatest dresser in the world. I don't have the most fabulous sense of style. So I found help. I found personal shoppers at department stores who would help me put together my look for TV appearances. I found a great hairdresser. I learned how to put on my makeup for television. If you come and see me in my office, you won't see me camera ready; I don't wear makeup. But when I have to go on the road, I know how to look good. You need to understand accessories and jewelry and how all of this speaks to who you are and who you are being. If you want to show up as somebody who is respectable, somebody who is articulate, who has something to say and something to share, then it's very important that your hair looks right, your makeup looks right, your clothes, even your shoes have to be right and it isn't frivolous. It's really-really important. Why do you think these Hollywood stars pay tens of thousands of dollars to have somebody dress them for opening night or for the Oscars or the Emmys or whatever? It's because image is important and if you don't feel that great about yourself, then take a Jack Canfield's self-esteem class. Learn to love yourself, learn to be somebody great and have an alter ego that you can put on. So, if Arielle is not feeling so good today, I can put on Arielle who is very talented and who is very confident and knows how to be in front of a camera. And like they say, "Fake it till you make it." It works in every single area of building a platform.

**Host:** So Arielle, tell me about building advocacy? You've talked before about how none of this happens overnight and it's expected to take three years or so, but when you hear about someone who got their lucky break or their big break, what do they do in order to reach that point in their career?

**Arielle:** I believe that luck is when preparation meets opportunity. I am sure I stole that from somebody, but I don't remember who. I've never seen any luck in this business, but what I have seen is a lot of hard work. If you are getting your name out there, getting your message out there with a lot of passion, networking in every place you can, handing out your cards, handing out your books and being of service to other people in this business, eventually you'll get your "lucky break." There are plenty of people out there just like you that are trying to make things happen. Be willing to share all your contacts. I've always had an open Rolodex; that's always been one of my fastest ways to befriend somebody who is in the business. I'd say, "How can I help you?" What can I do for you?" Not, "What you can do for me?" If you go out there with a win-win attitude, it's going to pay off. It may not pay off this week or next month, but eventually it will. Help other people and they will help you and eventually the stars will align, the tipping point is hit and it will be your turn.

For example, when I was doing the PR for the *Chicken Soup for the Soul* series for the first three years they were out, I got a call one day from Mark Victor Hansen and Jack Canfield and the first thing they said to me was, "We want you to be rich." I was like, "Okay that's great. Are you going to pay me more money?" And they said, "No, we want you to write a book with us; we want you to write a *Chicken Soup* book." And I said, "What am I going to write about?" And they said, "That's what you need to figure out. Let us know." I called them back a few days later and said, "How about if I write *Chicken Soup for the Mystical Soul*?" And they said, "Yes, that's great." They sent me a contract. I spent six months gathering all of these woo-woo stories and turned it in. And then I called them up and said, "When is my book coming out?" And they went, "Well, there is a little bit of problem." And I was like, "What's the problem?" They said, "Well these stories are so out there, we are afraid that they might offend our audience." So to try and make a really long story short, they said, "Why don't you go out and do this book under another title and we'll support you. Mark will write the foreword, Jack will write the introduction. We'll give you blurbs for the back cover. We'll completely support you. It just won't be a *Chicken Soup* book." And sure enough my book series *Hot Chocolate for the Mystical Soul* came out. And Mark supported it and Jack supported it. Did it lose any sales for them? I don't think so. They've sold 84 million books. I am reaching a 100,000. But it was such a good example to me about how they live in the universe where there is enough for everybody. They were willing to share all of their knowledge and wisdom of how to put a storybook together. They were willing to lend their name and put it on the cover of my book and it was just fantastic for me. And not only was it a copycat book that did well, but there were many-many others. There was another book series called *Chocolate For A Woman's Soul* and *Chocolate For A Lover's Soul* and there were plenty other people who came up with the same kind of *Chicken Soup* series, and Mark and Jack supported all of them. Did it hurt them? Absolutely not. Did it help them? You bet, because all of us couldn't wait to find more ways that we could be of service to them.

A more practical way to be out there in the world and to build advocacy, would be to go to all the charities and the non-profits in your area and offer to speak for free, or offer to help put together a fund raiser for them. Use your network of family and friends to raise money for a cause that you believe in. One of the ways I built my business when I first started back in the 80's was by volunteering for lots of different boards and lots of different non-profit

organizations. Not only did I meet people that could help me later on, but it was a good source of new business for me and it let me use my speaking skills in a way that gave back to the community. So, if you want to be out there speaking and you can't find those paid speaking dates yet, start with the charities in your backyard that you most believe in. Offer to speak on their behalf; become a fundraiser for them. Many times people who work in fund raising are shy and don't want to ask for money. Be somebody who will go out and ask for money and this will only help to grow and improve your own personal network.

*An Interview with*

## **Cheryl Richardson**



Cheryl Richardson is the author of the *New York Times* bestselling books *Take Time for Your Life*, *Life Makeovers* (Broadway Books) and *Stand Up for Your Life* (Free Press) and the new book *The Unmistakable Touch of Grace* (Free Press, 2005).

Cheryl was the first president of the International Coach Federation and holds one of their first Master Certified Coach credentials. She is also the recipient of the 2000 Motivational Book Award for *Life Makeovers* from Books for a Better Life, which honors the year's most outstanding books and magazines in the self-improvement genre.

As a professional speaker, Cheryl has designed and presented programs to universities, Fortune 500 companies, educational conferences, and professional associations. Her work has been covered widely in the media including the "Today" show, "Good Morning America," "CBS This Morning," *New York Times*, *USA Today*, *Good Housekeeping* and *O Magazine*. Cheryl was the team leader for the Lifestyle Makeover Series on "The Oprah Winfrey Show" and accompanied Ms. Winfrey on the "Live Your Best Life" nationwide tour.

Cheryl served as the co-executive producer and host of "The Life Makeover Project with Cheryl Richardson" on the Oxygen Network and as the co-executive producer and host of two Public Television Specials — "Stand Up for Your Life" and "Create an Abundant Life."

Cheryl's new column will debut in *Body & Soul Magazine* in April 2005.

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



**Arielle:** Many of you have probably seen Cheryl Richardson on “The Oprah Winfrey Show,” where she created life makeovers for more than a year. She is a *New York Times* bestselling author and her books include: *Take Time For Your Life*, *Life Makeovers* and *Stand Up For Your Life*. Her newest book, *The Unmistakable Touch Of Grace*, is one of my personal favorites. Cheryl was the first president of the International Coach Federation and she holds one of the first Master Certified Coach credentials. For the past 15 years she has been a professional speaker, talking to universities, Fortune 500 companies, conferences and associations. Today she is joining us from Houston, where she is currently on book tour. Hi Cheryl.

**Cheryl:** Hi Arielle, how are you?

**Arielle:** I am great. Thanks so much for taking time out of your crazy schedule.

**Cheryl:** You are very welcome.

**Arielle:** Okay, here is the first question. Tell us about your first speech, where you gave it, who was there and did you get paid?

**Cheryl:** Okay, great. I remember it clearly. I had attended what was called a career-networking group in Massachusetts. I had gone there as an attendee and I was introduced to the man who was running the group. There were about 100 members there. These were people who had been laid off and were looking for jobs. I was introduced to the gentleman who ran the group as someone who had been a former tax consultant and had really been an expert in building relationships and networking. At the end of the event he came up to me and asked me if I would be willing to speak to the group in a couple of weeks about networking and relationship building. Before I could stop myself, I said yes. And then of course for the next two weeks, I was paralyzed with fear as I thought about the idea of giving a speech. Now I have been at Toastmasters, that’s where I initially began my education as a professional speaker, not to learn to speak professionally but to overcome the shyness that I had. So, for two weeks I was really terrified about speaking. I wasn’t being paid for it but I did show up, lips sticking to my teeth and hands shaking and delivered a one-hour talk to, I remember, 100 engineers. Most of the audience members were men. I talked about networking and relationship building and that started my speaking career. The first half of the speech was not good at all, but in the second half I took a risk and did something I had seen Tony Robbins do at an event years earlier. I had everybody get up and face one side of the room and give each other a shoulder massage to kind of break up the energy, which is a big risk to take when you are dealing with 100 men. But they loved it and they started laughing and talking with one another and it relaxed me and the second half of the speech went well. From there I was asked to speak for free at several other networking groups, so that’s how I began my speaking career.

**Arielle:** So, how long was it before you actually got paid to speak?

- Cheryl:** Well my first paid speech was for \$100 and that was probably a year after that event. I had gotten a whole lot of speeches under my belt over the year. I basically spoke everywhere they'd let me open my mouth. I didn't care about being paid, I just wanted to get good at speaking and get comfortable at being in front of audiences. So a year later, there was a major university in Boston that was considering me as the speaker for their Alumni Association event. They asked me what my fee was and I had no idea what to say. So I thought, what would be a good hourly rate? I said \$100, only to find out later that they chose me over Bobby Orr. And I remember when I discovered that, I thought, there was no way Bobby was getting \$100, but it didn't matter to me. It was the first time I was actually going to be paid for doing what I loved and what I thought I was good at. So, it could have been \$10 and that would have been enough.
- Arielle:** You said you copied something that you have seen Tony Robbins do. Who are some of your early mentors or people you looked up to? Whose style did you wanted to emulate?
- Cheryl:** Well, I can tell you that I was never good at emulating anyone's style, or even wanting to. I've always been sort of maverick at heart and I have a tendency to do the opposite of what I see and that's it. My very first mentor was a man named Allen Wise, who was very well known in the national speaker association circles. I went to speaker school early on and I had seen several different speakers. Unfortunately, there is one woman in particular, I can't remember her name, but I remember she had a powerful influence on me. She was talking about creating, she called them "treasure maps" and she was talking about essentially creating the life you wanted to live. I was so touched by the heartfelt way that she presented. The next speaker I saw later in the day was Allen Wise, who was a very a polished, direct, no-nonsense kind of speaker, who clearly knew what he was doing. I remember what I did Arielle was, I called him. I don't know where I got the courage to do this, but I called him a week later and basically said to him, "Listen I have been looking for a mentor, someone who can mentor me to speak and I have watched a lot of speakers and I have decided you are the one. And I am wondering if you would be willing to mentor me?" And he was so taken aback I think by my boldness that he agreed to meet with me. And that began a mentoring relationship for a period of time that really helped kick start my speaking career and actually got me my first (much better) paid speaking gig for \$1500.
- Arielle:** So early on, let's say the first two or three years, did you book all of your speaking events yourself?
- Cheryl:** Certainly early on I did a lot of that because I tried to find speaker's bureaus to book me. Not realizing, and Allen certainly helped me to understand this, but a speaker's bureau needs an experienced speaker that's good at what they do and that has a press kit and tape on themselves. Over a period of time, I learned that I needed to get some of those tools and experience before I could have a speaker's bureau represent me. Now interestingly enough, once again remember I said I tend to be somewhat of a



maverick, as time went on, the best way that I got my speaking gig was being really good on the stage. Inevitably there would be somebody in the audience who would be touched by something I said, or the way that I said it, and would go back to their association or their organization or whatever and say, “I just heard this great person speak, you really ought to consider her for your next event.” And that happened so frequently Arielle that I actually didn’t need speaker’s bureaus. Then, by the time I published my first book and started to do some publicity, I had more people calling me. Now that said, I never wanted to be the kind of speaker that spoke five or ten times a month, and I never wanted that many speaking gigs. So it was easier for me to kind of lay back because it was never the primary way I supported myself; it was always a combination of things. So, I didn’t need to be giving speeches constantly, I didn’t want that.

**Arielle:** Can you recall the best advice you ever got in the beginning of your career?

**Cheryl:** Well, I got some really wonderful advice from a woman who was in the National Speaker’s Association. She said to me probably halfway into my speaking career, she validated for me something I had been struggling with. I had seen a lot of great polished speakers through NSA, people who were really good, who inspired me and taught me a lot. But I never felt like one of them; I never felt polished enough. I was always much more interactive and conversational with my audience and I never felt quite comfortable. I always thought I was not good enough because of that. This woman heard me speak and came up to me afterwards and said, “Your greatest gift is your vulnerability and your willingness to speak from the heart. Stop trying to be somebody you are not. Just relax into who you are.” And that was probably the most important advice I received.

There is another woman, who not only was a speaker but who trained speakers, who kind of roped me in ten years into it and really challenged me to rehearse more than I had been rehearsing. Because I am more of an intuitive speaker and more conversational, I never sort have understood form of speech. I did certainly early on, and just practiced so that I wouldn’t make a fool out of myself. But she really encouraged me to take my speaking to the next level so that people could really hear my message. She knew how to get to me. So that people could really hear my message, she encouraged me to rehearse more. That certainly came in handy when I did a couple of shows for PBS. That was the first time I extensively rehearsed my speech and video taped it as well, which was terrifying for me. But it really paid off. I always thought that rehearsing meant doing a canned speech, and that was the last thing I wanted to do. What rehearsing did was give me the freedom to relax, to be totally in the moment and spontaneous; that’s when I think you give some of your best performances.

**Arielle:** After the first five years or so, how many different topics did you speak on? Did you have note cards that you used or an outline?

**Cheryl:**

That's a really good question. I would say for the first half of my speaking career, actually that's not true Arielle, my whole speaking career, I have always had a variety of topics. I always approached speaking the way I approached my individual consulting and coaching. I was consulting with individuals before I became a coach because it was not called coaching at that time. I always approached my speeches in a customized way, just as I did working with individuals. So while thematically there were things like networking and relationship building and setting goals, I was basically speaking about what I was dealing with in my life and what I was learning in my own life at the time. So, for the first half of my career there were probably 20 different topics that revolved around the core goal of living a great life, but there were specific, sort of little specialized areas. As I continued that in the last five or six years, certainly when I did the whole "Oprah" series and I was speaking about *Take Time For Your Life* and *Life Makeovers*, I was always speaking about creating a high quality life – a life that honors your top priorities – but I would be delivering different components of that. As a matter of fact, when I wrote *Take Time For Your Life*, I very clearly designed that book as a series of stand-alone workshops. Each chapter was a stand-alone workshop or speech that could be delivered, and ultimately that's what I did.

**Arielle:**

So, do you have any advice you would share with this audience, who are mostly just starting out on this path, many of which have never even given a talk?

**Cheryl:**

Yes, absolutely. The first piece of advice that comes to mind, and this is right off the top of my head because I certainly didn't know that you were going to ask me this, the first thing that comes to mind is a conversation I had with an 83-year-old friend of mine 11 years ago. Her name is Lucin, a lot people have heard me speak about her, she was dying at the time and we spent the last three months of her life together. She said something that has always stuck with me, and had I heard it early on in my speaking career, it would have saved me a lot of pain. She said, "You kids nowadays want to learn something overnight, but when I was younger, we invested our time, energy and passion in learning a craft. And we didn't have the expectations of being enormously successful with it in three weeks. So, find something you love, invest more of your time and energy in developing the craft than in being a star or being rich or being successful." And I cannot stress that enough. There are so many people who want to develop a speaking career. And they want to be able to support themselves within six months. I think that's unrealistic. It sets somebody up for failure and disappointment. You've got to love speaking; you have to love the topic that you speak about. Actually, let me say that differently. You have to have a message that is deeply important to you that you want to share with others because you know it will improve their lives. You might not love speaking or be really good at it in the beginning. I would have never known that I was naturally gifted at that, had I not joined Toastmasters and had the courage to show up. At my probably eighth talk the person evaluating me said, "Wow, you have a natural gift for this." I would have never known that if I didn't seek out some kind of formal training and be willing to be critiqued by someone who was loving and open and

respectful about how they provided the feedback. So, we have to really have an important message and be willing to invest in the craft. I always tell people you have got to have another secure, consistent source of income that will allow you to speak everywhere you can, for free if need be, to develop your craft, your ability to be on stage, your ability to be present with an audience. If you are really good on stage and when I say really good, I mean if you are authentic and able to touch the hearts of the people and your audience, you will get the best of best marketing you'll ever have. You should be willing to invest in your craft. Make a decision to be "the best speaker I can be," not "I am going to be the wealthiest speaker or the most famous speaker or the most sought after speaker." Say, "I am going to be the best speaker I can be, someone who authentically delivers the message to the audience." And that's the first best piece of advice I like to offer.

Secondly, don't try and be somebody else. Be yourself. Take the time to discover who you are, what inherent message you have to share with other people and get really good at sharing that message. Ask the people around you who know you and love you. Ask them to tell you what they think; what message they think you have to share because you have been sharing it every day of your life. You may not realize it. As a matter of fact, the things that come most naturally to us are usually the things we take for granted. We think they are not that valuable when in fact, they are the most valuable gift of all.

And the other thing I want to say – and this is critically important – be very mindful about who you get feedback from and how you get feedback. I had one experience early in my career where I invited a professional speaker to come to an event and critique me. I received a letter with very direct, insensitive feedback that wasn't putting it in a way that I could hear it. It almost stopped my speaking career dead in its tracks because I felt like I was a complete idiot by the time I finished reading the paperwork that was sent to me. Ever since then, I decided that I have a gift of communication and I need to protect that gift by making sure I get feedback in a format that will work for me. When I am getting feedback from people I want to know what they loved first. What really worked for them? How they were touched? And then what they feel like I could strengthen, in that kind of format. Let me back up and say that it is an incredible act of vulnerability to put yourself on stage in front of people. It's too easy to walk away from that when we get feedback in an insensitive or too direct way. So you have got to really protect your gift by making sure you get feedback in a way that you can hear and that will keep you moving forward, not stop you in your tracks.

**Arielle:**

That is such incredibly valuable advice. If I had scripted what I wanted you to say, it wouldn't have been that good. As always Cheryl, your advice and your wisdom and the compassion with which you deliver it are just so wonderful. I am very grateful that you took some time to share this information with this audience, all of whom want to become you some day.

**Cheryl:** Well, I want them to become themselves! Thank you, Arielle. There are so many people out there that want to do this for living who have important messages to share and I think it's terrific that you are doing this kind of program because it's going to give them the tools and the wisdom and the experience from those of us that are doing it to recognize that they can do this. Maybe I can share this message I know I have to share with people. So, thank you, thanks for letting me be a part of it.

**Arielle:** Well, Cheryl I have sort of a sensitive question to ask you, but I know lot of these listeners have it in the back of their minds. Would you be willing to sort of outline what your income streams have looked like since the beginning of your speaking career – what percentage is speaking, what percentage is royalties, that sort of thing?

**Cheryl:** Sure, I think it's an important question and it's part of our profession to know that. Let me preface this by saying one of the things I did early on in my career was to work for a consulting company, an out placement consulting company, who hired me as a contract person to deliver work out. So I consider that speaking, and it was a consistent source of income for me. So for the first five years of my speaking career I would say, including that kind of work, probably 75% of my income came from speaking. I am a very frugal person. I always kept my expenses very reasonable so I was able to afford to really invest more of my time with developing my speaking career without needing to earn a ton of money. I think that's a really important point to make, by the way, because if you tend to spend a lot of money or you have a lot of debts, you are going to feel the pressure to get your income up and running a lot quicker. And that has the potential to damage your ability to move forward as a speaker because you are putting enormous pressure on yourself.

So, including the workshop type income it was really 75%. When I wrote my first book, I had a private practice as a coach. I would say that I had 75% of my income come in the form of my private coaching practice and 25% came from speaking. So it shifted. Then I wrote the book and I knew that I would be leaving my private practice and my primary income would be speaking, because you don't get rich writing books. I mean most people don't make a lot of money. Most people aren't able to support themselves in a decent lifestyle publishing books. That's not always the case, so I don't want to discourage anyone, but let's be realistic about it. When I wrote *Take Time For Your Life*, the first year of that book coming out I would say 50% of my income came from speaking and 50% came from coaching. And then certainly once I started doing the "Oprah" show and more and more books started being sold, I would say suddenly probably 60-75% of my income came from royalties, which is unusual. I would say 50% from royalties, 50% from speaking.

Now when I look at my career, it's pretty much 50-50. I am actually shifting it to do less speaking, less traveling and to do more writing. And of course now I would actually say, it's probably 30% product sales, 30% royalties and 30% speaking. So in addition to what I have said about income, I just want to say that I think it's really

valuable for people to think about multiple income streams early in their career. As I said earlier, it's important to have a consistent source of income coming in while you are building your speaking career, so that you are not desperately waiting for that next paid gig. We can't be our natural selves when we are under pressure and stress and I see that too often with new speakers. So, historically my income has come in from a variety of ways. You'll take a lot of pressure off of yourself as a speaker if you look at developing your own products. There're a lot of speakers who make a ton of money selling products in the back of the room. NSA talks about that a lot. Can I get my speaking fees? Can I also provide some consulting services? So, identify a variety of ways that you can bring money in, but don't just rely on you being on stage in front of an audience.

**Arielle:** Just to add to that, tell us a little bit about how you built up your website and your communities and the kinds of numbers you have built up there?

**Cheryl:** When I published my first book, I had an assistant at the time named Stacey. She really encouraged me to do an online newsletter and I really resisted it, because I didn't think that it was that big of a deal; at the time the web wasn't that big of a deal, but she pushed me. She had been a community leader for AOL and understood the power of the web and what was to come. So I started my online newsletter, I think I had about 50 subscribers and then over the last 8 years, maybe 7 years as I have developed the website, my website has gone through many different stages of design and functionality. I always saw the web as an incredible community-building tool. I have been a community builder since the beginning and the newsletter has grown from about 50 to about 50,000 people. Unlike a lot of my colleagues, I have always focused on quality over quantity. I don't focus on capturing hundreds of thousands of names. I am not interested in managing that huge of a community. What I am interested in is a smaller number of people who are deeply committed to taking actions to change their lives. Those are who I want to speak to; those are the people I want to interact with. I consider them leaders, and I really consider myself as a leader who wants to train other leaders to effect change in the world in a positive way. So, I am much more interested in smaller numbers, but people who are deeply committed. That way it's better; it's just the way that I operate. I have always been that way in my business. That really came actually from first coach, who said to me, "Make sure that you are spending your time and energy teaching the people who are going to pass on what you are teaching." So, the web has been a very important part of my own personal satisfaction level and it's been a great way for me to develop a core audience of people who are deeply committed to my work and deeply committed to following through in their own lives.

**Arielle:** Thank you and good luck for the book tour.

**Cheryl:** Thanks, thanks.



*An Interview with*

## **Jon Gordon**



Jon Gordon, America's #1 Energy Coach, is the author of *Energy Addict: 101 Physical, Mental and Spiritual Ways to Energize Your Life* (Perigee, 2004). His mission is to help you fuel your life, energize your career and get addicted to positive energy.

Jon's energy coaching has increased the mental, physical and emotional energy of people from all walks of life. From corporate executives, athletes, and artists to Moms and Dads who need to recharge their batteries, Jon's simple, powerful tips have produced life-changing results. Jon has served as an energy coach to organizations such as The PGA Tour, The Jacksonville Jaguars, Wachovia Bank, Cingular Wireless, State Farm Insurance, The United Way and The Jacksonville Super Bowl Host Committee.

Jon and his energy tips have been featured nationally on NBC's "Today" show, in publications such as *WebMD*, *Men's Health*, *Self*, *Low Carb Energy*, *Energy Times*, *Woman's Day*, *Oxygen* and *Redbook*. His website, [www.energyaddict.com](http://www.energyaddict.com) has served as an online resource for people around the world looking to increase their energy and his energy tips have been seen and heard on hundreds of radio and television stations throughout the country.

**[www.jongordon.com](http://www.jongordon.com)**

**Arielle:** Right now we are going to talk with Jon Gordon. He is America's No.1 energy coach. He is the author of the *Energy Addict - 101 Physical, Mental and Spiritual Ways to Energize Your Life* and I've met him many times. I can tell you he is the most high-energy person I've ever come across. He has been a speaker for just under three years and I am going to get him to share some of his secrets and tips with us. He has served as an energy coach to the Jacksonville Jaguars, Wachovia Bank, Cingular Wireless, State Farm Insurance and he knows how to energize your life, energize your career and energize your speaking. Hi Jon. How are you doing?

**Jon:** I am doing great, thanks.

**Arielle:** Ok, good. Well, here is the first question. Tell me about the first speech you ever gave? Who was there, what did you say and did you get paid?

**Jon:** That's a great question. The first answer is, no I did not get paid. It was for New York Life. I was outside a restaurant that I had just opened up and my goal was to open up this

restaurant so I can start writing and speaking. So, that was my dream, to write and speak. So, I am outside my restaurant and this woman came outside. We started talking. It turned out she was the managing partner of the New York Life and I said to her, “Oh really? I do seminars.” Well I really didn’t do seminars at that time, but I said I did and I said I do seminars on successes about the little things, which I really did want to start talking about and I was writing about that topic. So she had me commit to do a seminar for her company on success being about the little things. So, I didn’t get paid but it was all her sales agents – her insurance sales agents. It went great, and after that moment I knew this was what I wanted to do for the rest of my life.

**Arielle:** Wow, so on a scale of 1 to 10, 10 being best, how did you do?

**Jon:** I thought I did okay at that time. I mean they liked some of the things that I talked about and when I talked about energy, that was my favorite part, and that was the biggest part that they responded to. That’s what made me realize that I wanted to talk about energy. But overall, on a field of 1 to 10, I would feel it was about a 4. To be honest, I look back, I was not very good in the beginning but I just kept on doing it.

**Arielle:** So what did you do to improve your speaking skills?

**Jon:** One of the things I did was watch other speakers. I started looking at some of the best speakers out there and I would watch their videos. It’s great because on the web, you can now go to some speaker bureau sites and you can actually see various speakers and you can see their style, how they present. So I would watch some of my favorite speakers and I learned how they set up a story and how they would deliver the information. I just watched that, learned from that. I also just started speaking more. I would actually create outlines and then use these outlines to create a general topic and I just started doing that.

**Arielle:** And that’s great. So, was there one speaker in particular that you used as a role model?

**Jon:** There were several actually. I mean Deepak Chopra is one of my favorites, so I watched him. I watched Wayne Dyer and I watched a few others.

**Arielle:** And early on in your career, which was only three years ago, how did you get booked for these other things besides the chance meeting of the New York Life person? How did you get these other opportunities?

**Jon:** Well, amazing things happened once you start putting out the energy that this is what you want to do. We started telling a lot of people that I was speaking. I started to e-mail various companies that I was available for speaking. I started to speak at associations for free. A lot of time they tell speakers, “Here is the deal: You have to have a topic, you have to have a niche, you have to have a presentation.” And that’s the key I think, is to put together a presentation that you can deliver and then share that message, share that topic with these people and why it would benefit their audience. And once you do that, once you have sort of a package, then you have something to deliver. You are basically the product with a message and you have to be able to deliver that message. And so that’s what I did. I went

out there and I said, “Okay here is my message. My message is energy and I want to be able to help your people find more energy for their lives and their careers.”

Right after New York Life, I got the Jacksonville Jaguars and that was a really a key coup. The way I got that I just called them up, I called up their VP of sales who I happen to know and then I said, “Hey, I am doing the seminar on energy, it’s called the ‘Energy Addict’ and I want to help your people have more energy to help sell corporate sponsorship.” And he said, “Hey great, well we don’t have a budget.” I said, “It’s okay I will come do one.” Well that’s how I did the Jaguars and then I did the PGA Tour. Then I was talking to a friend in Atlanta and it turned out he had a friend with Cingular Wireless who was looking for a speaker. They called me up and I did that. So, those were my first speaking engagements but I don’t think I got paid until like my 20<sup>th</sup> engagement.

I think that’s what people need to realize. At first you are not going to get paid; you are not going to make money necessarily early on. The goal is just to get out there. Let people see the message you have to deliver. Once they see you speak and they see that you have something to offer, they are going to recommend you. They are going to remember you but you have to get out there. And the only way to get out there is to just get out there and associations are really a great way to do it. We have also done a lot of hospitality associations and from doing those free speaking gigs, now I get booked all the time by various hotels and so forth who want to have me come in and do my seminar for their companies.

**Arielle:** What’s a hospitality organization?

**Jon:** It is called HSMIA and it’s an association of hotels and meeting planners and hotel sales people that come to a meeting every month. Each city has them and then you come and do a seminar there. Just like associations for meeting planners, there are associations for nurses and really associations for everything, fire fighters and police officers and doctors. So, the goal is to speak to associations, whatever your topic is.

**Arielle:** What’s the best advice you ever got when you first started speaking?

**Jon:** The best advice that I ever got speaking was to just get out there and speak. Speak to anybody. Speak to any group. Just start speaking. If you do that, then more people hear you and you will get better at it.

**Arielle:** What’s your favorite type of crowd to speak to?

**Jon:** That’s a tough one.

**Arielle:** Would you just like any crowd?

**Jon:** I like the crowd that is breathing.

**(Laugh)**

**Arielle:** Okay, so do you have a least favorite type of crowd?



**Jon:** My favorite type really, to be honest, is women. Women from the age of 25 to 65 are just my favorite crowd. When I see that there is a group of women, I know that my topic is in line and they get what I am talking about. They laugh, we have a great time; it's great energy. That's basically my favorite crowd. My least favorite crowd is a mixture of a diverse group of people. Like I'll go to a hotel sometimes and I speak to the sales people who will be in the audience, the maintenance people who will be in the audience. You'll have the executives in the audience, the receptionist, the bar managers, the bar bartenders. So you have people from all different walks of life and sometimes it's hard to get the energy to gel in the audience.

**Arielle:** And do you have products you sell in the back of the room besides your books?

**Jon:** Yeah, that was some of the other great advice that I have got from some of the big speakers – to make sure that you had products that you can offer after you are speaking. When you speak and you inspire someone, you make a difference in his or her lives. They want an energy exchange of that. They want something to remember that by; they want something that they can use to keep on cultivating what you taught. And I think that's a key part of being a speaker is not just to speak for the day and then they leave and they forget you, but it is to deliver something that they'll remember you and remember your work – something that you can leave with them that will help them long beyond the seminar. So, that's really important. So, yes, I came up with the CD and I am working on actually two or three more CDs right now. We will have those and my book that we also sell at the seminars as well. So, people after the seminar, they want your book, they want your CD, they want something that you have to offer. So it's really as important when you are speaking to have products to sell.

**Arielle:** And do you work with any speaker's bureaus?

**Jon:** We have worked with a few, but right now we have been our own speaker's bureaus. See the thing with speaker's bureaus is they want someone who is a household name, someone who is Dr. Phil. The interesting thing about a speaker's bureau is ironic because they only want household names. So, they want someone when that person doesn't really need a speaker's bureau, that's when they want them. And I am starting to get called by speaker's bureaus now but I will be listed with them, it's fine. I think it's important in the beginning to just create your own market, create your own demand. You have to be so out there that people are talking about you and then they are also talking about you to the speaker's bureau. That's how the speaker's bureaus find out about people because they'll go to a company and the company will say, "Oh, we like this guy Jon Gordon, he is really good." The speaker's bureau will say, "Oh, I have heard of that name by two other people, I better call him." And that is how you actually get known by the speaker's bureaus, by creating your own demand. That's my belief is to get out there and create the demand for you.

**Arielle:** So far in your speaking career, what is the most you've been paid?

**Jon:** The most I have been paid is \$10,000.

**Arielle:** Good for you. Good for you. Now, I know that on your website, which is [jongordon.com](http://jongordon.com), you have some downloadable energy tips. Do you want to talk about this for just a second?

**Jon:** Yeah, sure. I have created one free 10-day energy plan, where people could download the plan. The 10-day plan that helps people increase their energy and each day it takes them through a step like eat breakfast, exercise, make sure you are just walking for 10-minutes a day. Do the “thank you walk,” where you talk about what you are thankful for while you are walking. You are increasing your energy and when you are thankful, you are increasing your mental energy. So, those are some of the things that I offer. I think that’s important. One of the best ways to grow your speaking career, and grow your business, is to have a website and to be able to have a newsletter. It’s also a good idea to have downloadable free things that people can get a sense of who you are, what you have to offer, and it makes them want *more* of what you have to offer. A lot people think, “Oh I need to charge for everything.” My belief is you put it out there and the more you put out, the more energy you create, and the more you will attract.

*An Interview with*

## **Mark Victor Hansen**



In the area of human potential, no one is better known and more respected than Mark Victor Hansen. For more than 25 years, Mark Victor Hansen has focused solely on helping people and organizations, from all walks of life, reshape their personal vision of what's possible. His powerful messages of possibility, opportunity, and action have helped create startling and powerful change in thousands of organizations, and millions of individuals worldwide.

With his endearing charismatic style, Mark captures his audience's attention as well as their hearts. With his one-of-a-kind technique and masterful authority of his work, time and again he continues to receive high accolades from his audiences as one of the most dynamic and compelling speakers of our time.

You may know Mark better as that *Chicken Soup for the Soul* guy. It's true. He is also the author of many popular books such as *The Power of Focus*, *The Aladdin Factor*, *Dare to Win* and others. His new book *The One Minute Millionaire: The Enlightened Way to Wealth* is destined to inspire the creation of one million new millionaires this decade.

Mark presents 50-75 seminars each year, serves as chairman of Mark Victor Hansen & Associates, Inc., co-founder and chief visionary officer of Chicken Soup for the Soul Enterprises, Inc. and president of One Minute Millionaire, LLC.

When Mark is not speaking, writing or marketing his next bestselling book, he and his wife Patty live in Newport Beach, California with their daughters Elisabeth and Melanie. Together, the family nurtures dozens of chickens, 8 pigeons, 5 cats, 5 dogs, 3 rabbits, a multitude of fish, 4 horses, 1 peacock, 1 hamster and an organic garden complete with fruit, vegetables, herbs and is full of hummingbirds, butterflies and wonderfully fragrant flowers.

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

- Arielle:** Ten years ago I received a phone call from the single most enthusiastic and persistent person I have ever met. Not only did he insist that I work with him; he is responsible for my career as an author with the *Hot Chocolate for the Mystical Soul* series. He is often called America's "Ambassador of Possibility." You know Mark Victor Hansen as the co-author of the *Chicken Soup for the Soul* series, which has now sold an extraordinary 100 million copies worldwide. And you think that would be a full-time job, but it's not. Mark is also the author of *One Minute Millionaire* and he is a founder of Mega Book Marketing University, Mega Speaking Empire and Mega Marketing Magic. And believe it or not, he still has time to present 50 to 75 seminars every year. Mark, thanks so much for speaking with me today.
- Mark:** My total and absolute pleasure. I mean, if we can help other authors to get going and create little information entrepreneurs and create empires in the best business in the world, the business I think America should be in, which is software, "think ware" or "mental ware," whatever we want to call it, there couldn't be a more interesting topic to share with you.
- Arielle:** Oh thanks. So, I want to ask you, can you remember the first speech you ever gave?
- Mark:** I can.
- Arielle:** Where was it? Did you get paid?
- Mark:** Well, I did a bunch of little freebies. But then once I started deciding to do this business I got with a guy named Chip Collins. He said, "Look, there is an endless pit called the life insurance industry and they need motivation every day. Knock at 10 doors and say, 'Let me speak to your sales reps. I can teach them how to greatly increase their numbers.' " So we charged \$25 a seminar, that's August 1974 and that is the worst time to go and sell because they are all on vacation, twenty to thirty percent or more. And the tenth guy, an old guy, lovely guy named Tony at Metropolitan Insurance, I think, said: "Here is the directory, boy. Go through the directory and tell them I sent you in." And it worked. I kept knocking at the doors and I'd do a seminar at seven in the morning, one at ten, another at two and again at four. So I got about ten years' worth of experience in the first year, compared to most speakers.
- Arielle:** And did you know anything about the insurance business?
- Mark:** Zero, I didn't know what a premium was, I didn't know what a CLU was, which means "Chartered Life Underwriter" but the joke is that it means you are "cunning, lonely and unhappy." I didn't know what any of the companies were, but you become a fast study if you are desperate. And I was desperate.
- Arielle:** And you were literally knocking on doors or were you making phone calls?

**Mark:** No, I literally was knocking on doors because I had just gone bankrupt for two million dollars and I had one suit left, a few hundred dollars and a Volkswagen. I was driving from place to place, parking two blocks away and walking in to insurance agencies, presenting myself as a speaker. And once I convinced them to hire me as a speaker, I would ask them right away if they paid in advance – I was that desperate and broke for the money.

**Arielle:** Oh my God. I think that's an amazing story. So, besides these insurance talks, what other kinds of organizations did you get in front of in those days?

**Mark:** Well, I pretty much stayed in the insurance business and all of a sudden Chip said I could do consulting on Saturdays. I charged guys a hundred dollars an hour to figure out how to make their businesses better. I have always been able to find business when no one else could. I call it "grow rich in your niche." The largest talk I have ever done was with thirty eight thousand people at the Atlanta Dome.

**Arielle:** Wow, that's great. And can you recall what some of the best advice you got in the early days of your speaking career?

**Mark:** When I was starting to speak, there was a launching of an association called the National Speaker Association. A lovely guy, the dean of speakers, named Cavett Robert, launched it. He was already in his high sixties and had been a lawyer. But he came into speaking and decided to put together an association where we would share like-minded ideas. I was one of the first seventeen members of the association, now there are five thousand of us. I can tell you that there was warfare between us. We all thought, "If I share my trade secrets, then you will steal my market from me." Nothing could be farther from the truth. What I said then and still believe, just like my teachers in graduate school Becky Fuller and Doug Fuller said, real wealth is " $RW=I \times E$ ." The real wealth equals ideas, which is what this phone call is all about. You are giving people inspiring ideas so they can go on to spread good words, some more books, more tapes, more videos, more films, more documentaries, which I think are going to be big hot thing in this decade just like reality TV was in last decade.

If you can write, you can write in lots of zones. What happens is the more ideas you have, times energy, which is infinite, it can neither be created nor destroyed, the laws of thermodynamics, then you get real wealth multiplied out a la the way you introduced me. We have sold a hundred million books.

In 1998 I read a book on licensing; actually I read Steven Spielberg's biography and he said he made eight hundred million on *E.T.* and a billion and half on licensing. And I said to my partner Jack Canfield, who you know very well, "So, Jack we're going to get into licensing." He said, "What do you know?" I said, "Nothing. But our systems are finite." We sold 897 thousand record albums. We sold 2 million dollars worth of dog food a month through veterinary offices and specialty independent stores.

- Arielle:** Wait, are you telling me there's *Chicken Soup for the Soul* dog food?
- Mark:** Yeah, as you know we did *Chicken Soup for the Pet Lover's Soul*. Then we did *Chicken Soup for Dog Lover's Soul*, *the Cat Lover's Soul*. We are going to do it for the Parakeet's soul or Parakeet has a soul, I don't care. I am joking about *Parakeet Soul*, I am sure they have souls, but the big markets... cats and dogs... birds have just little souls. How many birds have you got...?
- Arielle:** I have no birds.
- Mark:** Okay.
- Arielle:** So what's the most amount of money you have been paid for a speech so far?
- Mark:** Well, there are two ways to do that. There is fee; my average fee is about \$25,000 in the country and \$50,000 out. So that's the fee, but I wrote a book called the *One Minute Millionaire – The Enlightened Way to Wealth*. Then the question is can you make a million in a minute? And we have been paid that to write a book and been paid twice that much to write the new book called *Cracking The Millionaire Code -Your Key to Enlightened Wealth*, which comes out shortly. But then, once we started selling seminars at that title, we had a net audience of 17,000. We had about thousand of them in a room and said we are going to do this seminar on "Cracking Wealth Code;" we are going to call the inner circle and Bob and I together, in little over 45 minutes, took in about a million each.
- Arielle:** Wow, so that brings up another question. So you know a lot about product and selling in the back of the room, right?
- Mark:** Yeah, it's called back of the room selling and everyone should have back end and a book. It's not enough in itself; a book doesn't make a whole lot. I mean there is royalties at front end and you can get paid in what I call "chump change." Are you taking them through all that?
- Arielle:** I am. I took them through the map.
- Mark:** Okay good, because the map is really hard but there are guys like my partner Bob Allen, who will say, he sells 60,000 books and still take 4 million out of it, if you got a good back end on your product like he did on his book *Road to Wealth*.
- Arielle:** And for someone who is just starting out, maybe they have an idea for a book but they don't have the book yet, what kind of products would you recommend that they create immediately to start selling?
- Mark:** Well the easiest product they could decide on today and sell tomorrow, if you had an affiliate group, would be a "tele-seminar." That is absolutely the quickest. So today we decide on selling something, we decide we have some access to some market place – there are a lot of people with a lot of names out there. I



do “Mega Book Marketing University” and I do “Mega Marketing Magic” and “Mega Speaking Universities” and “Mega Magic.”

The publishing cycle is kind of like a sigmoid curve. It sort of looks like an S – every business goes through this – it goes down at first because it has front-end loading. It costs something to make a book; you guys spend time energy and effort then it goes up. Then if it’s really good, it goes vertically up and then plateaus and then goes down. Usually this is a 3-5 year cycle in the book business. As you know it takes 18 months minimum to get to a best seller and I am sure you are teaching everybody here how hard you worked with us on *Chicken Soup*, which is all true ladies and gentleman. We love Arielle and we are her cheerleader. She was tough to get to for us but I won’t go there unless you want me to. But the point is that the publisher will tell you, all you got to do is a 15-city or 20-city or 30-city book tour and that just simply isn’t it. You got to get in there and do relentless continuous publicity to get it going and keep it going. Before we plateaued out with *Chicken Soup* one, we came up with second helping and the third one was a *Chicken Soup for the Teenage Soul*. It ultimately sold 19 million copies. What we are saying is, and I am sure Arielle will teach you, sequel and prequel every book. I read George Lucas’s autobiography and it said don’t do any thing you can’t prequel and sequel. In other words, you don’t want a one off title. You don’t want to be a one-hit wonder.

**Arielle:** Oh absolutely.

**Mark:** That’s why when Jack and I meditated together, we said we don’t want a bestseller – we want a mega bestselling series. Now we have had 96 titles that hit. Well, every one of them is not a *New York Times* bestseller but I own markets that no one else is willing to touch or think about, like in Hawaii. I have been number 1 for the last 16 months in a row with the *Chicken Soup for the Hawaiian Soul*. If you’ve ever been to Hawaii, they have ABC stores. It’s in the front of every ABC store and there are vacationers, 6 million of them every year come here and they just keep buying it and buying it...

**Arielle:** So, I have to ask you, do you ever sleep?

**Mark:** Yeah, in fact I am really good at it. Although I do have some sleep deprivation issues when I travel internationally.

**Arielle:** Okay, last question. What kind of advice would you give somebody on how to become a better speaker? How to improve their skills?

**Mark:** I think the best place you can get trained right now is in “Mega Speech Marketing University.” We roll out the 20 best speakers in the world and have one of these varieties – men or women, young or old. For the teenage model, we have a woman named Cara Johnston who was a twin and watched her sister get in a car and crash right in front of her. Then she wanted to kill herself because she was a twin and she fell broken hearted. Now, she talks to 700,000 kids a year and says, “The two



pressures that get you, testosterone and peer pressure, and here is what to do to solve those.” So that’s at the very young end, and at the very old is the guy I am writing a book with now, Art Linkletter with is 92. He still does a 100 talks a year, has 20,000 employees, the world’s biggest ranch with a million acres in Australia. Still skis six weeks in winter and surfs six weeks in summer at 92.

**Arielle:** He still surfing?

**Mark:** Yeah.

**Arielle:** To get to this speaking seminar of yours can people go to [markvictorhansen.com](http://markvictorhansen.com) or is there a different website?

**Mark:** No, that’s perfect. That should do it. But like Art, he says it’s not how old you are, it’s how you are old.

**Arielle:** I want to thank you for sharing this wisdom with us. And everybody out there, it’s [markvictorhansen.com](http://markvictorhansen.com) for all of his “Mega Book Marketing,” “Mega Speaking” events, which I have been to and they are fabulous, and thank you.

**Mark:** Bless your heart.

**Arielle:** I hope you’ve enjoyed listening to these interviews of my friends who have become successful speakers and authors and I hope the information that you’ve heard will inspire you to go out and begin your own game plan.



## **HOT TIPS for Creating A Platform**



### **HOST YOUR OWN RADIO SHOW!**

It’s easier than you think. Most local stations have time on the weekends that they sell at very reasonable rates. Internet radio networks are springing up daily. Do the research and then buy an hour each week and own your own show. You will have the option of doing it “live” or pre-taped.

### **THE RX: THREE TIMES A WEEK**

Remember this old adage: How do you get to Carnegie Hall? Practice, practice, practice. Becoming a great speaker is a process that takes practice. Want to be successful? Figure out how to be speaking three times every week. Will you get paid? In the beginning, no but that’s not the point. Practice your craft. Join Toastmasters. Volunteer to speak at every service organization you can find. Be creative and figure out who will get value from what you have to say.

### **BE A NETWORKER!**

Successful people are generous with their contacts and resources. Get to know other speakers and exchange useful information of where you are speaking and how you are getting booked to speak. Just as the places that hire speakers need an on-going variety of speakers.

## **GET INVOLVED!**

Even if you're busy and think you can't take on another thing. Volunteer in the organizations that are most open to your topic. These organizations have databases filled with potential book buyers and they may someday hire you to speak!

## **OWN YOUR NAME!**

When creating a website create a couple of different URLs that all link to the same site. One should be your [www.yourname.com](http://www.yourname.com). The others should be the your book title(s). If both your name and your book title are long and complex, think of a URL that is easy to say (on the radio) that will be simple to spell correctly. Make sure your website describes you, your mission, your message and signs people up for your newsletter. Make it look professional. It will help you build credibility.

## **START A NEWSLETTER!**

Write a weekly newsletter on a topic that positions you as an expert. Share useful and powerful information and like a magnet it will draw people to you and your message. Best of all, it will create word of mouth about you and your book.



## **MORE Hot Tips for Creating A Platform**



## **SELL, SELL, SELL**

Always have a product for sale in the back of the room, even if your book isn't ready yet. You can sell a CD, a webinar, an E-course, workbook, just about anything that provides more of the wisdom and expertise that you have to offer.

## **SPREAD THE WORD VIA THE WORLD WIDE WEB!**

Launch your own "grass roots" marketing campaign by creating a short, compelling message that encapsulates what your book is about, and send it (along with a link to where it can be purchased) to everyone in your e-mail address book. Network with other authors, friends, clients and online communities and ask them to send your email blast to their lists as well.

## **SPONSORED SPEAKING ENGAGEMENTS\***

Imagine calling a meeting planner and saying, "Would you like to have me as your keynote speaker, 100% fee paid in advance?" You have a locked-in advantage over the other contenders. Here's how Jim Ziegler gets sponsors:

Look in the trade magazines and find out who are the most aggressive advertisers. Call these advertisers and solicit sponsorship for your speeches. In return the meeting planner will give them a free ad for a year in their association newsletter, an honorable mention (introduction of the sponsor standing in the audience) from the podium before and after the speaker introduction, an ad in the program for the event, plus sometimes a booth or table outside the meeting room. This is what works for me in my industry and I've done it more than 100 times.

\*Courtesy of Jim Ziegler ([ZieglerSS@aol.com](mailto:ZieglerSS@aol.com)) and SpeakerNet News

**GET A MENTOR!**

Don't be afraid to choose a mentor and go after them. Even if they seem unapproachable, put it out there and see what happens.

**ATTRACT MEDIA!**

Create a "Request for Coverage" (RFC) to inform media of your speaking event. Use examples from the reference guide to create your own RFCs and blast appropriate media for your event. Even if they don't show up, it's a great way to continue to get your name in front of the media.



## three

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# Everything You Should Know About Publicity & Promotion



**Host:** So why don't you tell me a little bit about your experience doing corporate PR and events? How does that relate to the publishing world?

**Arielle:** You know, all publicity is basically about the same thing. It's about trying to get the attention of the media to get free coverage of your product, person, place, things, book or whatever it is. So my background in events and corporate PR was really a great lead into doing book publicity because I understood the process. I understood that you need a "hook" and you have to be newsworthy and you have to be interesting and you have to be good at doing interviews to get people to pay attention. So it was really useful in that respect. What was different was that I didn't really understand that one of the best ways to sell books is through radio. You know everybody wants to be on TV and it's great when you get it, but if you want to move a lot of books, you want to do lots of radio shows.

So what's radio all about? It's really about quantity, it's about getting lots and lots of people to hear your story. You can do these radio interviews while you are sitting in bed, sitting in your living room, sitting in your car, just about from anywhere. The people that are interviewing you don't care where you are as long as you have a clean phone line. In the early days when I was self publishing, I had an 800 number and I could gauge the success of every radio interview I did because I would give out my 800 number so people could order the book. Sometimes the phones lit up and I sold lots of books and sometimes nobody called. But what I really got to understand was that almost every single radio interview was worth doing for one reason or another. And one of my favorite stories about radio has to do with Wayne Dyer.

When Wayne first got into the business, he had a book called *Your Erroneous Zones* by a very small publisher. He had a little VW bug and he would put the books in the trunk and drive around the country selling the books and doing whatever interviews he could get. One night he was doing a small radio show, I think it was like 1:00 in the morning on Long Island and as he was driving home, he thought, "What am I doing? Who in the world is listening to this show in the middle of night? Am I wasting my life?" And the next day he got a call from the producer of the "Tonight Show" with Johnny Carson who said, "You know, I was listening to you on that radio show last night and you are pretty good. Why don't you come on the show?" And he

went on to do something like 28 appearances with Johnny Carson, which launched him into the stratosphere. This proves the point that you never know who is out there; you never know who is listening.

**Host:** Arielle, for someone listening to this who is not familiar with the game, can you give us a quick overview on what public relations is and why it is so important?

**Arielle:** We all know that advertising is paid space or time or air, but publicity is free coverage. It's either free editorial or free television coverage or free airtime on radio. The way you go about getting that is by pitching a story; you pitch somebody as an expert; you pitch something that's newsworthy.

There are lots and lots of places to get free publicity. There are newspapers, daily newspapers like the *LA Times* and the *New York Times*. There are alternative weekly newspapers like the *LA Weekly*, the *San Diego Reader* and *The Village Voice*. There are freebie giveaways, "penny savers" they are called. There are lots and lots of newspaper print opportunities in the world. Then there are the monthly magazines. There are women's magazines like *Redbook*, *Women's Day*, *Vogue*; you know what I am talking about? There are men's magazines; there are trade publications; there are shelter publications; there's thousands and thousands of magazines.

Then on top of all that print, there is radio. There is local radio and there is syndicated radio. By syndicated, that means the same person is heard in more than one market, like Dr. Laura. She's syndicated in about 350 markets whereas your local "Doctor Joe" may only be heard in your hometown. Syndicated is better than local but anything is better than nothing.

In terms of television, the opportunities there are morning TV Shows, local news shows and of course the big talk shows – we're all about Ms. Oprah and all of those. So altogether there are probably a half a million media outlets just in the United States. Once you figure out what your hooks are and what it is that you have to say, you then have to start targeting which media realistically are you going to go after. If you are a first time author and you don't have any videotape and a track record of appearing on talk shows, it would not be wise to be pitching the "Oprah" show. They will never have you on because they don't have anybody on that they haven't seen tape on first. Start small if you are first time author. Start getting some local coverage even if it's local cable access. And if you can't get on local, then hire a TV crew and create your own "EPK." EPK means Electronic Press Kit. This is something that you can send out to the media that shows you are capable on camera; it tells your story; it has a video package; it has B-roll, which is the tape that they run on the screen while you're there talking live; it may have your press release that's downloadable; it may have still photos, but an EPK is really the most sophisticated way to get your message to the media these days.

So print, newspapers, magazines, television and radio, getting it for free – that's what publicity is.

**Host:** Can you describe what other kinds of media opportunities are out there?

**Arielle:** Yeah, there are several things that you can do. There are satellite radio tours and there are many companies around the country that are very qualified to set these up for you. You actually sit

on the phone doing live radio phone interviews for two or three hours at a time, doing back-to-back radio interviews. I have done several of these and it gets a lot done. You can do as many as 30 radio interviews in 3 hours, which is reaching millions and millions of people and hopefully selling thousands of books, but it's exhausting because basically every single person who is interviewing you is asking you the same questions everybody else has asked you. So you have to figure out a way to stay fresh and make every single interview new and keep a beginners mind about it. So that's the satellite radio tour and they are very effective even for first time authors.

The other thing that's out there is called a video news release and these are very specific and only for certain types of books and authors and experts. They are extremely expensive and the last time I set one up it was \$30,000-\$35,000, but here is how this works. In the video news release, you hire a company that comes out to do a news package on you. You have to have something that's very timely and has a news hook. What they do is follow you around and interview you. Then they tell every TV station in the country that at a very specific time they are going to broadcast this interview live over satellite and they can download the interview for free and use it on their newscast. I have had experiences where this has been extremely effective because we managed to hit a slow news day and lots of, maybe dozens of TV stations around the country, picked up the story and ran it.

About a year ago I was doing the PR and marketing for the Alliance for The New Humanity, a non-profit organization co-founded by Deepak Chopra, and we were doing a video news release out of Puerto Rico about all the different Nobel Peace Prize winners that were there and all the VIP's in the Peace Activist world. We did a VNR (Video News Release) and we spent two days taping it, editing it, putting it out on the satellite. We decided to put it up on the satellite at Sunday morning at 1:00 am, figuring that Sunday would be a very slow news day and that we'd get lots of pick up on international cable stations as well as different US local TV markets. So I woke up on Sunday at 6:00 am, turned on CNN, so excited, sure I am going to see information about the New Humanity event and what do I see? Saddam Hussein has been captured and it's international global news. We got zero pick up, well, not zero, maybe 1%, but it was just one of those things where breaking news ruled the day and there was nothing that we could do. There is no way you can recoup the investment; it's just the roll of the dice when you do a VNR.

**Host:** Can you describe what a satellite media tour is?

**Arielle:** Exactly. My sister did a satellite media tour yesterday. So here is the truth about the satellite media tour. If you live on the west coast, you have to get up at 2:00 in the morning; if you live on the east coast you can get up at 4:00 am. But what this is, is you are sitting in a room looking into a television camera while you're doing 20 to 25 back-to-back live TV interviews with different television shows across the country. So you are talking to St. Louis and you are talking to Indianapolis and Palm Beach and New York, New Jersey and you are doing three-minute interviews over and over again. They are very-very effective because you don't necessarily have to go out and do a book tour and you don't have to tour the country. These are the same TV shows you would have done had you shown up in those cities, that's sort of the upside. The downside is they are not for everybody. If you are a first time author, you are

probably not going to have much success with the satellite media tour because these TV shows in the other cities have their choice of people to interview. There are dozens of them happening every day with celebrities and well known authors, so you want to be further along in your career before you invest the \$15,000 or \$20,000 it's going to cost to do the satellite media tour.

**Host:** If I am an author and I want to hire a publicist, what should I look for? What kinds of requirements and qualifications are necessary to ensure a successful product? Or at least to increase the odds of having a successful product?

**Arielle:** Well there are several different ways to look for someone to do your book publicity. If you know a lot of people in the publishing world, you could ask for referrals, that's always a good way to go. Talk to somebody who has hired someone and then had a good experience, which would be ideal. If you don't have connections, then you can just get on to Google and start looking. Let's say that you have a relationship book and you want to know who did the PR for *Men are from Mars*... Start searching around, see if you can find a press release that's posted somewhere and see if you can find out who is the publicist. You've got to be a bit of a detective, but once you get your hit list of three to five publicists that you want to interview, here is what you want to look for. You want to find out if they do a lot of books? Have they done books in your category? Were they successful? Are they willing to give you referrals? That's really important, you want to check up on referrals. If it's more than just a one-person firm, find out which person in that office is actually going to be working with you. A lot of times the person who owns the agency is really adept at giving a good meeting, but they are not the person who is going to be on the phone selling your book. So it's critical that you bond with the person assigned to your book. Interview them, make sure that they are enthusiastic, that they sound good on the phone and that they really get you and get your material. And then find out how many other projects they will be working on while they are working on your book. If they have got 20 other authors while they are working on you, you don't have to be a mathematical genius to figure out that they won't have a lot of time to take care of you.

So once you identify the right people, you know who is going to be your executive and taking care of you, you are sure they have got the right time, then you have to become their partner. You have to be very active, you want to be giving them ideas on how to pitch you with different angles, you want to be watching TV and reading the newspaper and looking for what's happening in the world today that you can speak to and if you see something happening, whether it's local or national that you can provide your expertise in, call up the publicist and say "I just read this story and here is what I have to say about it, why don't you pitch me as an expert." And be very, very proactive. Ask for weekly updates; you want to know what's going on. I can tell you that at the beginning in the relationship, not a lot is going to happen in terms of getting you interviews. It's not like you hit the ground running; it's a growing process. Usually the first month they spend writing your press material, reading your book, building a media database, and getting to know you. You want to be very specific with them about what your goals are. And be realistic. If you are first time author and you haven't ever done a TV interview, don't be asking them to pitch you to Oprah. You are not ready to go on Oprah. Even if Oprah said yes, you would blow it. So start with local interviews and then work your way up.



I had one client a few years ago. All this was such a tragic, sad story. He was paid a half million dollars by a top name New York publisher for a book. The editor and the marketing director both left company, so he was what is called “orphaned” in the industry. Everybody forgot about him. Somebody managed to book him on the “Today” show, but nobody bothered to tell him to get media trained or to media train him. It was his very first TV interview ever, he blew it, he stank, it was terrible; the book never did anything and he never got another book deal and that is a very typical story. So you want to be ready for these interviews, you don’t want to start at the top. As much as we all would like to start at the top, it’s a growing process. Just like you didn’t learn to ride a bike the first time you got on one, you are not great on TV interviews until you have done a bunch of small local cable interviews first.

So getting back to the topic of working with the publicist. Learn to partner with your publicist. Figure out when is the best time of day to talk to them. And don’t talk to them every day. Maybe e-mail them every other day, but don’t be a nudge because if they are on the phone talking to you, they are not on the phone pitching your book. If you have a problem, if something comes up, talk about it and clear the air early, don’t let things fester. If you see that the relationship is not going in the direction that you want it to go, make sure that whatever agreement you signed has some kind of stipulation in there that either party can cancel the agreement with 30 days written notice, so that you are not spending your entire budget with the firm that isn’t working for you. So like with all new relationships, you don’t always know on the first day if it’s a winner. But you can do your research, do referrals, sit down with people, meet them face to face, get to know them and most importantly, talk to the person who is going to be making your phone calls on the phone. You want to hear how they sound on the phone because that’s everything.

**Host:** How expensive is PR?

**Arielle:** Unfortunately, it’s pretty expensive. You can do it yourself, if you’ve got the time and energy, or you can hire somebody. You can hire freelance people that have very negotiable hourly project rates, or you can hire sort of the “big guns” out there that are handling the big name authors. You can figure that with most agencies, your monthly retainer is going to be anywhere from three to seven thousand dollars a month. If you’re planning on going out and doing a book tour, sock away \$50,000, because at the end of the day, that’s what it’s going to cost you for publicity, for travel and for everything else. If you want to do a radio tour and you’re not going to book it yourself, you can probably find somebody to do it anywhere from two to five thousand dollars to set up a radio tour. A TV satellite tour is anywhere from twelve to twenty thousand dollars. It’s pricey, but being an author is part of your career, which is a big picture thing; it’s not just a one-time thing. So start saving your money now.

Read everything you can. If there are different workshops to go to, go to the workshops. Everybody has got a different opinion on how to do this and do this right. But just know at the end of the day, it’s all about persistence and elbow grease. If you’ve got a story to tell, get on the phone and tell your story.

One of my favorite clients is a woman named Dr. Jill Murray. She is a psychotherapist from Laguna Beach and her specialty is abused women. One day she was watching “Oprah” and

got an idea for a show. She wrote a letter to Oprah and said, “Why don’t you do a show about teenage abuse and how the abuse cycle begins in teenage dating?” The Oprah people called her up and she did an entire hour on this topic. This was way before she ever thought of writing a book – she had the whole show to herself. At the end of the show, Oprah said to her, “If you write a book, I’ll have you back on.” And that’s when I first met Jill. So you never know what’s going to work, but you need to figure out where you’re a good fit. Not everybody is a fit for Oprah and in fact, most authors are not. She has very few non-fiction authors on these days. Watch the show; don’t pitch any show until you’ve watched it. And then figure out what’s the best show that you could do and be persistent.

**Host:** So Arielle, you mentioned smiling and dialing. I’d like to know what exactly does that entail?

**Arielle:** Smiling and dialing is the art of the pitch. It’s cold calling; it’s a sales call; it’s about seducing somebody on the phone. That’s the essence of what it is. And it takes a lot of persistence. I used to count in the past how many calls I had to make to land a story. And on average it took about 8 to 10 calls to the same person to finally get an answer. I mean these people at the radio shows, the newspapers, the magazines, TV shows, they are busy, they’re not answering their phone, and they are barely listening to their voicemail. So you need to come up with a 30-second pitch that’s really crisp and clean that you can leave on their voicemail that’s going to compel them to call you back. And in the enclosed reference guide, we have got some sample scripts that you can look at to see what a good pitch would sound like.

One of the things I want you to know up front is: “no” does not always mean “no.” They may say, “No, it’s not for us.” Don’t take it personally. What that means is, no, not today, not right now. But the truth is, the angle of your pitch may not have worked for them today but that doesn’t mean you can’t go back to them three weeks or a month from now with a new pitch. Let me give you an example.

Years ago we used to represent a psychologist who was an expert on many different topics: crisis, people with post-traumatic stress syndrome, child abuse, and all different kinds of things. Every week we were trying another pitch. At one point I was reading the headlines in the news (I am dating myself here. This was in the 80’s), but the headline was that Sean Penn and Madonna, who were married at the time, were fighting and Sean Penn’s behavior was just really atrocious and was attracting a lot of attention. So I talked to my client, the doctor, and I said, “Well, what do you think about his behavior?” And he went off for 5 minutes about what that behavior meant and how it affects other people and how you can spot it in your own mate. So, I picked up the phone and called *USA Today* and said, “How would you like to talk to an expert doctor who can explain why Sean Penn behaves as bad as he does?” We got a front-page story out of it. So you need to just keep looking at the news, looking at what you are an expert in, trying different angles and realize that “no” does not mean “no;” it just means “no, not right now.”

**Host:** So, how do I decide which media to send my material to? And how do I find them?

**Arielle:** Before you begin pitching the media, first you have to figure out *who* in the media you want to pitch. You need to build a database. So let’s briefly review all the different parts of the media.

When it comes to women's magazines, you don't want to send your book to the book editor. Why? Because the book editor is getting hundreds of books every single week. What you want to do is figure out if you should be pitching the health editor, the beauty & fashion editor, the lifestyle editor or the features editor, all of which would be better choices than the book editor. At a lot of the big magazines, the books that come in generally go straight on to this conference table, where they sit and sit and sit until somebody finally picks one up and either reads it or throws it away.

So, you want to be thinking in advance, "Okay what kind of book do I have? Do I have something that would be appropriate for health, or do I have something that's specifically for mothers or for women over 40?" And then pitch those specific people in the media. Daily newspapers have lots of different sections. There is the lifestyle section, the sports section, the entertainment section and the business section. So when you are deciding which newspaper you want to go to, figure out who at that specific paper, or actually all the papers, you want to go to. Do you need a features editor, a senior's writer or a childhood health issue writer? Then when you are putting your database together, you can have people targeted by groups.

There are lots of different types of magazines and newspapers. There are women's magazines, men's magazines and general interest magazines. General interest would be: *T i m e* , *Newsweek*, *People*, *Star*, *US* or *In Touch Weekly*. There are health and fitness publications: *Health*, *Natural Health*, *Men's Fitness* or *Organic Style*. Then there are the daily newspapers: *USA Today* and *The Wall Street Journal*, which are basically the two national newspapers. And then every city in America has at least one daily newspaper. Then there are weekly alternative papers. Those are papers like the *LA Weekly*, *The San Diego Reader* and *The Village Voice*. There are also regional monthly New Age publications like the *Whole Life Times* in LA, *Vision Magazine* in San Diego, *Edge Life* in Minneapolis and *Common Ground* in San Francisco.

And then there are the TV shows. There are the morning shows that you are familiar with like "Good Morning America," the "Today" show, "CBS Early Show," "Fox and Friends" or the "CNN Morning Show." Then there are the TV talk shows - the Oprahs, the Montels and Ellen DeGeneres. And when you are pitching TV, you want to be able to target different producers. So, at the morning shows, quite often there is a book producer, but my advice is if you can pitch a producer that is more niche or more specific to what you are doing, like a health producer or a money producer, you may stand a better chance than just going through the book producer. At the national talk shows, you want to watch these shows in advance and watch the credits and see who's been producing different kinds of shows.

There are many different free newsletters that you can subscribe to that will tell you which different media are looking for what kinds of guests. There are also some very good ones that for a nominal monthly fee will tell you specifically what the media is looking for, sometimes by a daily e-mail. All of these are listed in the reference guide so you can decide which ones you want to subscribe to.

Once you figure out what types of media you want to target, you will then need to build your media database. Personally, I use Bacon's online. Although it's a little pricey I find it to be the easiest and the best one to use. You can search thousands of media very, very quickly and you

can say, “I want to target health editors in the top 100 newspapers,” and pretty quickly you will have put together a database of these health editors. Then if you want to send them all an e-mail blast, you push a couple of buttons and you have targeted all of them. So, you can go to [bacons.com](http://bacons.com) or talk to somebody on the phone. Tell them what your needs are and they will tell you which program they offer is best for you.

If you decide that it’s not quite affordable for you to subscribe to one of these, you can always go to the library. Many of the big city libraries get the Bacons’ media books and there you can sit and do your own research and write down the names and addresses and phone numbers of the different media that you want to pitch immediately. If all you are interested in right now is pitching locally, the yellow pages are probably going to be your best bet. They list all the TV shows, the different stations, the radio stations, the newspapers and the magazines.

There is a bit of a learning curve to putting your database together. So give yourself some time, get familiar with it. Try not to take on too much at one time, maybe say you are just going to pitch women’s magazines first, but give yourself a chance to really get to know the media. Try to develop some relationships and begin building your database.

**Host:** We have talked about publicity but I’d like you to talk a little bit about developing relationships with the media. What does that entail?

**Arielle:** Just like developing a friendship, developing relationships with the media takes time and energy and persistence. It’s really critical. These people are sitting at their desks, they are under deadlines, they are going to meetings, they have to come up with fresh new ideas everyday and if you call with an unfocused approach, you’re wasting their time; you’re pissing them off. So, when you pick up the phone to call somebody, you need to know ahead of time, what’s the result you want to get? What do you want to say? Be sensitive to their state of mind. If they pick up the phone and sound hurried, just ask them, “Is this a bad time for you? Are you on deadline? Are you busy?” And if they are, then they will say so and then just say, “No problem, I will call you back later.” But if they say that they have one minute, and that’s the most you can have, tell them what you’ve got. If they are not that interested, just leave the conversation and ask, “What are you working on? What are you looking for? May be I can help you with something today. I have got a big Rolodex. What’s going on in your world?” And try to develop some rapport. If they decide to engage in a conversation and they don’t really have much going on, talk about the weather or play what I call the “name game.”

Here is how you play the name game. I developed it about 15 years ago when I was pitching a business writer named Steve Horowitz and I wasn’t getting where I wanted to go with him. He was the key business guy at the *LA Times* and I really needed him. So, I said to him, “Steve Horowitz, did you grow up in Hollywood, Florida?” And he said, “No, why do you ask?” And I said, “I went to high school with a Steve Horowitz.” And he said, “You’re from Hollywood?” And I said, “Yeah.” He said, “My parents live in Hallandale,” which is the next town over. And I said, “Oh really! Do they live at Three Islands?” Now everybody in Hallandale lives at Three Islands, but he didn’t know that. So he said, “Yeah, how do you know?” And I asked him if they were in building J, but he said they were in H. I told him all my cousins were in J and suddenly we were playing Jewish geography. You can do this with anybody. If they have an

unusual name, ask them about their name, where are they from? Try and find a way to connect to them. If you don't want to play the name game, talk about the weather, talk about sports, tell them a joke. But just don't bore them. Try to do something so they will remember you. They will be open to you. Just when you are finished with the conversation, say, "Thanks for taking the time to tell me what you are up to. Can I call you back in two weeks if I have a new angle?" Start that way and then follow up with an e-mail and just say, "It was great talking to you today. You are the friendliest media person I have talked to in weeks," or something cute like that. That's how you develop relationships. Look for ways that you can be of service to them instead of trying to suck their energy because other publishers are doing that all day long and they don't like it.

**Host:** Do you have any advice for how a first timer should approach the media and start the introduction or start the description of what they want?

**Arielle:** I would say you should rehearse your pitch before you start calling. But if you suddenly find yourself on the phone and you are overcome with a case of the nerves, be honest. Just say, "I am a nervous wreck, this is my first book, I am new to this world, I don't have a million dollars to hire a publicist so I hope you don't mind that I am a little uptight about this. But I am really going to try and spit out what I have to say and that's the reason that I have called you." And I think most people, if you are being vulnerable and open in telling the truth about where you are at, unless you're an idiot, they are going to give you some space.

**Host:** Arielle, what's in a press kit, and why do you need it?

**Arielle:** A press kit is really sort of like the crib notes to your book because most of the media is not going to take the time to sit down and read your book cover to cover, but they will look at your press kits. So the contents should have a press release, which I'll explain in a second, your biography, what I call a canned Q&A and a list of endorsements and testimonials.

So what is the press release? In the reference materials we have some samples of what it looks like, but it's essentially a one or two page document that is an overview of what the book is. It explains what the important points of the book are, why you, the author, are an expert and a credible source. It has some of your background and it will probably contain some bullet points about what the important messages are and what makes you and this book newsworthy.

So a press release is key. If you have nothing else, you must have the press release. Then you want to have a one-page biography that gives your background, your education, your credentials and your successes. You also need a one-page pitch letter. And it's very important that it's not longer than one page. This is the print version of the smiling and dialing; this is the sales tool. This is the thing that says – bam – this is who this person is and what the book's about and why you should have them on your show or in your magazine or in your newspaper. You may want to have several different pitch letters. You might have one for radio, and one for television, and one for newspapers and one for magazines and something else that's very specific. You don't want to send out one pitch letter that says, "Dear Colleague" and send it to every single person because then they know that you haven't taken the time to specifically write something just for their particular media outlet.



The other thing that I think is important to have in the press kit is the canned Q&A. This is an interview with you, so that you have questions and answers. There is no definitive length on how long this needs to be. It could be two pages, it could be six pages, but you just want to have something that's very rich and deep and full of information so after they're done reading it, they'll say, "Oh! My God, we've got to have this person on and we've got to do a real interview with them because the information is just so juicy..."

You also want to have a one-page list of just questions so if it's a radio person, they can pull this sheet of ten questions and even if they haven't read your press release, they can still conduct an interview with you because they have good solid questions to ask you. And finally, a page of endorsements or testimonials is always nice to have. In a little while we'll do a section on how to get these testimonials, but those are always nice and give you even more credibility.

In addition to the press kit, you want to have some video tape of yourself, if at all possible, after you've been media trained on a local TV station. And if you can't get on local TV, then hire a talented crew and create a package that looks like you've at least been interviewed by a professional. It only needs to be two or three minutes in length, but they need to be able to see that you are capable of doing a good job on camera.

Along with the press kit and the tape, you want to have either a finished book or a galley. If you don't have a galley of your book, then at least have a printed copy of the manuscript. If you are pitching a book, you have a book to sell; you need to send a book. And finally, if it's possible, you want to send something that will catch their attention. When I was promoting the *Hot Chocolate for the Mystical Soul* series, we would send out a mug with a packet of hot chocolate with the book and the press kit – just a little reminder or something fun for them to nibble on.

We worked on a book called *Kids' Health* several years ago and we sent it out with individual sealed packets of kids' sunscreen and kids' visors. It was something to keep on their desk that would remind them that we had two MDs – pediatricians – that were experts who could talk about kids' health. So any little something extra that you can send that isn't perishable or illegal or isn't a bribe – you don't want to be sending them money – you may want to include in the packets that you will be sending to media.

And finally you need a good headshot, not something that your sister, your brother, or your husband/wife is taking, but a good, clean, professional color headshot. You can stick it in the press kit, just a little 5"x7," doesn't need to be any bigger, or if there is a good picture of you on the book jacket then you don't need to send the photo, you can just mention at the bottom the press release that a jpg is available.

**Host:** What kinds of press materials should an author put on a website? How can the website be used effectively?

**Arielle:** The website is the best place to have your press kit. It will save you a ton in mailing charges. So you want to have it all neatly and easily readable in a press room section of your website. If you have more than one press release then title the different press releases. List that you've got a biography, a Q&A, different pitches; you've got your press release. If you've done lots

of other media, then list that media, list the different stations you've been on or the different media. If you've had newspaper articles or magazine articles, get them scanned, get them on to the website so they can read them.

**Host:** Can you describe some of the most successful press releases that resulted in lots and lots of calls? What were those on?

**Arielle:** Well, one pitch letter in particular that I am remembering was when we were doing a book 12 years ago for a cookbook called *Looney Spoons* by these two sisters. It was a really fun, light hearted, low-fat cookbook. I wrote a pitch letter that you would sing out loud to the tune of the "Beverly Hillbillies" TV show and it really captured the spirit of the book. A lot of the media people just thought it was cute and different and they enjoyed the book and they enjoyed singing the pitch letter to themselves. We got a lot of results that way.

**Host:** If I want to pitch a story to the newspaper, as opposed to a magazine or some other printed material, what's the difference and distinction I need to make when I am going after these different media types?

**Arielle:** You need to know what you want out of it. Let's say you are going after *Woman's Day* magazine. I hope you will have read a couple issues before you try and pitch it. You need to know that they are going after the Middle American woman, who is middle-aged, is a homemaker, not the high-powered New York executive type. So you want to have a story angle that fits their audience. So a pitch to *Woman's Day* is going to be very different than a pitch to *Vogue*. A pitch to the *New York Times* is going to be very different than a pitch to the *LA Weekly*.

You want to target your pitches to the media that you are writing to. I suggest that if you are going to be doing your own publicity, you go to the largest newsstand in your town once a week and scan the magazines and the newspapers and see what they are writing about. Take notes and figure out which editor is where because you don't want to send out a generic pitch for everybody. It doesn't work.

**Host:** So how effective is e-mail and when should you or when shouldn't you use it?

**Arielle:** Great question. Most journalists are using e-mail these days. If you're going to e-mail them and they don't know you, your e-mail should never be more than four lines long. You don't want to be e-mailing somebody you don't know an entire press release; that's not the way to go. Give them a short, quick pitch. Put something in the subject line that's going to catch their attention, and then just say, "Dear Joe, I've been reading your articles in *USA Today*, really liked them. I'm an expert on XYZ and 123. Would you be interested in knowing more about \_\_\_\_ (whatever it is)?" And if in his response he says yes, then paste in your press release and send it on. Don't ever e-mail an attachment unless somebody has asked you for it. There are still a few journalists out there that don't use e-mail and don't like e-mail. You can actually figure out who likes it and who doesn't. There's a media directory called Bacon's and for about \$500 a year you can buy all the Bacon's media books that list all the contacts at every newspaper, magazine, TV and radio shows with personal notes on how they preferred to be contacted. If you don't want to buy the books, you can subscribe to their online service and create an online database and



find out the preferred way these journalists like to be contacted. But please, please never send an e-mail longer than four lines to somebody that you don't know.

**Host:** Arielle, what are book tours and book signings?

**Arielle:** A book tour is when you go out on the road and go city to city to promote your book. It's usually a combination of doing book signings, speaking engagements and media interviews. It generally involves a lot of travel, very little sleep and a lot of bad food.

I want to sort of run down for you what a typical book tour day might look like for a successful author. Now this isn't going to be for your first time author, but a successful author will usually have to be awake by 5:00 in the morning to have a quick shower and eat some breakfast. Their author escort, the person who takes them around to all their interviews, will be picking them up at 6:00 or 6:30. They will be doing their first live TV interview at 6:45 in the morning, and then they will probably then run off to do two or three back-to-back live radio interviews inside studios. Lunchtime, they will go do the "News at Noon" for the local affiliate of one of the networks. Then they will have lunch with a newspaper editor and will probably get back to their room about 2:30 or 3:00, long enough to take a 15 minute nap, shower and change. Then they will go do what we call "hit and runs," where the author escort will drive them to all the bookstores in the city to sign stock copies – stock of the books that are on hand in the bookstores. You sit at a table and you sign and sign and sign so they can stick those pretty little gold stickers on them that say "Autographed Copy." Then around 6:00 or 7:00 you go and you do your book signing. If you are a well-known author, there will be lots of people there to hear you speak. If you are a first time author, there could be nobody there except your author escort. Then maybe you get to bed around 9:30, 10:00, and you get up at the crack of dawn the next day to jump on a plane to go to your next city. And you do this over and over and over again, sometimes for as long as six weeks to get the books out there and get them rolling.

Now the book signings. It used to be in years past that even if you were an unknown author, people would still come out to a book signing to hear you speak. For the last few years it hasn't been like that; it's getting harder and harder to get people to come to a bookstore unless you are a known entity and they want to come see you. But does that mean that you shouldn't go to book signings? I personally believe that if a bookstore is willing to set the time aside to have you come in, you should go. And of course try and get all your friends and family and all of their friends and family to come and hear you speak. But if you are in the unfortunate situation of sitting in the bookstore and there is nobody there, make the best of it. Sign the stock, go around and talk to the employees. One of the ways books get sold in this country is through hand selling. The employees talk to the customers when the customers are roaming around, not sure what they want. If they have just met you, the author, and they were impressed and excited, they are going to recommend your book.

In the front of every bookstore there is the new release table. Quite often the publishers have to pay to have your book on that table. But if you make friends with the manager and the staff at your book signing, they are more likely to put your book on the new release table for free. So, there are lots of good reasons to spend time in bookstores even though it's depressing when there is nobody there to see you speak. It's happened to me many times. But if you

can get yourself into the frame of mind that this is what you need to do in the beginning, go make friends with the manager; get to know the staff. If you are an author, chances are you are planning your next book and you want to be able to come back the following year. When that time rolls around, they are going to say, “Oh! He or she was really nice. They were really pleasant, and I learned something from that encounter.” So there’s a good reason to do book signings even if you are not a superstar just yet.

**Host:** Now, great speakers and great presenters aren’t often born, they are usually made. Can you explain a little bit about media training and the value of it? Do you have any recommendations on which the best ones are?

**Arielle:** Media training is absolutely essential. It doesn’t matter if you’ve been a successful platform speaker for 20 years, or what you do for a living. You need to get media trained to sell your book, and here is why. When you are doing a platform speech, you’ve got 30 or 40 or 60 minutes to tell a story. When you are doing a live television interview, you’ve got two minutes and if you don’t know how to sell your book in those two minutes, you’ve just wasted your time being on television. You can’t count on the person interviewing you to hold up the book and say, “This is the best book I’ve ever read, go to the bookstore today and buy it.” So you need to be properly trained to know how to get your message out there, and learn how to sell your book and be effective in the two minutes that you have.

One of my favorite media trainers is Joel Roberts and his contact information is in the reference materials on how to reach him. Joel is a total pro on how to get your message across in a concise, effective way that sells books. I’ve had Joel media train me for every single one of my book tours and he has trained almost every author I’ve ever worked with. There are other trainers that are also very good; they are listed in the resource section, too. You wouldn’t think of trying to get in shape without doing some exercise. Media training is the exercise that you need to do for your mouth to sell your book.

**Host:** Arielle, can you provide some media training tips?

**Arielle:** When you are doing a television interview, you want to remember to look at the person who is interviewing you and not at the camera. It’s never appropriate for you to look into the camera unless you’re directed to do so. I can’t think of any instance where they’ll tell you to do that. So you want to make good, strong eye contact with the person who is interviewing you. A lot of the time they are not going to be paying attention to you, because they’ve got a little ear piece in their ear and a producer talking to them or they are going through their notes and they are thinking about the next segment. So you have to understand that you are there to get your message out and it doesn’t matter if they are not paying attention to you or if they are not connecting with you. You have a big smile on your face; you sit up straight, lean forward. Be engaged and tell your story.

When you are talking about your book or whatever subject you are talking about, do not use the words “in my book.” There is no reason to ever say “in my book” unless you are going to give the title. So if you are giving information on how to take care of a child with a fever, you want to say, “In my book *Raising Healthy Children*, I suggest...” because you want to get your title

out there. When you arrive at the television station, and at this point in time I am talking about local TV, not national, you want to come prepared with an index card to hand to the producer. On this index card you want to have the title of your book, your name, any pronunciation hints if your name is not easy to pronounce, as well as your book signing information if you have one coming up. That way you can hand them the card and they'll know who you are and how to "chyron" your information when you're on TV.

I was once introduced as Arnell. I was on a TV show and they said, "Here's Arnell Ford" and I am thinking Arnell? My name is Arielle. But I didn't even follow my own advice. I hadn't told the producer my name is pronounced R-E-L, some people pronounce it A-re-l, but they called me "Arnell." So you want to have this index card that has all your critical information on it so they don't have to be guessing.

The other thing you need to know is 90% of the people who interview you have not read your book. They probably haven't even read your press release. They are working off the questions that either you or your publicist have provided for them, which means you need to take control of the interview. You are not passive. If they say to you, "Oh! Those are beautiful shoes you're wearing," instead of asking you about your book, you can say, "Yeah? Thanks! And since I wrote this book, *The Art of Raising Healthy Children*, I've been able to buy lots of shoes." And make a joke out of it. Be light and funny, but be sure to tell your story.

Visuals are always necessary when you are going to do TV. If you can't provide them with B-roll, which is moving pictures that relate to the story you are telling, then bring still photos or bring props or bring something that illustrates what you have to say, whether it's a supplement or some food or whatever. Since I don't know the topic of your book I can't really guess, but bring something visual to tell the story.

When you are selecting your clothes for TV, don't pick fabrics that are scratchy. They are going to snake a little microphone up your shirt, your blouse, or your jacket and certain fabrics tend to crinkle or crunch. Make sure that you are wearing cotton or wools or fabrics that aren't going to make any noise. If you are a woman, make sure that you are not wearing bangle bracelets. Bangles make a lot of noise. If you talk with your hands, you don't want all this clinking sound overriding what you're trying to say. And, finally, be prepared for anything.

You probably remember the O.J. Simpson trial 10 years ago. I remember I had Deepak booked on the "Larry King Live" show and he was sitting in the green room in Washington DC, but he got bumped because of breaking news with the O.J. trial. Deepak being Deepak, he is always happy and gracious said, "Perfect, I'll go have an early dinner and I'll finish writing my next book." We rebooked him for the following week. He's sitting in the green room, five minutes before he's supposed to go on, he gets bumped again. He's like, "Great, that's wonderful. I have more time now to do something else." Whereas other people might loose it, have a melt down, or be pissed off because they flew across the country and they are getting bumped, Deepak was always gracious and happy and I swear to God it's paid off. Not two hours ago, I was in a dressing room trying on some clothes and the producer of the "Larry King Live" show called me and said, "We've just had a cancellation for Monday, can Deepak do the show?" And he has been on that show regularly since the O.J. trial because he was gracious and he was nice

to the producers and they know that they can count on him in a pinch to show up and do a good job.

**Host:** So can you explain if an author is going to be on television what should they wear and what shouldn't they wear?

**Arielle:** That is a really crucial thing. I suggest that before you go out to do any TV interviews, if you don't have a fashion stylist or you don't have good fashion sense, get a friend to go shopping with you or hire a professional stylist. The basic rules are: don't wear white or black on television, don't wear anything with small patterns and you should wear things that make you look accessible, friendly, professional and credible. You want to know what your best colors are. I have never found anybody who didn't look great in some shade of blue. I always recommend shades of blue, pinks, reds – colors that pop – even purple. But you don't want to wear drab colors and for sure you don't want to wear black because it really drains all the color out of your face. For women, you've got to make sure not to have hair, make-up or jewelry that enters the room before you do. You don't want to have dangling earrings on that are catching the light or distracting people. You don't want to have hair that dates you. You really want to look professional. If you don't know how to do make-up for television, hire somebody to teach you how to do it because there are no make-up artists when you go to do local TV. You have to show up camera ready and ready to go.

One of the things you want to remember when you are traveling is that you want to have a good carry-on bag that has all of these essentials. You want to make sure you have your television outfit, your hair products, your makeup, your cell phone and your charger, some energy bars, water, the list of all the interviews you are doing, some mint to ward off any bad germs you might be breathing, a good book to read and several copies of your own book. This is your emergency kit, because if they lose your luggage, you won't lose any time by not having these things with you. Don't ever get on a plane without having all of these things with you. They are listed for you in the reference materials we've enclosed.

**Host:** Can you describe a worst-case media training story? Someone who didn't go through the process and had to deal with the results of that?

**Arielle:** Oh! I have such a sad story. We had a client named Brian several years ago who we managed to book on "Good Morning America" in a live sit down, one-on-one interview with Charles Gibson. Brian was so excited and we were excited for him and he went to New York. When he sat down to do the interview and the interview flew by, at the end of the three-minute segment, we all realized he had never mentioned the name of his book. Charles Gibson never mentioned the name of his book and the entire interview was a total waste of time. Had this man been properly media trained, that would have never happened because he would have had the title of his book memorized in his opening statement. One of the things that we like to train people to do is to have an opening statement so that no matter what question they ask you, you have this canned powerful message that's 45 seconds long that you are going to say, no matter what the question is. So that even if the cameras go dead at the end of 45 seconds, you have managed to sell your book in a very effective way.

**Host:** What's an author got to do in order to get endorsements?

**Arielle:** Everybody wants endorsements. Well, if you have the good fortune to be with a big publisher, you are going to want to ask your editor to help you solicit some of the big name authors to get these endorsements. Quite often if you are with the big publisher, your editor will have some well-known authors that they work with and they can just pick up the phone and say, "Would you mind taking a look at this?" And they'll send the materials out. If that isn't the case, then you need to be really creative. First you have to make your wish list and figure out, does it really make sense to ask Wayne Dyer to write an endorsement about your book? Is he the right person or is there somebody that's better? Sort of analyze who is going to make sense to be writing a blurb for you. Once you have your wish list, there is a couple of different ways to go after them.

I have found the people that have the greatest success rate go to book signings where these people are and ask them personally. If you are going to do that, I would suggest that if you go to an event where Wayne Dyer is going to be or Deepak Chopra is going to be and you are going to get in line to get your book signed, be generous. Buy five or ten copies of their book. Because while you are standing in that long line to get to them, you are only going to have a few seconds if you only have one book. But if you have bought five or ten books, while they are signing all of those to every single one of your relatives, you can schmooze with them and say, "You know, I have just written my first book or my third book," or whatever, and give them your thirty-second pitch on it. You can say, "Listen I know everybody and their brother asks you for an endorsement, and I am embarrassed to say that I am asking you too. Would you mind? How can we go about doing that?" And quite often if they have had a connection with you, they'll say yes. I have had so many people tell me that's how they have gotten an endorsement. Deepak asked me years ago not to ask him for endorsements for my other clients. The reason he asked me to do that or asked me not to ask him is because he doesn't like to say no to me; it's his least favorite thing to do. So he figured if I never ask him, he can't say no. So fine, I don't ask him. Probably the most effective way is track to them down at a speaking event or a book signing, buy several copies of their book, schmooze them and ask them directly.

If you can't do that, then call their office and figure out who their right-hand person is. Be very friendly and tell them, "Listen I know you're getting 10 requests a day for endorsements from Mr. So and So, but I'd really like to send a few pages of my book for consideration," or the galley or whatever it is that you are going to be sending. When you send it, address it to the person you are speaking to, not to the person you want the endorsement from. So if it's Lisa Jones, address it to Lisa Jones. Write a note: "Lisa, it was great talking to you the other day, thanks for your kindness. Here's the book we talked about and here's a pound of Godiva chocolates for being so sweet to me." Believe me, that will make a difference. Nobody else is sending her Godiva chocolates. So be inventive, be creative and it will pay off for you.

**Host:** So at the end of the day, what are all the tools you need to be a book publicist?

**Arielle:** You need several. You need your press kit which we reviewed earlier, your pitch letter, press release, bio, Q&A, photograph. You need a database. You need to have a media wish list – a targeted wish list of which people you are going after. You need to have your media hooks,



your e-mail addresses, your telephone and your smiling and dialing pitches all ready. Add in lots and lots of persistence, enthusiasm and high energy and that's what it takes to get the job done.

**Host:** Arielle, if you had to give us a top ten "Do's and Don'ts," what would they be for PR?

**Arielle:**

1. If you are going to make a follow up call to the media, make sure you have a smile on your face first. A smile translates across the phone wires.
2. Know exactly what you want to say and exactly what you want to get.
3. Be authentic, friendly and very enthusiastic.
4. Don't mail out a press release unless you have the time and energy to do the follow up call. So many people spend so much time and energy writing press releases and putting them in the mail and then sitting around wondering why nothing ever happens? Just like in direct marketing, only 1% of the people buy something; it's the same in publicity. Don't mail out anything unless you are going to pick up the phone and follow up with a call.
5. Be prepared to send the same material out over and over and over again, no matter how well you think you are sending something out. Chances are, by the time you get somebody on the phone, they are going to say to you, "I've misplaced it, I can't find it; somebody must have taken it off my desk." Don't sigh and heave your shoulders if they ask you to send it again. Just say, "Yes of course, you will have it tomorrow."
6. Whatever you do, don't call any TV stations like the "News at Noon" producer 10 minutes to noon. Try to be sensitive to deadlines. You want to catch people when they have time to talk. So if you are pitching television, don't talk to them when you know that they are about to go on the air live.
7. When you are calling somebody, listen for his or her state of mind. If the person sounds busy, call him back. Don't try to cram your pitch down the earth when they have no time to listen to you.
8. This is one of my favorites: Don't take rejection personally. They are not rejecting you. They don't even know you. They are just rejecting this idea at this moment in time. Don't take it personally.
9. Be persistent without being obnoxious. Now that's a fine line to tread, because persistence is what gets the job done. But you don't want to call the person over and over again, especially in these days when people have Caller ID. You don't want to be a nudge but you do want to get the job done.
10. And finally, become a resource. Find out what this person is looking for. Maybe they don't want what you have to offer, but you may have something else that they can use and then they will be indebted to you on some cosmic karmic level. Then, maybe some day they will do your story.

**Host:** Can you think of a couple of authors who were extremely persistent and their efforts paid off?

**Arielle:** Actually all the successful authors out there are pretty much very persistent. There is no magic wand out there. There is nobody who can just snap their fingers and make it happen for you. There are no overnight successes. Every bestselling author that I know or that I have worked with was out there doing what it takes for a good three years minimum before they ever had a bestseller. There are no overnight successes. Even the ones that were “Oprah” wonders a few years ago were out there for years before Oprah discovered them. So just know that even though it may look like it’s going kind of slow, you are doing what it takes to make it happen. Even if you are doing interviews on cable TV stations.

I have this interesting story of an author who got on a train from New York City to go to Connecticut to do a very small cable TV show. While he was taking this two-hour train ride he was thinking to himself, “This is a waste of my time. I have a Ph.D. I could be doing something else. Why am I going to Connecticut?” Anyway, he went, and the day he was supposed to do the show, the main host was out sick. So, an associate producer interviewed him and he just thought it was the biggest waste of time. But at that moment what he didn’t know was that there was a *Wall Street Journal* reporter who was home sick in bed that day in Connecticut, who watched the show. He was so intrigued with this author’s information and called us, we were the publicists on the book, and said, “Send me that book right away.” Did a huge story in the *Wall Street Journal*. It got picked up by *USA Today*, *The New York Times*. He did the “Today” Show and it started an avalanche of publicity all because he was willing to schlep to Connecticut to do this one small cable TV show.

I have had several instances in my own life where persistence has really paid off. I have been talking to *USA Today* about doing a story on The Spiritual Cinema Circle since March 2<sup>nd</sup> of this year. Today it’s the end of the year. Since March 2<sup>nd</sup> – that’s 9 months I have been talking to the same reporter about a story. I never gave up. I would just call every two weeks to check in. I always had a new angle, a new hook. Finally they said yes. On Tuesday, the story is finally going to run. Now had I just given up, it would have never happened. But I can tell you after doing PR for 20 years that persistence really pays and that “no” doesn’t always mean “no.” It just means “no, not right now.” So don’t give up, hang on to your dreams and know that with a lot of hard work and belief in elbow grease, it will happen for you.

I would like to take a moment to talk to you about book tours. Five or ten years ago a book tour was really the common way to launch a new author and a new book. And what that meant was you went out and you visited ten cities, you went to different bookstores where you did special events, did a little talk, signed your book and in between did a lot of media interviews. The fact is it doesn’t work that way anymore unless you are already a brand name and a best selling author or a celebrity. Since 9/11 for reasons I don’t really understand, people showing up to go to book signings have just dropped off significantly. And getting interviews for unknown names has become harder and harder. So, if you are going to do a book tour you need to really think outside the box and think about what you can do inside of a bookstore that will attract people to come out, hear what you have to say and buy your book.



I want to give you a couple of examples of some effective things that I have seen happen. Jorge Cruise of the bestselling book *8 Minutes in the Morning* had phenomenal success when he promised dozens of military wives that he would get them in the shape while their husbands were away on deployment. He made that promise to anyone who would listen and it ended up getting him on “Good Morning America.” He created an intensive ten-week work out plan for these military wives in San Diego. And when he went out to do his bookstore events he promised anyone who showed up a free box of high-fiber cereal as well as his fitness tips. It worked out incredibly well because every time he did a radio or TV interview in any particular city he’d say, “Be sure to come out and see me at Borders tonight. I am giving away free cereal as well as fitness tips and music.” People loved to come out for something for free. I found this out myself when I was on book tour for *Hot Chocolate for the Mystical Lover*. This was the book I did several years ago that was 101 true stories of how soul mates met and married. One of the ways one of these women got married was she had this little piece of paper that you colored in and while you are coloring it, you thought about all the attributes you wanted your soon-to-be soul mate to have. So I promised everybody that if they came out to my book signing, they would get one of these pieces of paper for free. I was blown away when 80 to 100 people showed up in every city I went to, to virtually get a free piece of one-cent paper. But that’s all it took; they wanted something for free.

When David Wagner went out on his book tour, he took it to a whole new level. He wrote a book called *Life as a Daymaker* and he invented this little trailer, actually it was an RV, that he outfitted as a hair salon because he was a hair stylist who owned 13 beauty parlors. He took this on the road and in different cities did makeovers for military wives, for homeless women, for the parents of ailing children at Ronald McDonald Houses and it was such a success that he also ended up on “Good Morning America.”

Louis Barajas who is a financial planner in LA and also first time author wrote the *Latino Journey to Financial Greatness*. This informative “how to” book offered much-needed advice to the Hispanic community on managing money. Louis managed to talk the vice president of marketing of Sears into allowing him to give free money seminars at Sears stores all along his book tour route. He ended up speaking to literally hundreds of Latinos in every city that he went to and pushed his book onto the bestseller list.

So, what does all this mean? It means you need to think outside the box. You need to think about what you can give away at your events that’s going to help the bookstores lure people into their stores to hear you speak. Now how do you go about setting up one of these events? Well, if you are not with a big publisher who is going to do it for you, the best place is to start is on the Internet at BookSense and that URL is in the reference guide. BookSense, on their website, lists all the independent bookstores across the country. And then you just get on the phone and ask to speak to whoever is in charge of setting up the book signing events. Tell them who you are and why people are going to want to hear you. Send them your book, send them your press kit and tell them when you are going to be available to do book signings. Now many of these bookstores set up their events four to six months in advance. So you can’t just do this at the last moment. I spoke to somebody at the Barnes and Noble in Union Square last week and they now book six months in advance – six whole months in advance! So, you want to make your plans early enough so that you can get signings in the best stores.

Some of my favorite bookstores are these: In Chicago I really enjoy Transitions Bookplace for spiritual and self-help titles. I also like the Borders on Michigan Avenue. The events coordinator there is really great to work with and he'll do all the contacting the media for you. In Northern California one of my favorites is Book Passages. They usually get good crowds and then they try to make you as comfortable as possible. In Madison, Connecticut there is a store called RJ Julia. They have a very attentive and very loyal crowd. Book Ends in Redwood, New Jersey is also a really a great store. I also have a few favorite stores in out-of-the way places like Books and Company in Dayton, Ohio, which is about thirty miles north of Cincinnati and Prairie Lights in Iowa City. If you have an African-American title you might want to look for bookstores in Detroit, Nashville and Atlanta. And some of the best cities to go to where there are lot of readers are San Francisco, Chicago, Seattle, Portland, Dallas, Houston, Denver, Minneapolis and St. Louis.

Book signings can be a lot of fun if you get a good crowd but sometimes people just don't show up. And when you are in that situation all you can do is make the best of a bad day. Interact with the staff you know and sign stock. If you only have two people sitting there pretend they are both from the *New York Times* and do your very, very best. One of the most important elements that you need on a book tour is an author escort. An Author escort is in charge of making sure you get to your media interviews as well as your bookstore signings. They know their cities inside out, they know the media, they can take you for drive-bys, which are essentially going by bookstores, pulling your book off the shelf, signing it and getting back on the road. And they can basically make your life very enjoyable and very comfortable when you are on the road. In the resource guide we've given you a complete list of every author escort that we know and worked with so that when you are ready to set up your own book tour, you can hire an author escort.

Here is the thing to remember about book tours. You want to make sure that you are far enough along in your career and have enough of a platform and a reach that you can send an e-mail blast out to your own list to guarantee that people will come out and see you. If you are really just totally fresh and you don't have anyone to come out and see you, I would suggest you don't go on a book tour but that you invest your time and energy into doing publicity and other marketing things that will get you more results. Because there is nothing more depressing than going out on the road and going to book signing after book signing when nobody shows up. You really need to know that you are going to have at least ten people show up for you and come and listen to what you have to say.

I would like to talk for a few minutes about two marketing programs offered by Amazon that most people don't know about, but can get really big results. The first one is called the SNP, which stands for Single New Product. And here's how it works. If you have a book let's say, the title of your book is, *Get More Energy Now*. And do you know that there was a bestselling book last year called *Become An Energy Addict*? And then there were four other books that were near the bestseller list that had "energy" in the title like *Positive Energy* by Dr. Judith Orloff. You then go to amazon.com and give them a list of ISBN numbers of books that sold really well that are in your category. And you pay them to send an e-mail blast to all of the buyers of all of those books. That way they get an e-mail from Amazon that says, "Hey, we know that you

bought *Become An Energy Addict* and because you like that book, there is a brand new book that we think you will also like.” It’s this amazing program that gets great results.

I first found out about it, when I got an e-mail from Amazon telling me about a book called *Purple Cow* and they were right, I did like *Purple Cow*, I didn’t really understand at the time how they happened to send me that particular e-mail. But I eventually met the author of *Purple Cow* and I said, “How is it that Amazon knew to send me the e-mail about your new book?” And he said, “Well, have you ever bought any of my previous books?” And I said, “Yes I have.” And he said, “That’s because I paid Amazon to do an SNP, a Single New Product blast to you. So all my previous buyers would know about my new book.” It’s very simple but it’s very effective and you get to help Amazon select which books you think are most similar to your title.

Now there are a couple of caveats. In order to do this, you have to do it within three months of the publication of your book because they *only* do it for new books. And the cost for self-published books or small publishers is \$1,000 per title.

One of my other favorite things offered by Amazon is called the “buy X, get Y.” Let’s say you have a book about relationships and you think anybody who is buying Dr. Phil’s book called *Relationship Rescue* is a potential buyer for your book. You pay Amazon to put your book on Dr. Phil’s page and then they will bundle together and your book is sold at a discount. Another way to look at it was, let’s say you have bought, you have written rather, a weight loss book and you want to be next to the *South Beach Diet*. So, you pay Amazon to put your book next to *South Beach Diet* and then very likely a lot of people will buy your book when they buy the *South Beach Diet*.

With the “buy X, get Y” program, there are several things to consider when deciding which Amazon product you want to pair your book or product up with. You want to think about, is it a natural add-on for the customer? So if you have a diet book, is your book a natural add-on for *South Beach Diet* or do you have a book on how to have more energy that somebody on a diet might be going on? So you wanted to say “does this make sense in subject or matter and in terms to the audience?” Then you want to pick out a book that is on the bestseller list and Amazon has bestseller lists in all kinds of categories – books, music, DVDs and video. And then you want to think about the timing, is there a time of year when it makes more sense to do this? So, again, if you have got a diet book, is January or Spring a better time for you than, let’s say, August?

Then once you are ready to do this, the cost varies. If you are selecting a book to be paired with that’s in the top 250, the cost is \$750. But if you are picking a book that is ranked higher than 250, then the cost is \$500. And in the resource guide, I have all the details of both the SNP and the “buy X, get Y” program, including the e-mail addresses to get more information and to contact Amazon to participate in these programs. One of the things that I like about both of them is if you don’t have a book ready, but you do have an audio product with an ISBN number, this is one way to start selling a product immediately through Amazon. You can sell your audio as a stand alone product on Amazon and then do a “buy X, get Y” paired up with it, or do it Single New Product last and really drive traffic to your products page.



## **HOT TIPS: Publicity**



### **YOU ARE THE BRAND!**

Your book is a product. Your audio series is a product. You are the brand. This means you have to look good, sound good and deliver good expert advice. Invest in yourself from the inside out, on every level from your emotions to your shoes. Do your personal growth work. Clean up your past. Create your future. Hire a speaking coach. Work out. Buy clothes that make you feel good and scream PROFESSIONAL, BELIEVABLE and TRUSTWORTHY.

### **MEDIA TRAINING IS ESSENTIAL!**

Research shows that when you are on TV, 90% of your message is VISUAL and only 10% are your words. Getting professionally media trained is one way to make sure your “non-verbal” signals are as powerful and effective as the words coming out of your mouth.

### **START SMALL!**

Consider each interview as practice. Don’t be afraid to do a ton of small radio shows when you’re first getting started. You won’t be ready for “Oprah” right out of the starting gate.

### **CREATE GREAT SOUNDBITES\***

These days, no one has the time to listen to the full story. People want a capsule of information delivered in a few seconds that is easy to swallow and switches on their mental light bulb. So if you get an opening, you’d better make it good! “If you can’t express what you want and why it’s newsworthy in ten seconds, you’re off the phone,” advises a news director for a major NBC affiliate. Your sound bite must be a grabber, a memorable message that makes listeners want to buy your products, champion your cause and fight your wars. If it’s short and gets their attention, it buys you more time to sell them.

Your sound bite must:

- \* Be 30 seconds in length for print, 10-20 seconds for radio and television.
- \* Explain who you are, what you represent and why you make a difference.
- \* Be customized for special occasions.
- \* Seem to be spontaneous and natural, full of excitement not rehearsed.

How to write your sound bite:

- \* Determine what types of information are currently intriguing the media.
- \* Think of ways to incorporate the current media interests into your sound bite.
- \* Write whatever comes to mind without worrying about length.
- \* Circle every descriptive word you’ve written and then put these words on a separate sheet of paper in order of importance.
- \* Review each word and ask whether they are the most descriptive words available. If not, change them.
- \* Draft a sound bite consisting of one or two sentences -- using the most important words on your list.
- \* Read your sound bite aloud. Change whatever sounds awkward.
- \* Practice, practice, practice.

Think of the sound bite as money, because every time you use it, someone considers paying you.

\*Courtesy of Rick Frishman ([FrishmanR@PlannedTVArts.com](mailto:FrishmanR@PlannedTVArts.com))

### **STAY CURRENT!**

Follow media trends, read all of the magazines where your message could have a relevant “hook.” Find a way to offer your EXPERT commentary on a current event that’s got everyone talking.

### **BE A “MYTH-BUSTER”**

Most TV and radio shows want to offer many points of view. The media wants to hear from experts who can bust a myth. For example: Popular belief is that organic food is better for you. If you are a nutritionist and you disagree (maybe you think the higher price of organics don’t warrant the cost) you are “myth-busting” when you disagree and explain why. James Randi has made an entire career out of being a myth-buster. He says all psychics are frauds and offers a one-million-dollar prize to anyone who can show, under proper observing conditions, evidence of any paranormal, supernatural, or occult power or event.

### **BE A GREAT GUEST!**

When you are a guest on a radio or TV show, don’t leave anything to chance. Arrive early. Bring a tape if you want a copy of the show. Bring a note card that spells out your name and book title with your website and explain any pronunciation needs. At the end of the interview, ask to be re-booked on the show for a future date. Follow up with a thank-you note.

### **PROMISE TO DO SOMETHING WITH THE AUDIENCE**

Make your radio / TV pitch a “promise.” Promise to cure a phobia live, on the air. Promise to help callers find the love of their lives. Make people want to tune in and listen to you. What can you do for listeners that will make your book / message interesting? What can they get from listening to you on the air? For attending your book signing? Physical give-aways at events are just as important and memorable as philosophical “give-aways” on the airwaves.

### **FOLLOW THE MARK VICTOR HANSEN RULE OF THREE**

Do three or more things to market yourself, product or service EVERY DAY, no matter what!

### **BE CREATIVE TO GET PRINT COVERAGE!**

Make an investment in getting print coverage. Smaller publications sometimes have what is known as “pay for play.” This means that if you commit to doing some display advertising with them, they will guarantee you a certain amount of editorial. Sometimes you can even buy the front cover. Always ask someone in the advertising department, not editorial. If advertising and editorial are the same person, chances are 50/50 that they will do for “pay for play.” Often, you get to write the editorial and provide photos.

### **KEEP SMILING, EVEN DURING SMALL BOOKSIGNINGS!**

When you have a small signing think about this: What could you say to this group that would impact them profoundly? Imagine that those few people will go out and tell 100 people about you or will send an e-mail to all their friends. Pretend that one of those few people is a writer for the *New York Times* and is going to write about you. Pretend that another one is a scout for a major speakers bureau.





## Everything You Should Know About Online Marketing

*An Interview with Internet Marketing Expert, Peggy McColl*



**Arielle:** One of the hottest, most remarkable ways to sell books these days is through Internet marketing and the queen of all of that is our guest today, Peggy McColl. I first heard about Peggy from the Senior VP at HarperCollins, who was raving about the tremendous success she had with some of their authors. Peggy is the author of two books. One is called *On Being: The Creator of Your Destiny- The 8 Proven Secrets to SMART Success* and the other is called *On Being A Dog With A Bone*. She discovered an alternative way to market books that really works. She works for the big publishers and individual authors. She also has a 48-hour online marketing campaign in which she manages to clear out most of the inventory of old books or new books. She also teaches an incredible “Bestseller Mentoring” program, which I am going to tell you, in the reference guide, how to sign up for. I think she is terrific, and she is here today to share some of the secrets of marketing online. Hi Peggy.

**Peggy:** Hi Arielle. This is absolutely a pleasure for me to be here. Thank you so much.

**Arielle:** You are so welcome. After you did that Internet marketing campaign for Debbie’s new book *The Best Of Your Life*, we were all so astounded at how the book went from zero to the top of the Amazon.com bestseller list and the publisher was thrilled because they went into a third printing. And I thought this program wouldn’t be complete unless we got to talk to you.

**Peggy:** Well that’s great and I feel very honored, thank you.

**Arielle:** Well thank you. Here is question No. 1. Can you share with this audience an overview of what gets the best results for authors on the Internet? And in there, could you throw in a couple of success stories?

**Peggy:** Sure, my pleasure. Almost three years ago I released my first book. And I am an author, a new author, self-published. I had absolutely no experience whatsoever in the book industry. And I started to look at, what were the best methods of marketing my books on the Internet? And I realized that the traditional methods were available and I also

recognized that there is risk involved in that, there is some work involved in that, and there is potential cost. I am not saying that they don't work because Arielle, you are living proof that they do, but you have to know how to do it right, of course, and I didn't. So rather than looking at that, or just sort of taking a higher level view because your product wasn't available at that time, I decided to try a new approach to sell my book using the Internet. I got on the phone and called an author who had run a campaign and I asked him, "What did you do? How did you do this? I want to know how to do this because I would really love to sell the books that are occupying all the space in my dining room." I had three thousand books, I think, in my dining room at that time.

**Arielle:** I know that feeling.

**Peggy:** And the strange thing was, as ignorant as this may sound, I assumed that when I wrote the book the buyers would come. And that was not the case. That was not what I was experiencing.

**Arielle:** We have all had this dream. One day they will come.

**Peggy:** Exactly. So in the most simplistic way, let me explain a seven-step process for online book marketing to create an online book marketing campaign. So I will give you some nice bite-sized chunks of value. The first thing is that it's really important to choose a particular date or day for the campaign. Like my campaign was 48 hours; most campaigns are done over 24 hours or 48 hours. It's kind of like a store that's decided they are going to have a sale on a particular date. Same thing, you pick the date of your sale or your special campaign. That's where you really start off. Now when I did my first campaign, I gave myself three weeks and fortunately it was a great success. I was working around the clock to do that, but now I give myself a couple of months to really get ready.

Next step is to gather up or create bonus gifts, which are typically downloadable bonus gifts that have real value, that are in alignment with what the book is, that you can give away as a special bonus incentive for the campaign when the buyers buy your book on that day. For what you are doing, you are going to say, "I want you to come and buy my book on this day and for doing so, I am going to reward you for helping me by giving you all this extra incredible value of other bonus benefits." And they can be e-books. They could be workbooks, guidebooks, downloadable audio. They could be teleconferences, webinars, or it could be a discount coupon. There are so many things that you can bundle up. But it is important to make sure that it is valuable and that it is in line with what the book is about, otherwise people get confused.

Next thing that you do, and this is probably the most critical part of the entire formula, is you need to align yourself with owners of e-mail lists. Those are people that have opt-in subscribers that have gone through their websites and said, "I want to receive regular information from you, so I am opting into your newsletter e-zine." And what you're doing is aligning yourself with the owners of those e-mail lists that are reaching your target audience, that's the really important part. And this can work for any type of book. I have done campaigns for fiction books; I have done campaigns for non-fiction books.

So it's not limiting any particular category because you've got to really understand there are close to a billion people online today and that number grows every single day. So there are people online, borders are down, we can sell products and books and services anywhere. So what we need to do is find out who is already reaching our audience and then get yourself in line with those folks.

The fourth step is to create a sales letter and this is really what the e-mail subscriber is going to receive on the particular day of your campaign. And then this sales letter, which is basically an e-mail, is going to excite them, entice them, motivate them to go and buy your book immediately. It has to have certain things in there. Must have a sense of urgency in there. Must help them understand in very simplistic terms what you want them to do. You got to have it really aligned with benefit, because people are motivated to buy based on what they are going to gain, or if it's going to help them get out of some kind of pain. So you have to have all of these elements in that sales letter – that e-mail that's going out to the people – and that's another critical part of the whole campaign. I would say aligning yourself with the list and writing that sales copy is really, really, really important.

Then number five is to create a way that the buyers can buy your book and that they can get the bonus gifts. Like I said earlier, they have got to be able to understand it; it's got to be really simple. If it is not simple, if the instructions aren't simple, then you are going to lose buyers. Now you need to put your hat on when you are doing this as a customer. You have got to think like the customer. You have got to look at the creation of your campaign as, what would they be thinking about? What questions will come up for them and would this be easy for them to understand? So when you are creating this, you are wearing your customer's hat thinking like they would think so that you are making sure that you are checking off those boxes and making sure everything is really easy to understand. So when I say create a way for your buyers to buy the book, it could be as simple as:

"I want you to go to Amazon.com and buy a copy of my book." Or, "I'd like you to go BarnesandNoble.com and buy my book." In my case, for my books I have always sent the buyer to Destinies.com, because I like the profit margin much better on my own site, being a self-published author, than I do on Amazon.com because they take a 55% margin and then I have to ship the book down to them and I pay the shipping. And so I have always done my campaigns on my own website. So why an author would do it by sending the buyers to Amazon.com or BarnesandNoble.com is, as you said with Debbie's book *The Best Year of Your Life*, is that it rises up in the ranking and gets a lot more visibility because Amazon has a huge amount of traffic that is coming to the site everyday. So if they see Debbie Ford has a brand new book out, she is going to get a lot more visibility as the book is in the bestseller category. And that's what authors are really striving for. Plus when you do achieve the bestseller status on Amazon.com or BarnesandNoble.com, it's something you own forever. And then you can use that in your marketing initiatives when you are going for offline publicity as well.

The next step, number six, is just make sure everything is coordinated. Think: you have to be very, very well organized. If you are not organized, I'd suggest you get organized when you are doing a campaign. Got to make sure that you followed up with everyone,

that you passed everything, that it's all aligned to your particular date, that you're ready to serve people if they come to your site and have a question before they want to buy your book. You want to be able to answer them quickly. So really be organized, have everything coordinated and make sure that it's all done professionally. Because that's the impression that the whole public is going to get of you when they see your campaign.

And then the final step, number seven, is to push the button. So it's the day of your campaign, or the day before your campaign, and now you've got everyone aligned to send out your e-mail and you've said, "Yes, now I want you to go, now I want you to buy the book." And you make sure you do it and it's all done on the day of your campaign or the day before your campaign, usually at midnight. The day before your campaign is really when you're set to go, so that everything can start to come in, your sales start to come in and you can watch the results and enjoy selling your books and reaching people all over the world.

**Arielle:** I am exhausted! I knew it was a lot of work, I just didn't realize it was that much work! That was a great overview and here are just a couple of other questions I have. So getting use of these other people's lists, that sounds to me one of the hardest parts of it, without giving away everything you do in your course, are there really simple steps you can share?

**Peggy:** Yeah, absolutely. I'd love to do that because as you said, you can see that it is the most critical part in the whole campaign. One of the concerns that came up for me was to call up someone that I didn't know. Let's say, we'll use my friend now, David Ricklen of Selfgrowth.com. Now David was obviously reaching the audience that I wanted to reach. And so I knew for me to be successful, I had to get myself aligned with David Ricklen so that I could reach the genre of people that are interested in self-help; that's my book. So what you need to do, is you have to get on the phone, you have to be prepared to get on the phone and connect with these people. So you can do campaigns even if you don't have a list, because I didn't have a list when I did my very first campaign. So you've got to get on the phone with them, but before you do that, do your research. So what I suggest is to do your research when you're going to contact someone who has a large e-mail list, take a look at their site, really look at what's there, because you'll get a good feel for who they are, what's important to them, what are their values, what's the value that they're delivering to their customer and probably understand what their motivating factors are. So that when you get on the phone you can build rapport with them. It's really almost like a sales game. Because you're going to go on the phone and say, "Hey my name is Peggy McColl, I've got this book, it's on being the creator of your destiny. I can see from your site, from all the articles and all the stuff from experts, that you really are someone who contributes to the self-help industry in a huge way." So it's not necessarily that you are stroking their ego, but you're connecting with them and you're connecting with them in a way that you're obviously saying, "I am in the same mindset. I love this stuff and I want to help people too. I recognize that you're somebody who truly does deliver value." So you call them up, you connect with them; you can compliment them. And then the next part of this, which is really critical to getting them aligned, once you've established the rapport and you've connected with them, is to help them understand how they benefit.

Because if you're a list owner and now I have a list, it's a small list, but as a list owner I can figure that I always need to look for ways that I can serve my subscribers. And the same idea, that you put your hat on as a customer; you've got to put your hat on as a list owner. So what are they looking for? What they are looking for are ways that they can bring more value to their subscribers. If they can understand, if they can know that that's what you want to do, you want to just bring more value to their subscribers. Why? Because when they invest \$12, which is not a lot of money, they invest \$12, they're going to get exponential value in exchange for that when they buy one copy of your book on this particular day. And it's only going to be that period of time that the offer is available. You can't go and get Debbie's deal today; it was available when she did the campaign. I got an e-mail this morning from someone who wanted the same deal that Gary Renard was offering last month and it's no longer available. So there's a scarcity factor that's built in; they've got to get it on that date. So once a list owner understands, and we have to be, as an author, we're responsible for teaching them what's the value, what's the value in it for me. So the value is that they're going to bring an exceptional value or an exceptional offer to those subscribers. Another thing that may motivate and has motivated list owners is if they can contribute a bonus gift to your campaign as well. And let me give you an example of why that benefits them. Not only are they going to get exposure to their own list with this extra bonus gift, with their free downloadable bonus gifts, but everyone else that you are allying yourself with, who are obviously in the same category – self-help. And we're using my case. They're going to get exposure too, and they may not have known who you were before. So if you opt for a bonus gift to be included in someone else's campaign, which I do all the time, I have e-books, I have e-workbooks, I have downloadable audio and someone wants my stuff, it doesn't cost me anything to provide that. So I will include my bonus gift in other people's campaigns and that gives me huge exposure; it's targeted marketing that doesn't cost me anything. So really as an author, getting other people to help us, getting other people's lists, is just educating them on how they benefit.

**Arielle:** Well that is so great. I know we only promised to take up 20 minutes of your time, so why don't you tell us a little bit about your tele-class and how it works. And it's clear, I am sure, to everybody listening to this, why they would need to do a course with you on this to get access to all the details, but what more can you tell us about it and how can they get in touch with you?

**Peggy:** Sure. Our tele-class is called "Bestseller Mentoring" and it's on our website which is [www.bestsellermentoring.com](http://www.bestsellermentoring.com) and I partnered up with Randy Gilbert for this program. And why we partnered up together is both of us do campaigns for other authors and we have been for quite a while. We started with our own campaign. So what we do throughout this eight-week period of time is, we guide authors through the steps to create a successful online book marketing campaign. How we do that, is we give a ton of material. We walk it through; we spread it all over eight weeks in more digestible chunks. So we have those check lists that I talked about, we have pamphlets, we have samples, we have sample bonus gifts, we have a sample sales letter, we have e-mail content, we have scripts lined up. You know, "If you want to contact someone here, we suggest you

do... Here's how you do your research." We give out spreadsheets and newsletters and we also guarantee our program. So what I mean by that is when an author signs up for the "Bestseller Mentoring" program, if they do not reach the bestseller list following our formula, they will get their money back 100%. That demonstrates how much we believe in this.

**Arielle:** Wow that's great. That is great. Well I know personally that this is really the future of book marketing in a very big way. I have watched many of my clients and family do these campaigns and I also know, first hand, how hard it is because I tried doing one on my own without Peggy's help and it wasn't nearly as successful as I thought it was going to be. I can only say that I love what you do, I support you and I am so glad I can call you my friend. Thank you so much for sharing all this information today and for those of you who are listening, if you are really smart, go to [bestsellermentoring.com](http://bestsellermentoring.com). Thank you Peggy.

**Peggy:** You are very welcome.

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## Everything You Should Know About Oprah

*And Contact Information for My Favorite Producers at the Show*



No conversation about publicity would be complete without talking about “Oprah” and the Oprah factor. A lot of people have the misconception that if you get on “Oprah” then it’s a slam-dunk; you are going to be on the bestseller list. While this is certainly true for several people, actually for a lot of people who have been on the show, but it’s not true all the time for everybody. And over the last few years the “Oprah” show has really changed formats. In previous years, Oprah was really sort of looking for herself, searching for answers, interested in everything and anyone that was self-help and human potential and personal growth. But there came a point where she was really full and complete and satisfied with who she had become and where she was in her life. It was about this time that she launched Dr. Phil with his show. So if you have been watching the show for the last few years, you may have noticed that there is almost no self-help component to her show anymore. She gives all of that over to Dr. Phil now and her shows have really taken on a different twist.

I am going to read you a list of eight topics for the first two weeks of March. I just pulled this off of the Internet. First show: “Pathological Liars Confess,” women who have made up huge whopping lies and then get confronted about it. Next day: “Oprah’s Wildest Dreams Bus Hits LA and New York,” where your dreams can come true. Next day: “Scott Peterson’s Sister: 33 Reasons Why My Brother Is Guilty,” after that: “Diary Of A Mad Black Woman” – a hot new movie that’s out – and right after that: “Coming Face-to-Face with Your Attacker.” Next week, exclusive: “The Amy Fisher Story.” After that, “The World’s Biggest Baby Shower” and then we wrap up the week with: “Back From Betrayal – one husband, three mistresses... and the wife that took him back. Women On The Frontlines Of Infidelity Share the Intimate Details of Their Life.” So you can see just from this that Oprah is into big, splashy, phenomenon type of shows. She always loves her celebrity show and anything where she can give away a lot of stuff to the audience. This doesn’t leave a lot of room for self-help authors and non-fiction authors, but there is always a possibility to getting on the show.

So, in this segment I want to talk to you about the different ways different authors have gotten on the show, just to give you some history, and then we will talk specifics. I don’t know if you watched the show several years ago when Gary Zukav, author of *Seat of the Soul*, was on probably once a week for a year. When Oprah first read the *Seat of the Soul* it was the early 90’s and she personally picked up the phone and called Gary. The call went like this:

Oprah Winfrey: Hello, hi, I am Oprah Winfrey.

Gary Zukav: Hello Oprah.

Oprah Winfrey: I read your book *Seat of the Soul* and I loved it.

Gary Zukav: Why thank you.

Oprah Winfrey: Well, I'd really like to have you on my show.

Gary Zukav: Your show? What kind of TV show do you have?

Oprah Winfrey: Oh, it's called "The Oprah Winfrey Show."

And can you imagine Gary Zukav had never heard of Oprah or "The Oprah Winfrey Show?" Now part of the reason is, he never owned a TV back then. So, when Oprah invited him to be on the show, he said what he always said to everybody about interviews: "Thank you, but no." But Oprah was persistent and several years later she was finally successful in getting him on the show. His book, which had some minor success in the late 80's, suddenly became the top of the *New York Times* list and his life totally changed.

Someone else I know got on the show in a very unique way. Dr. Jill Murray is a psychologist in Laguna Beach, California. One day she was watching a show that Oprah was doing on abuse, and she was a psychologist who specialized not only in abuse between husbands and wives, but abuse with teenage girls, and she knew that the cycle of abuse began in the teenage dating years. So she sent a letter off to Oprah suggesting herself as an expert on a show that looked at the origins of dating and abuse and teen dating abuse. And sure enough she got herself on the show. She was the only expert for an entire hour on a teen dating abuse. And after the show, Oprah came up to her and said, "You know girl, you got to write a book on this topic and if you do, I will have you back on." So, a few weeks after that, is when I met Dr. Jill Murray. We ended up selling her book. It's called *But I Love Him* and when it came out, unfortunately Oprah didn't have her back on the show until 2 years after the book was out, but that's a whole different story.

Many of you first heard of Deepak Chopra when he was on "The Oprah Winfrey Show." That show was aired in July of 1993 for his book, *Ageless Body, Timeless Mind*. At that point I had been pitching him to the Oprah producers for over two years with absolutely no success. I could not get them to pay attention to me for anything. And then one day Deepak was in Philadelphia speaking at a conference and after he spoke, a man came up to him and said, "You know you are really terrific, you should be on my show." And Deepak said, "What show is that?" And he said, "I am a co-owner of 'The Oprah Winfrey Show.'" It turned out this was Oprah's attorney and then partner, Geoff. So, sure enough, the introduction was made. Oprah had already heard about Deepak through their mutual friend Michael Jackson and she said, "You know what, I would love to have you on. You can pick the day of the taping and the day that it airs." That's something I have *never* heard her do with anybody else. He was on the show, the book took off and although he was already well known in certain circles before that, his career went into the stratosphere after that.

The final story I want to tell you is about my sister – the Debbie Ford story – and how she got on to the "Oprah" show. When her book, *The Dark Side of the Light Chasers*, first came out, just about 10 years

ago, I had been pitching her show on a regular basis to several producers. And after I got nowhere on the phone and by mail and by FedEx, I actually went to the show one day. It was when I was representing Gary Zukav and I went with him to one of his tapings. I cornered one of the most senior producers in the green room and said, “I really want to talk to you about my sister Debbie Ford.” And she said, “Oh yes, you have sent me all of Debbie’s material; I know all about her. We will never have her on the show; her work is too much like Gary Zukav’s.” Well of course what I really wanted to do was put my hands around her neck and strangle her, but I managed to resist doing that and I just let it be. I knew it wasn’t true, of course Debbie’s work is nothing like Gary’s work, but that was the opinion that she had. A few weeks after that, Cheryl Richardson, who was then a regular on the “Oprah” show, went back to the same producer who was also her producer and said, “You know I just went to a workshop with this Debbie Ford woman in Boston recently, and she is absolutely terrific. You should have her on the show.” And suddenly, critical mass hit. It was like the tipping point. The producer had heard about Debbie long enough and with Cheryl’s endorsement, it paved the way. Now you would think it gets easy from here, but it doesn’t. It really took weeks, literally months, of talking to producers and negotiating with them and getting them what they wanted before Debbie was actually on the show. But when she did get on, she was on 3 times and that particular book has now sold over 600,000 copies.

So, those are just some of the ways that different people have gotten on the show. How are you going to get on the show? Well, the very first thing you need to do is start watching the show. Every season the show changes. And there are essentially two seasons of the show. There is the fall season, which goes from early September to Thanksgiving, and then there is the winter season, which goes from January ‘till May and then they are off June, July and August. And they don’t carry over shows from one season to the next. So, if you are talking to them in November and they are interested but there are about go on hiatus, you are essentially going to have start from square one in January, because they never carry anything over. So you want to be watching the show to see how things are shaping up and start looking for ways that you could be an expert on the show. Don’t always be thinking about your book per se. If you have a book, you will find a way to get that into the show, but look and see what you have to offer. And remember that one of the things they like on the show, when they are doing self-helpy types of segments, are real people. They want *real people* who have actually experienced whatever it is you talking about.

In the case of Dr. Jill Murray, they wanted to talk to teens who had been abused while dating. With my sister, they wanted to talk to people who had embraced their dark side and came out of the other side of the tunnel. In Debbie’s case, they had a woman who used Debbie’s work from the *Dark Side of the Light Chasers* to lose 60 pounds to get in shape and to regain her self-esteem. So, it’s very important when you are writing your book and you are thinking about your book, that when you are going to tell success stories of people that you have worked with, get permission right then and there to use their name and their story. I highly recommend that you do not do composite people in your books because when the media is reading a book or hearing about your book, the first thing they are going to ask for is to “give me some real people that I can talk to or that I can interview so that our audience can understand how this works.” I can’t tell you how many book proposals and manuscripts I have written where I just know that the people I am reading about are made up or composite people and it doesn’t work.

When you are putting your pitch together for the “Oprah” show, you really need to think like a producer. So, how does a producer think? They are thinking, “What’s entertaining, what’s going to move the audience, what’s going to move from one segment to the next?” So, if you watch the show, you will start to see the underpinnings of it: In the beginning they do a synopsis, they tell the story, they set the stage, they have

some visuals, some b-roll, a taped package and then they sit down with the author or the expert or the real person who had the experience. And on the next segment they start giving tips that the audience can take away. So start thinking like a producer, and then when you go to write your pitch, keep it short and sweet – just a couple of pages. You can mention the book, but you don't need to *emphasize* the book. What you need to emphasize is that you are a great talker and that you have real people with compelling stories that are also great talkers.

The “Oprah” show works very differently from most talk shows. Instead of just having one producer for one segment, they have producing teams. There is a boss to the team, there is a senior person on the team and then there are several associate producers on the team. And each team is always working on several shows and all the teams are often working on shows targeted for the same date, which is why I always tell people when the “Oprah” people call, don't get too excited. No matter how excited they sound that they are going to get you on the show, there are always two or three other teams targeting the same date for the same taping. What they'll do is pick your brain clean; they will eat up all of your time, which you will give to them gratefully, but at the very last moment they may call and say, “You know what, the show has morphed, we are going to do something else” and there is really nothing you can do about it. But you want to be as cooperative as possible. So, when they call, tell them everything they want to know. I hope by then you have been media trained, because the phone call is your audition. If you are not upbeat, a great talker, concise and compelling, you will never be on the show because as they are talking to you on the phone, they are rating you on a little card that is going into a database. In case anybody else ever wants to talk you, they can check their database to see that you actually have been interviewed in the past and there will be a rating there. Are you an A+++ talker or you just are a B- talker or are you a D talker? You need to be an A+ talker.

So, today is the day they have called you, they are interviewing you, they now want to talk to some of your real people. Say, “You know what, let me double check with them that they are still willing to do media and I will right get back to you.” And then you call your real people and say, “Would you will be willing to go on the ‘Oprah’ show?” Check with them on the story that you have about whatever it is that happened to them. Make sure that they still have positive things to say about you and the interaction they have with you. The last thing you want is to have them talking to the producers saying, “You know what? I did recover from whatever the issue was, but it wasn't so and so that helped me, it was somebody else.” And suddenly the show goes in a different direction. So you want to do the pre-interview with them before Oprah's producers do the pre-interview with them. But when you do talk to the producer and you are ready to give him your real people's contact info, be sure to give them every phone number you have. Give them your office number, your work number, your cell phone number, all of your e-mail addresses, for you and your real people, because these “Oprah” producers don't work 9 to 5. Sometimes they work 24 / 7, especially when they are in producing mode. So quite often, the shows get booked on a Sunday night. I know this from personal experience. And if all they have is your daytime phone number and they can't reach you on Sunday night and they are taping a show on Tuesday, they are going to call somebody else. So just know ahead of time when they say, “What's the best way to reach you?” Give them everything.

Let's say that the producers have called back and said, “You know what, we want to have you on the show.” This is great news. You want to find out when the taping is. Are they flying you in? And if your book is with a major publisher, don't be surprised if they asked to have your publisher pay to fly in. They know that the publisher is going to benefit. If they say, “Who published your book?” And you are a small or self-published book, just say, “You know what? I published this book myself.” And they will say, “No

problem, we will fly you to Chicago.” Then you want to ask them a very important question. And you want to ask them for clarification, “Am I going to be a guest on the show or am I going to be an expert?” And here is what the difference is: A guest is somebody who sits on the stage next to Oprah or near Oprah, and an expert is somebody who sits in the front row of the audience and is asked questions or asked for their opinion during the course of the show. Take whichever one they give you; don’t complain. I know my sister was once booked as an expert and they told her she was going to sit in the front row – the first row. And seconds before the show began, Oprah personally pulled her out of that chair in the first row and said, “Oh no girl, you are going to sit up here with me.” And she sat next to Oprah for the entire show, which actually turned into three shows. So find out, “Am I going to be expert or am I going to be a guest?”

Now as you get closer to the day, you want to know if they are going to show your book. And they really don’t like being grilled on this question. So, just say to them, “Listen, I know that you know that I have a book. So just let me know – will you be able to do a full screen on it? What do you think?” And try and locate as much as possible. Don’t ask them if Oprah is going to hold the book up to the camera. *They* don’t even know when she is going to do that. You can pray that she is going to do that but you can ask, “Are you going to do a full screen on the book?” And the full screen is when you see Oprah sitting on the stage next to somebody and the book jacket appears on the gargantuan screen that they have behind them. It’s a very good thing.

If you are wondering how you actually *find* the producers of the show, here is one of the easiest things to do. At the end of every show they roll credits and they list all of their producers. But when they are listing the producer that did that day’s show, that person’s name runs alone as the producer. It doesn’t say “today’s producer was,” it just runs, may just say, Joe Smith and it will run alone. Then it will say “senior producers” with a bunch of names and “associate producers” after that with a bunch of names. That’s one way to get it. And in the reference guide I am going to give you the phone number and the address of the “Oprah” show, as well as how to figure out how to e-mail everybody there. There is a system to it, and once you figure out which producer you want to go to, you will automatically be able to send them a very quick, short and sweet, e-mail query.

Two last points about the “Oprah” show. Oprah always has attractive people on the show. If you are out of shape, get into shape. If you need a new hairdo, get new hairdo. If you need new headshots, get new headshots. *Oprah always has attractive people on the show.* I don’t think I need to say anything more about that. If you are not looking good, start looking good.

And finally, if you can make the audience cry or even better yet, if you can make the producer cry on the phone, you are a slam-dunk. They love it when people are moved to tears on that show. I know one instance when they had my sister getting ready to do a couple of shows, and they wanted her to work one-on-one with some people for a taped portion that would air during the show. They were actually using my house for the all-day shoot. While Debbie was working one-on-one with this woman, who had some very serious issues, all day long the producer kept saying to Debbie, “You’ve got to make her cry.” And Debbie is pretty good at getting people to cry, but this woman was a tough cookie. By the end of the day, she never broke down once. And do you know what? They did not use one minute of that tape because they couldn’t get her to cry. So if you have a story that will tug on somebody’s heartstrings, start telling it over and over again until you can perfect it and get the waterworks turned on, because Oprah loves tears.



One of the biggest clues you are going to have on how to get on the show is by visiting [oprah.com](http://oprah.com) on a regular basis. Not only do they tell you the shows that they are working on and the shows that are coming up, they also like people to e-mail show ideas to them. They also ask if you have a story to tell and they give you lots of different categories. So you can literally go on to the site several times a week and be pitching yourself in a lot of different ways when they are looking for specific people for specific shows. Now when you do this, you don't necessarily want to be mentioning your book because they are looking for a *guest* on the show. You can do that later. But if you have a compelling story to share and they say, "Okay, we are looking for women who were attacked in mall parking lots late at night" and that actually happened to you and now you have written a self-defense book about it, tell them your story first. Then when you are on the phone with the producer, *then* you can tell him about your book. But the website is an incredible resource that anybody can use at any time to figure out how to get on the show.

So let's recap, here is what you need to do:

Is it easy getting on the show?

No.

Is it impossible?

No, it's not impossible. You can do it, but it's going to take time and patience and you need to be very, very familiar with the show.

So, rule number one: Watch the show at least twice a week. If you can't watch it when it's on, TiVo it or and tape it, DVR it, whatever you need to do. But watch the show; get familiar with it.

Get your pitch ready and get media trained. Be sure you have short, clear, concise sound bites to speak in. Make sure that when that producer does finally call you, you are upbeat and you have got something to say.

Figure out what you going to wear. I always tell first time authors, new authors, while you are getting ready for the book to come out, go shopping for your "Oprah" outfit. Have it in the closet, be ready. So when that day comes and they call you, you already know what you are going to wear and you don't have to panic. I wish my sister would have taken this advise because when the "Oprah" people did call, she was *so* not ready that I ended up FedExing her clothes from San Diego to Chicago because she went there with one outfit, but then they kept her there for two more shows and she didn't have any other clothes. So we had to FedEx clothes to her. So shop now for that "Oprah" outfit.

And when you do get on the show, remember this: It's Oprah's show. It's all about Oprah. Oprah is the guru. And so, be differential. Do like Gary Zukav and say, "Yes Oprah; that's exactly right, Oprah. Oprah, you are the best."

Good luck, and I hope you make it on to the show. I wish you much success. I know that you can do it. Just take one step at a time and don't set your expectations too high. Your day will come, but in the meantime, take it one baby step at a time. Build your platform, write your book proposal, begin to get out there with the media and make sure to have a good time. If you aren't having fun, it's not worth doing.

Thank you.



## **Contacts For “The Oprah Winfrey Show”**

**“The Oprah Winfrey Show”**  
**110 N. Carpenter Street**  
**Chicago, IL 60607**  
**General info: 312-633-0808**  
**Fax: 312-633-1515**  
**[www.oprah.com](http://www.oprah.com)**

Here’s a list of some of my favorite producers:

**Katie Davis, Senior Supervising Producer**

312-633-1524  
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**Jill Barancik, Senior Producer**

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**Jack Mori, Producer**

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**Jim Kelly, Producer**

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**Stacy Strazis, Associate Producer**

312-633-1179  
[sstravis@harpo.com](mailto:sstravis@harpo.com)



## Everything You Should Know About The Publishing Game:

### *A Reference Guide*



#### **The Basics of a Book Proposal:**

##### **Non-Fiction Submission Guidelines**

The non-fiction book proposal is similar to a sales brochure. The proposal should be printed in black ink on white 8 1/2" by 11" paper. Laser quality printing is preferred. Do not bind your proposal. Use butterfly clips.

- Title Page:** Working title of the book proposed, centered and placed two-thirds down the page, printed in bold large font with your byline underneath. In the bottom left hand corner place your name address, phone number and email address. If you have an agent, then this is where their information would be placed.
- Overview:** This should be at least two or three typed pages, explaining the overall concept and mission of the book.
- Credentials:** Include a bio or credit sheet not longer than one page. This bio will tell who you are and why you're the ideal person to write this book. Your education and credentials will be listed first. All of your expertise related to the book must be included plus any newspaper, magazine articles or previous books you have authored. Any awards related to writing or to the subject of the book may be included. All television, radio and public speaking will also appear in this section. Better written in third person.
- Competition:** List three to four major published titles, books which compete directly with the project you are proposing. Check "Books in Print" at the library if you are not already familiar with such titles.
- Outline:** A chapter-by-chapter outline – typically 1/2 page per chapter – detailing key concepts to be included in each chapter.
- Sample Chapters:** Submit two or three sample chapters, which will provide an example of your writing style and the actual content of the book.

- Marketing:** Who will buy your book? Why will they buy this book? How many millions of readers will need this book? Where do these readers live and why will they need it? How will it rise above the other books on the same subject that are already published?
- Promotion:** How will you be involved in the promotion of this book? What kind of a network do you have? How many presentations will you make during the year? Will you hire a publicist of your own to work alongside the publishers' publicity department? Do you have a website or a blog? Do know other experts and authors who are famous to give blurbs and quotes?
- Publishing Details:** (a) Proposed book length words, (b) if there are photographs and/or illustrations, how many are there, and (c) the amount of time you will need to complete the finished manuscript.

### **HOT TIP\***

#### **A QUERY LETTER TO AGENTS IS AS SIMPLE AS “H, B, C”**

Non-fiction writers are often intimidated at the prospect of writing a one-page query letter to agents or publishers. Your query is the proposal for your proposal, and it's just as important. It must convince agents and editors to read your proposal. Like your proposal, your query letter must answer two questions: Why the book and why you? It must answer these questions in one single-spaced page of copy with spaces between the paragraphs.

#### **Writing a query letter is as simple as “H, B, C: The Hook, The Book, The Cook”**

**\*The Hook** is the one line to one paragraph of copy proving why people in 50 states (or around the world) two years from now will buy your book.

**\*The Book** gives the title of your book, followed by the one line of copy about it that your publisher's sales reps can use to persuade booksellers to stock your book. If it will be the first in a series of X books, mention it.

**\*The Cook** is “you” captured in a paragraph that provides two pieces of ammunition: 1) Your platform: your continuing national visibility as a writer and/or speaker, what you have done and are doing to promote your ideas and yourself. 2) The most impressive three to five things that you will do to promote your book.

\*Courtesy of literary agent Michael Larsen [www.larsen-pomada.com](http://www.larsen-pomada.com), ph: 415-673-0939. Larson is co-founder of the San Francisco Writers Conference [www.sfwriters.org](http://www.sfwriters.org)

#### **One Sheet:**

On the following page is a sample of what I refer to as a one-sheet. This succinctly explains the proposal, the author and the market. Sometimes we first e-mail or fax or mail the one-sheet with a cover letter ASKING the publisher if they are interested in reading the proposal.

## ***Lakshmi Is A Girl's Best Friend:***

How The Hindu Goddess of Good Fortune  
Can Bring You More Love, Money & Joy

**By Laurie Sue Brockway**

**Agents:** Arielle Ford and Brian Hilliard, Dharma Dreams



**Overview:** *Lakshmi Is a Girl's Best Friend* is the first book ever to introduce western women to the mighty powers of the popular Hindu Goddess who is worshipped by millions. It is written for women of all faiths who seek an empowering, woman-friendly, hands-on spiritual approach to tapping into divine energy to achieve greater success, healthier finances, empowering love relationships, and more joy in life. In a unique synthesis of Hinduism, ancient wisdom and personal development techniques for modern women, it brings the concept of the divine feminine down to earth and it gives women "permission" to commune with the divine in whichever way is personally appropriate. It also encourages them to recognize the "Goddess Within." The book informs readers in ways they can relate to and can participate. It contains a comprehensive and well-researched look at Lakshmi, as well as a myriad of rituals, prayers, exercises, helpful hints and ideas for attracting good fortune into one's life. The much-loved Hindu Goddess of Fortune -- and her colorful mythology, metaphor and symbolism -- provides guidance for the journey.

*This can be a beautiful picture book with the most comprehensive collection of Lakshmi art.*

### **Markets for the Book and Promotion Plans**

- Self-help/Psychology/Spirituality book buyers -- the \$2.48 billion per year industry composed of mostly female baby boomers who buy books to improve themselves and their lives.
- Religious/Spirituality/New Age -- fastest-growing market, with a 70 per cent female customer base.
- Women's Spirituality book buyers, a huge and growing market that is *hungry* for Goddess books.
- Spiritual, Religious and Healing communities and ashrams in which the Goddess is worshipped and honored by both Hindu and Interfaith devotees.

**Promotion:** The author, a skilled journalist and media strategist with vast contacts, is committed to a hands-on approach to helping Lakshmi's Good Fortune to women. She will self-syndicate features on Lakshmi and Good Fortune to spiritual, new age and women's publications to promote the book. She'll link with Goddess and Hindu sites on the web. She has a website for Our Mother's House and has obtained the web addresses [www.GoddessLakshmi.org](http://www.GoddessLakshmi.org) to build an interactive cyber temple, and [www.GoddessLakshmi.com](http://www.GoddessLakshmi.com) to link to the temple, to sell devotional items and encourage book sales.

**About The Author:** **Rev. Laurie Sue Brockway** is uniquely qualified to write this book. A true Lakshmi fan, her enthusiasm is supported by solid spiritual, religious and journalistic expertise. As a practicing interfaith minister and founder of Our Mother's House she specializes in women's spirituality and is devoted to teaching history and aspects of the Divine Feminine -- as well as empowering women to

appreciate the Goddess within. She's enjoyed a colorful career as a widely published journalist and author of five novels and three non-fiction books and spent two decades reporting on issues of importance in women's lives -- career, relationships, sexuality, health and spirituality. She's been editor-in-chief of *Playgirl*, *Single Living*, *Women's News* and *Star Reporter News Service*. Her books include: *The Couples Guide To Great Sex Over 40*, *Network Your Way To Endless Romance: Secrets To Help You Meet The Mate of Your Dreams* and *How To Seduce A Man and Keep Him Seduced*, a book about evoking the sex goddess within, now a popular selection with Doubleday Direct's Venus Book Club.

## Freelance Editor & Writer Contact List

### Danielle Dorman

858-278-1828

[Editor@GardenYourMind.com](mailto:Editor@GardenYourMind.com)

**Specialties:** Inspired, experienced editor and ghostwriter of books, articles, web content, media pitches, marketing materials and related self-help products. Services include researching, interviewing, drafting, revising and proofing client copy for busy professionals.

**Recent clients:** Authors worked with include Drs. Deepak Chopra and David Simon (as associate creator of their most popular wellness programs: *Magical Beginnings*, *Enchanted Lives*, *Creating Health*, *Return to Wholeness*, *A Time for Renewal*, *Perfect Weight* and *Vital Energy*), Debbie Ford *The Best Year of Your Life Kit* (Hay House, 2005); *The Best Year of Your Life* (HarperCollinsSanFrancisco, 2004); *The Right Questions* (HarperCollinsSanFrancisco, 2003); *The Secret of the Shadow* (HarperCollinsSanFrancisco, 2002); *Spiritual Divorce* (HarperCollinsSanFrancisco, 2001) and Dr. Vasant Lad, *Strands of Eternity* (The Ayurvedic Press, 2004).

**Preferred method of contact:** E-mail, phone between 9 am – 5pm pacific.

### Chad Edwards

619-299-8180

[BookDoctor4U@hotmail.com](mailto:BookDoctor4U@hotmail.com)

**Specialties:** As a “book doctor,” services include content editing. As a ghostwriter, Edwards offers manuscript evaluation or critique. Specialties include: spirituality, self-help, creativity and non-fiction.

**Recent clients:** Eric Pearl, *The Reconnection: Heal Others, Heal Yourself* (Hay House); Wayne Dosick, Ph.D. and Ellen Kaufman Dosick, MSW, *Spiritually Healing the Indigo Children* (Jodere Group); Arthur Joseph, *Vocal Power: Harnessing the Power Within* (Jodere Group), Dr. Jill Murray, *Destructive Relationships* (Jodere Group); Suzane Northrop, *Everything Happens for a Reason* (Jodere Group).

**Preferred method of contact:** E-mail, phone



## Stephanie Gunning

212-787-8637

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**Specialties:** Specializing in health, spirituality and new thought, Gunning has worked for HarperCollins Publishers and Bantam Doubleday Dell.

**Recent clients:** Hale Dwoskin, *The Sedona Method* (Sedona Press); Gregg Braden, *The God Code* (Hay House); Arielle Ford, *Hot Chocolate for the Mystical Soul* series (Plume); Nancy SantoPietro, *Feng Shui and Health* (Three Rivers Press); Dr. Jill Murray, *But I Love Him* (Regan Books); Maria Yraceburu, *Legends and Prophecies of the Quero Apache* (Bear & Company) and Lewis Richmond, *Work as a Spiritual Practice* (Broadway).

**Preferred method of contact:** E-mail, phone between 9am – 5pm EST

## Divina Infusino

415-225-7970

[drimark@aol.com](mailto:drimark@aol.com)

**Specialties:** Self-help, psychology, spirituality, women and entertainment.

**Recent clients:** Ghostwriter, Nick Newmont, *Newmerology: From Sex to Stocks, It's All in the Numbers* (Jodere Group); Publicity, Dr. Brian Alman, *Keep It Off* (Putnam); Book Development, Dr. Grant Gwinup (former Head of Metabolism at University of California, Irvine), *Metabolism Makeover*; Ghostwriter, Josette Sullins (emotional / spiritual healer and founder of women's recovery non-profit), *Sacred Journeys: A Pathway Into Wholeness*.

**Preferred method of contact:** Phone, e-mail

## Linda Sivertsen

323-769-5153

[lcharmed@mac.com](mailto:lcharmed@mac.com)

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

**Specialties:** Book proposals, editing and brainstorming for manuscripts, scripting riveting bios and ghostwriting. Has also spent the last 12 years as a celebrity interviewer (and the last three years as a magazine editor), loves interviewing clients about their lives for their autobiographies and/or articles. Has worked for Health Communications, Inc. and Jodere Group.

**Recent clients:** Rhonda Britten, co-wrote proposals for *Fearless Living: Live Without Excuses, and Love Without Regret* (Dutton); John Assaraf, *The Street Kid's Guide to Having It All* (Longstreet Press); Chellie Campbell, *The Wealthy Spirit: Daily Affirmations for Financial Stress Reduction* (Source Books) and

Amelia Kinkade, *Straight from the Horse's Mouth* (Crown), and am consulting and editing Kinkade's upcoming book, *The Language of Miracles* with New World Library.

**Preferred method of contact:** Phone, e-mail or through website

### **Nancy Peske**

212-759-8546

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

[www.cinematherapy.net](http://www.cinematherapy.net)

**Specialties:** Self-help, relationships, inspiration, spirituality, humor and parenting. Worked for Harper Collins, Putnam and Basic Books. Has worked with Broadway Books, Penguin Putnam, ReganBooks, Dell/Random House, Rizzoli Universe, Hay House and Simon & Schuster as a freelance editor, ghostwriter and book doctor.

**Recent clients:** Marianne Williamson, *The Gift of Change* (HarperSanFrancisco); several titles from John Gray, including *Men Are from Mars, Women Are from Venus* (HarperCollins Publishers); Dean Ornish, *Eat More Weigh Less* (Perennial Currents); several titles from Phyllis Curott and Julie Morgenstern, *Time Management from the Inside Out* (Owl Books).

**Preferred method of contact:** E-mail

### **Betsy Rapoport**

914-761-6365

[betsyrapoport@optonline.net](mailto:betsyrapoport@optonline.net)

**Specialties:** Specializing in memoir, creative non-fiction, women's issues and fiction, Rapoport has worked for Random House and Scribners. Authors she's recently worked with include: Martha Beck, Rosalind Wiseman, Dr. Dean Ornish, Dr. Judith Orloff and Carrie Fisher.

**Preferred method of contact:** E-mail

### **Literary Agent Contact List**

#### **William Gladstone – Waterside Productions, Inc.**

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760-632-9190

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**Specialties:** Computer "how to" books are main specialty. Other areas of focus include business titles and spiritual and self-help. Enjoys working with Hampton Roads, Penguin, Wiley, Random House and Select Books.

**Recent titles:** *ICON: the Story of Steve Jobs* (Wiley); Eckhart Tolle (Penguin); Dr. Gary Schwartz, *The God Experiments* (Atria, Simon and Schuster); Rampuri, *Baba* (Random House); *Rocketman: The Story of Pete Conrad* (Penguin).

**Preferred method of contact:** E-mail or query letter, but no complete manuscripts unless requested.

### **Jeff Herman – The Jeff Herman Agency, LLC**

P.O. Box 1522, 9 South St.  
Stockbridge, MA 01262  
[jeff@jeffherman.com](mailto:jeff@jeffherman.com)

**Specialties:** Business, self-help and commercial non-fiction.

**Preferred method of contact:** E-mail

### **Julie Hill – Hill Media**

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P: 858-259-2595  
F: 858-259-2777  
[hillagent@aol.com](mailto:hillagent@aol.com)

[www.publishersmarketplace.com/members/hillagent](http://www.publishersmarketplace.com/members/hillagent)

**Specialties:** Non-fiction – especially travel, astrology, health, art and architecture. Enjoys working with Simon and Schuster, Random House, Wiley and University Presses.

**Recent titles:** Michael Lutin, Vanity Fair Magazine Astrologer's *SUNSHINES, The Astrology of Being Healthy, Getting Rich, and Making Everybody Love You*, (Simon and Schuster); Laura Miller, *Florida with Kids for Dummies* (Wiley/Dummies), *Walt Disney World with Kids* (Frommers Guides), *The Essential Family Guide to Florida* (U. Press of Florida); Barbara Ganim, *Drawing from the Heart, When It Hurts Too Much To Talk* (The Theosophical Press Quest Books)

**Preferred method of contact:** Regular mail only

### **Michael Larsen / Elizabeth Pomada Literary Agents**

1029 Jones Street  
San Francisco, CA 94109  
P: 415-673-0939  
[larsenpoma@aol.com](mailto:larsenpoma@aol.com)  
[www.larsen-pomada.com](http://www.larsen-pomada.com)

**Specialties:** Helping writers launch careers since 1972, Michael Larsen-Elizabeth Pomada Literary Agents are Northern California's oldest literary agency. Michael and Elizabeth both worked for six major

New York publishers before moving to San Francisco in 1972. They have sold books to more than 100 publishers.

**Recent titles:** George Wethern and Vincent Colnett, *WAYWARD ANGEL: The Full Story of the Hell's Angels by the former Vice-President of the Oakland Chapter* (Lyons Press, 2004, HBO for Morgan Hill Films, 2004) Sam Horn (St. Martin's Press, reprint, 2000); David J. Lieberman, Ph.D, *GET ANYONE TO DO ANYTHING AND NEVER FEEL POWERLESS AGAIN: Psychological Secrets to Predict, Control, and Influence Every Situation*, a *New York Times* business bestseller, a selection of the Quality Paperback Book Club (St. Martin's, 2000; reprint, 2001)

**Preferred method of contact:** Phone, during the hours of 10:00am –5:00pm, Monday-Friday PST.

### Stephanie Tade – The Stephanie Tade Agency, LLC

P.O. Box 235  
Durham, PA 18039  
P: 610-346-8667  
[srltade@aol.com](mailto:srltade@aol.com)

**Specialties:** General non-fiction, health, lifestyle, narrative and commercial fiction. Opened in April 2005, after 4 years as executive editor at Rodale Books. Spent 17 years as an agent at Jane Rotrosen Agency prior to that.

**Recently sold:** Morgan Freeman & Friends, *A Caribbean Cooking Book* (Rodale, October 2006)

**Preferred method of contact:** E-mail

## Publishing & Book Industry Resource Guide

### AMERICAN BOOKSELLERS ASSOCIATION

[www.bookweb.org](http://www.bookweb.org)

The ABA is the not-for-profit trade association representing independent booksellers nationwide and is the sponsor of *Book Sense: Independent Bookstores for Independent Minds*—the national integrated marketing campaign. Book Sense includes the Book Sense Picks program, the Book Sense bestseller lists, a national gift certificate program, and [www.BookSense.com](http://www.BookSense.com)

Offers “Bookselling This Week” e-mail newsletter and the Book Sense Advance Access Program. Several times each month, ABA e-mails over 1,000 independent booksellers with news of galleys, reading copies or finished books that you are offering for review. After receiving a free review copy from you, stores will read and decide whether to carry the title, and hopefully even nominate it for the Book Sense List. We make no promises, but the Advance Access program has proven to be a very effective way to get the word out about your titles. Stores will email you directly, and generally, you can expect requests from 25-50 booksellers. The stores do know that it is “first come/first served,” but the more booksellers you can provide copies for, the better, of course.

## **DAN POYNTER'S PARA PUBLISHING WEB SITE**

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

Wherever you are in the development of your book (thinking, planning, writing, producing or promoting stage), Para Publishing has the tools to make your venture faster, easier and more successful. Web site has hundreds of pages of information and free documents plus books (both ours and those from other publishers), reports, disks and tapes.

Offers twice monthly e-zine of book and information marketing news and ideas.

## **LITERARY MARKETPLACE\***

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

Literary Market Place (LMP) is the directory of America and Canadian book publishing. For more than 50 years, LMP has been the resource consulted by practically everyone looking for industry data--whether they are publishing professional, authors, industry watchers, or those seeking to gain entry into the world of publishing.

Featuring listings on more than 30,000 companies, books, periodicals, awards, courses, or events. A small sampling of the listings includes: Publishers, Literary Agents, Distributors & Sales Representatives, Wholesalers, Book Producers, Exporters & Importers, Manufacturers & Printers, Translators & Interpreters, Paper Suppliers, Remainder Dealers, Reference Books & Magazines, Literary Association and Societies & Awards.

## **PUBLISHERS LUNCH\***

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

Publishers Lunch is the industry's "daily essential read," now shared with well over 24,000 publishing people every day. Each report gathers together stories from all over the web and print of interest to the professional trade book community, along with original reporting, plus a little perspective and the occasional wisecrack added in.

Also offers PublishersMarketplace.com where freelancers and writers can create dedicated Web pages with detailed information about their skills and talents, and publishers and other employers can search the database for free.

## **PUBLISHER'S WEEKLY\***

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

*Publishers Weekly*, the 131-year-old international news magazine of the \$23 billion book industry, reaches every major publisher worldwide. It's the leading publication serving all segments involved in the creation, production, marketing and sale of the written word in book, audio, video and electronic formats.

\*Requires paid membership

## Author Consultant Contact List

### Susan Harrow – Harrow Communications

4200 Park Blvd, #333 W  
Oakland CA 94602-1213  
415-256-8060

[susanh@prsecrets.com](mailto:susanh@prsecrets.com)

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

**Specialties:** For the past fifteen years, Susan Harrow has run Harrow Communications, a media coaching and marketing firm in Northern California. Susan specializes in presentation and media coaching, and creating marketing strategies for executives, speakers, authors and entrepreneurs whose work has a lot of passion and heart.

**Recent clients:** Susan's clients include iVillage, PlanetRx, Pacific Bell Directory/The Yellow Pages, Bill Graham Presents, Gillette/Oral B, the North Face, Random House, Doubleday, Celestial Arts, Peachpit Press/Addison-Wesley, Gibbs-Smith, Larry Magid, Lee Glickstein, Carol Adrienne and many others.

Susan's individual clients include top executives, Internet millionaires, elite e-businesses, bestselling authors and successful entrepreneurs. She has also worked with award-winning documentary film producers, speakers, personal coaches and people in unusual occupations such as Jesuit priests, leaders in banning racism, and Ayurvedic chefs.

### Brian Jud – Book Marketing Works

50 Lovely Street (Route 177)  
Avon, CT 06001

800-562-4357, 860-675-1344

203-798-7272 fax

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

**Specialties:** Brian Jud is an author, book-marketing consultant, seminar leader and host of the television series "The Book Authority." He earned undergraduate and graduate degrees in marketing and spent twenty years in corporate sales and marketing positions. He is the author, narrator and producer of the video programs "The Art of Interviewing" and "You're On The Air." He also wrote and published the books "It's Show Time" and "Perpetual Promotion" which serve as the companion guides for the video programs.

In 1990 he founded and became the president of Marketing Directions, Inc. In 1996 he formed a subsidiary, Book Marketing Works, L.L.C., to help authors self-publish and market their books. He is also the founder and president of the Connecticut Authors Association, created to help Connecticut's authors increase the visibility and sales of their books by providing a forum for the exchange of ideas and information.



## Jill Lublin – Promising Promotion

P.O. Box 5428  
Novato, CA 94948  
415-883-5455  
[info@promisingpromotion.net](mailto:info@promisingpromotion.net)  
[www.jilllublin.net](http://www.jilllublin.net)

**Specialties:** Jill Lublin is the author of the bestselling books, *Guerrilla Publicity* and *Networking Magic*. She is the founder of *GoodNews Media, Inc.* and host of the nationally syndicated radio show, *Do the Dream* and TV pilot, *GoodNews TV*. Her topics include: Guerrilla Publicity and Networking Magic.

As the CEO of the strategic consulting firm, *Promising Promotion*, Jill has created successful techniques that implement bottom line results. Twenty years experience working with ABC, NBC, CBS, and other national media has given her great insight into what works for the media. She has helped diverse clientele from banks and software companies to national and international seminar leaders, non-profit organizations, authors, entertainment professionals, entrepreneurs, and businesses of various scopes. Jill's clients and those who have attended her seminars have been featured in major US newspapers, national magazines, television shows such as *The Today Show*, *Live with Regis and Kelly*, *Good Morning America*, *CNN*, and other nationally syndicated shows.

## Jeff Malone – Malone Management Services

532 Shoreline Hwy  
Mill Valley, CA 94941  
415-389-6256 619-397-2297 fax  
[j.malone47@comcast.net](mailto:j.malone47@comcast.net)  
[www.jeffmalone.com](http://www.jeffmalone.com)

**Specialties:** As a Stanford MBA with years of practical senior management experience and consulting experience, Jeff Malone does management consulting – strategic and visioning consulting, business development and planning consulting. Also does business and life coaching for leaders in their fields with an emphasis on the integration of complex multi-faceted lives that don't always mix well. Teaches and consults with service businesses on their enrollment strategies and methods of improving their revenue streams and program participation.

Also provides extensive tele-class support including technical services and leadership support. Malone produces workshop and lecture services with impeccable standards in a cost-effective way, delivering dramatic results for the leader or speaker. Can negotiate and book those events when necessary. Recent clients include: Debbie Ford, Marianne Williamson and Dr. Zhing Sha.

Specialties include clients in the area of transformational and spiritual growth, as well as in alternative modalities of healing.

## **Maitland Primrose Group, Inc.**

Betsy Fuller – [bfuller@mpgcorp.net](mailto:bfuller@mpgcorp.net)  
Margaret Tritch – [cmtritch@mpgcorp.net](mailto:cmtritch@mpgcorp.net)  
2524 N. 24<sup>th</sup> Street  
Phoenix, AZ 85008  
602-283-0099 / 602-283-0098

Maitland Primrose Group, Inc. is an independent media publisher headquartered in Phoenix with operations in Los Angeles and London. Helps individuals turn publishing ideas into reality as a full-service consulting business, which runs from minor projects such as linking a client to a specialized vendor, to creating an entire work flow and business structure. Has a team of top-notch professionals who are passionate about the industry and their work. Charges a modest consulting fee that is usually easily absorbed within the cost-savings that Maitland provides to the artist.

**Specialties:** Copyright advice and review, editing, graphic design services, legal structure (Inc., LLC, etc.), marketing, printing, photography, website creation and trademark registration.

## **Marilyn McGuire – Marilyn McGuire & Assoc.**

P.O. Box 1866  
Eastsound, WA 98246  
360-376-2001  
[marilyn@marilynmcguire.com](mailto:marilyn@marilynmcguire.com)  
[www.publishersshowcase.com](http://www.publishersshowcase.com)

**Specialties:** An organization that assists and support the creation, publication, marketing and sales of books, music and other products that make a distinguished contribution to the world in the areas of holistic health, self-help & psychology, responsible leadership, spiritual growth, positive social change, and the principle of sustainability in all human enterprise. We also assist and support those who contribute to the world of art, creativity, visionary fiction, and children's literature.

Our experienced, highly skilled team of editors, writers, and marketing experts is available to assist authors, writers, and small publishers on a consulting/coaching basis in a broad variety of publishing areas. Services include, but are not limited to: manuscript review and preparation, publishing consultation, creating distribution and marketing strategies and introducing you to the Cultural Creative Marketplace.

# Everything You Should Know About Building a Platform:

*A Reference Guide*



## Speaker Industry Resource Guide

### **NATIONAL SPEAKERS ASSOCIATION (NSA)\***

[www.nsaspeaker.org](http://www.nsaspeaker.org)

The leading organization for those who speak professionally, NSA provides resources and education to advance the skills, integrity and value of its members and the speaking profession. NSA's 3,500 members include experts in a variety of industries and disciplines, who reach audiences as trainers, educators, humorists, motivators, consultants, authors and more.

Since 1973, NSA has provided resources and education designed to advance the skills, integrity and value of its members and speaking profession. NSA brings professional speakers together and provides them with the resources they need to better serve their clients, advance their careers, and help them reach a higher level of personal enrichment.

### **SPEAK AND GROW RICH**

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

Dottie Walters' Speak and Grow Rich offers a free monthly e-mail newsletter for professional speakers, authors and consultants. Walters also publishes a quarterly magazine, SHARING IDEAS, the largest newsmagazine for professional speakers with tips, news and trends. Paid subscription includes a copy of the Updated International Directory of Agencies and Bureaus – a complete and updated directory of agents and speaking bureaus, with over 500 listings total. Dottie Walters is a founding member of the National Speakers Association and offers "Speak and Grow Rich" seminars as well as private consultations through Walters Speaking Services.

## **SPEAKERNET NEWS**

**[www.speakernetnews.com](http://www.speakernetnews.com)**

SpeakerNet News is a free weekly e-mail newsletter sent each Friday to more than 5500 professional speakers, consultants, trainers, and authors. As an award-winning resource for the speaking, training and consulting communities, SpeakerNet News provides speaking tips, publicity tips, interview tips and technology tips to keep speakers and authors on the cutting edge of the business. Also acts as a forum for getting speaking questions answered and a resource listing for your every speaking event need.

Offers teleseminars and recordings of top 10 bestselling SNN recordings, available on the web site.

## **TOASTMASTERS INTERNATIONAL\***

**[www.toastmasters.org](http://www.toastmasters.org)**

Toastmasters International is a communication club, where members learn by speaking to groups and working with others in a supportive environment. A typical Toastmasters club is made up of 20 to 30 people who meet once a week for about an hour. Each meeting gives members an opportunity to practice conducting meetings, giving impromptu speeches and presenting prepared speeches.

Meetings usually begin with a short business session, which helps members learn basic meeting procedures. Members also present one-to two-minute impromptu speeches on assigned topics. Lastly, three or more members present speeches based on projects from the Toastmasters International Communication and Leadership Program manuals. Projects cover such topics as speech organization, voice, language, gestures and persuasion.

Every prepared speaker is assigned an evaluator who points out speech strengths and offers suggestions for improvement.

\*Requires paid membership



### ***Course Proposal Information***

Thank you for your inquiry regarding teaching through *The Learning Annex of San Diego*.

Here's some information to let you know more about The Learning Annex and our goals...

*The Learning Annex* is the largest alternative adult education/seminar organization in North America. In San Diego, our catalog of classes has a readership of over 350,000, serving as one of the most comprehensive promotional opportunities available for speakers and instructors. The *Learning Annex* offers short, affordable seminars, workshops and activities. Primarily offered after work and on the weekends, these seminars provide adults with the opportunity to experience many aspects of career development, business and finance study, self-help, and personal growth possibilities.

Courses are taught by professionals who enjoy sharing information, strategies, and new developments in their field of expertise. We list hundreds of activities and courses that are designed to help make new friends, have fun, and learn something new.

### **SUBMITTING A COURSE PROPOSAL**

Type two to three paragraphs describing the topic you would like to teach, your target audience, and the expected outcome (what participants will gain from taking the seminar).

Enclose current resume and/or background information illustrating your qualifications.

**Related course materials sent with submissions will not be returned.**

There is no specific deadline for submissions, however, proposals should be mailed promptly to be considered for future catalogs. *The Learning Annex of San Diego* currently publishes ten issues annually. Our office will contact you within four to six weeks following receipt of your proposal. Once again thank you for your interest in The Learning Annex!

#### **CONTACT**

Program Director  
The Learning Annex  
520 West Ash St. Suite 110  
San Diego, CA 92101

#### **OR EMAIL**

[jessies@learningannex.com](mailto:jessies@learningannex.com)

We also accept advertising for your courses and products. If you are interested in receiving our advertising rates, please call 619-544-9700. **Please do not call regarding submissions. We will contact you as soon as our decision has been reached.**

## Concepts That We Are Currently Looking To Book

How To Make \$100,000 A Year As A Copywriter-Stay Home & Be A Freelance Writer

Become a Legal Proofreader

Real Estate Salesperson's Class

How To Start Your Own T-Shirt Line

Licensing: How To Make Money From Other People's Products

How To Start A Clothing Line

How To Start A Shoe Line

How To Make \$ In Animation

Intro To Computer Animation

Palm Pilots 101

Lanlording Made Easy-No More Tenants, Toilets, or Trash!

Learn The Secrets Of Astral Projection & Out Of Body Experiences

Understand Your Karma: For Love, Life, & Financial Success

20 Ways To Make Money Without Going To Work

How To Get A Six-Figure Book Advance

How To Get Signed To A Music Label—Get Your Demo Heard

How To Get A State Job

How To Start Your Own Background Check Business

Candle Making

Get Rich, Get Lucky, Get Even By Casting Spell

Become a Personal Shopper

How To Get Your Band Booked In Hot Clubs

How To Get Your Music Demo Heard

How To Open A Restaurant

Open A Pizza Business

Any Unique/Fun Craft Classes

Seasonal Classes/Holiday Classes

New Innovative Workouts/Fitness/Outdoors/Activities

Start A Career In Fabric Design: Paint All Day & Get Paid For It

Hand-Painted Canvas Rugs

Become A Film Critic

How To Be A Gossip Columnist

Make A Leather Tote Bag

How To Find Sponsorship \$\$\$ For Any Special Event/Project

How To Never Have Another Bad Hair Day

Earn A College Degree In 4 Months Or Less

Hand Painted Jeans

Thai Cooking



How To Open A Coffeehouse  
Make Money Selling At Fairs, Festivals, Flea Markets  
Careers In Sports (Agenting, Licensing, Marketing, Promotion)  
How To Become A Food Critic  
Scuba Diving License  
Interior Decorating/Shabby Chic- How To Decorate With Simple Swap Meet Treasures  
Treasures  
Get Paid To Get Naked  
Hang Gliding  
Sport Fishing  
Get Your Home, Pet, Child Into Films  
Make \$ As A Freelance Copyeditor  
How To Look Great Naked  
52 Ways to Rev Up Your Romance  
How To Lose 20 Pounds In 14 Days  
Turn Cooking Into Foreplay  
How To Make \$\$\$ With Vending Machines  
How To Start Your Own Cosmetics Line  
How To Get Your Fashions On TV & In Music Videos  
52 Fun Things To Do In San Diego

## **Real Estate Course's We're Looking To Book**

**Understanding Real Estate Syndication: How To Attract \$\$\$ To Purchase Major Properties Profit By Converting Rental Buildings To Co-ops & Condominiums**  
**Learn From One Of San Diego's Most Successful Property "Converters"**  
Creative Real Estate Finance: How To Obtain Money To Close On Any Property  
**Packaging Real Estate Deals: How To Make Big \$\$\$ With Multiple Properties**  
**No Money Down Real Estate: How To Purchase Valuable Properties Without Cash**  
Own A House or Apartment in 90 Days: A Guaranteed 5-Step Program  
How To Increase The Value Of Your Property: Smart Upgrades That Make Big \$\$\$  
Selling Homes At Lightening Speed: How To Sell 50 A Year & Make \$45,000 Per House  
How To Master Buying & Selling Property At Auction  
How To Build Cash Flow & Acquire Property Buying Notes  
Rehabbing Houses From Beginning To End  
All About Bankruptcy & Abandoned Properties: Undiscovered GOLD  
How To Create Over \$10,000/month Investing In Multi-Family Properties

## Sample Learning Annex Course Descriptions

**City:** San Diego  
**Title:** How to Lose Weight Through Hypnosis  
**Subject:** Personal Improvement  
**Instructor:** Diane Edwards

**\*Get Off the Diet Merry-Go-Round Once and For All\***

How many diets have you gone on? Honestly? Before you start another doomed to fail, why not try hypnosis? It's a powerful, proven and safe method for losing your excess weight permanently - without shots, pills, liquid diets, or pre packaged foods.

In this informative class, you'll learn how to reprogram your subconscious mind to allow you to think, act, eat, live and eventually be a slender person. You'll discover how to change your relationship with food and gain control of your compulsive eating habits.

You'll come to understand the difference between emotional and physical hunger, learn how to recognize and release the underlying causes of your overeating, and take charge of your life.

Learn how to:

\* Eliminate addictive foods \* Change destructive eating habits \* Increase your metabolism and motivation to exercise \* Control PMS eating binges \* Stop sabotaging yourself

**Note:** A powerful hypnotic session will be included.

Diane Edwards, CMH, is a degreed master hypnotherapist with years of experience in counseling and therapy specializing in all aspects of weight control and smoking cessation. These unique programs draw on her years of research helping many people make positive changes in their lives using self-hypnosis.

**City:** San Diego  
**Title:** Wine and Cheese Lovers - Perfect Pairings from Brie to Bordeaux  
**Subject:** Creativity and Fun  
**Instructor:** John Alonge

In this fun class with restaurant owner, wine expert and lecturer John Alonge, you'll taste and compare top cheeses and wines, and learn how they work together.

You'll sample goat's milk, sheep's milk and cow's milk cheeses, including cheeses flavored with black truffles and herbs, alongside red and white wines from California, Italy, France and Portugal.

You'll sip and compare Merlot, Cabernet Sauvignon, Sangiovese and Port. Learn how these wonderful wines pair with cheese and so much more as you discover the secrets of deciphering wine labels and the language of wine. Materials fee \$10 to cover cost of samples.

John Alonge is the owner of the San Diego Wine & Culinary Center. He has owned restaurants in Paris, San Francisco and Santa Barbara as well as having served as director of food and beverage for a major Bay Area hotel and restaurant group. His affiliation with the Fallbrook, San Pasqual, Jenkins and Shadow Mountain wineries in San Diego County has allowed him to participate actively in the renaissance of fine wines in this area.

**City: San Diego**

**Title: Making Contact with the Spirit World**

**Subject: Featured Speakers**

**Instructor: ROBERT BROWN**

**\*An Evening with International Medium\***

International medium, Robert Brown, is one of the most respected mediums in the world, having amassed over 30 years experience with public demonstrations - so don't miss this opportunity to see him LIVE! Robert's countless radio and media appearances have made him well known and highly thought of in the field of metaphysics. His gift continues to astound audiences around the world and his events often sell out...So register today!

During this evening of spirit communication Robert will:

- \*Discuss mediumship gifts and the process of psychic development
- \*Deliver and receive random messages from the audience
- \*Answer questions about his psychic gifts
- \*Demonstrate his gifts of mediumship

PLUS: There will be a book signing after the class.

Robert has been an internationally known medium for more than 25 years and is frequently referred to as a "medium's medium." James Van Praagh and John Edwards have consulted him for readings and both endorsed his book, *We Are Eternal* and his previous clients have included the late Marlene Dietrich and the late Princess Diana.

## Adult Education List

### ALBANY

The Knowledge Network  
1510 Central Ave.  
Albany, NY 12205  
P: 518-452-2675  
F: 518-452-2872  
[www.knowledgenetwork.org](http://www.knowledgenetwork.org)  
[learn@knowledgenetwork.org](mailto:learn@knowledgenetwork.org)

### BOSTON

Boston Center for Adult  
Education  
The Gamble Mansion  
5 Commonwealth Ave.  
Boston, MA 02116  
P: 617-267-4430  
F: 617-247-3606  
[www.bcae.org](http://www.bcae.org)

### CHICAGO

Discovery Center  
2940 N Lincoln Ave  
Chicago, IL 60657  
P: 773-348-8120  
[www.discoverycenter.cc](http://www.discoverycenter.cc)

### DENVER

Colorado Free University  
1510 York St.  
Denver, CO 80206  
P: 800-333-6218  
F: 303-399-0477  
[www.freeu.com](http://www.freeu.com)  
[cfu@compuskills.com](mailto:cfu@compuskills.com)

### LOS ANGELES

The Learning Annex Los  
Angeles  
11850 Wilshire Boulevard, #100  
Los Angeles, CA 90025  
P: 310-478-6677  
F: 310-478-4854  
[www.learningannex.com](http://www.learningannex.com)

### MINNEAPOLIS

The Learning Annex  
Minneapolis  
706 North First Street  
Minneapolis, MN 55401  
P: 800-872-6639  
[www.learningannex.com](http://www.learningannex.com)

### NEW YORK

Learning Annex Corporate  
Headquarters  
48 West 37th Street, 7th Floor  
New York, NY 10018  
P: 212-371-0280  
F: 212-290-2430  
[www.learningannex.com](http://www.learningannex.com)

### ROCHESTER

Rochester InfoCourses  
1150 University Ave. Ste. 1  
Rochester, NY 14607  
P: 585-256-1960  
F: 585-256-2048  
[www.infocourses.com](http://www.infocourses.com)  
[rochinfo@frontiernet.net](mailto:rochinfo@frontiernet.net)

### SACRAMENTO

The Learning Exchange  
111 Howe Ave. Ste. 125  
Sacramento, CA 95825  
P: 916-929-9200  
F: 916-929-0806  
[www.learningexchange.com](http://www.learningexchange.com)  
[info@learningexchange.com](mailto:info@learningexchange.com)

### SAN DIEGO

Learning Annex San Diego  
520 West Ash Street, #110  
San Diego, CA 92101  
P: 619-544-9700  
F: 619-544-9734  
[www.learningannex.com](http://www.learningannex.com)

### SAN FRANCISCO

Learning Annex San Francisco  
291 Geary Boulevard, Suite  
#510  
San Francisco, CA 94102  
P: 415-788-5500  
F: 415-788-5574  
[www.learningannex.com](http://www.learningannex.com)

### SEATTLE

Discover U  
2150 N. 107<sup>th</sup> St.  
Ste. B52  
Seattle, WA  
P: 206-365-0400  
F: 206-365-0184  
[www.discoveru.org](http://www.discoveru.org)  
[info@discoveru.org](mailto:info@discoveru.org)

### TORONTO

Learning Annex Canadian  
Headquarters  
260 Richmond Street West  
Suite #401  
Toronto, ONT M5V 1W5  
Phone: (416) 964-0011  
[www.learningannex.com](http://www.learningannex.com)

## Everything You Should Know About Publicity & Promotion:

### *A Reference Guide*



### **Do's and Don'ts for Pitching Talk Shows**

#### **WRITTEN PITCHES**

##### **Do:**

Include a one-page cover letter with your pitch. This should be just one page and should give clear information about who you are, what you're pitching and how you're related to the subject matter. (Are you the author, the publicist, the friend, etc?) Give a concise explanation of what the subject is and how you think it fits with the show's format.

Provide contact numbers for where you can be reached. Know that producers often work late nights or on weekends and may want to reach you at home. Decide if you're willing to take phone calls at these times, and if so, include all appropriate phone numbers in your pitch.

Include supplemental information. The MOST important is an up-to-date photo. If you've written a book, send at least two copies. Any published articles about the subject or author is imperative. As is any quality video story featuring the guest.

Be familiar with the format of the specific show you're pitching.

Try to tie your pitch into something that is currently in the news. It's helpful to producers to let them know if your story / book / guest has something to offer on a current topic, or has similar qualities or story to a subject that many people are familiar with.

Point out if you are able to provide other guests who can speak on the subject.

While your pitch may be about a specific book, event, or subject matter, point out the general subject matters you are an expert in. Often producers hang on to pitches and file them in categories. You might not be right for something being produced right now, but if you give a clear indication of a general topic or skill that you have, you might be called later down the line.

If the show has a large staff, you may want to send your pitch to multiple producers. Let each producer know who else you sent it to and only follow up with one.

**Don't:**

Don't send a pitch without being really familiar with the format of the show.

Don't send any photos / video / articles that don't present you in the light you want to be seen in. You won't get a chance to explain away a bad quote or an unattractive video story to a producer.

Don't send perishable items.

Don't use messy packing material.

Don't pitch the host of the show. It is almost guaranteed that they are doing to forward it to a producer and that will make your follow up less efficient.

**FOLLOW UP****Do:**

Send your information in a manner that can be tracked. Then follow up a day or two after you know it's arrived. Don't call before you've sent something or weeks after it was sent, as it could well be forgotten.

Follow up by phone or by e-mail. E-mail is often preferred.

In your phone or e-mail message, clearly tell the producer who you are and briefly remind them of the information you sent. Confirm that it was received and ask for feedback.

Understand that producers are under hard deadlines and may not have time to talk. That does not necessarily mean your pitch has been rejected. Ask if there's a better time to call back and follow the directions the producer gives you. One reason that e-mail is often a better way to follow up is that you're not going to be talking to a harried producer who's crashing on a deadline, and they can respond to you at their best opportunity.

**Don't:**

Don't believe that you can convince a producer to book you in a phone call. If you have something great to say about yourself, say it in writing your pitch.

Don't pretend that you know a producer or use the name of a random employee at the show to prove that you're "in." It can often make you appear less professional.

Don't assume that the producer should remember you by name alone. They are juggling hundreds of subjects and will need a quick reference of why you're calling.

Don't forget to include all of your contact numbers if you're following up by e-mail.

Don't leave a long voicemail message.



## **Publicity Do's & Don'ts**

### **PHOTOS**

#### **Do:**

The right headshot is a necessity. Spend the money to go to a good professional – someone who specializes in headshots. You need a clean “head and shoulders” shot in both B / W and color. Be sure to get a CD with digital images of your chosen headshot/s. It is imperative to have the photo in both low and high resolutions. Low-resolution versions are for online and web reproduction. A high-resolution shot is what you’ll need for print versions of the photo.

One of my favorite photographers is Jeremiah Sullivan, who has a studio here in San Diego. He’s done all of my headshots and my sister Debbie’s, too. [www.jeremiahsullivan.com](http://www.jeremiahsullivan.com)

The photo should convey accessibility and believability. Mysterious or glamorous poses are unacceptable. Do not put your hands on your face or have your arms crossed. You can be sitting or standing, indoors or out, but the background should not interfere with your face. You want editors and producers to feel your “essence.” Since most of us cannot be subjective when it comes to our own image, consult a friend or colleague to choose the best headshot from your photo session. Do not be the sole person to select your headshot.

### **ADVERTORIAL**

#### **Do:**

Smaller publications sometimes have what is known as “pay for play.” This means that if you commit to doing some display advertising with them, they will guarantee you a certain amount of editorial. Sometimes you can even buy the front cover. Do not ask a major, well-known publication for this because they don’t do it and you’ll look like an amateur.

Always ask someone in the advertising department for this, not in editorial. Editors will deny that this happens. If advertising and editorial are the same person, chances are 50/50 that they will do “pay for play.” Often times you get to write the editorial yourself and provide your own photos.

### **SMALL BOOKSIGNINGS**

#### **Do:**

When you have a small signing, don’t get discouraged. Think about this: What could you say to this group that could impact them profoundly? Imagine that these few people will go out and tell 100 people about you, or will send an e-mail to all of their friends about your amazing new book. Pretend that one of the people in the crowd is a writer for the *New York Times* and is going to write about you. Pretend that the other is a scout from a major speaker’s bureau and is there to consider booking you in big future engagements.

## TRAVEL TIPS

### Do:

Take one or two basic dark skirts or pants with same color shoes. Take three different sweater sets, jackets or blouses. Use the same jewelry for all outfits.

Things to always bring in your carry on:

- One TV outfit and all your hair and makeup needs
- Your cell phone WITH charger
- A copy of your book and itinerary
- Bottle of water and emergency food supply
- Your best friend's phone number. She'll be just a quick phone call away to support you when you get down or think you blew a big interview.
- Melatonin tea bags
- Echinacea to ward off the crud
- An enjoyable book to read (I like true crime, my sister likes trashy novels.)

If you regularly exercise, bring your sneakers and workout gear. Even if you only get in 15 minutes, it will make a difference in how you feel. Bring your favorite pajamas or lounging clothes to wear in the hotel room. Bring a family photo to have the comfort of familiar faces in your presence.

## **Interview Do's & Don'ts**

### **TV INTERVIEW MEDIA TIPS**

#### **Do:**

Prepare media sound bytes to sell your product. When you are doing short TV interviews in local markets, no matter what the first question is, you should have a 30 – 45 second answer that “sells” your book. Practice ALL the different kinds of opening questions you could get and find a way to bridge those questions into your prepared opening answer. This does NOT hold true if you are doing “Today,” “Good Morning America” or other major media.

Prepare an index card with all of your information typed out. When you arrive at the TV station, you'll want to hand the producer an index card that has your name and book title in block letters correctly spelled. If you have a book signing to promote, make sure that information is also on the card. This will be used to both remind the producer who you are, and for the tech people to put this information on a “full screen” and a “chyron” under your face with your name and title of your book on the TV screen.

Visuals are always great. Bring something with you to hold up or, better yet, tell the producer IN ADVANCE that you have b-roll to share that illustrates what you are about.

TV adds ten pounds to everyone. Wear flattering colors and styles. Stick to solid, bold, primary colors and avoid white or black. Small prints wreak havoc with the camera and white tends to get washed out. Remember to wear colors that “POP” and make you look and feel good. They will put a mic on you that must be snaked underneath your clothes, so make sure you are not wearing a fabric that makes scratchy sounds and remember that tight clothes and turtlenecks can present a problem.

At all times you want to look and sound like the professional expert that you are. Clothes, hairstyles, perfume and / or makeup that enter the room before you do distract people. Your clothes should be age-appropriate. Forty-year-old women with bleached blonde hair in mini-skirts who claim to have Ph.D.'s will not get very far! If you don't have great fashion sense, get help. All good department stores have personal shoppers. Jeans are never appropriate for TV unless you are a farmer. Here are some additional tips:

- Hair, makeup and jewelry should never detract from you.
- Earrings should not dangle.
- If you haven't changed your hairstyle in the past five years, it's probably a pretty good bet that you should. Your hair should not give your age away, nor should your makeup.
- If you have been considering plastic surgery (and can afford it), do it nine months before your tour so the swelling will subside. Eye jobs should be done four months before touring and / or TV appearances.

Arrive on time. Have your index card and / or b-roll ready to hand off to the producer who greets you when you arrive. Ask them to put your book signing / event info on a “full screen” and ask them to “chyron” your name and book title under your face on the screen.

Be gracious, and be prepared for anything. You may get bumped for breaking news. The person who was supposed to interview you may have an emergency and leave. You may be interviewed by someone who doesn’t even know how to pronounce your name. Be flexible, light-hearted and professional.

PLEASE remember that 90% of the people who interview you WILL NOT have read your book. Do not ask them if they have. If you are lucky, they may have read the press release. It is your job to convey as much information about you and your book as possible while you’re on the air. They will prompt you with appropriate questions, but it’s your job to sell it.

Always look at the person who is interviewing you, not into the camera. (Unless instructed to do so by the producer.)

Mention your book by its title, but don’t EVER say this phrase: “In my book...” You should mention your book by title at least one time unless you’ve been instructed not to do so by the producer.

## **Sample Media Voicemail Scripts**

When “smiling & dialing” to the media, you will often reach voicemail. It’s important that you leave a clear and concise message in an upbeat and enthusiastic tone, in less than one minute. Generally you can speak 120 words in 60 seconds so I try to keep my messages under 100 words. Remember, your state of mind is reflected in the tone of your voice. Put on a smile before picking up the phone. If you are tired or depressed, don’t waste your time calling the media.

### **1.) Book: *The Best Year of Your Life* by Debbie Ford**

Message: “Hi, this is Arielle Ford. My number is 858-555-1212. I am calling to chat with you about a life-changing new book by Debbie Ford called *The Best Year of Your Life*. Even if you are currently having the worst year of your life, this book can quickly help you turn things around. What I love about this book is that it offers many practical ways to make things happen. One of my favorite tips from the book is on how to create the best day of your life...if you’d like to know how to do that, call me back! My name again is Arielle Ford and my phone number is 858-555-1212.

### **2.) Book: *Peace Is The Way* by Deepak Chopra**

Message: “Hi, this is Arielle Ford. My number is 858-555-1212. I am calling to chat with you about Deepak Chopra’s newest book *Peace Is The Way*. With all the news about war and terrorism, this book offers hope and inspiration for the possibility of a peaceful world. Chopra believes that until we each become peaceful within ourselves, peace in the world will not be possible. I think most folks, whether from blue states or red states, are ready to consider having some peace in their lives. If you agree, call me back. My name again is Arielle Ford and my phone number is 858-555-1212.

## Publicity & Marketing Resource Guide

### BACON'S MEDIA SOURCE\*

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

Bacon's is the most comprehensive media database in the industry. Has the largest contact database in North America, with media lists from a database of nearly 80,000 outlets, featuring over 600,000 beats. This includes editors, beat reporters, columnists, syndicated writers, talk show producers, local news guest bookers and more. Obtains information from the media directly and features daily updates as contact information changes.

With a paid membership, you can build contact lists by beat, topic, local media market and multiple other criteria. Look up media outlets by contact name, editorial profile, upcoming feature content - just about any way you prefer. Also features an e-mail blast service that will send press releases to your chosen media contacts. Saves your contact lists for future reference.

### JEREMIAH SULLIVAN

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

Professional photographer Jeremiah Sullivan has produced well-known images since the early 70's. Range of clients includes: ABC, Columbia Pictures, *Travel & Leisure*, *Vogue*, *LIFE*, *National Geographic*, American Express, Bozell Worldwide, AT&T, Random House, Simon & Schuster, *Men's Journal*, *The New Yorker*, *Rolling Stone* and more.

### JOHN KREMER'S BOOK MARKETING WEB SITE

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

"John Kremer's Book Marketing Tip of the Week" is a FREE weekly newsletter sent via e-mail. To sign up: <http://www.bookmarket.com/tips.html>

John Kremer is an acknowledged expert on book publishing and marketing. He is the owner of a publishing company (Open Horizons in Fairfield, Iowa) and has been the editor of the Book Marketing Update newsletter for over seventeen years.

John is the author of a number of books on publishing and marketing, including *1001 Ways to Market Your Books: For Authors and Publishers* (5th Edition), *The Complete Direct Marketing Sourcebook*, *High Impact Marketing on a Low Impact Budget* and *Celebrate Today*.

### THE NATIONAL PUBLICITY SUMMIT

<http://www.getmajorpress.com/npsinfo>

The National Publicity Summit in New York is where many of America's top journalists and TV producers go to find experts and authors for interviews. If you attend, you're guaranteed to have one-on-one, face-to-face appointments with journalists and producers from top national media such as "Good Morning America," "The View," "Live with Regis and Kelly," ABC's "20/20," "Dateline NBC," "60 Minutes,"



Fox News, *Family Circle*, *Time*, *Newsweek*, Oprah's *O Magazine*, and many others. Many people have received national coverage just by attending this one event! Prior to the Summit, you'll also receive in-depth training on how to present yourself effectively to the media. I myself have attended the Summit, and it's a must for anyone who wants to develop relationships with the media and learn how to pitch yourself effectively. For more information, go to: <http://www.getmajorpress.com/npsinfo>.

### **MARK VICTOR HANSEN'S MEGA BOOK MARKETING UNIVERSITY**

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

MEGA Book Marketing University is an annual three-day event for authors, speakers and experts who want to be published, publicized and profitable.

At this annual event, Hansen invites the publishing industry's most renowned book marketing experts to share their insight and offer aspiring writers, publishers and marketers the opportunity to meet with the world's top publishing deal-makers. Includes variety of specialized programs and networking lunches.

### **PAUL HARTUNIAN'S "MILLION DOLLAR PUBLICITY STRATEGIES"**

[www.prprofits.com/ezone](http://www.prprofits.com/ezone)

In every issue of Paul Hartunian's "Million Dollar Publicity Strategies" you'll find tips, techniques, strategies and templates you can use to get free publicity in newspapers, magazines, newsletters, on radio and TV. Paul teaches how to get free publicity for your product, service or business.

### **PR LEADS EXPERT RESOURCE NETWORK\***

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

PR LEADS is a paid subscription service that sends media requests via e-mail. The service gets 100+ requests each day from reporters who need to interview experts for stories they are writing. These reporters work for the top daily newspapers, like *The New York Times* and *Washington Post*, as well as leading business publications like *Investors Business Daily*, as well as the top women's magazines, like *Cosmopolitan*, *O Magazine*, and *Good Housekeeping*, and leading business-to-business publications in dozens of vertical markets, including health, personal finance, leadership, sales and marketing.

PR LEADS interviews you to get a profile on leads that would be appropriate for your area of expertise, and sends only those appropriate to you. They'll send a 100-200 word description of the article and its focus, what kind of expert the author is looking for, as well as the reporter's name, contact information and deadline.

### **THE PUBLICITY HOUND**

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

Joan Stewart, a former newspaper editor and reporter, shares the secrets of how to do your own inexpensive self-promotion in "The Publicity Hound's Tips of the Week," a free e-zine delivered every Tuesday. Subscribers will also receive by e-mail the handy checklist "89 Reasons to Send a News Release."

Web site also includes a number of free articles on the subject of writing news releases and articles, pitching and contacting the media, newspaper and magazine publicity, radio and TV publicity and publicity for niche markets.

**RTIR / RADIO TV INTERVIEW REPORT\***

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

RADIO TV INTERVIEW REPORT is the magazine TV and radio producers read to find guests is a trade publication that goes to over 4,000 radio/TV producers across the United States and Canada. RTIR is published three times each month. Each issue lists 100-150 authors and other spokespeople available for live and in-studio interviews. Each guest's ad includes a contact person and phone number so interested radio/TV producers can get in touch to arrange interviews. Guests are willing to do interviews free-of-charge because they are typically promoting a book, product or cause.

To become a guest listed in RTIR, which promises radio/TV publicity without doing any work or spending a fortune, advertise yourself in RTIR. Interested guests must pay for the cost of advertising. Call: 8 0 0 - 553-8002 ext 408.

As an advertiser, you will also receive Steve Harrison's FREE "National Publicity Tips" e-mail newsletter.

**SUSAN HARROW'S PUBLIC RELATIONS SECRETS**

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

Susan Harrow is a media coach and marketing strategist who specializes in media coaching and creating marketing strategies for executives, speakers, authors, and entrepreneurs. She offers "60 Second Secrets," a free monthly marketing & publicity newsletter for hot tips, techniques and ideas via e-mail.

Susan is also the author of *Sell Yourself Without Selling Your Soul™: A Woman's Guide to Promoting Herself, Her Business, Her Product or Her Cause with Integrity & Spirit*, published by HarperCollins.

Susan offers media coaching to create succinct messages that are in complete alignment with your personal and professional integrity to become a sought-after media expert. She can also develop successful marketing and publicity plans through consultations and has a variety of products for sale on her web site for people and companies who want to promote themselves, their products, or their business, without selling their soul.

\*Requires paid subscription

## **Book Publicist Contact List**

### **Jeff Barge – Lucky Star Communications**

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Specialties: With a legal publishing and business journalism background, Jeff Barge specializes in promoting business, self-help, relationship, religion, new age, health and other non-fiction titles.

Recent clients: *New York Times* best-selling relationship authors Steven Carter and Julia Sokol, *Getting to Commitment, Help! I'm in Love With a Narcissist!* (M Evans & Co); Best-selling religion author Lama Surya Das, *Awakening the Sacred, Letting Go of the Person You Used to Be* (Broadway); *New York Times* best-selling personal finance author Stephen Pollan, *Turning No Into Yes* (HarperCollins Publishers); *New York Times* best-selling self-help author Hale Dwoskin, *The Sedona Method* (Sedona Press); The Today Show's Dr. Ellyn Bader, *Tell Me No Lies: How to Tell the Truth and Build a Loving Marriage* (Golden Books Adult Publishing Group); Dietician Meredith Luce and Pilates expert Joan Breibart's *Diet Directives* online diet book.

Preferred method of contact: E-mail, phone

### **Daniel Decker – Quantum Media Group**

10436 Skycrest Drive

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904-391-0070

[Daniel@BookMarketing101.com](mailto:Daniel@BookMarketing101.com)

[www.BookMarketing101.com](http://www.BookMarketing101.com)

Specialties: Quantum Media helps clients create community and develop overall brand. From publicity, electronic promotion, newsletter development, speaker development, product development and more, we help clients establish overall strategies for long-term success.

Recent clients: Jon Gordon, *Energy Addict: 101 Physical, Mental, and Spiritual Ways to Energize Your Life* (Perigee), Dr. CW Randolph, M.D., *From Hormone Hell to Hormone Well* (Natural Hormone Institute of America) and Katherine Martin, *Those Who Dare* (New World Library)

Preferred method of contact: Phone, e-mail

### **Alyson Dutch – Brown & Dutch Public Relations, Inc.**

Las Flores Canyon Road

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

Specialties: Brown & Dutch is an ethically driven agency that provides expanded public relations services for high profile products, services and events and aids in moving entrepreneurial ideas into the mainstream. Dutch is the author of *PR Handbook for Entrepreneurs*.

Recent clients: *Effortless Elegance with Colie Cowie: Menus, Tips, Strategies and More Than 200 Recipes for Easy Entertaining* (Harperstyle), *For The Groom: A Blueprint for a Gentleman's Lifestyle* and *For The Bride: A Guide to Style and Gracious Living* (Delacorte Press), *Colin Cowie Weddings* (Little Brown), *The Superman Syndrome: Why the Information Age Threatens Your Future and What You Can Do About It*, (1st Library Books), *Balance at Middlefork: An Adventure in Human Freedom* (Celestial Arts), *Hiding Under the Table: One Man's Journey Through an Eating Disorder* (Americana Publishing)

Preferred method of contact: Phone

### **Rick Frishman – Planned TV Arts**

1110 Second Avenue  
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[www.plannedtvarts.com](http://www.plannedtvarts.com)

Specialties: Rick Frishman has been doing book publicity for over 28 years and is the author of *Guerrilla Marketing for Writers*, *Guerrilla Publicity*, *Networking Magic* and the new *Author 101* book series. Specialties include: national TV, radio and print, along with Planned TV Arts' trademarked "Morning Drive Radio Tour (tm)," Satellite TV Tours and special event based "Road" tours. Specialty Business Book Division and Religious Book Division, also PTA Spanish Division and consultation of all areas of publishing including agents and book distribution. Has free tele-seminars open to the public, featuring interviews with clients, authors, speakers and more.

Recent clients: Harvey Mackay, Harv Eker, Dean Koontz, Robert Allen, Mark Victor Hansen, Neil Clark Warren, Rev. Robert Schuller, Ruth Graham, Joel Osteen, Dr. Kevin Leman, Jack Canfield, Nelson DeMille and Zig Ziglar

Preferred method of contact: Phone

### **Deborah Genovesi – Deborah Genovesi Communications**

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Specialties: Deborah Genovesi is a frequent contributing author to *PR Week* and other PR journals, particularly on the topic of how to use tools such as Electronic Press Kits (EPKs), video news releases and satellite media tours to garner TV publicity and PR industry/TV news trends. She is a PRSA (Public Relations Society of America) accredited public relations communications expert. Specialty areas include: broadcast publicity and video/TV production.

Recent clients: Contributed to Judith Sherven and Jim Sniechowski's November 2005 release from New World Library: *THE WEDDING: Will Your Marriage Survive it?* Has also done TV publicity work with

many experts and authors, including well-known self-help guru and bestselling author, Dr. Deepak Chopra; Jane Murphy and Liz Yeh Singh, *The Great Big Burger Book* (Harvard Common Press); Dr. Donnica Moore, women's health expert for Yahoo! Health, media commentator and author of the upcoming book *Dr. Donnica's Decision Diet*; and Dr. Jason Theodosakis, author of *The Arthritis Cure* (St. Martin's Press).

Preferred method of contact: E-mail

**Gerry Harrington – New Spirituality Communications**

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

Specialties: Book publicity, soulful branding and organizational identity, cause-related marketing, communications planning and creative strategy development, editorial services, event planning and management, media relations, public awareness and consumer education, public relations (traditional and guerrilla), product launches and promotion, strategic counsel and trends research.

Recent clients: Neale Donald Walsch, *What God Wants: A Compelling Answer to Humanity's Biggest Question* (Atria, 2005) and *Tomorrow's God: Our Greatest Spiritual Challenge* (Atria, 2004); Tim Laurence, *The Hoffman Process: The World-Famous Technique That Empowers You to Forgive Your Past, Heal Your Present and Transform Your Future* (Bantam, 2004); Scott L. Diering M.D., *Love Your Patients! Improving Patient Satisfaction with Essential Behaviors That Enrich the Lives of Patients and Professionals* (Blue Dolphin Publishing, 2005); Glenn B. Soberman Ph.D., *Letting Go: A Self-Help Manual for Emotional Well-Being* (Blue Dolphin Publishing, 2005).

Has worked successfully with Atria Books (a division of Simon & Schuster), Bantam Dell Publishing Group (a division of Random House), Blue Dolphin Publishing, John Wiley & Sons, Oneworld Publications and Warner Books.

Preferred method of contact: Phone, e-mail

**Annie Jennings – Annie Jennings PR**

908-281-6201

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Specialties: Annie Jennings specializes in major market radio campaigns, national print, Internet and TV. Famous "Pay For Placement Publicity Program" allows a client to pay only for secured interviews and media placements.

Recent clients: Works with highly credentialed authors and experts within major publishing houses.

Preferred method of contact: E-mail, phone

**Meg McAllister – McAllister Communications**

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718-336-0716 (NY)

416-410-8466 (Toronto)

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Specialties: McAllister Communications has worked with virtually every major publishing house both in the US and Canada, including: Random House, HarperCollins, John Wiley and St. Martins Press. The firm also works with a number of smaller, niche publishers and self-published authors including: AMACOM, HCI, Abrams/STC, Hushion House, Baker Books and Tyndale. Specialties include: business, travel, cookbooks, parenting, Christian and non-fiction.

Recent clients: Paul Smith, *Reading the Enemy's Mind* (Forge Books); Ben Cohen, *50 Ways You Can Show George the Door in 2004* (Westview Press); Dr. Kevin Leman, *First-Time Mom* (Tyndale House Publishers); Marilyn Krentz and Nancy Alspaugh, *Fearless Women: Midlife Portraits* (Stewart, Tabori and Chang); Theo Brandt Sarif, *Guerrilla Travel Tactics* (American Management Association).

Preferred method of contact: E-mail or phone

**Peggy McColl – Dynamic Destinies Inc.**

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Specialties: Online marketing consulting and mentoring services for authors and experts to sell their books and other services on the Internet. McColl is the author of *On Being...The Creator of Your Destiny*, *The 8 Proven Secrets to SMART Success* and *On Being a Dog with a Bone* (Destinies Publishing).

Recent clients: Robin Sharma, *The Saint, The Surfer and the CEO: A Remarkable Story About Living Your Heart's Desires* (Hay House), Judith Wright, *There Must Be More Than This* (Broadway), Gary Renard, *The Disappearance on the Universe* (Hay House) Debbie Ford, *The Best Year of Your Life* (HarperSanFrancisco), Steve Farber, *The Radical Leap* (Dearborn Trade), Keith Cameron Smith, *The Spiritual Millionaire* (Midpoint Trade Books Inc.) Has worked with authors from Warner Books, HarperCollins, Hay House and Dearborn.

Preferred method of contact: E-mail

**Isabella Michon – ImMedia**

5 Stasia Drive

[Im.Media@comcast.net](mailto:Im.Media@comcast.net)

Specialties: Isabella Michon is an independent publicist and media consultant, is a former TV and radio producer with 25 years publicity and promotion experience. She has worked with many publishers, including Harper Collins, William Morrow, Prima Publishing, Conari Press, Nataraj Publishing, New



World Library and Amber-Allen, the publishers of *Seven Spiritual Laws Of Success*. She was the publicist for *The Learning Annex*, the largest adult education organization in North America, and has booked such bestselling and award-winning authors as Deepak Chopra, Clive Barker, *Day in the Life* series co-creator David Cohen, and Robert Thurman, who *Time* named as “one of the 25 most influential people.” Her bookings include *USA Today*, *NBC Nightly News*, *CBS This Morning*, *The Associated Press*, *NPR*, *CNN*, the cover of *Kiplinger’s Personal Finance* and the front page of *The Wall Street Journal*. Her specialties include business, finance, health, personal growth, spirituality and lifestyle topics.

Recent clients: Eli Jaxon-Bear, author of *Sudden Awakening into Direct Realization*; Jason Shulman, *Kabbalistic Healing: A Path to An Awakened Soul*; Staci Haines, executive producer of *Healing Sex: A Complete Guide to Sexual Wholeness*; Dolf DeRoos, *Real Estate Riches: How to Get Rich Using Your Banker’s Money*

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**Ira Streitfeld – IRA Communications**

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Specialties: Ira has a proven track record promoting non-fiction, personal growth, self-help and spirituality authors. He began his career at the Jodere Group in San Diego, CA.

Preferred method of contact: Phone, e-mail

## Author Escort Contact List

### NATIONAL AUTHOR ESCORT NETWORK

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- Emily can find you an escort in ANY city. She is THE go-to for authors and publishing houses around the world.

### AUSTIN

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- ONLY does Baltimore area media – not DC area.

### □BIRMINGHAM

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*(This Material Can Be Found In the BONUS SECTION)*

## Everything You Should Know About a Press Kit:

### *Sample Press Materials*



### Sample Pitch Letters

Date

Busy Producer  
XYZ Media  
123 Media Lane  
News Town, NT 55555

Dear Busy Producer:

#### **Does Watching “Oprah” Cause Anxiety?**

*New Survey Reveals “Oprah” Fans are the Most Stressed-Out People in America*

A new study on the stress levels of Americans found a surprising correlation between anxiety and Oprah Winfrey. The most stressed-out people in America are fans of the “Oprah” show.

According to the study, 5% of the country’s adult population, or 9 million Americans, say they are so severely stressed that they are no longer able to cope. Fully half of these “super-stressed” Americans say they are “Oprah” fans.

“Either watching ‘Oprah’ leads to anxiety, or severely stressed Americans are drawn to her show to look for solutions,” says Hale Dwoskin, author of the surprise New York Times best seller, *The Sedona Method*, who commissioned the survey.

“However, the most likely conclusion we can make is that people who seek out Oprah’s life-affirming TV are probably just more aware, open and honest with their emotions. They’re able to identify with how stressed out they are, just as they’re able to identify with the heart-centered topics and stories that Oprah presents on her show.”

***Results of the study include:***

- 50% of “super-stressed group” of Americans who say they just can’t cope also say that they are fans of Oprah
- 76% of Oprah fans say they wish their lives were calmer, almost 20% higher than non-fans
- Oprah fans are twice as likely as non-fans to say that they are unable to cope with the stress in their lives;

The surprising results come from a telephone survey\* commissioned by Dwoskin in preparation for the launch of his new book, *The Sedona Method* (Sedona Press, Sept. 2003).

The book, which has been on the *New York Times*’ paperback advice bestseller list for the past five weeks, offers a five-step method for relieving mental anxiety and stress and achieving a happy lifestyle.

The Sedona Method is a do-it-yourself, non-prescription, guilt-free technique for preventing feelings from getting out of control. It uses a simple set of questions to help people calm down, relax, and recognize that they can safely let go of feelings such as anger, frustration, and rage -- even feelings of guilt for not being “beautiful” or “perfect.”

The Sedona Method was proven effective at reducing the symptoms of stress in a study conducted by Harvard Medical School in association with The State University of New York. The group taught the Sedona Method significantly outperformed both the control group and a Progressive Relaxation group in both heart rate and blood pressure.

“Learning to let go of unwanted feelings is the easiest and best thing we can do for ourselves in the face of stress and anxiety,” promises Dwoskin. Using the Sedona Method can clear Oprah fans of their stress faster than a commercial break in their favorite afternoon talk show.

Hale Dwoskin is the CEO and Director of Training of Sedona Training Associates. [www.sedonamethod.com](http://www.sedonamethod.com) He is an international speaker, corporate consultant and trainer of trainers. He is the author of “The Sedona Method: Your Key to Lasting Happiness, Success, Peace and Emotional Well-being,” with a foreword by Jack Canfield, and the co-author of “Happiness Is Free and It’s Easier Than You Think.”

I would love to connect you with Hale for an interview. He is available for TV and radio appearances. I look forward to discussing the possibilities.

Best,

Arielle Ford

\*The random telephone survey of 1,015 American households was conducted by Opinion Research Corp. of Princeton, New Jersey, and has a margin of error of plus or minus 3 percent.



Date

Busy Producer  
XYZ Media  
123 Media Lane  
News Town, NT 55555

Dear Busy Producer:

Have you ever been faced with this type of dilemma?

- You're over your credit card limit when you come upon a fabulous designer outfit on sale at half price (in your size)
- Losing weight is at the top of your Goal List yet the only thing you are losing is your ability to resist temptation
- You claim romance is your top priority yet your Palm Pilot is filled with work, work and more work
- Despite your desire to be in better shape, climbing the corporate ladder is the only exercise you seem to get

In these, and many other life situations there is a NEW solution and it's called The Right Questions. **THE RIGHT QUESTIONS: Ten Essential Questions To Guide You To An Extraordinary Life** (April 2003 HarperSanFrancisco) by New York Times bestselling author, Debbie Ford offers readers renewed clarity about what's truly important and provides a detailed map that, when followed, will lead to a life of fulfillment and success.

Where we are in our lives today is based on the choices we made yesterday, and the ones we made three days ago, three months ago and three years ago. Asking The Right Questions will guide us to make powerful, life-changing choices that are in alignment with what we truly desire.

In honestly answering one or all ten of these thought provoking questions, we can stop making choices that undermine our success. With questions such as: *Will this choice bring me long-term fulfillment or short-term gratification?* AND *Is this an act of self-love or self-sabotage?* The Right Questions reveals a remarkable new awareness of why we do what we do. And, more importantly, it provides the tools to take back the reins of our destiny and gain the freedom to create the life we say we want.

Enclosed please find an advanced reading copy of The Right Questions. We look forward to discussing the possibilities in the very near future.

Many blessings,

Arielle Ford

“Ken Walsh is fast becoming the premier presidential historian . . . *From Mount Vernon to Crawford* is about more than homes. It’s about the private lives of our presidents and what makes them tick. And surprise, they’re more fascinating than we thought. It is a terrific read.”

– **Marlin Fitzwater, press secretary to Presidents Ronald Reagan and George H.W. Bush**

“No journalist today covers U.S. presidential politics with the bedrock self-assurance, analytical insight, and literary aplomb as Ken Walsh. Once you pick up *From Mount Vernon to Crawford* you can’t put it down.”

– **Douglas Brinkley, Distinguished Professor of History and Director of the Theodore Roosevelt Center for American Civilization at Tulane University**

Dear Busy Producer:

From George Washington (Mount Vernon) to George W. Bush (Crawford ranch), from FDR (Hyde Park) to JFK (Hyannisport), almost every single president has had a beloved place where he could really be himself. Based on interviews with all five living presidents, as well as scores of officials and staff, **FROM MOUNT VERNON TO CRAWFORD: *A History of the Presidents and Their Retreats***, by *US News & World Report*’s Chief White House Correspondent Ken Walsh, is a fascinating glimpse into this largely unexamined facet of American government.

The homes and retreats of the following presidents would make excellent venues or backdrops for interviews, and the administrators would be pleased to help with arrangements.

- George Washington – Mount Vernon, VA
- Thomas Jefferson – Monticello, VA
- Abraham Lincoln – Soldier’s Home, Washington, DC
- Theodore Roosevelt – Sagamore Hill, Long Island, NY
- Franklin Roosevelt – Warm Springs, VA
- Harry Truman – Independence, MO and Key West, FL
- Lyndon Johnson – LBJ Ranch, Johnson City, TX

Walsh is also available for interviews in New York and Washington, DC during the month of May 2005.

I’ll be in touch soon to discuss your interest in interviewing Ken Walsh about his book.

Best,

Penny Publicist

Hyperion Books



## NEWS FROM RODALE BOOKS

400 South Tenth Street. Emmaus, Pennsylvania 18098-0099  
733 Third Avenue. New York, New York 10017-3204

Dear Busy Producer:

As the world rallies to support the tsunami victims, compassion has

become a lead story. There's even a new term, "competitive compassion," as nations, businesses, and individuals race to provide funds, clothes, food, and medicine. Suddenly, basic human goodness is front-page news. But when the crisis is no longer a rallying cry, will our caring persist, or slowly fade away until the next disaster? What is true compassion? How does it reveal itself both during difficult times and in everyday life?

In **FIELD NOTES ON THE COMPASSIONATE LIFE: A Search for the Soul of Kindness** (Rodale Hardcover; March 28, 2005; \$24.95), Marc Ian Barasch presents a riveting, persuasive argument that compassion powerfully transforms our psyches, our relationships, our health, and our society. What if, he asks, the driving force of human progress is not "survival of the fittest" but rather "survival of the kindest"? With a keen balance, hope, and skepticism, Barasch tells of his encounters with empathetic apes; with meditating monks in brain labs; with a man who donated a kidney to a stranger and another who forgave his daughter's murderer; and with astronomers trying to send a missive to E.T. that we're not only clever but kind.

Barasch is available to discuss **FIELD NOTES ON THE COMPASSIONATE LIFE**, including the first-hand research, the fascinating anecdotes, and the personal transformation he found on his quest. Possible topics include:

- ◆ How the global response to the Asian tsunami confirms that our species is hardwired for compassion, and how we can live it every day.
- ◆ How Barasch declined an invitation to Cannes in favor of a "street retreat" and spent a week homeless in Denver.
- ◆ How compassion promotes better health, including the 40 laboratories around the world currently researching forgiveness and its implications for physical, mental, and social well-being.
- ◆ What he learned observing the Dalai Lama at close-hand during the monk's first visit to America, and how years later at an M.I.T. conference he watched the Buddhist holy man and Western neurobiologists take the first steps toward a science of compassion.
- ◆ How science is showing the heart not only has a mind of its own, but its own "brain," and why companies such as Hewlett Packard, Shell, and Boeing are interested in new training technologies that amp up heartfulness.

- ◆ Why studying bonobo apes, as evolutionarily close to us as the more aggressive chimpanzees, is leading to a view of humanity as kinder and gentler, rather than “killer apes” with “selfish genes.”
- ◆ How ordinary individuals can take the ideals of the great social prophets and put them into action, using examples from Barasch’s own life and from the people he profiles in the book.
- ◆ Where we stand today on the historical “compassion scale” and how we’re likely to be remembered by future generations.

The Golden Rule is no longer sufficient, says Marc Ian Barasch. In **FIELD NOTES ON THE COMPASSIONATE LIFE**, he shows us how radical kindness can lead to new levels of happiness and contentment. Find out why Daniel Goleman, author of *Emotional Intelligence*, calls Barasch “a bard of the human heart;” why Archbishop Desmond Tutu urges that this book be “a compulsory read for all;” and why *Kirkus Reviews* has declared, “The more who read Barasch, the better the world will be.”

Barasch’s most recent book, *Healing Dreams*, was hailed by the *Washington Post* as “courageous... trailblazing.” He has been an editor at *Psychology Today*, *Natural Health*, and *New Age Journal*, and has appeared on *Good Morning America*, *Today*, and NPR’s *All Things Considered*. Barasch has produced and written award-winning films for the Discovery Channel and Turner Broadcasting System. *Interview* magazine once called him “one of today’s coolest grown-ups.” He lives in Boulder, Colorado.

I look forward to speaking with you regarding an interview with Marc Ian Barasch.

With best regards,

Penny Publicist  
Rodale Books

Date

Busy Producer  
XYZ Media  
123 Media Lane  
News Town, NT 55555

Dear Busy Producer:

When Dave Lieberman started “Campus Cuisine” – a public access cooking show at Yale University – he never thought it would lead him where he is today. After graduating from Yale in 2003, and securing a cookbook deal and a show on the Food Network, Dave moved to New York City to become a personal chef. Now, with both the book and the show debuting in April 2005, Lieberman is poised to become the next culinary superstar.

**YOUNG AND HUNGRY:** *Making the Most of Fresh and Affordable Food* (Hyperion Books; April 13, 2005; Hardcover: \$24.95) is an innovative cookbook packed with simple, fresh food that is perfect for sharing with friends at dinner parties, wine tastings, or even an afternoon of football. In chapters organized by meal event, Lieberman offers more than 100 easy-to-follow recipes to help anyone cook effortlessly and impressively for friends and family. Sections and recipes include:

- *Casual Sit-downs:* Roasted red-pepper and leek soup with Goat Cheese Crostini; Flash-Marinated London Broil; One-Bowl Chocolate Cake
- *Lazy Mornings:* Goat Cheese, Chopped Spinach, and Sun-Dried Tomato Omelet; Morning Mesculun with Smoked Salmon and Kryptonite Dressing; Mango Lassi
- *Cooking for a Crowd:* Sweet Roasted Acorn Squash with Butter and Sage; Rosemary-Roasted Pork Loin with Home-made Orange-Cranberry Sauce; Lemon Poppyseed Cake with Fresh Lemon Glaze
- *Small Bites/Good Drinks:* Tropical Martini; White Sangria; Open Faced Smoked Salmon Sandwich with Avocado and Wasabi Cream Cheese; Crostini with Sauteed Crimini Mushrooms and Garlic

I’ll be in touch soon to discuss your interest in interviewing Dave Lieberman about his book.

Best,

Penny Publicist  
Hyperion Books

## Sample Press Releases



### NEWS FROM RODALE BOOKS

400 South Tenth Street. Emmaus, Pennsylvania 18098-0099

733 Third Avenue. New York, New York 10017-3204

**CONTACT: PENNY PUBLICIST, ASSISTANT DIRECTOR OF PUBLICITY**

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“An argument for compassion that is balanced yet persuasive, and long overdue. This book ought to be a compulsory read for all.”

—**ARCHBISHOP DESMOND TUTU,**  
Nobel Peace Prize Laureate

## **FIELD NOTES ON THE COMPASSIONATE LIFE**

A Search for the Soul of Kindness

By Marc Ian Barasch

When the fury of a South Asian *tsunami* snuffed out a hundred and fifty thousand lives, the world responded with a torrent of compassion. How can we understand, Marc Barasch asks, this quality, “at once fundamental and fugitive, emerging in crisis as our natural endowment, yet too often crowded out by our pressing little agendas?”

What exactly is compassion? How can tapping into this single trait transform not only individual lives but the world at large? Marc Ian Barasch set out to answer these questions, exploring what he calls “the x-factor that every faith...exalts as a supreme virtue.” What he discovered is recounted in fascinating detail in **FIELD NOTES ON THE COMPASSIONATE LIFE: A Search for the Soul of Kindness (Rodale Hardcover; March 28, 2005; \$24.95).**

Barasch ventured forth with an open mind, a healthy dose of skepticism, and an unfailing curiosity about the possibilities of what he might find—and their implications. Drawing from science and spirituality, history and popular culture, button-down business and a high sense of fun, Barasch has created a smart, provocative argument that a simple shift in consciousness can change who we are and the society we have become.

His hands-on fieldwork took him from his friends’ kitchen tables to a maximum-security prison in Georgia; from the streets of Denver (where he lived homeless for a week) to a conference at the Massachusetts Institute of Technology—the first major gathering of cutting edge Western brain science and ancient Eastern mind science. In **FIELD NOTES ON THE COMPASSIONATE LIFE**, Barasch vividly recounts what he uncovered, including:



- ◆ At the Yerkes National Primate Research Center in Georgia, zoologists have observed compassionate behavior among chimps—smiling, hugging, kissing, offering comfort—which suggests that empathy is a thirty-million-year-old trait.
- ◆ Researchers at the Institute of HeartMath, whose board is an impressive roster of leading medical professionals, are studying the heart's influence on the brain. They have already found that states of mind having to do with caring and compassion have positive effects on the immune and autonomic nervous systems.
- ◆ The organization Seeking Common Ground has a unique approach to helping resolve the Israeli-Palestinian conflict. Young women are brought from the eternal war zone to a lakeside retreat in rural New Jersey for two weeks, where the lines of communication are opened. Their relationships are a microcosm of the region's strife and a litmus for any hope of resolving it.
- ◆ Eight-year-old Cassie and other children with the rare genetic disorder known as Williams' Syndrome are unlikely ambassadors in the quest for compassion, and may help scientists determine how the trait is hardwired into the brain. Despite mild retardation and health problems due to a missing chromosome, Williams' kids often show not only pronounced musical ability and deft verbal facility, but also an extraordinary level of empathy.

**FIELD NOTES ON THE COMPASSIONATE LIFE**, says Daniel Goleman, author of *Emotional Intelligence*, is “an essential guide for anyone who cares deeply about the human condition.” Barasch, an astute chronicler of our deepest potentials, proves our future may well depend on one thing: “a regime change of the heart.” Says *Kirkus Reviews*: “The more who read Barasch, the better the world will be.”

## ABOUT THE AUTHOR

**Marc Ian Barasch's** most recent book, the award-winning *Healing Dreams*, was hailed by the *Washington Post* as “courageous...trailblazing.” Previous works include *The Healing Path* and the bestselling *Remarkable Recovery*. He has been an editor at *Psychology Today*, *Natural Health*, and *New Age Journal*. He has appeared on *Good Morning America*, *Today*, and NPR's *All Things Considered*, and has conducted workshops at the Omega and Esalen Institutes. He has also produced and written films for the Discovery Channel and Turner Broadcasting System. *Interview* magazine once called him “one of today's coolest grown-ups.” He lives in Boulder, Colorado. Visit him online at [www.compassionatelife.com](http://www.compassionatelife.com).

## FIELD NOTES ON THE COMPASSIONATE LIFE

### A Search for the Soul of Kindness

By Marc Ian Barasch

Rodale Hardcover

Publication Date: March 28, 2005

Price: \$24.95

ISBN: 1-57954-711-7

*Jpeg of author photos and book jacket available upon request.*

# Jane Austen's Guide to Dating

BY LAUREN HENDERSON

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**“It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.”**

**– Jane Austen, *Pride and Prejudice***

---

Ever lost the man of your dreams because you listened to the unwise, incredibly ridiculous advice of your lovable but relationship inept friends? Witty and intelligent writer Lauren Henderson almost did. But then she decided to listen to the master.

Jane Austen has millions of fans who read her novels voraciously, and inhale the movies with equal gusto. Now, for the first time, her legendary dating wisdom is culled into a prescriptive guide. **JANE AUSTEN'S GUIDE TO DATING (Hyperion Books; January 12, 2005; Paperback Original: \$12.00)**, by Lauren Henderson, is a clever and fun handbook that applies simple and classic Austen principles to the contemporary dating world. Whether you read the books, watch the movies, or just want commonsense dating advice, Henderson's guide is a refreshing change from the typical dating book.

Each chapter gives examples from the novels along with modern-day illustrations and tips from Henderson herself. Inspired by the characters and lessons in *Sense and Sensibility*, *Pride and Prejudice*, *Persuasion*, and others, Lauren Henderson shows how honesty, self-awareness, and forthrightness will always win the right man – and allow you to respect yourself.

At the end of the book take a quiz to find out which Jane Austen character you – and your love interest – most resemble. Armed with this knowledge, you can learn what to do if you're a Lizzy, but the object of your affection is a Bingley. You can even find out how to gain the clearheadedness and confidence that Anne Elliot had and almost lost in *Persuasion*.

**The Jane Austen Principles of Dating include:**

**\*If you like someone, make it clear that you do!**

“In nine cases out of ten, a woman had better show more affection than she feels. Bingley likes your sister, undoubtedly; but he may never do more than like her, if she does not help him on.” –*Pride and Prejudice*

**\*Don't play games or lead people on**

“How could he tell what mischief he might be doing? –How could he tell that he might not be making me in love with him? –very wrong, very wrong indeed.” –*Emma*

**\*If your lover needs a reprimand, let him have it!**

“I always hoped you would tell me, if you thought I was doing wrong.” –*Northanger Abbey*

**\*Be prepared to wait for the right person to come along**

“It is a period, indeed! Eight years and a half is a period!” –*Persuasion*

Completely different than any dating guide you've ever read – and far more helpful – **JANE AUSTEN'S GUIDE TO DATING** will enable readers to quit playing games, find good candidates for lasting relationships, and ultimately enrapture the perfect mate.

**ABOUT THE AUTHOR:**

**Lauren Henderson** is a founding voice of the “tart noir” mystery genre and is the author of numerous novels, including *My Lurid Past* and the Sam Jones detective series (*Black Rubber Dress*, among others). She was raised in London and currently resides in New York, where she is happily dating a Henry Tilney.

**JANE AUSTEN'S GUIDE TO DATING**

**By Lauren Henderson**

Published by Hyperion Books

January 12, 2005

Paperback Original: \$12.00

ISBN: 1-4013-0117-7

Please visit our website, [www.hyperionbooks.com](http://www.hyperionbooks.com)

# Stalking the Divine

Contemplating Faith with the Poor Clares

by

**KRISTIN OHLSON**

**Praise for STALKING THE DIVINE:**

**“Ohlson’s beautiful writing, gritty honesty and parallel story of the Poor Clares of Perpetual Adoration set this one apart. . . Ohlson’s vulnerability about her doubts in the midst of her new commitment will appeal to anyone who has ever yearned to believe.”**

**—Publishers Weekly (Starred Review)**

**“A captivating look at a cluster of forgotten women and ultimately a layman’s examination of faith.”**

**—Chicago Tribune**

One lonely Christmas morning, Kristin Ohlson followed a life-changing impulse. As part of a custody agreement, her children were spending the holiday with her ex-husband, and Ohlson was feeling bereft. While she had been raised Catholic, she had long ago left religion behind and no longer even believed in God. But that day, a newspaper notice about an inner-city Cleveland church sparked her interest, and she decided to attend Mass. Once there, she was moved by the traditions of her childhood, but more than that, her curiosity was captured by a group of nuns cloistered in a monastery at the back of the church. Ohlson discovered that they were part of a religious order called the Poor Clares of Perpetual Adoration—a dwindling assemblage in number, but absolutely magnificent in spirit.

In **STALKING THE DIVINE** (Published by Theia/Hyperion; August 6, 2003; Hardcover; \$23.95), Ohlson relates her three-year dialogue with the Poor Clares that followed her Christmas day visit to the church. A tiny, threadbare congregation of cloistered elderly nuns, the Poor Clares’ only mission

is to pray day and night (literally 24 hours a day, 7 days a week) for the sorrows of the world. Utterly enchanted by these devoted women, Ohlson started to regularly attend church for the first time in many years. So began her three-year dialogue with the Poor Clares, a dialogue that afforded Ohlson a fascinating, unprecedented glimpse into the intensely private nuns and their life in the cloister.

Initially, Ohlson struggled to understand how these women retreated from the world so joyfully to devote themselves to perpetual adoration? How do they sustain their faith? And what, ultimately, is faith?

*I was especially intrigued by the Poor Clares. As I watched them disappear from view every Sunday, I wanted to drift behind them like vapor, swirling invisibly in their wake as they led a life so dedicated to—to the pursuit of God? to the pleasures of God? I wanted to watch them as they sliced apples or searched for the cord to the curtains or swung their feet to the floor after a night full of dreams. Did all these ordinary moments have greater meaning because of their faith?*

Ultimately, Ohlson finds that talking to the nuns is like a prayer—a way of opening herself up to the possibility of the sacred. While she remains uncertain about her own faith, the religious journey she makes with the Poor Clares inspires reevaluation of her agnostic beliefs. In an unguarded and honest voice, Ohlson portrays both her insecurities and her growth as she explores her spirituality.

*Faith keeps me turning to that fire over and over...for that refreshment, for solace, for strength, for the thrilling surprise of its presence. During these moments of belief, there is simply more of my life—it's as if the laws of physics have changed and my capacity for presence has expanded.*

**STALKING THE DIVINE**, like Kathleen Norris's *The Cloister Walk*, is both an exploration of what it is to devote one's life to God and the author's own quest to discover whether reconnecting with her religious faith can help fill the emptiness she feels in her life. Ohlson's vulnerability and candor, as well as the heartwarming portrayal of the Poor Clares, makes **STALKING THE DIVINE** an especially appealing and personal story.

**ABOUT THE AUTHOR:** **Kristin Ohlson** is a freelance writer who has published nonfiction articles and essays in the *New York Times*, *Ms*, *Salon*, *Discover*, *New Scientist*, *Food & Wine*, *Tin House*, and many regional and alumni publications. She has also published short fiction in *Ascent*, *Indiana Review*, *Akros* and other literary magazines. She received a BA in English from Cleveland State University and an MFA from Bennington College. Born and raised in Oroville, California, she now lives in Cleveland, just miles from the Poor Clares.

### **STALKING THE DIVINE**

By Kristin Ohlson

August 6, 2003

\$23.95 Hardcover

ISBN: 1-4013-0025-1

Please visit our website at [www.hyperionbooks.com](http://www.hyperionbooks.com)

# The World According to Mister Rogers

*Important Things to Remember*

By Fred Rogers

“Every message is infused with a simplicity and sincerity that any child could understand . . . but ultimately the book isn’t for kids, it’s for adults who watched the show as children – and reminds readers that before we learned everything we needed to know in kindergarten, or had our first taste of chicken soup for the soul, Rogers taught valuable lessons about playing make-believe, keeping one’s promises, finding the strength through helping others and not being afraid to cry.”

– *Publishers Weekly*

There are few personalities who evoke such universal feelings of warmth as Fred Rogers. An enduring presence in American homes for over 30 years, his plainspoken wisdom continues to guide and comfort many. **THE WORLD ACCORDING TO MR. ROGERS: *Important Things to Remember* (Hyperion Books; October 8, 2003; \$16.95/Hardcover)** distills the legacy and singular worldview of this beloved American figure.

An inspiring collection of stories, anecdotes, and insights – with sections devoted to love, friendship, respect, individuality, and honesty – **THE WORLD ACCORDING TO MR. ROGERS** reminds us that there is much more in life that unites us than divides us. This small volume collects many of Rogers’ writings – from songs he wrote for the show to his acceptance speech at the Television Hall of Fame – organized around the following themes:

- **The Courage to Be Yourself**

“I’m proud of you for the times you came in second, or third, or fourth, but what you did was the best you had ever done.”

- **Understanding Love**

“Love is like infinity: You can’t have more or less infinity, and you can’t compare two things to see if they’re ‘equally infinite.’ Infinity just is, and that’s the way I think love is, too.”



- **The Challenges of Inner Discipline**

“Imagining something may be the first step in making it happen, but it takes the real time and real efforts of real people to learn things, make things, turn thoughts into deeds or visions into inventions.”

- **We Are All Neighbors**

“The real issue in life is not how many blessings we have, but what we do with our blessings. Some people have many blessings and hoard them, some have few and give everything away.”

In the introduction, Roger’s wife Joanne describes her life with Fred, from the time they studied music together at Rollins College through their marriage and life together in Pittsburgh. She sheds light on his personal life and confirms that Fred Rogers really matched the public persona he portrayed. As Joanne explains:

*He worked hard at being the best he could be. In fact, he worked a lot more than he played, it seems to me. Discipline was his very strong suit. If I were asked for three words to describe him, I think those words would be courage, love, and discipline – perhaps in that very order.*

Culled from Rogers’ speeches, program transcripts, books, letters, and interviews, along with some of his never-before-published writings, **THE WORLD ACCORDING TO MR. ROGERS** is a testament to the legacy of a man who served and continues to serve as a role model to millions.

**About the Author: Fred Rogers**, host of *Mister Rogers’ Neighborhood* for over 30 years, earned a degree in music composition and was a floor manager at NBC-TV on their earliest shows. He studied at the University of Pittsburgh Graduate School Program of Child Development and was an ordained Presbyterian minister with the unique charge to work with children and families through mass media. Rogers received every major award in television for which he was eligible, including being inducted into the Television Hall of Fame, and was also the recipient of a Presidential Medal of Freedom. Although Rogers died in 2003, *Mr. Rogers’ Neighborhood* continues to be broadcast on PBS and Family Communications, Inc., the non-profit company he founded, continues his work promoting the healthy emotional, social, and intellectual development of children.

**The Fred Rogers Fund**

Family Communications, Inc., is donating the profits from this book to The Fred Rogers Fund, which will continue his work promoting the healthy emotional, social, and intellectual development of children. For more information, see [www.fci.org](http://www.fci.org).

**THE WORLD ACCORDING TO MR. ROGERS**

***Important Things to Remember***

By Fred Rogers

Published by Hyperion Books

October 8, 2003

\$16.95/ Hardcover

ISBN: 1-4013-0106-1

For a review copy, please fax a request on letterhead to  
Please visit our website at [www.hyperionbooks.com](http://www.hyperionbooks.com)

# The Words We Live By

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**YOUR ANNOTATED GUIDE**

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**TO THE CONSTITUTION**

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By Linda R. Monk

**Advance Praise for THE WORDS WE LIVE BY:**

“An extraordinary work. Linda Monk’s **THE WORDS WE LIVE BY** is an exceptionally clear, illuminating guide to our fundamental rights and liberties.”

- Nat Hentoff, *The Village Voice*

“In **THE WORDS WE LIVE BY**, Linda Monk has created a treasure – a wonderfully accessible yet deeply insightful guide to our Constitution which should be read and enjoyed by a wide audience of old and young alike.”

- Doris Kearns Goodwin, Pulitzer Prize-winning historian

“Linda Monk takes us on a lively and learned exploration of the document that underlies not only how we Americans govern ourselves but how we make sense of the world. Anyone reading **THE WORDS WE LIVE BY** will finish it with a greater understanding of the Constitution and a new respect for how it has secured freedom and self-government for the last two centuries.”

- Steve Chapman, *Chicago Tribune*

The United States Constitution is the basis for our most fundamental rights as Americans and has been a key element in nearly every major legal and political debate ever argued in this country. But how many of us actually understand the language used by our Founding Fathers?

In **THE WORDS WE LIVE BY: *Your Annotated Guide to the Constitution* (Hyperion Books; February 12, 2003; Hardcover; \$23.95)**, Linda R. Monk, an award-winning author and journalist, takes us through the Constitution, line by line, to help us comprehend this amazing document and to see the variety of ways in which it has been

interpreted. From the Preamble – which she analyzes with inspiration and opposing opinions from Justice Ruth Bader Ginsburg, Charlton Heston, and James Madison – through each and every amendment, Monk enlightens us by offering insight, legal expertise, surprising facts and little-known information, alternate interpretations, and historical anecdotes to breathe meaning into this provocative and hallowed document.

**THE WORDS WE LIVE BY** is filled with quotations from Americans of wide-ranging views and from all walks of life, including the voices of America’s founders and fanatics,

as well as Supreme Court justices and civil rights workers. Among this diverse collection of contributors who discuss the meaning of freedom in their daily lives, are:

- Rock star Ted Nugent, who argued in the *Wall Street Journal* that Napster violated both copyright law and common sense;
- First-grader Ruby Bridges, who describes her first day as one of four black girls to be integrated into the New Orleans public schools;
- Gay rights activist Michael Hardwick, who contested a Georgia law prohibiting sodomy as a violation of his sexual privacy under the Ninth and Fourteenth Amendments
- Ex-con Clarence Earl Gideon who had his sentence reversed after he sent a handwritten petition on prison stationery asking the court to overturn his conviction for burglary because he was denied a lawyer.

America’s conversation about liberty has included women and men of all classes, races, and religions – enslaved and free. In **THE WORDS WE LIVE BY**, Linda Monk incorporates various anecdotes, including the slaves of Massachusetts who petitioned for their “unalienable right to freedom,” white men without property who sought the right to vote, Cherokee Indians who wanted the American Indians to be protected under the Constitution, and women who argued that they too were included in “We the People.”

Published on Abraham Lincoln's birthday, and just ten days before George Washington's birthday, **THE WORDS WE LIVE BY** is an entertaining and informative look at America's most important historical document.

**About the Author:**

**Linda R. Monk** received the American Bar Association's Silver Gavel Award twice, once for her book *The Bill of Rights: A User's Guide* and again for her work on the documentary *Profiles of Freedom: A Living Bill of Rights*. She is a frequent contributor to newspapers nationwide. A graduate of Harvard Law School, she lives in the Washington, D.C. area.

**THE WORDS WE LIVE BY**  
***Your Annotated Guide to the Constitution***

**By Linda R. Monk**

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## Sample Author Bios

# MARC IAN BARASCH

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**MARC IAN BARASCH** is an award-winning writer, editor, and television producer. He has been an editor at *Psychology Today*, *Natural Health*, and *New Age Journal* (where his emphasis on leading-edge coverage of political and cultural issues won a National Magazine Award). He has been short-listed twice for the PEN Literary Award.

His last book, *Healing Dreams* (Riverhead, PenguinPutnam, 2000), was hailed by the *Washington Post* as “lucid...courageous...trailblazing.” It won the Nautilus Award for Best Psychology Title 2001. ([www.healingdreams.com](http://www.healingdreams.com))

His previous book, *Remarkable Recovery* (Riverhead/Putnam, 1995, with Caryle Hirshberg), a study of spontaneous remission, was a national bestseller and a Literary Guild Main Selection. It was translated into a dozen languages, was the subject of a full-length feature in *Newsweek*, and continues to be used in medical schools, hospitals, and healing centers worldwide.

He is the author of the award-winning classic, *The Healing Path* (Putnam, 1992; Penguin, 1993), about which Dr. Larry Dossey has written, “If you read one book about the mind-body connection, make it this one. It is a beacon of science, spirituality, and sanity.” Dr. Rachel Remen called it “a masterful, awesome feat...unnervingly accurate.” It was recognized by the Institute for Noetic Sciences’ as one of “Thirty Books for Thirty Years” (along with Carl Jung’s *Memories, Dreams, and Reflections*, Norman Cousins’ *Anatomy of an Illness*, and Dr. Bernie Siegel’s *Love, Medicine, and Miracles*).

In the television field, Marc was writer/producer of the Emmy-nominated *One Child, One Voice* an international TV special for the Turner Broadcasting System (TBS), which aired in 150 countries. ([www.earthsecure.org](http://www.earthsecure.org)) TBS received over a million pieces of mail from around the world in response to the show’s call for global solutions to ecological and social problems. It won the Population Institute’s Global Media Award, a Silver Hugo, and numerous others. He has produced and written television specials for England’s Channel Four and the Discovery Channel.

Marc has made numerous national television and radio appearances, including *Good Morning America*, *Today*, *NBC Dateline*, and NPR’s *All Things Considered*, and *New Dimensions Radio*. He has lectured at universities, hospitals, conferences, and theaters around the country.

Marc was educated at Yale University. He has taught at Naropa University, where he was one of the founders of the M.A. psychology program. As a hobby, he plays and records with the “lit-rock” band The Rock Bottom Reminders (Stephen King, Amy Tan, Mitch Albom, et. al.). *Interview* magazine once called him “one of today’s coolest grown-ups.” He is a member of the National Arts Club. Marc lives in Boulder, Colorado. Visit him online at [www.compassionatelife.com](http://www.compassionatelife.com).

## About Stephen Simon,

Co-founder of The Spiritual Cinema Circle:

**Stephen Simon** is a veteran producer whose distinguished career includes the presidency of two major production companies and the development and production of myriad well-known films such as: “Smokey and the Bandit,” “The Goodbye Girl,” “The Electric Horseman,” “Somewhere in Time,” the Academy Award winning “What Dreams May Come”, and the Emmy-nominated Lifetime movie “Homeless to Harvard: The Liz Murray Story.” He is also author of the definitive work “The Force is With You: Mystical Movie Messages that Inspire Our Lives,” published by Walsch Books, an imprint of Hampton Roads. Simon is also co-founder of The Spiritual Cinema Circle.

Recognizing the powerful effect - both positive and negative - that the media has upon our culture, Simon has become the leading spokesperson for a new genre he has coined as “Spiritual Cinema.” Spiritual Cinema examines who we are and why we are here and illuminates the human condition through stories and images that inspire us to explore that what we can be as a humanity when we operate at our very best. Spiritual Cinema reflects our beliefs and values and illustrates their impact upon our lives and our society. In this context, spiritual refers not to religion, but to the unseen divine essence that is life force itself. History has revealed that individuals or cultures that lose their connection to this essence become devoid of love, respect and compassion.

To firmly establish Spiritual Cinema as a formidable force within the entertainment industry, Simon recently produced and directed the feature film “Indigo,” which won the coveted Audience Choice Award in its debut at the December 2003 Santa Fe Film Festival and is set for release in early 2005. “Indigo” both embraces the values and principles of Spiritual Cinema, and its “back story” reflects these values as well. The financing and production of this film are truly a miraculous story of faith and vision. Collaborating with author and noted peace emissary James Twyman, whose “Beloved Community” helped to finance the production; and Neale Donald Walsch, author of the *New York Times*’ best selling “Conversations With God” series, who co-wrote the screenplay and starred in the film; Simon firmly stakes his claim as a trailblazer in the annals of motion picture history.

An explosive grass roots movement called “Spiritual Cinema Communities,” evolving as a result of Simon’s seminars and courses, has contributed to the word-of-mouth promotion of spiritual films. Numerous invitations to screen “Indigo” at prestigious film festivals serve as a clear demonstration of support for his sacred vision. Simon is again collaborating with Neale Donald Walsch in the development and production of the motion picture “Conversations With God,” based on Neale’s book and starring Neale, as himself. The film is slated for production in late 2004.

Stephen Simon is co-founder and president of “Moving Messages: The Institute for Spiritual Entertainment, Inc.” an educational, development and distribution non-profit corporation for feature films, television shows, documentary, educational and training programs. Its mission is to use traditional and new media to express ideas that illumine and inspire individual and social transformation. With a focus on spirituality and film, he teaches several seminars and writes a nationally syndicated column called “The Movie Mystic.” He is a graduate of UCLA and Loyola Law School and was admitted to the California Bar in 1974. He practiced law from 1974 to 1976.

**For more information on The Spiritual Cinema Circle, please visit:**

**[www.SpiritualCinemaCircle.com](http://www.SpiritualCinemaCircle.com)**

## About David Wagner

David Wagner is a world-renowned hair stylist, artist, entrepreneur, educator, author and “Daymaker.” He is the innovator of the pay-it-forward style movement of “Daymaking,” a philosophy for living that has captured the hearts of many and has grown into a movement of individuals who aim to change the world -- one person at a time – through simple acts of kindness!

Wagner is author of **LIFE AS A DAYMAKER: How To Change The World By Making Someone’s Day**. He is also the owner/daymaker and CEO of Juut Salonspas, the original Aveda salons, with a chain of 11 Juut locations in the Midwest and the San Francisco Bay Area that are continuously voted Best Salon within their communities.

The Japanese word “Juut” means to refill and replenish, and his salons do just that. In fact, this is where Wagner has nurtured his concept of “Daymaking” for over 24 years. Collectively the salons see nearly 4000 customers each day, and each of his 400 employees consider themselves personally responsible for making their clients’ days. He deeply believes that if we make other people’s happiness part of what makes us happy, then we can consciously begin to change the world. This is the heart of the Daymaking concept, and Wagner’s mission.

His experience in the salon industry and as a “Daymaker” spans over two decades. He began his career in the late 1970s as a student at the Horst Education Center in Minneapolis, Minnesota. This began his long association with Horst Rechelbacher, founder and visionary of the beauty product giant, Aveda. Over many years of collaboration, Wagner and Rechelbacher became business partners in the Salon and Spa industry. In 1991, Wagner purchased the prestigious Horst Salons+Spas from Rechelbacher, forming David Wagner Salons, Inc. In 1998 he bought the Yosh salon in Palo Alto, Ca. from famed stylist Yosh Toya to begin national expansion. In 1999, the name of the salons was changed to Juut Salonspas.

Wagner is the past president of The Salon Association with over 2500 salon owner members representing over 35,000 employees and is a much sought-after speaker in the business, education, and salon industries. Annually he addresses over 50,000 people. The annual revenues of the company are well over \$20 million.

He lives in the outskirts of Minneapolis and is a devoted husband and father to his wife, Charlie, and their two daughters, Coco and Ava.

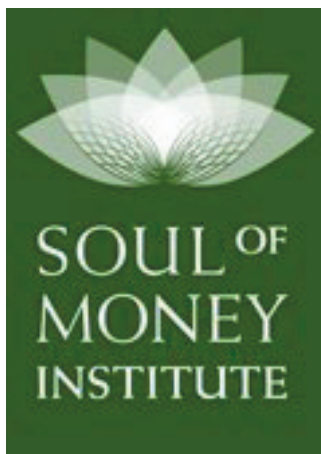
**Contact: The Ford Group**



## Lynne Twist

Lynne Twist, global activist, speaker, author, teacher, mentor and counselor, has devoted her life to service in support of global sustainability and security, human rights, economic integrity and spiritual authenticity. She has raised millions of dollars, and trained other fundraisers to be more effective in their work, for organizations that serve the best instincts of all of us – to end world hunger, empower women, nurture children and youth, and preserve the natural heritage of our planet.

Ms. Twist, an original staff member of The Hunger Project in 1977, served as a leader of that international initiative for 20 years, including responsibility for raising the money necessary to support it and its programs. In that capacity she traveled the world, developing a keen understanding of the relationship of people to money, the psychology of scarcity and the psychology of sufficiency. She shares compelling stories and insights from those experiences in *The Soul of Money: Transforming your Relationship with Money and Life*, to be published by W.W. Norton in September 2003. Those ideas are the foundation of her inspiring symposium, *Fundraising from the Heart*, a professional development program for those in the field of philanthropy.



Ms. Twist has formed the Soul of Money Institute as a center for further exploration of theories, attitudes and best practices that enable people to find peace, freedom and sufficiency in their relationship with money and the money culture. She and her husband Bill are also co-founders of the Pachamama Alliance, an organization dedicated to preserving tropical rainforests by empowering their natural custodian, the indigenous people of the Amazon basin.

Ms. Twist is president of the Turning Tide Coalition, a gathering of like-minded organizations committed to global sustainability. She is a trustee of the John E. Fetzer Institute (a private operating foundation that supports research, education, and service programs exploring the integral relationships among body, mind, and spirit), co-chair of the board of the Institute of Noetic Sciences (research into the potentials and powers of consciousness—including perceptions, beliefs, attention, intention, and intuition) and also serves the Global Security Institute (working to achieve incremental steps that enhance security and lead to the global elimination of nuclear weapons), the Kudirat Institute for Democracy (supporting democracy in Africa and programs to strengthen the status of women and youth), and Educate Girls Globally (promoting

girls' primary education in developing countries through community participation to increase enrollment and retention of girls).

In addition, she has served in leadership roles with Youth for Environmental Sanity (an international young people's group focused on social justice and environmental progress), the California Institute of Integral Studies (an accredited institution of higher learning and research that strives to embody spirit, intellect, and wisdom in service to individuals, communities, and the Earth), and the State of the World Forum (gathering together the creative genius on the planet in a search for solutions to critical global challenges). She has also been an adviser and consultant to The End Hunger Network, International Commission on Peace and Food, Katalysis North/South Development Partnership, The Esalen Institute, The Abraham Fund, the Global Commission to Fund the United Nations, Grupo Esquel Foundation and others.

Ms. Twist was named a "Woman of Distinction" at the United Nations in 1994 by the International Health Awareness Network for her work to end world hunger. She received the Katalysis Foundation's "Entrepreneur of the Year Award" in 1996 for her work, and the "New Dimension Broadcaster Award: Casting Seeds in a Wide Arc" in 1998.

A native of Chicago, Ms. Twist graduated from Stanford University, initially becoming an elementary school teacher of music, drama and dance, later teaching the same subjects at the Sacred Heart High School in San Francisco and Barat College, Lake Forest, Illinois. In 1974, she founded Pacific Primary School in San Francisco for children aged two through eight, before turning to the work to end world hunger, and other philanthropic organizations and social action. She and her husband have three adult children and three grandchildren, and live in San Francisco.

## Sample Questions & Answers

A conversation with Kristin Ohlson, author of

### *Stalking the Divine*

#### **Why did you decide to write about the Poor Clares of Perpetual Adoration?**

I seem to make my way through life by following one impulse after another. Another way of saying this: I think about the things I want in my life and yearn for them for years, then suddenly lurch in that direction without much conscious thought or planning. It was that way with the Poor Clares, both encountering them and writing about them. When I was younger—in my twenties and even part of my thirties—I was exceptionally scornful of people who believed in God, but fascinated by them, too. Especially when it was someone I admired—usually someone I considered very smart—I just couldn’t understand how it was that they could believe in something that seemed as fey to me as belief in the Easter Bunny. It took a while for me to realize that I had a longing for faith myself—again, a longing that took years to work its way into any sort of action. That was how I happened upon the Poor Clares’ church. I read about an ad for a service on a Christmas morning when I was feeling blue—bereft of my children, who were spending the night at their father’s house. I read the ad, went upstairs and took a shower, and was down at their church in a half hour. And then I just kept talking about them to people and even wrote one short little piece about them—the part that became the first chapter of *Stalking the Divine*. I showed it to a friend, and she said, “Your heart’s in this! Keep writing about them.”

#### **Did you encounter any resistance from the nuns?**

At first, I had a hard time getting their attention. They have a peculiar kind of tunnel vision—they’re completely focused on the great grievous things that are going on in the world and on their prayers, so a writer sending them letters about a book was quite outside their purview. It was like those hearing tests, when you have the headphones on and you’re supposed to push a button if you hear a sound and, for a long time, the sound is so low that you can hardly distinguish it as sound. This is the way it was, except that they weren’t listening for me: still, it took them a long time to recognize that there was someone who wanted their attention in this way. Then they kept asking me, “Who’d want to read about us? What’s interesting about us?” Someone else had told me that the Poor Clares were the kind of totally ethereal beings who could never countenance talking about themselves, but once I started meeting with them this wasn’t always the case. Some of them looked bemused with my questions—“why does she want to know *that*?” But others were quite voluble. Their stories poured out of them.

#### **Did you have a history with the church?**

My father was a devout Catholic all his life, but my mother was deeply skeptical of Catholics. She associated them with her father and his family in Nebraska and probably Nebraska in general: to her,

I think Catholicism was all harshness and false piety. So mine was the opposite of the typical family situation, I think: the father was the one taking the kids to church and the mother stayed home to do—what? I don't know what she did when we were all out of the house. I have nothing but amiable feelings toward the Catholics of my youth—I remember the priests (except one) as cheerful, the nuns (after I got used to them) as bright and kind. But except for one brief period of time when I liked being in mass and wished I could be a nun (I think all little girls who went to Catholic school during that era wanted to be nuns at one time or another), I didn't like going to church. I was a tomboy—does anyone use that word anymore?—and I was absorbed by all the pleasures of small town life at the foothills of the Sierra Nevadas: riding horses, catching snakes and frogs, inciting battles among ants by leaving goopy plum pits between anthills, playing Indians and settlers, looking for arrowheads, spying on the neighbors, swimming, throwing rocks, poking around in an old hermit's cabin when he was out. I hated anything to do with wearing a dress, and, of course, going to church in the 1950s and 60s meant wearing a dress. After my brief period of saintliness, the only thing that was appealing about church were the signals the kids would send each other during mass, all under the adults' radar—the gestures and noises and facial expressions that we used to tell each other how much we didn't want to be there.

### **Were the Poor Clares your first reintroduction to the church?**

No, I had encountered other nuns in the couple of years leading up to my relationship with the Poor Clares. One very young woman was an elementary school teacher, another sister was the head of a foundation, and another was on the bishop's staff and worked on several issues, including his Church in the City campaign to pull together urban and suburban churches, fight urban sprawl, and revitalize the city; another sister worked on a ministry to Cleveland's gay and lesbian community. I met another nun while I was writing the book who was deeply involved with women in prison and who was leading a campaign to build housing for women coming out of prison so they'd have a safe, drug-free community, one that was wholesome enough for them to live again with their children. I was impressed with these women, with the range of honorable work they were doing. I was dazzled by their goodness. They were very different, not only from the nuns of my childhood but also from the Poor Clares.

### **How were you able to find any drama in the nuns' story?**

It seems that nothing ever changes inside the cloister—for the most part, they do the same thing day after day—but that's not the case. A writer friend of mine was telling a writer friend of his about my book and asked if it was possible to tell their story—their apparent non-story—in a compelling way. The other writer replied in mock solemnity, "Someone must die!"—as if the only way to make this interesting was to turn it into a murder mystery. But despite the fairly changeless pattern of life behind the grates, there is tension, there is drama. The bedrock nuns are aging, and, as in other religious orders, their passing is not matched by a resurgence of young nuns. While I was writing the book, one of the older nuns died; another died shortly after I finished it. Also while I was writing the book, two young women were trying out the Poor Clares life. As I write this, another two young women are entering the cloister to see if they can live this extraordinary life, and two nuns from Korea have entered this monastery (although it seems that Immigration is now threatening to send them back to Korea). Still, it seems possible to me that influx will never match demise, that this order of religious women might not last the century—maybe not even the next twenty years. And it seems to me that it would be a great loss for our culture if it doesn't have a place for this kind of contemplative life—if the imagination of modern people is so small that it loses any kind of vision for sustained devotion, for the searching and scope and assurance of prayer, for silence

and solitude, for this kind of selflessness. I have a feeling that most people would find the whole notion of poverty, as a lifestyle one embraces, weird and repugnant. And chastity—again, weird and repugnant. It's interesting that when the Poor Clares began as an order in the 13<sup>th</sup> century, both of these—chastity and poverty—were a kind of women's liberation.

### **Was it hard to write about yourself?**

Very hard! In fact, in the early drafts of the book, one of the most common reactions was, "But what about you? Why were you drawn to them? There needs to be more about you in here!" So, I'd kind of grit my teeth and burrow into myself, trying to understand more about why I was drawn to the nuns—and to faith. It wasn't a comfortable or easy process.

### **What else was going on in your life that influenced your interest in faith?**

A few years before I started writing the book, I began leading a writers workshop for women who had previously been in prison. Again, it was something that I sort of stumbled into even though it was the kind of thing I wanted to do—when you write a lot of articles about people doing interesting or worthy things, you start to get an uncomfortable feeling about yourself as a mere observer, someone who documents while others do. I was writing an article about a wonderful program here in Cleveland that links women coming out of prison with a wide range of services that help them and their families get on with their lives. One of the things the women could sign up for was a writers workshop, which I thought was a great idea—and then a few months after the article came out, the person running the workshop had to quit and asked me to take over. I loved the workshop and the women in it (although that took a while—during our initial meetings, they were shy and nervous around me and I was shy and nervous around them). In terms of their writing, though, one of the things that troubled me at the beginning was that the women often wrote very religious poems, almost like psalms or hymns. I felt I needed to push them to do more than what I saw as repeating and rearranging religious cant. I wanted them to open up, to write about their feelings and their lives and their experiences in prison and now in society—I thought this would not only be better art, but would also help them in their tremendously difficult struggle to get away from the kind of destructive thinking and habits that had landed them in prison. It took a while, but I finally realized that they were writing these religious poems because it was their faith that was helping them pull away from that old life and that gave them hope for a new one. Their faith was a powerful force, and I learned to respect it.

### **You make a living as a freelance writer, but have you ever written fiction?**

I've always written both nonfiction and fiction—I write articles about a wide number of things as well as short stories and novels. I love doing both and will probably continue to do both the rest of my life. Writing articles is a way of learning about everything in the world-- I've written about fish that are bioengineered to glow when they encounter pollutants in the water, about feminist philanthropy, about how the structure of the brain influences learning, about South Dakota's magnificently quirky Corn Palace, about whether or not cleaning off the Mona Lisa constitutes a sort of conservatorial vandalism, and so many other things. The freelance work requires me to become an instant expert on something, and I love racing up that learning curve and pulling my reader along with me. And I love writing fiction, too, creating a world and characters who become so alive that it almost feels as if I've just left their house. I don't always love the act of writing, of course—it's hard work, sometimes just drudgery, sometimes just plowing ahead when you don't feel you're getting anywhere at all. And sometimes you don't, sometimes you throw most of

what you've written away, but still it gets you moving and maybe leads you in the right direction. Then you just ride that blissful momentum for a while.

I'm excited now because a new novel is starting to come together—just the notes, for now, scribbled on all sorts of things and dropped in a box. My main character is a woman who fascinates me for two reasons—she's an expert at something (unlike me, intellectual dilettante) and she's one of those people who stay behind in a small town when nearly everyone else who's smart and ambitious has moved on. One of the things that intrigues me about this novel is that I'll also get to do some of what I like best about writing articles: I'll have to do the kind of research that will allow my character to be an expert.

**Why didn't you write about the pedophile priest scandal in *Stalking the Divine*?**

The scandal hadn't unfolded when I was interviewing the nuns and writing the book, and I really didn't want to go back and insert it. It just didn't make sense to me, especially since the book is structured in a loosely chronological way: it tracks my growing relationship with the nuns, changes in the cloister, and also my evolving thoughts about faith. I'm glad things worked out this way, too. If the scandal had been in the papers during the period of time that I was meeting with the Poor Clares, I would have felt compelled to talk to them about that, too, and then add my opinion to that of everyone else. It seems that there are already enough people (and more knowledgeable ones) weighing in on this.



## **A Conversation with Jill Murray, Author of Destructive Relationships: A Guide to Changing the Unhealthy Relationships in Your Life**

### **What is a destructive relationship?**

A destructive relationship is any relationship in your life that is toxic to your well-being. When you are involved in a destructive relationship, you feel emotionally depleted, your self-esteem is lowered, you feel less than whole, as well as frustrated and hopeless. This type of relationship may also affect you physically, leaving you weak or ill.

### **That sounds like domestic violence. How is a destructive relationship different?**

Domestic violence is limited to a relationship with an intimate partner. The type of relationship I'm referring to may involve a husband or boyfriend, but can also include a parent, boss, coworker, male and female friends, even one's own child.

### **So, within these types of relationships, what are the different types of destructive relationships?**

This is where destructive relationships are most similar to domestic violence. The different types or categories would be verbal abuse, emotional abuse, sexual abuse, or physical abuse, with verbal and emotional abuse being the most common.

### **You used the word abuse. Are you saying that a destructive relationship is really an abusive relationship?**

Yes, abusive is another word for destructive, in this context, as is the idea of an unhealthy relationship. I've used the words destructive or unhealthy because I've found that people don't want to identify their relationships as abusive, as that conjures up visions of physical violence and destructive relationships are much more than that. As a matter of fact, the vast minority of destructive, unhealthy relationships has a physical component to them.

### **So, give us some examples of what a destructive relationship looks like?**

OK, let's say that an adult woman has an overly critical parent. In that relationship, she can't do anything right, her house isn't clean enough, her children aren't well behaved enough, she isn't doing enough to please her husband, and her appearance is lacking in some way. Since this type of criticism isn't anything new to this woman, her parent has been critical all her life she just shuts down when she is with this parent. Her self-esteem has been ground into the dirt and at some level, she believes what the parent says about her. This woman may also have an overly critical, demanding boss who singles her out as his target. She works long hours hoping for a crumb of praise, which she never gets from him. She also has a coworker who steals her ideas and passes them off as her own. Since this type of woman doesn't want to make waves, she doesn't report the theft and suffers in silence, which of course the coworker knows will happen. She may also have friends who treat her like a doormat and kids who don't respect what she says and walk



all over her. She may be married to a man who doesn't value her opinions and has unrealistic expectations of her.

**Wow! She sounds like she'd be pretty miserable.**

Right, that's the idea. In my work as a psychotherapist, I've found that when a woman has one unhealthy relationship in her life, about which she comes into therapy, there are actually several destructive relationships all happening at the same time that she doesn't recognize. You can just about imagine how hopeless her life feels to her. She feels depressed, helpless, frustrated, angry, guilty, ashamed, and a whole host of other depleting emotions.

**So, how do you fix someone like this?**

That is the process that's contained in my book, ***Destructive Relationships***. The first thing I do is to identify exactly what unhealthy relationships are and how she may have fallen unwittingly into them. I want her to recognize the patterns in her life at this point and why abusive people may be attracted to her. We explore family dynamics and also the fallout from destructive relationships: low self-esteem, unhealthy coping mechanisms, the ways in which she keeps secrets and hides shame and guilt, as well as emotional fears she may have. Then, we work on getting out and staying out of these types of relationships, personal empowerment and goal setting approaches, and devising a healthy plan for her future. It's very comprehensive; this isn't a quick fix, magic pill approach. It's holistic, encompassing every area of relationships and psyche. Every aspect of a woman's life and thinking has to be shifted because destructive relationships are her way of being. You can't just work on one part of a woman's life and expect the rest to follow suit.

**If you could give women one idea to think about in regards to destructive relationships, what would it be?**

Remember that love is a behavior, not a feeling. I'm not just referring to romantic love with a mate, but the actions that every person in all of your relationships shows you. I'm very much in favor of judging a person by their actions. Women are often in denial about their relationships, make excuses for the abusers in their lives, or take the blame themselves. When a person shows you any type of action, you have the opportunity to ask yourself, would I consider this loving behavior? Not, Do I feel like he loves me? If you keep in the front of your mind that love is a behavior, it isn't possible to be in or stay in a destructive relationship. I think it's one of the most powerful concepts I can think of.

## **Sample Suggested Interview Questions**

### **Suggested Interview Questions for Jorge Cruz, Author of 8 Minutes in the Morning**

- You were an overweight, rather unhealthy child. At what point did you make the life-changing decision to get fit and healthy?
- What was the first action you took toward a healthier lifestyle?
- How did you come to help more than 3 million “cyberclients” lose weight?
- How did you develop your 8 Minutes in the Morning program?
- Why is your program more effective than the countless number of diet plans already on the market?
- It just sounds too good to be true. How is it really possible to lose weight and get in shape in just 8 minutes a day?
- Why is it most beneficial to take advantage of this program in the morning? What if you’re not a morning person?
- Can you demonstrate a good way to “Jump Start Your Day”?
- Explain the “Eat Fat to Get Fit” philosophy.
- How much fat should you eat at every meal to see results?

#### **8 MINUTES IN THE MORNING**

#### **A Simple Way to Start Your Day That Burns Fat and Sheds the Pounds**

by Jorge Cruise

A Rodale Hardcover

October 2001 / \$24.95 / 7 ½” X 9 1/8” / 256 pages

Includes 120 black-and-white photos

ISBN: 1-57954-459-2

*For more information, or to schedule an interview, please contact Penny Publicist*

## **Suggested Questions for Louis Barajas, author of** *The Latino Journey to Financial Greatness*

1. Why is it important to identify our “core values” for investment purposes?
2. You worked in affluent Newport Beach and the barrio of East Los Angeles. What are the differences in the way the rich think about money versus the middle or working classes?
3. What are some of the key beliefs that create financial obstacles for Latinos?
4. Why is it so difficult to recognize our beliefs about money?
5. Why does the notion of putting your life “in God’s hands” prove a barrier to financial greatness?
6. How do religious beliefs contribute to cultural conditioning about money?
7. You mention that many people have conflicting feelings about money. What are they?
8. Can you really attempt financial greatness if you make a middle class or working class income?
9. If you have beliefs that are impediments to financial greatness, how can you change those beliefs, especially if they are culturally ingrained?
10. How do you overcome feeling or actually being ostracized from your community or family if you achieve financial wealth and they do not?
11. What are your 11 Basic Financial Planning Strategies?

### **THE LATINO JOURNEY TO FINANCIAL GREATNESS: 10 Steps To Creating Wealth, Security and a Prosperous Future for You and Your Family**

Louis Barajas

Rayo, an imprint of HarperCollins*Publishers*

Publication date: February 21, 2003

Hardcover, \$23.95, 288 pages

ISBN: 0066 214 22X

## Sample Requests for Coverage (RFC)

Contact: Arielle Ford, The Ford Group

### FOR MONDAY:

### REQUEST FOR COVERAGE

#### **Parents of Critically Ill Children Fight Daily *Battle* Against Cancer**

Project Daymaker Comes To NYC Bringing Haircuts & Smiles  
To Stressed Parents at Ronald McDonald House

**WHAT:** A Daymaker is a person who performs intentional acts of kindness with the mindset of making the world a better place. Author David Wagner takes his Daymaking cause on a national tour to make people's day by providing free salon services to those in need with Project Daymaker RV (beauty salon & mini-spa on wheels). With the help of volunteer stylists and Aveda, parents of critically ill children at Ronald McDonald House in New York City will be served by Wagner and the RV.

**WHO:** David Wagner, author of **LIFE AS A DAYMAKER: How To Change The World By Making Someone's Day** (Hardcover, April 2003, Jodere Group) and CEO of Juut Salonspas (10 in Minneapolis, 1 in Palo Alto), stops at RONALD McDONALD HOUSE NEW YORK CITY. (RV travels cross country to 7 more cities – see [www.daymakermovement.com](http://www.daymakermovement.com) for entire schedule)

**WHEN:** Monday, April 14<sup>th</sup>  
10:00 a.m. – 4:00 p.m.

**WHERE:** Ronald McDonald House  
405 E. 73 Street  
212-639-0100

Ronald McDonald House Charities, one of America's Top 100 Charities according to *Worth* Magazine, is one of the 13 top national health organizations most deserving of philanthropic support in the U.S. The Ronald McDonald house in New York is home to many parents with critically ill children, all of whom are due a little T.L.C. DAVID WAGNER WILL BE THERE WITH VOLUNTEER STYLISTS TO PERFORM FREE HAIRCUTS, MASSAGES AND OTHER SALON SERVICES ON MONDAY, APRIL 14<sup>TH</sup>.

#### **WHAT ELSE:**

David Wagner will be available for interviews in NYC on April 14 & April 15th and will appear at a discussion and book signing on the 14th **Barnes & Noble Greenwich Village 396 Avenue of the Americas, 7:30pm.** Please visit [www.daymakermovement.com](http://www.daymakermovement.com).

**Day of Event Contact: Arielle Ford**

Contact: Arielle Ford

## REQUEST FOR COVERAGE

### **How Much Happier Would You Be If You Could Keep Love Alive Forever?**

**WHAT: EVENT with KENNY LOGGINS**

The Healing Power of Conscious Love will be the topic of a three-hour LEARNING ANNEX workshop. More than 200 people will be attending.

**WHO:** Kenny and Julia Loggins, authors of *THE UNIMAGINABLE LIFE: Lessons Learned On The Path Of Love*, will reveal what they've learned about the healing power of conscious loving. They will describe what it takes to maintain a joyous relationship.

Against all odds, music superstar Kenny Loggins and his wife, Julia, a health therapist, have created a loving & successful marriage -- despite the fact that he considered himself incapable of monogamy and she'd just about given up on love. They now have five children. They will share their insights on how to create a powerful and loving relationship.

**WHEN: Saturday, May 2**  
**2:00pm - 5:00pm**

**WHERE: The Lyceum Theatre**  
79 Horton Plaza  
San Diego, CA

**WHAT ELSE:**

In addition to sharing their wisdom, Kenny & Julia will be answering questions. Kenny will be performing songs from his most recent album also titled "The Unimaginable Life."

**CONTACT:** Arielle Ford

**Media Contact:** Penny Publicist

## REQUEST FOR COVERAGE

800 PHYSICIANS IN SAN DIEGO TO LEARN  
LATEST VEIN SURGERY TECHNIQUES FROM  
LOCAL PIONEER, DR. MITCHEL GOLDMAN

**WHAT:** More than 800 medical doctors from around the world including Argentina, Brazil, Chile, Germany, Italy, France, Thailand and New Zealand are in San Diego attending the UIP World Congress Meeting held by the International Union of Phlebology and the American College of Phlebology. A four-hour vein clinic session will be held whereby actual surgeries will be telecast *via satellite* into the Congress main lecture hall at the Manchester Grand Hyatt Regency. The surgeries, conducted by Mitchel P. Goldman, M.D., Helane S. Fronek, M.D. and Robert A Weiss, M.D. will be done in the operating rooms of the Cosmetic and Vein Surgery Medical Center at La Jolla Spa MD. Local dermatologist, Mitchel Goldman, is one of the pioneers of these cutting edge procedures. The procedures to be performed on eight patients will include:

- Endoluminal Vein Laser Treatment
- Foam Schlerotherapy
- Glycerin Injections

**WHEN:** Friday, August 29<sup>th</sup> 8:00am-Noon is the surgery

Dr. Goldman will be available for interviews at La Jolla Spa MD noon – 4:00pm

**WHERE:** La Jolla Spa MD  
7630 Fay Avenue  
La Jolla, CA 92037

**CONTACT:** Terri Powell  
858-459-2983  
Mobile: 858-809-3238

### WHAT ELSE:

World-renowned dermatologist and cosmetic surgeon Dr. Mitchel Goldman has helped develop numerous lasers that are now being used around the world.. Dr. Goldman and his wife, international model and author Dianne York-Goldman, own **La Jolla Spa MD**, the country's most advanced medical spa and teaching facility.

This 14,000+ sq. ft. haven for relaxation, rejuvenation, education, is home to the most advanced dermatological and cosmetic services available today. Clients can receive everything from complete laser resurfacing to a wide-range of rejuvenating facials and massages.

### CONTACT:

Penny Publicist, [penny@busypublicist.com](mailto:penny@busypublicist.com) / 555-555-1212



## **REQUEST FOR COVERAGE**

WALL STREET MEETS CONSCIOUSNESS:

### **World Business Academy's GLOBAL MINDCHANGE FORUM**

This event will change the conversation about “business as usual” as it launches a movement to bring INTEGRITY back into the workforce.

Join CEOs, academics, economists, and business futurists at “The Global MindChange Forum” in Santa Barbara to discuss and shape the future of the global business climate.

**WHO:** 32 NOTABLE SPEAKERS, INCLUDING:

- Former CEO of Medtronic, Bill George
- Stanford Professor and author of *Creativity in Business*, Michael Ray
- CEO of Men's Wearhouse, George Zimmer
- Bestselling author, Deepak Chopra
- Evolutionary economist, Hazel Henderson

**WHEN:** FRIDAY, MARCH 12, 12:30pm Event Launch, through  
12:30PM SUNDAY, MARCH 14<sup>TH</sup> 2004

**WHERE:** Fess Parker's DoubleTree Resort, 633 East Cabrillo Blvd.  
Santa Barbara, CA 93103 / Hotel Phone: 805-564-4333

**WHAT:** THE GLOBAL MIND CHANGE FORUM,

A conference to spotlight the transformative role of business in creating a POSITIVE and PROFITABLE FUTURE, consciously, responsibly, and with integrity.

Fellows of the World Business Academy gather Friday @ 12:45 to announce the 50 key benchmarks necessary to move the Earth towards a sustainable future. **EVENT WILL BE VISUAL, MUSICAL, and in a STORYTELLING STYLE.**

**WHATELSE:**

**Special, private evening event with Deepak Chopra & discussion of his latest bestseller.**  
Two post-forum events: “Conscious Golf and Business Seminar” with The Hendricks Institute and “Wisdom & Power of Women Leaders” with The Wisdom Leadership Initiative.

**TO OBTAIN A PRESS PASS TO THE EVENT, PLEASE CALL Penny Publicist**

