

How To Start Writing A Book

Top Publishers and Bestselling Authors
Reveal Their Secret Systems



By Arielle Ford and Mike Koenigs

**How to Start Writing A Book:
Top Publishers and Bestselling Authors Reveal Their Secret Systems**

Dear Author,

After launching the “Everything You Should Know” website, thousands of published and unpublished authors have subscribed to Arielle’s “Bestselling Strategies” newsletter. It’s proof there is a large audience that wants to write and publish a book.

During the subscription process, we ask everyone to answer a simple query; “What is the single biggest question you have about publishing, publicity or writing a book?”

Do you want to know what the number one response is?

“How do I get started?” Most authors don’t even get their projects off the ground.

I’m going to let you in on another piece of research we’ve conducted. In one of our surveys, over 90% of our participants say it’s crucial that they publish a book someday. ***Over 90%!***

This is why we created this course. If you’re one of the many who don’t know where to begin or how to start writing your book, or if you’ve started but can’t seem to build the momentum and stick to a writing schedule, you’ve come to the right place.

As you may know, Arielle has personally written six books and worked with some of the most prolific, successful and famous, authors in the world including Deepak Chopra, Wayne Dyer, Neale Donald Walsch, Dean Ornish, Jon Gordon, Debbie Ford, Gary Zukav, Louise Hay, Jack Canfield and Mark Victor Hansen.

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Luckily, she has the good fortune of being able to call them up and ask them what they're secrets and techniques are (and they *do* take her calls!).

This easy to follow guide starts at “square one” and helps the first-time author who knows there's a book inside them that needs to be written, but doesn't know how or where to begin.

It will also provide useful insight, tips and tricks for an experienced, accomplished author that wants to take their craft to the next level.

Arielle interviewed several authors and asked them about their process, inspiration, discipline and resources they use to start and *keep writing*. Aside from perspiration and hard work, she's uncovered the patterns and mindset the bestselling authors use to stay motivated and productive.

In less than an hour, you'll get Arielle's “brain dump” from the conversations and research from her “inner circle” of bestselling authors.

You'll get 24 bestseller tips, strategies and techniques and 59 different questions answered in 55 minutes about how to start writing your book from America's #1 Book Publicist, Arielle Ford.

I'm pleased to present our new course, “**How to Start Writing A Book: Top Publishers and Bestselling Authors Reveal Their Secret Systems**” to get you closer to your ultimate goal as a published author.

Sincerely,

Mike Koenigs, Producer, www.EverythingYouShouldKnow.com

A Summary of Everything You'll Learn in this eBook and Recording

1. How to plan and find the time to write a book
2. The importance of a mission statement to figure out the content of your book
3. Strategies for finding a topic to write about
4. The importance of a timetable and sticking to it
5. Taking the first step and finding a place to write
6. The usefulness of a system with consequences to stay on schedule
7. A network of friends or writers group can be helpful
8. How to keep negative people out of your process
9. The importance of quality feedback and constructive criticism
10. The importance of writing everyday
11. The imperative of having something fresh to write about
12. Writing a book is a long process, expect many revisions
13. Be reasonable with yourself and your timetable
14. If you are having an amazing spiritual, mystical experience and the voice of God or Jesus or Mohammed or whoever is coming through you, go to a cave and write
15. There will never be a perfect time to write a book
16. Several strategies for getting over writer's block
17. The importance of the mind body connection when writing
18. Writer's psychology tips
19. How to leverage deadlines as motivation
20. Strategies for the cerebral and emotional "personalities"
21. How to find someone to transcribe a conversation or interview
22. How understanding the publishing industry can help you write
23. Strategies for finding your "author's voice"
24. How conducting a teleclass can help you create content

The Questions

Over the course of the interview with Arielle, you'll learn dozens of writing tips and pick up on many little-known tricks many bestselling authors use to start writing, stay committed and complete their projects on deadline.

This is a list of questions and topics Arielle and Mike discuss.

1. What was Arielle's first step in writing the first "Hot Chocolate for the Mystical Soul" book?
2. According to her "first step", what type of book did Arielle want to write?
3. What type of format was used when writing her book?
4. Why was this format chosen?
5. How did Arielle format her book?
6. How did Arielle find the time to write despite her full schedule and busy life?
7. What time during the day did Arielle choose to commit to writing and why?
8. Why was it necessary to stick to this schedule?
9. What are the three steps to writing a book every author should follow?
10. What is involved with each of the steps?
11. How did Arielle come up with the three step process?
12. What is the first thing a person should do when they decide to write a book?
13. How do you create a positive writing environment?
14. Should I write in one place?
15. How can I write if I have kids?
16. What techniques do authors with kids like Jon Gordon use to stay focused and write?
17. What do bestselling authors do to schedule their writing process?

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18. How can you use a rewards and consequence program to stick to a schedule?
19. Why type of people does this method work best for?
20. How many pages a week does Peter Guzzardi, an editor at Random House, suggest an author write in three-quarters of a year?
21. What is an effective technique to use to being held accountable to a writing schedule?
22. Why type of people should you use to solicit feedback?
23. What type of people should you avoid for feedback?
24. Is the beginning process different for writing a book as opposed to a book proposal?
25. What are “trusted advisors” and how can you leverage them in the writing process?
26. What type of feedback should you hope to receive from trusted advisors
27. What is the “sandwich” technique? Why is it important when eliciting feedback?
28. According to Dr. Brad Blanton, when is honesty not the best policy?
29. How often should you write according to Liz Perle?
30. Why is it important to talk to your friends about your book ideas?
31. Why is the choice of topic in your book so important?
32. How many times has every bestselling author that Arielle has talked to re-written their books?
33. What are some of the most powerful techniques for becoming a well-versed expert in your subject matter?
34. How do you establish credibility as an author?
35. What are “the five passes” according to Liz Perle?
36. When is the only time to hole up in a cave and write?
37. What does Arielle suggest for overcoming writer’s block?
38. How is physiology critical in the writing process?

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39. What is a Mastermind group and how can you leverage one to write your book?
40. How does a gift to yourself help accomplish your writing goals?
41. Does writing get easier the more you write?
42. What does acting coach, Dean Hyers, say about doing something for the first time?
43. How do you overcome the fear of writing?
44. How can a writing group help your writing process?
45. What technique does the famous copywriter, Gary Halbert, use to overcome writer's block?
46. What are the "morning pages" in Julia Cameron's books?
47. What is muscle memory?
48. What are the two "modes of thinking" and how knowing what you are change the way you approach writing your book?
49. How does a person flip out of their typical mode?
50. What is the "modality technique"?
51. Why is a writing technique important?
52. How does public speaking affect the way you write your book?
53. How to leverage freelance and ghost writers?
54. How does one find their voice as a writer?
55. What are some ways for people to connect?
56. How does a survey help the content creation process?
57. How you can use teleconferences to write your book?
58. How do you find a transcriber?
59. How can I get committed in my writing process?

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Mike Koenigs: I'd like to welcome Arielle Ford, America's number one book publicist, into the studio for this very special project, "How to Start Writing A Book: Top Publishers and Bestselling Authors Reveal Their Secret Systems."

Arielle, thank you for making the time to be here today.

Arielle Ford: Thanks, Mike. This is going to be a lot of fun.

Mike Koenigs: Can you tell me what you're going to teach us in this course?

Arielle Ford: Yes, we're going to talk about the planning, preparation and discipline that it takes to write a book or book proposal.

Mike Koenigs: Great! Where do we begin?

Arielle Ford: Let's begin with the planning. When I first sat down to write the very first 'Hot Chocolate for the Mystical Soul' book, I wrote a little mission statement. It turned out to be was that I was going to write a book of inspiring, uplifting and true mystical stories that would be about angels, miracles and healings. This was sort of my basic mission statement and described what my book would be about. Since the 'Chicken Soup for the Soul' format, was already so successful, I decided I'd have a hundred and one stories in each of my books.

Now, given that I was already running my business full-time and I was working out and trying to have a life, there wasn't a lot of extra time to write. I decided that Saturday and Sunday afternoons would be my writing time. I committed that every weekend for three to four hours on Saturday and on Sunday afternoon was when I would write my book. I had to stick to this schedule because that was the only time I had. Over the last few weeks I've been talking to authors and publishers about some of the schedules they know and here's what I've come up with. For the basic, simplest way to go about it, think of it in these steps:

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1. **Planning:** Write out your mission statement, figuring out the content and what you want to write about in general terms.
2. **Preparation:** Write down every day in a little notebook different ideas that you get, titles for chapters, resources for the book, experts you may want to interview. Constantly write down notes until you get started.
3. **Discipline:** This is the hardest part for almost everybody. Create a timetable that you are going to stick to so that every day at the same time you're going to sit down and write for every weekend or every weeknight. Whatever you come up with, this is going to be your strict schedule for writing. So just like you brush your teeth every single morning, you're going to have to have a reflex for writing that you are going to stick to.

Mike Koenigs: We all have too much to do and we don't have time. If I were going to sit down right now and say, "Okay today I want to start writing my book", what would be the very first thing you'd recommend that I do?

Arielle Ford: Well, what I would do is figure out *where* you're going to be writing. Set up a space that's clean and comfortable and creative for you. Just don't say, "Okay I'm going to write in the bedroom today and I'm going to write in the living room tomorrow." Most of us work on computers these days, or even greater, laptops. Figure out where your writing space is. If you have kids you want to create this as a sacred space.

I had a friend who used to write in a closet. Whenever she was in her closet writing, she'd put a yellow scarf on the doorknob outside. Her kids knew, that when the yellow scarf was there, mommy was writing and unless the house was burning down, nobody was to disturb her. So you have to figure out your location and then powwow with your family and just say, okay this is when I'm going to be writing, this is my space, this is my time, I need you to honor that. Unless it's an emergency, please respect that this is when I'm going to be writing.

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I was recently talking to Jon Gordon who wrote 'Energy Addict'. He has very young children and would get up early, so he could write from 5:00 to 7:00 in the morning. Then he would write from 8:00 to 10:00 at night after the kids went to bed. That's the only time he had. He was running several restaurants, he had a wife who needed attention, as we all do, and of course he had his young children that wanted a piece of the daddy. But he was committed to this new career path. He has now sold his restaurants and is living his dream working full-time as an author, writer, speaker and expert.

That is what I would suggest. First and foremost, before pen-to-paper, figure out, where you will be writing and make that your space. If it means cleaning out the garage, closet, carving out a space in the living room, dining room, even in your car. If you have a laptop and you have an SUV maybe you want to be in the back seat, I don't know. Get creative, figure out what is going to be comfortable for you.

Mike Koenigs: In your experience, do most of the bestselling authors have a fixed time during the day that they work? How do they work out the timing and scheduling?

Arielle Ford: Deepak Chopra, for instance, does not sleep a lot. He's usually in bed by 9:30 p.m. and then he's up at 4:00 a.m. meditating. If he's in town and he's going to the office, between 4:00 a.m. and 9:00 a.m., is when he works out, meditates and writes. This is his writing time as well as the time he has on airplanes since he travels all the time. Deepak writes on a legal pad. He is computer savvy but for him, writing longhand is what he likes to do.

My sister, Debbie Ford, for instance, has to stick to a very, very strict schedule and in a little while we'll talk about her schedule. She will get up sometimes from 3:00 to 5:00 in the morning which is when she actually feels quiet enough to hear the ideas that want to flow through her.

Mike Koenigs: What do you recommend that people do to avoid or eliminate the interruptions?

Arielle Ford: A couple of things. When you sit down to write, turn off your cell phone, pager and text messaging gizmos and let everybody know that this

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is what you're doing. Don't bring magazines and newspapers with you and set up consequences for yourself if you *don't* write.

My sister has several friends that are all in different processes of writing books. She has set up a system with them where she knows how many pages a day they've committed to writing. At the end of the week, let's say they're writing two pages a day, they're supposed to send her ten pages. Whether or not she reads them is inconsequential, but they're supposed to e-mail her ten finished pages.

If she doesn't get those ten pages on Sunday, then there are different consequences for each of them. One of them, who is a hardcore liberal Democrat, has to write a \$500 check to the Republican Party as her consequence if she doesn't get her writing done. And Debbie will hold it over her head if those pages don't get done. So you need to set up negative consequences if you don't think you can hold yourself accountable.

You and I are in a Mastermind Program together. We coach each other all the time and we have consequences if we don't make the calls, buddy calls, there are negative consequences. I have found when I coach my sister on writing or on anything in her life I set up very expensive things as negative consequences. If she doesn't get it done, she owes me a thousand dollars. Now if she doesn't want to give me a thousand dollars, since it is such a big consequence, she will get the job done.

This method works for a lot of us who are not as disciplined as we could be.

Let's go through what Debbie does. When she was writing her first book, 'Dark Side of the Light Chasers', she had never written anything before and didn't know where to start. At the time we were working with Peter Guzzardi. Peter was an editor at Random House for many, many years and has been Deepak Chopra's editor. Peter said to her: "Just write me ten pages every week, don't edit them, just write, write, write and then send me the pages. You know what, if you write ten pages every week, you will have a book when you're three-quarters of the way through a year, It may not be a finished book, it certainly will not be an edited, finished book, but you will know then what book is trying to come through you."

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So I would say commit. Even if it's two pages a day, tell yourself "I'm going to write two pages a day". Don't edit yourself, just write, get the ideas out, don't go back and edit, just write, write, write.

Be sure to have someone that that will hold you accountable to send these pages. They don't have to read them just yet, but get those pages out there. Then start getting feedback from different people. If you get 90% good feedback, use what you think is useful for you.

One thing Cheryl Richardson once said is, and I think that this is so important, don't ask negative people for feedback. Obviously you don't want people who are just going to sort of blow smoke. But neither do you want people who are jealous of you or competitive with you to give you feedback. They are not going to be looking to support you. Choose people that are close—friends and family. Send them your pages and when you're ready for the feedback then sit down with them and get the feedback. That's the beginning process, whether we're talking about the actual book or the book proposal.

Mike Koenigs: You and I both have a group of "trusted advisors", people we have close relationships with, that are critical thinkers. We can send them a file, draft or idea to get their raw, honest feedback. They're not afraid of hurting our feelings or telling the truth, solid advice from a sound mind. And when we ask for it, we get a response quickly since we let them know in our subject line of the e-mail or something that this is an important thing and they are operating as a trusted advisor for us.

Arielle Ford: Right, and let's talk about honesty for a second. People often say, "Well, I don't want to tell so and so the truth. I don't want to hurt their feelings." Well, there's a way to deliver the truth without hurting someone's feelings. I work with somebody and whenever he says, "you know how much I love you," I know what's coming next is criticism. It's a setup for re-enforcing how much he loves me and there is something difficult he needs to share with me.

Through the Spiritual Cinema Circle we're in production on a film right now and the actress who was cast as the lead didn't have current shots for our website. She told me she'd have somebody shoot some late afternoon shots of her and e-mail them to me. This is a very beautiful woman and the shot that

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she e-mailed me was not so attractive. It was in direct sunlight and if you're over eight years old, direct sunlight on a woman is not attractive. Her teeth were positively gray from the shadows in this photo. She is this famous actress and I thought how am I going to tell her that basically this is not an attractive picture? But you know what, it's my job just to tell the truth. So I wrote her back and said, "You're a very beautiful woman and you deserve better, and by the way this picture makes your teeth look gray." She hadn't even noticed and now she is going to send us the right shot. I delivered the message with a lot of heart and sensitivity and it was the truth.

So in the process of criticism when you hear somebody making you *wrong*, just say: "I can't really hear this right now, I need to go." Then eliminate them from your list of "trusted advisors."

Mike Koenigs: One of the techniques that I typically use is the "sandwich technique" which is start with something positive, add the thing that could be improved and then end with something positive. That way you are putting them in a position where they're ready to hear you and you're putting it in context of improvement versus criticism. You're saying "this is how you could make your project even better." Instead of starting from a negative point of view, it's really positive all the way through. "Here's what's great, here's what you can do to make it even better and then here's what else is great."

Arielle Ford: Right, and you can accept information that way. Years ago I did the publicity for a book called, 'Radical Honesty' by Dr. Brad Blanton. His approach was that you tell the absolute, complete truth all the time, even if it hurts. His only exception to that rule was if you were hiding Jews in the basement from the Nazis, you could lie to the Nazis. But other than that, you had to tell the truth and it's a harsh way to go. So, if you've both been through Brad's eight-day workshop and you're prepped for that kind of brutal honesty, go for it. But I sort of like to subscribe to the idea that before anything comes out of my mouth, (a) is it true, (b) is it kind, and (c) is it necessary. If you can pass that test, then yes, go ahead and give that constructive criticism.

When I was talking to Liz Perle I made copious notes. Liz has been at many major New York publishing houses for twenty-five years as a senior editor. She's also a bestselling author of several books and as we were talking it was

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as if she were speaking to this audience directly about the process. So, I'm just going to go through the points and feel free to interrupt me and we can discuss anyone of them.

Of course, what's the first thing she says? Writing is something you do every day. Make sure the subject you're examining is something that you can add new insight to and write in a way that will be of interest to a broad audience. That's something I always tell people. If you're going to write a diet book, which is okay, there's a million diet books out there and every January at least a couple of new ones become bestsellers, make sure that you have something fresh and different to say about the topic. Even if it's the Atkins' Diet which has been around forever and it's a meat only, no carb diet, make sure you're bringing a fresh perspective.

Then you want to test the subject on your friends. Talk to them about it and if after three minutes their eyes are glazing over, that's not your book. If your friends can't get interested in what you have to say, maybe it's the wrong topic for you. But, if they're saying, "Wow, that's really interesting," then keep going. Make sure that you want to spend the next two to three years of your life with this subject matter. Because that's what it's going to take to research, write and re-write two to three years. In a few minutes I am going to take you through the five phases of writing a book. Almost every single bestselling author I've ever talked to told me they rewrote their book five times.

Don't go to sleep on us now and don't get depressed. It's a long process and it's worth going through.

Make sure you're reading books in your subject area so that you can roll out your arguments, cover all the material and tell a good story. You want to be well-versed and understand what is already out there.

Also, if you're writing a self-help book or how-to book make sure that in the very beginning you are establishing your credentials as the expert, as the guide for this book, so that the reader can really trust your knowledge and experience. A lot of times this will show up as the "Intro" for the book. My favorite part of this is that it becomes part of a personal story. If you're writing a weight loss book and you were once an overweight person and you're a self-made success story, share the pain of your personal story. As you, my good

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partner Mike always says, get vulnerable with your audience. Let them into your life.

As we talked about earlier, most of us work full time so you have to keep your fingers and your brain moving all the time, always writing, keep a pad with you, even when you're not at your computer. If you're commuting to work and you're stuck in traffic and you're getting ideas, don't count on your memory, scribble them down, write them down. Liz suggests that you commit to writing an hour a day, seven days a week. And she says that if you write two pages a day in one-third of a year, you will have a book. Even though you're going to rewrite this book several times, you can get the first draft done in four or five months if you're writing two pages a day.

Finally, she says expect to rewrite. I'm going to take you through what she calls, the first passes. She says your first pass at the book is your "skeleton," just getting your ideas down in the right order.

The second pass is when you want to form the "muscles and trim the fat." Do you have the right stories, the right examples and the right exercises? Have you put it in sequential order? Are you being repetitive? List out what is unimportant and add in what is.

In the third pass you're going to share this with a friend or somebody you trust and respect. Ask them to be brutally honest about what's clear, what's not clear and what's missing. We all need these outside voices for clarity.

The fourth pass is when you send it to an outside editor, or if you have an agent, so that they can give you input.

The fifth pass is taking the editor's advice.

So those are the five stages of getting to a finished book. I know some of you out there are really anxious to get this done and you've really put yourself on an unreasonable timetable. I'm here to tell you that this doesn't work and it's not necessary. Unless you're 93-years-old, most of us have plenty time to do a great job and get this done in the right way. We have other things to do than lock ourselves in a cave and say, "I'm going to stay here until my book is done." The only time I would say that this is true is when you're having this

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amazing spiritual, mystical experience and the voice of God or Jesus or Mohammed or whoever is coming through you and you have no choice but to write, write and write until it comes down and that only happens maybe once every couple of hundred years. This is the only exception to having to get it done quickly. Other than that, it is a process. Go easy on yourself, find good outside editorial help and suggestions and try to have a good time while you're doing it.

Mike Koenigs: Okay, those are great tips. I'm going to review something, but it reminded me of a quote that John Lennon said—"life is what happens when you're busy making other plans."

Arielle Ford: Right, I love that.

Mike Koenigs: Yeah, and the reality is there is *never going to be a perfect time* for your project. If you spend your time waiting around and looking for that elusive moment, it's never going to happen. You've got to make it happen and you've got to make it a priority.

Let's say you create your space and you have an idea of what your book is going to be. Gather and establish the necessary discipline in life, maybe "turn off the kids" for a period of time, say from 9:00 to 11:00, or whatever time works for you. Then follow the five step process.

Once a budding author answers the question, "How do I get started?", the next one is, "How do I deal with writer's block?" What's your recommendation and observation on that topic?

Arielle Ford: I don't think I've ever gotten writer's block, but I have gotten blocked on trying to find answers to solutions in other areas of my life and there are a couple of different things I do.

The thing that seems to work the fastest is going for a short walk, just getting outside the environment and getting into nature, breathing some fresh air and seeing some birds fly. Just remembering who I am is enough and, letting the pressure off, instead of beating myself up about why don't I have this answer? Why can't I write this page? Just go out and breathe.

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The other thing I like to do is take baths. If I can soak in a hot tub or soak in a bath tub, just to let my mind wander, will usually work. Showers have also been effective, or going for a short drive. Getting out of the environment. If you sit there with the thought pattern of “I’m stuck, I’m stuck, I’m stuck,” you are literally stuck to your chair and nothing is moving. You have to get the energy moving. Maybe today’s not the day, maybe there are outside circumstances, things went bad at work, you’re fighting with your spouse, your kid is sick, there’s something that really has your attention. Just say to yourself, “You know what? I’m going to give myself a pass for today.” And I would say in the process of creating your writing schedule, give yourself three passes for a six-month period. Just say, “Today I’m going to let myself off the hook,” and not write that day. If it goes on any longer then you might want to Google getting over writer’s block and look over the ideas, but these are what work for me.

What works for you?

Mike Koenigs: Well, there are two things that pop into my head. The first one is a little quote: “lack of movement is death and movement is life.”

I think you need to start with just changing your physiology. If your body is not moving, neither is your brain and your brain follows your body. That would be the first. The second is to break your pattern.

So what I do is think of something completely unusual and random that I don’t normally do. I like rock and roll so maybe I’ll try and go a classical concert. I go to an unusual environment and I find that to be very inspirational.

Arielle Ford: That’s a great idea. Yeah, ... I would probably turn on MTV and listen to some rap music, which I normally don’t like, and that will get the brain cells percolating again.

Mike Koenigs: Then there’s another thing that you brought up earlier, which is the “Master Mind” group. I think there are some really important concepts that you can share with the writing process and what you do in the “Master Mind” group. The first one is when we begin our process, we celebrate it first, in other words, we figure out what our end goal is. If your end goal is to say,

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“I want to have thirty pages done in the next forty-five days,” being absolutely reasonable with yourself, think of a gift you’re going to give yourself. Celebrate and go to that place in your mind. Once you go there and you experience what it might feel like to have those forty-five pages down, your mind and your body are going to follow down that path. It is sort of like a part of you arrives at that destination.

Arielle Ford: That’s really brilliant and I read something yesterday that Esther Hicks said that I just loved. It was about setting up the vibration in your body to have a positive outcome for something. She was saying if you’re driving from Phoenix to San Diego and you’re on the 8 West and you know that’s the destination you’re going to and it’s going to take four hours, you know and you have certainty while you’re sitting in the car that even though you can’t see San Diego, you have the expectation and the surety that you will end up in San Diego. That’s sort of the same thing you just said, just know that in forty-five days these thirty pages will be written and the prize, the carrot for you, is maybe you go get a massage, whatever is going to make you happy, there’s a carrot out there for you that you get to have.

Thanks for reminding me about that because that is so brilliant and so important to know that there is this little rainbow at the end, or pot of gold, as a mile marker that you can celebrate.

Mike Koenigs: When you’re driving if you’ve gone the same path, over and over again, it seems very short. On the other hand if you’re on an unfamiliar road it seems like it takes a long time. The writing process is exactly like that, where once you’ve done something once it’s going to be a familiar territory and it is going to go so much easier. You have to start, again it’s playing the game as though you already have done it before, and you already know it.

Arielle Ford: Fake it until you make it.

Mike Koenigs: Exactly, exactly.

Arielle Ford: I’ve used that so much in my life. A couple of years ago I had the opportunity to be on the FOX News morning show, on a regular basis. I had no training as a broadcaster but it was something I always dreamed of doing and certainly had watched enough TV my entire life to sort of pretend

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that I knew what I was doing. I remember that first day, usually I sat in a guest chair and somebody interviewed me, but this time I was at the anchor desk and they said, “Okay, today you’re going to do the toss to the weather girl and you’re going to read the teleprompter. Do you know how to do that?” I said, “Oh yeah, of course.” I had never read a teleprompter before but I was just sitting there like, yeah I’m Barbara Walters, I can do this. And it worked out perfectly and it was so much fun.

Okay, so you’re not a published author, yet. Sit in your chair as if you really are and maybe you need to make up a mock cover of your book and have it on the wall in front of you with your name and just know that this is so, even though it’s not in reality. It is so, even if you can’t see it.

Deepak used to tell a story that if you want to have more money in your life, it is like planting a garden. Put the seeds in the ground and water them, but don’t go out every night and tug on the roots to try and make them grow faster. You just know that it is growing and in it’s proper time it will sprout, as will your book.

Mike Koenigs: Those are really good tips and that brings us to the psychology of the process of writing. You’ve met Dean Hyers, he’s the acting coach. He teaches “authenticity training” but he has one really important lesson and that is: if you haven’t done something before, you’re going to be experiencing certain emotions. It’s like when you go on television for example, you’re going to be scared, you’re going to be nervous the night before and you’re going to be scared when you’re on television. Worrying about being scared is not going to change the fact that you’re scared. He was going to be on live NPR to be interviewed and he was scared even though he’s the guy who teaches people and trains people how to deal with this. He just paid attention to his emotions and what he was experiencing.

So if you become the observer and then just accept the fact that you are going to be nervous, you’re going to be dealing with these unknowns and just be okay with that. That way, now that it’s out of the way, you can focus on the big prize, which again, is to get yourself in a place where you ask, ‘What is it going to feel like when this is done?’ What’s my experience going to feel like? Get to that place. Then you’re going to be comfortable with it and the process will move that much easier.

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Arielle Ford: Right, and I think this goes back to the celebration aspect of it. When you complete a chapter, even if it's the very first draft that you know is going to change four more times, take a moment. Or, as my sister says, invest your life, claim the moment, and just say: "Wow, look at me. I've just completed the first chapter of my first book. I'll never have this moment of success and completion again." Take a picture of yourself, send the picture to somebody. Hold it up and e-mail it to your mother. "Look, ma! I finished my book."

Mike Koenigs: Or, "I'm writing a book!"

Arielle Ford: I'm writing a book, this is me writing a book, finished my first chapter! Become your own best cheerleader because writing is a very solitary business. One thing you mentioned earlier is about our "Master Mind" group. Look for a writing group, or you can start a writing group. I belong to a group called Writing Women. There are thirty-five of us and we meet once a month. Not everybody shows up, but all of us are writers in one form or another. Some are newspaper writers, some are researchers, almost all of us have books in one form or another. One of the women in my group is a veterinarian who writes text books on different animals but also writes funny children's books about animals. Maybe you form your own group, even if it's three or four other people and support each other.

Mike Koenigs: Right, and the best way of supporting yourself, like in our "Master Mind" group, is by having weekly calls. We call for one hour, we all have a particular topic that we're jointly working on and then we discuss what's working for us and we all have a buddy. And in our case I know I talk to my buddy every day and I think you do too.

Arielle Ford: Not this week. (Laughs)

Mike Koenigs: Not this week, well okay, usually we do and it's a five-minute call. You ask: What's the most important thing that you're doing today? How can I support you? What do you need in order to accomplish that? That way you have someone you are accountable to which gets back to the idea of taking a picture of yourself and sending it out saying, "I'm writing a book." If you hold yourself to a standard, there's nothing better than a deadline to hold you

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to an outcome. So if you announce to everyone what you're doing, you're going to have people around you who are going to ask you about it. You're going to be in a position where you've declared your intention. People will support you in that process and that's just another way to borrow from that concept.

It's not difficult to call up six or eight people who you know who are of a like mind and you say, let's join this group, we all have goals we want to attain; we're going to hold ourselves to a higher standard and we're going to meet once a week. In a perfect world you'll buddy up with someone who you partner with and all you're doing is getting on the phone, asking, "What did you get done? What did you accomplish? What's the most important thing you had going on today?" That way you're getting through that process. It really, really does work like magic. I know, speaking for myself, I've had remarkable outcomes over the past half a year since we started doing this.

Arielle Ford: Right, deadlines are critical. Deadlines are absolutely critical on all levels.

Mike Koenigs: Okay, now I have one more technique for the writer's block that I've seen and heard and have used myself. It came from a famous copywriter, his name is Gary Halbert. I know other people have talked about it too. He calls it the "blah, blah, blah technique." And it's very, very simple. When you have nothing to say, you just start typing blah, blah, blah. What this is doing is interrupting your brain pattern and at some point you're going to think of something real to type. Again, lack of movement is death and movement is life. So just keep moving. And that works miracles; it's amazing. It sounds ridiculous but it is phenomenally useful.

Arielle Ford: Yeah, in Julia Cameron's book, 'The Artist's Way,' they do what are called "the morning pages" which is committing that every single morning, I think it's three pages, you just write a stream of consciousness. It could be like: "I need to clip my toenails, I need to get a haircut, the grass needs to be cut, the kids need new shoes," but every day you write freehand and you just write and write and write, so it becomes a habit and develop muscle memory. In this way, the writing really starts to come through you.

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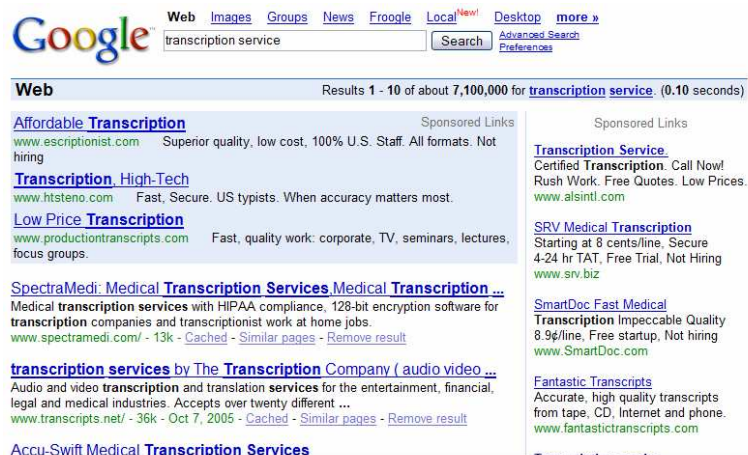
Mike Koenigs: Right, and there are three other important things to consider. One of which is that some of us are very emotional and less cerebral, and some of us are too cerebral and not emotional enough.

For example, the two of us are more cerebral than we are emotional. Typically we associate that with a masculine side. So if you're one or the other, and it's easy to spot which one you are, get out of that mode and this is also going to help the creative process. If you're cerebral start your day asking, how do I feel right now and write about your feelings and your emotions. If you're the opposite, if you're emotional, start by writing down what you're thinking and focus on your mind. That way it will flip you out of your typical mode. That's a great way to jog.

Arielle Ford: That is a great way, that's a great thought.

Mike Koenigs: Now there's another technique too. I call it your "modality." When you talked about how Deepak sits down with his yellow pad and he writes there. Other people sit down with their laptop. For me, I used to find it difficult to be creative when I typed. I don't have that challenge anymore, it's easy for me; I can think better with my fingers than I can with an auditory recording. And I've done products before where I just talk, like what we are doing right now.

It's easier to have a conversation and have someone draw out your knowledge. One technique you can use is to sit down with someone and come up with the outline for your book and have a good trusted friend spent half a day with you. Sit down with a cheap thirty or forty dollar recorder and record a conversation, an interview, and send that off and have it transcribed. All you have to do is go to Google, type in transcription service and for \$20 to \$50 bucks per recorded hour,



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someone will transcribe it for you and you can edit that.

Again, sometimes if you're an auditory, when you focus on listening, you might not be as good with visual stuff like writing. It's up to you to explore that and figure out what works best for you.

The other tip is to change your writing technique. If you type and think well behind a keyboard then use that. But if you have to write, then write. I find that one of the techniques I use to write my very best ideas is to use an artist's book with unlined white paper. I go to an artist bookstore and buy a hardcover black book, so it feels like a volume. There's something psychologically powerful for me about carrying a book and writing in that book.

I find I'm more creative with unlined paper than a yellow pad. I don't like the tattered look or feeling of a yellow pad. I save every one of my books. To this day, I have a bookshelf going back to when I was 18-years-old—more than 22 years worth of hardcover books on the shelf. Virtually every idea I've ever had I have in written format. And you know me, I'm a computer guy.

Arielle Ford: Right.

Mike Koenigs: I have been forever but I'm much more creative when I draw pictures next to words and objects. My brain operates differently when I type as opposed to drawing.

Arielle Ford: Right, I didn't know that, that's interesting.

Mike Koenigs: It's a very, very powerful technique and I use it as a source of inspiration too. I open up a ten-year-old book and I know exactly where I was in that moment; I remember the weather on that day when I open up the page. It brings me back to that moment; I can get connected with an emotion, a feeling or a sense. As a "cerebral", I'm not driven as much by the emotional side. So it's a great way to create a mechanism and a catalyst for creativity. And ultimately, I get out of my head and into my emotions and body.

Arielle Ford: Right, I have a small notebook, spiral bound notebook, it's maybe 5" x 7", something in that range, and I always have one of those in my

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handbag. I have a bad memory so every time I get an idea, or I see a magazine article, or hear about a web site I write it down and then I can flip through and say, “Oh yeah, that’s the thing I wanted to look up or to let this client know about this.” It’s great to keep notes and keep things going.

As for the auditory thing, I know several authors who are speakers. That’s how they get their next book ideas, by recording their talks, have them transcribed and then start highlighting. They’ll say, “Okay this is a chapter, this goes in that chapter,” and that’s how they get the focus for their next book. So I’m glad you brought that up. It’s a really brilliant idea.

Mike Koenigs: Okay, so I have a couple other agenda items to cover today.

There are a couple of little dirty secrets in the industry that I want to share: editors and ghostwriters.

So many authors write their first book the “hard way.” For the second and third they get pulled in many directions—especially if they have a big hit. From that moment forward, their time is so valuable that they can’t afford to write their own books anymore! It’s difficult to make the time to write because they’re traveling so much, speaking at events and doing the media. So they start with an inspirational ideal and then work with a team. Can you talk a little bit about that, and is there any way to leverage this technique as a first time author?

Arielle Ford: You can. There are different ways to work with writers. There are freelance editors who will take what you’ve written and clean it up. There are ghostwriters who will just basically sit down and interview you and will write everything for you. Then you have final say over it. Then there are collaborators, and quite often you can work with several different people, but of course it’s costly. You have to have the budget for it. So the book needs to be representative of your ideas and your expertise and your voice. You can find writers to work with you in the “Everything You Should Know” program. We list pages of them, along with their publishing history, and many of them worked at publishing houses. This is a great resource.

But as you mentioned, after many authors become a bestseller, they just don’t have the time to sit down and write. What I’ve seen some of them do is come

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up with the concept for the book, outline it, come up with the chapter headings and then hire one or two people to fill in the blanks and then they will do a hard edit on top of that. You don't have to be a good writer, although it's useful to be a good writer. You should know how to write a sentence that makes sense, otherwise at some point it's going to be embarrassing. If you've never written anything maybe go to your local community college and take an evening course on writing. I have been writing my entire life and still occasionally take writing courses. I always learn something new and it's good practice.

Mike Koenigs: The next one deals with finding your voice and finding your subject. Again this is difficult because I think most writers who have done it before will eventually say that the process of "writing the book" isn't the hard thing. It's finding the "meat", finding something important and unique to say, this is really the toughest thing to do. Do you have any suggestions or techniques on how to leverage or get to that place in your head, so you know what your voice is? So you can get to know what your message is and who you can connect with it?

Arielle Ford: Well, you should be out speaking. If you're out speaking or leading workshops or sharing your information, then it becomes obvious. The stuff that people want from you is the stuff that changed their lives, this is the meat of your book. If you're living in a cave somewhere, you're isolated and you're not talking to people so it's very hard to know. I would say you have to get involved.

We are talking about non-fiction specifically. Fiction writers can hole up in a cave and go into their deep fantasy and create characters and all of that. But for the self-help, how-to, non-fiction, memoir writing people that we're taking to, you need to be out there, and you need to be sharing your story.

I was with a writer yesterday who is in her 80's. We were meeting with some film producers who are possibly very interested in doing her life story and of course they had seen the book that was published, but what they hadn't seen was a manuscript she had written a few years ago that has never been published. Now after she shared that story with them, it looks like that will probably be the movie, the unpublished work. That's where the juice was. But

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if she hadn't brought it up, nobody would have ever known about it. So you need to connect.

There are online communities that you can connect with, there are community centers, you can go to Toastmasters and improve your speaking skills and meet people that you could partner and buddy up with. You don't really have an excuse, unless you're living in some part of the world where nobody is speaking English and you can't connect. You need to get out there and become a people person. All the bestselling authors I know are people-people. I know that sounds a little weird, but they are comfortable with people. So, if you're not comfortable with people, that's your first hurdle.

Mike Koenigs: Okay. Now I have another technique and it specifically deals with what you were just talking about, which is to go out there and speak. Having that feedback loop is so important. You get other people in your life who are able to respond and if you can look into their eyes and see the audience react when you're presenting, you are going to know when you're connected with them. You know you're going to be on a roll. It's sort of like if you are a blind person walking and you had your cane, the surface of the ground is like the audience, because you have your little cane and you're tapping around and pretty soon you find your pathway. Right?

Arielle Ford: Right.

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Mike Koenigs: I was talking to a writer that we mutually know and she has been up in arms because it's going to take too long to get her all these speaking engagements.

And I said, "Here's how we can get you going, so you have more inspiration, you have more to talk about and some more products can come out of you. Let's send a survey to your mailing list."

Here's how that works: we send out a simple survey and we ask our list (or someone else's), what are your primary challenges in your life dealing with a certain subject?

If you look at the sample on the right, you'll see a question that we've sent to our own list.

That question is "What is the single biggest question about book proposals that you want to learn more about."

From that, we received hundreds of responses. And that provided the top ten questions that you and Susan Harrow spoke about in a teleclass.

We recorded that call and turned it into a product.

Our friend will do the same. She will offer a free teleconference. Now she can get people on the call who have specific challenges, and she already basically knows what they are from the survey, and she can develop these relationships and start speaking on the phone.

A conference doesn't have to be expensive. For example, www.Freeconference.com let's you have up to 100 lines at a time at no cost.

The image shows a survey form titled "Ask Special Guest, Susan Harrow!". At the top, there are five book covers: "Chicken Soup for the Soul", "8 Minutes in the Morning" by Jorge Cruise, "Ageless Body Timeless Mind" by Deepak Chopra, "The Seven Spiritual Laws of Success" by Deepak Chopra, and "The Dark Side of the Light Chasers" by Debbie Ford. Below the books, the text reads: "Ask Special Guest, Susan Harrow! Our special teleseminar guest on Wednesday, September 14th at 5:00 pm PST is Susan Harrow, author of the 521 page, 'Get a Six-Figure Book Advance' eBook. She'll be answering as many questions as we can fit in the one-hour session." To the right of this text is a small photo of Susan Harrow. Below the photo, it says "Susan Harrow author coach marketing strategist". The main question of the survey is "What is the single biggest question about book proposals that you want to learn more about?". Below the question, there is a large text box for the answer. At the bottom, there is a registration section with fields for "E-Mail Address:", "Your Name:", and a "Submit" button. A disclaimer at the very bottom states: "Don't worry: we will never rent, share or sell your email address to any third party. We respect your privacy."

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And if you don't have a list, just start with people you know. Maybe there is a writers' group, everyone has some connections. Everyone has some connections and you say, "I'm going to talk about blah," have them show up on your teleconference, it might be ten or fifteen or twenty people, ask people to tell their friends and then you have a place and platform.

It costs you no money. There's no travel, and you can the process in a week. Freeconference.com will even record the call for just \$15.

Arielle Ford: Wow.

Mike Koenigs: And then you can have that transcribed, so now you have a basis for your content and your book.

It's not like you have to sit down and make it difficult for yourself, to draw out and create content. You could actually create an entire book and never write anything! Just do a bunch of conferences on some subjects. Each call can be a chapter. Send each call to be transcribed, then you have the content for a book and you can begin to work on it on an organic basis.

Now that might break some of the rules of the traditional writing process, but there are so many techniques and ways to go about achieving your goal.

Just keep your eye on the prize which is, your outcome. An example might be: "my outcome is to write a book about how to speak to ten thousand people and never be nervous."

Arielle Ford: Right.

Mike Koenigs: Well you could do a neat teleclass on that. You could get a lot of people to show up.

Arielle Ford: Yeah, the number one fear in the country is speaking in public which is why a teleclass is a good place to start. You still need to go out and be in front of people and there are so many non-profits in every city that would welcome expertise on every level. Let's say you have no group to speak to, but you have a body of work. Find a non-profit in your area. Say, "I would

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like to talk to women who've been in an abused relationships and I can help them, self-esteem is my expertise. Are there six to ten women I could do a weekly group with or a bi-monthly group with?" and start there.

Then all of a sudden you're going to get these success stories that you have with these women. Of course in that sort of instance you're not going to use their real names in the book, but you will get permission to change their name into something else and use them or maybe someone will say that you can use their story, their real name and you'll have a combination of the two. In any event you'll have anecdotal stories, you'll have experience writing and it will all serve your long term goal.

Mike Koenigs: Absolutely. To add to that, it's my belief that every single person has a unique gift, a unique story and a perspective to share. So right from the start you're born with a book inside you, even if you don't think there is.

There is some way you look at the world that can and will be useful to other people. The best way to find out what that is is to get out there and talk about it. Again, there are cheap, fast, easy ways that are free to start on that path.

Find a group to speak to—there are so many clubs and organizations—and say you're offering a free teleclass, on this subject, all they have to do is show up at this date and this time. The key, I think, is just making a commitment.

Arielle Ford: Right.

Mike Koenigs: Making a commitment, having a deadline and making your intentions known—these are important parts of the process. If you want to use these real life stories from your teleclasses, just state right then and there that these will be recorded and will be used, but your name will not be used without your permission, unless you want it to be. In this way you get around that right away. If you show it as being recorded, you understand that and it's free.

Arielle Ford: Right. Getting back to how to get started, it's about making a commitment, first and foremost. Announce that you are going to write and then create a schedule and give yourself a couple of passes for the days when

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life interferes. If you find that at the end of the first month you have not kept to your schedule at all, you've used up all your passes, you may want to take a hard look and ask yourself if you're really committed to writing this book. Is this the time for me to write this book? Because if you're not doing it, then there is some resistance there, or it isn't the right time. I believe in divine timing, sometimes there is other stuff that needs to get taken care of, if there's a sick child or a sick parent or there's a work thing that is in the way, tell yourself you're going to start next month and then see if you can stick to that schedule. And always have consequences, positive consequences and negative consequences.

Mike Koenigs: There's also the environment you discussed earlier. Have your own writing space. If you're not getting results, change your approach. Again, you have the emotional side, you have the physiology, you have environment, you have time and timing, you have the method, which is either typing or writing. I know when my wife, Vivian, is writing she goes to Starbucks once in a while. She finds it to be very good for her brain. She is out of the environment, she likes to sit around and sip some coffee and people watch which she finds to be very inspirational. But if something you're doing is not giving you the results you need, change your approach. Change one of these variables.

Arielle Ford: Yeah, J.K. Rowling who wrote the "Harry Potter" books, wrote them all in a coffee shop in Scotland. She lived in a small, dark apartment, her kid was in school, so while he was in school she was writing in a coffee shop. It can be done anywhere, it just gets back to how committed you are and the environment is critical. If the energy just feels wrong in your house, either call a feng shui person in to help you to find some cures or rearrange some stuff, or find an outside location that you can easily get to.

Mike Koenigs: And I'll add one more thing to that, which is to give yourself the gift you need to start right now. Ask yourself a single question: If I could give myself a gift, a location, a feeling, that would motivate me or be useful as a catalyst to start writing my book, what would it be?

And try that. I know for me, one of my favorite things to do is go see a movie. I made a promise to myself that at least every other week I'm going to take a block of time off in the afternoon, no matter how busy I am, to go see a

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movie. It motivates me. It's the same thing about exercising, I hired a personal trainer, I go down and workout, it gets me out of my environment, out of my space and I always feel great. So just taking care of your body is another thing you can't underestimate. It's your diet too. All these things are factors that affect your ability to start and keep going.

Arielle Ford: And that actually brings up another point. You have to really know your own body well enough to know when the best time of day is for you to work. I know that mornings and weekends are really good for me, but between 3:00 and 5:00 in the afternoon, my brain just goes a little fuzzy; it's my worst time to get stuff done and to think. So a lot of times that's when I'll go for a walk. Really spend some time thinking about your schedule for writing, your time of day, your environment, your location.

Are you going to first have somebody interview you for a long period of time and transcribe it and work off of that? Or are you going to hand write? Use a PC? Write on a laptop? Try out a few things. If the first one doesn't work, that doesn't mean that you weren't meant to write the book. Just say, "Okay, this isn't working. How can I create a new space, a new time?" Ask yourself that until you find something that works.

When my sister writes, she usually gets up at 3:00 in the morning, just automatically wakes up from 3:00 to 5:00, a couple of nights a week to write and then she will always have several hours on a Sunday when she knows she is going to write. That's her schedule. That's what she sticks to, everybody who works with her knows that's Debbie's writing time, and they don't interfere with that. Then I'm there beating her on the head going, "Hey you have a deadline, deadline!"

I think the thing to really remember is that just like giving birth to a baby is a monumental process and a big life change situation, so is giving birth to a book. It doesn't happen any faster. In fact, nine months would be a fast amount of time to have a book appear. Create reasonable expectations, figure out how many pages you want to write in a week. I would say for most people ten pages a week would be plenty.

Then figure out if you're going to write two pages a day, five days a week or write three and a half pages, three days a week? Create the schedule, give

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yourself a couple of passes, at the end of thirty days go back and see if you accomplished your goals. If you didn't, look and see if the environment is wrong; is there a lack of commitment? Were there too many interruptions; did I not create the right boundaries in my situation? Then start again and make sure you have at least one buddy who is going to be responsible for receiving your ten pages at the end of each week. It doesn't matter whether or not they read them, they don't have to be able to give you feedback on them, just know that they're the person who holds you accountable.

Tell them by Sunday 6:00 p.m. every week you're going to e-mail them your ten pages. If they don't get them, know that there is some consequence that you don't want to fulfill, whether it's a \$500 donation to the political party you can't stand, or something else.

That's the schedule to start with. If you see that it's not working, that you're not writing, then you're going to have to really have a conversation with yourself. Is this the right time for me to be writing a book? I'll bet that you can rearrange your life and get it done. Every bestselling author I have ever worked with said at the end of the day, writing the book was the easy part. It was promoting the book that was the hard part, but that's a whole different conversation.

Mike, thanks so much for doing this with me, this has been great.

Mike Koenigs: It's been my pleasure, Arielle.



If you've enjoyed this course, please join our affiliate program and invite others to purchase a copy!

Thank you for your continued support,

Arielle

“Let America's No. 1 Book Publicist Show You How to BECOME A BESTSELLING AUTHOR”



Arielle Ford, La Jolla, CA

Dear Future Author,

In the July 8 issue of USA TODAY, Steve Riggio, CEO of Barnes & Noble said that “Less than 1% of all books published ever sell more than 50,000 in its lifespan.”

If you contrast that statement with one made in a March 2005 issue of USA Today, “82% of all Americans want to write a book someday”, then you've got some pretty harrowing statistics. To succeed at the publishing game you must have a deep understanding of how it works and what is required to become a bestselling (or even successful) author.

If you're like most other writers, you probably came into the book business thinking all your dreams would come true. You probably thought you'd take the world by storm, become a NY Times bestselling author, have Oprah knocking on your door and that you'd be rich and famous.

Then you slaved away on a manuscript, and got ‘information paralysis’ from all those expensive workshops and seminars you attended, and those ‘how-to’ books you read.

And if you managed somehow to get published, you came crashing down to earth when you had to deal with a publisher who lost interest, had to wrestle with pushy distributors and saw returns come flooding back in.

Even worse, you felt humiliated because you've told your family and friends how successful you were going to be. And you can't stand being asked, “So how's the book going?” Because frankly, it's not going well.

Let's face it, this is a painful situation to be in. I know. I've been there too.

But here's some good news. I can help you turn it around.

My name is Arielle Ford and as one of America's most successful book publicists, I've helped sell more than 15 million books as well as launched the careers of hundreds of authors, including 11 that made it to No. 1 on the NY Times Bestseller List.

Now I realize that you may not have heard of me. And while I can't wave a magic wand to make your dreams come true, I can give you all the information and tools you need to make it as an author, a speaker and an expert.

During my 15 years in this business, I've helped hundreds of authors like you promote their books, including 15 who became bestsellers and 11 who made it to No. 1 on the NY Times Bestseller List including Deepak Chopra, Mark Victor Hansen and Jack Canfield of the Chicken Soup for the Soul series, Wayne Dyer, Dean Ornish, Gary Zukav, Miguel Ruiz, Neale Donald Walsh, Marianne Williamson, Louise Hay, Debbie Ford, Jorge Cruise (America's #1 Diet Coach) and many others.

If you want proof, visit EverythingYouShouldKnow.com. There, you can see scans of many of my author's books at #1, #2 and #3 in the New York Times and PublishersWeekly bestseller lists.

Besides taking these authors careers to unheard of places, including getting them on Oprah, Good Morning America and countless other programs, I've written six books myself.

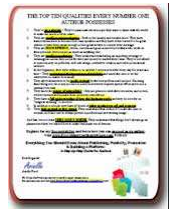
I'm excited and proud to announce that I've finally produced a new product called **EVERYTHING YOU SHOULD KNOW ABOUT PUBLISHING, PUBLICITY & BUILDING A PLATFORM**. It's a step-by-step, 5-CD, 180 page self-study resource and guide that is an insider's blueprint to jump start your career as an author and speaker.

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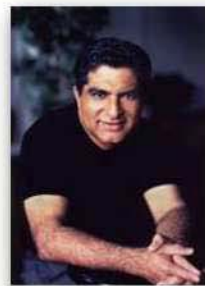
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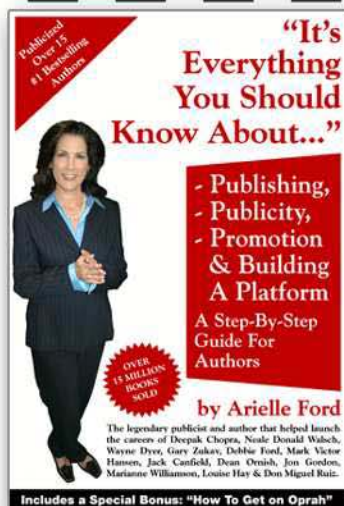
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Arielle has written six books and worked with some of the most prolific, successful and famous, authors in the world including Deepak Chopra, Wayne Dyer, Neale Donald Walsch, Dean Ornish, Jon Gordon, Debbie Ford, Gary Zukav, Louise Hay, Jack Canfield and Mark Victor Hansen.

This easy to follow guide starts at “square one” and helps the first-time author that knows there’s a book inside them that needs to be written, but doesn’t know how or where to begin, get going.

To make this course as useful as possible, Arielle called and interviewed her favorite authors, asking them about their process, inspiration, discipline and resources they use to write their books.

Aside from perspiration and hard work, she reveals the patterns and mindset her “inner circle” of bestselling authors use to keep themselves motivated and productive.

In less than an hour, you’ll get 24 bestseller tips, strategies and techniques and 59 different questions answered about how to start writing a book from America’s #1 Book Publicist, Arielle Ford.

About the Authors



Arielle Ford has mastered the art of making things happen. Whether generating widespread news coverage, creating a successful event or launching leaders, 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 on the #1 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, astronauts.

Arielle 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.



Michael “MAK” Koenigs has mastered the art of making things work. Part programmer, producer, artist, inventor, musician, filmmaker and engineer, he’s been taking things apart just to figure out how they work since he was three.

His motto is “Breaking the Rules Without Breaking the Law” and his clients love him for it. For over 20 years, Mike has consulted with Fortune 500 companies, millionaires, billionaires, entrepreneurs, startups, authors, musicians, artists and movie stars. Using technology, the internet, video, animation, music, games and “out of the box” thinking, he creates and markets profitable products and services for virtually anyone. Read more at www.MrBz.com.

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