

## **Beyond The Book – Chicago**

“Writers Should Think Like Publishers & Readers”

KENNEALLY: – DePaul University and my name is Chris Kenneally. I’m the Director of Author and Creator Relations for the Copyright Clearance Center and am looking forward to this afternoon and I really appreciate your taking the time to join me.

First of all, I do want to thank everyone involved with DePaul University for the extraordinary support they’ve given us in putting this program together. And it’s a great setting, I think, and one that I hope you’ve had no problem getting to, even if there has been some traffic problems.

I also want to thank the various groups that have helped us get the word out – the Headline Club in Chicago, Chicago Women in Publishing, Independent Writers of Chicago, as well as the National Writer’s Union, and the National Association of Journalists and Authors, or sorry the American Association of Journalists and Authors.

I want to just take a quick poll, how many people here have ever attended a writer’s conference before? OK. And you actually came to another one. (laughter) I think that’s a sign of tremendous optimism, really, I do. And I appreciate it.

Most conferences though, writer’s conferences, are about the craft itself, how to write better, to be a better interviewer, all kinds of techniques like that. And this one I think is going to be a little bit different. It’s going to try to emphasize the business aspect of writing.

And I’ve attended some conferences that try to do that, one in particular, I’d like to tell the story that they had an opening panel, and it was “How to make Six Figures as an Author,” and I thought well, I should certainly attend that one, because – then I can quit the job I have and get to work.

So I went and I’m really not kidding when I say that what they told us could be put on a bumper sticker. And they said, “Have a great idea, and get lucky.” (laughter) And I didn’t think that was a much of a business plan, really. If you really want to make a lot of money, there’s other ways of doing it than writing books.

So the question is, can you really have a business plan for writing? James Carville, the political consultant, was asked about the secret to political consulting and his success like that, and he said, it’s kind of like the secret to success for being a dog trainer. You have to think like the dog. And I think in the case of writing, of any kind, truly, you have to think like the publisher, think like the reader, not necessarily think like the writer. And so that’s what I’m going to urge you to do today.

And it's an appropriate setting to do this. We're here at a school of management and business. And so what I'm saying, I think, is that I want you to try to think like a business person.

Now, don't hold that against me, please, OK. I know that everyone thinks today that if you're thinking like a business person, that means you're thinking about cutting corners, and cooking the books, and spending other people's money on lavish parties. OK? But I don't think that's really the case and you go to business school for that, you don't go to writer's conferences for that. Anyhow.

So, what does it mean though? I think it means accepting the responsibility of doing the work, continuing to work at it. I think it means having the courage to keep at the writing.

In academia, it means a commitment to research. In freelance journalism and magazine writing, it means understanding what sells. In that field, really, after all, what does it matter if you can't sell it?

And finally, in a publishing world that right now, today, is undergoing a kind of seismic change, with all these shifting areas of technology and access, it may even mean that the business of writing requires some writers to become publishers themselves.

So in other words what I want to do right now is urge you to go with me beyond the book. It's not a territory where the ideas are born or the words get written, but it's what happens when we get down to business, we put the pen down, we turn off the PC. So again, welcome and we'll start off.

First I want to speak with Barry Silesky. Barry is Editor of the literary journal, *Another Chicago Magazine*. And he teaches at the school of the Art Institute of Chicago. His most book, *John Gardner, The Life and Death of a Literary Outlaw*, was published in January by Algonquin Press, or Algonquin Books, and has received critical acclaim for illuminating one of the 20<sup>th</sup> century's most fascinating and complex literary persona.

And Barry and I have something in common. I had the opportunity to spend an afternoon with John Gardner, something like 20 years ago. So that's one of the reasons that I sought out Barry.

He's also the author of *Ferlinghetti: The Artist in his Time*, a biography of the poet and he's had published a collection of his own poems, *In the Ruins*, as well as in journals called *Poetry*, *The Prose Poem* and *Boulevard*. Welcome, Barry.

If we talk about the work of writing and we compare it to other kinds of work, it's really unique I think, because in other kinds of work, you only have to do the job

once. The plumber only has to fix the leak once, usually. It depends on the plumber, I suppose. Laura may have experience with that.

But with writing, it's something that you never know when you start, or even when you turn it in, how many more times you're going to have to work at it.

Can you talk about that and how you've learned from that experience and how you've kind of struggled through it?

SILESKY: Well, the only thing to say is I suppose it's not surprising, like any art or anything you practice at, you have to practice at it. You get better the more you do it, whether you're sewing or playing the piano or nailing a wall, or whatever it is, you go at it.

Interestingly, there is no one right way to do anything. And one of my problems of course with Gardner, which I didn't put into the book, but kept driving me crazy over and over. He's talking about, "Well, this is wrong, this is wrong." – Yes.

KENNEALLY: John Gardner's philosophy of writing. He was very – See, I think we should explain to people if they're not familiar that he was – well, he was a man of prodigious talent, wrote a tremendous amount in all kinds of fields, non-fiction, fiction, operas and so forth, but what really attracted the attention, as you say, is that he truly believed there was a right way and a wrong way.

SILESKY: Well, among many things that attracted attention, that was one. And I disagreed with him and still do. I don't think there is one right way.

Writing is, as in all art, is a kind of engagement with an audience, always. As writers we're not aware of the audience that we're dealing with at times. But I think that in general, we only help what we're doing by that kind of awareness. And what you choose to do, how you choose to make it, has to do with your relationship with that audience. And it's dynamic, in the sense that it's continually changing.

So hence the need for revision over and over, not because you're always considering your audience in the forefront, but at some level, whether you're aware of it or not, it's determining the kinds of choice you make and how you – in the lines themselves that you put down and as you say, in what you do with it afterwards.

KENNEALLY: Well, how do you plan for that, though? It's rather hard, isn't it? I mean, sometimes you get it right the first time, and sometimes it takes 10 times.

SILESKY: I don't think you ever get it right, for exactly the reason I'm saying. You don't get it right. You get to writers like Paul Valareese, "Poems they are never finished, they are abandoned in despair." (laughter)

And – but in a sense, he was right, that you don't finish a thing. You just say, "OK, onward, to the next thing." In other words, it's done enough. How does that decision happen? It doesn't happen in any formulaic way. It happens from the understanding of what this audience is and what you're doing with it.

KENNEALLY: Can we talk about the Gardner book? How long did you work on it before you first turned it in and what was the response from the editor the first time?

SILESKY: Yes, right. Well, I don't know. How long did I work on it? From the time it was proposed to me that I ought to take it up, to the time I had a draft, which was a draft of half the book, was probably two and a half years, something like that, three years.

KENNEALLY: Are you working on it, at that point, how much of the time? I mean, you teach as well, you do other things.

SILESKY: Yes, I really didn't keep track, so I can't say. I mean, between grading papers, and writing poems, when I couldn't – which I don't know – my mother and three people don't read – and it's pointless, but it's a kind of – that's another discussion.

How much time did I spend? Well, during the summer, during vacation periods, I guess I would spend full-time. I'd get rolling some days. I'd have a 10-hour day sometimes. Other times, you sit and work a half an hour. It's real hard to say.

And certainly, since I wasn't getting paid – well, I mean, I got an advance, but it's not enough at all to, as any writer knows, don't quit your day job, no matter what the advance is. And a friend of mine, Jim McManus, who recently did terrifically well on his book about poker, he still said, he said, "I'm not quitting my job." He still teaches at the Art Institution. "No way I'm quitting," he said. "I know what happens."

Larry Heinemann, another friend of ours did quit his job at Columbia, for somewhat for good reasons and may defend it, but things are more problematic as a result.

KENNEALLY: And perhaps not only for the financial reasons, but because it's good to have something to take you away from the work.

SILESKY: Different people feel differently about that, certainly. There's part of me that – I think that I would feel that way. Personally I love teaching, and I like other kinds of engagements, but I know most teachers I know, most of them, get the point where they say, "Boy, I'd give anything never to have to teach again." But I don't feel that way.

But writers or non-writers, a lot of them feel that way. It does get hard. You start teaching when you're 23, and you're teaching your younger brother, and then all of a sudden, you're their parent, and then all of a sudden you're their grandparent. As in the line, is you get older, but the kids don't. (laughter) And you don't know how that's going to affect you, how you're going to relate to them as you get on.

So in my case, it's lucky it's worked out.

And – but I've also felt but I'm also one who's always felt for my own writing, I need engagement with the world. With that larger world, and there are other writers who don't always feel that way.

I've never gone to a writer's colony affair. And I've never been interested in one. It just feels too restrictive, and enclosed for me.

KENNEALLY: Well, the world you have literally outside your window is Wrigley Fields. You can't get too far away from the real world, especially in the summer.

SILESKY: Well, it's true. Well, I confess, I do have air-conditioning, and I can get white noise and it's fairly cool, and get to work, which is fine, which is good. But it's also nice to be able to go out, and when I'm tired, and whatever is going on. So that's just –

KENNEALLY: Right. And if that world gets crowded out –

SILESKY: But that's an individual choice. .

KENNEALLY: You can turn on the radio and see how the score is doing.

SILESKY: Yes. Exactly.

KENNEALLY: Let me ask you, when we got together before the conference, you were telling me a bit of your background and your life ,and you described how in the 1970s, you went out and built a house on your own, really, without plans. And as we talked about that experience, I think it became clear to me that that was a metaphor for writing, that this house grew organically, and was, like you say, never quite finished. Talk about that.

SILESKY: Well, that's partly true. It's a great story. (laughter). In other words, it is true. We didn't have an architect or anything like that, but it was a time when friends of mine were quitting whatever they did to be carpenters and building things out there. So we took money we'd saved and bought 10 acres and cleared it. And since I'm a little guy, and not that strong, of course, I had to prove that I could do things.

And coming from a family where you're supposed to be a lawyer or a doctor, that seemed to me the most tedious possible thing to do, but ah, be a carpenter.

So I learned what anybody who does this does, which is a tremendous amount of work, and everybody out there has built a house or two. And that doesn't make you a carpenter. That's another thing.

But we looked at all the books, and my wife and I, (inaudible) and we drew up plans. And so we had plans, which is not to say we followed them in every case, but mostly, we did. So in that sense there are plans.

And so the analogy to writing is accurate, I think in some ways. You start always, I suppose, writing with something. In terms of the writing side, you start with something. And it changes of course in the process of doing it. As everything changes in the process of doing. The house changes, your dream house, by the time the wall is up, you say, "What in the hell was I thinking?" And that was true, too.

KENNEALLY: And yet you live in it, and you realize after a while, that well, even though I might have been a fool to start this project, it's been worthwhile.

SILESKY: Yes, well, I think that you get to the end and you get – it's like anything you practice at. You have to overcome the frustration of not being able to do it well, not getting it right, then from my case, understanding that you're never going to get it right, but it'll get to a point where I can live with it.

KENNEALLY: Well, that's what you say, right. You say I could make it good enough, and I think when you start out as a young writer, that isn't satisfying enough. That's something that you have to learn over time.

SILESKY: It's certainly true. However people come to deal with that is really an individual choice. Anybody who's taught knows that there are students who are perfectionists to the nth point where nothing ever gets done. Others are in a hurry and just want to get through it as fast as possible, like my own son, and never gets it right as a result.

And some people like me are somewhere, and most people in the world, I think, are somewhere in the middle. You get to a point. Some things you've got to get exact, at least by your way of seeing. You make whatever agreement with them you make, and you tell yourself whatever story you have to tell yourself to go on. And so when we're talking about that level of perfection, I understand. That's the story I tell myself in order to keep doing this.

KENNEALLY: And it seems a very practical approach, and one that when we think about writing as a business, is absolutely necessary, because we don't all have infinite amount of time or infinite amount of money, really. And in fact, again, when we talked earlier, you told me that you don't get into the writing profession to

make money, or at least not to make a lot of money, but for yourself, you've been satisfied, you said, with a level of success that lets you do some things you enjoy. Talk about that.

SILESKY: Yes, well, I've said that the perfect model for a writer's life is partial reinforcement, that you're learning basic psychology. That is, you put a rat next to feeding trough and he punches the button and see how often the pellet comes down, and how often – how long will he stand there with his mouth open punching the button before he caves, and that's what writing is. You know?

You keep doing it, you keep doing it, you get little bits of success, and of course, like many writers, I made the mistake of thinking early on, "All right, this is success. I've got a big advance, now I'm on the escalator. My life is made." Well, it was a long time really. That's just another little splash, that doesn't mean anything. It was nice as it lasted. Now, what are you doing now?

And I mean, that was Gardner's question always, to – everybody called, and the people I talked to in the room said, "Well, you always," – John – that's the only thing John said. He picked up the phone and he always said, "What are you working on now?" And he was always working on five things, so it was a pretty intimidating response

KENNEALLY: That's right. Well, yes, I mean, when you think about Gardner, and I urge everybody to read the book – first I have to say that it forced me to look back on my own experience of speaking with him on a beautiful spring afternoon, kind of like this one.

And at that point he was at the height of his fame. He was on the New York Times Bestseller List. He had written *On Moral Fiction*, which was the book that kind of set the literary world afire. And he had written scathing condemnations of the work of some of the people who were at the time, like him, bestsellers, John Barth and Donald Bottomly and so forth.

And yet he took the time, out of that incredibly busy schedule and given the amount of work he had and the commitments he had made, he took the time to spend a couple of hours to talk with me. And I had to say, I admired it at the time, and I look back on it now and I think it's incredible.

How did he do it? And how can anybody live up to that kind of single-mindedness, do you think?

SILESKY: Yes, my answer is I don't know. After having it done with that, I wound up saying that – when I did the Ferlinghetti one, I did some – I've done some profiles and other things of writers. One of the problem of any biographer is you wind up, you have to escape from being a little bit jealous. This guy says, "Boy I wish."

Gardner, I wound up saying to people being jealous of Gardner to me was like being jealous of a Martian. He had another whole level of energy that was just not human in any way I knew. And really, people who knew him testified to that.

I mean, it was – I can't get along functioning or five or six hours a night of sleep. But he did, his whole life. That was always the case. And when he would get rolling, he could work 10-12 hours a day. And Liz. Rosenberg, his second wife lived with him, said, "Yes, when he wasn't doing anything, despite all the publicity which is why he wrote 10 hours a day, he used to drive me crazy."

KENNEALLY: The think about John Gardner, it's for another time, but he wrote 10 hours a day, and he drank 12 hours a day.

SILESKY: Well, they said that. (laughter) But you think it was exaggerated, except it was – well, again, Liz and other people said, "No, he wasn't the kind who drank, he had a bottle with him the morning, when he started working, whatever."

But wherever he lived, he had a constant open house. He would invite people over and people came and four or five, whenever, in the afternoon, people would come. And he'd sit down and start drinking with them, and always drink them under the table. And then they would pass out or leave or whatever, and then at two in the morning, he would go to his typewriter and start, pour himself a martini and start writing.

Well, again, you think this is completely apocryphal, except again, Liz wasn't the only one who said this. Susan Thornton said that. Two or three other people, Breadloafe talked about it. So it seems to be – again, the Martian aspect.

KENNEALLY: Well, I just was going to say that we're not holding up Gardner as an example to follow.

SILESKY: I mean, I thought maybe if I drink martinis, you know.

KENNEALLY: Right, in fact there's a pitcher of them made.

SILESKY: Which is OK.

HARTMAN: We need to start.

SILESKY: They aren't good for my writing, unfortunately.

KENNEALLY: Well, I appreciate talking with you about it and I thought it was a good way just to start by speaking with Barry because the example, not only of your own work, but of the people you've chosen to write about is one that is, I think, inspiring for all kinds of writers.

I hope it's not too abrupt to shift, to turn to Laura Hartman now, who has something to talk about specifically about the academic side of writing, but I think it relates to any of the writing work. And let me just tell you a bit about Laura Hartman.

She's the Assistant Vice President for Academic Affairs at DePaul University and is a Professor in the Business School, I should say the Management Department, teaching Business Ethics in both the undergraduate and graduate MBA programs. Her research and writing focuses on the ethics of the employment relationship, employee rights, and employer responsibilities.

Her most recent book is *Rising Above Sweatshops: Innovative Approaches to Global Labor Challenges*. And Professor Hartman has appeared in many, many publications, quoted, has written for a number of important journals, and served on the Board of Directors for the Institute for Business and Professional Ethics here at DePaul. Welcome, Laura.

HARTMAN: Thank you.

KENNEALLY: When we talked, you described yourself as a recovering attorney. And I thought that was a wonderful description, as somebody you said that disproved the rule that if you love law school, you're going to hate being a lawyer. And I guess that's truly what happened to you.

And it ultimately drove you first back into academia, but I think made you a writer, too. Can you talk about that?

HARTMAN: Well, much of the practice of law, and I did employment law and discrimination, has to do with researching the response to a particular question from a particular perspective. And that's about exactly opposite what academic research is, because often you should not go in with a particular judgment. You might have a hypothesis, but with law, you're trying to prove a point. And with academic research, you're trying to figure out what the point is. And so you have to address it from a different perspective.

I was uncomfortable, to some extent, with legal analysis, because – precisely because you'd have a point to prove, and the truth is I can prove it. And all of the jokes about lawyers are somewhat correct, in that if you give me something to argue, I can absolutely make a very effective and valuable argument on any point practically whatsoever.

And I was much more interested instead with what is at the base, what is truth and it drew me a bit to philosophy and therefore, to ethics. But what was exciting was that instead of having to stop when I found the answer first to a particular question, I could delve much more deeply into that question and find out what the point really was, instead of just what are the damages going to be assessed, or does the law

cover this particular scenario or not. I could actually explore it much more deeply and answer the questions that came up in the midst of the research.

KENNEALLY: In research, one of the questions is, of course, when do you stop, rather like Barry was talking about with writing. How do you approach that?

HARTMAN: Oh, but you don't. And maybe I have the privilege of being a faculty member where my job is to continue that research. In fact, when someone goes up for tenure, you're looking for a stream of research.

And it might happen naturally to many of you that you enjoy exploring a certain area and you continue. But I need to. I need to show that I have a stream of research that builds on itself.

I mean, in fact you're reading from the bio, I'm thinking, yes, I guess that's how I'd describe it. It's ethics of employment. And I try to pull together all of the different things that I've done under a certain rubric, but I don't stop.

I mean, the book that you mentioned has to do with the innovative ways in which firms are responding to the sweatshop world, so that Nike and the Gap, what have they done in order to respond to some of the criticism. And just because I published it, I published it at a particular point in time, and now I've continued to do the research, and maybe some more books. In academia, you publish a number of articles that might lead to books, so I continue that.

So I don't have to stop. And I actually encourage you not to stop. I think you build on it.

KENNEALLY: Well, right, it seems like it's sort of overlapping steps in a way. One question leads you to a series of – if not answers, but at least responses to that that can leapfrog to the next and the next.

HARTMAN: Right, so if you have a story that you can tell that maybe has a beginning and a middle, you can stop there. I don't think you get to the end, but if you – I think there's enough that you can perhaps have an impact. And from my perspective, I don't want to write so that four people read it, just as you were commenting.

And in fact, unfortunately I think that's a lot of academic writing. I think you write and a few colleagues in the field build on that, and you move forward. But I really want to write so that business people make different decisions.

So if I have enough to make that argument, I want to get it out there and then I'll get started on the next thing.

KENNEALLY: Well, again, that's that engagement with the world that Barry was talking about. And it seems that with the growth of cable television news and just the culture today, there's a proliferation of experts, and it seems at least, expertise. And increasingly, people in the academic world are making themselves available.

Is that your impression from where you sit here at DePaul, and what does that mean? And how, if you are a researcher or a teacher or a professor, how do you make that leap from the campus to the newsroom?

HARTMAN: Well, it's not necessarily an entire group of faculty – or it's just a group of faculty. I'd suggest that I hope more of my colleagues adore teaching than you're leading them to believe. But I do agree that there are plenty that either got in for a different purpose, or currently feel a different drive.

But similarly, you'll find that a number of faculty members are very interested and feel that the only purpose of their work is to have an impact. I mean, whether it's teaching and hoping that you're helping students of all ages, to explore issues differently and perhaps reach different conclusions, or identify what their conclusions are, or you want to reach the popular press, or you want to reach certain groups, business decision-makers, whatever it is, you might feel drawn to that.

And I know a number of colleagues who really agree with me. And gratefully, at DePaul, we have a marvelous media relations area, where we receive inquiries an awful lot and they will direct those towards the appropriate experts. Or we'll seek them out by saying, "Look, we would love to talk to you on these topics," that's a little bit more tough to get out there, but if you could match it with timeliness, I think you can do it.

But I think it's because we're driven to have that impact and we're not going to do it within these four walls. So you've got to get out there.

KENNEALLY: Right, and certainly the research is to be published after all, some way or another. And there's variety of kinds of publishing. You can publish the Op-Ed in the New York Times, wherever, but also you need to publish books. And some of the lessons that you've learned from your experiences, you've divided rather neatly, I thought, between having an outline, having a proposal, if you will, kind of like Barry's house, not really sure how it's all going to turn out, but some strong idea, and then going out to the publishers with that. Or by contrast, choosing to develop relationships with publishers.

You've done both. They've come out differently in both cases. Can you tell us about that?

HARTMAN: Well, part of it has to do with the institution of which I'm a part and what drives me. So I think that it relates differently, I think to all of you, or what your driving force is, or what environment you're in.

Even in academic institutions, different ones value books differently. And sometimes they're not valued at all, because they don't view publishers as peer reviews. And so some publisher thinks you can make money on it, that doesn't mean it's valuable research.

Now I don't know if I agree or don't agree, but I think it's sort of a strange quandary of what constitutes value. If I'm cited a lot by certain people, then I get credit for it. If I'm cited in a newspaper, I don't necessarily get credit academically. So it's quite awkward.

But at DePaul, we do get credit for books, because I think they view that audience, or several audiences, as valuable stakeholders in the work that we do. Similarly though, I'm encouraged to publish in traditional scholarly publications, journals.

And so a piece of work that might be eight-to-20 pages will absolutely bring me the same credit in certain environments here at DePaul as a 400-page book. And certainly they do take different amounts of time to do. But so you really have to play it well, and have certain articles, and then certain research sort of that you've been working on all along that culminates in a book.

Depending on that process, you might go to different publishers. Chris and I talked about the different ways that you get to a publisher and originally, I was a very naïve junior faculty member who went to a book evaluation. I was asked to evaluate a book, and I sat at a roundtable and talked about it.

And I mentioned to the editor, well, we really need an employment law text. All they have are labor law texts for lawyers, for law students, not for business students. And all of our HR students need to know what to do. He said, "Well you should write one." Well, I swear this was my second year in academia and the last thing I needed was a book. I said, "Oh, OK."

So the individual, the woman next to me – this was at lunch - I just loved her, I thought she was wonderful. I had sat with her for four hours already. So I turned right after lunch and said, "Do you want to write this book? This editor says that he'd love a book proposal on this." And she, not knowing the type of person I am, said, "Sure. You seem nice enough. Let's talk about it."

So within about three days, I had a proposal to her, and she just was shocked that I actually even followed through. And we went, and I'd never had a co-author as genuine and loving and wonderful to work with as Dawn Bennett Alexander on our first employment law text. And still, published it - I don't know, the first one was in '93, and we're on the fourth or fifth edition now.

And speaking of the money, you don't go into academics to make money either. I mean, so what am I doing? Academics and publishing? But that was one of the

more valuable books from a money perspective, only because it filled this need that both and I and the publisher saw that we needed. And so that, I think, is really a lesson to be learned, that I saw it and so did he.

KENNEALLY: True and it seems to me that you seized the opportunity. I mean, the problem with being so incredibly busy – I mean, I was a freelance writer myself for 15 years so I was either spending the time working on the piece itself, and if I wasn't, then I was looking for the next assignment. And it's a constant juggling act, so that when somebody throws another ball at you, you have to be able to catch it, or even, and Neil and I will talk about this, decide whether you want to catch it.

HARTMAN: Right. Well, I'll let Neil talk on the desire. I'm not very good at that. I just say yes. So I need some lessons from Neil. But I think that what you get to with the multiple balls in the air is that when you asked earlier, how much time do you spend on it – two years – I mean, I have three books that I'm working on right now. They're due at different times. I have to sort of balance my professional life and personal life and you do it at – you sort of find a balance that works for you and publishers.

KENNEALLY: Any suggestions or tips, do you have a calendar in your office that tells you when you work?

HARTMAN: I do know deadlines. Actually I'm really good with deadlines, so I know the deadline. You take leave when you need to or not. I'll have a leave next spring to finish up a few projects. But it's the first time I actually get a leave to write the books. I've always done it during. And so I think it's just having a very specific outline.

I work with the plans. I mean, I have plans. And I have chapters and I know what's in each and I do it.

Now, writing a textbook is a little bit different and the components, I would think are – perhaps of each chapter, are more specific and detailed. And I know I have these chapter end questions and chapter objectives, and all of that and it depends on the style of book.

But the publishers well, my original publisher on the textbooks handles things in a very, you get an outline to the hour of what you need. And in my later experience with the sweatshops book, I pitched it with the chapter, although the book was almost all written, so I sort of sent much more than they needed, and they sort of said, "Well, when you're done, get it to us and we'll publish it." So I need the more specific to live it.

KENNEALLY: Well, I'm going to take advantage of you because you are an attorney, even if you don't practice, and do what must happen at cocktail parties and anything else you do, and ask for some free legal advice. And talk a bit about

contracts, and how any author, regardless of the type of author, needs to be really very wary about what's in them. Not skeptical. Not perhaps frightened of a contract, but to make sure you understand it and just talk about that. There are some specific elements that are important to you.

HARTMAN: Well, yes, you have the contract with the publisher and you also have the contract, theoretical contract, in your academic institution. And not to go into detail on that, because I'm not sure it applies to everyone, but really, you need to make sure that you know as a junior faculty or professional what you're going to get credit for if you're writing for credit for something like tenure. And knowing whether a book gives credit or A, B and C journals, which is a very academic concept.

On the other side of things, when you're just considering a contract, I was naïve when I signed my first contract, but gratefully, it was with a very large textbook firm that I wasn't going to negotiate much anyway with it. They had their standard contract that they deal with for hundreds of textbooks. And I think I was pretty protected there.

It was my later contract that I think I stepped in with a little bit more experience knowing what to do, and I still feel naïve in dealing with it. And I would recommend that you have a lawyer look at your contract, because it's much more negotiable in these contracts when you're not dealing with standard intro to business law textbooks or intro to management.

You're dealing with the books that are represented much more by the panel, you really need to be – you have more flexibility or you can negotiate a little bit more. Not always, but sometimes. And you don't anticipate what those negotiations will be.

For instance, in my book, I thought it was really valuable to have photographs of sweatshops, or what people consider to be sweatshops, so you can really get a feel for what we're talking about. What do we mean when we say the factory floor, or what do we mean when we say working shoulder to shoulder with another colleague.

I thought it was critical and so I had to negotiate the number of photographs or images or figures that could be in the book. And it's not necessarily something I anticipated when I started the project.

And so, you have to really put yourself at the end and say what could possibly come up so that I can make sure to have it in there. It's an expensive undertaking to put photos in a book, especially color. And they don't want to do it.

And you might see the value of it a whole lot more than your publisher is going to see it. Because I'm the one with the passion, I know why it's important that you see these pictures. And the publisher doesn't always see that quite as much.

KENNEALLY: And you want that negotiation done as you say, up front.

HARTMAN: Right from the start.

KENNEALLY: Because you can't –

HARTMAN: You're not going to open it up later. But similarly, you want your copy editors and proofreaders to have experience in your field. And it's very tough.

But I had a much better experience. I'm in fifth edition of one, and fourth of another, and then I have another book. So I've been through 10 publishing experiences with 10 different copy editors and if they don't know about discrimination law, or they don't know about law, they don't even know about citations, if they don't know about global labor issues, it's much more of a challenge, because the terminology is something that they'll either question, or unfortunately they won't, and then things get through that shouldn't get through.

And it's tough in certain areas and not as tough in others. And you're going to want the people who are going to help you down the road to have experience and know the language that you're using.

Similarly, just – you have pictures, you have indexing, you have doing glossaries and things like that that you might – even an index, in a regular book, you want to make sure that you know who's doing it, and that whoever is doing it knows your field or your area, which is tough.

KENNEALLY: And you may find as I did, when I had a book myself, that I was responsible for the index. I didn't even know that. What did I know?

HARTMAN: Right, you do have to look at – read the contract – read the contract. That would be good. So.

KENNEALLY: Anyway, good advice, thank you very much, Laura. Next I want to turn to Neil Steinberg. Welcome, Neil. Neil's a columnist for the *Chicago Sun-Times*, writing on all sort of issues, politics, social issues and so forth, and known, I think, for his sharp and humorous criticism of modern culture.

He's the author of several books, including some wonderful titles here, *Complete and Utter Failure: A Celebration of Also-Rans, Runners-Up, Never-Weres and Total Flops*.

STEINBERG: That was the most successful, which is ironic. (laughter)

KENNEALLY: And that successful book was about the myth of success, as it were, in America. And he's also the author of a book called *If At All Possible, Involve a Cow*. I'd suggest you check that one out. And has recently completed a book, which I'll let him tell you about himself, in just a minute. And before that his most recently published book was called, *Don't Give up the Ship: Finding my Father While Lost at Sea*," which was about a 30-day voyage to Italy with Mr. Steinberg, the elder. Welcome, Neil.

My question is and it relates to what seems to be a sort of theme running through this, which is how do you find the time to get all of this done? You're a three times a week columnist. You're on the editorial board. What do you do?

STEINBERG: Well, I'm more of a pure hack writer than the other people in the sense that I try and earn money, and so to be motivated by that, you kind of find the time. I don't like sports, and that kind of gives a big block of time. I don't watch football or anything like that. (laughter) On the other hand, I don't – I've got two young children. Even this weekend, I was trying to get this book edited, my new book, and the boys clomped – Saturday was sort of my big push day and the boys clomped in and they said, "Let's play Monopoly," and I kind of first said, "No," and I thought, "Oh, it'll get done." And went to play.

So I think it's important to balance. You don't want to become some sort of monster or Mammon, just working away. But I'm lucky in the sense that I don't have to go to that special place. I don't have to have mint tea. (laughter) I'm used to working in a newsroom, with people screaming and yelling, so I can really run to my office for a bit, have some kids come take, and then go back and work for a little bit more.

And so I think that it's good to sort of – I mean, one good thing about a newspaper training is that there's not a lot of trust drops and things you have to go through. You have to do it. If you ever saw that great movie *Das Boot*, there's that scene when they're on the bottom, and they're looking for some sort of wire, and they can't find it and one guy says, "Well, if we don't have this wire we're dead." And then you see them rip apart a radio.

And that's kind of the view I have towards writing, is you've got to do this. You've got to – they're waiting, the deadline is at 7:00. When you were talking about turning things in, my thought, I almost brought it out, was, well, you turn it in when it's due, right? (laughter) You work on it until it's due and then you're done.

KENNEALLY: Exactly.

STEINBERG: So for me, in one sense, like the book – I turned in a book April 15<sup>th</sup>. My gut was to never turn it in. And I would have worked on this happily for years. I would have very happily given them back the first part of the – not that part, but I

would happily have bought myself an extra few years, because of course it wasn't done. Of course, I was into this mad scramble to finish it. But in a sense, that's sort of good, because you also reach a point where you want someone to take this thing away from you.

KENNEALLY: Let me take some of that apart, because I think it's interesting. First of all, the newspaper training, as you say, kind of leaves you without the luxury of saying, "Oh, oh, oh, I can't write today or writer's block." You know you have to write. There's somebody waiting for that. And you don't get to go home until it's written. It's terrific training, isn't it?

STEINBERG: Right. I mean, my next column is Wednesday. It's two-thirds of a page in the *Sun-Times*. I have no idea what it's going to be. If I can think of it all today, that's a luxury. Probably tomorrow. Sometimes tomorrow afternoon. And if I ever try to say to my wife, what am I going to write, she always says, "You always think of something." And that's a good thing to understand.

I think for what you guys are all doing, is there's always something there. The world is always interesting. All you have to do is sort of go out and pick the thing that you're going to write about.

I once did a column about an empty bag of potato chips, and I was really proud of that, because it was something which was very unpromising.

When I did this book, I was at sea for a month and I had to still file my column three times a week from the middle of the Atlantic Ocean. And it's a Chicago column, so I remember once, I was sitting there, and I was drinking a cup of coffee in this little plastic-paper coffee cup, and it was the kind with the little butterfly handles. And I thought, "You don't see that kind of – like a Bob Green appreciate – and then of course I look on the bottom and it says, "Solo Cup, Chicago." And I'm thinking a local connection, this is great. (laughter)

KENNEALLY: Great.

STEINBERG: And it actually turned out to be a really funny – I mean, the funny thing is Laura mentioned having an impact on people. And even though you think that being a journalist you really want to have an impact, I'm the opposite. I don't expect anything to happen.

I know people say they read my column, I say, "Well, why?" I kinds of – I write – I mean, I write almost for myself, and since I want to write something in the way that I see it. I want to have like a beautiful phrase. Or I want to have a clever idea. I want to do a story about where Nobel prize winners put their Nobel Prizes when they get them home.

And I don't expect anything to happen from that, but I kind of like that thought of taking something – all my books or a lot of my writing is kind of weird things that people don't – that I don't see answered.

My first book I wasn't – I thought of myself as a novelist, I was writing novels and all that. And I did a magazine article on college pranks. And I went to do the research, to get the Oxford book of College Pranks, and go to – and there was nothing. I thought well, that's kind of odd. These are really funny, interesting, true stories that I kind of like.

And so I went to create the book that I was looking for. And I thought it would be a huge success. It was all right. It kind of, getting back to your analogy, you kind of learn to – you think, “Oh, if only I could write a book, I'll be happy, this will be it.” And then you do that and you realize, “Oh, no, I meant a successful book. I want to amend that.” (laughter) And you go on to the next one. And you have these sort of –

I mean, the thing which I want to say, even though it's not answering your question is because I think it's useful to know, is you have to realize that if you write a book that's just – that never gets printed or is a disaster, like this book sells 1,600 copies, you're next job is to write another book. And if you write a book that sells 16 million, you're next job is to write another book.

And sometimes it's even harder than – there was a thing on James Finn Gardner who wrote those fairy tale books that sold five million copies, but then what was he going to do? And so you see sort of his books kind of petering out as he – if he had his one wonderful thing. Now I have to think maybe my 12<sup>th</sup> book will be the one that does it. I think it's almost easier that way than to start with the big hit.

KENNEALLY: Well as a columnist and as a person, you haven't ever – I should say as a writer, you haven't focused on one particular subject area. You've got a gregarious nature and a gregarious mind, if I can say. So that allows you to always find something else interesting.

STEINBERG: I can't – right, I didn't – I mean, when I finished the pranks book at Carnegie, it did very well, and I could have done another pranks book. And I thought I don't want to be the pranks guy. (laughter) I don't be Mr. Whacky on the *Today Show*. I want to do something different. (laughter) OK?

And I think you do – I mean, if I could go back and do it again, I would try maybe a little more career management, because writers are your brand, if you're successful enough, and people kind of want more of the same. And I think that in what I do, it's always something sort of different, and that's another – and you try to explain why I'm what they call a mid-list author, it's because everything is *sui generis*, it's something different.

But I mean, I pick things to write about because I'm interested in them. And that's another joy of being a writer, is you want to you – you don't want to be doing some dull thing that – I mean, I've written for very academic, very technical manuals and that sort of thing, back when I was struggling would take anything that paid. Which I think is up to 15 minutes ago.

And you don't want to – I would divide things between cash cows, which is the Website you do for Brown and Williamsom Tobacco because it pays a lot. And then there are things that you do because you love them. Should I give my three reasons now?

KENNEALLY: I was just going to say, why don't we do that? (laughter)

STEINBERG: There are three reasons to write in my view.

KENNEALLY: Three reasons to write.

STEINBERG: You either write because you want to be in the publication. I want to be in *Spy Magazine*. I love them. I'll pay them. I just want to walk around for the rest of my life saying, "Yes, I work for *Spy*." Which is a very rare sort of thing.

Or you write because of the money, because it pays you all this money and you then can do the writing you like.

Or you write because you want the experience, you want to – a guy put out a book of stories that are all 55-words long. And I – it was a pretty successful book, and I looked and I said, "I want to try that." So I did one and I sent it in and he put it in his next book. And I was very happy that he paid me \$20 or something like that.

And I think that when you're looking at your career, when things – opportunities come to you. You have to say, "Do I really want to do this?" Do I want to write for this Conde Nast magazine and go through the hell of dealing with them?" Because a lot – a lot, I mean, I wrote for *Spy* for a while, and then I realized they don't pay that much. They're nightmare Harvard graduates to deal with. And I've been in there. You can't unring a bell as the lawyers say. So once you're in there, you've been there. You can kind of move on.

I've written for many, many magazines, for *Rolling Stone*, to *Reader's Digest*, to *Esquire*, for *Sports Illustrated*, etc., and you have to view it almost as a little arc, they're like affairs. OK? You meet them and you have this love thing. And you're there, and it's all the future is wonderful, and then things start to go wrong, and suddenly, they're a memory, they don't call you anymore. You don't call them and things don't work.

And some magazines I've written for 10 years, for 15 years, but something goes wrong, they get sold, things get changed.

KENNEALLY: Can I ask you, because you've just turned in the new book, which will be out this fall. You can talk about that. But what struck me, here's a man who writes three times a week at least, and dozens of magazine articles, five books, and before – I saw you just before you turned the book in, and you weren't exactly in despair, but you were concerned.

STEINBERG: I was concerned because –

KENNEALLY: I thought it was incredible.

STEINBERG: Well, the thing is you have to decide, you kind have to have this gut. I mean, getting back to what I was saying about the bottom – throwing your thing out in public. You don't want to sit in your room and never show it to anyone, because if it's really crap, you won't know. And so you want to show it to people, but then you have to have this sort of judgment as to what you should do. OK?

And this – I always turn my books in on time, I'm a journalist. The deadline comes and I turn them in. This book I turned in on time and it wasn't ready, and it was a big problem with the editor, and we had all this stuff. And I should have said, "It's not ready." But I didn't realize that.

And so a lot of times you're balancing – I called my agent, I say, "All this research, this book is – I've been working away, it's not ready. And why don't we just give it up, have someone else publish it." She says, "Well, you know if we went through every publisher in the world to sell this initially and if they don't print it, then you're going to sell it to North Carolina Press for \$3,000, and will that then make you happy?" And I thought, "Mmm, I'd better turn it in."

But I was really – I mean, I had something where – I mentioned to you no one wants to write a book, in the sense that no one wants to wake up at 4:00 in the morning and sit there for three hours. What you want is you want the book done the way you expect it to be, where you know it could be. And the book I'm doing now, let me tell you this story.

KENNEALLY: Why don't we do it?

STEINBERG: It's a typical – I mean, it's almost an insane premise. I'm embarrassed to tell people, because – and I have to quickly say Penguin gave me money to do it, so it can't just be me. Fifteen years ago I heard that John F. Kennedy had killed off the men's hat industry, which sounded very odd to me, because fashions tend to – my understanding is life is Toynbee curves and things, and that people don't really leave things like that.

And I went to do a quick check, pulled the *Sun-Times*, January 21st, 1961, I'm a big believer in checking the clips, and there was the headline on page three,

“Hatless Kennedy reviews parade in bitter cold.” And I thought, what a strange thing to put into the headline. Why say that? And I wrote a magazine article. I used to write for *Nostalgia*. It was this typical beautiful thing. They would take anything I wrote.

So I wrote a piece about it and this is 1990. And now my big disaster came out, 1,600 copies. I think Ballentine paid like \$40 a copy if you based on what they advanced versus what they’ve got. I have a very good agent, and we’ll talk about that because it’s important to say.

And so what’s the next book going to be? And so I explained – I had done some more research, I explained to my agent that I had this wonderful image of all these Jewish hatters, desperately trying to get Kennedy to wear a hat. And how I saw this as a wonderful sort of social moment where this dying hat industry is here, and here’s this glamorous President. And they were convinced, mistakenly that if Kennedy wore a hat, their industry would be saved. It’s kind of a human story.

And I wrote this book and I initially sold it, I think it was called *Hatless*, which I felt was enigmatic. And they ended up calling it “Hatless Jack.” And the wonderful thing about it was when I went to do the research, I found stuff that I never – I went to the Kennedy Library in Boston, and here are all these letters from these hatters begging Kennedy to wear a hat. And here are all these episodes.

I ended up using his inauguration – you want to – I tend to be very organic. I’ve never outline things. But think of things like as curves and you hang things on the curve. And I thought OK, well, what’s the spine of this book? It’s about hats. And so I want – the spine I wanted – the obvious thing was to have Kennedy’s inauguration.

So the book – the day of his inauguration is the whole book, and then I hang the various chapters on it, and because things that I just guessed. A lot of times, a lot of writing is guess work. You think, “I’m going to find this.” OK?

I used to be the Charities Foundations and Private Social Services Reporter. And every year the MacArthur Foundation would give their grants. This the big genius grants. It was sort of a dull story, and I thought I bet that ruins people’s lives. I bet you they get that grant and they never work again. And then I went to find these people, and my God, they were there.

So with the Kennedy thing, I said, “I bet there is all this different hat stuff that took place on the day of his inauguration, and if I go and look hard enough, I will find it, and then I can use that to introduce the chapter on Losing your Hat, which is this huge honking deal. Starts with the Mayor of Boston’s hat blowing away, and him chasing it down the street, and this whole thing.

And the beautiful thing is, he stops and writes this long description. The *Globe* gave him a column to write about the inauguration and he stops and explains about his losing his hat at Kennedy's inauguration. And the way I found that of course, is by sitting for hours and hours and hours and hours and going through this microfilm, reading the *Charlotte Observer* and all this different stuff. Which is what I really like to do.

That's the odd thing. I've analyzed what I like as a writer and when I was doing the first pranks book, the first book, I went to Cal Tech, which is this wonderful prank school out in Pasadena, there's this beautiful lake. And I got some photos of Cal Tech pranks. They gave them to me. OK? I went there and I sweet-talked them away, and I'm crossing this thick, lush lawn with all these Venesian or beautiful palms and things. And I thought, "This is it. This is what I want to do." And so to me, I felt very fortunate in that because it's – I've been able to make that into a living.

KENNEALLY: Can I stop you there. When we come back after the break, we'll talk about agents and why they're important, and maybe swap some stories about that. But I want to turn right now to John Moore.

John is a Chicago native that is an Addictions Counselor and a Professor of Psychology and Health Sciences at American Military University. He's contributed to a number of magazines, including *American Health and Fitness*, *WebMD*, *Mental Health Matters*, and so on.

He's here to talk about a very special experience with his book, which was published by I-Universe. I don't know how many of you are familiar with all with I-Universe, but it is part of this new world of independent publishing as it's now known. It is a company backed by Barnes & Noble and some investment bankers, and is taking advantage of print-on-demand technology, and just the proliferation of all kinds of manuscript software and so forth, that really allows you the writer, of whatever kind of work it is, to publish the work yourself. And because it's associated with Barnes & Noble and the sort of package they put together, they'll market the book, and you get on Amazon.com, and so forth and so on.

And many writers are turning to this. This is a new step. I mean, of course, vanity presses have been around forever, but this is quite a different matter, because these books now are available in a way – I mean, I've spent many years with friends who were poets and so forth and they published their own chapbooks and they went from reading, to reading, to reading, and sold them all out of a box. This is something that really changes that and turns authors into publishers. And I think it's important to talk about, and so that's why we've asked John here and John, welcome.

MOORE: Thank you.

KENNEALLY: So I guess the thing to start with is while you've written a book, you're not primarily a writer. You chose to write the book though, for a reason. Could you talk about that?

MOORE: Thank you. I wrote *Confusing Love with Obsession*, because I thought it was better to light a match rather than curse the darkness. I work in the Social Services field and have many different types of clients. And of course, everyone in their life has a relationship problem. And there's lots of books out there about relationships, but not really about the issue of obsession and relationships.

And it's funny, in the media we always see that it's someone who's scornful, commonly a woman, who is going to be obsessed with another person. But working with my clients, I found out that's not just the case. As a matter of fact, it was more men doing the obsessing and the controlling in the relationships than it was women.

And so after talking to many different people, not just clients, but also others that approached me, because of the book, because I was writing the book, and I had a Website up in advance of the publication of this book, soliciting different stories, that is how I came to write the book.

KENNEALLY: And how did you come though to decide that you wanted to work with I-Universe? I mean, there were some issues that were important to you about being the publisher as well as the writer.

MOORE: Yeah. Well, I really wanted a lot of control over what was in the book. That was extremely important to me. And now I have had publishers, after this has been published with I-Universe, come to me and say, "Hey, we'd really like to buy your book, we'd like to carry it and so forth." And I had said, "No," at this point. Being in social work and a writer, they both have a lot in common, and that is you're just not going to get paid much anyway. So you're going to be poor with it.

So I figured, hey, I want to have editorial control over it. I want to be able to get my message across and speak to the hearts and minds of readers in a way that I don't know that a publishing house would let me do." For example, when you're talking about someone who is so obsessed with their partner that they'll do anything to control them, including manipulating the way they eat, and their appearance, and I've seen this. A lot of times, when I did –

(break in tape)

MOORE: – the wheel and it's very basic. I wanted that to remain intact, because that's something I created and to really demonstrate how a relationship can progress to the point where actually it's obsessive.

KENNEALLY: Well, what's important I think for our discussion today, is that it was to me that you published the book, but that it became something of a success with iUniverse and then they were – they followed the success of their offers. They're very proud of the fact that some go on to be published with other publishers and so forth. But it was as a result of a real focus on marketing.

And one of the messages that has come out again and again in the Beyond the Book programs is that your work isn't over once you've written the book. That you really do have to, if you will, sell it, and that means to get into the media, to make yourself available for interviews and all this sort of thing. And you have a focus particularly on radio interviews, but how have you done that, how have you gone about that.

MOORE: Well, when I first put my finger to the keyboard, so to speak, I knew it right then at that moment that the marketing program began. Just the minute you put pen to paper or that you put your finger to that keyboard, I mean, keep that in mind, that the marketing – how is this going to market?

So when the book was done, at least as far as I thought it was done, and it was checked over for any grammar errors. And I had someone do that for me and iUniverse did it, too. That's when I started the marketing on it. I obtained a list of radio programs in the United States and you can find them on the Internet. I mean, they're not hard to find. And started an e-mail campaign.

I also would physically pick up the phone and call and say, "Hey, what do you think about this for a show idea?" And it only took a few radio shows. I was really surprised. Because before I knew it there were newspaper articles being written about the book. Then I would have columnists write me.

Recently the book was featured, I believe it's "Dear Amy," with the *Tribune*, who had contacted me. It was about a stalker. She had an issue with someone that had written.

So the key for me was realizing that as the author, you wear two hats. You wear the hat of the person who is writing the book, obviously, and should be hopefully, an expert in what you've written. And then the other part of that is the marketing part of that. And that is so very important.

Now, for marketing for me, it really wasn't that difficult in terms of time. And what I mean by that is I've blocked time off for that. Some people do, some people don't, but for me, I set up my time throughout the day. So I would see my clients during the day and that was important to do obviously, because it would give me for marketing, and I'll talk about that in a minute.

But then when I would come home, the first thing I would do is go to the gym. And boy what does that have to do with marketing? You know what it has to do

with marketing? Sanity, I'll be honest with you. Because if you're so enmeshed in what you're writing, and you will get a writer's block. I mean, you've just got to step away.

So I programmed that into my day, OK. I'm going to go the gym and smoke a cigarette, which doesn't go together, but I do that. (laughter) OK, so, but then at night, I would come home, and no special green teas or candles or anything, much to the chagrin of my twin brother who bought me a candle and said, "You need to light this when you're writing." No, I would sit there and basically turn on classic rock, which is what I like to listen to and write and put together the stories that are in the book.

KENNEALLY: And one way you did that was to, in fact, involve yourself in the work. I mean, you said that a lot of these kinds of books are written from people who have gone through the problems themselves. And that hadn't been the case with you, but you wanted to sort of see what that was like, so you joined a group that talked about this. So it was a real commitment to the subject.

MOORE: I did. I joined a group for relationally dependent people, which they – which we call relationship addiction. And I've always made the change in that in terms of there are some people who are addicted to another person, but there are some people who are addicted to a type of relationship. So it was important to get into that group.

So yes, I did join groups that address this particular issue, with particular emphasis on groups that had men in them, because it was very important for me to dispel this myth that seems to be out there in society that women are the one that are doing the controlling and the obsessing. I mean, I've seen it and I've done it. And part of being a writer, I think is being honest about yourself and self-disclosure.

And so I have no bones about it, and I've been asked on radio, have you ever been involved in a relationship that you were obsessed? Well, yes, sure. You have to have some kind of knowledge about that to be able to do it.

I think in marketing the book, and especially with the radio shows, what I found people were really interested in is how does this affect me as a person? How do I know I'm in this kind of relationship? And what do I do if I'm in it now? What can I do to change the situation? So really keying in on what's important to that person.

At American Military University, I teach a course called interpersonal communications. It's kind of a Love 1.01. And when I went to the Provost of the school and I said, "I'd really like to teach this course." He said, "There's just no way a bunch of Marines are going to sign up for that course."

Well, guess what? It's the most popular class at the school, because people do want to know about love and they want to know about their relationships and why they can or cannot be with someone. So it's all relative.

KENNEALLY: Last question then before we go to the break, that work at American Military University, a lot of it is long-distance learning, so in fact, you're in contact with troops who are overseas. They could be anywhere really. In Iraq, in Afghanistan, wherever. Can you tell us just briefly, what it's like for them to be enrolled in that course and what you've learned from their reactions and just their questions.

MOORE: That's a good question. And all of my students know, and I have no shame with saying it, that I'm liberal. So my views come out in that, even though I try not to let it, you're not supposed to, it comes out.

So I have other students – one student wrote me and said, “Gee, don't you feel guilty about talking – for instance, a book like this – talking about different types of relationships. Homosexuality, for example. How could you mention that?” And these are a bunch of Marines. “You should feel a lot of guilt.” And I tell them, “Look, I'm Catholic, I can feel guilty about anything. Trust me.” (laughter)

So the experiences with them and here again, it's funny. Especially people in the military, maybe more so than other people, because they're separated from folks that they love, really want to know about their relationships.

And is the private who's away from his wife that's thinking about her all the time obsessed? He'll ask me that. It's like, “No, it's normal. You should be concerned. I'd be worried if you weren't.” These are common kinds of questions that happen.

I do use the book. Ethically, I'm allowed to with the certification as an addictions counselor, I do use the book at the school. And it seems to do quite well.

So my closing thought at least, on this, is with marketing, is always be ready to approach different markets that you thought you never could. For instance, I go on Christian radio stations from time to time, out in Arizona or what have you. And some of the stuff, the questions that come up are kind of bizarre.

But you know what? Christians, Jewish people, Muslims, we all have relationships. So we have to look at the common bond in terms of what information we want to seek and receive.

And that's where you go with your message. Wherever people are that you think would be interested and never listen to folks that say you'll never do this or you'll never do that. Because once you start believing them, you never will.

KENNEALLY: Oh, thank you, John. Thank you all. we'll take a break. Feel free to go outside, they'll be some refreshments. And we'll be back in just a little over five minutes. I know it's quick, but we want to keep on schedule. And then we'll invite some questions.

(break in tape)

KENNEALLY: A couple of things I want to ask you to do before we start talking with the panelists again. One is there's a survey in your package of materials. And I would ask you to take a moment, if you could, to fill that out for us. It let's us know your reaction, suggestions, and something about you, it would be very helpful indeed.

If apart from the mouse pad and the pad of paper and the rest of this, some materials you want to take to any colleagues, or whatever, we have some more of those. I'm happy to get those out to you as well.

And I think we've got everybody back. Actually we don't. What am I thinking? The panelists! I need them.

KENNEALLY: Well, welcome back to the second half of Beyond the Book. Again, I really appreciate everyone being here. I hope that first part of the discussion was a way to kind of get us inspired and to start thinking about things, and I know you have some questions. I just head from somebody who wanted to talk with John Moore about iUniverse.

I should say, just so it's clear, there's no commercial relationship with Copyright Clearance Center, with iUniverse, but they are I think a leading example of this new self-publishing, independent publishing trend and it's worth exploring.

There are other companies. One is called Lightning Source and you can find out about them, [LightningSource.com](http://LightningSource.com). There's another one that is based down in the Research Triangle that works more with scientific authors. Its name escapes, but if you e-mail me, I'd be happy to tell you.

And in fact, I should make sure you know, I do invite you to e-mail me with any questions. My name is Chris Kenneally, the easiest e-mail address [ChrisK@copyright.com](mailto:ChrisK@copyright.com).

So there was one question left on the table and I think it's important, because what we're trying to say here is that it's about what sells really. And that sounds crass, and as I said, it sounds like we're telling people to cut corners and do all kinds of things that we think well, we're writers because we don't want to be in business. But in fact, we're in the business of writing.

And having an agent is not essential, but especially in the kind of work you do, Neil, really important because if you can't get an agent to take on a project, there's no way you're going to get a publisher to.

STEINBERG: I think it's – I don't want to say no way, I mean, nothing is impossible, but it makes it very, very difficult. And I think the good thing about an agent is that they work with you, at least my agent does, and it helps you form your ideas.

I don't have the confidence that John does. I wouldn't want that control. I sort of like to hear from people and to have people guide me, because sometimes they're right. At the paper, my big frustration is that no one edits the stuff usually, and I say, "I'm not a good enough writer." I mean, believe me, I wish I would have someone to say, "Hey, have you thought about this or that," and at a newspaper, it's like it's done, great, and that's it.

And with an agent – I spent three years selling my first book, which I always point out to people, because most people quit before then. And not quitting I think is the most useful skill you have as a writer. I saw this as a book, and I picked – I probably did the route that everyone does. I went to Writer's Guide, Writer's Market, the big thick book. And I saw this woman, Betty Marks, said she liked journalists. I sent it to her, she said, "Fine." I didn't realize they're agents, they all say fine to everybody. They figure who knows, they might get lucky.

And I wasted about a year with her and she did nothing. So I said, "OK, let me think, think, think. I saw her. She was an older lady. Did a lot of books on flowers and things." I said, "OK, I need someone younger. I need someone in Boston. That's where all the schools are, that's where the college pranks are." So I found Alison J. Picard, in the Origin for a while in Cotuit, Massachusetts. And I wasted six months with her.

And she had this very soft voice, and I'd call her and I'd say, "Alison, what's up?" She'd say, "Oh, it's been at Fireside for the past three months. I'd better call." (laughter)

And so now I'm literally sitting in the Billy Goat, sitting in a bar telling this sad story to a Wall Street Journal reporter, who I've never met before in my life. And he says, "Well, why don't you send it to my agent, David Black." And I said, "Well, you don't even know what the book's about." He says, "I don't care. He'll figure this out."

So I sent him my little idea, my proposals, 15-pages of something, of every fact I had all pushed together. I find the good thing about proposals is you kind of – they're like the seed that your book sprouts from. You throw everything cool into the proposal, then the proposal sort of, as you do more things, it spreads out through the whole book.

Anyway, a week or two passed, the phone rings. This guy and kind of real sort of clipped, New York sort says, "All right, I want you to do this, do that, do this and do that. I want you to write a bio and move it here. I want you to change this, I want you to change this, I want you to change the title. I hate the bleeping title."

And he finally pauses for a breath and I say, "You haven't even said you're going to represent me yet." And he said, "If I wasn't going to represent you, would I tell you all this?" And I went, "OK." And within two weeks, he had three publishers bidding on the book.

He was a good agent. He was this energetic guy and – I always tell a lot of people, "Oh, they take 15% don't they?" And I always say, "Well, which would you have 85% of something or 100% of nothing?" OK?

And he has been really instrumental in my having a book publishing career, I think, because he got this book, got it out, got – and it just – I knew he was always sort of sitting there waiting. And I don't know if I would have written five books in the past 10 years or so, but I knew I could.

And I've always been a very opportunistic writer. It's very hard to go over the transom to some magazine you've never been to, with some people you've never met. But I found that if you have any sort of connection at all with them, it's sort of a crack that you go into.

I wrote for at least 10 years for a magazine called *Mature Outlook*. And it was a senior publication. Sears owned All-State and they gave it to every person over 55. It was an enormously wealthy magazine.

And the way I started to write for them was I saw my alumni news, the little note which I read of my classmates, like everyone does, see what they're doing, and Lib Brewster had just been named editor of *Mature Outlook*. And I had never met her at school, but I had called her up and said, "Hey, Lib, hail to purple, hail to white, congratulations." (laughter)

We got to talking. And this is not off your questions, but stop me. But it's a key skill that at least for me, is to do things that are unpleasant sort of as the getting in. And we got to talking. She said, "I've got a story to do. I want a story on senior housing, on all the different kinds of senior housing available."

And I thought, well, how deadly dull is that. But it paid all right. I don't know what it was, \$500 at the time. And so I did a thing, here's assisted living, and here's this and here's that. And I turn that in. And every other assignment from her was go to Jamaica and interview Arnold Palmer. They all were these fun, celebrity interviews. But I almost saw the first one as a test or something to see if he could do it.

And I found especially when you're starting out, the ability to go to some – to kind of step stone up, where – I wrote the Castle Meadows Newsletter at Franklin Park, the Castle Channel, I think I called it. And it was a steel company newsletter, but it was a job and I would do it.

And I found a lot of people they're sort of – they're waiting for the *New Yorker* to call, type of thing, and so they're not really willing to do this sort of stuff that A) keeps you alive and B) it's sort of a step stone, so when you go to the *Oak Leaves* or the local *Pioneer* paper, you can say, "Look, here's my church newsletter," and then you take the clips from the *Oak Leaves* and it's kind of, I did it, and you go to the suburban *Trib* and you say, "Look here's my thing for the Oakleaves." And you take your suburban *Trib* thing and you kind of step until whatever nirvana awaits.

KENNEALLY: And I'm going to ask whether anybody in the audience can identify with that, but I certainly can. I mean, I started as a freelance writer writing for neighborhood newspapers, and I'm stealing this line from – oh, I'm blanking on the name there – the deadline poet, Calvin Trilling. He talked about how his contributions to the *Nation*, he's paid in the low two figures.

Well, I know exactly what that's like. I was paid in the low two figures for my articles for the neighborhood newspapers and it was write them or die. And I learned that – I ate what I killed, and so every week I killed seven or eight of those articles.

STEINBERG: I was a freelancer for the *Sun-Times* for at least three years before they hired me. And they paid, I believe, \$125, maybe \$150 for an article, which should take you a while. But I learned I could do five of them at a time. And the way I got on the paper was the union grieved me, because they said you've got some scab guy out there who's turning in five articles a week. He's not on the – you've got to hire him or stop doing it. (laughter)

So even things – once you get the – because it's hard to write and once you develop a facility, you can do things, even if they're cheap, but if you do a lot of them, you do enough of those \$125 articles, they start to add up.

KENNEALLY: Can I ask, in the audience, whether that's an experience that anyone here identifies with and if that provokes a question in your mind. Are there freelance writers who have learned that skill of not being afraid of the proposal or anything like that? Or do you want to know about the proposal at all? Sure.

AUDIENCE MEMBER: Well, I'm a (inaudible) I need to say, for many years, but first I thought I could only do one kind of writing. I come from a textbook background in earth history, and the first time I was authored something out of my field, I had thought, well I can't do that. But then I found I could do that, and so then I could do other things. And I've done just about everything.

KENNEALLY: And you only found out by doing it.

AUDIENCE MEMBER: Yes, yes, because I thought, well, I majored in history, how can I do English, how can I do (inaudible)? How can I do a biography of somebody I don't know. It's things like that. It was – and I just – you kind of (inaudible). And I've done business writing and all kinds of things. You just got to leap out there and hope for the best, and what's the worst thing that can happen? You may not like it. You know?

KENNEALLY: I think you reach a stage where there isn't anything you won't write about.

AUDIENCE MEMBER: Yes.

SILESKY: It's a job that there is so much more supply than there is demand. In other words, there's an enormous, enormous buyer's market. Or it is the other way around? There's a billion people trying to sell things, so it's all – I wind up saying that the writers on – like I say to my art students, we're all four-year olds jumping up and down saying, "Look at me, Mom." And trying to get that attention. And you're trying to get it.

And what Neil was saying, what's Chris's experience, which has been my experience. I started – I wrote my first piece for \$25, and I was thrilled to death, and ready to you know – after over and over trying and you start doing that.

But you've got to get it into your head that, I think what Neil says is exactly right. You have to go over the edge, build up your nerve, do that stuff you're scared to death about. Make the call and put it out there. And push yourself to do it, and assume that you'll get beat on the head. I was talking –

STEINBERG: You have to assume it's going to fail. I never go into this – I always assume and usually I'm right. (laughter) And what you bring up is a good point. If you ever stand in criminal court, when they bring the guys in, they always keep their hands behind their back, even though they don't have the cuffs on anymore, because they sort of – they're people, they fall into this – so whenever I write for the *Reader*, I love it because I can put all these swear words I can't use in the *Sun Times*. And so if you read my articles in the *Reader*, they're always – I think –

SILESKY: It sounds great to hear all this. This is great. Yes, here's people who have done it, they've done it. It didn't just happen. And that was one of my earliest lessons in writing. No matter who you are, no matter how good you think you are, nobody is coming to crown you.

STEINBERG: Can I tell them the story about this, because this is actually a good one.

KENNEALLY: Go ahead.

STEINBERG: I go on this trip with my dad, write this manuscript. It was an exciting trip to Barbados, and Venice, and Rome, and everything. And I go and I turn this manuscript in and the editor from Ballentine calls me up after six agonizing weeks. If you wait to six weeks to hear whether he likes the book or not.

He says, “You know, eh, it’s just not a book. You know. You just didn’t do it. It’s just a series of interconnected vignettes. Why don’t you go do it again? And I said, “Oh, gee, OK. Wasn’t there anything in it you liked?” And he said, “No, I don’t want to play that game.” He was from California. I’ll never forget that. “I don’t want to play that game. I don’t want to go there. You just reconceive it in a different way.”

And it’s my fourth book. My ingénue years are over. I’m 40 years old, all right, and I’m kind of hoping this is the one, because – and it’s my whole life, which makes it harder. And I actually, I thought of giving up at that point. I said, “OK, this is Vietnam. I just need to pull out and I’ll forget about this.” (laughter)

And I thought for two weeks, but then I realized that’s not a success strategy. (laughter). OK? You don’t like quit really well and then it works. So – and again, this is important to writing. I developed my own. I said, “How can – what do I need from this? I need input. OK? I need someone to tell me how to fix this so that he’s happy.”

So I farmed the book out, to all the people, writers I knew and who respected me, they told me various things. And one guy, Bob Thurston from *Esquire*, he said, “If you cut in half, he’ll like it no matter what it is.” And I thought, that’s a plan! (laughter). I didn’t know it was going to work. I cut it in half, and I turned it in and he accepted it and they printed it.

Now, it still didn’t do all that well, so maybe he was right. But what I’m trying to say is you have to – it’s obvious, writing is an egotistical thing. You have something to say. You poll it, the attention and everything.

On the other hand, at least for me, it requires a certain kind of submission to what people say. As a freelancer, I’ve kind of marched – give the lady what she wants. Tell me what you want, tell me who is – if this is *Mature Outlook*, I’m writing for senior citizens and they need to know certain things.

One of the things I was most proud of was, it was a headline I wrote that was “Republic’s New IMF Hydrades Steel Alloy increases speeds and feeds in line bar production.” And I was proud of that because it was for an ad for Public Steel. And I had sussed out what people who were going to buy this steel wanted, and that was the sexy headline meant to attract them.

And I think a lot of writers, amateur writers, view themselves – I did this, I worked so hard on this. This is it. And you have to sort of think well, who's going to read it, what's it supposed to evoke in them.

And I think that's something which as you develop the skill, you have to know – get to know who you're writing for, you have to please the editor or whoever. In PR, that's the whole job. You just find out what they really want and then you feed it back to them. And that's –

KENNEALLY: Well, in fact, I was going to ask Laura a question, because you are Professor of Business Ethics, and this all sounds like we're suggesting that you do absolutely anything to get the assignment. You do absolutely anything to get published. Does that seem right?

HARTMAN: Well, no, I mean, I think and this is what I've been doing this work on recently. Yes, I think there's something called the moral minimum, and I'm sure Neil could be handed an article that he would feel uncomfortable writing, maybe. (laughter) I know. He has to think about it.

But there are things that you won't go below. I think there's a presumption, just as there is with Milton Friedman who says there is no social responsibility of business, but that's still within certain parameters, they have ethical and legal obligations. And the ethics are there.

So I think here, I think what we're saying is that certainly you're going to go and you're going to sell yourself, but within certain ethical and legal parameters. So I think that if it was only presumed, it can be more explicit.

But I also think that giving people what they want serves a real important social purpose, and if people want to know things, it's why investigative journalism is so popular. And so being able to give people a bit of transparency or give them information is one of the, I think, most valuable things we can do in a democracy.

KENNEALLY: I know there was a question about iUniverse and independent publishing. You want to ask John?

AUDIENCE MEMBER: Well, actually, it's kind of three or more questions in one.

KENNEALLY: Well, start with one.

AUDIENCE MEMBER: I gathered that iUniverse is a printing-on-demand type of publisher and so basically I want to know how you do it. What I think they're going charge you, what are the minimum number of copies they're going to want in order to work with you? How do you get started with them? How do you approach them? What are the kinds of things they'll want to know, and they'll want to have included in their bunch of services that they offer or not?

MOORE: OK, that's a good question. First of all, you would have your manuscript. So you're done with whatever you've written about and you can electronically send that to them, either online, right on their Website, there's a way to upload that. Or you can also, I think you can FedEx them a disc. But in either case, they've got it. There are different programs you can pay for. One of them is to have someone go through it and make sure that everything's spelled right and so forth. And so then after that, they will go ahead and create the book for you, including the cover. So this one, I designed myself, because I wanted –

AUDIENCE MEMBER: Did they give you a price parameter before?

MOORE: They do and it's on their Web site if you go to IUniverse.com, it'll give you the different pricing schemes. So that's important. And now, once they have that – once you've approved the galleys, you get them back and everything looks just great, you're just excited about it, you let them know. And if there is problems, you can let them know, too. But if everything is fine, it will go back to them and within a couple of weeks, it's on Amazon.com, Barnes & Noble, Books A Million, I mean, you name it. That's –

AUDIENCE MEMBER: Are we talking about hard copy or just?

MOORE: Well, they offer both. You're going to automatically get both. Most people, just with the sales, just to let you know what's going to be – they're going the softer – the hard copy is just more expensive. There are two different programs at iUniverse. One is their regular program, that anybody can get into, I guess if you submit the manuscript.

And then those that do well, or marketing well, are part of the Star Program. And that's where they pay for the marketing of the book. They will actually set up things with radio or television or newspapers or what have you.

KENNEALLY: Which is what happened to you, John. I mean, there was a certain vestment that you made in the book from the beginning, and that got noticed, and so they then came in and said, "Well, we'll up the ante here."

MOORE: And do that.

AUDIENCE MEMBER: So what's your initial investment?

MOORE: It wasn't much. A couple of hundred dollars, although I did pay people for editing the book. I did have a couple people edit the book on – even they had their own do it.

AUDIENCE MEMBER: A couple of hardcopies for that, \$200?

MOORE: Yes, they sent me 10 books, 10 copies of the book.

And I want to speak about the marketing part of this and the writing. And I just from my own experience, I think it's very important to say this. Just because you write an article, doesn't mean you have to get paid for it. That can be used as a marketing piece. If you go to my Website JohnDMoore.net, there is a ton of articles on there, and they were just written for the Website. I never sent them in to anyone. The most popular one is called "Ex-Sex, Should you? When sleeping with your ex is a bad idea". And I can't tell you how many e-mails I get or sales of the book because of that. That's just – especially with people in the military.

AUDIENCE MEMBER: Great title. Ex-Sex.

MOORE: I mean, people write about it. So there's a picture of me on there talking about this. It's goofy. There's another one called on there, "The sex is so good." Another one, and this is going to into marketing, and the next book I'm writing is called "The Verbally Abusive Man: When You Keep Hoping and Thinking He'll Change." This is from clients who have shared their stories, mostly female.

So I've already got an article up on my Website about the Verbally Abusive Man. And it's also on other Websites that have picked it up, so I'm already scheming here. The marketing. OK? How can I talk about this and create a buzz, before I've really finished the manuscript. So that's the key with it.

And with iUniverse, they will help with the marketing once you get to that little star level, but to be honest with you, I do most of the marketing on my own anyway. They've done some things.

With time that's involved with marketing a book, I never got into this book to make money, and I never did any writing to make money. I really believed in the message of the book.

That's why go to different venues to talk about it. And Christian radio, or Ireland, or a classic rock station that wants to talk about it. It doesn't matter to me. I'll talk about it, just because I think the message is important and it seems to work well.

AUDIENCE MZEMBER: Who does all your mailing reporters? Is it Baker & Taylor or you yourself, or a variety of people?

MOORE: Well, it's listed with Baker & Taylor. So I mean, it's through – and I forgot the name of the group, but the print-on-demand.

AUDIENCE MEMBER: They'll take your money and ship out the book for you.

MOORE: Yes, absolutely. But most people order it, to be honest with you, either a rate from Amazon or a rate from Barnes & Noble, and they've already – they're

backordered 30 or 40 copies, so if you ever go to Amazon, it will say, “This book is in stock, it can ship right away.” Then you know they’re carrying a surplus of your book.

And they will do it. If your book is selling well, one of the two online stores, and others, will buy back a couple of copies to send out.

KENNEALLY: Is there a question back there?

AUDIENCE MEMBER: Yes, with all this done electronically, are you able to track what the results of a radio appearance are? Can you figure does a radio appearance actually sell books or is it to spoon?

KENNEALLY: It’s a good question, because I think since we’re suggesting that you have to market, and we talk about how that means public relations, and so forth, you wonder if it does generate a return. And John, I mean, at least with the “Ask Amy,” that was the case, but generally have you seen a spike or any kind of change in the sales as a result of a particular appearance?

MOORE: I have actually. And you know some of my friends say you must have an IV connected from your computer to your vein, because you’re on that thing all the time. And I am, because I’ll check.

If I do a radio show, for instance, I did the one in Ireland last night. I will go to my Website, and I have a Real Tracker to see how many hits I got. That’s one way I know that a lot of people went to my site.

The next way I know is to go right to Amazon, or Barnes & Noble and see – they have a breakdown of what’s the top sellers. And usually 40 or 50 books are sold off of one radio show. It can be that many depending on what type of show it is or what have you.

So there is a way to track it, and I’ll tell you, if you do have a book, and or you’re thinking about writing one and if you can do it on a radio, it is a really good opportunity, because there are so many shows that they’re just looking for people to have on there to talk.

I mean, you could only talk about Iraq so much, and people tune out on it. You can only talk about whatever, the price of tea in China and people want to know what’s important in their lives. A book like this, I mean, I would tune into that, totally just for fun, you know.

So it’s when you think about your marketing, think about – you might hear someone say, you know this really isn’t the correct market for it. Well, to heck with them, maybe it is. You’ll never know unless you try. But then again, if

you're doing it for money, maybe you're looking at a different way of doing it. But that wasn't my motivation.

KENNEALLY: Any questions over here? Sure.

AUDIENCE MEMBER: At what point in your various careers did you decide it was time to get an agent, and I'm also curious if you used an agent in textbook academic publishing?

HARTMAN: You know, it's interesting. I'm sitting here and thinking David Black, should I call this person? (laughter). He's going to get all these hits.

STEINBERG: He told Mitch Album to write "Tuesdays with Morrey." He's a big. So the people not me, he has a good touch.

HARTMAN: Well, it's interesting, because, I mean, I don't know any other faculty members who have agents, but people don't generally write for popular press. And I mean, I've got to say that part of it is that there's a finite group of publishers that I would submit various of my texts to.

And so some of you might be in that environment, where you're not going to go through the entire list of publishers in the world, but you have about 11 or 50, or whatever, that would be interested in your particular book. And I just go out, when did the sweatshops book, I just sort of emailed out and saw who was interested, and they wanted to see it, and I sent it, and that was the end. And I got a book.

So I'm not sure on the one hand why to do it. On the other hand, then I'm sitting here thinking OK, but there are all sorts of other outlets, and I have other publications. And I should check it out.

KENNEALLY: And can I say, I mean, I think with Op Eds and those kinds of things, you've got the media relations program here, and in a sense, they're an agent for that kind of media, which is a very specific kind of work. Six hundred words for the Op Ed page on Sunday.

HARTMAN: Yes, and they'll send out press releases for us and send out books to journalists and things. So we do have that covered. But in the academic environment, it's less likely. It's seldom that you find people have agents.

KENNEALLY: Barry, what about you?

SILESKY: Yes, agents give you certain kinds of cachet that's valuable. As anybody who's using them will find. That is they'll place your manuscript and make it a book with a publisher who will make some money. In other words, for the publisher. That's what they're looking for. So academic books are less likely to go through agents, as Laura's saying.

On the other hand, fiction and non-fiction for the general public, even for this likely refined public, generally gets sold through agents, and that's how your reputation as a writer builds and goes through.

In my case, I had edited this literary magazine, ACM, and we did interviews with famous writers, and so that's how the Ferlinghetti came about. I got a call from an agent who said, "Well, dah-dah-dah-dah," and we started talking, and so that's how that came out.

Now, since then, for me, it's been terrific. You've got substantial advances, then I've floated probably half a dozen proposals to him that haven't become books, and – but he got answers almost right away from some of the top editors in the field. Well, what more can you want from an agent? I call there. He calls back. (laughter). And they were this.

Now a lot of people don't have that experience. All I can say is this worked. Now how did I get a hold of it. Well, a friend of mine had published a novel with him, and he used Tim as an agent, and he suggested it and – so it's an American thing.

STEINBERG: Which is something you guys can do if let's say, you don't have friends who have agents, but you can take a book and you can say, well, I like this book. The kind of writing I do is similar. You flip in the back, and he thanks his agent or her agent. And you write them a letter, you say, "I really admired X book of yours. Look at this of mine." Typically how things work like that.

And the thing Barry mentioned about the Asian kicking away your proposals is to me a key reason to have an agent. Not only do they get you more money, and I've never gotten a royalty check which is a good thing, which means I get – the advances are so big the books earn them out, which the publishers are not figuring out sadly. (laughter)

But they also, the agent sort of acts as your initial audience, and maybe this is something that you would go without an agent, and really get committed to, and write the book for. And it's not really a good idea. You sort of need someone to come and tell you that.

And this book would never have been printed without my agent because the first 25 book publishers all rejected it. And I remember I went to New York sort of in a panic and said, "What should I do? Should I make this more likeable, should I schmussicize this?" And David said – I remember I'm sitting there on the floor in his office, we had a big meeting with everybody there and he said, "We'll develop a list of publishers with dark, sensitive humor who hate their fathers." (laughter) That's what he did.

KENNEALLY: Well, what's interesting I think is as a question we all have to consider is that increasingly, for the trade publishing world, an agent's required, I think.

STEINBERG: I think it's a sign of professionalism.

KENNEALLY: It's certainly professionalism, but it's almost the case that editors won't look at something that isn't agented. Which sounds like I'm working for the airline industry, and they have beverageing people and all this sort of thing. I mean, these books have to be agented, right?

But what that means is that if you can't get there, then the iUniverse, or just as a generic, the independent publishing thing is an interesting option. So there's a play there. I'm not saying it's for everybody.

STEINBERG: I'm about – to me, it's like working without a net. I'm sure it's a wonderful book, but sometimes we get this mass of books, I mean, it's heart-breaking. They scatter them on the table. People won't touch them. And so I think that you have to –

I mean, Walden was self-published, OK, so it's possible to do some fabulous self-published book, but maybe because I'm jaded, it seems to me it's a very perilous endeavor, because the odds are you pay iUniverse, you do this thing, sentient, human eyes never fall upon it, which is bad for a talented writer.

So I really think that you should think through what you want. I mean, if your real goal is to have this thing in your hands, and you don't really care how good it is, and you don't care if anyone ever buys it, OK. I mean, but it can work very well, especially if you're a professional and you want to have a book because it's substantial initially.

SILESKY: There's a long and noble history of self-publishing that goes to Walt Whitman's Song to Myself, etc., etc. Any writer knows this story. Oh, I don't need this, we can do this and that. But in our time, writing a book and a manuscript has become so much more available because of the technology that, as Chris said, more and more, editors will not look unless it comes through an agent, and more and more, an agent that they know even and have some connection with. And then – or else there's some other personal connection.

HARTMAN: Well, and the other value that an agent can play that I think is more and more appreciated now in the industry, is that there are a lot of publishers that are here and then gone, or there are publishers that are being bought out by other publishers and everything's changing.

And I had some challenging experiences with my most recent book. I went through four editors at this particular publishing house, because they were downsizing and changing. And I really think that – and later I heard that that was all common

knowledge that they were going through this. And I think that working with an agent you'd love to have choices of publishing houses, but if you do, it's going to be better to get the information and the low down on where best to publish.

KENNEALLY: True. Yes?

AUDIENCE MEMBER: Beyond the trade, and agents and so on, does the panel have any comment, or does anybody in the room have any comment, on various special sales? For instance, industry sales, premiums, that kind of thing.

KENNEALLY: Anybody have any experience?

AUDIENCE MEMBER: Big novels out there.

KENNEALLY: With special sales. Can you help us all define? You're talking about?

AUDIENCE MEMBER: Any category outside of the book store?

KENNEALLY: Anything besides a book store, yes.

AUDIENCE MEMBER: But in particular, categories where people order large quantities of books. *Who Moved My Cheese* was purchased in the quantity, I think, of 500,000 by Delta Airlines?

KENNEALLY: Really? Yes. Well, I know it happens. In experiences that I've heard from other writers, it's a bit like lightning striking.

HARTMAN: Yes, University of Phoenix. If you get picked up – our text got picked up by the University of Phoenix. They ordered more of that one book than the books sells outside of that. And so if you get a textbook picked up by a university like that, it's an online – actually online and on site, but it's sort of like a chain.

And they love it and, I mean, I've had conversations where they say, "You know what? Just tell me what you need? Do you need large quantities? Just don't let my book drop? What do you need it to do for the next edition? So, yeah.

KENNEALLY: And my own experience, I wrote a book on the history of Massachusetts and while it was sold in bookstores, I'd occasionally see it on those kind of souvenir shops on the Freedom Trail and that kind of thing. So I'm not sure it sold particularly in the large quantities to those.

But if you think, I suppose the point to be made, is that if you think that there is a special sale opportunity, then speaking with the editor or with the agent is a worthwhile idea. Don't wait until they think of it. If you think that there's an organization or professional association or something like that, don't wait until they think of the idea. Propose it to them.

AUDIENCE MEMBER: I guess it's safe to assume then that nobody in this room has had success in that arena?

AUDIENCE MEMBER: I actually have experience with it for a very strange reason. I remembered the Junior League, and when I was in San Francisco – I used to live in San Francisco, and I was on their cookbook marketing committee. And the Junior League of San Francisco has a fabulous cookbook called *San Francisco Flavors*, published by Chronicle Books, it has an introduction by Alice Waters, recipes and cooking tips from Hans Keller, Fred Maugerity and R. Wong, and Jenny Visarious and D. S Picard, and I can give you the whole list if you want, but we had some special sales.

A lot of that was corporate gifts, premiums, things like that. And it was done if you had some kind of connection. If you knew a business that gave holiday presents, at about that price range, particularly a local company and somebody went and called. You do a lot.

Some of it's cold calling, finding out who's responsible. Is it the CEO's administrative staff? Is it marketing department? And you just kind of go in and give them the presentation and say, "This is what we have. This is the price break we can give you. This is why it's such a fabulous book, and people would appreciate this as a wonderful and thoughtful holiday present."

So – but it was very much, retail would have wanted that and not Chronicle. Buying the books did a lot to put it into bookstores. In fact, it's actually one of the few Junior League Cookbooks that's published at an outside press and not self-published. And the ones that are self-published, then the ladies do all of that marketing, and there's a tremendous market for that. But you have to – you pretty much have to find out who is it that might want to give your book away in lots. Is it training, is it as a premium.

KENNEALLY: Can I add something? And again, here's another reason to e-mail me with this request. In a previous *Beyond on the Book*, we had some book proposals that we shared around. And it's not uncommon in the book proposal, if it's coming from the agent or whomever, to suggest these very things to the potential publishers.

So again, it's about raising just the opportunity with them and seeing if they latch onto it. And if anybody wants to see copies of those proposals, I'm happy to send them along. So again, e-mail me about that. But it's important. If you see the opportunity, don't sit on that. Share that with your editor or your agent, whomever. Another question? Joe?

AUDIENCE MEMBER: I know this seminar is focused mainly on books. But I'm wondering if anyone has any suggestions for people who want to self-publish a magazine, or a journal?

KENNEALLY: Barry?

SILESKY: Really? Me? Yes, I've been publishing this literary magazine, been involved in the editing and publishing history. It's about 1984. And so, I mean, on one hand it is self-published. On the other hand, you can say it's in the tradition of literary magazines, which go back to poetry magazine, Harriett Monroe, etc. And it never achieves an audience that's going to pay for it. That's a fact. You do it for other reasons. In this case, because you want to showcase to a particularly specialized readership, the best literature that's around.

There are – now there are non-union, inexpensive publishers up in Michigan, scab publishers, there are – that can get these things done. Every computer program can now typeset, and a manuscript that looks professional. So it can be done fairly inexpensively, just with a little background research.

But again, that seems to me that the crux of the matter, as with all this self-publishing is marketing. How are you going to get out there, and that's go to go with it otherwise you're wasting your time and money.

AUDIENCE MEMBER: How are you financing your magazine?

SILESKY: Well, our magazine gets marketed now – we've won Best American Poetry prizes and Best American Fiction – you know, in the standard national journals, that pay attention to those things. So that we get attended for some whatever.

So we get called up and every so often, and we have got it listed with Ingram, which is one of the largest periodical distributors, it's in Tennessee. We have a separate contract with the outfit that never pays in New York, you know, don't want to mention. But these sorts of things.

So those occurred in the process of doing this later. So we got noticed. So then when the writing conventions come around the country, they – we have a table there. People attend us and so this sort of thing.

And so, when you wind up saying I guess, is what I wound up saying, is we got on the list. How? Well, 20 years ago, you stayed at it, and continue doing it, and drawing people to do that marketing in, understanding that it's never going to pay for itself.

So we applied for grants and we get NEA's every year or two, or a couple sometimes years in a row, and Illinois Arts Council, and the standard arts grants. And how do we get those? Well, again, after applying over and over and over, you

learn to hone the application down and then you've got it and basically you recopy it and make small changes each year.

KENNEALLY: That sounds like a little too honest, there. I see the time then, and I do want us to have a chance to do some more questioning in the informal atmosphere of the reception. Why don't we have two more questions? I saw the hand there.

AUDIENCE MEMBER: Oh, I was just about to say that I have self-published publications and perhaps (inaudible) waiting the check. Perhaps I can answer some questions, give you some encouragement. The bottom line is, as you just said, it'll take a long time to pay for itself, but you have to be really committed to it.

KENNEALLY: One more question? Well, I want to conclude by just bringing up something I read recently. It is a survey by the Jenkins group of 1,000 Americans found that four out of five Americans say they want to write a book, the very idea that you dread, Neil. And they also found that an estimated six million Americans had already gotten around to writing those manuscripts. And last year, based in just ISBN numbers assigned, 80,000 of those manuscripts made it into print. Well

—

AUDIENCE MEMBER: Are you saying there were 80,000 books?

KENNEALLY: 80,000 books according to what I've read in this report, yes. ISBN numbers. So on that subject, Joseph Epstein, who I believe teaches at Northwestern, Chicago, wrote an Op-Ed in the New York Times on this very subject. And what he basically said was if you're an author want-to-be, you should try to find something else to do.

He said, "Save the typing, save the trees, it's a lot better to have written a book than actually to be writing one, to be in the middle of composing a book is almost always to feel oneself in a state of confusion, doubt and mental imprisonment, with an accompanying intense wish that one worked instead at brick laying."

Well, I hope you feel better about your work (laughter) than Epstein admits to about his own. Or maybe you're one of the lucky ones, like Neil, in fact, who's just turned in a manuscript and you get a short break from that kind of heavy lifting.

Either way, I think we've all got more reasons than ever to go Beyond the Book and I really again, want to thank you all for coming. I invite you to stay for the reception and especially a thank you to the members of the panel. Thank you very much. (applause.)

END OF EVENT

