

## PENNY SANSEVIERI

SANSEVIERI: Good morning. What a great event. Thank you so much for inviting me here to speak. One of the things – I think the most important things that you need to do before you embark on your media portion of your marketing plan is to find the right media for your book. Not every media outlet, not every media person, is going to be right for your book. And I can't tell you how much – how many authors I've seen that have wasted time, valuable time, as Marilyn (sp?) was talking about, beating down the doors of the wrong media.

Now, trying to find the right media for your book, one of the first things you want to do is you want to understand who your reader is. By understanding who your reader is you're going to be able to get into those outlets that the radio stations that your reader listens to, if they listen to radio. Give you an example. I had an author, a couple years ago she called me up, she says, I've done all this radio for my book, and I'm not selling any books. And I said to her, what's your book about? She said, it's the busy mom's guide to parenting. And I said, well, when are you doing your interviews? She says, well, morning drive time. Perfect. Right? Taking the kids to school. Thing is busy mom probably isn't listening to the radio. Listen to the *SpongeBob SquarePants*, or whatever the latest craze is. So she was going after – she was spending all of this time, and effort, and money going after media that wasn't right for her. When she could've been going into other areas where she could have sold some books.

So one of the first things you want to do is you want to profile your reader. At my company, we've developed a reader profile. And anybody that is interested in getting a copy of this, take one of my business cards, I've got a booth in the trade show area, and I'm happy to send you a copy of it. It's very useful, for two reasons. First off, if you're still writing your book, and you haven't profiled your reader, you can do that and then incorporate elements – key areas of interest, or hot buttons, that your reader is interested in into your book. The second part to this is after you've written your book, now you get to know who your reader is and where they shop, what associations they belong to, what other books they read – you should be reading those books. And what are the magazines that they read? Because you should be getting those magazines as well. It helps you not only to understand where you're going to be marketing to, where your media dollars are going to be spent, but it also helps you to stay in tune with those hot buttons that your reader's interested in. And those can then be incorporated into your media program.

So understanding the right media for your book may mean that you don't go after media it all. It may mean that you go after non-traditional media. Internet media. We do something at our company called the Virtual Author Tour, where all we do is we send people onto the net. Because they're really – most of their interest is

there, or all of their interest is there. Or even some of it. So don't overlook some key factors.

There are three tiers to media. The first tier is your national – they're all explained on the handout. The first tier is your national media. It's your *Oprah*, the *Today Show*, *USA Today*. The second tier is your regional, which is any of your local publications. And the third tier is trade media. And I will tell you, trade media is so often overlooked. Sometimes, if I get campaigns where the author – sometimes I'll have an author come to me, and they'll say, I've been marketing this book, I don't feel like I'm getting anywhere, and all they've been doing is going after national media. Which, perhaps their audience does gravitate towards that, but they have this whole section of trade media that they've overlooked. And there are some examples of trade media on your handout.

When you find – the key to finding trade media, obviously, is understanding your market. But it may also be doing a search, doing a Google search, for your area of interest, or possibly your area of expertise. And that's another key factor, too, is identifying your area of expertise. Because the media loves experts. So as you start to identify that and you Google it – let's say for example your area of expertise is aviation. And you do aviation and magazines, on Google. You will pull up the most unbelievable and possibly obscure publications. But those obscure publications are 100% your readership. So which would you rather do? Try to compete with the thousands of other pitches that, let's say, the *New York Times* is getting every single day, as opposed to the more obscure publications that people tend to overlook.

What ends up happening, what I find – we did a construction book, *The National Home Maintenance Manual*, last year. And we did that with this book. We went after trade media. We went after the home building publications and *House Beautiful* and things like that, because it was a very layperson sort of a book. But what ended up happening is this guy started to get requests to do columns, regular columns for these publications, because they are always starved for media. Now, in the session tomorrow we're going to talk about reviews, and I'm going to circle back to the trade media and why that's important, so I don't want to cover that today. But reviews can also be significant in trade media. Again, the interesting thing about trade media is that the editor is typically the copyeditor is typically the photographer and probably takes out the trash. So they are also very understaffed. You'll find that the military market – because most of the staffers on these military publications, that are, again 100% your audience, are in transit. They're going overseas, or they're going here and there, and their staff is always changing, so they're always needing content. So by all means, do not overlook the trade media. It could also be, as I was saying earlier, Internet media. (inaudible) things like that. Very, very, very significant. So start to get your arms around who your reader is where they're going, and what media that they are gravitating to.

The next part to this is figuring out what your pitch is. Now, pitching the media can be – it can be tricky at times. And I'll tell you a really big clue. When you're going after media, never sell your book. Always sell what your book can do for their audience. And that's a big thing. Because the media is all about the (inaudible) factor. Which is – let me turn this over. What's in it for me? All right. They're going to want to know how your book is going to benefit their audience. They know that you're trying to sell your book. But ultimately you have to show the benefits of your book, that there's something that their audience is interested in, which again, is one of the reasons why you want to go after the right media.

Here's a trick that you can do, even later today, back in your hotel rooms, or when you get back to your office. When you find your area of expertise, or you find your topic – this is something that we do for all of our clients, the minute that they come in the door, is we'll go onto archived news sites – NPR's a goldmine for that, they keep all their shows archived. The *New York Times* keeps all their articles archived. The *Los Angeles Times*, all the majors do this. And start to search your key word. Start to search your area of interest. And pull up all the articles that have been done on that topic. It is much easier to get someone interested in something they're already interested in, that they have already done a story on. And we'll typically go back around 18 months or so to do this. And I'll send them all letters. And just say, great article on such and such. When you're considering doing a follow-up to that – which, if that is their beat, they typically will – why not consider my client?

And I can't tell you – we even still get calls from people that where their campaigns have ended. Maybe they've stopped promoting their book with us or whatever, that we end up sending out lead to. Because they keep the stuff on file. And because the media works on such tight deadlines, if they have an expert that they can get their hands on, they know, first off, that you know your industry. That you're probably dialed into it, and can potentially save them a lot of research time looking up newer statistics and things like that. So try that, and start to send out letters. It'll take you about an afternoon.

Do you send everybody a copy of your book? Depends on how high they are up on the media food chain. If it's the *New York Times*, they don't always want to see a copy of your book. They just want to know what your relevant topic is and where your area of expertise is and perhaps a different angle on a story that they published. So that's one of the things that you can do.

The second part to this, the book hooks. Without a hook, your book will sink. Ideally, you should have several of them. When I start working with a book, one of the first things that I will do, that you can all do at home, is open up a calendar and start to circle relevant dates in the calendar. And get really creative with this. Think about different spins on existing events that are coming up. Again, it's much easier to get the public interested in something that is already top of mind, something that they're already interested in. So go after a few dates. And what

this will help you to do is it'll help you to formulate a plan. And you want to – you don't want to approach media in the spray and pray theory, where you spray a whole bunch of stuff up against the wall and hope that some of it sticks. You want to plan out your efforts.

Couple reasons that you want to plan out your efforts. First off, you would never think of driving from San Diego to New York without a road map. Your plan for attacking the media, for targeting the media, is the same thing. The second part to this is timelines. Some media, depending again on where they're at in that tier, are going to need a lot of time to prepare for a story. Magazines will typically close their issues, depending on their market, anywhere from six months to eight months, sometimes as narrow as four months. So you really want to plan for that. How can you find out what their lead time is? Call them and ask them. All right? Call them up and find out what their lead time is. When you've targeted – when you have a list of magazines that you're going to target. Another good thing to do is call up the magazines and ask them for their editorial calendars. This is the time of year when you can start to get those. Now, it used to be, actually, that in early October all the editorial calendars were done at magazines. But what's happened is advertising dollars are being held back until the last minute. And magazines base their issues on who – they're getting advertisers around a particular topic. So editorial calendars are prepared later and later every year. But you can start calling them around the end of October, in November, and start to get those calendars. And what that'll show you, is it'll say, OK, you have a topic on yoga. In September, *Shape* magazine, for example, is going to be doing a whole issue on yoga, the benefits of yoga. Bam! You can get right in there with your topic. Again, add that to your calendar, it helps you plan where you're going to be going.

Now, back to the book hooks just for a second. When you – on the back of your sheet, you will see a list of some book hooks. Seasonal, celebrities – celebrities are always giving us fodder to talk about, especially if you have a nice tie-in topic. Current events, movies, holidays, weather – those are all things that you can position yourself on. And the calendar is something that you can do well in advance. Movies you can also do well in advance. We did a pitch with *A Beautiful Mind* when we had a book on male depression. And we found out when the movie was going to be released and planned our marketing around that. Movies are a little funny though. Sometimes you will find that some movies will move off of particular dates, so you do have to be flexible with your marketing plan. But movies are a great way, especially big releases, they're a great way to get your message out there. Because they're always looking for different topics to talk about, or spin-off topics.

Now, as you're starting to create your book hook, start to think of different angles on existing topics. And once you develop your book hook, start to watch a lot of TV news, and see how they tease their next segments. How many of you before – you've seen them tease something – you're getting ready to go out and walk the dog, and they come on and say, OK, this is what all Americans do that nobody

should be doing. Or this is killing us. And so just before they go to commercial, which is called the bridge, and you decide to sit down and wait to walk Fuzzy to see what this is. That's the teaser. That's something that when you figure out what your book hook is you're going want to craft it into something that they understand, which is the teaser. I've always said, your book hook should fit on the back of a business card. And by the way, no fair writing small. When you get it down to where it's in an elevator pitch format, now you're ready to go to the media.

To give you an example of some of the hooks that we've done – and then I'll tell you the story about the cliffhanger, which by the way was also a hook, and that's how we did – the Amazon program with that. Valentine's Day – it's a great day for book hooks, right? Well, how many of you – you all know, your Valentine's Day, there's always the story about the couple that's been married 50 or 60 years, and isn't that great? And certainly it is. But everybody does that story. So a couple years ago we were working with an author who wrote a book on volunteerism. And I woke up at 3:00 AM, when all we writers get our really creative ideas. Keep a notepad next to your bed – everybody's nodding. And I thought, I wonder if, you can meet people while volunteering? And this was a completely random thought. I thought, Penny, here we go again with another crazy idea.

So I got on the next morning, and I Googled this. It turns out there are volunteer organizations that are set up for singles to meet one another. So I called her up, and I said, you're going to be talking about this. She says, it's not in my book. I said, doesn't matter, you're an expert on volunteerism. Go with me on this one. So the pitch was how to meet Mr. Right in a soup kitchen. And hopefully he's employed. There's always a catch. Yeah. But it was a great pitch. And we've used that – that has become an evergreen pitch with her. We've used that every single year, because the media just loves it. And nobody else has ever talked about the spirit of volunteerism and meeting your significant other. So it worked out really well.

We had an author last year who wrote a book on humor and children and why it's so important to raise your children and infuse their lives with humor. So around the holidays, we did a pitch called give your kids the gift of laughter this year. The media loved it. Because it tied into the gift topic. It tied into the holidays, when they're all looking for these great warm and fuzzy stories. And it also leveraged us into some New Year's topics, as a parent. What are your New Year's resolutions? I'm going to give my kids more laughter this year.

We had a book called *How to Get Organized Without Resorting to Arson*. Which was a great book. Fabulous book. So I decided to pitch that around Fire Prevention Week. And it worked out really well. The only unfortunate thing was that was about three years ago, in San Diego, Southern California, we had all those major wildfires. So I thought that was probably – I probably played with a little bit

too much with fire, no pun intended. But it was a great pitch, and they loved it. And, again, it was original. So get really creative.

You know what I found out with the media? A lot of times when authors come, and they sit with me, and they say, I had these ideas and I'm not really sure to go – a lot of you are afraid of no. A lot of times – we don't like to get the rejection. Let's face it. If you're going to get out there, and you're going to promote yourself, you really have to dig rejection to a point. Because you're going to get a lot more no's than you're going to get yeses. But when you get the yeses, they're going to be good. Any professional PR person will tell you that on average everything that a publicist sends out, they get about 5% return. So you're not alone if you're getting a lot of no's, or you feel like, gosh, I feel like I'm doing something wrong. All they can say is no, they're not going to ask you for your firstborn. But by having book hooks, you're going to have a lot more opportunities to get in front of them, and that's really what you want. Marilyn was talking about never stop marketing your book. That's what a book hook will do for you. That's what going after the right media will do for you, is it'll give longevity to your campaign. And it may even create evergreen topics, like the soup kitchen one, like the Valentine's Day one that'll help you keep going after the same topic year after year.

Now, there are obvious book hooks, and there are less than obvious book hooks. Back – all of you remember the presidential election of 2000. When we had chads and hanging chads and CNN was showing people counting. I was promoting my first fiction book, *The Cliffhanger*, because I do straddle the fiction/non-fiction fence. And I was at a loss. It's a romance – am I getting feedback? OK. It was a romance novel. It was a great book. But romance can be tough to promote, as anybody who has written romantic fiction will tell you. So I open up the paper in mid chad counting, mid gee whiz, who's our President going to be? And I see this in the front page of my paper. And I think, you know, if I can't find a way to hang my star on that, then I'm just going to hang up my marketing hat. Now mind you, every time you turned on CNN, they all called it the cliffhanger, who's going to be the President? So again, thought about it, thought about it. Woke up a 3:00 AM, came up with this, an idea so outrageous, I thought if this doesn't work, then I don't know what. So I went – I always get postcards printed, whenever I do a book. A couple reasons I do that, is just for the repetitive nature of seeing the cover, I use them as thank you notes, announcements, things like that. So I had a whole stack of postcards for *The Cliffhanger*. And I went out, and I got some clear labels, because I didn't have time to get these things custom printed, because you never knew what they were going to do. And on the back I wrote, getting tired of the presidential cliffhanger? Try this one, *The Cliffhanger* a novel, no politics involved. So I thought, well.

So I'm sitting in front of CNN, no kidding, saying please don't call the election, please don't call the election, sending out 500 – the way I spend my time. Sending out 500 of these postcards. And I really did it, honestly – I didn't expect Oprah to call me and go, Penny, what a great idea. I did it for the repetitive nature of getting

out there. So I'm walking through my living room two days later – they're still counting chads, by the way – and I see the cover of my book on TV. And I'm thinking, uh-oh, because I haven't been notified, this can't be good. And it was a regional station, San Diego, and the TV guy said, this is the funniest thing I've ever seen. He reads the postcard on the air. And he says everybody should go out and buy this book. And everybody did. And the book shot up on Amazon to the number one bestseller regionally. And it stayed there for three months. Yeah. Amazing. I would also like to add that *Harry Potter* was four. Harry got the movie, I did not. But I'm in therapy for that, and I'm feeling a lot better about that. I can actually say it without gritting my teeth.

So you just never know. So you may have a situation where something has come up in the media, and you think – start to brainstorm. And for those of us who are just getting into the industry, who haven't spent a lot of time in this creative element possibly, brainstorming book hooks, put a team together of people who can be objective with you. And start to – get out a sheet of paper. And just put your book on there, and start to create book hooks. And you're going to come out with some outrageous – whoops. Getting tangled up. You're going to come up with some outrageous hooks that you may never be able to use. But if you come up with two or three of them, those are going to be really solid elements. And, as I said, some of them may end up being evergreens.

Now, let's talk about how you go after your media. So you found them. You got your book hooks. You've got your press kit. You are ready to go. Something that I do every single time I call up the media person is I ask them is this a good time? The media is extremely busy, they're under very tight deadlines, I'm sure I'm not telling you anything that you don't already know. Extending some courtesy, and not just plowing through your story the minute they pick up the phone will be very much appreciated. So call them up, say, is this a good time? Sure, what have you got? Be prepared to pitch them over the phone. I know a lot of authors who do their own media pitching aren't prepared for that. And then you're like, OK, you caught me off-guard, I was going to e-mail something. If they say no, this isn't a good time, when may I contact you back? You know what, today's really busy, why don't you send me some information. How can I send it to you? Usually it's e-mail.

First rule of contacting the media is never, ever, ever send attachments to pitch e-mails unless they have requested those attachments. Couple of reasons is – first of all, spam filters. You never know what's going to get hung up. You may end up in nowhere land with your pitch and be wondering why you're not getting a call back. The second is because sometimes they – you may have an attachment that has all kind of pictures in it, and fancy this and that. You want to save that for your press kit, my recommendation. There is all of this – people do a lot of – I actually co-host the Cuzin Eddie show Tuesday mornings, which I do remotely, the show is actually in St. Louis. And I end up getting a lot of pitches, and I see some folks – some folks are really good at their pitches. And I see some folks doing all the stuff

that you're not supposed to do, like sending big fancy HTML e-mails that move across the – I don't know how they do that. Send them a plain text e-mail. A lot of times media, especially if you're going after trade media, will have somewhat antiquated systems possibly, or can't read the fancy HTML. And how many of you have gotten an HTML e-mail and can't read it, and it just looks like a bunch of hieroglyphics. And a lot of times, if you have a PDA or a Blackberry you'll see the same thing. And that's what the media ends up getting on their side. So be very cautious how you pitch.

The next thing you want to do is you want to look at your subject line. Your subject line should be a teaser. I can tell you that most of the media that I've queried on this have said if the subject line isn't enticing enough, they're not going to open the pitch. When I did the Valentine's Day pitch, how to meet Mr. Right in a soup kitchen, that's something that got opened time and time again. The fire prevention pitch. Remember that your subject line is extremely important. You're going to get judged on that. And that's how – depending on – especially if you're going after high level media, and they're getting a lot of pitches. I know that if you're going after, for example, *Oprah*, they typically get 1000 pitches a week, a day, who knows, it depends on the season. They get a lot of information. So to weed through that you're going to have to help them.

The next thing is get to the point very quickly. Remember your elevator pitch. And remember your benefits. And start to weave that into an e-mail that is – to use an older newspaper term, above the fold. Meaning that everything in a newspaper above the fold is the most relevant, or more relevant. Better placement. So keep it very concise. If they want more information, they'll let you know. And make sure to stay above the fold. One or two paragraphs typically is all that you're going to need. Put your contact information on there.

Now, if you're pitching something that is very relevant – let's say you're pitching a hurricane topic. You want to make sure that you are available at a moments notice. So put your cell phone number, your hotline number, your pager number, whatever, however they need to reach you. Because if they need to get a hold of you, they need you right away. I got a call last night in the airport for a story that's due today. And that's actually – I've had deadlines of 20 minutes, where I've had to get back to them. Now, it's a little bit different, because I have a lot of different stories that I'm pitching. So for you, you're – depending, again, on how you're targeting the media, your deadlines might be a little bit different, but you always want to be ready.

Because one of the things that you want to do with your campaign is you want to build relationships. Especially if you are going to be going after the same media, or you're becoming an expert in a particular topic. You want to build relationships. The media wants to know that they can get a hold of you. That they can get a hold of you right away. And that you always have current information. So part of your commitment to your campaign is staying topical. Making sure that you know the

latest statistics. And it's not an easy thing to do. It seems overwhelming. I have to remember statistics, I have to be available, I have to have a pager, I have to do this – but it will pay off in the end. Because as I said, you will get a lot of no's when you're going after media, but the yeses you will get will be big yeses. So start to think about ways that you can – you can avail yourself to that. And make yourself available.

Calling back – there's a lot of – a lot of media operate very differently. And as you start to build your relationships, you'll get an idea of when they want to be contacted. And there are particular times – times when to contact media and when not to. If you're calling your local TV station for a story, you probably don't want to call the evening news producer just minutes before the 5:00 newscast. But you wouldn't want to call him right after, because he probably goes home. If his news runs until 6:00, he's probably out the door by 6:20. So be very cautious as to timing. And a lot of the media – a lot of media folks are on deadline. Calling them back, if you leave them a voicemail message again, make sure to pitch them in the voicemail. How much is too much? You really have to use your own judgment. And there's a lot of schools of thought on this. I firmly believe that without follow-up, you can throw so much information out there, none of it's going to do you any good. Now, there are instances where media has – will call you back and say, oh my gosh, we want this story, we want this story. Nine times out of ten, you will find that you got to stay on top of that media person. Especially if it's something for an upcoming holiday. So it's not necessarily a current event. So I believe follow-up is really, really key.

When to send a packet, when not to send a packet? It's entirely – it is entirely up to the media person when they want to see stuff. Sometimes we'll send out packets. For the bigger shows, typically, like *Good Morning America* and *Today Show*, we'll send them out a packet and I'll follow-up with an e-mail pitch. But those again are relationships that I've built up, so it may be different for you. If you're unsure, contact them. They have no problem answering your questions. But remember that your book hooks are going to give you longevity, and the target media that you're going after is also going to help you to extend that longevity. You may also go after your target media for things like endorsements. As you start to go through your list – if you create your reader profile early enough, and you start to go through your media list, you may be able to go after some of them for endorsements. Maybe even serialization. You never know where you can go with this, as long as you do your homework on it.

Now, does anybody have any questions about pitching? Book hooks? Anything? Great. Yes?

M: (inaudible).

SANSEVIERI: Well, Amazon – Amazon's very funny. Amazon actually divides there – if you dig deep enough into their site – it's not something that's obvious. But if

you dig deep enough into their site – like, for example, if you click on a particular title, and let’s just say it’s romance. And you dig on competing titles, you’ll start to see the Amazon, the way that it divides it up by genre. So you have the ranking overall, which you see, and then you have the by genre ranking. Then you also have – if you dig within that – and as I said, you have to keep digging, because Amazon doesn’t just say, gee whiz, here’s how we post this. Then you can get into the regionals.

So get an idea. It’s really, really helpful – and Amazon – depending on how – and Amazon’s funny – depending on how you go after Amazon, and whether you become a bestseller, it’s a great cache to have depending on who else is in your market. Doesn’t necessarily mean huge book sales. So if you are – let’s say you have a smaller market and it’s on fly fishing or something, and there are only eight other books in that market. You only really have to sell eight books to get to that number one spot. So it’s helpful as you’re going through Amazon to see how they divide them up.

San Diego regional – because San Diego’s so big, of course there was a lot more books to surge that, and they were also national titles, so it wasn’t just regional authors. Anybody have any more questions?

How about – how much time do we have?

M: (inaudible).

SANSEVIERI: OK. Does anybody have a book that they’d like to see about creating a hook for? Yes?

M: OK. This is a humorous crime novel called *47 Rules of Highly Effective Bank Robbers*. And the hooks is what if your father raised you to be a bank robber? So instead of Barbie dolls and braids you played with Smith and Wesson? And what if you’re 22 and ready to flee the nest, but your homicidal pop won’t let you go?

SANSEVIERI: Isn’t that a riot? That is great. I don’t know what your bio looks like – but typically – and I know Rick is going to come up and talk about press kits. If you have a book that has a humorous bent to it, be funny with your bio. For the *How to Get Organized Without Resorting to Arson*, her bio was a riot. It was really funny.

But with a fictional book, a lot of times it’s great to get a non-fiction angle. So for example, you might want to talk about really well-known, or even lesser well-known crime families. And statistics on that. I had a mystery author that I was working with who was just a phenomenal self-promoter. But he couldn’t get into that media. So his book was on murder mystery and detective and whatnot. And so what I did, was I recommended to him was that he find the most well-known and sometimes lesser well-known mysteries that maybe haven’t even been solved. And

go on and talk about those, and that became his story, and he became very engaging and interesting with that topic and got a lot of media. So you could do the same thing. You could spin that. And, of course, without knowing and reading your book, this may be out of your market a little bit, but I think it could work very well. Yeah. Absolutely.

Does anybody have another book hook? Or just have a book that you want a hook for it? Yes?

M: Come in, Calcutta, come in. My question is for the average person, going out as an individual to write the book and do it themselves, regardless of how proficient they are at doing it, it's like moving Mt. Whitney with a spoon, is a very slow process and time has been a factor as discussed here. Whom do you know that would be the four top entities that an author could contract with to move a book, providing it obviously had merit to be moved?

SANSEVIERI: So are you talking about the four top media, or the four top people –

M: So in other words, instead of going out and doing – pardon me. Instead of going out and doing, inching around as an author, and doing the promo itself –

SANSEVIERI: Who would you hire?

M: Whom do you recommend that you could go and contract with to do it for you?

SANSEVIERI: (laughter) I'm sorry. Was I too obvious with that?

M: Is your name Penny or nickel? I want a dime.

SANSEVIERI: Sorry, there's only one of me.

M: Besides you, are there others –

SANSEVIERI: There are others. There are other very quality –

M: Would you view yourself as a PR firm?

SANSEVIERI: I'm unique in that we do publicity and marketing, but because I've always gotten my feet wet in self-published, print on demand, small press books, we've blended that. We've blended the company with Internet promotion, book marketing, book sales, publicity, so that we tackle all of the aspects of promotion. And I'll tell you – and I'll get back to your question in a second and make some recommendations. But I'll tell you, when you go out and create your marketing plan, the best plan is a blend of a lot of different things. Because as you were saying, as one guy going out there and marketing yourself, sometimes it can be discouraging. You may end up getting into an avenue that isn't right for you. But

if you have a blend of a lot of different things – so you have some publicity, maybe you do some speaking engagements, maybe you do some book sales, maybe you do some virtual promotion. Those are things that start to work together. A one-sided publicity campaign can be boring and possibly unsuccessful for the author.

There are a lot of other companies – I know Rick is here, he does that as well. Rick Frishman. Marketability (sp?) is another company. I recommend that if you're going out and hiring people that you shop. And it's all about chemistry. It's all about who you feel really grasps your topic, who understands your topic, who understands your book, and who you feel comfortable with. Because hopefully you'll be working with that person for a while.

F: (inaudible).

SANSEVIERI: Expertise, yes, that's important. But I will tell you, that we – a lot of times – my criteria for taking a book is I have to love it. I read everything I get, I have to love the book. I'm a salesperson. I can't sell what I don't love. So a lot of times, I will get into areas that I've never been into. And I'll tell the author right up front, I absolutely adore this book, this is a new market for me, so let's explore this area, or let's explore that area. And we've had great success with new markets. And to an extent, unless it's very, very niche, it tends to be very crossover. But I think chemistry's very important. Somebody that you trust. Because let's face it, guys, this is your dream. Who are you going to trust your dream to? So do shop around.

And I'm here the rest of the weekend. Any of you want to come up and pitch me, or talk about your book hook, or anything, I'm more than happy to help you. Any more questions? Yes. Yes. I'm sorry, right back there.

F: – about turning the negative into a positive. Because we've already had an experience that I'm excited about. Because we've got a book titled *Raising a G-Rated Family in an X-Rated World*. And as soon as we put it up on Amazon, it was cross-referenced to some very X-rated books. So we've got an opportunity to say right there, it's so obvious what our families are inundated with. So could you say just a little bit about that, about how you grab a hold of those –

SANSEVIERI: Well, I think it's – and I think you've actually answered your own question, because that's a really good point. And Amazon can be really tricky, and I think we've got a guy coming up here on Sunday with Amazon to talk about how they pair books and how they rank books and things like that. But you can turn it – and you may want to take the stance of, see? See what I mean? We've got all this X-rated stuff. And I'm happy to talk to you about that offline because it may be a little bit more brainstorming than we've got time to do here now. But that's a phenomenal title, and it's certainly very, very true. You could go out, you could go after all of these markets. Not just the family and parenting, because they already know the issue. The places where they don't know the issue may be in even some

general boards, some news boards. It's a very national topic, certainly. So talk to me at the booth – right up here, I think.

F: When *Cliffhanger* appeared on TV, was it available in bookstores?

SANSEVIERI: No.

F: Was that a problem?

SANSEVIERI: No. None of my books are available in bookstores, and I don't really care. Well, let's face it – if they decorated the bookstore window with them, I'm not going to go in there and say, oh, please take those down. In San Diego, you can find my books in San Diego in bookstores, because I do a lot of speaking there. So if there is a demand, they will stock them. And I work a lot in the print on demand world, so believe me – if you want to talk about stocking issues, and bookstores saying, we don't really want to take this because it's not available in –

F: Do you go in to local bookstores –

SANSEVIERI: Yeah.

F: – and ask them to put your book in because you're a local author?

SANSEVIERI: Well, a lot of times what I'll do instead is I'll go into a bookstore and I'll offer to do a talk. And, just as a side note, book signings are really boring. So if you're going out, go out and do a talk. So a lot of times what I'll do, especially – these two are brand new releases, is going out to the local Barnes & Nobles, because they always have writer's groups that meet there, and discussion groups, and just go out and give a talk. Then they'll stock them. And a lot of times that's how they'll end up on the shelves. But no, *The Cliffhanger* was not available in stores at all. As a matter of fact, it had just been released. It was just up on Amazon.

M: Thank you very much, Penny. Let's give Penny a hand.

(applause)

SANSEVIERI: Thank you. Thank you.

END OF FILE