



Beyond the Book®



Rick Frishman from the Small Publishers Association of North America 2005 Annual Meeting.

FRISHMAN: In a nutshell, who I am. Planned TV Arts is my company. I've been doing – I used to be a producer at WOR Radio in New York for Barry Farber, who is still on the air, and I had a great honor of being on his show as a guest last year for one of my books, almost 30 years after I was his producer. And I started – I joined Planned TV Arts in 1976, so I've been doing book publicity, it's hard to believe, but December 1 is going to be starting my 30th year doing book publicity. And it has changed dramatically since I started. And we work with Simon & Schuster and Harper Collins and all the big guys, and we also love working with self-published authors and little publishers who we get to be big publishers.

So I have 35 people who work on my staff and we make about 1000 phone calls every day to TV, radio, newspaper, editors, and we are booking people on tons of radio shows, TV shows – yes, we get people on *Today Show* and *Oprah* occasionally. And if you were to pay a PR firm, you would pay a PR firm on average about \$2000 a month – a cheap PR firm. I sold my company to Ruder Finn in 1993. It's been 12 years. Ruder Finn is the biggest PR firm in New York, so now my company is a division of Ruder Finn. If you were to pay Ruder Finn or Burson-Marsteller or Ogilvy or any huge PR firm, you wouldn't be able to get them for less than \$10,000-20,000 a month.

So the idea of this is I teach a course every six weeks in New York at the Learning Annex. It's a three hour course on publicity. I'm trying to squish this into one hour or possibly two hours and get you as much as I can. The whole idea is to learn how to do it yourself.

I'm from New York, as I said, so forgive me – I speak rather quickly so listen fast. And just, you know, credibility which is the first time, one of my dreams and you all had the same dream, was to be an author, because I've handled thousands of authors. So in 1999, a literary agent named Michael Larson came to me and said, let's do a book for authors, and we did *Guerilla Marketing for Writers*. And we called it writers because *Writer's Digest* put it out, and it's still selling nicely. In

fact, I saw it's on the back of another book by Writer's Digest. Then we said, well, if we can do one book, let's do another one. So we did in 2002, *Guerilla Publicity* came out and is still out and doing nicely. And then we said let's do another book. So last September 1 – September 15th, *Networking Magic* – I believe, everything in life is networking and who you know and, most importantly, who you can help – came out. And on September 15th, at 9:00 AM I was #980,000 on Barnes & Noble and at 4:00 PM I was #1 at Barnes & Noble. And in two days, we sold 2,000 books. You want to know how to do that? Yes, we'll talk about that. You can do that, too.

Now, what I really like doing is teaching, and I teach at Mark Victor Hansen's seminar – book marketing, mega book publishing university. And I've actually handled Mark for – and Jack, since 1992. And out of Atlanta, two years ago, I brought my publisher there and we had 600 wannabe authors and little authors and my publisher said, my God, they know nothing about book publishing. I mean, there's a void, it's incredible. And we said, well, why don't we do a book for them – not that there haven't been other great books. In fact in the front of our book we pay homage to Marilyn and to Dan Pointer and John Cremer and all the people who have come before us who are our gurus, and we said that we're going to do it a little bit differently.

So actually, this is not even in bookstores yet. This is the first of a four-book series called *Author 101*. I just got the book in two days ago. The first book is how to write book proposals. And actually, the first part of the book is all about publishing and the whole publishing process. The second book comes out in middle of January, and that's literary agents and how to work with the literary agent. Third book comes out in March, which is an updated book on publicity. And a fourth book comes out in July which is a book on how to write a book.

But now I love teaching about it and actually here's one quote – we put quotes in all of our books – and then we're going to start the course. An author, this is top of Chapter 11, a fool who not content with having bored those who have lived with him, insists on tormenting the generations to come. That's what we are here. We're all going to be gone soon but our books are going to live on.

Actually, there's a contest, by the way, in the back of the book where someone is going to win – it starts November 1 – actually a book contract and a \$10,000 advance minimum and a \$20,000 publicity budget as well. And you guys are all eligible for that, so that's something which you'll find out about. One other quote and then we'll talk – and then we'll get onto it. On writing – it took me 15 years to discover I had no talent for writing, but I couldn't give it up because by that time I was too famous – Robert Benchley.

By the way, you guys are writers and I applaud you and it's wonderful. I am an author. And there's a difference. To be an author, you don't have to be a great writer. You need to know a great writer. I am a crappy writer. I'm terrible. I have

ADD, I learned that from a client of ours, John Ratey, who did *Driven to Distraction*. He says, you can't read my book, you can't even write anything because you could read maybe a newspaper article. So the way I write books is I spend like a 100 hours on the phone with my ghostwriter who takes down the information, writes it and then gives it back to me and I edit it. But you need content and you need something to give. We're going to talk about the whole business of publishing as well and press kits, but I believe it's got to come from the heart.

Scott and I were talking about it last night, where a book is a tool. A book is a tool to give you credibility and to catapult your career, especially if it's a nonfiction book. But it's something that you can go to sleep with and love, and once you have that first book, I mean no one can ever take that away from you. But generally it's not something that you're going to make a ton of money. So if you think – and look, some of you will, God-willing, but most of us are not going to make a ton of money writing books. But what will it do? A book gives us the credibility to sell lots of other things. I call it the ruby slippers. It's like once you have a book, when you go to the media, it's like you want – you're at the Wizard of Oz, you're at Oz and you're knocking on the door and saying, let me in. They say, well, you can't get in. And you say, well, wait a minute! I'm the author of this book, I am the leading authority. Or I've written a novel. I am an author. And they go, wow, you are an author, well, that's the ruby slippers, that's a horse of a different color, come on in! Now you are a member of the club and the media will talk to you and want you because you are a leading authority in whatever it is that you do.

So now how many of you have books out so far? I mean, I saw that before. How many are still working on them? OK. Let me ask – how many are self-published? You all are. But how many are POD published? Only – wow, only a couple, OK. Last point and then we'll get in – how many have distribution? A good, for the tape, I would say 50%. OK, because that's really important, and what we teach our authors – and we generally start with an author often eight months to a year before pub date – is you need to get a distributor lined up, in my opinion. And I know a lot of people are happy just selling it on their website and on Amazon, but I love to have books in bookstores, too. So we got to get a distributor lined up and loving our books like eight months before pub date because that's – and we work with about ten different distributors, and I'm happy to connect you with them and talk about them. Greenleaf I think is going to be here, it's one of them we work with. Midpoint, anyone know Midpoint Trade Books? OK. Eric Campman is a friend. But that's some of the stuff we want to talk about.

So let's talk publicity and we're going to do – let's see, I'll promise I'll get out so we can get lunch in an hour, and I'll ask questions, but I'm going to try to do this and give a lot of information if we can. All right, let's see.

So we're going to talk about press kits and publicity, etc. So I guess page down. I'll get it. All right. Where's the beef? We got this. 6000 radio and TV cable talk

shows. Every day, more than 4000 radio and TV shows book over 10,000 guests. Your job, everyone in this room, is to become a guest on these radio and TV talk shows. You can do it, you've got to be doing it all the time, publicity never stops. So the idea of this is you – this is a workshop where you can do it yourself. I don't want you paying any PR firm \$2000, \$5,000, \$20,000 until you start doing it yourself and learning about it and save the money.

Online chats, thousands of magazines, you have this in a handout. Everything comes to him who hustles while he waits. It takes work. It takes follow-up. It takes digging in. And things change, literally every day.

Advertising versus publicity. With advertising, you pay for it. With publicity, you pray for it. What does that mean? Come on. There we go. Anybody can take an ad in a newspaper or a radio station. Anyone can plunk down \$18,000 for the *New York Times*. Anybody can buy Howard Stern or a little radio show. What we're looking for – here is actually a guy who was in a seminar of mine about three years ago, self-published a book on small claims court. Here is the story about him three weeks ago on the *New York Times*. That's what we're trying to get. This helps your career. In New York, there's a Yiddish phrase, (inaudible). Which means, look at that face. But he's a brilliant attorney. Anyway, this is a huge story in the *New York Times*.

A story in the *New York Times* or a story in a newspaper is worth ten times as much as an ad in a newspaper. Why? Here, this guy spent \$20,000 for this ad. Everybody knows it's an ad. This guy has the *New York Times* writing a story about him, saying he's the number one expert on small claims court and he wrote a book about it. This is what we're trying to get. To be a guest on a radio show, on Howard Stern, on Imus, on any morning radio show, is ten times better than taking an ad, and it's a hell of a lot cheaper, too, and it's more fun. That's what we're trying to do.

OK, moving along. Your press kit. That's what we're here to talk about today. Everybody needs a press kit. You must know how to work with the media and know what you're doing. And we're going to teach you. If you were to pay our firm to write a press kit for you, we would charge you \$2500. We're happy to do it for you. If you were to hire Ruder Finn to do a press kit, they would charge \$10,000. You don't need to do it. Let's go through it one step at a time. Here's all you need to start. A duotang folder like this costs \$1. I want you all at the very least to have something like this where you can put – and a book is good too, OK, we'll talk about the book. You can put the cover of the book just pasted right on. That's all the media cares about. It doesn't cost a lot of money. Just a nice little press kit like that. Now, we're going to talk about e-mails and calling them in a minute, but this is the beginnings of the press kit. You don't need more than that.

And this is a friend of mine, Alex Carroll, who self-published a book called *Beat the Cops: The Guide to Fighting Your Traffic Ticket and Winning*. This fellow

with his press kit and this little book has made hundreds of thousands of dollars, with this one little book. And I'll show you how in a little bit.

So what do you need? You need a press release. First and foremost. I believe media people have ADD. They don't read. They don't read. And they particularly don't read paragraphs, they read bullets. More than anything. Bullets, bullets, bullets, and I believe only one page – that's what I want you to have, OK?

By the way, don't leave before lunch because I'm going to tell you about two free offers that we're getting you – worth a lot of money because you've come to (inaudible). And I'll tell you that right before lunch. And it's not selling anything, it's a cool free offer.

All right, what do you need first is on the top left-hand part of your press release – for immediate release, you must have that. You can write this down by the way. It's a good idea to take notes. Pale ink is better than the most attentive memory, OK. Take notes. For immediate release on the top. On the top right, for further information contact, and you want to have your contact information. This tells the media people, we have been trained, we know what we're doing. We've got to have this because what a press release is is a who, why, what, where. Then most importantly in the press release, we need a headline.

Now, what is a press kit supposed to do? You need to do one of four things. I guess one of the most important points – the press doesn't care about you. Doesn't care about your book, doesn't care about what you do, they only care if you're going to be a great guest or an interesting topic for their listeners or readers. That's all they care about is their job. Are you going to react to something that's in the news? So don't think that you're so hot because you wrote a book. You know, I have famous authors who wrote a book – Barbara Taylor Bradford, I call around the country and most of mid-America doesn't even know who she is. So if you are a novelist, self-published, and we can't get Barbara Taylor Bradford on the air in Iowa, you know it's tough. You have to have something interesting to teach their audience. So that's what we're going to talk about. But they care about themselves and their audience. They don't care about you.

You have to have one of three of four things. Number one, you have to be controversial. Being controversial, making a statement that is controversial. OK, I'll get on the air, you know? I'll put you on about that because that's interesting. Number two, most importantly, you've got to solve a problem. We'll talk about those people who are novelists as well. But it's mostly for non-fiction, but actually it can be for fiction, too. Solve a problem. Number three, the third way of getting on the air is you can be a nut. Don't do that. We don't want you on as a fruitcake. We don't want you – Matthew Lesco is OK, you know the guy on Larry King with the suits and everything. And he's a crazy guy. But I don't want all of you going on TV in a monkey suit promoting your book, because you have credibility that you can't ever get away with it. You only have one chance to make a first

impression, and if your first impression is your being a nut, we're doing the wrong thing. Don't do that.

You have to have a headline that can keep people reading. That's the most important thing is the headline that keeps them reading. What are you going to teach the audience? Another thing you can do, and we're going to teach you how to do it, is claim a title. You are the best at whatever it is that you do. You are the official blah, blah, blah of Littleton, Colorado. Make it up. We are promoting a breath mint. We claimed that we were the official breath mint of the California recall. We made this thing up. We sent hundreds of thousands of breath mints to everyone who was running for the governor's office and we said – we're the official breath mint, what's the worst thing that could happen? Some other bozo breath mint says, no, we're the official breath mint. Now we have a fight on the *Today Show*, who is the official breath mint? We're still getting good publicity. Claim a title.

I have another idea. Start your own association. We started an association. We were promoting Rochfort cheese. I mean a book is easy to promote compared to Rochfort cheese. We started the Rochfort Cheese Association. Every possible use, giving it to your dog. You know, start an association. Even better, start a holiday. Today is the official People Who Love Schnauzers Day. Everyone loves holidays or a month. Make a holiday.

OK, all right, let's move onto how do we do this? And then we're going to show you sample press kits. I want you to write this down. You must have a headline that grabs them. I want you to write down a bullet headline now that can work for every one of you. Write this down, 11 ways to get smarter almost instantly. 11 ways to get smarter almost instantly. Now I want you to underline 11 and underline get smarter. That is a bullet template for a headline. Now, here's what you do. Where you underlined, you can change it for whatever it is that you do. 25 ways to lose ten pounds by next week, guaranteed. So 99 sure ways to sharpen your golf game, 16 secrets to increasing your income, 21 new ways to motivate any athlete. Anyone want to take a shot? OK. You're all chicken, OK. Here's what people –

M: (inaudible) reverse heart disease within the next 90 days.

FRISHMAN: I knew you were going to be the one that did it. Good man. All right. Max Speel (sp?), ladies and gentlemen. OK, hmm?

M: (inaudible).

FRISHMAN: Well, let's talk, OK. We're going to get there. Here fiction is – it's hard. That's the problem. The problem with fiction, and I'm going to be mean in one – OK, here's what I tell every fiction writer coming – and I've handled Nelson DeMille and I'm giving you names, you know, John Grisham. But when we talk

fiction, the media says, let's say this is the greatest book ever written. It is a page-turner. You can't put it down. But guess what? What are we going to talk about? You made it up. It's a story. Nobody cares. So what is it that we're going to talk about that's in your book that's interesting to my audience? Maybe you have interviewed every serial killer in the past 50 years and you're the number one expert on serial killers. Maybe you have flown into hurricanes. Now, this would be really cool. And you're the number one expert on hurricanes and why the world is coming to an end because every other day there's a hurricane.

Maybe you are an expert on anorexia nervosa and you did a book about that. All of you who write a novel, you do something in real life and you have some expertise that got you to write the novel. What we in the media care about is what are you going to teach my audience? And I'll give you an example – John Grisham, he was probably the biggest of all. When we booked him, we had to talk about what people cared about is he made a Little League field for his kids down where he lived. That's what he talked about on the air, and of course who's going to star in his new movie.

Anyone ever heard of Frank Herbert? OK, Frank Herbert was my favorite client, *Dune*. And I used to pitch and I'd say Frank Herbert, people either loved him and genuflect or had no idea who he was. But no one cared about this cockamamie planet that he made up, *Dune*, some stupid thing. So what did we book him on? He had a farm in Seattle where he actually, I'm going to tell you I guess you can say this, he ran the whole farm on fermented chicken shit. That's what he did. That was our hook to get on the air. Chicken shit, OK? So if you want – and that's what people cared about. And we got him everywhere. So if you want to get on *Oprah*, think chicken shit. That's the name of the game.

OK, you can edit the tape. It's all right. Oh, come on. They say that on the *Today Show* these days. The other thing he said, and this was interesting, we should have, and this is from years ago, cemeteries, we should bury people vertically and plant trees over their heads. Great idea. It would – look, think of all the land we're wasting in cemeteries. We came up with a bunch of non-fiction hooks to get – so to answer your question it would – famous novelist researches 43 ways that hurricanes – why they're doing something – or that why people are getting fat in his new book. But we need to deal with something that's in the news, because again, they don't care about what you wrote. And I'm sorry to be mean, but that's the truth.

Let's move on with, I'm going to show you here is a sample press kits. But what else has to be in your press kit? Your bio. Really important. You don't need to pay me to write your bio. One page – I want a bio, who you are, what makes you interesting, unique, what is your USP? USP, unique selling proposition. Even if you're a novelist, why is it that you're an expert to be able to write this book on whatever it is that you're writing?

Suggested interview questions. The most important thing in the press kit because people will not read your book. I'm sorry. Believe it or not – I've done 400 radio shows in the past two years. I think three people read the book. They have asked me exactly what I told them to ask me. Word for word. Why? Because producers give the host the stuff a minute before they go on the air. And the host often is a pretty boy who really can't even read but he looks good on the air, and he wants to make sure he doesn't look like a dingbat. So he's asking question that he knows is least relevant. Now, often we'll talk about media training. He won't even listen to the answer. If they're good, they'll actually listen to what you said and ask a follow-up question about what you said. But most of the time they'll just go, boom, right to the next question, boom, right to the next question. Nice being with you, I'm out of here. The other thing is the questions that you give them, they know you're going to be a good guest and you know how to answer the questions. That you know what's coming. So suggested interview questions.

What else? Topical discussion points. What that refers to is you must – your homework, everybody read the *New York Times*, read the (inaudible), watch *Good Morning America*. You must read and see what's in the media every day. In fact, you all, every night before you go to sleep on your Internet have Yahoo or anybody, just see what the top stories are. They don't care about your book, they care about you reacting to the top stories. The topical discussion points. Yesterday's *USA Today* said that 43% of all Americans X. Well, I have the solution to that. I just so happen to, I'm the number one expert on that, you've got to have me on the show. That's why they want you. I got in the *New York Times* based on that, and I'll show you a little bit.

Excerpts from the book. Remember, they're not going to read it, give them an excerpt, just give them a few pages.

OK, press clippings. Something else before that – testimonials, even before press clippings. Then we'll get to press clippings. Two types of testimonials I want in your press kit. The first testimonial are people who say that you are God. Say that (inaudible), you're the number one expert in bodybuilding in the world. You have saved my life. I would have been dead if it wasn't for you. You get my next grandchild. Thank the Lord. OK, and then if it's signed Arnold Schwarzenegger, even better, which I think you even had. But testimonials from people who say you're great. Your clients, people who read your books. Obviously, reviews. OK, the other types of testimonies we want to get are testimonials from the media. We want testimonials from radio stations, TV stations, saying you were wonderful. When you were on the air, the phones went nuts, you have to come back anytime, you're the best guest I've had all year. And then we want to have that if we can – if we have time I'll tell you how to get it. On their letterhead would be really cool. And we'll talk about how to get that, but if you don't have any letterhead, just get it in your press kit, OK? So two types of testimonials.

A quiz. Everyone loves a quiz. Try to get a quiz. For some reason, the universe is a bizarre place. Write down these numbers – five, seven, and ten. Everybody – if you have a quiz with six, it doesn't work. Five, seven, and ten. The ten biggest mistakes people make when they're trying to get their kid into college. The five most important things that you can do to do X, Y, and Z. Put a quiz in because then you can have a quiz like on a newspaper when you have giveaways. And you can do a quiz on radio, which is cool. You know, where you can talk about your quiz and the third caller who gets it in gets a free book. What does that do? It promotes your book. Really cool. Quizzes are great.

OK, what else is in there? Test – well, we got that, OK. Testimonials. Professional photo. You've got to have a photo, professional photo. My first photo I had in my book was taken by my daughter, who I adore, but she's not the greatest photographer. The next time I got it, I got the guy who did my kid's bar mitzvah to do it. I spent \$300 and now I have a nice photo. But the other thing about a professional photo, please give me a photo that's relatively current. I don't want to see a photo of you from ten years ago where you had a full head of hair and you were like 120 pounds, and now you're bald and you're 300 pounds. It's not right. Give me one that looks like you. Like I had laser surgery, I had to get a new photo without glasses.

Let's talk – go back to press clippings. Press clippings, everything we just talked about, and I'm going to give you examples, we did ourselves. Now we need credibility. Credibility is press clippings. People writing about us, saying – the others ones are us saying we're God, we're the best novelist, we're the best at whatever we do. We want the *New York Times* to say that we're God. So there's two types. We want to have them in the press kit. And the first type that you can get and your homework assignment is to go down to the end of your driveway and at the end of your driveway is a newspaper that's thrown on your driveway, your community newspaper. The *Littleton News*. I don't know what it's called. And in there, it has your kid's basketball scores and all that. Well, you are a celebrity if you are an author in your local town. And they will do a story about you. You look it up and you say, here's the editor and you say, look, I have a new book coming out. It takes me ten years to write it. And I want you to do a story about me and they'll do a story about you and it will be front page above the fold, huge picture.

The first time I did it – I live in Jericho, Long Island. I called up Denise Nash, she's the editor, and she did this big story on me. And then it's in everybody's mailbox with my big picture on the front page. My wife almost threw up when she saw it. And I'm walking the dog and people are going – ah, you're a celebrity. Are you retiring next year? And it's like, no I made 13 cents on this book. But because I was in the paper, I was a celebrity. And then you take that and you move onto bigger things. To the daily newspaper and AP and other things, and we'll tell you how to do that. So the first thing you get is your local community newspaper. If you're in the paper, you become an immediate celebrity.

Contact information must be in there. Now, let's show you some – here is my friend, here's his stuff, OK. He did a press release, this is Alex Carroll. He did it in color. He actually did it slightly different from the way I want, I told you to do it. But the same information is there, contact information, etc. But the most important thing is the headline, that's all people care about. Here's a headline. Fed Ex courier driver beats eight out of ten tickets. Well, that's good. I'll keep reading. Author of *Beat the Cops* tells your audience how to beat six out of seven radar tickets, how it's possible to speed legally. That's cool. About an organization that pays speeding ticket fines. I'd like that. How to beat tickets without going to court. How to schedule your trial during the cop's vacation. Where there's free real time speed trap alerts. How to beat camera tickets. Wow. There is nobody on Earth who doesn't need this book. Anybody who has an accelerator in their car needs this book. You've got to get it. So he has all the other things which is great. Here's where I'm available. We put in here a little quiz of people getting speeding tickets, etc.

And here's KGO Radio. Anyone from San Francisco? KGO Radio is the biggest radio station there – 50,000 watts goes to 40 states. Here's a letter from KGO Radio saying, Alex, you were the best guest I ever had, come back anytime. Well, if a producer of KGO Radio thinks he's great, I have to have him on the air.

Then most importantly, suggested questions. Now here's something really cool about the suggested questions. So Alex, how many tickets did you get? First question. But here's what he does. Answer takes one minute. He puts how long the answer's going to be. That tells the host, wow, this guy really knows his stuff. So he knows he only has, you know, here's one, what are the two things you should never do when you get pulled over? Answer takes him a minute. How is it possible many tickets cost over \$1000 each? Answer takes 30 seconds. This shows the media you are a pro. You know what you're doing.

And then lastly, newspaper story. Now, this is something really cool. Here's a story about speeding tickets in *USA Today*. Guess what? Alex Carroll is not in this story. You can have stories in your press kit that's about your subject even if you're not in it. It shows the media this is in the news, people care about it. So until you get a story about you, let's steal somebody else's. Not bad.

OK, now there's other ways. Do this quickly, all right. Here are – I mean again, prettier ones. This is just the same type of thing. We've gotten this guy hundreds and hundreds of shows. *Screamfree Parenting*. Here's another fun thing, you can have it like staggered, which is cool, but still same thing. Headline and bullets. They just go to the bullets and then different – eight ways to create space. Shouldn't use eight, seven it should be. Bad number.

Here's another one. Here's a guy. Now you get a little fancier. You can actually print it right on here. Here's Jack Canfield, he just did this book, *The Success*

Principle, and here's another one with Jack – he was a speaker – which looks really pretty. So you can make it really nice. And more and more stuff in here. And so you can get fancy, you don't have to do it.

Last one I like to show. Here's my idol and actually my mentor. A guy named – anyone ever hear of Harvey Mackay? OK, here's his, we do all of his books. This is the Lexus of press kits. This may cost \$10 but it gets him everywhere and it has all his books and all the stuff and testimonials on the back and pictures and all the stuff we want. But everything we just talked about is in the press kit. Same thing applies. Here is – say, we got fired the last book we did, you know headline, blah, blah, blah, blah, blah, suggested questions, bio. If you're a bestseller, print up your bestseller stuff where you were bestseller. This one's from PW. And then we just give them more and more and more. Finding a job is a job. Quotes to live by. Questions for Harvey Mackay. How to deal with being fired. Harvey's Golden Rule truths about being fired, and we just give him so much. But then we have here, testimonials, testimonials from Ted Koppel, Tom Peters, Billy Graham, not bad.

We have, here's his list of companies that hire him. If you have a stellar list of people that hire you, put them in there. This is basically everyone in the world hires him. Quotes about him, Stephen Covey, Charles Schwab, etc. etc. But then most importantly is the credibility. The *New York Times* story, and then this one took us ten years to get him – front page of the *Wall Street Journal*. He said if I took, if I paid you \$100,000 it wouldn't have been enough. Because publicity begets publicity. Producers read the newspapers and get their guests from there. Print is the most important thing you can get because from here we had everyone at our door.

I had one client, an attorney, we got in the front page of the *Wall Street Journal*, that day I had *60 Minutes*, *20/20*, *Today Show*, and basically everybody at my door begging to get him, and we ended up taking *60 Minutes* and did it and became a multi-millionaire because of the front page of the *Wall Street Journal*. Publicity begets publicity.

OK, that's in a nutshell what should be in your press kit. Who stole my clicker? Here it is behind the books. All right.

Next up, what's important is you've got to have everything we just talked about on your website. And the most important thing is update your information all the time, how to schedule speaking events, excerpts, interviews. But what's really cool about your website is you can have what? Streaming video. Streaming audio.

We put on a publicity summit twice a year. My friend Steve Harrison. Has anyone been to that yet? OK. Where we bring in 100 top producers and editors to meet with authors and speakers, and we close it off at 100 people can come to it, and it's really expensive. It's like \$6000. What we have learned from all those producers

from *Good Morning America* and *Today Show* and *Oprah* is the first thing they do is they look at your website. If you don't have a website, they're not even going to take you seriously. You must have a website that's really well done and that has all this stuff on it and that has links to books and other things. And the greatest thing is they can see you in action. They want to see what kind of guest you were. They want to hear you on radio stations. They want to see you on different things.

So as an example, go to my – I have several sites. Actually, I'm going to digress for a moment, talk about websites. There's a guy there that does websites, the guy with the long hair, is he here? Yeah. Yeah. The unicycle guy. And I have people do websites, I've gotten screwed by people who do websites, I bet you all of us have. I have a guy who's very good in San Francisco. He's in your handout. The Web now is the most important thing. For the producers, they need it. And all of you need to have several websites. Last year when I was here, I asked people, how many of you have the title of your book, let's do it now, as your URL? Who has a website? How many of you have it? OK. Much better than last year. I would say 40% of the room. If you don't have the title of your book, go back and get a new title or do something. The minute you are thinking of having a book, I want you to go and get ten different possible titles and reserve them that day. Last year when I was here, we talked about this and people went that night and they came back and they said – I got it! I got it! I got it! The minute we came up with *Author 101*, I went onto my website and I got the title, the *Author 101* that minute. The minute that my author was interested in it.

Now, also you need, how many of you have your name as a website? OK, that's about 40%. Everyone of you need to have your name as well, as a URL. And even your name can go, can be a catch-all for many. I have rickfrishman.com, now Rick Frishman (inaudible) link to all my books, it has all my products and other things. Now, I also have Websites for every one of my books. You need to do the same thing but here's another thing, you need misspellings of your name. What have, does anyone have a fairly common name? Hmm?

F: Carol White.

FRISHMAN: Carol White. Do you have carolwhite.com? Can you get it or is it taken? You can't – or did you try?

F: I can't get it.

FRISHMAN: Can't get it, OK. Carol White can't get carolwhite.com but maybe what you can get is you know who you are? You are thecarolwhite.com. You are the original carolwhite.com.

F: Now I have a co-author, I could try to get that.

FRISHMAN: OK – philandcarol? That’s too long. It has to be simple. You have to have misspellings. And after teaching people this, I screwed up. We had *Networking Magic*, one of my books. And we never went and grabbed our site, networkingmagic. The book’s about to come out, we’re like – ah, let’s go get it. Somebody else has it, we went, oh my God, I am such an idiot. This is what I teach and I didn’t do it. Who has networkingmagic.com? A computer company in Florida. What do you do? When someone else has it, don’t get mad, get friendly. I called up this computer company and I said, you are going to be deluged, I’m going to be on *Oprah* and hundreds of radio shows, your website is going down. So here’s what you have to do. And her website looked just like the cover, it had this stupid rabbit on it just like mine. It looked just like my book. I go, I’m going to send you tons of books you sell them in your computer store.

And here’s what she did, she put a link on her website that if you’re looking for the book, *Networking Magic*, click here. And it went right to Amazon. And I put a link on my site, if you’re looking for the computer store, sure, everybody’s looking for the computer store, yeah – but if you’re looking for the computer store in Florida, click here. We helped each other. You must get, it’s the most important thing. You have to own 30, 40, 100 different URLs. How much does it cost? \$8.95. I now have my own sort of private website getter thingies for everything I do. So for you guys, I would say go to rickscheapdomains.com because I believe in getting it cheap. It doesn’t have to cost a lot, and yes, it’s part of Go Daddy and all this other stuff, but you can actually resell and do a whole bunch of stuff so go to rickscheapdomains.com when get out of here at lunch. And get your domain names. Really, really important.

Let’s talk Amazon just for a moment, then you’re going to have someone else. Amazon, there’s lots of ways of doing really cool stuff with Amazon. And we’ll talk about how I got to be number one and all that other stuff. But the one thing you can do, anyone not sleep well at night? I mean, I was up at 2:00 in the morning. If you’re up at 2:00 in the morning, the first thing you have to do is find every other book that you like that’s even similar to your book, and here’s what you do. You must go write a review. Write a review of their book. It costs you nothing. Say this is the greatest book in the world, I loved it. It’s fantastic. And then – dah, dah, dah, dah, dah – whole bunch of stuff, then sign it, Rick Frishman, co-author of *Guerilla Marketing for Writers*, rickfrishman.com. Now all of a sudden, I see rickfrishman.com, I do a Google search for me and I see all these things where I reviewed everybody else’s book. Review everybody’s book.

Then the other cool thing that happens is you review their book and they go – holy mackerel, my competitor reviewed my book and said it was great, I’m going to call them up and say thank you. I’m going to review their book. So they’ll review your book. And then there’s List Mania, which I’m sure the Amazon person will talk about where you make your own lists of every other book that’s like your book. There’s so much research and you have to get a presence up there on Amazon and Barnes & Noble, but the easiest thing I just to review everybody’s books. You

could have 100 reviews up there. Dan Pointer reviews like every book in the world that he likes, and try to get Dan Pointer to review your book first because he loves being the first guy to review a book. But Amazon, real, real important.

OK, any of that make sense? Questions? No, good. Let's move on. How much time we got? All right. Maybe we'll get to the e-mail blast, too.

All right. Here's my website guy. Steve Lil (sp?). This is in your handout – who is use a lot, but there's a ton of people out there, and maybe this guy I'm going to talk to but there's a lot of different people. A book is a tool to make money. Again, I have four books, I have a whole bunch of others coming, I get advances. I mean, I call it the ABCs of publishing. The A's is I want everyone, and you already have done this, to have a dream. And the dream is to be a published author, which you're getting. And I call it sort of, you have to reach for the stars, but if you don't get the stars, you may get the moon. And the stars in my view, I mean is like I to be published by a traditional publisher and get an advance and let them do the hard work.

The B part of it, the moon is you guys self-publishing, where you can do it yourself and take control. You're still going to have to do all the publicity yourself then you may be able to get a major publisher to do it or you may make more money. Dan Pointer says never ever sell out, and that's the word he used, to a traditional publisher unless you're getting tons of money. He says never sell out. I don't 100% agree with that, but that's what Dan says.

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