

THE FICTION FLYER
An Ezine for
Readers and Writers of Fiction
 TRI STUDIO BOOKS LLC
www.TRI-Studio.com

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WRITER WRY TOON: PUBLISH

Letter from the Editor

Dear Readers,



Welcome to our third issue of *The Fiction Flyer*. It continues to grow in leaps and bounds. Ray and I would like to thank those of you who let us know how much you are enjoying our ezine. It's encouraging to hear, and we want you to know that

we will continue to work hard to bring you interesting and current news about the publishing industry.

Please don't forget to submit your own news: We are happy to publish your new releases, awards, events, and other related items on the Subscriber News page. Also, we invite you to submit writing, publishing news, reviews, or related articles for consideration to publish. Email Kathe at kgogolewski@sbcglobal.net or Ray at raygogo@sbcglobal.net and write Fiction Flyer in the subject heading with your article included in the body of the email.

We are excited to bring you this issue of *The Fiction Flyer*, packed with goodies. We are pleased to present our feature article this month, "What Every Author Needs to Know" by Phil Harris, co-author of *Waking God*. In his bluntly honest appraisal of the publishing business, new authors can align their expectations with real possibilities. And travel writers take note: Joyce Faulkner, author of *In the Shadow of Suricbachi* and other novels, writes about her experiences using travel guides in different regions around the world. Ray includes his monthly articles on "Investment Perspectives for Writers" and "Writing Flash Fiction", with fun contributions from subscribers. Finally, while doing research for the article on "Book Publishing in China" in the first issue of *The Fiction Flyer*, I became interested in the possibility of publishing in other countries. Hence, my article this month on "Foreign Rights: The Basics, Please!"

We are open to suggestions for future articles and welcome your input. Please send your comments to Kathe or Ray. We hope you enjoy this issue of *The Fiction Flyer*.

Happy Reading!
 Kathe Gogolewski

Website tips to increase traffic and inbound links: Content is King, as they say. Several ideas for great content are 1) offer a free ebook 2) include articles of interest for your target market 3) send testimonials: every time you have a great experience with a purchase, send a testimonial. If they publish it, you get a link back to your website.

FOREIGN RIGHTS...THE BASICS, PLEASE!

By Kathe Gogolewski

You've exhausted the domestic market and have started eyeing the possibility of selling your book in another country. Or you think your book about bullfighting might fare better in Spain. Perhaps your Melbourne murder mystery might sell like hotcakes in Australia. Whatever the reason, you are now wondering about foreign rights. What's involved? Do you need a lawyer? Should you let your publisher handle it? The answers, in order, are: a lot, probably and maybe.

This article does not pretend to take the place of your publisher or a lawyer, but as it pays to know the basics before even starting the conversation with one or the other, I will attempt to offer just that: the basics.

To begin, it's important to know who owns the foreign rights: you or your publisher. Original copyright belongs to the author, of course, but this right can be "sold" to a publisher. Other parties may also be included in the "rights" package, including illustrators and editors. All of this needs to be reviewed prior to negotiations.

There are two types of foreign rights deals. The first involves the translation of your book into another language. The owner of the foreign rights, whether it's you, your publisher or your agent, can license the translation. The second type of deal involves the English reprint of the book for sale in another country.

In both cases, initial negotiations are centered around royalties, and if the book has experienced a level of success in the US, the royalty may be larger. Hopefully, an advance against the royalty will be included in the contract. The equation will also include the size of the territory, or country. A smaller country with fewer resources, such as Belgium, will likely

Continued on page 2



FOREIGN RIGHTS (Continued from page 1)

negotiate for smaller royalties than, say, France. This also applies to translations: the more resources available to the foreign agent, the greater the possibility for larger royalties. The advance, if there is one, will likely be based on the retail or cover price of the book. Sometimes, this can get complicated. For example, royalties for foreign book clubs and license fees are sometimes included, which reduces the royalty to the publisher and author.

Other considerations:

1) The foreign publisher needs to understand that the right to export or distribute to other countries is prohibited. Without this language in your contract, a foreign publisher may attempt to sell your book to exporters that are “in” their territory. Language needs to be included to prohibit this.

2) Foreign rights may be sold to separate territories with a separate license for each territory, or a single deal can be struck with one license for several territories. For the latter, if the book sells well in one territory, the excess royalties after recovering the advance should not go to other territories to recover those advances. To avoid complications, negotiate this up front. The legal term for it is “cross-collateralization.”

3) Be wary of the clause that reads: “The rest of the world is an open market.” This clause may kill other sales for you. What if, say, you have sold to Spain with this clause in your contract. You will likely have a difficult time making a deal in any other country that speaks Spanish, such as the Spanish speaking Latin American countries. You will be competing with the original licensee. It’s in your favor to prevent open market sales in your original contract.

Continued next column



FOREIGN RIGHTS continued

4) The considerations in #3 take on added import when dealing with common markets. These include NAFTA (North American Free Trade Agreement), the EU (European Union) with 25 member states, as well as many other trade relationships throughout the world. These unions are formed to create trading blocks that benefit the member states, naturally. Even if the union requires that when a deal is made in one territory, the licensee has the right to sell the book in all member states, this can be prevented with specific contract language.

5) And finally, remember that a separate copyright is created if your book is translated from English to another language. The laws for copyright in the foreign country may be different from yours, and this may require investigation. The ownership of this copyright is another item to include in the negotiations.

These are some of the major issues to keep in mind, but there are more. Often the country of interest will generate its own set of specialized considerations. It’s important to protect your interests by using an experienced negotiator. This may be your publisher, but even so, it doesn’t hurt to pass the contract by an experienced lawyer that deals in foreign rights. After the contract is signed by all parties, the deal is set, so you’ll want to do your homework prior to signing.

USING PRIVATE GUIDES: A WRITER’S EYE

By
Joyce Faulkner



Travel can be an important resource for writers. Stories and articles gathered through personal visits to famous places are more vivid than those discovered through other research methods. One thing I learned on safari in Africa back in 1999 was that while group tours can be fun, not everyone shares the same interests.

I had long wanted to see Olduvai Gorge which is an archeological site in northern Tanzania not far from the Serengeti. However, our traveling companions were unimpressed with anthropology in general and Olduvai Gorge in particular. Eager to get to the next stop for lunch, they pushed the guides to cut short this part of the trip. Opting to satisfy the needs of the majority over mine, we were hustled back to the bus and on to the next hotel. Needless to say, I was disappointed and furious.

Since then, I have made it a point to hire private guides when traveling to places that are apt to be once in a lifetime events. The cost isn’t that much more than a

Continued on page 3

USING PRIVATE GUIDES (Continued from page 2)

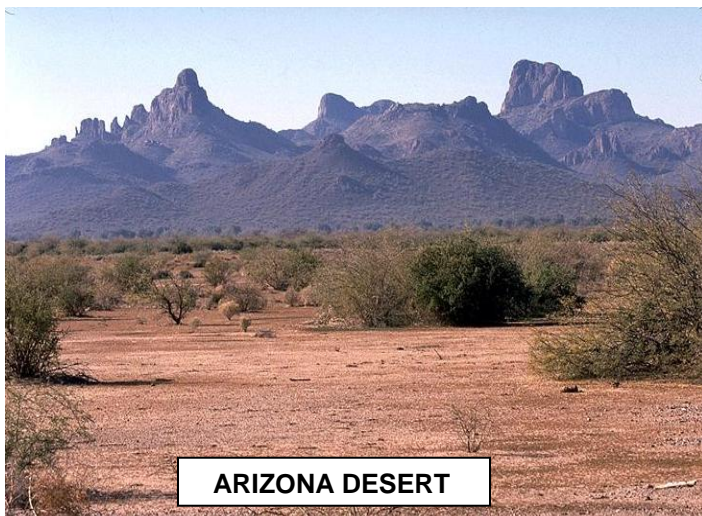
group tour and the quality of the experience is far more appropriate for the needs of a writer.

For example, to get an overview of the three days of fighting that took place in Gettysburg, Pennsylvania, I found it helpful to hire a ranger to ride with us in my car. For a small fee, he spent a couple of hours driving us around the battlefield describing what happened where and answering my questions. Our time together was both informative and analytical. It's hard to imagine a guide being able to philosophize about military strategy on that level had we been with a larger group.

In Poland, we found a private English speaking guide to take us through Auschwitz. Frankly, this is the best way to experience the memorial for anyone. What happened there is stunning in its simplicity, complex in its technical execution and heart-breakingly profound. Our guide took us to rooms filled with the hair of people who had been gassed sixty years before, explained what we were seeing, and then stepped back and allowed us to absorb the ghastly reality of it. He told us stories passed on to him by survivors from his own family. He answered my many questions with respectful patience. When I needed to cry, he bowed his head and waited until I found my wits again.

While traveling through Arizona, I found a tour company willing to provide our three-person party with a single guide. We bounced through the desert in a four-wheel drive stopping whenever any of us had a question. Our personal wrangler lectured us on the desert flora and fauna, allowed us to pan for garnets and showed us how to shoot potatoes out of a PVC pipe. He taught us about the different kinds of cactus, showing us how to get rid of the spines and get to the sweet melon-like flesh. From time to time, he urged us to adjust our hats, take a drink of bottled water and slather ourselves with another layer of sun block. While he explained survival techniques, we realized that without him, we city slickers wouldn't be able to survive in this harsh environment.

(continued next column)



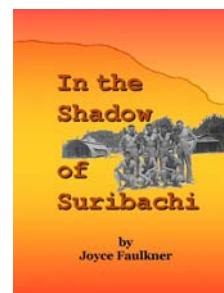
ARIZONA DESERT

In Korea, I hired a private guide for two days. His fee included his time, a van and the fuel required to visit the sites I had requested and more. He allowed me maximum flexibility to see the things that I wanted to see while offering me options on things he thought I needed to see. He introduced us and translated for us. He read signs and explained customs. He ordered our food at restaurants and took us to the best places to get good photographs. At Haensa where the writings of Buddha have been stored on wood blocks in a temple high on a hillside, he shared with us the technical sophistication and the religious significance of the compound. My understanding and appreciation of that beautiful place would have been limited without him.

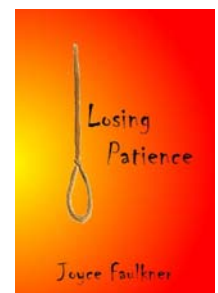
International travel agencies can put you in touch English speaking guides for foreigners. Although you can often find private tours through the information departments at Memorials, National Parks and Museums, I find it pays to call ahead and make reservations. Phone numbers can be found in tourist guide books, travel agencies and travel websites. I found my Korean guide through his website.

Bio

Joyce Faulkner is the author of *Losing Patience*, *In the Shadow of Suribachi*, and *The Complete Writer: A Guide to Tapping Your Full Potential*. She is the Featured Humor Columnist for *TheCelebrityCare.com*, and is the humor columnist for *Clever Magazine*. Her work has appeared in numerous magazines and ezines. Her latest novel has been nominated for a Pulitzer Prize. Learn more about Joyce at <http://www.joycefaulkner.com>



In the Shadow of Suribachi



Losing Patience

WRITER WRY TOON



A monologue



INVESTMENT PERSPECTIVES FOR WRITERS

a monthly column by Raymond P. Gogolewski, Ph.D (also writes fiction as Ray Grant)

INSURANCE IS NOT A FOUR LETTER WORD

Sarah and Ryan have been married for eleven years. They are full-time professionals with Master's Degrees. They have two children, Ethan (age seven) and Eleanor (age five).

About a year ago, they bought a four-bedroom house in a California suburb using almost all their savings for the down-payment. This means that their primary asset is the equity in their house, and their liquid assets (funds they can raise in a few days) are very small in comparison. They have a thirty year, fixed rate mortgage of about \$400,000. Their monthly payment is about \$2500. In addition, they need to save \$450 a month for their annual property tax.

They want to have monies saved to send their two children to college about a decade from now. This means that they will need about \$200,000 to support their two children through their four-year degree programs.

Since Sarah's and Ryan's income are about the same, if one of them stops working, they will quickly have a problem meeting their expenses. Cutting their income in half means they will have to (1) stop saving for their children's college education and (2) if the duration of reduced income is significant, sell their house and move into something less expensive. They are *financially vulnerable*.

So what do they do? They need insurance *to reduce* their current financial risks: life insurance, disability insurance, homeowner's insurance, earthquake insurance, and automobile insurance. How much do they need? (continued next column)



INSURANCE (continued)

In order to answer that question, we need to look at a worse case scenario. No one wants to think about this, but suppose they leave for work one morning and one of them is in an automobile accident and dies. What *financial* position would you think the surviving spouse should be in? Wouldn't you want the surviving spouse to have funds to pay off the mortgage and send the kids to college? Wouldn't this make a huge difference to a widow/widower raising two children? In the case of Sarah and Ryan, this means a life insurance policy worth, at least \$600,000.

Or suppose they both leave for work one morning and during the day an earthquake hits and their house is destroyed. After all, they do live in California. They still have a \$400,000 mortgage to pay off. With earthquake insurance, they would pay the first 15% to rebuild their house. If their house is worth \$350,000, they would need about \$50,000 to rebuild with earthquake insurance covering the rest. Their homeowner's policy doesn't provide coverage for earthquakes. If you live in a place where there is flooding, you would need flood insurance in addition to homeowner's insurance following the same logic.

So, why insurance? It's protection: *financial* protection against *risk*. Most young adults are financially vulnerable. The good news is that life insurance, for example, is relatively inexpensive when you're younger.

Continued on page 5





Allyn Evans, Joyce Faulkner, Marilyn Peake,
Kathe Gogolewski & Carolyn Howard-Johnson

Audio Classes for Writers

Available at Double Dragon Press, Fictionwise or iTunes

- 📖 [Do-It-Yourself Guide to Promoting -- Easy and Cheap!](#)
- 📖 [Promote or Perish! The Greatest Myth of Publishing](#)
- 📖 [Website Optimization](#)
- 📖 [Visualization in Writing](#)
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New audio classes due soon from Double Dragon Publishing

INSURANCE (continued from page 4)

Let's go back to our example: Sarah and Ryan. They both work, so they each have modest coverage of life and reasonable disability insurance from their employers. They also have decent health and dental plans that cover themselves and their two children. Since they live in California, they are required to have automobile insurance in order to drive their two automobiles. Since they have a mortgage, their lender requires them to have a homeowner's policy. What else do they need? Since they bought their house, they need earthquake insurance and additional life insurance. The life insurance, as mentioned above, should cover their outstanding mortgage and the anticipated cost of sending their two children to college.



Fortunately for Sarah and Ryan, they work for employers who have good benefit packages. Otherwise, much of their coverage would have to be purchased privately. A group policy is less expensive than a personal policy with the same benefits. This is

an important factor to consider when seeking new employment. It may be better to choose the employer with the better benefits than the one that offers the higher salary. One has to sit down and 'do the arithmetic' to weigh relative risk versus reward and after-tax income. Many benefits are available to employees with no tax consequence.

When looking for insurance, shop around! By using the Internet, for example, one can get quotes on life or auto insurance quickly and easily. It's important to get the protection you need *at the lowest cost*. For life insurance, that means term insurance. Term life insurance provides death-benefit protection for a specified period of time. As a thirty-year old, one might purchase a twenty-year term policy under the assumption that by the time one reaches fifty, one will be mortgage free and college expenses will have been paid.

As financial circumstances improve, you can reduce insurance coverage accordingly. It is much more important for a thirty-year old with current debts and future obligations to have a million dollar life insurance policy than for a seventy-year old. *Remember the reason for insurance is to provide protection against financial risk.*

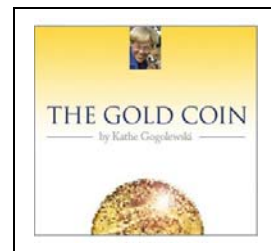
Questions? Email Ray at raygogo@sbcglobal.net

FROM AMAZON SHORTS:**The Gold Coin**

By Kathe Gogolewski

JUST RELEASED

★★★★★ (2 customer reviews)



I'm not making a dime from the sales of this short, nor do I want to, because the story has a Pay it Forward theme. Amazon posted my testimony about The Gold Coin along with the short. I'd like to share it with you:

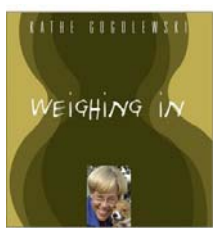
This is a true story. My father wanted you to hear it, and so I wrote it for you, and for him, of course. Did you ever see the movie, Pay it Forward? It promotes a truly inspiring message: when someone does you a favor, no need to pay it back—pay it forward and do a favor for someone else. This story, my father's story, has an element of that in it. Perhaps it is more than an element. I don't know. You can decide. In keeping with the spirit of the story, 100% of my royalties will be donated to Casa de Ampara, a children's charity in my town of Oceanside, California.

Price: \$0.49**Length:** 2,412 words, 10 pages**About Amazon Shorts:**

- Amazon Shorts are available exclusively at Amazon.com; you will not find them anywhere else.
- Amazon Shorts are delivered electronically; there are no printed editions.
- Amazon Shorts are yours forever – after purchase, you can read them anytime at Amazon.com. (They'll be stored forever in Your Media Library in PDF, HTML, and text e-mail formats.)
- You are free to print Amazon Shorts to read in hard copy form at your convenience.

You can purchase the short here:

<http://www.amazon.com/The-Gold-Coin/dp/B000IB0JHK>

Writer Wry Toon:**DD****Parodies****From Amazon Shorts: *Weighing In* by Kathe Gogolewski**
Kathe writes about *Weighing In*:

This short is a light-hearted romp through weight discrimination reversed – thin people....beware!

Many of us suffer from the struggles of weight gain. For a subject that is normally somber, I wanted to create an opportunity to laugh it off! (Oh, if only it were that easy!) To purchase, click here:

[http://www.amazon.com/gp/product/B000HDZAXW/ref=sr_11_1/102-](http://www.amazon.com/gp/product/B000HDZAXW/ref=sr_11_1/102-5486577-8896114?ie=UTF8)

[5486577-8896114?ie=UTF8](http://www.amazon.com/gp/product/B000HDZAXW/ref=sr_11_1/102-5486577-8896114?ie=UTF8)

WRITING FLASH FICTION

By Ray Grant

Drabble Delights



The response to *September's Prompt* was so good that I decided to devote this month's article to our readers' submissions. As you may recall, I invited our readers to create a drabble, a one hundred word story. The story had to end with the two words, *who knew*.

I have a new monthly challenge in our *Reader's Micros and Monthly Prompt* article. This time it's a 64 word Byte. Check out the details.

I hope you enjoy the six drabbles below. The first five were contributed by our readers. The sixth is by Ray Grant. (I just couldn't help myself).

A Shocking First Date

By Carol Cole



"No, I don't want to," Amy pushed Brad away.

He grabbed her hands and led her gently toward the side of the boat.

"Come on, the water's warm." He gazed at the tall brunette he'd met at the bar.

His friends had all jumped into the water.

"I can't swim," she gasped as Brad pulled her over the side.

Sparks flew from her body when they hit the water.

Back on board, Brad clutched her rigid body to his.

That's when they noticed the metal plate on her back.

"Automated Model Y-32. My God! She's a robot. Who knew."

RG: Some discoveries are more shocking than others...

(continued next column)

FLASH FICTION Continued

Mourning Sarah
By Gloria Watts



My feet sink deep into the newly turned earth by the open grave, as lilies white with golden throats droop under the weight of heavy rain. Her name decorates every wreath, every bouquet – Sarah.

Accidental death, the coroner had said so, his face stern as he closed the inquest. Dad stands bewildered, lost in sorrow mourning one daughter, wondering why?

We were identical twins, Louise and Sarah. Sarah gone and Louise?

A policeman walks towards me. My stomach churns, and my heart races with memories of that day – the day I drowned Louise.

I ask myself – who knew?

RG: A twist within a twist!



Duel
By Narinder Singh

"Sir, you have insulted my honor! Prepare to meet your maker!"

"My Lordship, a duel it is then!"

"Gentlemen, this is highly unusual...a duel in the middle of the night? It is against all procedure and custom, yet exceptions are the soul of desires."

"My Lordship...you shot him...yet, he only drew his sword!"

"Sword? How barbaric! In my country, we duel with pistols. Perhaps, you should have armed your man with knowledge."

"My Lordship, he breathes his last words."

"Oh, for heaven's..."

"My Lordship, he says..."

"Come, come!"

"He says...who knew?"



RG: When in Rome, be a Roman...better yet...study up before you go!

continued on page 7

FLASH FICTION
Continued from page 6

He Lights a Lamp
By
Nonnie Augustine



At dusk, my father lights a lamp under a formal portrait of my mother.

Taken when she graduated from high school, her hair is long, wavy, and very dark. She is sitting and her white lace dress, that she sewed herself, shows off her petite figure. The smile on her face, just shy of full-blown, is one that I imagine a lot of girls wore in 1938. Her eyes dark and shining, not the weak tea color they became before she died.

My pragmatic father doesn't want my mother to spend the night in a dark room.

Who knew?

RG: A gift can still be appreciated even when it's no longer available.

Bowling Night
By
Barbara Ehrentreu



Every Tuesday night, Tom carried his bowling bag to the car. Mary, his wife, told him she'd just watch TV.

Tom drove to his girlfriend's house, rang the bell, and his girlfriend opened the door. Seeing Tom, she grabbed him and steered him to her bed. They made passionate love.

Earlier than usual, Tom tiptoed past the front door, bowling bag in hand. Hearing voices whispering and giggling, he stopped.

The open bedroom door revealed two wriggling bodies on his bed. His wife's head and another appeared from beneath the covers. The other belonged to his girlfriend's husband.

Who knew?

RG: The far side of infidelity or a new variation of husband swapping?

Continued next column

FLASH FICTION
Continued

An American in Paris
By
Raymond Grant



"It's a pleasure to have a coffee with a real Frenchman," said the American. "I just read about the Can-nez Film Festival. Have you heard who won the award for best actress?"

"Who?"

"That actress, Angelica...you know, the one that's married to Brad what's-his-name."

"What film festival?"

"Can-nez...the French one."

"Oh...you mean the Cannes Film Festival. Pronounced...KAN...held in the city of Cannes on the Mediterranean near Nice...pronounced...NEES."

"That's the one!"

"Angelica isn't married to Brad. Angelina...AN-JUH-LEE-NUH...is married to Brad."

"Oh...then, I meant Angelina."

"You do have a way with the French Language."

"Who knew!"

RG: One does get 'points' for trying. However, sometimes, not many!

Well, dear readers, there they are...drabble delights. Six drabbles to make you smile, tug at your heart's strings, or take you toward the dark side. Our thanks to Carol, Gloria, Narinder, Nonnie, and Barbara for their wonderful drabbles! Amazing what a story one can tell in just one hundred words.

As an experiment, if you have time: reread each story, then close your eyes and watch the story unfold – pretend you're watching a short movie. Great fun!

in

WRITER WRY TOON

_____ ← **THE OUTLINE**

FEATURE ARTICLE

Editor's Note:

This article is an honest appraisal of the book publishing business from an author's perspective, and therefore, a must-read for authors. However, one caveat: if you start this article, you should finish, lest you leave feeling depressed! Take heart - while the beginning may dash a few unrealistic dreams, the article is pro-active and aims at steering authors in the right direction. Don't miss the ending, which introduces entire communities that support new talent. – Kathie Gogolewski

WHAT EVERY NEW AUTHOR NEEDS TO KNOW

By Phil Harris

As co-author of a newly released novel, WAKING GOD. I would like to offer several opinions on the current state of the book publishing industry. This industry is controlled by the few at the expense of the many. It is filled with layer upon layer of barbed wire fences and 'keep out' signs that would deter all but the bravest at heart. If determination and persistence are not one of your personality traits, be prepared for an experience of maximum frustration.

Most aspiring writers think that if they can actually finish their literary masterpiece, the literary world will be beating down the doors with huge advance offers and contracts. Once published, the novel will be reviewed by the Times or Post, the movie offers will arrive, signings and tours scheduled and you can sit back and watch the royalties pour into your bank account. Nice dream, but what I just wrote is fantasy.

For new authors, the literary world soon becomes a nightmare. Having just bought your copy, and wasted your money, of books listing publishers, you soon realize that publishers will not accept unsolicited queries. In other words, if you have not been published and are not related to a publisher, they will not accept your manuscript. Catch 22? You now realize that your masterpiece must generally be submitted by a literary agent. You now waste more money buying a book listing literary agents. Once again you discover that most agents will not accept unsolicited manuscripts. Catch 22 once again. Every one should read Joseph Heller's book if you have not already done so.



You may discover that a few agents will accept a letter, sample chapters, an outline and your book marketing plan. Wait, book marketing plan? Yes, you have to sell your idea to the agent by providing a plan as to how you intend to market your book and what market exists for your novel. But you thought that was the job of the agent of the publisher.

Think again! During this entire process you are bombarded with offers to have your book edited, for a fee, since this is required to even think of getting it into the hands of a publisher. But don't publishers have editors? Yes, but only for those who have already been published. Catch 22.

Continued next column

OCTOBER PROMPT

READER MICROS

By
Ray Grant



This month I'm asking for a 64 word BYTE.

Prompt: Your pet, _____, is missing. You search. Where do you find it? The story, excluding title and author, must be *exactly* 64 words. A hyphenated word counts as one word.

So dear readers, have fun with this one, and if you're pleased with what you've written, send me a copy of your 64 word BYTE in the body of your message to raygogo@sbcglobal.net. I might ask you if we can publish it in a future issue.

Happy writing!
Ray

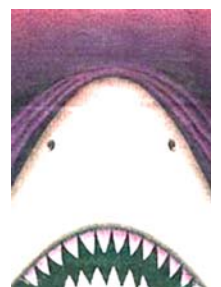
WHAT EVERY AUTHOR NEEDS...

Continued

You now discover that the money you spent on books of agents and publishers were a waste of money. The moment they are printed, the information is out of date. Being brave, you decide to send out query letters, only to be informed that, "We will not be accepting new submissions until the New Millennium." And there is always, 'we don't feel that your novel meets our current needs, but good luck in your efforts.' This is from an agency that has advertised it is seeking manuscripts that are a perfect match for your novel.

You now discover that all of the information that you bought is readily available at no cost on the internet. Once again you peruse the lists and bang out more queries. All the while on the right and left side of the computer you see a multitude of ads that say, "Publish Now, Seeking Manuscripts, We Will Have Your Book Published in Three Months, Writers Wanted, etc." The temptation grows as letters of 'no thanks' begin to pile up in you mail and email. Then you get a letter that say, "We are interested in your manuscript. Please send \$\$\$ to cover the cost of a professional edit and we will get your book to market."

Could this be real? Is someone really interested? Not really. Because now you have finally stumbled upon a web site called 'Predators and Editors' and all of the soliciting scams for new writers are exposed. Even though



Continued page 9

WHAT EVERY AUTHOR NEEDS...

Continued from page 8

your heart sinks, you also find a list that rates small publishers who are truly seeking new authors. The hunt now restarts in earnest.



A new world has now emerged. You learn that there is an entire sub-literary culture that thrives, for many, beneath the unapproachable barrier of the fortress of 'bestsellers.' New technology has allowed small presses to produce that easily equal of their large counterparts. Keep in mind that I am not talking about 'vanity presses.' In my mind

these are only good for selling family members copies of Aunt Sue's recipes or for local fundraisers. I have found two legitimate types of small presses; those that charge no fees and those that charge a set up fee to cover the cost of cover designs and editing. They are both POD (print on demand) publishers. All that means is that books are printed as ordered and not stored in a warehouse. The Big Guys like to put these publishers down but, even large mainstream presses are now using POD. It is still wise to check around and find the best of the small presses and ask them for author references. If they will not let you contact their authors, one might want to steer clear.

In addition to this new horizon in publishing, there also exists a truly vast network of new author support groups. The list is too large to repeat but groups like Authors Coalition, Authors Den, OnceWritten and hundreds more exist to help promote, advise and encourage the new author. Then there are the hundreds of author chat rooms and forums, search Yahoo groups or Google and you will discover a universe of support and encouragement.



Press has come a long way

For the public at large, this sub-culture goes unnoticed. Even though the books of this culture can be found on bookstore shelves and from places like Amazon.com, the reading public is unaware of what it has taken to get an unknown author's book into their hands. Small presses do not have large promotion budgets. And let's dispel an illusion; even if a book is published by a larger house, the likelihood of success is minimal. The book is printed and sent to some stores but there is little or no promotion. Walk into

Continued next column

WHAT EVERY AUTHOR NEEDS...

Continued

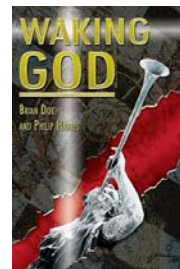
any bookstore and one can see how few of the books on the shelf have seen the light of real promotional efforts.

Keep in mind that once approved, a large publisher may take 12 to 18 months to actually produce a book. The small press is usually around six months, any faster and the quality is suspect. Now comes the real challenge for the new author. The book is printed, but how does the public know that it exists? The small press will have the book listed in both on-line book systems and in the systems of the retail stores but this does not get the book into the store. This sub-culture demands constant and active participation of the author. While a publicist can be hired, efforts may be hampered by expense and there are many not so ethical firms that will take advantage of the naïve and unsuspecting author. Diligence is a must. Small press authors must now promote their own work. They must write press releases, pitch their books to independent bookstores, lobby the large chains to stock at least one copy of the book, mail to interested groups, arrange book signings, prepare flyers, try to get on small radio talk shows or internet radio and anything else the author can dream up to let the public know that the book exists. This is a daunting task that only the truly committed author can accomplish.

BIO

Philip F. Harris was raised in Massachusetts. He attended The American University in Washington, D.C. where he received his Bachelor's Degree in Political Science. He also completed graduate work at Howard University and the University of Northern Colorado. He has worked at every level of government, participated in political campaigns, and has extensive experience in the private sector. He is a member of the Authors' Coalition and Authors Den. He is also a nationally syndicated writer for the *American Chronicle* (www.americanchronicle.com). With a lifelong interest in mysticism, he is also a member of several mystical, fraternal organizations. He and his wife currently reside in Maine.

Harris is co-author, along with Brian Doe, of *Waking God*, a controversial novel that explores humanity's past and future in a context of religious myth. It is based upon a sleeping Adam who is dreaming himself into existence. Story highlights: The Tarot Code; a god seed imbedded in DNA; angels as the myth builders; and, a fast-paced chase through Europe and Mexico.



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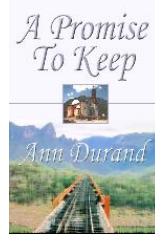
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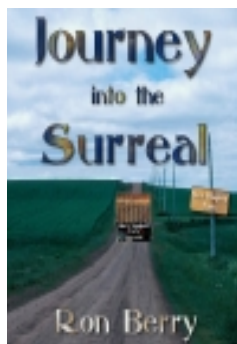
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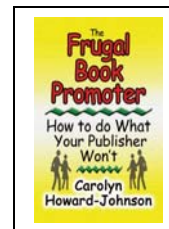
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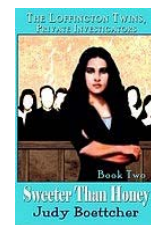
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