



# Writers News

Volume 7, Number 5.....May 2008

May 17 Speaker

## Antoinette Kuritz

*Literary Publicist/Radio Host/Founder of La Jolla Writers Conference*

### Successful PR - From Book to Best Seller 3!



For the past two years, Antoinette Kuritz has generously addressed the Southern California Writers Association on the topic of successful literary PR. A nationally published writer, founder of the *La Jolla Writers Conference* and host of the *Writers Roundtable radio show*, she has mentored scores of writers onto the *New York Times* best sellers list – authors like John Edward and Kaza Kingsley, to name a few. A successful author in her own right, Antoinette has received the *International Reading Association Award*, has written articles for the *Ladies Home Journal*, *The Washington Post*, *The Boston Globe* and the *New York Times*, and has been featured on *CNN*, *Dateline*, *Larry King*, *Fox & Friends*, and *MSNBC*.

“This is a business and I know the secrets you need to know to succeed,” Antoinette says. “I want to teach you how to plot your book, how to find an agent, how to handle publishers and how to avoid the five most common marketing mistakes made by new authors. These facts are ‘musts’ for the up-and-coming author and apply to nonfiction and fiction works, alike. So long as a writer writes just for his or her family and friends, he or she is just a writer. The minute the writer wants someone to pay to read what he or she has written, he is in business. And in order to be successful in the publishing industry, a writer needs a real understanding of how it works.”

Truly effective PR creates public interest in your book and takes timing, originality, and know-how. It means honing your pitches and knowing when and how to use them. It means positioning yourself as an expert, and authority, as someone of interest.

Learn how to define your own truly effective PR campaign including timing, originality, choreography, and know-how. It starts much earlier than you might think. What does it take to get attention from TV, radio, and print media? What is a hook, what is a sound bite, and how should you use each?

See *Kuritz*, page 6

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# President's Message

## The Road Not Taken

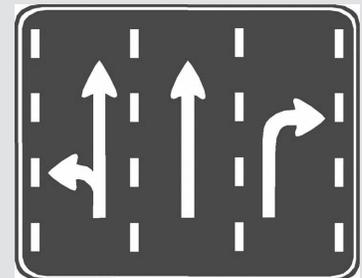


If you could be a surgeon or a writer; a fireman or a writer; an astronaut or a writer; the president of the United States or a writer; which would you choose? Fortunately, most of us don't have to choose one or the other. Instead, writing can weave itself through our days – days in which we contribute as a mother, an accountant, a sales executive, a baseball coach, a good neighbor or a dentist.



Instead of mourning the “road of writing” not taken during high school or college, we can scribble creative thoughts into a mini-notebook while waiting at a stoplight, whisper plot lines into a pocket-sized recorder when standing in a checkout line, or gaze raptly at the ceiling during commercials as a tale that would take a month to write down engages our imagination for the next ninety seconds.

It *is* challenging to be a fulltime writer. There are bills to pay, taxes to pay, and dues to pay. But, the days of starving in a garret, of withering away while listening to caustic comments from bitter critics in a smoky room, are over. Unless, you're a masochist. Or, a grumpy elitist. Or, jealous of those who actually *do* sit down and write... The joy of writing, the power and impact of writing is something we can take with us wherever we go and whatever we do. Poetry, short stories, novels, screenplays, and articles can be “roughed out” in the margin of a newspaper during breakfast, or dreamed into being during a quiet moment in the park, or jump-started with characters that came to mind while jogging, swimming or lifting weights.



Our lives are filled with opportunities to write! Never before in history have there been more markets crying out for good writers. So, dismiss the old-fashioned idea that a writer's life is something you walked away from in your youth.

Every life is a writer's life!

What will your writing say about yours?

*Lynnette Baum*  
President  
[lynnette@the-right-writer.com](mailto:lynnette@the-right-writer.com)

## APRIL HIGHLIGHTS:

### LYNN WIESE SNEYD: *The Art and Science of Book Promotion!*

Fiction sells differently from nonfiction, for a novel, the author must be very prominent, for nonfiction, the subject/title is very prominent, said publicist Lynn Sneyd.

Word-of-mouth driven books include fiction, poetry, and memoirs. Read *The Tipping Point: How Little Things Can Make a Big Difference* by Malcolm Gladwell – how a best seller comes to be. Power of word of mouth made *The Divine Secrets of the Ya-Ya Sisterhood* a hit when writer Rebecca Wells turned it from a minor, respectable seller into a giant hit by doing personal appearances and reading from the book. She started with an audience of seven people and gradually went up to 12 to 20 to several hundred at a time.

Publicity-driven books include business, biography, science, politics, and current affairs. Authors need press, TV or radio notice. Books that need to tap into a large core interest group include photography and cookbooks. Marketing-driven books are parenting, health and travel guides. Read *The Savvy Authors Guide to Book Publicity* by Lissa Warren.

Remember who your audience is. What do they read, what TV do they watch, what magazines do they buy, where do they go on the Internet? You want to go where your readers are.

When to begin marketing? It is a lot easier if you start before the

book is released. Everyone needs a platform. It's who you know, what's in your rolodex. If you Google yourself, how many times does your name come up? Try to get small articles (500-800 words) published on your subject and give talks or workshops so you have clips and appearances to include with your book proposal before you even try to get a publishing contract. Sneyd was planning a parenting book and did research into people/Web sites/organizations that might be interested before even starting the book and made a file. When the book was finished, she contacted everyone in the file.

You must have a Web site and if possible, a blog. Publicity firms specialize in Internet marketing; prices vary from \$500 to get you onto 20 Web sites up to thousands of dollars. Authors have spent \$50,000 - \$60,000 on a full-blown campaign. If you want to do it yourself, read *Red Hot Internet Publicity: An insider's guide to promoting your book on the Internet*, by Penny C. Sansevieri.

It's helpful, though not always necessary, to have a media kit. The media kit is your chance to get your message across in a very short period of time. TV and radio show producers, editors, and journalists do not have enough time to read every book. Their decision is made in two minutes.

Media kit is just a pocket folder. You can buy them at Office

Max for a dollar or so, or load up in September when the back-to-school sales are on and you can get them for a dime or a quarter each. She sometimes hires a graphic designer to come up with a logo for a sticker to put on the front of the folder, or has postcards printed and glued onto the cover.

The kit should contain a tip sheet, AKA a sales sheet, listing the title, name of author & book, price, ISBN number, distributor, paperback or hard cover, the author's credentials and a few paragraphs of what the book is about. There should also be a press release, and a list of sample interview questions, with or without answers. She usually doesn't include the answers. If the book has been reviewed, put clips in the media kit. Pick the best ones if you have many. List all appearances. You can put in CDs or DVDs of TV or radio appearances or refer to your Web site, where they should be uploaded.

Once the media kit is done, start contacting people.

This is the pitch. How to find people to contact? Different resources are available. PR firms subscribe to a database called Cision that costs about \$4,000 a year. The public library should have *Gale Directory of Publications and Broadcast Media* and *Literary Market Place 2008, the Directory of the American Book Publishing Industry*. Those also list radio

See *Sneyd*, page 6

# SCWA News & Announcements

## Members Accomplish!

1. Gerri Seaton's poem, *Old Bill Bailey*, won 3rd place in the Humorous category of the Leisure World Creative Writer's annual poetry contest.

2. Judy Wagner edited the first and second edition of her husband's textbook, *Basic Virology*, by Edward K. Wagner. It is the premier college textbook on animal and plant viruses in the world, and is currently in its 3rd edition. Edward Wagner died in 2006. We send our condolences to Judy.

3. Marge Crandal advised that CSPAN 2 (Cable Satellite Public Access Network #2) has a program regarding nonfiction, and occasionally fiction, every weekend at 8 p.m. Pacific time.

Janet De Marco  
Member  
jdemar39@msn.com



Contact Writers News Editor Mary Michel Green at (949) 361-6581 or [green.mary@cox.net](mailto:green.mary@cox.net).

### SCWA Critique Committee Open to Members of SCWA

#### Nonfiction & Fiction

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This position is open.

#### Poetry

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##### Dr. Joyce Wheeler

Joyce will critique up to five poems.  
Please mail your work to Joyce at:

3801 Chestnut Avenue, Long Beach, CA 90807

### Executive Committee

President .....Lynnette Baum  
Co-VP, Programming.....Lynnette Baum  
Co-VP, Programming.....Kathy Porter  
VP, Membership .....Linda Coyne  
Secretary..... Linda Shortell  
Treasurer .....Darlene Quinn  
Publicity Director .....Larry Porricelli  
Webmaster ..... Tony Stoklosa  
Meeting Coordinator.....Brennan Harvey  
Newsletter Editor ..... Mary Michel Green  
Tape Librarian.....Sharon Walters

### Membership Information

Linda Coyne, VP, Membership  
[membership@ocwriter.com](mailto:membership@ocwriter.com)

### Meeting Reservations

Brennan Harvey, [meeting@ocwriter.com](mailto:meeting@ocwriter.com)  
or message (714) 375-5275

## ***New Meeting Reservation Address***

We have a new P.O. box to send checks for RSVP's.

P.O. Box 1585  
Huntington Beach, CA 92647-9998



Please make checks payable to SCWA.

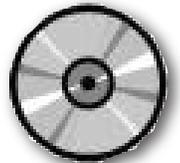
Thanks,

*Brennan Harvey*  
Meeting Coordinator  
*meeting@ocwriter.com*



## **Don't Forget to Shop!**

You can buy recordings of previous speakers on both cassette tape and audio CD for the member price of only \$5 each! This is such a valuable resource if you miss a meeting. Our Southern California Writers Association pens are also available for only \$7.50. Just go to *ocwriter.com* and click on "Make a Purchase."



## **NEXT MONTH'S SPEAKER: *June 21***

*Surprise Speaker! Watch for the June newsletter to find out who is speaking to the SCWA next month. Something special is in the works, so keep your eyes open and lock the date on your calendar!*

*Lynnette Baum*  
President  
*lynnette@the-right-writer.com*



## ***Victory Crayne Speaks in Murrieta on May 20***

My next public presentation will be at 10 a.m. (early hour) on Tuesday, May 20 in Murrieta, just north of Temecula (on the I-15). I'll talk on "**What writers want to know about using an independent editor for their novel.**"

If you have wondered if it is worth it to pay

someone to edit your book before you try to sell it, you owe it to yourself to hear the answers. The Murrieta Friends of the Library have compiled a list of strong questions that I'm sure you wondered about yourself. I'll answer them all. If send me an e-mail, I can send you an easy-to-read map to the location.

*Victory Crayne*  
Member  
*victory@crayne.com*

# Putting Together a Media Kit and Pitching Your Book Explained

Sneyd, from page 3

shows and contacts. The simplest thing to do is call the radio or TV station, ask who to pitch for an interview. Try to get the e-mail and phone number.

“Pitching a book means you’re selling the sizzle.” What makes you unique? Why will their audience be interested in your story? She sends an e-mail first; that’s how she gets the best response. Keep it short, on one computer screen at most. They

have no time to scroll down. Be persistent: you may have to follow up four or five times. If you need to call, keep it short (no more than 30-40 seconds) and prepare ahead of time – write out the pitch and practice it before you call.

Even well-known people are accessible, usually by e-mail. She had authors who wanted a quote from Mitch Albom (*Tuesdays with Morrie*) and Sneyd was able to find three different e-

mail addresses for him, contacted him and he responded within 24 hours.

Media trainers are expensive but very valuable. They teach you how to talk in sound bites, pick out the clothes to wear, how to sit on the chair.

Sneyd can be reached at [lws@russellpublic.com](mailto:lws@russellpublic.com).  
Mary Michel Green  
Editor  
[green.mary@cox.net](mailto:green.mary@cox.net)

## Meet a New Member

**Charla H. Spence**

*Executive Coaching, Organizational Development, Team Facilitation*



For further information, contact Charla at 909-396-0034 or [CharlaSpence@verizon.net](mailto:CharlaSpence@verizon.net).

### Manuscript Broken?

***The Author's Repair Kit***

is a NEW e-book designed to help you breathe new life into your faltering or failing book.

Use Patricia Fry's post-publication book proposal system and heal your publishing mistakes.

***The Author's Repair Kit***, 27 pages: only \$5.95. [http://www.matilijapress.com/author\\_repairkit.html](http://www.matilijapress.com/author_repairkit.html).

## Program Describes Secrets of Publishing Success

*Kuritz*, from page 1

What is the purpose of a media kit, and what should it include? How do you create the demand that gets your book off bookstore shelves? How do you expand audience reach? Can you really do it yourself?

If you want to know how to write so that others won't be able to put down your manuscript, to learn the "how to's" that make books into commercial successes, join us on May 17 at the

Lynnette Baum  
President  
[lynnette@the-right-writer.com](mailto:lynnette@the-right-writer.com)

# Writer's Corner

Editor's note: It's short notice, but I just received this and thought members might have material they want to submit. No payment, but a good way to get that first credit!

—Mary

## *riverbabble*

### Bloomsday Issue Call for Submissions

**Submission deadline: May 15, 2008  
for Publication Date: June 16, 2008**

**General Overview:** *riverbabble* was founded as an on-line literary journal in 2002 to publish fiction, poetry and essay. It is published by Pandemonium—a non-profit dedicated to publishing and editing literary works. *riverbabble* is published twice a year—once in June, the Bloomsbury Issue, and once in January, the Solstice Issue. We particularly look forward to reading work, which can be described as modernist: a story or poem, which focuses on the inner self and has a specificity as to geography, especially, to the landscape of the city. We look forward to reading work that elevates the individual. While special attention is given to literature that reflects a modernist sensibility, *riverbabble* is broad in scope and embraces a variety of work.

### Summer 13 Theme: *Day for Night*

*Day for Night* refers to the way filmmakers can shoot night scenes during the day with certain dark filters. For issue 13, we use it as a metaphor. We find the metaphor so suggestive, that, we

believe, it can be applied to almost any art form including literary work. It can convey the twinkling glitter of Los Angeles or the tawdry underbelly of Paris. It suggests an uncertain identity, a fictional personae, sometimes unnamed or almost invisible, a slippage between day and night. We look forward to your interpretation of *Day for Night*. We welcome your submission to *riverbabble*.

### Guidelines

1. We accept short stories (up to 2,500 words), poetry (up to 30 lines), and criticism (up to 1,000 words).
2. Poetry: submissions limited to 30 lines, 3 poems. We consider all forms, but are most interested in free verse, lyrical, metaphysical, and narrative forms.
3. Fiction: submissions are limited to 2,500 words, 2 stories. We accept simultaneous submissions; however, if your work is accepted by another publication, please notify us immediately.
4. Essay: submissions are limited to 1,000 words. We are interested in all topics: individual writers, literary criticism, form, etc. Please do not confuse essay with review. We do not publish reviews.
5. Featured Writer: Starting with issue 11, *riverbabble* has instituted a section of the journal for a Featured Writer. This includes a selection of the writer's work, an interview, and biographical information.
6. E-mail submissions are encouraged. When sending an e-mail, put *riverbabble*, your name,

and the issue number on the subject line (example: *riverbabble*, John Doe, #13). Send your e-mail to: [riverbabble@iceflow.com](mailto:riverbabble@iceflow.com). In the body of your e-mail, place your name, address, e-mail, and the title of your story at the top followed by your work. Use rich text, when possible. Be sure to use a standard font, such as Times Roman. Please, do not cut-and-paste from your word processing program into your e-mail message. Doing so can garble your work and often produces strange symbols.

7. Do not send stories as attachments. Do not send nonfiction or photo-essay submissions. Do not send stories in HTML text. We will discard them.
8. Notification: Writers receive notification of acceptance/rejection via an e-mail form letter. Because of the volume of submissions we receive, we cannot provide personal responses or critiques for rejected work.
9. We do not return submissions.
10. Payment: *riverbabble* can not offer payment for accepted submissions to the magazine. We do have a publication party and reading after each issue. Writers are urged to attend and read their work.
11. Rights: First rights and permission to archive. Authors retain the copyright to their material. If an essay, poem, or fiction piece (originally published in *riverbabble*) is reprinted in another publication, the author receives 100 percent of any fee.
12. Please visit *riverbabble*'s web site at: <http://www.iceflow.com>.



**May Meeting:  
Saturday  
May 21, 2008**

# ANTOINETTE KURITZ

## *Successful PR - From Book to Best Seller 3!*

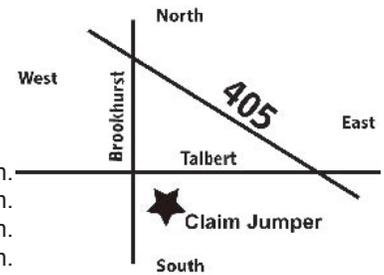
*(See inside for more on Antoinette Kuritz.)*



**LOCATION: Claim Jumper Restaurant**

Banquet Room entrance, rear of building  
18050 Brookhurst St., Fountain Valley, CA  
Restaurant telephone: (714) 963-6711

Registration & Networking:	9:30 a.m.
Meeting:	10:00 a.m.
Lunch:	11:30 a.m.
Afternoon Program:	12:30 p.m.



*Happy Mother's Day!*

GUESTS ALWAYS WELCOME—\$30 AT DOOR; \$25 WITH RSVP  
MEMBERS WHO DO NOT RSVP PAY \$25 AT DOOR  
MEMBERS WHO DO RSVP PAY \$20

BE SURE TO RSVP WHENEVER POSSIBLE!

RSVP before May 13:

Brennan Harvey, Meeting Coordinator, P.O. Box 1585, Huntington Beach, CA 92647-9998. Check payable to SCWA must accompany reservation. Our PayPal online account is temporarily out of commission.

After May 13: E-mail Brennan at [meeting@ocwriter.com](mailto:meeting@ocwriter.com) or message (714) 375-5275



# Writers News

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