

Publishing Your Business Book with Terry Whalin



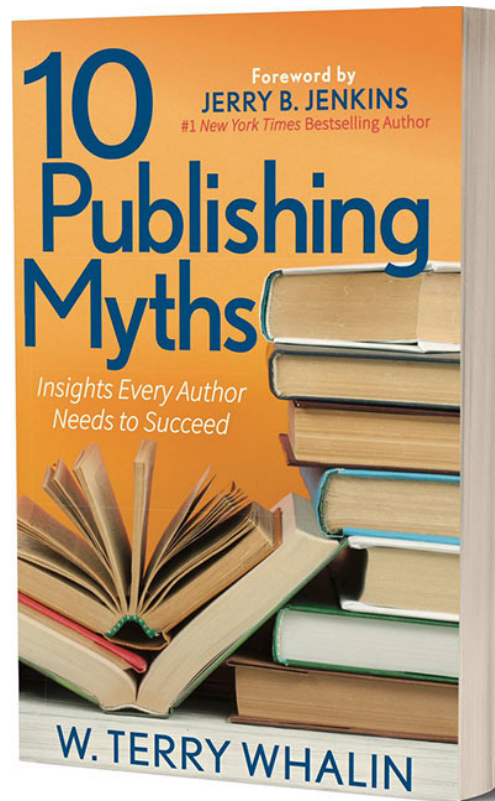
From how to get a book published to selling on Amazon books, Terry Whalin is an expert. He shares what he knows in this fascinating interview.



Terry Whalin

James: James Schramko here. Welcome back to SuperFastBusiness.com. This is Episode 820. Today, we're having a chat with Terry Whalin, and he's going to be talking about publishing, about books; a really interesting character. I'm just going to give you a bit of background here. The way I met Terry is, he's been using the platform that I'm a huge fan of, [10XPRO](#).

He was introduced to me by [John Lint](#), the founder of that program, as a great example of someone using the platform well. So that's the story of how we met. He has been using the platform to publish his latest book, 10 Publishing Myths. We'll talk about where you can find that, and we'll put links to that, because there's a different link for the [US market](#) and a different link for the [international market](#). We'll put that in the show notes at Episode 820.



Terry's latest book

Terry's been publishing for decades. He's written more than 60 books for traditional publishers. That blows me away, because I'm just working on my second and third book, and it's basically, I would rather walk on cut glass, which I actually do from time to time, all the way to the beach here, than publish a book. It's so grueling. Even when I get people to help me write it, it's still just a mental challenge.

Several of those books have sold over 100,000 copies, or bestselling. And Terry also acquires books. So he finds them for a New York publisher. And I asked Terry about, what does that actually mean, and he was explaining it's a bit of being a talent scout, looking for the books to bring to the publisher.

And the thing is, there are a lot of misconceptions about publishing books, and that's what we're going to talk about today. We're going to have Terry get some of that experience from in the trenches and help us, because I do firmly believe this, if you're listening to this podcast, or watching it on whatever platform we publish it, and it's across many platforms now, I think having a book is essential in this era. I think it's more important than a university degree. It's profoundly impacted my own business.

Some very strong reasons for becoming an author

But I'm interested in your take on this, Terry. Firstly, welcome to the call. But how important is it to actually have a book?



Terry: Well, James, thank you for this opportunity. Yeah, a book is a very important tool, because it shows that you are really an authority or an expert in your particular area. And so, it validates many aspects right there. But the fact that you've put the effort into making a book, that's great.

James: Now, when you're doing the books, are you mostly operating in the expert, author, speaker market? Or are you in the other market that we sometimes encounter, which is sort of more the Harry Potter, the bestseller books? Which sort of genre do you find yourself working with mostly?

Terry: Yeah, I'm mostly in the expert, author, speaker category. At Morgan James, we publish a lot of business books, self help, how to, those types of books.

James: Sweet. Okay. I mean that's fair and square for our audience. Do you think most business owners, if they're operating, you know, they're an entrepreneur, they have an agency, or they publish an information product or a course, do you think they should have a book?

Terry: Well, yeah, because a book will get places that their online course or their information product will never reach. You can reach a whole different sector with your book. And it's very important who you do that book with. Like, for example, Morgan James is known as the entrepreneurial publisher. That's kind of our little moniker. So we're regularly publishing books that get on the USA Today, and The Wall Street Journal, The New York Times list. So those are the types of books that I'm actively looking for that we can publish.

James: I mean, this is interesting to me, because I've self published [my first book](#), and I'm not on The Wall Street Journal. I'm not in the airport bookstores. I haven't dealt with a big publishing house. And I think a lot of this is going to come down to what you're trying to do with the book. I'm really actually only selling it on [Amazon](#), which has been wonderful.

It's been going, I think we worked out with my friend [Dean Jackson](#) on a [previous episode](#), about four years, and it sells, and sells, and sells, and sells, and I've noticed some of the bookstores starting to order it in bulk. And I'm still selling a lot on [Audible](#), which makes sense because I have a very strong podcast audience. And I get all the commish, you know, like I have complete ownership of the book, and I can do whatever I want with it.

But I imagine I'm really missing out on that distribution and the reach that I could have if I went with a publisher, and probably I should consider a publisher route with a future book where I can actually hook into their supply channels for distribution and not worry about that front end profit at all. And I never was worried about it, by the way, I never thought I'm going to get rich off a book. I think that's a big misconception that I see.

What someone like Terry can do for your book

Terry: It is a big misconception. And I can help you with that, James, whenever you'd want to do that, because we actually print in Australia as well as the UK and the United States, and Amazon is a big customer of Morgan James, but they're only 24 percent of our overall business. So the way I look at it is you're missing 76 percent of what we could do for the book. And we're not only on Amazon; we're on 1800 online bookstores. So we're at Target.com and all kinds of places out there with our books, which is really great.

James: So how does it work? Do authors have to pitch you on you taking on their book?

Terry: They do pitch, they do pitch me, and we have a publication board process. I mean, Morgan James, as a company, receives about 5000 submissions a year and only does about 180 to 200 books a year. So there is a sorting process to figure out which books are really going to be the right ones for us to publish.

James: And what sort of things would make that sorting process end up in success for an author?

Terry: The thing that you were hinting at before we even came on here about platform, your particular reach as an author is really what we're looking for. So if you have a podcast, if you have an email list, if you have a blog, a way to reach people, that's going to put you a cut above the other people that are pitching me, as you can imagine.

James: So that's a lot like Hollywood movie actors now, isn't it? If they have a huge Instagram following, they may get the part over an unknown person, because the studio's going to know that they've got a readymade market who are fans of that person. That's kind of a double-edged sword in a way, isn't it? Because the reason someone would want a publisher is to get an audience, but they're going to get the gig if they've got an audience.

So it's easy to see why the successful people keep getting more success, and they have like, win on win on win, and the people trying to break through find it more difficult. What if I don't have a podcast, and I don't have a big email list, and I'm listening to this podcast, and I think I want to pitch my book, is there a particular type of category, or hook, or thing that you look for in your filtering process?

Terry: Yeah, with us, I mean, we're looking for the people that had the big audience; don't get me wrong, but if you don't have a big audience that's still okay. The important thing is that you have it started, is what we've found, because we really can't bring you from zero up, you know, it's kind of like, if you have a Twitter account, an Instagram, and a Facebook, and LinkedIn, if you have some of those things started, then we can help you increase it, but it's very hard to take somebody from just nothing forward type thing.

How to avoid the garage full of books

James: Let's talk in terms of payment. Do you ever advance money, or does the author have to pay you? You know, you hear these nightmares of people who end up with a garage full of books, because they signed on some...

Terry: Oh yeah, we don't want to do that.

James: You know, they have to print 10,000 books, and they're all sitting in a box, and they're like, Oh my God, I've got all this stuff. And you know, I imagine the publishing house is going to take an enormous cut because of what they're going to be doing for the author. Do you want to talk about how that works?

Terry: Well, it's different for fiction versus nonfiction. But for nonfiction, Morgan James is different in that we allow the author to keep all of their intellectual property. And our contract is pretty simple. Most publishers, I mean, the Simon & Schuster contract these days is running over 50 pages and takes the movie rights and everything else, which we don't do at all.

So basically, we produce the book in eBook, an audio book; in those two forms, we do a 50:50 split on the royalties. For the print book, we start out at 20 percent. I've worked at two other publishing houses, and they just start it out at 10 percent. So it's a healthy royalty that we pay. We don't pay big advances at Morgan James. But we do invest a lot into every book that we publish. So it's a trade off, you know, between for people that understand how the publishing world works, but we're making some great books. We're selling in airports and all those things around the world.

James: So if the book is sold on Amazon, then Amazon pays the publishing house, and the publishing house forwards, is it 20 percent of the commission or the cost?

Terry: Twenty percent of the profits to the author. Yeah.

James: And is the profit the same as the commission from an Amazon sale? Or are there other costs that come out before it gets paid?

Terry: No, on our side, we take care of the printing, and the distribution, and a lot of that kind of thing. So yeah, it's pretty much 20 percent of the retail price.

Self-marketing versus exclusive distribution

James: Cool. Now, I'm just going to bring this back to the scenario I'm at, which is, I'm about to put my book on a book funnel on my own website. So my team right now, as we're recording this, have been setting up a test of our own book funnel. We're using [10XPRO](#). We go and click the one-click campaign builder for a book funnel, and we're going to be able to offer my book, the print book, for sale, on my own website.

I think we'll start with a digital version, we can probably sell the PDF. It means I'm going to have to tell Amazon, Listen, I'm not going to go exclusive with you anymore. So they're not going to let me into their special rental program anymore. But what it will do is it brings the leads back to me, and it can bring that back end profit back to me, so I can give away or sell for a lower ticket, my digital version of the book. I can upsell the audio version, and I can upsell the print version. I can handle it all from my own website.

I'm just wondering, do you still allow your authors to market their own book themselves, if they own all the rights? Or do you request that you have the exclusive distribution?

Terry: Well, we would have the exclusive distribution for the bookstores, the online bookstores, or the brick and mortar bookstores. But you could certainly do a book funnel like you do. For example, Russell Brunson is one of our authors at Morgan James, actually, and Russell has these Facebook ads all over the place where, Just send me the postage, and I'll send you a free copy of Dotcom Secrets or Expert Secrets. Those are books that Morgan James publishes.

James: I've got them sitting on my shelf here. Russell and Dave, his ready made, eager beaver promoter, sent me a bundle across. It was fun to read through those books. He's really carved a benchmark for other authors in our market.

Terry: The amazing thing is, Russell, every year, gives away, through those Facebook ads, about 100,000 copies of each book. But what people don't realize, James, is that because he's also selling books in the bookstore, some people will look at those Facebook ads, and they'll say, Yeah, you know, I just want to buy the book how I usually buy it. So maybe they buy it on Amazon, or their local bookstore, however.

What they don't realize is that Russell, just like clockwork, sells 108,000 copies of his book through the bookstore. And he makes royalties on those. So, you know, he's kind of working both sides of the fence through those ads.

James: I think what you're describing, this is such an essential point, I had one or two people said to me on Facebook that they hadn't heard of 10XPRO or seen it around. So they weren't sure, you know, if this new kid on the block is a good platform for them. And I said, Well hang on a minute, it's not a new kid on the block. It's been around for a decade. And what I learned from that, and I spoke to [John](#) about it, is people need to see ads to believe that something is a big thing or a mainstream.

So we're really seeing a case for branding, and not necessarily seeing a direct response married up to the stimulus. You could run the ads, and then they go and buy a book in the store. You're not going to be able to track that easily. But it is a thing, and I think it's brilliant of Russell to do that. And that's exactly what I want to do. I want to continue to sell my book on Amazon. I mean that's how I consume.

I'm not going to go to a web page and fill in all my details and purchase a book on a private site. Generally, I'm just going to go to Amazon and click a button, because it's easy. I can collect all my records, and I've got my Kindles and so forth. But I know other people like to do it the other way. And I know you can include bonuses and have a deeper relationship and give people coupons and things if they purchase from you directly.

So I'm not necessarily my customer, and I think this is an important thing for us to consider.

The promotion route Terry's taken and how it's working for him

So I'm interested when it comes to your book funnel, Terry, you've got a blog; we'll mention that here. It's thewritinglife.ws. You've got a book called 10 Publishing Myths, and it's \$10. And you sell it on a 10XPRO installation, and we'll put up the link, but it's a bit.ly link, it's like bit.ly/marketing4books. And that's where US people can go, and we'll put another link up for [international buyers](#).

When you have your own book, and you know so much about the market, can you just talk me through the way you've approached promoting your own book and how that's been going for you?

Terry: Yeah, I'm using 10XPRO to promote my own book, and they can get the book from me for \$10, and that includes the shipping and \$200 of bonuses and all that kind of thing. That's going really well. But then, like you say, not everybody buys the book directly from me, they buy it from Amazon or BarnesandNobles.com, or wherever they buy books.

But if they buy directly from me, then I capture the lead and all that kind of thing. So it's a trade-off how you're working it, I guess. But it's going well for me. You know, I could always use some more book sales like everybody else.

James: Well, what you need to do is get on a podcast here or there.

Terry: That's right. That's right. A podcast like this always helps. You know, I've written a massive amount of books, James, like we said, and it was really in 2007 that I figured out I had to actively do something to sell my own books. At that point in my life, I had written about 50 books. Mark Victor Hansen, the co author for the Chicken Soup for the Soul books, invited me to his big event out at Los Angeles.

He was having Mega Book Marketing University, it was called, and he invited me as an agent. So I went out there, and I took pitches from authors that were there. But I decided to sit in the crowd and watch all the speakers. And the experience there was sort of a revelation. I like, woke up. I'm like, I thought my publisher was selling my book, you know, is what I thought. But I had the negative royalty statements to prove that they weren't selling the book.

And Jack Canfield was one of the speakers at this event, and he's written this book called *The Success Principles* that you've probably seen, and the first principle of *The Success Principles* book is that I will take 100 percent responsibility for my own success. And I really wasn't doing anything, hardly, to sell my own books.

I mean, I had a little TerryWhalin.com website, but I wasn't doing a 10XPRO type site or anything, really, to help people find me and get my book out there. So I think that's one of the keys. And part of the reason I wrote *10 Publishing Myths* was to help authors have sort of the right expectation about what's going to happen with their book, and to take their own responsibility. That's why I have a Twitter account and LinkedIn and all those kinds of things out there, is to be out there connecting with people and helping them find me so they can find my book.

The huge importance of letting people reach you

James: Yeah, and your Twitter account, I'm having a look at it here, it's very strong. You've got 195.6 thousand followers. So you've been putting a bit of work, and that's @TerryWhalin. And that's got a nice sort of banner there linking off to your site and you've got your email address, which I think is one of the smartest things you can do.

I put my email address out there everywhere. It's just like, let people actually email you if they're interested in something, and you can have the dialogue. I teach this [Conversational Conversions](#). I think email is strong as ever. I wonder if you are finding the same thing since you have a book funnel and you're collecting emails. Do you do much with email once you have it?

Terry: I do. I do. I agree with you; email is the key here that all of us are looking for email addresses. And you know, the reason I put my own email, James, in my Twitter profile there is, several years ago, I was in New York at a conference and I was sitting in a social media workshop, and this particular presenter pointed out that the feature writer at the New York Times had his email address in his Twitter account.

And the reason he had it there is if you have a hot idea for the New York Times, he wanted you to be able to reach him. And I thought, That's brilliant. I want people to be able to reach me, so I'm going to put my email address in my Twitter. And that's what I do.

James: I had a very similar moment. You know, in the early 90s, I was a debt collector. And for a living, I used to phone up about sort of 70 to 80 people a day, sometimes over 100 people a day, asking them to make their repayments. And not everyone wanted to be contacted. And I was hanging out on the weekend with a friend of mine, I used to race sailing boats, and we're driving along, and his phone rang, and he's a real estate agent. And he just reached over, picked up his phone and answered it, and I was like, almost in shock. Like, this guy actually answers his phone?

And I said, Well, how come you just answer the phone, like you don't even know who that could be? Like we didn't have caller IDs on the screens back then. And a lot of people used voicemail. And he said, I want to take the call. They might want to sell a property, they might want to buy a property, like, I want the call. And it just blew my mind because everyone I was calling didn't want the call, you know? And I didn't want to make the calls. Truth be told, it was a bit of a tough job in the beginning.



And that was like, you know, a lot of entrepreneurs online, this is a really important message; and I hope my team cut this part into a little snippet for social media, too many marketers are doing whatever they can to distance themselves from a customer. They're actually doing anti-marketing, where they put a big firewall between them and the customer. Like, they push everything off onto support, they build memberships, and their number one KPI is they don't want to be involved in it. They've got it all wrong. It should be exactly the other way around.

And there are champions of this. There are people like Gary Vee, or Seth Godin; there's two that come to mind where they do interact, and they do have involvement with their audience. And that is where you get the best data, the best research, the best feedback, the best way to know what to create. And, you know, I answer my own emails. And I take emails from complete strangers, and I put my email address out there.

This is probably one of the single biggest discoveries on this call that I think could be an applicable action step for most people who are doing whatever they can to avoid a customer get on the front line. And I imagine this might be attractive to a publisher, if their book author is accessible and wants to interact with their audience.



Terry: Oh, it is. It's absolutely critical in the book world, because you want to interact with people and tell them about your book. I mean, there's over 4500 new books that come out every day, James. People just don't realize that. I mean, that includes the self-publishing books. It's a massive amount of material that's out there, and you have to be taking action as an author to be reaching people. That's just a simple rule.

Title versus content: which carries more weight?

James: While I've got you, I'm really interested in this one. The title of the book versus the content of the book, what's the balance or how important is it either way? I've heard every argument on this, from, title's everything, the book doesn't matter because no one reads it. You know, a lot of those people are generally the sales people who are just putting a sales letter into book format.

Then there's the people who want to do a work of art, like they're so perfectionist oriented, they're creative, they're artists, they don't care if it doesn't sell, but it has to be perfect; and it'll be thick and heavy, and often the publisher, it seems to me, is wanting a certain amount of words or whatever to make the book a certain look and feel and thickness.

And then there's people in the middle who are sort of pragmatic, and I'd probably put myself in the middle. I want something good that does the job, but I'm not going to labor over it, you know, for five years, and there's not going to be a single extra sentence if it doesn't have to be. So my book is probably a little shorter than some of the others. But it's absolutely not a pamphlet, and it's not some sales letter turned into print. It's an actual book.

Terry: Yeah, James. I think there's a balance in this. The title very much is important, and what that title is going to be, because that grabs people, and the subtitle has to have a benefit for the reader. A lot of people don't do that kind of thing. But the book needs to have enough substance to it, because most books are spine out in the bookstore. So they have to sort of take up the shelf space that they can take, but not too much.

Are there tricks to becoming a New York Times bestseller?

So at Morgan James, our ideal length for a nonfiction book is usually around 200 pages. And I asked the founder of Morgan James where he came up with that, and he said he got that from the main buyer of nonfiction books at Barnes and Nobles. So I thought that was from somebody that really knows what's selling out there. And really is, I think about some of our New York Times bestsellers, they're all about that length. They're not real big, not real small, somewhere kind of in between.

James: Do you have to do tricks to get a New York bestseller? Do you have to put forward a budget? I know a guy who spent \$100,000 with his publisher and they had a special campaign to go and buy books from all the different stores to rig the results. And I thought that's really a bit shallow. It takes away from the meaning of a bestseller. It's like, really, that means best-manipulated book.

Terry: It is. It is shallow. You know, there's a strategy that our team works with people on to be able to do that. But there's an organic way to do it. And there is kind of a way to manipulate the list a little bit to do that kind of thing. And it does take some financial resources to be able to do that. I can't give away the trade secrets here.

James: Oh, I wouldn't ask you.

Terry: Just know that it's sort of a balance in that process.

James: Of course. You know, I'm sure like, it's just human, it's human nature to figure out a system and then to work it to your best advantage. I get that. So I'm a realist about it. And I do see people have very strategic launches, and they want the preorders. And I've done that. I've asked people to preorder, send me the receipt, and then I'll send them the PDF while we wait for the book. And then after the book comes out, I've asked them if they read it and if they want to leave a review.

I've got lots of reviews on my book on Amazon. I think over the years that's really helped it sell itself; and great reviews as well. I had one bad review where the book fell apart, which I've only heard once, and it was supplied by Amazon, and they actually commented on the review after I pointed it out to them, and said, Listen, we print that. So it was unfortunate, a bit out of my control, but at least they weren't ragging out the book itself.

How one-star reviews can be a good thing

Do you read the comments on your own book, out of curiosity?

Terry: I do, I do. I read the reviews, and you know, those one-star reviews are really a good thing for you in some ways, because that validates all the five-star reviews, is the way I look at it. So it's good to have a few people that don't like your book that just want to throw it in the trash can type thing.

James: There was some research I saw, I don't know the name of it, but it showed that if you're an unknown author, then having negative reviews actually gets you more publicity. And the net overall effect is more sales than no reviews. And the other thing is I've heard of people getting in trouble for buying five-star reviews, like I'm sure Amazon is smart enough with all their computing power and brains to detect if there's an unnatural pattern of too many good reviews versus actual reviews in terms of review velocity, review quality.

I remember once, someone tried to attack my podcast and they put like, I can't remember the number, there was dozens if not more than like 60 or 70, just guessing, of one-star reviews all at once. And I pointed it out to Apple. I had no idea about this, and I wondered I just looked, and I was like shocked. It was a total takeout campaign. Someone didn't like my podcast, which is, you know, shocking.

But anyway, they were all removed instantly when I pointed it out to Apple because they clearly could see this is not natural. So I would say, it's probably not clever to overcook it if you're going to be doing something like that. I mean, I don't do any of that. I'd rather just actual organic reviews, and I probably forfeit sales, and I don't sell as many as I could by not forcing the system, but the ones I get are really genuine.

And I have a lot of great feedback from a book. If you do a good version of it, you could have a residual effect over many years. And I hear stories of, I think it was Cialdini, his book, *Influence*, was not popular in the first six or seven years, apparently, and it became popular later. Have you seen incidences of sleepers coming to life?

Terry: Oh, yeah. Sometimes it does take a while for a book to catch fire out there. Part of our vision at Morgan James is we're in it for the long haul. We don't just give you three or six months for your book to catch fire out there. We want to keep working with you. We're still actually coaching and helping authors that came to us in 2005. So we're in it for the long haul to help you be successful with your book.

Do you recognize these bestselling authors?

James: What are some of the books that are bestsellers that you've helped that we might recognize? You mentioned Russell Brunson. You know, you cannot be online and not see Russell Brunson, which is great.

Terry: We published Jeff Walker's Launch book, for example, and that book's in about 20 other languages about how to launch products, he drove that to the top of the New York Times list. We have just a whole number of books like that, that we've published for entrepreneurs. We did The Millionaire Messenger, Brendon Burchard, Shareology by Bryan Kramer. We've done a number of those types of books over the years.

James: Nice. So what are the things that are really essential for us to know? Like, you've got a book on 10 Publishing Myths. I imagine we've touched on a couple of them. I guess one is that, well, I'm guessing here, why don't you just tell me? Save me from guessing.

How book publishing companies prepare for a promotional podcast

But I do have one question before you answer that. If you're going to go on a podcast, let's say you've got a published author there, and they're going to go on a round of podcast to promote the book in the pre-launch mode, as a book publisher, what do you provide them or the podcast host to prepare for that podcast? What's an acceptable resource to give them?

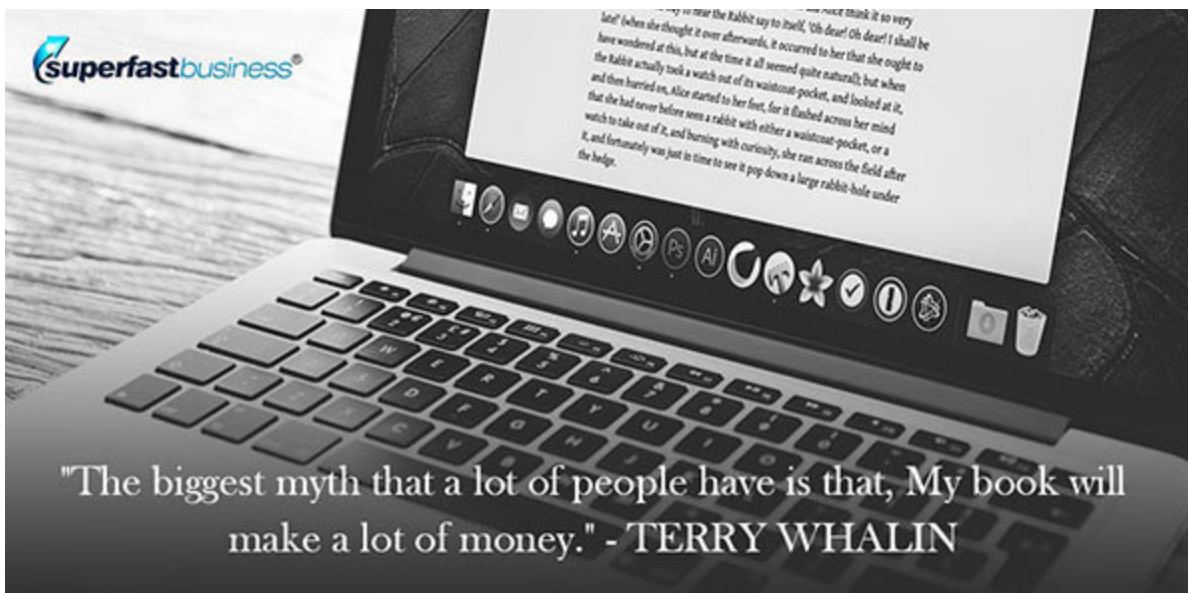
Terry: Yeah, an acceptable resource, we're going to have a pre-launch campaign, so we're going to have the book already up for order on, you know, Barnes and Nobles, Books-A-Million, Amazon, all those places out there. And then we're going to encourage in that pre-launch campaign for people to order the book, and do those preorders. Those are really important, because our sales team is watching those preorders as you can imagine, so as they come in, that funnel's more preorders. All sales build sales, I guess, is what I'm trying to say here in that process.

James: I get it. It's not really the question I'm asking. I'm asking what's acceptable to give the podcast host? So what would you give me? If you're just publishing Jeff Walker's book, and Jeff Walker's coming on my show, what could I get in advance of that to have a look at to understand the book? Would I get a copy of the book? Would I get something else?

Terry: Yeah, we could send you a PDF of the book, the book cover, list of questions, we want you to have all that kind of stuff ahead of time so that you're effective as a podcast host with our author. We don't want to just come in without any resources. That doesn't make sense.

Some of the myths surrounding book publishing

James: So why don't you drop a couple of these myths on us, you know, to finish up so that we don't leave my audience hanging? A couple of myths. And if we've already covered them, just say, Yeah, we covered this one, and that one, and that one. I'm not asking for all 10; they can go and get it from your website, right? And we'll put all the links, but just give us a couple of nuggets to finish up on.



Terry: You know, I think the biggest myth that a lot of people have is that, My book will make a lot of money, because they think that it's the book that's going to make a lot of money, when really, it's the authority that you get from your book, and maybe the program that you have connected to your book; that's where the money is, it's not necessarily the book itself.

James: I agree with you.

Terry: So that's just a whole misconception that people have out there.

James: You know, I've had people come straight to my high-level program straight off my book. They said, I've read your book, you're the guy. Sign me up. And one of those guys was [Scott Devine](#). He wouldn't mind me mentioning that. But he went straight from the book to [SilverCircle](#), the highest level I have. I can attribute that directly to the book. No book, would never have heard of Scott. He's like the absolute best bass guitarist, educator on the planet, by the way, Scott's Bass Guitars.

Terry: Well that's fantastic.

James: Yeah, he's a legend. I don't even play bass guitar, but I love watching every Instagram he drops, like they're so entertaining. He's a brilliant marketer. So anyway, if he's going to do a book, I reckon you should get onto that one, Terry.

Terry: That sounds like I should. Yeah, absolutely.

James: One more myth.

Terry: You know, I think another myth is that I can't call myself a writer unless I publish a book, because there are many other ways to write out there besides publishing a book. Or first-time authors never get published. That's another myth that I have out there.

James: Love it. Are you neighbors to Jeff Walker? I see you're in a similar area.

Terry: We're both in the state of Colorado, but he's over in the Durango area. Jeff goes skiing once a week, all that kind of thing he's involved in.

James: Nice. Well, Terry, I've got to say it's been really pleasurable to chat about publishing. I'm interested in it, my audience are, or should be, interested in it. I hope it's been fun for you, too.

You're on Twitter @terrywhalin. You've got your blog, thewritinglife.ws, and your 10 Publishing Myths for \$10 is at bit.ly/marketing4books. We'll put these links in the show notes; episode 820 at SuperFastBusiness.com.

Terry, thank you so much for coming and sharing your generous knowledge. You're an industry icon. You're working with some of the people we all know. So there's no question as to your insider level of knowledge, and I should definitely talk to you about what's coming down the pipeline at some point for myself.

Terry: Well, James, I just so appreciate this opportunity. And just really, really appreciate the opportunity to be here with you today and talk about books, which is a great passion of mine.

James: Thank you so much. And if you've got questions, send them in. I'll get Terry back if you've asked me enough questions, because I just like talking to Terry, and I'm learning a lot on these episodes. So it's my privilege to be in this position where I get to learn from the frontline. And hopefully, I've asked the right questions for you. If you're listening to this, give me some feedback, comments, reviews on wherever.

Thank you so much. We'll catch you on the next episode.

Terry: Thank you, James.



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