

Submission Materials Kit

The publishing paradigm has changed. Business models have changed, distribution channels have changed; publishers are morphing to meet new challenges. As your agent, I would like to work with you to prepare a suite of materials that will give us the greatest opportunity effectively represent your work to the widest possible audience of Acquisitions Editors (AE) and imprints in today's marketplace. For most AEs, the process of getting the green light to make an acquisition, they will need to convince not only their Publisher, or Editor-in-Chief, but also from a bevy of colleagues; Sales Director, Marketing Director, Publicity Director, CFO, etc.

While we ply our craft in this business of words, the irony is, like any business, it is also a business of numbers. The AEs to whom we submit your work may read the entire well thought out traditional Book Proposal. However, many of their colleagues may simply just scan the proposal; a cursory read at best. Depending on the imprint, we like to arm the AEs with additional tools that s/he may use depending on the level of commitment s/he may expect from each colleague. We also send some of these materials on to our co-agents to solicit offers in foreign, film, or other subsidiary rights markets. Outlined below are the tools we will require for submissions. In the following pages, we have samples, instructions, and templates.

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Table of Contents for the Submissions Materials Kit

Section I. THE BOOK PROPOSAL.....	2
Section II. ANNOTATED TABLE OF CONTENTS (ATOC).....	8
NARRATIVE FORM.....	8
TOC in BULLET FORM.....	9
Section III. TITLE INFORMATION PROFILE (TIP).....	11
TIP INSTRUCTIONS	12
6. Specs/Illus.....	12
7. ETA for MS.....	12
8. Handle.....	13
10. Selling Points/Platform:.....	13
13. COMPARATIVE TITLE INFORMATION:	14

Section I. THE BOOK PROPOSAL

A Good Proposal Is a Must. A first-rate proposal is the vehicle to a publishing agreement with the best terms in the shortest time. It is impossible to overstate the importance. The most difficult aspect about creating a good proposal is trying to determine the balance of being thorough, and also appeal to the greatest number of your audience, which in this case is, a variety of Acquisitions Editors (AE) and their colleagues in editorial, marketing, and sales. You are looking to engage, not the lowest common denominator, but the highest common denominator.

Most writers are not trained to refine a concept of a book into, what is essentially, a business proposal. And it is especially challenging if you are unfamiliar with the business of publishing. As agents, we do what we can to help guide you through this process. What follows is by no means the only direction you can find on this subject. You would be well served to visit our [Resources for Writers](#) page for more information; have conversations with independent [Developmental Editors](#), visit your local bookseller, or library for more information about book proposals and the publishing industry.

Acquisitions Editors are deluged with submissions. They are vexed by, and inclined to reject, proposals that (a) do not sell them on the book in the first few paragraphs; (b) do not anticipate and answer basic questions or allay obvious concerns; (c) are not ready to go to their editorial acquisitions meetings, or editorial superiors; (d) require them to do work the author (or agent) should have done; (e) raise any doubts about the author's commitment to the project or ability and resolve to deliver a well-written manuscript on schedule and in stellar order. Your proposal forms the Acquisitions Editor's first impression of you. If the proposal is top-drawer, the acquisitions editor will think of you as a pro. If it's inadequate, you probably won't get a chance to make a second impression.

Occasionally, an idea is so compelling it can be sold on just a query, or a Title Information Profile, or [TIP sheet](#). However, for all but a few submissions, RWA requires a completed proposal. And few projects can overcome a weak proposal. The negative impression left by a poor proposal can hurt the author. The Acquisitions Editor will hesitate to give the author the benefit of the doubt when there is a problem; will read the manuscript with a more critical eye when it is delivered, and will be less inclined, or able, to drum up in-house enthusiasm for the project. A strong proposal will raise the author's credibility with the Acquisitions Editor, and her/his colleagues. A weak proposal is simply an invitation to rejection.

The process of writing a good proposal is as important to you as the finished product is to the Acquisitions Editor. Writing a strong proposal forces you to think out what you want to say, how you're going to research the book, how to organize the material and, most importantly, to decide if the subject really holds your interest. To deliver a good proposal, an author must think deeply about the needs of the book's audience, which is exactly what determines whether the book succeeds after publication.

As agents, we decide which houses and Acquisitions Editors your project will appeal to on the basis of all your submission materials; the TIP sheet, The Annotated Table of Contents, your sample writing ~ but your proposal may be the ONLY document certain members of the publisher's acquisitions meeting team may use to determine their interest in a project. A proposal can outline how to "position" your book to the publisher, and to the marketplace; hence how to answer questions or refute objections from sales staff, booksellers, the media and even consumers. A proposal gives all stakeholders confidence in your work. Publishing operates on the "it takes a village" philosophy. For a project to be successful, the Acquisitions Editor needs to corral the support of her/his colleagues in Sales, Marketing, Rights, and others. A strong proposal will help your agent get a better deal, because the Acquisitions Editor is able to get more "villagers" to become invested in the project.

A proposal is a sales document. Your job is to convince the Acquisitions Editor that by acquiring your book she/he will (1) earn out the advance and make money for the house; (2) look smart and professional in the eyes of her/his boss, co-workers and the industry; (3) have a pleasant experience working with you. Accomplish these three goals, and a successful sale is nearly assured. Grab the Acquisitions Editor by the lapels by using the book's most compelling justification, from the publisher's perspective, right up front, in an introductory paragraph or the concept section. Often this is a statement about the size of the market or the need for your book. But if you are the head of an organization that will commit to buy 20,000 copies, or your last book sold 100,000 copies, or you have unassailable proof that Elvis is alive and well in Argentina, say so right away. One way or another, convince the editor she risks passing up a winner if she/he stops reading.

Concept or Description: Fifty thousand plus new titles are published in the United States every year -- and that does not account for all the self-published titles now flooding the market. What can you, the Acquisitions Editor or the publisher's sales representative, or publicist, say to distinguish this title from the other 49,999 books? Whether it's called the "sales handle," "the hook," or "the keynote," every book needs a pithy (25 words or less) description that

tells the target reader why to buy your book. If you can work the handle into the title, great. If not, begin the concept section with it. Unless you have some heart-stopping alternative, the best approach is to begin with 2-3 paragraphs defining your audiences and stating why they will buy your book. Then describe in 2-3 paragraphs what your book will do and how it will do it, as if you were writing flap copy. If they are crucial sales points, mention special features (illustrations, charts, etc.). Remember the question in the editor's head is: "Will it sell?" Keep this section short and to the point.

Market & Audience: Flesh out whatever you said in your introductory paragraphs or the concept section about WHO will buy your book, WHY they will buy it, WHERE they're likely to buy it and HOW they can be informed about its existence. You can define your market by common interests or problems, membership in associations, magazines or analogous books read, job requirements, etc. Be specific and quantitative. Be realistic. Explain specifically how your book uniquely meets the needs of the market.

Comparative Titles: This is a VERY important section. Identify the books, preferably published within the past few years, that appeal to a similar demographic audience as does your work. Above all, you need to explain how your work fills a niche that does not exist in the target market. Include title, author, publisher, ISBN, year of publication, current price and, if you have solid information, sales figures. Do not overwhelm the editor with a list of every book ever published on the subject, but make sure you cover all titles the editor might be familiar. Look online for references to comparative titles; your editor will. Also talk to your local public librarian or the buyer at a well-stocked, independent book store. Remember the purpose of this section is to distinguish your book from the others. Be truthful but merciless in exposing the weaknesses of the perceived competition. **LIST COMPARATIVE TITLES IN DESCENDING CHRONOLOGICAL ORDER.**

Methodology: This section is optional, depending upon the nature and complexity of the book. The more ambitious the project, the greater the need to convince the editor you've carefully thought out how you're going to research and write the book. If you're writing a biography, explain here how you will gain access to private papers or whom you will interview. If the preparation of the book requires costly foreign travel, put your budget here. If your book requires contributors, how will you recruit them and what will you pay them? If the book requires maps, where will they come from? If it's an entry-based reference book, what are your criteria for selection? How will you compile your headword list? Don't go into unnecessary detail or go beyond two pages.

Annotated Table of Contents (ATOC): This should amplify the concept section. Cover organization, structure, themes, key elements, newsworthy information, conclusions. Unless you're writing a reference book, the bulk of your proposal will be an annotated chapter-by-chapter summary. Make each chapter title as enticing as possible. Begin the annotation with a specific anecdote, story or statement that illustrates or sums up the theme of the chapter. This should be followed by no more than one or two brief paragraphs explaining what the chapter will cover or what questions it will answer. It should be clear to the reader not only what the chapter contains but also how it advances the story and fits into the whole. If your book is a reference book, the equivalent to a chapter summary is a tentative headword or entry list.

Author's Qualifications: This section is in the proposal solely to answer the two questions every editor thinks about when considering a submission: Should I risk my company's money on this writer? What are the author's special credentials to write this particular book? Focus your biography on answering those two questions, keeping this section under a page and on target. **You should write about your qualifications in the third person.** The best way to address the risk issue is to prove you're a tested writer: list your published works with the name of the publisher, year and sales figures (if they're good). Review extracts or awards also reassure the editor. If you're an academic with scores of published articles, say so but don't list them all, only those specifically relevant to the proposed book. Explain what makes you an authority on this subject. Why should readers trust what you have to say on this topic? The research you've done or plan to do may be mentioned, if it's impressive. Certainly, cite any previous articles or books you've written on the subject—and explain how they differ from the one proposed. Family status and personal details should be excluded unless they are germane to the book's topic.

Promotion or "Platform": Publishers also are responsible for the basic marketing and publicity of your work to the industry and to media outlets. Publisher marketing and publicity teams are responsible for creation of seasonal catalogs, publicity mailings and bookings and bookseller promotions. However, promoting the printed, or digital word has evolved. There are still remnants of multi-city author autographing tours, point of sale displays, bookmarks, posters, and newspaper advertising. Now, most radio is done remotely, displays, posters and bookmarks are rare, and most advertising has been replaced by social media. A successful partnership with a publisher requires that authors remain proactive in marketing, publicizing and promoting their own work. Publishers want to know what YOU are going to do to promote and sell your book both immediately upon publication and

thereafter. You should put as much thought and effort into this part of the proposal as you do into the annotated outline. You need to include as much information as possible on what you know about reaching an audience for your book. This may include connections to authorities that can give you endorsements, your own list of media contacts, your online presence, or your ability to promote your work through social networking.

Delivery: State specifically when the manuscript will be delivered. Most publishers want delivery within 12 months of agreement unless the book is unusually long or requires a great deal of research. However, as the pace of publishing has accelerated, some projects may be on a compressed schedule.

Never promise what you can't deliver; it is better to under promise and over deliver. Delivery dates are contractual; missing a delivery date could result in a canceled contract and repayment of the advance.

Word Count: Identify actual, or anticipated word count for the manuscript and note how much is already written, if a significant section has been completed.

- **Sample Chapters:** Almost all proposals should include at least three complete and polished sample chapters. Make your sample chapter(s) as representative of the whole book as possible.

Proposal Format & Presentation: Appearances are important. Your proposal's presentation will be seen as indicative of the form in which your entire manuscript will be delivered. Moreover, a clean, easy-to-read proposal encourages an editor to put it on the top of the "to do" pile. Many editors these days prefer to receive proposals as e-mail attachments. So we will need your proposal in electronic form, preferably, an MS Word.doc with any illustrations included, but as a separate file with the .jpegs - so the text for your manuscript should be all be in one file, with all illustrations in a low compression .pdf One excellent feature to use is the MSWord Table of Contents feature. To use this feature, you will format your sections at "Headings" (as opposed to text). You can ask your agent on how to use this feature.

Proposal Length. Proposals are double-space with reasonable margins on 8 1/2 x 11 pages. On the page headers, put you surname, and book title; in the footer, page numbers. Given all that is outlined above, I've rarely seen a book proposal that is less than about twenty pages. Most proposals seem to be in the thirty to forty page range.

Manuscript Format: Publishers ask that a manuscript be delivered in electronic form - specifically, **ONE** unformatted MSWord.doc, i.e. one file, not

separate files for each chapter. Front matter (dedication, acknowledgements), illustrations, charts, graphs, *et cetera* must be on a **separate** document, or on a physical disc.

Final summary regarding your proposal. What follows is the verbatim outline from a respected sales and marketing director on what he tells his editors what they should be prepared to bring to a meeting after a book is acquired.

1. Hook

- a. *An elevator pitch that is impactful and inspires action*
- b. *A “why” that is deeply meaningful to the target persona*
- c. *The ability to complete the following statement in less than two sentences. “Oh my gosh, I LOVED this book, and you will to. It’s about ...”*

2. Story

- a. *A story that propels the reader forward consistently throughout the book*
- b. *Characters that the reader cares about*
- c. *A story the reader wants to share*

3. Writing

- a. *Character development*
- b. *Mastery of language and dialogue*

4. Author

- a. *Lives in America*
- b. *Personal platform*
- c. *Industry/author/bookseller/librarian connections*
- d. *Reputation/abilities of the agent*
- e. *Active and engaged – willing to try new things and make connections to sell the book*

5. First 5 pages

- a. *Propel the reader into the story. Leave the reader desperate to read more*

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Section II. ANNOTATED TABLE OF CONTENTS (ATOC)

As the moniker states, this is simply a snap shot of each chapter.

NARRATIVE FORM

Most editors prefer the ATOC in a narrative form; short paragraph describing the chapter contents. Here is a narrative form of an ATOC for client Greg Flemming's *AT THE POINT OF THE CUTLASS*. This example includes only his Prologue, and three chapters, but his ATOC did include all eleven chapters of his book.

Prologue

Perhaps nothing punctuates the tragic turn of events in Philip Ashton's world than the day of July 19, 1723. At about noon on that Friday, Ashton's friend and crewmate, Joseph Libbey, was hanged on a wooden gallows erected by the shoreline in Newport, Rhode Island. If circumstances had been any different, Philip Ashton might have died beside his friend that day too, and the juxtaposition between Ashton and Libbey offers a dramatic introduction to this rich narrative. Only a year earlier, the two friends had been taken from their fishing vessel in a remote Nova Scotia harbor and forced aboard a pirate ship under the control of one of the most horrific men to sail the seas in the eighteenth century. After the pirates sailed across the Atlantic and back, Libbey and dozens of other pirates were cornered by a British battleship and taken back to Newport, where they were convicted of piracy and hanged in the single largest mass execution ever held in the entire history of the American colonies.

But on the day that Libbey died, Philip Ashton was thousands of miles away -- stranded and completely alone on a desolate island at the western edge of the Caribbean Sea. He had not even reached the half-way mark in a three-year odyssey that began unexpectedly on the summer evening when he and Libbey were dragged from their fishing schooner and forced to serve aboard the pirate ship. Ashton's experiences open a window into a forgotten and tragic side of Atlantic piracy during the early 1700s, when literally hundreds young fishermen and sailors were taken as captives by pirate crews. Despite repeated beatings and threats, Ashton steadfastly refused to join the pirates, and unlike many other captives, Ashton finally managed to escape. Seizing a sudden opportunity that was just as unexpected as his capture, Ashton ran off alone on an uninhabited island where the pirate crew had stopped in March. He was forced to survive as a castaway for month after month, with no gun, no knife, and no way to make a fire. He could not plant a garden, had no way to kill, skin, and cook wild animals, and he didn't even have shoes to protect his feet from the rocky beaches and jagged floor of the island's jungle-like forest. The fact that Ashton survived is practically miraculous, and he nearly died at several points during his ordeal. Ashton's story, recounted in a rare 1725 narrative printed in Boston after he finally returned home, reveals a dramatic life of captivity, adventure, and unspeakable violence that touches every corner of the Atlantic and Caribbean.

Chapter 1

The capture of Ashton and Libbey occurred as a result of three disparate events that were set in motion months before the summer evening in June 1722 when the pirates found the fishermen settling in for the night. In January of that year, the merchant ship *Rebecca* had sailed from Boston to the Caribbean and, by May, was on its return voyage, just days from home off the coast of Maryland. In another routine voyage, Philip Ashton's small fishing crew had left Marblehead, Massachusetts and by early June was working in the waters off the southern tip of Nova Scotia. Meanwhile, a mutinous seaman named Edward Low, also from Boston, was desperately trying to establish his hold as a new pirate captain. Low was an awful man, either a natural-born killer or a raving psychopath. He thought nothing of cutting off a man's ears or nose and then roasting them over a fire as the victim stood bleeding on the deck. The captain of a British warship called Low "the most noted pirate in America" and another official claimed that "a greater monster never infested the seas." Sailing up from the Caribbean, Low's pirate crew captured the Boston-bound *Rebecca* along the Maryland coastline on May 28. The pirates took the ship as their own and then continued heading north. Word of Low's captures spread quickly, and two armed battleships set out from New England to hunt him down. But they were unable to find him, and for Philip Ashton it was too late.

Chapter 2

Just hours after Ashton and his tired crew had anchored in a remote natural harbor along the eastern coast of Nova Scotia to rest for the weekend, four men from Low's pirate ship, hiding pistols and cutlasses under their clothing, rowed over and boarded the fishing vessel. The pirates took both Ashton and Libbey as captives, bringing them back to their ship. A fuming Low tried to force the fishermen at gunpoint to sign the ship's articles and join the pirate crew, but the men refused, sending Low into an even deeper into a fit of rage. The pirates quickly grew impatient with their new captives. Waving his pistol in front of their faces, Low repeatedly berated the young fishermen for refusing to join the crew. Ashton was nearly shot in the head that weekend, saved only because a pistol misfired three times in a row. The captives were kept below deck in the ship's dark hold while the pirates took possession of one of the other Marblehead fishing schooners in the harbor that weekend, moving all of their equipment, guns, food, and water off the *Rebecca* and onto the newer and faster ship.

Chapter 3

Though he refused to join the pirates, Ashton was forced to sail away with them anyway. The first leg of their voyage followed a course almost due east across the open Atlantic past the Azores and then south towards the Cape Verde Islands off the coast of Africa. Ashton spent hours hiding down in the ship's hold, trying to avoid another beating or whipping from Low or the other pirates as the crew sailed across the Atlantic and back. He was constantly thinking about how to escape. While he saw no chance to run free, several other captives did. Near many of the islands they passed, the pirates captured more ships, taking several of them as their own. When the pirates decided to keep a ship, they sometimes put a group of captives aboard it with instructions to follow them

TOC in BULLET FORM

Certain projects may lend themselves to a form that simple highlights the chapter contents as a list of subsections. Here is a sample for a few chapters of an ATOC

in bullet form for *HOW TO LIVE WITH A MENTALLY ILL PERSON* by Dr. Mark S. Gold and Christine Adamec

Acknowledgments

New foreword by a prominent psychiatrist

INTRODUCTION

Attribution - *We will also use unattributed quotes from individuals with mentally ill relatives and offer sidebars throughout chapters*

How This Book Can Help You

PART ONE: From Your Perspective

Chapter 1: The Importance of Family Members Who Live with the Ill Person

- a. The stigma associated with the mentally ill and their parents and other relatives
- b. Mental illness is not your fault
- c. Why your relative needs you

Chapter 2: What It's Like for You

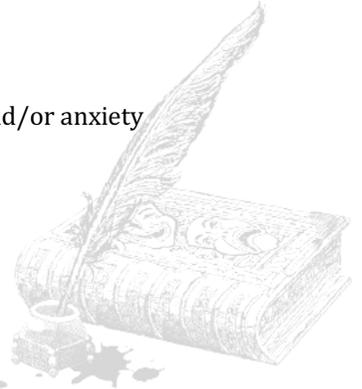
- a. Common caregiver reactions to the illness (distress, anxiety, fear and so forth)
- b. Looking for someone to blame
- c. Accepting the Illness
- d. Not even the best caregivers are perfect

Chapter 3: Common Psychological Reactions Symptoms of depression and/or anxiety

- a. Other reactions
- b. Finding help for yourself
- c. Identifying support groups

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Section III. TITLE INFORMATION PROFILE (TIP)

Some publishers call this a “TI” (*Random House*), or “TIP” sheets (*S&S*). There are other names, but almost every publishing house, large and small, uses these “executive summaries” to present titles to other departments, and to industry buyers. RWA has TIPs for three reasons.



TIP sheets are a basic document we use in all of our internal management of each of your projects. Having TIPs helps us, you and RWA, frame the conversation with the editor. A TIP is usually about two or three pages, containing the key points of the much longer proposal.



To get an offer in today’s market, an editor has to complete a “P&L”, or Profit and Loss analysis. Having a TIP will allow us to present our business case for an acquisition. Given the changing environment of the publishing landscape, having the TIP will outline for an acquisitions editor key features s/he will need to move a project forward to her/his colleagues.

For NonFiction, most of the information you will pull from your book proposal. For Fiction, the “Book Description” is basically your traditional query letter. You will do the first draft based on the instructions provided as comments on the TIP. After you complete the first draft, you will send it to RWA and we will review and make changes and recommendations. We will then polish the TIP and send it back to you. After your review and approval of the final draft we will be ready to submit. You will notice that the TIP is a simple MSWord.doc. [I encourage you to use linked hypertext to link to supplementary information about your proposal.](#)

Save your initial TIP as a template for all your future works. The agency file naming convention is as follows: “TIP_YourLastName_TITLE OF YOUR WORK”. Note the sentence case for your last name, and your title in all CAPS. On your TIPs, your bio will not change (much); your prior titles will not change (yet obviously we will build onto this section as the number of published books grow). TIPs can also be used for “works in progress” or submitting new editions of former titles. Even if a manuscript is not complete, if you have mapped out a work sufficiently to present the book concept, then we may be able to use a TIP to query editors on your work.

Also, as part of the RWA process, once you submit a TIP, and we agree that it is a work worth pursuing it becomes a RWA project, under the terms of the agency agreement this project become a “Work” to be represented by RWA.

Given today’s marketplace, we have found that having TIPs can be a very useful tool in setting you apart and give you an edge to launching successful projects. A TIP can help to set the tone for the sales and marketing discussions with our partner publishers. As editorial staffs have been trimmed, there are fewer assistants to do this sort of work. While much on the TIP sheet process has become digitized internally, the process remains the same. Please do not hesitate to ask questions. There is a lot of “homework”

we have to do to work collaboratively with our publisher to have a successful launch. This will be your best chance to brand yourself, and position your work to our audience (*editors and publishers!*).

TIP INSTRUCTIONS

1. **TITLE:** Always remember that ALL titles are “tentative”. Unless your name is Stephen King, the publisher has the final say on the ultimate title. If you feel strongly about your title, we can discuss, but the industry standard is that publishers must have the flexibility to change a title.
2. **Sub-Title** is for non-fiction, and occasionally fiction.
3. **Catalog Line:** is a “branding slogan” EXTREMELY short, a few words, like a teaser line on a movie poster. One vehicle that has become popular of late, is called “X meets Y” or “Three Beat” e.g. “*Sherlock Holmes meets Romeo and Juliet*”
4. **Author Name:** As you would like it to appear on the book.
5. **BISAC / BISAC Category** is an industry code number that is input into computers to identify what section in the store a book will be placed. Choosing the right BISAC can also lead to enhanced merchandising opportunities. As Matt Schwartz, V.P., director of digital marketing strategy and product development, Random House Publishing Group, notes: “BISAC category codes can serve multiple purposes, including impacting search results at retailers and being included in certain merchandising opportunities that pull in titles automatically based on category. In the past, books were merchandised in just one part of a bookstore –i.e., General Fiction, Cooking, Mystery, etc. With BISACs, we have the ability to reach multiple audiences for a book, in several in-store locations, for potential multiple demographics.” You should look at the lists at [BISAC Subject Headings Lists](#) and find the right category, or categories for your book.
6. **Specs/Illus:** Specs include word count and number of expected photos or illustrations. Editors need to know word count to make cost projections. If you have completed your manuscript, word processing programs will count your words. If you are submitting a proposal, you need to give your best estimate on the length of your work. There are about 375 words on a type-written standard size page. That means that 100,000 words= 280 page book. Even if you have not finished your manuscript, you do have to commit to an approximate number of words. Editors do need to include this information when they are preparing a profit and loss statement, and it becomes a contractual number
7. **ETA for MS:** How long will it take for you to complete the manuscript. The standard we use is, from the time a publishing agreement is signed. Keep in mind that the publishing cycle has become more compressed of late, so acquisitions editors are expecting manuscripts to be delivered within a 12 month period. So unless your project needs a lot of research, 6 to 8 months is preferred. If you are a first time writer, or, if you are an author that is writing a project that

is in a different genre than your prior works, we will have a conversation about having a completed manuscript at the time of submissions. .

8. **Handle, (or “Elevator Pitch”):** One or two sentences that sell your book that is directed to, other persons inside the publishing house, (other editors, marketing staff, publicity, etc. Catalog copywriters sometimes refer this to as “the lead”. Generally, an editor, publisher’s rep, or bookseller has literally about only ten (10) seconds to sell a book to buyers; This is also true for a publicist to media producers and booksellers to consumers. What can you say in 10 seconds that will make people spend money to read your book? The Handle can be an extension of the [XmeetsY](#), [a teaser pitch](#) or [a story pitch](#).
9. **Description:** The description is two to four paragraphs **explaining the content to consumers**. Given thirty seconds (30) to describe your book, what 250 words would you use to describe the content? To write your book description is to write your own **consumer focused jacket flap copy**. Consider search engine optimum (SEO) language for online. Having bullet point list for the consumer is very effective
10. **Selling Points/Platform: This section is critical.**
 - a. **Selling Points Bullet** Points describe the market for this book, and its unique features, to internal stakeholders at the publishing house - sales, marketing, publicity. This includes what you know about the audience; demographics, marketing analysis, membership organizations, publicity opportunities, markets in which you are known, etc. Anything that you think could be exploited to increase sales and any ideas you might have about marketing and publicity. If possible, provide statistics on the number, or percentage, of the population, or sub-set of a population, that would be interested in your work - or how this is now the trend. In your selling points, identify magazines, blogs, or other media that might be interested in doing a story on your book; if you know the circulation of said media, that would be even better. Explain how the subject of your book, either is, or will be, part of the public conscience. Name names - discuss who in the field would be interested in your work, either professionals, or in the media. The selling points give you an opportunity to highlight how your book make news i.e. drive consumers into the stores, or online to buy books. “Selling Points” are conversation starters for the acquisitions editor so when s/he presents the project to colleagues they will already begin barnstorming on how they can succeed if they too have the opportunity to share your enthusiasm for the book.
 - b. **Platform:** Platform is a term that has exploded into the psyche and lexicon of publishing. The question that is being asked of acquiring editors is what will the author be doing to promote their own work? Using bullet points, outline your ability to generate speaking engagements, your media connections, your connections with booksellers,

and of course, as is all the rage in this day and age...**number of subscribers to your blog/website/twitter/Facebook or other social media. Be specific.** You should also list recognizable persons from whom we can get quotes, endorsements, or reviews.

11. **Writer Bio:** A concise professional timeline of your writing credentials, articles. Professional positions, alumni associations, organizations of which you are a member; also locations of relatives or others that will be looking for your book (sales will want to tell buyers of stores in those locales). Write this bio in the **third person**, but don't be shy. Tell the truth, but list all your achievements and credentials ~ anything newsworthy that a publicist can use to promote you and your work. I will edit this section down to what we need to tell an edit or publicist. In a TIP sheet the more background you can give me the better. Even if I edit out some bio information, I may use the information as talking points.

12. **Author Prior Titles:** List each of your prior titles. You can include any sales information in the comments box. Also, anything you may want to explain about the sales of your prior books, for example, *"translation rights sold in France and Japan"*, *"special bulk sales to Disneyland"*, or *"my editor was fired the same month I turned in my manuscript and I was assigned to an editor that did not like my book!"* . If you have dozens of books, let me know, and I will run a Nielsen BookScan **"Point of Sale (POS)"** report spreadsheet. We will just attach the POS report to the TIP. If you have no prior books, we will not include this section.

13. **COMPARATIVE TITLE INFORMATION:** Generally, this is the most difficult section for writers, but it is **VERY, VERY IMPORTANT!!** First, it is important to understand how an Acquisitions Editor (AE), uses comparative titles. An AE needs to pose for her/his internal colleagues in editorial, sales and marketing how your book will "fit" in the marketplace. The AE is trying to determine the number of copies the publishing house should expect to sell to accounts prior to publication, and then, in the first year of the book launch. Of course, none of us really know what that number will be, but we can present **recent like titles** that are meant for a similar demographic audience and make some assumptions by extrapolating sales data to the comparative titles. No easy task indeed, but critical nonetheless.

I will need six (6) comparative titles. We may only send in three or four when we submit your work, but in preparing your proposal or TIP, you should try to supply six. Here are some guidelines and tips in looking for good comparative titles.

- a. **A good comparative title should have been published within the three years; the more recent the better.** If there is a title that has been published prior to the past three years that you know for a fact consumers continue to purchase in large quantities, then you should explain why your project is significantly more relevant or noteworthy.

- b. You can use amazon.com as a research tool. Generally speaking, if you browse through the section marked "Customers Who Bought This Item Also Bought..." you will find like titles. *Caveat emptor*, it simply is not true that customers who bought one book from amazon.com necessarily really bought another book on the same subject from amazon.com. However, the point can be made that customers who are interested in one book on a subject may very well be interested in similar books so this barometer is a very good tool.
- c. Another good tool would be to just go to your local bookstore or library and browse the shelves; talk to your bookseller or librarian. They (*presumably*) know the book business. A good independent bookseller is going to be close to the buying, so it's worth getting their feedback. (*But please be sensitive to the fact that their job is to sell books so, while it is nice to introduce yourself, don't take up all their time getting free advice on comp titles*).
- d. Your comparative title should be published in the United States. If there are particularly relevant books that were published abroad, it is worth mentioning to the AE, but only for their edification. Books published outside the North American market are not comparative.
- e. Do NOT choose self-published titles unless they are remarkable bestsellers.
- f. Do NOT list every book on the subject. We are looking for a selective list of the top selling books. If you are using amazon.com as a research tool, note that amazon.com generally ranks books by what they call "relevance", which means consumer demand. So you should look for the top books in that list.
- g. Do NOT choose the latest greatest bestseller and in your Comment section, just say your book is better. If your book speaks to the audience of some bestseller, explain exactly how your platform or prior publishing history compare you're your comparative author. For newer writers, you want to go back into others writers of your genre or topic and choose their one of their earlier book(s).
- h. **Titles should list your comparative titles in descending chronological order.**

Here is the information I will need for each comparative title.

- TITLE and Author: Use the following format: MAIN TITLE: Sub Title in Headline by FirstName Surname
- ISBN13: This is the 13 digit International Standard Book Number, or ISBN. Every book has an ISBN. You should put as many ISBNs for the book that you can find. If the book was published in both "Hardcover" (HC) and "Trade Paper" (TP) then include ISBNs for both editions in this box.

- Publisher
- Publication Date
- Comments: You should explain your thoughts on the comparative title. Again, not the latest best seller. Every writer has their own voice, but put yourself in the position of being a bookseller in a bookstore. How would you finish this sentence...? "When I read (insert the title of your book here), I felt the author has the same sort of style as? when s/he wrote ????, or perhaps ????. When s/he wrote This is what a sales rep is going to say to a bookstore buyer. So the name should be recognizable, but not unrealistically out of the realm of reality in terms of sales. For debut, or early books, think of early the debut, or earlier books of your comparative author. In the comment section, if you can say something about the professional reviews for the comparative title, that would be helpful. Professional reviews, means a journal, media, or peer comments (not bookseller reviews, like on amazon.com). If you happen to know of any extra ordinary sales that were made outside the normal channels of distribution, you should make a comment in the comment field. Again, DO NOT just cut and paste the amazon.com marketing information, and above all, **DO NOT** use amazon.com customer reviews. That is simply *verboten*.

So an example of a listing of a "Comp" Title would look like this:

NO WAY OUT: A Story of Valor in the Mountains of Afghanistan, by Mitch Weiss and Kevin Maurer, 978-0425245262, Berkley, 12/10, This is the story of a Special Forces mission in some of the most challenging terrain in Afghanistan. This book is about Operation Commando Wrath. I mention this battle in my book because it had just occurred when I visited Afghanistan for a site survey. The book did not receive a lot of attention, which is unfortunate since it's a rather amazing story.

TIP Sample using the RWA Template

AT THE POINT OF THE CUTLASS

A True Story of Pirates, Captivity, and a Real-Life Robinson Crusoe

The captive and castaway who sailed with the worst of the Atlantic pirates -- and survived

by Gregory N Flemming

BISAC: HIS036020 | HISTORY/U.S./Colonial

SPECS/ILLUSTRATIONS: 81,000 words; 16 illustrations, photographs, and maps

ETA on MS: 8 months from agreement

HANDLE: From a rare 1725 manuscript and archival documents comes this remarkable adventure published just six years after Defoe's classic novel, *Robinson Crusoe*. *AT THE POINT OF THE CUTLASS* intertwines the three-year odyssey of a New England fisherman, the horrific pirates that held him captive, and his real-life survival adventure on an uninhabited Caribbean island.

DESCRIPTION: On a summer evening in June 1722, six New England cod fishermen were settling in for the night in a quiet Nova Scotia harbor when they were attacked by pirates. Two of the fishermen were taken captive and forced to join a band of renegades who would, within months, become the most ruthless and violent crew of men sailing the Atlantic. The captain of the crew was Edward Low, a short man with a loud, barking voice and an appallingly horrific temper. Low roped captives to the ship's mast and whipped them until they bled. He hacked the lips or ears off prisoners with a cutlass and then roasted the pieces of severed flesh over an open fire while the victims watched their own body parts cook. "A greater monster," one British official wrote of Low, "never infested the seas."

After being taken captive that night, the lives of Philip Ashton and Joseph Libbey were never the same. The fishermen fell victim to a tragic and little-known aspect of the seafaring world in early colonial America -- many of the men aboard pirate ships during this era were not actually pirates, but captives, young men who were compelled to sail with the crew to help run the large ship. After nine treacherous months aboard the pirate ship, however, Philip Ashton's journey took an unusual twist. When Low's crew stopped to get fresh water at the uninhabited Caribbean island of Roatan, Ashton snuck ashore and escaped. Ashton was abandoned in a wild, "desolate place," and was completely ill prepared. He had no gun or knife, but managed to survive for months on end on whatever fruit he could find growing on vines and trees, even eating raw sea turtle eggs dug out of the sand.

Roatan is located in the Bay of Honduras, which was then a brutally violent area, and the fighting soon spilled over into Ashton's solitary world. He was nearly killed by a barrage of gunfire from a Spanish ship. At several points, logwood cutters from the mainland sailed to Roatan to escape the violence. One band of men discovered Ashton and provided him with food, shelter, and companionship. Before long, however, Low's pirate crew came back too. They launched a nighttime attack on the camp where Ashton and the other men were living, blasting the shoreline with gunfire. Ashton was almost taken that night by the very same crew that first captured him. Yet he escaped once more and finally, in April 1725, he was able to get aboard a merchant ship sailing back to Massachusetts.

SELLING POINTS:

- **The Defoe connection:** Defoe published *Robinson Crusoe* in 1719, a few years before the 1725 Philip Ashton manuscript. But this book makes a strong case that Ashton's manuscript influenced Defoe's later works.
- **Pirates sell:** *AT THE POINT OF THE CUTLASS* reaches several significant publishing markets. Comp titles illustrate the demographics of the market.
- **Dramatic survival narrative:** This book tells an incredible character-driven narrative of adventure and survival. Philip Ashton's experiences as a captive and castaway will have broad appeal to readers as a fast-paced, true survival story, not unlike Nathaniel Philbrick's *In the Heart of the Sea*

(Viking Penguin, 2000), Dean King's *Skeletons on the Zahara* (Little, Brown and Co., 2004), Sebastian Junger's *The Perfect Storm* (Norton, 1997), and Steven Callahan's *Adrift* (Mariner Books, 2002).

- **New twist on piracy and the Age of Sail:** *AT THE POINT OF THE CUTLASS* also illustrates, with the benefit of a number of rare first-hand accounts, the surprisingly important role of captives aboard a working pirate ship. Many of the men on a pirate ship in the 1720s were not pirates -- they were captives, yet they were needed to help sail these ships. There is a sizeable audience with a deep interest in piracy, and there are many books that focus on the history of pirates and the golden age of piracy in the Americas. The best of these include Marcus Rediker's *Villains of All Nations* (Beacon Press, 2004), Peter Earle's *Pirate Wars* (St. Martin's, 2003), and David Cordingly's *Under the Black Flag* (Random House, 1996). Collectively, however, these books approach the topic from the perspective of pirates and not, as this narrative does, from the point of view of the captives who were forced to sail with them and bore witness to the pirates' crimes.
- **Pre-revolutionary colonial America:** This book will also attract readers with an interest in pre-revolutionary colonial America. The experiences of Ashton and other pirate captives provide a new perspective on life in New England seaport communities, the vast colonial maritime trade, and the ways that religious leaders exploited pirate encounters and captives' experiences in their ongoing struggle against the crumbling of Puritan values in a maturing and increasingly secular New England.
- **New England tourism market:** Tourism is a major industry in New England and the bookshelves of a multitude of museum bookstores and visitor center gift shops prominently display books about local historical events, providing a rich market (and extended shelf life) for mass market history like *AT THE POINT OF THE CUTLASS*

Character-driven narrative: While grounded in years of archival research, the story that unfolds in *AT THE POINT OF THE CUTLASS* is an engaging narrative. The book is written from the perspective of three climactic years in the lives of the protagonist, Philip Ashton, and several other central figures. Most chapters in the book follow Ashton's journey, documented in part by his own first-person account from 1725, as he sails with the pirates and struggles to survive as a castaway on a remote, uninhabited island. Several other chapters detail life aboard the pirate ship in the months after Ashton escaped and are told from the perspective of captives who also sailed with these pirates and left accounts of their experiences.

Vivid descriptive writing: To bring to life the experiences of Ashton and the pirates he sailed with, the author, a former journalist, has spent more than three years traveling and researching this story. The author has cruised the waters of the remote Nova Scotia harbor where Ashton's crew was captured and traveled to the island of Roatan in the Bay of Honduras to research and photograph the area -- which even today is accessible only by boat -- where Ashton was marooned and lived for more than a year. The author has explored the thick, jungle-like forest to observe the environment and types of fruit trees that sustained Ashton and cruised the shoreline to identify the very creek where the pirates stopped for water almost three hundred years ago. In addition to Ashton's rare 1725 journal, the author has scoured hundreds of colonial newspaper reports, acquired a number of trial records, and obtained the hand-written logbooks and correspondence from the British warships that patrolled the Bay of Honduras during these years and fought with Low's pirate crew.

PLATFORM:

1. **Piracy Online:** There are a number of web sites devoted to the history of piracy that will be leveraged as a platform for publicizing *AT THE POINT OF THE CUTLASS* through postings, discussions, and links to the [author's web site](#) (currently just a placeholder URL). Many of these sites have a page devoted to books on piracy. Among the leading pirate web sites are www.undertheblackflag.com, www.piratesinfo.com, www.piratesurgeon.com, www.privateerdragons.com, and www.thepirateking.com. Collectively, these sites draw approximately 30,000 unique visitors each month.

2. **Pirate Reenactment Groups:** The author will be reaching out to dozens on pirate reenactment groups to generate preorders for *COD AND THE CUTLASS*, including [Piratical Union Buccaneers](#), [Corsairs & Associated Trades](#) and the associated crews of [No Quarter Given](#).
3. **Book events, speaking engagements.**
 - a. A number of significant events in *AT THE POINT OF THE CUTLASS* took place in locations throughout the Northeast. Two of the few surviving copies of Ashton's original manuscript are housed at the [Massachusetts Historical Society](#) in Boston, where much of the research for this book was conducted. The author will likely secure speaking engagements and opportunities to promote the book at a number of local venues, including the Massachusetts Historical Society, the [Bostonian Society](#), the [Peabody Essex Museum](#), the [Marblehead Historical Society](#), the [Cape Cod Maritime Museum](#), the Custom House Maritime Museum, [Maritime Gloucester](#), the [Cape Ann Museum](#), [Mystic Seaport](#), the [Whydah Pirate Museum](#), the [Ipswich Museum](#), and the [Newport Historical Society](#). In addition, the multitude of local angles to the book -- spanning from Ashton's hometown of Marblehead all the way to New York City, where the pirates' ship was taken -- will help generate press coverage of the book across a number of sizeable communities.
 - b. The rich history of piracy and the colonial maritime world span the length of the Atlantic coast of the U.S., and there are a number of other markets that will welcome maritime stories of pirates and buccaneers including:
 - i. The [New Jersey Shore](#)
 - ii. Ocean City, MD and the [Eastern Shore](#), where the pirate captain Low captured his ship just weeks before taking Ashton aboard
 - iii. North Carolina's Outer Banks, including Ocracoke Island where Blackbeard (who is also featured in this book) was captured and killed, and the present-day [Pirate Festival](#) held each year in September.
 - iv. Savannah's [Pirate House](#)
 - v. Florida opportunities including [St. Augustine's Pirate Museum](#) and Tampa Bay, always in the mood to promote their resurgent [Buccaneers](#) NFL team.
4. **Media**
 - a. Media can be localized to include tourist, academic, and shore communities. Pirate stories sell.
 - b. The author has former colleagues at National Public Radio (NPR) in Washington DC that will help in securing additional press coverage.
5. [gregflemming.com](#), currently a placeholder URL, will promote the book by showcasing background information, additional research and photographs of key locations from the story, a dynamic map that highlights and describes key locations and events in the voyages of Ashton, other captives, and the pirate crews, and a listing of historic sites in the New England area that relate to events and characters in the book.
6. **Blurbs:** The author can provide pre-publication endorsements from several authors, including the historian David McKean (*THE GREAT DECISION: Jefferson, Adams, Marshall, and the Battle for the Supreme Court; Friends in HIGH PLACES: The Rise and Fall of Clark Clifford*). We will also be seeking quotes from [David Cordingly](#), author of *UNDER THE BLACK FLAG: The Romance and the Reality of Life Among the Pirates*, *EMPIRE OF THE BLUE WATER* author Stephan Talty, [Tampa Bay Buccaneer's coach, Greg Schiano](#), [Charlie Parsons](#), Creator of the Survivor TV series, and [Jerry Buckheimer](#), Producer of *Pirates of the Caribbean*.

AUTHOR BIOGRAPHY: Gregory N. Flemming is a former journalist who holds a Ph.D. from the University of Wisconsin-Madison. He has been researching Ashton's story for more than three years. Mr. Flemming previously worked as a public opinion pollster in Washington, DC and has extensive media experience, having given numerous television, radio, and newspaper interviews. The author is creating a web site that will help with the promotion of this book. He lives with his family in the Boston area.

COMPARATIVE TITLE INFORMATION: Widespread interest in piracy continues to fuel a rich publishing market. Some major titles focus primarily on individual pirate leaders like Blackbeard (*Blackbeard: America's Most Notorious Pirate*, Wiley 2007), Henry Morgan (*Empire of Blue Water*, Crown 2007; *Admiral Sir Henry Morgan: King of the Buccaneers*, Pelican 2005); and Captain Kidd (*The Pirate Hunter*, Hyperion 2002). Other books explore aspects of the golden age of piracy that spanned much of the 17th and 18th centuries,

including *Villains of All Nations* (Beacon Press, 2004), *Under the Black Flag* (Random House, 1996), *The Pirate Wars* (Thomas Dunne, 2005), and *The History Of Pirates* (Mercury, 2005). These works comprise a subset of an even larger market that focuses on the age of sail. Collectively, however, none of these books approach the topic from the perspective, as this narrative does, of the captives who were forced to sail with pirate crews and bore witness to the pirates' crimes. By combining Ashton's first-hand account of his captivity with the journals of other captives, ship logbooks, and extensive archival evidence, *AT THE POINT OF THE CUTLASS* provides a unique and important perspective on life during the pinnacle of Atlantic piracy.

AT THE POINT OF THE CUTLASS also demonstrates a fascinating link between Ashton's journey and the writings of Daniel Defoe. The book about Ashton's experiences reached London within a year of its first printing and, just seven years after Defoe wrote *Robinson Crusoe*, he was able to read the true story of a man who, like Crusoe, had survived both encounters with pirates and the solitary life of a castaway on an uninhabited island. In fact, unbeknownst to Ashton, Defoe took a number of the details from Ashton's narrative and used them in his next novel, published in the summer of 1726. Several key details in Defoe's storyline could only have come from Ashton's narrative -- they were never published anywhere else. This aspect of Ashton's story expands on a number of other books exploring the connection between Defoe's writing, piracy, and the maritime world, including Tim Severin's *In Search Of Robinson Crusoe* (Basic Books, 2002) and David Cordingly's *Pirate Hunter of the Caribbean* (Random House, 2011).

AT THE POINT OF THE CUTLASS is also a compelling, character-driven survival story. The market for true survival narratives is reflected by the success of similar books, including Nathaniel Philbrick's *In the Heart of the Sea*, Dean King's *Skeletons on the Zahara*, and Steven Callahan's *Adrift* (Mariner Books, 2002). Another recent survival narrative that, much like *AT THE POINT OF THE CUTLASS*, is set in colonial New England during the early eighteenth century, is *Boon Island: A True Story of Mutiny, Shipwreck, and Cannibalism*.

1. *UNDER THE BLACK FLAG: The Romance and the Reality of Life Among the Pirates* / David Cordingly, 978-0812977226/978-0156005494, Random House/HoughtonMifflin, 05/06 and 09/97, \$16/\$14 BookScan103K+/153K+
2. *THE PIRATE HUNTER: The True Story of Captain Kidd* / Richard Zacks, 978-0786865338/978-1615538843, Hyperion, 6/02 and 6/03, \$25.95/\$15.95 BookScan 28K+/90K+
3. *EMPIRE OF BLUE WATER: Captain Morgan's Great Pirate Army, the Epic Battle for the Americas, and the Catastrophe That Ended the Outlaws' Bloody Reign* / Stephan Talty, 978-0307236609/978-0307236616, Crown/Three Rivers, 4/07 and 4/08, \$24.95/\$18.95, BookScan 20K+/18K+
4. *BOON ISLAND: A True Story of Mutiny, Shipwreck, and Cannibalism* / Stephen Erickson & Andrew Vietze, 978-076277525, Globe Pequot, 11/12
5. *IN THE HEART OF THE SEA: The Tragedy of the Whaleship Essex* / Nathaniel Philbrick, 978-0141001821, Viking/Penguin 5/01, \$16, BookScan 500K+

Actual Internal TIP from Basic Books. Note the similarity of format.

Title Information Sheet

TITLE	PRICING THE FUTURE
Release Date	12/13/11
Subtitle	The Search for the Equation that Changed Wall Street
On-Sale Date	1/3/12
Pub Month	January
Author	George G. Szpiro
Season	Fall 2011
First Printing	15,000
ISBN	978-0-465-02248-9
Price (US/CAN)	\$28.00 / \$32.50
Category	Business / History

Format/ Pages HC / 336
Trim 6-1/8 x 9-1/4
Editor XXXXXXXX
Illustrations 16
Agent Roger S. Williams / RWA
Selling Territory W

SALES HANDLE: The fascinating story of the 350 year quest to solve one of the great challenges of modern finance: how to price options.

BOOK DESCRIPTION: Options have been traded for hundreds of years—at least since the sixteenth century when they were used to buy and sell commodities in Antwerp and Amsterdam—but for centuries nobody knew what their true value really was. They were traded at prices determined by supply and demand, with investors estimating their values according to their gut feelings. Indeed, until fairly recently it was not even known what determines the value of an option.

Throughout history, mathematical and financial wizards tirelessly searched for the equation that would precisely establish value and pricing. The problem was finally solved in 1973 and two of the discoverers – Myron Scholes and Robert Merton – received the Nobel Prize in 1997. But, the following year, the multi-billion-dollar hedge fund that Scholes and Merton helped launch – Long Term Capital Management – lost nearly \$5 billion and had to shut its doors, proving that even highest academic achievements are no guarantee for financial success.

In *The Equation that Changed Wall Street*, financial economist George Szpiro retraces the historical and intellectual developments that ultimately led to the breakthrough of an options pricing formula. With narrative verve Szpiro describes the hunt for the elusive equation and the colorful personalities who conducted the spectacular search.

SALES POINTS:

- **PROVEN CATEGORY:** There continues to be a strong market for books that describe the history and workings of financial markets in general, and mathematical approaches to finance in particular. This book will appeal to readers of classics like Peter Bernstein’s *Against the Gods* and Roger Lowenstein’s *When Genius Failed*, as well as to readers of recent works such as Emanuel Derman’s *My Life as a Quant* and Scott Patterson’s *The Quants*.
 - **CHARACTER-DRIVEN NARRATIVE:** The story’s arc builds through a series of chapters on the individual mathematicians and economists whose work contributed to the eventual discovery of the elusive options pricing formula.
 - **IMPECCABLY CREDENTIALLED AUTHOR:** Szpiro has an MBA from Stanford and a Ph.D. in math from Hebrew University, and he has taught finance at Wharton. He combines this expertise in high-level math and finance with a storytelling ability honed over several books and 25 years as a journalist for Switzerland’s equivalent of the *New York Times*. If there’s a common thread in the rave reviews of his earlier books, it relates to his ability to present sophisticated math in a way that produces “fascinating human drama” (*Choice*) and “an invigorating affirmation of math’s endless allure.” (*New Scientist*).
- MULTIPLE AUDIENCES:** There are several core audiences for this book: those in the above-mentioned finance categories, as well as readers of popular math books and historical narratives of scientific and mathematical discovery.

AUTHOR BIO AND RESIDENCE: George Szpiro is a mathematician and financial economist-turned journalist. He is currently the Israel correspondent of the Swiss daily *Neue Zürcher Zeitung*—one of the oldest newspapers in the world—and has published in *Science*, *Nature* and *The Jerusalem Report*. He is the author of *Kepler’s Conjecture*, *The Secret Life of Numbers*, *Poincaré’s Prize*, and *Numbers Rule*. He lives in Switzerland.

PREVIOUS BOOKS BY AUTHOR:

Title	ISBN	F	Publisher	Pub Date	Price	Net Sales
<i>Numbers Rule</i>	9780691139944	H C	Princeton	04/10	\$26.95	
<i>Poincaré’s Prize</i>	9780525950240	H C	Dutton	07/07	\$24.95	3,733*
	9780452289642	P B	Dutton	08/08	\$15.00	3,455*
<i>The Secret Life of Numbers</i>	9780309096584	H C	Joseph Henry	03/06	\$24.95	1,915*
<i>Kepler’s Conjecture</i>	9780471086017	H C	Wiley	01/03	\$24.95	2,075*

COMPARABLE/COMPETITIVE TITLES:

Title / Author	ISBN	F	Publisher	Pub Date	Price	Net Sales
<i>Fischer Black and the Revolutionary Idea of Finance/Perry Mehrling</i>	9780471457329	H C	Wiley	06/05	\$29.95	6,421*
<i>Fortune's Formula/William Poundstone</i>	9780809046379 9780809045990	H C PB	MacMillan MacMillan	09/05 09/06	\$27.00 \$16.00	19,190* 18,704*
<i>The Quants/Scott Patterson</i>	9780307453372	H C	Random	02/10	\$27.00	39,142*
<i>Devil Take the Hindmost/Edward Chancellor</i>	9780374138585 9780452281806	H C PB	MacMillan Penguin	05/99 06/00	\$25.00 \$17.00	20,912*

For a second opinion...

There is a respected industry consultancy group called [Logical Marketing](#) (LM). LM has developed an independent service to evaluate proposals for agents which includes; evaluate foundational product differential, assess platform needs, develop a state of the art recommended industry marketing campaign, along with a host of other services. I have no doubt that LM could add value to the professionalism of your submissions materials, but this would be an investment, outside of your agency agreement with RWA. Let me know if you would like to discuss and I can arrange an introduction.

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