

## **EPISODE 83: BREATHING LIFE INTO YOUR BACKLIST – WITH CHRIS FOX**

Speaker 1: Two writers. One just starting out, the other a best seller. Join James Blatch and Mark Dawson and their amazing guests as they discuss how you can make a living telling stories. There's never been a better time to be a writer.

James: Hello and welcome back to The Self Publishing Formula podcast with Mark and James.

Good morning Mark. How are you doing?

Mark: Good morning James. I'm excellent.

James: Have you been taking the advice of Anne Bartolucci and improving your sleep patterns, since we listened to that interview?

Mark: Absolutely not.

James: Well done. You're an inspiration to all of us.

Mark: My children are still resolutely refusing to give me a full night's sleep so, yes-

James: Have you shown them the PDF?

Mark: I've tried to get them drunk actually.

James: Yes?

Mark: And that didn't work.

James: Was that one of the tips? Was that one of the hacks?

Mark: Yeah. Gin. Its was yeah.

James: Gin. For your children?

Mark: Yes. Yes.

James: Calpol isn't it, I think? To use the brand.

Mark: Yes. That's it, Calpol's new gin range.

James: If we do that flight to Australia, Calpol will definitely be needed.

I have flown with small children on very long haul flights and what you need is a film like Cars. My son watched it probably five times, on the flight. Three of the times without any sound. He's just obsessed with it.

Mark: Yeah. My son likes Dinotrux at the moment.

James: Dinotrux.

Mark: So you've got trucks and dinosaurs. I mean who wouldn't enjoy that?

James: That sounds pretty cool! I might write the book.

Now last week we had a great interview with Jenny Parrott, talking about what makes stories work. And this week we've got a guest on called Chris Fox who some of you may well know, because if you're like me you've been trawling the Internet for help on narrative structure and so on.

Chris does very good bite size chunk, 10 minute or so YouTube videos on how to plot books out, and how to write stories and narrative. And he's a good teacher. A great attention to detail.

We've got an interview with Chris coming up. He's got a new book which is all about really making the most of your back catalog, of breathing new life into your previously released books.

Again, we talked a few weeks ago about money left on the table if you don't exploit the products that you've got, so this is an important part of that.

So let's hear from the interview first, and then we've got a special offer you'll hear us talk about towards the end of the interview.

Chris Fox, a well known name in the self-publishing arena. A bit of a buzz around you. In fact you are a requested guest onto our podcast, would you believe, so we're delighted that you're here and joining us on SPF, Chris.

So welcome first of all, good to have you.

Chris: Thank you for having me James, I appreciate it.

James: We've going to talk about a few different things, but first of all we should set the scene in terms of your background.

I don't know if you want to talk a little about your fiction writing and then we'll talk more specifically about the help for authors on your non-fiction side.

### **As a fiction writer, what's your background Chris?**

Chris: I've been doing this for a very long time. I started as a young kid, six, seven years old, writing stories.

But around the age of 18 I actually moved away from writing, because I realized that making a living doing it was going to be very, very difficult. And so instead I went into technology. I spent a lot of years doing different types of that, everything from IT work to programming.

That journey kind of led me into the start-up world, in Silicon Valley and San Francisco. I got to work elbow to elbow with people like Uber and Fitbit and Apple and you'd see all these start-ups around.

I started to get to know some of the engineers that were at Amazon and see this whole self-publishing boom that was starting. And all of a sudden that little kid in me woke up and said, "Wait a minute. Maybe, finally, you can actually publish the stuff that you've written?"

I began writing in corners around my job. In the morning on the bus ride into work, I started cranking out a novel. And I finished that. I published it.

Much to my surprise it did very very well, earning about, what'd I say, about \$4,000 the first month. And the rest, kind of is history. Once I realized that I could make money selling books, I was hooked.

**James: What year was that, your first published novel?**

Chris: October of 2014.

James: Okay, so you were there towards the beginning of it. And that's great, to be on the ground in Silicon Valley, and seeing it happen and hear the buzz from people at the bottom of the ... you know, the foundation of Amazon.

**The rest of us noticed in going on second and third hand, but I guess you were in the right place at the right time?**

Chris: Yeah. Very fortunate to be in the right place at the right time.

**James: Your novels are science fiction, post apocalypse. Have I got that right?**

Chris: They are all flavors of science fiction. I have a series called Deathless that is post apocalyptic, and then the bulk of my more well-known work is space opera and military science fiction. I've got a couple of trilogies out in that vein.

**James: Where are you now, how many books have you published Chris?**

Chris: Wow, it's sad that I don't know. I want to say 22. I have 12 full-length novels, six books for writers, and a series of anthologies and short stories.

James: Now most people listening who have heard of you and are familiar with your work, like me, will have come across you not as a novelist first of all, but a somebody who posts a lot of stuff onto the Internet, particularly on YouTube.

Instructional video on how to do things like for instance plot your novel, lots of writing tips, how to make your stories work. And if you haven't looked up Chris, I'm going to say right now I am addicted to the stuff and I thoroughly recommend it.

I'm excited to have you here as a guest Chris. I think you've got a really nice way of teaching and I think the stuff is great.

So there's a bit of praise for you, to get that out the way straight away!

Chris: Thank you.

James: But let's talk about that. What motivated you to start that side of things? It's something Mark Dawson does as well.

### **When did you start posting stuff to help other authors?**

Chris: From the very beginning. So within a couple of weeks of publishing my first novel, I made a thread over at Kboards and I explained what I had done for my launch, how I had sold the copies that I'd sold, which wasn't a ton.

But it was enough that people kind of paid attention and then some of the more senior members of the community, and Mark included, came over and started offering me advice.

They said, "Well, maybe if you tweak this," "If you change your blurb like this," and, you know, "You get better typography on your cover." You'll see improvements in sales.

I worked alongside them, and I shared everything I knew from day one, mostly via Kboards, eventually via Facebook groups as well.

Because that's the way this industry works; everybody really feels willing to share the information that they have. I learned a ton from Mark because he just put it out there, on Kboards.

James: Yeah, absolutely. I think we all love that aspect of the industry, it's something that we refer to a lot. It's a lovely to be, in supportive areas.

You've turned this into beyond blog posting, and there's a rich variety of stuff out there, and we'll talk a little about that.

I want to quiz you a little bit about your approach to plotting and structure, and so on.

**You've turned that into some actual non-fiction books as well. Have you got one about to come out? I know you've got a couple already out.**

Chris: I do. I have one that's going to launch in just a few days time, called Relaunch Your Novel: Breathe Life Into Your Backlist.

James: So that's self explanatory; it's for people who have a backlist and are starting to look at that and thinking, am I doing enough?

**Am I exploiting what I've already got on the shelf? Which can be quite difficult.**

Chris: Exactly. It's a system to help you turn your backlist into an ecosystem that will continuously generate money.

It's great for authors that have been doing this for a while, probably not so useful for people who only have one book out.

James: Yeah. Okay. Well let's talk about some of the teaching that you've put out there. I guess it falls into two or three categories, but the one's that have caught my eye, because I'm a first time novelist, is how to structure the book.

There's a very good series on your YouTube channel, and I think actually, the videos, from memory, I might be hazy here, they're not that long either, are they?

**They're very digestible, 10 to 20 minutes, something like that?**

Chris: Yeah. I found when studying YouTube that anything longer than 10 minutes sees a very sharp drop off, and if you can get it closer to five you get even more engagement.

So I tried to make the videos super-short and the one's for outlining are between seven and 10 minutes each, and I think there's four in the main series.

James: I think there's a trick to teaching complex subjects in a pithy way, which you do.

But let me quiz you. We've got you on the Podcast here, so let's talk about outlining. Let's talk about that approach to structuring a novel, which does not come naturally.

I can tell you as one of the many people on this Podcast or listening to it, trying to write a book, that until you start to do it you don't realize that it's not as easy as it seems, when you read a book ... to outline it.

**First of all, would you advise people who are starting out, to plot, to have this structure down in advance?**

Chris: Absolutely. Most of us start out as pantsers, I know that I did. Some people never change that, and for their entire career they love being a pantser. I am not one of those people.

I've found that, most people, when they have some understanding of how story structure works, turn out a much much better novel than they otherwise would.

There's nothing wrong with discovery writing, but taking the time to plot out your novel really results in a richer pay off for the reader, stronger characters, ultimately tighter prose; there's a 100 different applications and reason why it's been so useful, not least of which is it's much faster.

James: What are the keys things then?

**If you're pick out one or two things that people need to be thinking about to make the novel work, what would they be?**

Chris: I would start with your ending.

What is going to be this great rocket punch ending, that you have, in whatever your genre is?

If it's a thriller are they disarming a nuclear bomb? Are they saving the world somehow? Whatever fits your genre.

If it's romance, is it a 'happy ever after'?

Come up with that ending, then conceive of a protagonist and conceive of an antagonist, and figure out how they're going to get from wherever you want to start your novel to this epic ending.

And everything that you should do, should kind of flow towards the ending. So that, if your looking at a scene and you can ask yourself the question, "Does this work towards the ending?", and the answer is, "No", you know that maybe you're going in the wrong direction.

James: And where do you stand ... I mean there's a cross over here, there's quite a few people, obviously, teach this area. In fact there are tons of books actually if you look at it, and some of them are quite big and thick.

One of the guys we talk about from time to time, because I'm a bit of a fan of his, is Shawn Coyne. Shawn makes the point very quickly that there are some things in your story that need to be there, to make it work. And one of the things he points out, is that at some point your hero has to be at the mercy of the antagonist.

**Would you go along with that as well? Would you have those places on the road map?**

Chris: I'd say no, and this surprises me because I love Shawn Coyne's work, the Story Grid is wonderful.

But what I've found is that things that seem like they're obligatory, aren't necessarily. You can break almost any rule and get away with it, but the problem is the more rules that you break the further you deviate away from the standard story that, and as Joseph Campbell would have said it, the further away you get from that the more you lose your reader.

So sure you could break the rule, you don't have to have your hero be at the mercy of the antagonist, but if that rule is broken start looking around and make sure you're not breaking too many other rules.

James: I did an interview recently, with an editor, and she's read my first drafts. One of the things we talked about was the tension between making the story work and having these plot point and you know the way you describe it is brilliant.

To have this event, which, thankfully I think I've got the end bit sort of sussed, and I'm working towards that. But the tension between that and making the characters come to life.

Having people who you want to spend time with, who you are worried about, how they're going to get on. You care for them or you hate them, depending on their role, which actually is not always about story, it's the other bit of writing, isn't it?

**Do you focus on that at all? Because I've struggled to make that clear in my mind, as to when I should just be talking about character, living with them, doing everyday stuff, so that people get to know them; and when I should be driving forward with the story.**

Chris: It's interesting because for the longest time I believed that those were separate things, and what I've since learned is that they're not, they're integrally linked.

Dan Harman has something called The Story Circle. He's got a great blog post about it. There's a bunch of videos on YouTube, mine included, explaining how it works.

Basically he took Joseph Campbell's work on the 3X structure and the monomyth, and broke it down into a system that you can use to tell a story.

That story telling system is all about how is this character going to change and evolve through the course of the story. It welds the character arc tightly into the plot arc, and I found that once you had those two kind of working in tandem, your stories are just naturally better.

James: Okay. So you'll have an opportunity as you're naturally writing that story to bring out the character; and the sort of things that my editor's looking for me to do, in my book.

I think you also are an advocate of writing, an approach to writing that generates good productivity.

### **Is it 5,000 Words An Hour?**

Chris: That was my book, yeah.

James: 5,000 Words An Hour, which frankly sounds a bit of a tall order for me, especially in my hectic life at the moment.

### **Talk to me a little bit about your approach to productivity.**

Chris: So obviously that's a clickbait-y title. Very few people hit 5,000 works per hour, it's sort of a quest.

My current words per hour and this is after years of work, is about 3,600. So it's difficult to strive for that.

But what I learned early on only having an hour a day to write, is that if you want to produce an entire novel you need to get very, very efficient in how you utilize that hour.

I started doing things like blocking out distractions. Putting on appropriate mood music.

Learning what I was going to accomplish with the scene before I sat down to write it, so I had some idea of what I was doing instead of just staring at a blank page and trying to figure out the plot.

And then I got in the habit, every single day, of sitting down in the same place at the same time and forcing myself to write against a clock. So I'd set a timer and I would conduct a writing sprint, let's say 10 minutes is a good length.

You write for ten minute full tilt. You don't stop. You don't go back. You don't edit. You just get words down on the page.

And then at the end you can take a look at that, you go back and start editing and cleaning it up. But what you're doing is entering something that they call 'flow state', it's something that neuroscience has studied very closely.

It's the ... I believe, the creative state of the brain, and it's where creatives go when they're working, and your whole goal here is to get to a point where you're able to trigger that on command.

So, efficiency, for me is really just a vehicle to get into the best creative space so I can churn out really good words very quickly.

James: So this is not just about the physical surroundings and being in the right mood, the mood music, and so on, and we all use different things for that.

**But also having a very idea of what writing you're going to be doing, which I guess draws us back to a clear outline?**

Chris: Exactly. Exactly. And if you're not an outliner, that's fine. If you have a paragraph about the scene, really what you need to know going into that scene is the point of view of character; you need to be inside their head, obviously, and you have to understand not just their motivation, but the motivation of every character in that scene.

If you know why everybody's there and how they're going to react to whatever bombshell you're going to drop in that scene, the story almost writes itself.

You start really putting down dialogue in the voices that these characters would use, so long as you understand what makes them unique and sort of what drive them.

James: Let's talk about the new book a little bit Chris, Utilizing Your Back Catalog. I guess you've got a back catalog running into the 20's, and some people may well have 7, 8, 9, novels.

Obviously we don't want you to go through the book in detail, we want people to buy it, but give us the key bits.

**What are the key learnings from that?**

Chris: Yeah, I could break down the key bits.

The number one thing for me, that I've learned over the last year, is the power of an exponential backlist.

As your list gets bigger, it becomes more profitable for you to do things like advertising.

To give you an example, my backlist series is four complete novels and based on my sell through rates I earn about 10 dollars every time somebody buys the first book.

100% of the people obviously buy the first book. Maybe 80% will buy the second book. And then 60% will buy the third book. And it keeps trickling down.

But if you know all those numbers and you realize how much you're able to make from the series as a whole, it changes the way you approach advertising.

If you look at Mark's course, for example, and what it teaches you about advertising, you need to make sure that you have a positive return investment. The more books that you have, the easier it is for you to get that positive return on investment.

So really what I'm trying to do, is focus on targeting the books that are going to sell the best and that are going to drive people through the rest of the catalog.

Usually that's going to be first in series. In some cases it's just books that are more popular.

For example in my writing series, 5,000 Words Per Hour, Write to Market, and Six Figure Author, are the most popular, and so that's where most of the advertising dollars go. And then when people finish those books, they'll tend to go on and pick up others.

I think that understanding which books in your catalog are going to result in people moving deeper into your catalog is critical, and you're able to kind of funnel your resources to maximize that effect.

James: Yeah. And it's something that Mark is very hot on as well, that understanding the value of a subscriber. Understanding the value of a sale.

And not just seeing it, as you say, buying that one book but understanding that over time, as a percentage, the buy back, the buy through rates, are going to be something you need to take into account.

Otherwise as you say when you sit there, thinking, shall I spend 500 bucks on advertising this month, **you're not making the decision on the right basis if you don't understand the value of bringing in new readers and new purchasers of a single book.**

Chris: Exactly. I feel like people need a system to track that. And once you understand how the numbers line up, and you can see, okay, I've spent 3,000 dollars over the life of this book, promoting it and for the cover and the editing, and I've earned 2,600 dollars, so I'm actually 400 dollars in the hole on this book.

It really helps you to understand which of your books are worth promoting, and you know which you should let kind of fall by the wayside.

James: How do you cope with the thing that a lot of authors will find difficult, which is to differentiate your day from writing, where your passion is about how you've planned your book and how you're writing it and your characters.

**Versus where you take a cold hard commercial look at your inventory and make decisions on your products?**

Chris: I think that division is really critical. You definitely need to wear different hats at different times. Rapidly switching back and forth between them will mean you don't do either very well.

So what I do, and I'm a huge neuroscience buff and study this closely, I have a habit where I'll get all of my writing done in a series of writing sprints between about 7 a.m. and 10 a.m.

If I'm having a slow day, it may take me until 11, but I'll be done with my writing by 11, that's why I scheduled this interview when I did, so it would be after my writing time, and then I'll go to lunch.

And then when I come back from lunch all of a sudden I put on a different hat and for the rest of the day it's about business.

The first half of the day is creative. Second half of the day is business.

And if any part of the day gets dropped, it's inevitably the business side, not the creative side; to me that's more important and I want to make sure I get that done first.

James: Yeah. Obviously you need the products, don't you, otherwise there's no point in doing the business later.

What do you enjoy the most?

**Do you enjoy writing a new novel and sticking it out there, or do you enjoy the interaction with other authors and getting some feedback on the teaching that you do?**

Chris: Well you know I enjoy it all in differing amounts, depending on what ... my current mood, I suppose. But consistently the most fun for me is being in a make believe world and writing.

If I could sit in a room and do nothing but that, if I was independently wealthy and it no longer mattered, I'd still do it, and I'd still publish my stories just because I want to entertain people. So absolutely the writing and the creating is the most fun for me.

James: You seem to be quite a productive guy Chris, I mean obviously you have an approach to productivity, would you describe yourself as a workaholic, or do you do just a normal working day, that you, you put in there?

**I'm just trying to work out whether somebody listening to this can think, "Well this unrealistic because of the amount of work Chris puts into it"?**

Chris: That's a good question. I tend to be a workaholic, I think, so that is a fair way to describe me.

Before doing this, I worked 60 hour a weeks, at start-ups. I do it though because I'm passionate about it and because I really enjoy what I'm doing.

And I also don't think that you really need to do this obsessively, to do it well. If you can carve out an hour a day, just to do some work, if you get one 500 word sprint in, a day, and you do one thing towards marketing; you're eventually going to find some of the success that you're after.

So I think I get there a little faster than most people, because I am obsessive and I do put so much time into it and I think a lot about how I can optimize it, constantly. But that's not really necessary.

There's a whole bunch of different paths, to get here. And if your path is to take the more meandering trail up the mountain because you enjoy the scenery, then absolutely do that and don't feel like you have to push harder than you are.

James: Yeah.

Just a couple more technical questions before we wrap up, Chris. Do you have a particular ... do you advise a particular use of software for writing? Obviously Scrivener comes to mind in the way that you talk about plotting.

**Do you have a particular way of writing that you find works for you, that you'd advise others try?**

Chris: I absolutely love Scrivener, it works wonderfully. It's now available on iOS, so if you have an iPhone or an iPad you can make notes on the go, in your manuscript, which I really enjoy. So it's wonderful for writing.

I've found that as far as formatting and publishing, Scrivener's got some drawbacks. I've had a lot of issues where readers on certain devices will complain they're seeing some weird fonts.

In the end I started using Vellum, for my formatting, it really makes things a breeze. It's expensive, it's a couple of hundred bucks, but if you've got a Mac and if you're willing to put the money out there, it makes your life so much easier.

James: Yeah. Within SPF, we are a Scrivener/Vellum combination people as well, at the moment. I think they're top two.

**And in terms of writing, you talked a little bit about mood music and so on, can you just describe your set up in a little bit more detail?**

Chris: One of the rewards that I give to myself, right before starting a book, is I sit down and I make some emotional playlists for that book based on the plot.

So that I'll have four or five playlists that I can put on at the drop of a hat, if I need to feel happy or I need to feel sad or it's going to be triumphant

scene. And then I play those based on what I'm writing. So I'm always switching these tracks out, as I'm starting a new writing sprint. And I'll just sit down, reread the chapter notes of what I'm about to write, so I'll try to get into the head of the main protagonist, and then I'm off to the races.

That music is very important. A lot of people use something like Brain FM. But you're really trying to neutralize distractions, and non-vocal music can do that very, very well.

James: I love Brain FM.

Chris, thank you indeed for joining us.

We talked about people buying your book, but I think you're actually going to do a give away for our listeners?

Chris: Yeah. Absolutely. People can try it for free and see what they think.

James: Okay. So this is the new book, called 5,000 Words.

Chris: Yeah. Relaunch Your Novel. This will be a copy of the brand new book.

James: Relaunch Your Novel, a free copy of the brand new book Relaunch Your Novel. And the way to get that, quite simply, just visit [selfpublishingformula.com/chrisfox](http://selfpublishingformula.com/chrisfox).

[selfpublishingformula.com/chrisfox](http://selfpublishingformula.com/chrisfox). And Fox isn't spelt with the three X's or anything like the celebrity version. And Chris is spelt Ch-, so all normal, and you will get ... that's very generous of you Chris, thank you very much indeed.

I know there are fans of yours out there, and I am one of them, so we're delighted to hear from the horses mouth today. And I will continue to

watch your blog post, and it's a good one this week, actually, I'm trying to remember now, it talked about ... oh yeah, it talked about prompting the questions in the mind of the reader. Which I found great.

Chris: Like, making every word count.

James: You came up with possibly the greatest opening couple of lines of a novel that I could have thought of. Do you remember that?

Chris: Oh, thank you.

James: The opening line was, "I have eight seconds to live." And the second line is, "I pulled the ripcord and nothing happened." I mean, a fantastic way of explaining how you prompt these intriguing questions. Intrigue is a good word here, isn't it? Intrigue in the reader's minds, so that they need to read on to the next sentence. And if you can replicate that-

Chris: Exactly. Giving them just enough to start building things in their head, and also raise a whole bunch of questions.

James: Yeah. I was thinking that works on the micro and the macro level, right? If you do that in the chapter and in the first half of the book and second half of the book, it works really well.

Chris: Definitely. Even the blurb, the marketing copy, everything.

James: Yeah.

Chris, from California, up there in San Francisco, nearby ... thank you very much indeed for joining us today. I'm pleased you got your writing done. How many words today?

Chris: 5,063.

James: Above average day for you. Excellent. Or at least ... no that's above average, it was 3,600 an hour you said, didn't you?

Chris: Yeah. 3,600 an hour. So it took me almost two hours to do.

James: There you go. Okay. Below average on that front.

Thank you very much indeed Chris. Have a good day.

Some very good advice from Chris. And a change to have the book for free, which is Relaunch Your Book, I think it's called, or something like that ... can't remember now without listening to the interview back again.

Mark: You're so professional.

James: I know.

But what I can remember is the URL you need to go to, to get the book, which is [selfpublishingformula.com/chrisfox](http://selfpublishingformula.com/chrisfox).

And, yeah, I think that Chris is a good teacher. Definitely.

Mark: Yeah he is, Chris published his first author help book a couple of years ago, I guess, and has had three or four since then, and lots of fiction as well.

And one of the things that Chris did, which was quite impressive, was he wrote a novel in a month with the intention of basically live blogging it with YouTube videos. And then launched it and intended to keep it in the Top 500, or something along those lines, for as long as he could.

He not only wrote the book, he did manage to achieve those aims, and he is a smart guy. He has a data background as you discussed, and that's enabled him to look at things like the algorithm and some potential ways to

make the algorithm more effective. Approaching it from, almost a perfect place of mind in the sense of understanding how data works, and how one set of data might interact with another set of data, to make the algorithm work more efficiently on your behalf.

All of that kind of stuff is very useful. You've got to be able to at least understand the basics of how Amazon markets help your books. And it's all automatic. It's all machine learning, driven by computers. There's not that much merchandising going on with Amazon. And someone like Chris is a really good teacher, to help people understand how that all fits together.

James: Yeah. He's a perfect storm of somebody who's creative and wants to write, and is in Silicon Valley and connected into and excited by the, sort of, technological changes. And so naturally the result is somebody who writes books and sells them well.

Mark: Yeah. And that's how the industry is moving these days. You need to have both parts of the equation and handle, so you've got to be able to write first of all, that kind of goes without saying.

And then you've got to be either of the mindset, like Chris, to do this kind of stuff yourself, or at least willing to learn from people like him, and also from people like us, to maximize your odds of riding the algorithm on a place like Amazon.

And also, to a lesser extent, the other stores who are dependent to greater or lesser degrees on that kind of automatic marketing.

James: Riding The Algorithm, is a good name for a non fiction book on how to exploit Amazon's ... exploit your product on Amazon.

Mark: You heard it heard it here first. James's new book.

James: Well could add it to our bookshelf couldn't we, because we do have SPF books to help you achieve your aims.

If you go to our website [selfpublishingformula.com](http://selfpublishingformula.com), you'll find a list of them there. All of which are, from editing through to selling, you'll find some books there to help you move forward with your career and sell books.

Mark: That was a very professional segue way James. Anyone would think you used to work for the BBC.

James: Thank you very much, indeed.

Mark: I'll segue way now into, if you'd like help continue to pay James's exorbitant salary for putting together the SPF podcast, then you can do so by supporting us on Patreon.

You can go to [patreon.com/spfpodcast](http://patreon.com/spfpodcast). Three levels of support from a dollar to three dollars a show, and lots of different benefits and bonuses will accrue to you, depending on how you get involved.

We are very grateful for all support, at whatever level that you feel comfortable, it really makes a difference, and demonstrates to us that you like our Friday wittering and you'd like us to continue to witter ad infinitum. We could do this forever and ever basically.

James: We could, we could just basically sit here and witter.

Mark: We could.

James: And at some point get some sleep. And I promise you, I'm going to get the PDF printed out for him and laminated so that he gets some sleep and becomes more lucid.

We're into autumn. Busy time ahead I think for all of us. It's a busy time online as well. I hope you had some good marketing success, over the summer. Tends to be a little bit cheaper to get your clicks and your impressions, in the summer.

Going to be tougher probably in the autumn, normally is, but it's more important than ever to understand how to optimize those campaigns; some of the areas that we're going to be covering as we approach the busy time in autumn.

Have a great week writing and a great week selling, and we will speak to you again on Friday.

Goodbye.

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