

HOW TO WIN AGENTS AND INFLUENCE EDITORS AT A WRITERS CONFERENCE

Part 2: Q&A

Speakers: Thomas Umstattd and Rachelle Gardner

[Rachelle] We've covered the basics, so now we've got a few more minutes for questions. Thomas, why don't you shoot me some questions, whether they've come in in the chat or some that came in in advance. I am here to answer questions.

[Thomas] We have a lot, so we're going to get started here.

[00:00:22] If I have an agent can I still meet with editors at a conference?

[Rachelle] Absolutely. You definitely are going to want to be talking it over with your agent before the conference. Any conference you're going to, let your agent know. "Hey, I'm going to Mount Hermon next week," "I'm going to Blue Ridge," or whatever. "Here are the editors who are going to be there. Let's strategize. Who should I talk to?" So yes. That is hopefully to get you in front of as many editors as possible so that they have more than just that email with your project.

[00:01:08] My experience suggests few agents or publishers are interested in publishing Bible studies. Is that accurate?

[Rachelle] It is pretty accurate unless you are a Bible teacher already out there with a pretty significant following; or you've built up a platform as a Bible teacher and you're teaching on a regular basis, maybe have a video curriculum; or you teach a weekly Bible study to a thousand women; or something like that. That's a lot to ask, but that's kind of where we are as far as publishing Bible studies. Unless you are already a published author and somebody caps you to write a Bible study based on the content of whatever your book was. So it's very difficult coming in. There are a few people who have managed to get into Bible studies because they've come up with just a really unique idea, but not very many. And a lot of those are self-publishing now.

[Thomas] Okay. Going back to the first question.

[00:02:14] What if you have an agent and you're contracted with a publisher. Can you still meet with other editors at the conference?

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[Rachelle] Absolutely not. You do not want to be perceived as being unfaithful to your publisher. You definitely don't want to be seen meeting with other publishers. You can certainly talk with them at meals and have casual conversation and that kind of thing, but no one-on-one meetings unless you and your agent have worked out something ahead of time. Maybe your publisher already knows they're not going to pick you up again and you need to be out there meeting with other editors. But basically, again, talk it over with your agent.

I'm going to a writers conference next week. My whole proposal got changed the last minute after some advice from a published author. Now I can't think of a pitch. This is really causing anxiety. I really just feel like being honest and saying what my book was going to be about and how I'm having trouble figuring it out and asking for honest feedback. What do you think is the best approach?

[Rachelle] Well, there are two ways to go. You can simply talk to them about it and say, "I'm really sitting down here asking you for some feedback," or you can try and come up with that pitch and pitch your book. You have to figure out what your biggest need is at this point.

A lot of editors are fine with you sitting down saying, "Here's what I'm doing. I would like to pick your brain a little bit and get some feedback so that I can finalize this project and figure out what it really needs to be." A lot of agents are fine with that too.

But you also have to remember the reason the agents are there is because they're looking for new clients and every one of those fifteen minute meetings that they have is highly valuable to them. They really want people coming to them who have something ready to go and they want to know whether you are or you're not ready to be represented by an agent.

I understand your proposal got changed at the very last minute, but you may want to just come up with the pitch and see what they think. And then say, "It's still a little bit under revision, so can we talk about it and can I get your feedback?"

[00:04:45] What do agents and editors think of authors who dress in character?

[Rachelle] I am just not the right person to ask that question to. I don't think it helps. I don't have any use for gimmicks. I really want to get to know you as a person. If I'm going to get to know your character I want to get to know them through reading your book.

I feel like you're trying to gimmick me. It's like in the old days of when people sent query letters through the mail, you know, when you put like glitter in the envelope or something. I don't really care about any of that. I want to get to know you as an author and I want to get to know your story and that's it.

[00:05:34] When going into a pitch with an agent, does it help to have a referral letter from your published mentor/friends or is that too much?

[Rachelle] I would not bring that into a pitch. It's certainly something to mention at some point, especially if the conversation seems to be going well and they request material from you. Then let's say they say, "Can you send me the first few chapters of your novel?" or "Can you send me your book proposal?" and then you can say, "Yes. And would you mind if I included a referral letter from such-and-such?" That's great. I would not bring it into a pitch. You can bring it into the conversation if it feels natural. Say "so-and-so, this famous author, has read my work and is happy to recommend it and even wrote a referral letter for me," and you can bring it into the conversation. But it's not the thing you want to pass across the table.

[Thomas] What about putting a blurb on your one-sheet from a published author?

[Rachelle] Absolutely. You can absolutely do that.

[00:06:41] Any tips for meeting with literary mentors at conferences?

[Thomas] So not necessarily looking for an agent, but looking for a mentor. What are your tips there?

[Rachelle] I think the main thing you want to do is know what your goal is for that meeting with the mentor. It's just like the entire conference. It's just like going into your meeting with an agent or an editor. Go into that meeting with specific goals and specific questions and make sure that you're going to use that time wisely and get the answers that you really need, whatever they are.

[00:07:21] I've attended many CBA conferences and I'm going to my first ABA conference. What can I expect to be different?

[Thomas] There's a lot less worship music, I can tell you that!

[Rachelle] No worship at all. Okay, so number one: Your pitch meetings are generally shorter. They're going to be maybe ten minutes at the longest. Sometimes they're only seven minutes. You've got to get in and get out.

The other thing is every single ABA agent and editor that I've talked to, when they sit in those seven or ten minute meetings with authors, they are not interested in having you sit down and say, "I wanted to pick your brain and get some feedback from you." They are there to find a new author. Don't make an appointment with them if you don't have something to pitch and you're intending to pitch it well because they're very much more serious about saying, "I'm taking my time to be here to find new authors, so please if you're going to make an appointment with me, make sure you've got something to pitch me that's going to be worth my while."

So I do find those kinds of things to be a little bit different. Of course you may find more cocktail hours than you do at the CBA conferences. But the workshops and things like that are

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pretty much the same. I find what's mostly different is those one-on-one appointments; much shorter and much more down to business.

[Thomas] Here's a question that I'm going to answer briefly and then kick it to Rachelle.

[00:09:01] What should we put on a business card to look professional rather than amateur? Should we put a picture of ourselves on the business card?

I'll tell you a couple things that make it look amateur right off the beginning. One is perforation. You can get little perforated business cards at Office Depot and you print them on your laser printer. Don't do that. It looks very amateur.

Another is to have text on the back from some site that printed them for free. Some people are like "Ooh, I can get free business cards from Vistaprint!" Well, they're not free; you still have to pay for shipping. And if you're going to pay for shipping, you might as well pay the few extra bucks to get a clean blank back.

Another thing I'll say is it is critical for you to have one side of the business card be writeable with a ballpoint pen and white so that they can write. If somebody's actually going to follow-up with you, most people have to write on the back to remind themselves what they're going to follow up about. So if you put something on both sides, you just dramatically reduced the effectiveness of that card.

[Rachelle] I actually like it when someone gives me their card and then on the back of it says something like "notes" or like the person's name is Casey Smith and then the back says "notes about Casey Smith." Like they actually leave me room to write notes. That always kind of makes me smile. Other than that, I think you covered it pretty well.

[Thomas] And as for photos, you can put a photo on there. In fact it might help someone remember you, but for the love of all that is professional please make sure it's a professional photograph. We have an article on [how to avoid lame author portraits](#) on Author Media. I think [Rachelle also wrote a post about author photos](#).

[Rachelle] Yeah. I've got [a post on my blog](#) as well as on [the Books & Such blog](#) about taking great author photos.

[Thomas] And that's really key because the biggest thing that says amateur is a photo taken by a friend of yours who wasn't using a photographic assistant. I can tell looking at a photo if it was taken by a single photo photographer or a team because of the way that the lighting is. A good photographer is not going to take photos by themselves; they're going to have someone helping to manage the lighting. That's all I'll say about that.

[00:11:29] If you've met an agent before and the meeting did not go anywhere, should you reference the previous meeting at the next conference?

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[Rachelle] Absolutely. Don't make a big deal out of it. You can just say, "I met you at this other conference. Things weren't quite ready yet, but I've been working on my stuff and now I've got something better," or "now I've got something different," or whatever. They're most likely going to recognize you even if they don't remember everything about you, so just briefly reference it.

[Thomas] I know this is really hard, but really if an agent rejects you it's not personal. I know it feels so personal at the time. I was just at a writers conference this last weekend with an agent who rejected my proposal and we hung out the entire conference and had a great time at the conference together. He didn't hate me as a person; he just wasn't excited about my book idea. And that was totally fine. Just remember that. They don't have a vendetta against you. It's not because they don't like your hair or your clothes or like that they're rejecting you. It's just that they weren't that jazzed about your book idea. They're not monsters. They're friendly people.

[Rachelle] Another thing along those lines. I've heard this so many times. You're at a conference and all these people keep coming up to you going, "I sent you a query but you rejected me." Really as an agent there's no good response to that because you can't really tell what the person's trying to say. Am I supposed to apologize? Are they blaming me? Or are they standing there saying, "You're a monster because you rejected me"? I have no idea what that means.

So if you're going to go in that direction, take it beyond that. Maybe you have an appointment with them and you sit down and you say, "I did send you a query and you did pass on that query., but now I've got something different to tell you, so I hope that you like it better than the last one," or whatever. But don't just walk up to someone and go, "Hey, I sent you a query and you rejected it!" That's just awkward.

[Thomas] Yeah. And if you feel bad about being rejected once, I've had the manuscript rejected by the same agent twice. He rejected it, requested it back, and rejected it again. It's a great joke between us.

[00:14:04] How does a writer identify whether an agent works with general market publishers and/or with CBA?

[Thomas] We've been using the phrase ABA and CBA. ABA is the American Booksellers Association. CBA is the Christian Booksellers Association, something like that. How do you tell them apart?

[Rachelle] It should be pretty clear on their website. If you're not sure then look at some of the other books that they've represented and look at who published them. There's going to be a few agents who do both, but most do one or the other. You kind of just have to do some sleuthing around their website if they don't make it really obvious.

[00:14:50] I attended a writers conference and prepared a one-sheet that received really good comments. One agent asked to look at it rather than having me give my pitch and then

said, “So tell me more.” I was stumped. Is there something I can prepare to be more ready for that question?

[Rachelle] If you have a whole book or a whole book proposal and it’s a fully formed project then you should be able to speak extemporaneously about your project. I can certainly understand being tongue-tied because you’re nervous, but what you want to do in that situation is kind of just get calm, take a few seconds to think about it, and then just ask yourself, “What more can I tell this person that might help me understand my book?”

I don’t know if you’re talking about fiction or nonfiction, but basically going into a conference it is very helpful to make sure that you’re ready for those kinds of questions. What can you tell someone that’s not on your one-sheet? Someone’s read your one-sheet; what more can you tell them? It can tongue-tie you in this situation because you’re nervous, but if you know your book and you know your project you should be able to get to the point where you don’t have a problem talking about it comfortably.

[Thomas] Another tip I’d give on that same thing is practice. If the first time you’ve pitched a book is at a conference, that’s no good. You’ve got to practice. Practice is what makes someone excellent at what they do. Every time someone asks you, “So what do you write?” (which is typically the follow-up question from when someone asks you what you do and you say, “I’m an author” or “I’m a writer”), that’s your chance to practice your pitch. In that conversation that ensues will help you get better at pitching.

You should measure the quality of a pitch by the number of follow-up questions that someone asks. So if someone asks, “What kind of writing do you do?” and you’re like, “I write fiction,” and they’re like, “Oh cool.” Fail. That’s not a good pitch. Practice on regular people and that’ll help you be more comfortable.

We had a follow-up question about Bible studies.

[00:17:08] What if it’s for an underserved market, specifically post-abortion healing?

I want you to contact me afterwards because we actually work with a lot of pro-life groups. I might be able to help you think through some ways.

[Rachelle] But the general answer to that question is you’re talking about a very specific niche group and so that’s going to take a specific niche approach. You’re probably not going to get it through a major publisher unless you find out that somebody is specifically looking for something like that.

But actually if you have a very specific topic, especially if it’s underserved, you may actually do better by self-publishing it because you can find the access that you need to those audiences in other ways instead of a major publisher. They’re going to put it out in bookstores and on Amazon and such. But if you’ve got a book that’s going to sell in other venues besides that then you may be able to do that yourself.

[Thomas] And one thing I'll add to that. There's huge demand right now for pro-life blogs. You can start helping women in just a couple of weeks with a really solid blog and have far more impact than you would with the Bible study. I don't know very many good blogs that speak to this topic.

[00:18:37] How often should you follow-up with an agent after a conference?

[Rachelle] I'm not sure I understand the question.

[Thomas] How often should you follow-up? So I guess an agent has requested a manuscript and they send it to them. Should you follow-up with them to see how it's going and, if so, how many times?

[Rachelle] Oh, I see. Okay. So you've sent them the follow-up, you've sent them what they requested and then two months goes by and you haven't heard anything. Go ahead and shoot them an email and ask them if they've had a chance to read your manuscript yet. Maybe a couple more months go by and then you haven't heard anything. Try shooting them another email.

If you've done a couple of follow-ups over several months and nothing has happened then you'll just have to assume that they're too busy and they're focused on other things. You're probably going to have to write them off if they have not responded in one way or another.

[00:19:43] Do American agents pay attention to an Australian author living in Australia?

[Rachelle] Yes they do, but I have to admit it's difficult. It's definitely difficult working with authors who are overseas. I've got an author in Canada, an author in Bermuda, I have a couple of authors who live in Venezuela. It is more difficult and Australia is really far away, so it will present you some hurdles that U.S. authors will not face.

And not only just the geographical issue, the time difference issue, there's also tons of paperwork dealing with when you've got an American publisher, an American agency trying to shuttle money back and forth between each other and Australia. That can get very complicated and for that reason alone some agents just won't do it because it's not worth the headache.

In particular I have had some Australian authors who've got some great stuff, but there are so many very specific Australian ways of using the English language that their writing can come across very foreign and some of the editors just say it feels too foreign.

So there are a lot of issues surrounding it. Nevertheless, I do have clients in other countries and most agents do. So they're not going to ignore you just because you're in Australia. Just may be a few more hurdles for you to jump.

[Thomas] We have a follow-up question. What about an American author living in London?

[Rachelle] It's the same thing. You still have a geographical issue. You may or may not have the issue with trying to transfer money back and forth; it just depends on how your banking is. I am not exactly sure. Still you are dealing with it's more difficult because you're not in the U.S.

I was talking to an American author who lives in Rome and I was perfectly willing to represent him because his book was worth it to me and I'll deal with the issues. So just pursue what you want and understand that location may cause you some problems, but it's not going to stop you.

[Thomas] We've gotten this question from enough people that I feel like we have to answer it.

[00:22:32] What are the best conferences to attend?

They're asking for conference recommendations. I've had that worded several different ways.

[Rachelle] Well, Thomas, you should probably answer this question when I get done.

If you are a fiction author and you write for the Christian market then you should definitely try and attend the ACFW, American Christian Fiction Writers conference. Some of the other conferences that are pretty good are the Mount Hermon conference which is coming up this week. Let's see, the Blue Ridge conference is really good. We just got done with the Florida Writers' Conference, which is a smaller one, but people tend to like it. Oregon Christian Writers conference is pretty good.

I don't really like that question and I don't think Thomas does either, which is why we didn't really want to have to answer it because here's the thing: The best conference for you is the one that fits your needs and your goals and your life situation.

For example, I live in Colorado. There are two really great Christian conferences here every year and there are also two really great ABA conferences here in Colorado every year. I could go to four conferences a year and never have to fly anywhere and get a wonderful cross-section of faculty, from agents and publishers, and never have to fly because geographically it works for me and I could completely do that. So if something works well for you geographically, if it works well for you time-wise. Say you want to go to one in the summer because it's just easier for you to travel in the summer or you may be one to go to a conference that's shorter, it's not so long, or maybe one that's not quite so expensive.

The other thing is go to the conference websites and look at their faculty and what workshops they're offering at their upcoming conference and decide based on that. "This one I think has maybe higher profile agents and it has more editors from publishing houses that I personally am interested in; while this other one people have talked it up, but I'm not really interested in those publishing houses that are going to be represented there." It's much easier if someone just gives you a recommendation and says, "This is the best conference," but only you can determine what the best conference is for you.

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A lot of people have a need to make sure that they make their decisions based on finances as well as based on their schedule. A perfectly good way to get started in the conference circuit is saying, “I wanted to dip my toe in, so I wanted to go to one close to me.”

In fact I had a meeting with an author today. She’s unrepresented at this point and unpublished and I said exactly that. I said, “We’ve got a bunch of great conferences right here in Colorado. You should really dip your toe in the water and go to one that you can drive to. It’s really close and it’s inexpensive. You can get started that way.” That’s my answer. Decide for yourself.

Thomas, what do you think are the best ones?

[Thomas] Rachelle’s advice of your first one should be one you can drive to, I think, is really good advice. Because that first conference is so overwhelming. You don’t want it to be the big really expensive national level conference.

There’s a couple different ways to look at conferences. There are learning conferences and pitching conferences. Learning conferences tend to be smaller regional conferences. My very favorite conference is the North Texas Christian Writers conference and they don’t let any agents or editors come. It’s just about learning and mastering the craft. It has a completely different atmosphere because there are no agents there. So everyone’s just like [big sigh of relief]. It’s so much more relaxed. There’s not this frenzy and panic and “I have to say the right thing to get published,” blah blah blah. It’s a great conference, but it’s not the conference you want if you’re really wanting to pitch.

Typically the more expensive a conference is the more agents and editors are going to be there. But having lots of agents and editors is not necessarily a good thing if they’re not the agents and editors that you’re wanting to talk to. Let’s say you want to pitch Jeff Gerke from Marcher Lord Press. Well, for you the best conference is a conference that Jeff is speaking at because that will be your best chance to get to know Jeff. So start local.

When it comes to pure pitching I think the best is Mount Hermon because they don’t pre-schedule consultations. When I talk with agents who go there they acquire more clients at Mount Hermon than any other conference because the clients that get consultations are the ones who have the courage to just walk up to an agent and schedule the appointment. That amount of courage makes that author much more likely to be successful as opposed to the kind of conference where it’s just whoever signs up first and can grab the spot of the agent. It’s less meritocratic and more just who gets there first. So of all the conferences I’d put that one at number one.

But the numbers are all very good as well. AFW, Blue Ridge, Colorado Christian Writers, etcetera. But yeah, start local.

Questions are still coming in really fast so we’re going to need to move into the lightning round.

[Rachelle] Okay. I’ll answer quickly. Give me some yes or no questions.

[00:28:15] I am working on my first novel. Is it a sign of an amateur to mention I'm unpublished?

[Rachelle] No. You must mention exactly who you are and where you are. If you're unpublished and it's your first novel, just say that. "I'm unpublished. This is my first novel." Be who you are. Don't worry about sounding like an amateur because guess what? You are. And it's okay.

[00:28:43] If I wrote a young adult fantasy and a second novel of mainstream young adult fiction set in the seventies will the different styles hurt me?

[Rachelle] They will only hurt you if you have a big expectation of publishing both of them at the same time. Probably one's going to happen before the other and whichever one happens that's the direction you'll need to focus on going in for a while because you'll be building an audience for that genre of book. You'll want to try and stick with that for a while rather than diverting your focus.

[Thomas] Here's a question that I'm going to answer. Rachelle, you can jump in if you'd like.

[00:29:30] Where is the best place online to find a good critique group?

I have two answers for this. If you're looking online for critique group in your area then the number one best site is [Meetup.com](https://www.meetup.com). You're going to find groups of writers in your area. It's kind of like Alcoholics Anonymous, but Writers Anonymous. It's free to use, it's great to connect to writers in your area.

If you're wanting to meet with writers online for online critiques, I recommend [MyBookTherapy.com](https://www.mybooktherapy.com). This is a big deal for me to recommend My Book Therapy because in a way they compete with the Bestseller Society which I put on. But if you're looking for critiques, they do critiques better than we do. So check out [MyBookTherapy.com](https://www.mybooktherapy.com). That is a paid service. It's, I don't know, twenty dollars or twenty-five dollars a month, but you get connected.

My Book Therapy is Christian and it's fiction focused. Meetup, you're going to find everything from Christian to secular. There are hundreds of groups on [Meetup.com](https://www.meetup.com).

Did you want to add anything to that, Rachelle?

[Rachelle] No. You got it.

[Thomas] Here's a quick question and I'm assuming it's directed to you, Rachelle.

[00:30:45] Do you ever come to the Philadelphia area?

[Rachelle] No. There's a Philadelphia conference that I get invited to all the time, but I typically don't travel that far because there are plenty of conferences that are closer to me. So, sorry, I haven't been there yet!

[Thomas] I'm willing to go to Philadelphia. Just talk to the conference there and request that I come as a speaker. Unlike Rachelle I don't have a family and I'm happy to speak at pretty much any conference, which is part of the reason why I speak at so many.

[00:31:19] What about having a package for the agent including a pitch? Maybe a flash drive with the complete work in progress and a business card?

[Rachelle] You'll just have to ask each individual whether they'd like to take a package like that. I would not take a flash drive. I'm actually one of the few agents that, unless I find a particular one-sheet to be something really compelling that I just have to bring with me, a lot of times I just won't bring anything with me. But if I'm really interested I'll say, "I would love for you to send me this. Email me your one-sheet as an attachment. Email me your manuscript, your proposal," whatever it is. I just do not like to have stacks of things around my office and I guarantee you I'll probably lose that flash drive before I even get home.

You really have to think about where they are. If they're there and they're going to meet with thirty writers while they're there, they're certainly not going to want to be juggling thirty flash drives. So think of it from their perspective. It's going to be much easier for me to keep track of everything if you just email it to me.

[Thomas] We have three more quick questions and then we will be done.

[00:32:34] When you pitch a novel, how important is it to compare it to a work of a well-known novelist in that genre? (i.e. My book is reminiscent of...)

[Rachelle] If it helps to put your listener into the right context or frame of mind and if it can quickly get someone to understand what kind of book you're talking about, then it's a great idea. You could name an author or you could name a couple of books and say, "A couple of my favorite books are so-and-so and so-and-so and I think I write a little bit in that style." That just helps put everything in context.

The less questions the listener has going through their mind while they're listening to you the better. The better you're able to put me in that place to understand what your book is then the better off you are because you're getting heard and understood.

[00:33:39] When do I need an agent? Is this after I've written a book?

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[Rachelle] Yes. You need an agent when you have a novel that is complete and revised and edited and polished and you think it's completely ready to go on the shelf down at Barnes & Noble. Now is when you need an agent to be able to shop it to publishers for you.

If you are a nonfiction writer and you have a full professional book proposal (that includes two or three sample chapters) and you've really done your homework and your nonfiction is ready to shop to a publisher, now is when you need an agent.

Lots of people contact agents when they're kind of just first starting to write a book or starting to think about it or they've got twenty different ideas. They think they need an agent because they need someone to help wrangle those ideas and figure out which ones to write. That's really not when you need an agent.

You need an agent when you've got something to hand to the agent that the agent can now take to a publisher. The funny thing about that is if you do get an agent then in some cases they're going to take that project that is really good and it's your best work and you think it's ready to be shopped to publishers, and they're going to help you revise it and perfect it even more before they do shop it to publishers. But you've got to have it the best it can be and ready to go.

[Thomas] The final question.

[00:35:07] Do you have any suggestions for those who have published digital e-books on Amazon and would like to move toward traditional publishing with similar content?

[Rachelle] I don't think it's any different. A lot of people are going to have this question. It's no different than if you haven't published anything. You still need to meet agents and editors at conferences, find out what they're looking for. You still need to pitch them your project. Tell them it's self-published or maybe you have a self-published project that you are pitching them something else. That's fine. The process is no different whether you're pitching that one that's already published or not. You still have to go through the same process. If you have already published you say, "I've self-published this. I've sold a few copies, but I really feel like it would go better with a traditional publisher and I'd really like to get an agent to do that." It's the same process.

CLOSING REMARKS

[Thomas] Awesome. So for some closing remarks, I just want to encourage you that you already know more than what most authors walk into a conference even on their second or third time. What you've learned in this talk is really going to give you the edge. I want you all to take a big deep breath because I know we covered a lot of material. If you put all this into practice you're going to do very well. But even if you're only able to put some of this into practice, even those tips are going to give you a great edge when it comes to attracting agents and editors at writers conferences. Rachelle?

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[Rachelle] I agree with you, Thomas. I just think the fact that you are listening to this webinar shows that you're already interested in putting your best foot forward at the conference, so I'm sure you're going to do great. Most of all know what your goals are for the conference and then give yourself a break. Relax. Realize everyone there is a person just like you and we are all there for the same reason and we are really looking forward to meeting you.

[Thomas] If you'd like to find out more about Rachelle Gardner you can find her at RachelleGardner.com or just Google Rachelle. I think she's the biggest Rachelle on Google. You can find more about me on AuthorMedia.com. Thank you all so much for joining us today.

[Rachelle] Thanks, Thomas.