

# THE SECRET FORMULA TO PUBLISHING

**A BEST-SELLING NOVEL**





## The Secret Formula

**Great Story + ? = Success**



## Want to discover the secret formula to writing a best-selling novel?

We're talking to you, fiction writers. All of you.

- First time authors with a dream of publishing.
- Established career authors who work tirelessly to hit daily words and finish your next book.
- Authors drowning in the depths of Amazon rankings.
- Best-selling authors who are constantly trying new promos to stay on the charts.
- Self-published authors.
- Traditionally published authors.

No matter where you are in your writing career, **you want to write a book that sells.**

And there is a formula that will enhance your chance of success.

## **Great Story = Success**

Sorry. This formula doesn't cut it. This is what we wish were true.

This formula is the ultimate ideal.

If you write the very best book you can, full of believable characters, a shocking plot twist, the blackest of black moments, and an ending that fulfills readers expectations, then it's going to fly off the shelves as the world recognizes it for the gem it is.



Novice writers believe all it takes to succeed is a great story. Not only is this idea not true, but it's terrible as well.

It dashes hopes. It puts the onus to sell on factors outside of your control. It's why there are so many people who write one novel, get discouraged by sales and lose confidence.

Think about it.

Your one book is competing against hundreds of thousands of others, and with the rise of self-publishing, that number continues to grow. There's no such thing as the best books rising to the top all on their own. So what about this formula?

*There's no such thing as the best books rising to the top all on their own.*

## Great Story + Support Team = Success

Who's on your support team?

- Your editor (either from a publishing house or a freelancer)?
- Your agent?
- Your beta readers?
- Your critique partner?

Successful authors know they need help polishing their work. Whether your team is working to get your self-published manuscript ready for publication, or helping you create the sort of book editors and agents want to see come through their slush pile, you've caught on to the idea that you can't do this alone.



Novice writers often overlook this approach, but let's be clear:

**Literary agents receive 15 to 30 submissions per day and reject 99%!**

If you're seeking representation, or looking to get picked up by the publisher of your dreams, you need to make sure you're delivering a manuscript that screams quality.

When your novel crosses the desk of a publishing professional, they're not going to read to the end. They're going to read a few pages, and draw a quick conclusion on if you're an amateur. On a level playing field of two unknown authors, the polished book will win out over one requiring more work.

The number of novels available is steadily multiplying while consumer spending is staying the same. **Savvy readers are judging which**

**books to buy based on reading the samples.** Traditionally published authors and self-published authors are competing for the same buyers, and the stronger the team behind you, the better your chance for rising in the charts.

However, this formula is also weak, mainly because it places the control of your success in the hands of others.

And while other people will want to help you, **there is no one more invested in your success than you.**

*On a level playing field of two unknown authors, the polished book will win out over one requiring more work.*



## A Better Formula for Success

### Great story + YOU = Success

It's up to YOU to make your novel a success. Specifically, it's up to you to use the right tools to give your book every opportunity to rise to the top.

What are these tools?

- Your support team
- A marketing plan
- An online presence
- A business plan
- Measurable goals
- Easy-to-use and intuitive software
- Anything you find that can give you a competitive edge

When we say YOU, we mean a shift in thinking.

We mean you need to take ownership of your novel. Stop believing that it's up to others to edit your book, market your book, and sell your book.

No one has a vested interest in your success as much as you do.

So ask yourself. What are you doing to make your novel successful?





How many of these questions can you answer yes to?

- Do you do a rigorous self-edit or pay an editor to do it for you?
- Have you surrounded yourself with beta readers that know your genre and aren't afraid to give real feedback?
- Do you have an author page on Amazon? Goodreads?
- Do you have a website?
- A Facebook page? Active social media accounts?
- A marketing plan utilizing sales and email promotion?
- Have you offered advanced reader copies in exchange for honest reviews?
- Are you constantly evolving and paying attention to what's trending in your genre and writing books that readers want to read?
- Are you thinking of things we've left off this list and feeling happy that you're doing even more than this?

The more YES answers, the better your chances of success. And if you're doing all of this, you know it's hard work that comes with a cost, both financial and time-wise.

A lot of this requires marketing and social media knowledge, and there are plenty of experts to help you with that side of it.

**But what about the editing part? More specifically, the self-editing element?**

There's not much point putting time and effort into publishing and promoting your novel if it doesn't start off as polished as possible. Reviews are a powerful marketing tool, and reviewers will not hesitate to give a one-star rating to a wonderful story that's poorly edited.

**You owe it to yourself to take control of the editing process.** We're not saying *not* to hire an editor. We're saying that **it's time to implement a self-editing strategy that actually works!**



## Let's talk about self-editing and success

You've heard it time and time again. You only have one chance to make a good first impression. And your novel needs to impress a lot of people if it's going to succeed. The truth is, it takes more than a great story to impress.

Readers—everyone from the savviest reviewers and editors to less technical, but fully invested buyers and beta readers—will notice awkwardness in your story. They might not recognize an abundance of repetitive words or too much passive voice, but they will know that there's something about your novel that keeps them from feeling truly engaged.

The craft of writing is hard work. Maybe you've taken writing courses to figure out the nuts and bolts of fiction. Or perhaps you're learning as you go, writing what feels natural and hoping to fine tune during the editing process.

One thing is certain. Whether you're a plotter or a pantsier, getting to the end is a herculean task.

*Readers will know that there's something about your novel that keeps them from feeling truly engaged.*

The last thing you want to do after typing THE END is jump back into it and start self-editing.

Maybe you print out a copy and give it to someone to read. Or let it sit unread for a few weeks so you can come back to it with fresh eyes. Both great ideas, but there's still so much work to do.





Let's face it. You need to focus on your writing.

Dialogue. Voice. Description. Tone. The words you use to tell your story make the difference between a good read and an amazing, unputdownable story.

Verbs. Nouns. Adverbs. Adjectives. The words you choose, how often you use them, if you use them correctly, these are the things that you need to dig into when fine tuning your novel.

*The choices you make in the editing process should tighten your writing, improve the flow of your story, and fine-tune your creative voice.*

Editing isn't just about finding grammar mistakes and misspelled words. It's about tweaking sentences from ones that tell to those that show. It's about balancing sentence structure and length to create a compelling narrative.

The choices you make in the editing process should tighten your writing, improve the flow of your story, and fine-tune your creative voice.

**"But self-editing is impossible!"**

That's what you're thinking, right? After all, you've likely tried. You've discovered that when you spend months, maybe years, reworking the same manuscript, you can't see clearly.



That's why you so often turn to friends in the early stages, hoping they'll find the flaws that you can't. If you're a bit more seasoned, you rely on your editor. But while editors and beta readers play a great role in moving your novel along the road to publishing, they're going to do a far better job for you if they start with the best manuscript you can deliver.

**And this is where the YOU in the formula for success comes into play.** Because you're the one who chooses what tools go in your toolbox.

Most writers have the following :

- Word processing software that identifies spelling and grammar errors
- A dictionary
- Reference materials

More advanced writers might take advantage of specialized software; programs like advanced grammar checkers and more intuitive word processing programs designed specifically for novels and longer creative works.

And that's where we can help.

**We've created a tool specifically for you, the fiction writer, that's designed to make you a better self-editor.**

*While editors and beta readers play a great role in moving your novel along the road to publishing, they're going to do a far better job for you if they start with the best manuscript you can deliver.*

## Great story + YOU + AutoCrit = Success

Almost 15 years ago AutoCrit set out to find what makes a novel successful. We talked to everyone involved in the publishing process. We grilled editors for insights. Shadowed authors to observe their struggles. Queried agents to find out what were the elements of a strong book.

And every time, editing rose to the top.

We charted sentence length, passive voice vs. active voice, pacing, and word choice. You name it; we documented it.

For example, did you know, on average, you will find 136 adverbs in every 10,000 words of a published work of fiction? When you dig into specific genres, the number changes.

- Romance (132)
- Young adult (123)
- Science fiction / fantasy (144)

It's insights like this that allow AutoCrit to help you polish your manuscript.

Then we set out to create a program that searched out the weakest, most difficult to find aspects of editing.

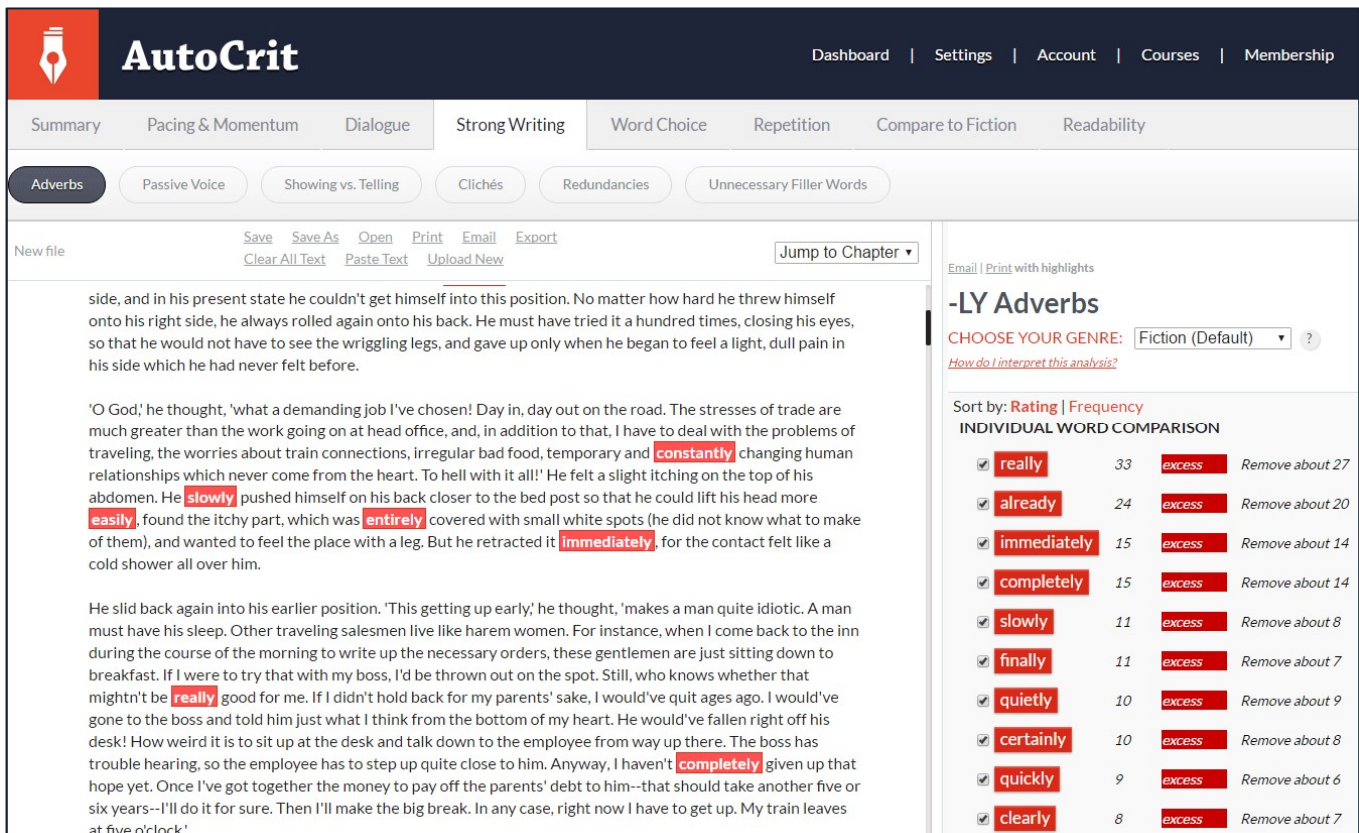
AutoCrit gives you the power to self-edit with confidence, putting the control of your voice and narrative firmly in your hands.



**AutoCrit is easy to use and simple to understand.** It's fine-tuned to allow you to dig as deep as you want.

You've heard it before. The first rule of writing is show, don't tell. But sometimes it's hard to take a step back and determine where you're falling short. No worries. We've studied the indicators of show vs. tell, and can help you pinpoint weak areas with just one click of your mouse.

The entire strong writing section of AutoCrit, for example, is designed to easily show you where you're using passive voice, clichés, and filler words, allowing you to decide what is part of your voice, and what you can tighten to refine your manuscript.



The screenshot shows the AutoCrit web application interface. The top navigation bar includes the AutoCrit logo and links to Dashboard, Settings, Account, Courses, and Membership. The sub-navigation bar shows various writing sections: Summary, Pacing & Momentum, Dialogue, Strong Writing (selected), Word Choice, Repetition, Compare to Fiction, and Readability. Under Strong Writing, there are buttons for Adverbs (selected), Passive Voice, Showing vs. Telling, Clichés, Redundancies, and Unnecessary Filler Words. The main content area displays a text editor with a sample manuscript. The sidebar on the right shows the analysis results for the selected 'Adverbs' section, including a list of adverbs and their frequency, a table of individual word comparisons, and a list of adverbs to be removed.

**AutoCrit** Dashboard | Settings | Account | Courses | Membership

Summary Pacing & Momentum Dialogue **Strong Writing** Word Choice Repetition Compare to Fiction Readability

Adverbs Passive Voice Showing vs. Telling Clichés Redundancies Unnecessary Filler Words

New file Save Save As Open Print Email Export Clear All Text Paste Text Upload New Jump to Chapter

side, and in his present state he couldn't get himself into this position. No matter how hard he threw himself onto his right side, he always rolled again onto his back. He must have tried it a hundred times, closing his eyes, so that he would not have to see the wriggling legs, and gave up only when he began to feel a light, dull pain in his side which he had never felt before.

'O God,' he thought, 'what a demanding job I've chosen! Day in, day out on the road. The stresses of trade are much greater than the work going on at head office, and, in addition to that, I have to deal with the problems of traveling, the worries about train connections, irregular bad food, temporary and **constantly** changing human relationships which never come from the heart. To hell with it all!' He felt a slight itching on the top of his abdomen. He **slowly** pushed himself on his back closer to the bed post so that he could lift his head more **easily**, found the itchy part, which was **entirely** covered with small white spots (he did not know what to make of them), and wanted to feel the place with a leg. But he retracted it **immediately**, for the contact felt like a cold shower all over him.

He slid back again into his earlier position. 'This getting up early,' he thought, 'makes a man quite idiotic. A man must have his sleep. Other traveling salesmen live like harem women. For instance, when I come back to the inn during the course of the morning to write up the necessary orders, these gentlemen are just sitting down to breakfast. If I were to try that with my boss, I'd be thrown out on the spot. Still, who knows whether that mightn't be **really** good for me. If I didn't hold back for my parents' sake, I would've quit ages ago. I would've gone to the boss and told him just what I think from the bottom of my heart. He would've fallen right off his desk! How weird it is to sit up at the desk and talk down to the employee from way up there. The boss has trouble hearing, so the employee has to step up quite close to him. Anyway, I haven't **completely** given up that hope yet. Once I've got together the money to pay off the parents' debt to him--that should take another five or six years--I'll do it for sure. Then I'll make the big break. In any case, right now I have to get up. My train leaves at five o'clock.'

Email | Print with highlights

### -LY Adverbs

CHOOSE YOUR GENRE: Fiction (Default) ?

[How do I interpret this analysis?](#)

Sort by: **Rating** | Frequency

#### INDIVIDUAL WORD COMPARISON

<input checked="" type="checkbox"/> <b>really</b>	33	<b>excess</b>	Remove about 27
<input checked="" type="checkbox"/> <b>already</b>	24	<b>excess</b>	Remove about 20
<input checked="" type="checkbox"/> <b>immediately</b>	15	<b>excess</b>	Remove about 14
<input checked="" type="checkbox"/> <b>completely</b>	15	<b>excess</b>	Remove about 14
<input checked="" type="checkbox"/> <b>slowly</b>	11	<b>excess</b>	Remove about 8
<input checked="" type="checkbox"/> <b>finally</b>	11	<b>excess</b>	Remove about 7
<input checked="" type="checkbox"/> <b>quietly</b>	10	<b>excess</b>	Remove about 9
<input checked="" type="checkbox"/> <b>certainly</b>	10	<b>excess</b>	Remove about 8
<input checked="" type="checkbox"/> <b>quickly</b>	9	<b>excess</b>	Remove about 6
<input checked="" type="checkbox"/> <b>clearly</b>	8	<b>excess</b>	Remove about 7



One of the things we take pride in is not only showing you results, but explaining how to interpret our analysis.

It's like a refresher course in the fundamentals of writing.

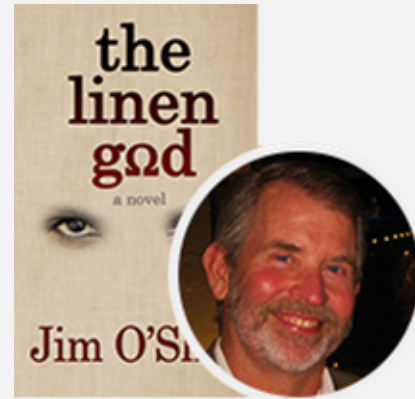
After all, you know that adverbs and dialogue tags don't mix, but can you remember why? Not a problem.

If AutoCrit suggests you might want to edit something, we're also going to let you know why. So you can determine if it's the right change for you.

The purpose of AutoCrit isn't for you to blindly accept every suggestion.

You need dialogue tags. Sometimes repetition is necessary. And often, there's no other way to say what you mean without using a cliché.

What AutoCrit does is show you potential areas of weakness, giving you the power to decide what stays and what goes.



*"AutoCrit eliminates "lazy eye," as I like to call it—the tendency to look right past obvious issues in the manuscript. It's the crit partner I've never had!"*

**Jim O'Shea, Author**





AutoCrit is a tool—perhaps the most powerful one you’ll use—designed to polish your work. It makes self-editing not just possible, but manageable.

**AutoCrit shows things that even the best editor won’t find.** We won’t get into the technical side of things, but if you’re familiar with Amazon and rankings, then you know the power of algorithms. Only in our case, we have algorithms that work for you.

Authors who try AutoCrit for the first time are quick to share their first impressions with us.

Quite often, a new user begins by running an overall summary of their novel. There they find graphs that study sentence length and comparisons to other novels in their genre.

**And they feel a sense of accomplishment when they find obvious strong points to their novels.**

That empowers them to dig deeper and work to polish other aspects of their manuscript. Sometimes we worry that they’ll never stop editing!

(Promise us that you will know when enough is enough and publish your novel.)



*"AutoCrit forces me to dive in and rethink every paragraph, what I am saying and how I am saying it. I didn't know where to begin or what to look for. With AutoCrit, I can now focus—one paragraph at a time—with pointed direction. AutoCrit is making me a better writer!"*

**Fred Raynaud , Author**





Success isn't always guaranteed in this business. Even the best books sometimes get lost. That's why it's so important that you do everything in your power to give your novel an optimal chance at success.

From the first time you have a glimmer of an idea for your book, to your most recent marketing campaign to promote it, you are in control. Isn't it time to take control of the editing process at well?

## The Best Formula for Success

**Great story + You + AutoCrit = Success**

[Sign up today to start polishing your manuscript to greatness!](#)