

# BOOK MARKETING MENTORS

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## **BOOK MARKETING: How To Be More Authentic To Market Your Book Interview with Lisa Redstone**

Susan Friedmann: Welcome to Book Marketing Mentors, the weekly podcast where you learn proven strategies, tools, ideas, and tips from the masters. Every week, I introduce you to a marketing master who will share their expertise to help you market and sell more books. Today, my special guest is a spirituality and authenticity expert.

Lisa Redstone is a spiritual teacher, speaker, mother, and writer, for her warmth, clarity, and disarming humor. Her practical approach to spirituality emerged out of 25 years of experience with eastern, western, and indigenous spiritual healing practices and traditions. Through speaking, teaching, and personalized care, Lisa has helped thousands of people reclaim their vitality, reconnect and heal so that they can live more fulfilling lives. Lisa, what a pleasure it is to welcome you to the show, and thank you for being this week's special guest expert and mentor.

Lisa Redstone: Thank you, Susan. I'm really glad to be here, and thank you for that introduction.

Susan Friedmann: Lisa, transparency and authenticity are very important in today's marketplace, and I know that that's something that's very near and dear to your heart. So, if you were to give our authors some advice, some, let's say, simple steps to start with getting more authentic in terms of their presentations and how they present their message, what would you say to them?

Lisa Redstone: What I would say is that people appreciate honesty, and they can sense it in another human being. And when they're able to relate to another human being and perceive that honesty, they relax. So, as an author selling, actually anyone selling really pretty much anything, there needs to be a sense of relaxed presence happening in the person that's doing the selling.

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I also have this perspective too that selling should just be something that you're really not actually selling your product, you're selling yourself. And you're not selling yourself by selling anything. You're simply showing up in a more honest way. I think we all recognize this. People, we have our fundamental insecurities in our humanity, and when we relate to other people from that place in ourselves where, let's say, we can recognize our own insecurity and we can work with that as we relate to other people.

Or, the places where we trip up and we can also relate with that openly with people, even our own, admitting our own fears and our own terror of the fact that, "I'm standing up here and I really want you to like this. And I don't know if you're going to, and it terrifies me." That sort of openness that we can hold as we communicate with other people allow them to relax and listen to us. And that's what ultimately leads them down the path of being willing to look at what our work is, or read it or buy it.

Susan Friedmann: You mentioned selling yourself, and this something that's really near and dear to so many authors' hearts and I get this all the time, "I hate to sell." And I think this is a great prescription, what you're offering is to get out of that mode of feeling, "Oh, I have to sell my book," or "I have to sell my message." Can you address that even further?

Lisa Redstone: I think that coming from a place of being settled within yourself as a human being, like I said, allows for an easier way of relating to your audience. So it really isn't about showing up and selling your book or selling anything. It's about you showing up fully as a human being and relating. And that way, there's an automatic experience that happens. In my experience, whenever I've done a lecture where I'm trying to give information that is important information to give, but if I come from the place of selling anything, it really doesn't, it's not received well, actually.

So if I come from a place of, this is information that I'm sharing with people, I know people think about these things. I know people think about, in my case, what I'm typically talking about is compassion and forgiveness and having more peace and joy in our lives. These are things that people want and they're naturally willing to engage in listening about, and I don't actually have to attach anything to it, either a service or anything else.

What they're reading when they're sitting and listening to me talk about these things is, "I like that. I relate to that. I want to identify more with

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the person who is communicating to me." That's often what's happening in those dynamics. They're reading something from me and my sincerity, and you can't fake sincerity. I mean, it's something you really do have to show up with, and here it is.

Also, the other piece is, relating from a more human place. A lot of times authors tend to really like to be private. But there's something that happens when you put your work out into the world where you've kind of opened the door to have people have access to you in a different way now. I think that that's actually quite rich and can be used quite well to sell without selling.

Susan Friedmann: You mentioned something earlier about the fear. And the fear to self-disclose, I think, is very strong, and that authenticity ... How can people overcome that fear? Because I know there's that feeling of, "Well, what are people going to think? How are they going to judge me?" And as you say, you put your work out in the world, and this is pretty scary.

Lisa Redstone: Yeah.

Susan Friedmann: So what advice would you give there?

Lisa Redstone: I think, from my experience with people, and it's been thousands of people over many years, people fundamentally appreciate when another human being is just real with them. Just be real, and whatever that means. Show up in all of our ... in our beauty and in our ugliness and in our messiness and our complexity and our joy. There's something that is relational in that. That sort of person is the person you want to relate to. The person that gets up there and acts perfect isn't the person that most audiences want to relate to. They actually don't relate to that person. They might relate to some aspect of something that they're saying, but what that does, it actually creates a sense of anxiety when you see someone who's perfectly executing everything and doing it just the right way.

So, the fear that we have is really unfounded. The truth of it is that all of us have something, and many of us have multiple things. We may be in various stages of processing our own lives and our stories and our histories, and acknowledging what is true. But there's no insecurity that we have that isn't had by every other human being on this planet. So, if we recognize that and we can actually just allow for our own humanness and less focus on perfection, I think it really does help tremendously.

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It also helps us relax. It helps us to relax and relate. The reality is, nobody actually really wants to watch someone on stage or the front of a bookstore or anywhere else who is absolutely perfect. It's just not, it's not what we want as human beings. We want to know that the person we're relating to has a life that is rich and complex, and is approachable. So really, to drop the fear and relax into ourselves and our bodies and be approachable. I think that's [inaudible 00:07:58] the key.

There's really nothing that anybody's experienced that isn't something somebody somebody else has experienced. When we are able and capable of saying, "Wow, you know, I'm standing here tonight and I am so excited to be here. And also, you know, feeling a little fear." There's great respect that happens in that, in just that acknowledgement, and there's a tone that's set in the room that it's okay to be human.

Susan Friedmann: First of all, that's very real, and I've been through all of those different transitions where when I first started out training, oh, 25 plus years ago. I mean, I was that person who was up there and wanted to be perfect. Everything had to be just so. It was almost as if I was wearing a suit of armor. I wouldn't let anybody in.

Lisa Redstone: Yes.

Susan Friedmann: But as soon as I allowed myself to be vulnerable, and to share some of that fear, all of a sudden people started approaching me and saying, "Wow, yes, I related to that," and, "Wow, you really touched me and you changed my life," and I never thought of myself in that situation of being able to change people's lives. But you're so right that approachability and allowing yourself to be vulnerable, which I think is becoming more acceptable now than it did 20 or 30 years ago. Would you agree?

Lisa Redstone: It's true. It's very true, and I also ... there is more space for that, I think, as we're evolving culturally too. I also think too that we like to relate to other people in sort of a tribal way. Meaning, we like to understand, is someone a mother? Are they a father? Do they have children? Are they grandparents? Are they married? Are they unmarried? These are things we're very curious about when we look at people and they're talking to us. We want to know, what is their story? What is their relational story with others? Not only where are they from.

So when we are initially relating to people to come from a very tribal place is actually a really good way to begin to relate. So rather than

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selling yourself, you relate from the place of sharing stories that have something to do with some simple thing that happened with your family. Some simple thing that happened with your child that morning trying to get together and do this thing, or whatever it is. Because that's a way of connecting. It's a very easy way to connect with other people because most of the people in the room are either mothers, fathers, grandparents, some ... I mean, everyone's a child, so we all relate to that whether we're young or old.

So, that's another piece of what makes us relatable and authentic is our authentic connections with other human beings, and if we can lead with that when we're speaking. I think that's helpful, and it does offer a measure of vulnerability as well. I'm allowing you a window into my life, into my life experience. That requires a measure of vulnerability to do that, and a willingness to want to relate to you.

I know people respond to that, and I also know that they relax in their bodies. There's a relaxation response that happens. There's so much anxiety that we have culturally and social anxiety, personal anxiety. There's this sense that we're never enough, that we can never do enough, we'll never be enough. These are themes that ... so many people have these sort of deep themes of insecurity that run through them and through their lives. And if we can just show up and offer a more human way of relating, I really think that people relax and they become more responsive.

Susan Friedmann: One of the things that you talked about earlier was putting your work out there. [inaudible 00:11:48] authors have written this piece whether it's fiction, it's nonfiction. They've put something out there. They put a part of themselves out there. But yet, they find it so hard to give value to that message. Can you address that?

Lisa Redstone: This is the fundamental core, challenge, for all creative people. I remember many, many years ago, one of my first careers, I was an actress, actually, for TV and film. I remember noticing that all of my fellow actors and then the community of artists that I was part of as well, everybody had this fear of putting their work out there. They all had this complete desire, whether it was a such a deep desire to have it out there, and yet, simultaneously, terror in putting it out there.

So it's just this sort of interesting dynamic and so much of it had to do with worthiness. And, I have value, what I'm offering has value. It adds value to the world, and it's an interesting thing that we culturally, have

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sort of set up a dynamic where our creativity only has value if it can be sold for something. In and of itself does it have value, and so most artists struggle with this piece, I think, tremendously.

And the reality of it is, is that if you create it and you move it into the world and you've worked it to the place where it is what it wants to be, because any artist with any medium knows that it has its own voice, really, right? Then it has value, and so being willing to give space within ourselves, that what I've created is worth something. And we don't even have to know the ins and outs of what it's worth and how it's worth it, but that it's worth something. It came from us. There's value in that.

And to hold that, to be able to hold that with the insecurity that comes with that, because the reality is that life frequently speaks to us in paradox. And if you will notice for most people, to be able to create something like that, there's also the flip side, which is deep insecurity also, and that's just the nature of so many of the ways that we are in this world. There's always another side to how we are, or what we hold, and I think having acceptance for that really makes an impact in how we relate to people.

Susan Friedmann: I believe that your message is a gift to people, and it's like offering that gift and packaging it in such a way that, "Here. Here it is. I'm presenting it to you." It's interesting because so many authors come to me and they say, especially when they're going out and they want to be speakers, and they say, "Well, what shall I charge?" And I say, "Well, you know, what do you feel that you're worth?" Because even if, I could throw out some fancy numbers, but if they don't feel they're worth it, they're not going to get it.

Lisa Redstone: Right. This is such a challenging part of being an artist. When I worked as an actress, I worked, I was a Screen Actors Guild member, and that was sort of ... there was a set fee for how you were paid. At the time, when I did this 25 plus years ago, actually longer than that, that was the set fee. This is what you made, and it was a decent amount of money, and it never occurred to me that one shouldn't be paid well to do whatever it is that they do.

So that's kind of an interesting thing, and I think that the way we relate with abundance and the way we relate with lack really comes up, I think, for artists and authors. How we relate to our worthiness and money. I mean, these are really, really important things to understand

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and it is true. If you have a sense that, "I'm charging an amount that I don't think I would even pay for myself," it is unlikely that it will happen.

The truth is, is that we settle inside of ourselves and we realize that what we're offering has value. You can put something out there that makes sense to you and what you feel you deserve to be paid. Also knowing that we have the right to be flexible, also, and make allowances. A lot of times, people don't like to set fees and do that sort of thing because they're afraid that it would be rigid in some way. Particularly, creative types don't like that. So, to know that you can set something and set your fee, and that you can change it. There's some nice freedom in that, too.

Susan Friedmann: Yes, that sort of gives you that way out. As you said, it doesn't have to be fixed. There's nothing that set in stone that you can't change [crosstalk 00:16:56]

Lisa Redstone: Right. And it's funny how we get like that as human beings. We do get rigid where it's sort of part of our safety, and safety and money are so tied together. [inaudible 00:17:05] security and money, and sort of how we relate to that, and abundance and how we relate to that.

Susan Friedmann: Who knew that being an author would bring up all these psychological blocks and tests of how we react in the world, you're absolutely right. So, you have a new book coming out soon, Lisa. Tell us a bit more about that.

Lisa Redstone: My book is a book of love poems and it's called, "[Life 00:17:32] A Life Dipped in Honey". These are poems that I've written throughout the last, oh, I don't know, 20 years or so, and I really wanted to do something for pleasure. To publish this for pleasure, to share it with others who appreciate poetry, but also love poetry. It's very rich. The poems are very deep, and some of them a bit humorous. But there's a beautiful layering of imagery, and I wanted to lead with this because I feel like poetry is something that I notice a lot of people will skip over it, sort of like, "Oh, poetry. All right, that's nice."

But it actually fits our time really well because we seem to like information and sound bites now. Little bit of this and a little bit of that, and poetry actually really speaks to that. It's actually really a nice thing to be able to have during this time where we might not have the time to read an entire novel now, but you would have time to sit down and just take a look at this poem. So, each of the poems relate to different



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aspects of love and depth of love. They are love poems that aren't just general love poems about life, but about a beloved and having a beloved and all the complex feelings that come about when we choose to love deeply and vulnerably.

Susan Friedmann: What's interesting in really good poets, and I know, I've read some of your work and I love it, as ... that you're able to say so much in just a few words. It's brilliant.

Lisa Redstone: It's ... I love it too. That's one of the reasons that I've stuck with it through the years in writing, going through cycles of writing a lot and then not writing really anything at all. There's so much richness that can come in one, two, three lines. The main thing about poetry, it's meant to evoke, tap into something in us, and what better thing to tap into than our capacity to love and connect with other human beings?

Susan Friedmann: Very much so. As you know, one of the things that I love to ask my guests is about mistakes people make, and when we're talking about authenticity and transparency, what are mistakes that you've seen people make?

Lisa Redstone: I've seen people trying too hard to connect. We have to remember that to connect with an audience, it can be a natural thing, and it can be a slow thing. We tend to want to rush, and frequently, I've noticed with authors, it's like ... it's almost as if they have been excessively coached in how to do it to the point where they seem a bit stiff. I remember watching this one man who was really attempting to ... there were a lot of different things going on, but he was trying very hard to use humor. There was a forced feeling that was happening in the room, and it created so much tension for the audience members, and I watched it and I could see. It was trying too hard and forcing it.

And if we're really paying attention to our bodies and the space and the other people in the space, and we really have a measure of trust that, "Hey, no matter what comes up in this room, I'm comfortable with myself, and I know I'll handle it fine." If we can really come from that place and sink into that knowing within ourselves, it really does make it a lot easier. So, the mistakes are mostly just sort of the ... trying to hard, forcing things. Forcing humor and things. [inaudible 00:21:14] force the connection. Nobody likes that.

Or even being so timid, not being willing to connect. Being aloof. Aloof does not sell anything. So there's this pulling back and aloofness that



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definitely doesn't work. So relatable, being relatable and connecting, like I said earlier with the tribal things. "I'm a mother." "I'm a father." "I'm a daughter." "I'm a child." "I'm relating to you and from a place of all human beings. From a place that we're all interconnected. You're here seeking something from me. I'm going to show up and be a human being, and in that, that connection will occur, and to trust that."

Susan Friedmann: So it's interesting. You talk about trying too hard, and the National Speakers Association, speaking in front of your peers is like one of the most nerve-racking experiences. You can speak in front of strangers, thousands of them, and you're fine. You speak in front of three, four hundred, five hundred of your colleagues, and you can go to pieces. Well, I remember at one of our annual conventions that one lady was a keynote speaker, and she was coached to the nth degree. She got up on at that stage and she absolutely froze.

Lisa Redstone: Yes, exactly.

Susan Friedmann: And it took her several minutes, and as an actress, you [inaudible 00:22:46] an actor, you know that, I'm sure, that feeling, and it took her several minutes of just having to walk back, turn around and then come back and just allow herself to be her, get all the coaching. And we cheered her on. I mean, we were supporting her all along the way because we knew what she was going through, and you just felt the tension. But when you're trying too hard, I believe that's exactly what you're saying, you just are no longer being authentic and real.

Lisa Redstone: Think about Meryl Streep and why she's such a good actress. She ... or actor, she embodies it. She embodies the characters to the point where we don't even feel we're getting a performance.

Susan Friedmann: Which is brilliant. I mean, she's one of my favorite, yes.

Lisa Redstone: Yes, she's amazing, and I think that's really to be in it, to be fully in it, which is, "I'm in the role as I'm standing here as an author. And you're here because there's something that I've communicated that you would like to hear about." And to just kind of relax into that. Not just to trust the material that you've put forth, but also to trust yourself in whatever it is that you deliver about who you are.

And it's okay if you're not liked. This is another thing. We have this thing where we really want to be liked so much, and it's okay if people don't like us. They don't have to like us. It's all right to be able to be

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comfortable knowing that that is okay too, because when we're concerned too much about that, it really will come off as being sort of ... like we're holding back.

Susan Friedmann: Yeah, that's got to be tough for people who play the bad characters.

Lisa Redstone: Witches, right?

Susan Friedmann: The Jack Nicholsons of this world, yes.

Lisa Redstone: That's true.

Susan Friedmann: And if people want to learn more about your services and getting hold of your book, how can they do that?

Lisa Redstone: Right now, I work in a one-on-one capacity. I actually do spiritual life coaching and counseling, so people can get ahold of me through lisaredstone.com, or they can call me at (415) 603-8165, get ahold of me directly. I also do workshops and I speak, and then my book should be coming out. My hope is the end of January. It's just being cover designed now and going through that process. And that is, "A Life Dipped in Honey". It'll be available on Amazon and a lot of other places as well.

Susan Friedmann: Perfect. And if you were to leave our listeners with a golden nugget, what would that be, Lisa?

Lisa Redstone: I would say that if you can truly relate from a place of humanity and connectedness, truly, truly, truly, no one in your audience will feel as if they didn't get what they needed.

Susan Friedmann: Wise words. Thank you for sharing your wisdom with us.

Lisa Redstone: Thank you so much, Susan. I really appreciate the time and all of your wonderful questions.

Susan Friedmann: And thank you all for taking precious time out of your day to listen to this interview, and I sincerely hope that it sparks some ideas you can use to sell more books. Here's wishing you much book marketing success.

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