Helix *Review*

God Speaks to His End-time Calls for Man
by Anthony A Eddy
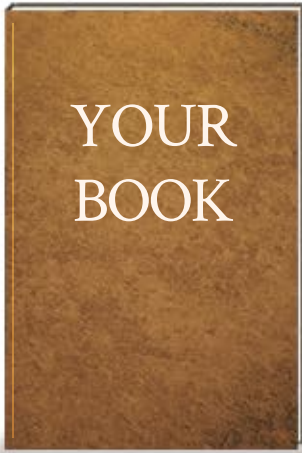
God Speaks to His End-time Calls for Man

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Getting Started

Thank you for purchasing a Helix Review! The Book Genome Project and Lulu are excited to be able to bring this unique and valuable set of data and analytics to authors. This report was generated by comparing your work to more than 100,000 published titles in the Book Genome database. We hope the data and information in this report will help provide some perspective on how your book compares to other books in your genre and in the writing universe.

YOUR BOOK

Selected Genre

Christianity

Date Submitted
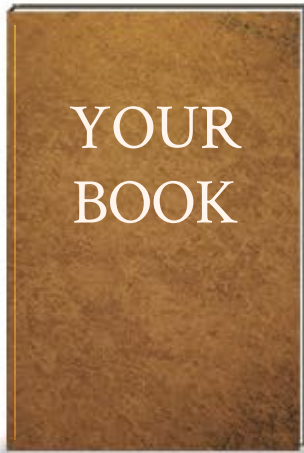
6/10/14

Perspective

Third Person

- **Motion 4**
- **Density 42**
- **Dialog 57**
- **Description 10**
- **Pacing 64**

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YOUR
BOOK

The keywords below are selected by comparing your writing to the word makeup of the entire Book Genome database. We compare the words in your book to how other writers use them, and then identify which words are distinctively yours. It is not a frequency count, but a measure of the words you use proportionally more often than other authors. They are uniquely your words, at least in the context of this manuscript.

hopefully helpful

The keywords you see here help to separate your writing from other works on the market.

When marketing your writing - whether to a potential reader, future editor, or agent - knowing what differentiates your book from the competition is critical to your message.

wisdom
teardrop
surround
intent
mortality
wise man
baton
freewill presence
supremacy
uplift
wherewithal fullness fore
whitebait affliction spirit advent
god deceit multitude promise soul
fall revival receptiveness earth
need vacancy investiture commerce

Keywords:

One of the most important things you can do in trying to attract an audience for your book is to identify what differentiates you and your work from competing content.

This is true regardless of whether or not the audience you're after is an editor, agent, or reader. The keywords that Book Genome Project identifies in your book are not simply the most common words in your book. If that were the case, far and away the most common words would likely be things like, "and" or "said" - both extremely common words in pretty much any title.

Instead, **the keywords identified in this report are ones that you use more prominently than expected compared to other authors in the Book Genome Project.** They are, statistically, part of what makes your title unique and different than others.

Most of these keywords will not be obviously useful. It might be interesting to know that you use the word "courteous" more than other authors, but this is not very

applicable information. Others more clearly connect to a promotable theme. For example, Stephen King's *On Writing* - his memoir on the writing craft - contains keywords like, "Writer", "Story", and "Draft." These are obviously keywords that connect to the main theme of the book, and probably are not a surprise to the author.

However, it also contains keywords such as "Grammar", "Word-count", and "Sentence." These keywords reflect the fact that Stephen King was an English teacher early on in his career, and *On Writing* contains excellent advice on the mechanics of the written language.

When thinking about how to use this data, take a look at the keywords and see if there are any unexpected stories being told. As the author, you already know what your book is about, but sometimes unexpected angles or themes appear.

Using *On Writing* as an example, on the surface it is a memoir about a writer's journey and writing career. However, this by itself overlooks its appeal to editors, agents, or readers who

will also connect with its highly practical focus on the mechanics of writing and editing.

There is a great deal of information in your book, and we try to measure as much of it as we can. Some of the data we extract will be clearly applicable in helping you better market or position your book. Some of it is for sharing or bragging. And much of the information is just interesting and worth knowing. The following information falls into the latter category.

	Your Book	Book Genome Average	Christianity Average	
Book Length (in words)	35,184	82,112	55,841	
Avg. Word Length (in chrs)	4.5	4.5	4.5	
Unique Vocabulary (in words)	5,170	7,555	5,724	
Avg. Sentence Length (in words)	29	17	19	
Avg. Paragraph Length (in words)	41	72	87	
Perspective	Third Person	69.2% are 3rd Person	46.2% are 3rd Person	

Book Length:

A common question many authors ask is, "How long should my book be?"

Like most things in art, there is no right answer, but, "As long as it needs to be," isn't a helpful answer either. This report provides objective, up-to-date information about the length of the average book in your genre.

The data used to calculate the averages for this report is based on more than 100,000 published titles. This includes front list, midlist, and backlist titles.

Perspective:

There are many types of perspective, and there's no hard and fast rule that a book will stick only to one perspective or another. The perspectives that the Book Genome Project is concerned with at this point are the two "super classes" of perspective: "Is your book mostly first person (I said) or mostly third person (he/she said)?"

More subtle aspects of perspective - such as whether or not the book uses Third-person Omniscient vs. Third-person

Subjective - are not measured in this report.

There is no right or wrong perspective. In fact, perspective is largely a matter of the reader's personal preference, regardless of whether that reader is an editor, agent, or book reader.

However, there are clear genre expectations around perspective. For example, 70% of published Fantasy novels in the Genome database are 3rd person; historically, far more Fantasy books have been published in 3rd person than 1st person. Science Fiction, Romance, and Mystery novels are generally the same way.

Depending on your genre, it is possible to see that there are trends in the type of written material that tend to reach the market for a specific genre or classification.

Section Wrap-Up:

The Helix Review is intended to help authors learn more about where their content stands in the writing universe. None of the data that the Book Genome Project generates is intended to tell you if your writing is good

or bad, but simply to help benchmark your stylistic and thematic makeup against the published, mainstream titles in our corpus.

Our recommendation is to review the data from your book and see where your writing stands out. Is your perspective atypical for your genre? This may mean you have a unique voice that's deliberately chosen to challenge convention. If your average paragraph length is substantially longer than genre average, it may be worth spending some time reviewing your writing and confirming that is what you intended.

Deliberate choice is the key. There is no right or wrong way to write - at least not that we claim to know - but being informed about what is currently published helps you to make better, more deliberate writing decisions.

4	42	57	10	64
Motion	Density	Dialog	Description	Pacing

Definitions

- **Motion** refers to the level of physical motion in a scene or book.

- **Density** measures the complexity of the text. Text with high density will take longer to read than text of equal length with low density.

- **Dialog** represents the amount of spoken text between two or more characters in a scene.

- **Description** is the amount of descriptive language that the author uses.

- **Pacing** refers to the layout of the text on a page. A scene with high pacing will have characteristics that quickly move the reader's eye down the page.

Writing Style Information

In this section, we want to provide you with feedback on your writing style, one of the most important elements of Book DNA we measure. At the top of this page, you can see the Motion, Density, Dialog, Description, and Pacing results from your book, measured using the same tools we use in the Book Genome Project to compare already published titles. In a moment, we'll take a closer look at these metrics in the context of other published books so we can compare your writing with the expectations of your genre.

Your writing style results help you understand your book from the perspective of published titles in the genre you're writing in, which in turn helps you identify the best possible audience, be it the right agent, editor, or (ultimately) reader.

Understanding Your Results:

Now that you know your writing results, what do they mean?

Each of our writing style results range from 1 to 100, with 50 being the average for that metric across all the books in the Book Genome database. This means that a number above 50 on any given metric means that your manuscript has an above average amount of that particular DNA element. A number below 50 means the opposite. As always, this isn't good or bad - there's no reason to think that having more Dialog than is typical for an average book is better or worse than having less Dialog, for example.

On the next page, you'll see how your title compares to published titles in the same genre as your manuscript, and this can be more informative. Romance titles, for example, tend to be higher Paced and less Dense than, say, Political Science.

One of the great characteristics of art is its tolerance for variety, so there is no "correct" writing style result. But understanding your relative position to other books on the market is part of what we do. On this page, your manuscript is compared to both the typical deviations for each metric in your genre, as well as the individual results of the reference book you selected.
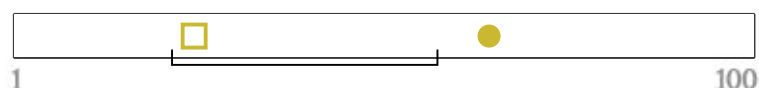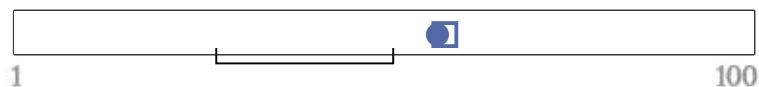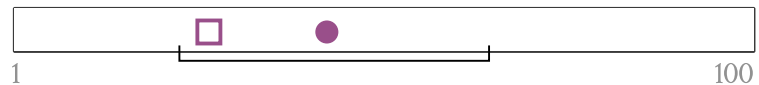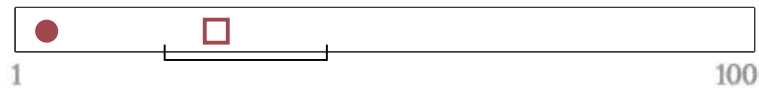
● God Speaks to His End-time Calls for Man

☐ Battling Unbelief : Defeating Sin with Superior Pleasure by Piper, John

⊢——⊣ = normal range for genre Christianity

Motion

4

1 ———————————————— 100

Density

42

1 ———————————————— 100

Dialog

57

1 ———————————————— 100

Description

10

1 ———————————————— 100

Pacing

64

1 ———————————————— 100

Language as a Fingerprint:

Did you know that your writing style is somewhat like a literary fingerprint? Most writers are fairly consistent in their style from one book to the next, though it's not an absolute rule. Unlike fingerprints, some aspects of your writing style can change, while others are simply a part of your voice and are very difficult to change.

In the case of the five core writing style metrics of Description, Density, Pacing, Dialog, and Motion, you do have a level of control over what you write. Density, for example, is a language complexity measure. Highly dense material will have a large vocabulary breadth, high compound sentence usage, and other elements that make language more difficult to process.

We know a great deal about how these metrics are created, but even we would have a very difficult time trying to "write to formula." Even if we could, it'd be a bad idea; we believe the creative spirit isn't one that responds well to guidelines.

However, there is one place where paying attention to written style is extremely appropriate: *during editing*. The best place to keep writing style in mind is when you've flung open the door to the outside world, and are looking at your work in order to better craft the manuscript towards your reader. It's worthwhile to consider editing with your audience in mind.

Applied During Editing:

When editing your manuscript, it's important to be informed about what other writers do or do not do in your genre. For better or worse, a reader will look at your manuscript through the conventions of the genre in which you are writing.

This report is intended to help you understand the writing style conventions of your genre. Understanding your writing style compared to the books around you gives you more control during editing.

Knowing Where to Focus:

Let's say you're a Romance author. You've had us analyze your Romance novel, and you have a Density number of 75 out of 100. Is that good? Bad?

Neither. There's no reason to believe that above average Density is a positive or negative thing. This is where genre convention comes in, though. Romance as a genre tends to have lower language density than other genres. What this means is that when the average self-described Romance reader picks up a book, they expect it to be less dense than, say, the average Historical Fiction.

The average Romance title in our database has a Density score 45 out of 100. What this means is that a Romance novel with a result of 75 is unusual, and will be very different from what average Romance readers expect when they pick it up.

In fact, a Density of 75 out of 100 would give you a density profile more typically found in Political Science books (nonfiction) than any other category of fiction text.

Questions to Ask Yourself:

Review the results from your book, and compare them to the range for your genre:

Are there any that are way outside the genre norms? Any results that stand out?

If so, are they deliberately done? Did you intend for your writing to defy the conventions of your genre? Or is that just how you write?

Do you think the deviation from your genre norms will help or hinder your efforts to get your book read or published? If you are higher paced than other books in your genre, is that a good thing, bad thing, or irrelevant?

Now that you know your writing style results, ask yourself how they fit the image of how you would describe your book?

For example, if you think of your book as a, "light summer read," do you feel that a high density result contradicts this mental image?

Next Steps:

Keep the above questions in mind while you edit your work. While it is difficult to write with a specific language style in mind, it is possible to edit with the expectations of your audience in mind.

Motion: Motion refers to the description of physical motion in a scene. A character running down the street, pacing in a room, or getting in a fistfight are all forms of Motion. Motion is highly influenced by what is happening to your characters, or what your characters are doing in the story. Are your characters doing too much, too little, or just about right?

Density: Density is a language complexity measure. This is influenced by many writing elements, including the use of compound sentences, vocabulary breadth, complicated sentence structure, and other aspects of writing

that make it more difficult for the reader to process.

Dialog: Dialog refers to the back and forth exchange between two or more characters. A single character talking to himself would not be considered dialog, in this case. Dialog is often used as a way to drive plot forward (think of any time Sherlock Holmes summarized the ending of a case, and you'll see what we mean). Look at your dialog usage compared to other published books. Are you happy with the amount of interaction between your characters?

Description: It's good to be descriptive in your writing, but too much or too little description can set you apart from other titles in your genre. Are you happy with the balance of your writing?

Pacing: Pacing is a physical layout metric. Review your manuscript with an eye on paragraph and scene length. Does your novel have long sections with no breaks? The written word is also a visual medium.
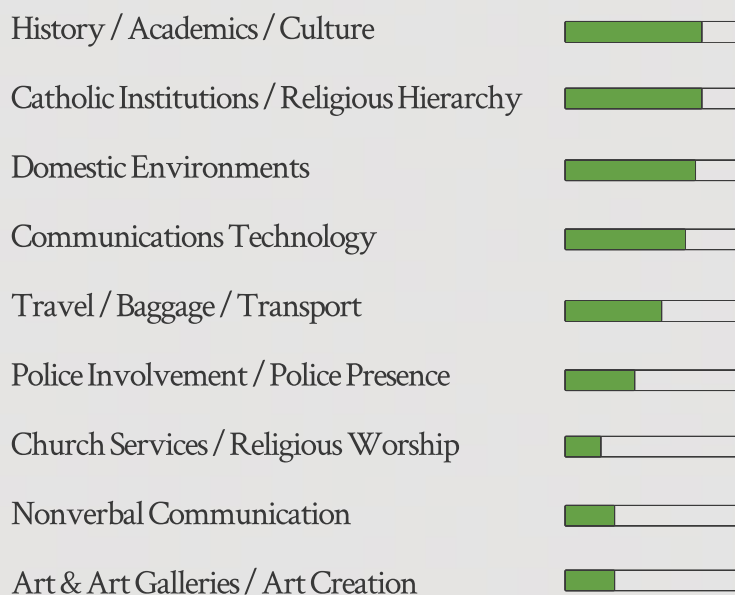
Understanding StoryDNA

If you were asked to describe a book, you'd probably start with the story, the setting and what happens in the book. StoryDNA is how we look at the thematic elements that an author can use to create a story. This is not the same thing as a book's genre, which defines the conventions of a book, but instead the individual building blocks that an author can use to construct their worlds.

In the Book Genome Project, we're interested in what elements are in a book, and also *how much* of each element is in a book. For example, a book that is 13% about Vampires is very different from one that's 70% about Vampires. Likewise, a book that's 13% about Vampires and 20% about Contemporary Urban Environments is very different from a book that's 13% about Vampires, and 20% about Castles and Medieval Cities. It is the mix and interactions of StoryDNA that provide useful information.

Before we get to the StoryDNA from your book, let's look at the StoryDNA of a published book you're likely familiar with. We think that will help demonstrate exactly what we mean when we say that StoryDNA are the building blocks that make up a story.

StoryDNA from *The Da Vinci Code*:

History / Academics / Culture

Catholic Institutions / Religious Hierarchy

Domestic Environments

Communications Technology

Travel / Baggage / Transport

Police Involvement / Police Presence

Church Services / Religious Worship

Nonverbal Communication

Art & Art Galleries / Art Creation

On the left, you can see the StoryDNA from *The Da Vinci Code*, by Dan Brown. As you can see, it has strong elements of History, Religious Hierarchy, Police Involvement, and a hint of Art & Art Galleries.

Let's look at History / Academics / Culture. What this is saying is that *The Da Vinci Code* has more of the History / Academics / Culture theme than roughly 80% of the other books that *also have* some degree of the History / Academics / Culture theme.

We'll talk more about what this means in Useful Tips, but for now the take away is that for each StoryDNA, the graph is showing the book compared only to other books with that same theme present. Most books will have 0% of any given theme; the graphs show you where a book stands compared to those that do have that theme.

Our tools don't attempt to identify every theme in your writing, just the most prominent ones, using very specific definitions. We'll talk a bit more about how that's determined at the end of this section. Additionally the dividers in the StoryDNA are intended to be read as, "AND/OR." For example, "Legal Affairs / Civil Court / Lawyers" is read as, Legal Affairs AND/OR Civil Court AND/OR Lawyers. The presence of any of them is enough for us to consider the theme as present.

Finally, StoryDNA results are not percentages of your book. We discuss this in more detail at the end of the section, as well, but the data below is compared to books that also share the same theme. For example, if your top theme is Vampires and the bar is nearly 90% full, that means that your book contains more Vampires than 90% of books that have Vampires present. Even amongst Vampire books, you'd have a lot of Vampires.
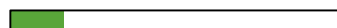
StoryDNA From Your Book

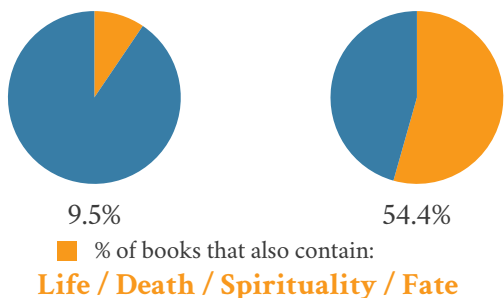**Gods & Goddesses / Mortals / Heroes**
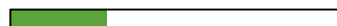
Church Services / Religious Worship
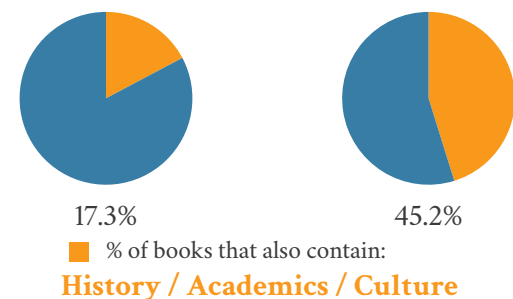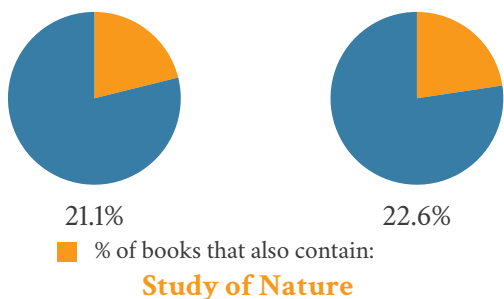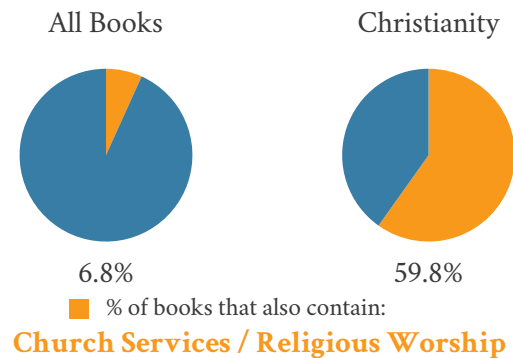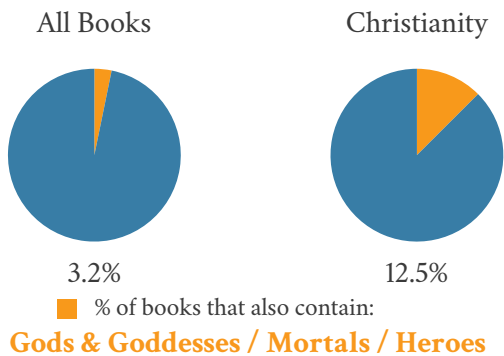
Study of Nature

History / Academics / Culture

Life / Death / Spirituality / Fate

Now let's look at the use of your themes by other books on the market. This is useful in understanding your potential competition, and developing a clear understanding of what makes your work distinctive. Are you using a theme that is unique to your genre? For example, 41.88% of Fantasy novels contain Medieval Weapons & Armor, compared to only 4.13% of books in other genres. This section helps you understand what other authors are publishing, and what differentiates your work.

All Books   Christianity

3.2%   12.5%

■ % of books that also contain:

Gods & Goddesses / Mortals / Heroes

All Books   Christianity

6.8%   59.8%

■ % of books that also contain:

Church Services / Religious Worship

21.1%   22.6%

■ % of books that also contain:

Study of Nature

17.3%   45.2%

■ % of books that also contain:

History / Academics / Culture

9.5%   54.4%

■ % of books that also contain:
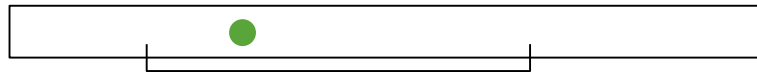
Life / Death / Spirituality / Fate

Here are your themes compared to published books in your genre. This will look somewhat similar to the Writing Style sections of this report, but there are differences. With Writing Style, every book in our system has every metric; a book can be high Paced or low Paced, but it can't be "no Paced." This isn't true with Themes, though, since a single book can't contain every theme (except maybe a dictionary).

This means that we're showing you the typical range for each theme compared only to books *that also have that theme.* For comparison, you can also see where your selected reference book falls for each theme. We'll talk about that more in later pages.

● God Speaks to His End-time Calls for Man
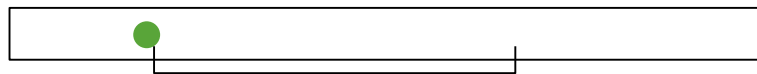□ Battling Unbelief : Defeating Sin with Superior Pleasure by Piper, John (if present)

Gods & Goddesses / Mortals / Heroes
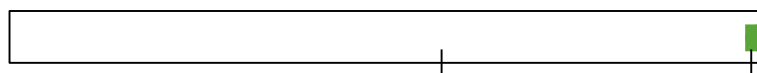
Church Services / Religious Worship
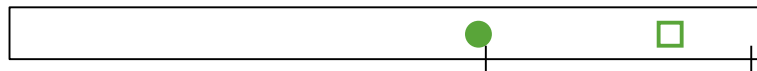
Study of Nature

History / Academics / Culture

Life / Death / Spirituality / Fate

⌞___⌟ = normal range for Christianity(dashed indicates rare for genre)

Understanding StoryDNA:

Before we talk about using StoryDNA to your writing advantage, it's worth understanding what we are actually measuring in your manuscript. Otherwise, you may look at your results and say, "Yeah, I see that, but you missed this..."

It's All in What You Write:

Imagine you've written a book about Vampires. Only instead of using the word "Vampires", your blood drinking creatures that melt in the sunlight are called "Vampyres." It's likely that the Book Genome will still identify the Vampire theme because the other concepts that go with Vampires - drinking of blood, biting, aversion to sunlight, and addiction to the right hair style - will still be seen as vampire-like traits. After all, it's hard to be a vampire without doing vampire things, regardless of your name.

But let's say you've written a book about Vampires, but you never talk about them doing vampire-like things.

For example, let's say you have a character that starts your book by saying, "This book is about creatures that are Vampires." But then, throughout the novel, the characters spend the entire book on a sunny beach, talking about how much they like cotton candy and never doing anything that reveals their vampire nature.

Well, in that case, we'll probably tell you that your book is much more about sunny beaches, ocean environments, and eating cotton candy than about vampires. In fact, we might miss the vampires entirely.

Does this mean we're telling you that your book is not about vampires? No, of course not. You've obviously established at the beginning of your book that the background setting for this story is that the characters are all vampires; we're not ones to argue (though brushing up on your lore might not hurt).

However, you are approaching the subject of vampires differently than most books "about vampires."

Here's a more familiar example: *Twilight*. *Twilight* is a book about vampires. Or is it? In truth, if you look at the way that the Twilight Saga is structured, the majority of the first book - nearly half, in fact - deals not with vampires, but with the main character's suspicions about other characters. There's very little "vampiring" going on.

Consequently, the amount of measured vampires in *Twilight* is smaller than in *Breaking Dawn*, where the vampire nature of the characters is more prominent. They "come out of hiding," in a way. On the other side of the equation, *Interview with the Vampire* by Anne Rice pretty much has vampires from beginning to end, and you can see it in the StoryDNA.

Is *Interview with the Vampire* more of a vampire book than *Twilight*? No. But the two books approach the subject of vampires in very different ways, and one uses our clinical definition of "vampire" more frequently than the other.

Of all the writing metrics that the Book Genome Project analyzes, StoryDNA is both the easiest to understand and the most difficult to apply on your own.

On one hand, the thematic make-up of your book is very important in identifying the comparable titles you will find in the next section. After all, if you ask someone to describe a book, they'll most likely tell you what it is about. This is deceptively simple, though, as there are both "Surface" and "Deep" elements of theme, and both are important to the reader.

Surface vs. Deep Themes:

We tend to think of StoryDNA (all the metrics, in fact) as being in one of two classes. Surface Metrics are elements that are fairly easy for a person to see from looking at the book cover, or reading the descriptive blurb provided by the publisher.

For example, if a book is a Romance about Vampires, you're likely to learn that from reading the back cover without too much trouble.

This is what we consider to be a Surface Metric. It's important, because it is one of the driving factors of that book, but you don't need to open the book or read a word of the actual story to learn it.

Deep Metrics, on the other hand, require a greater (deeper) familiarity with the book in order to know. The theme, "Forest Environments" for example, is less likely to appear as a specific description on the back of a book than "Vampire." The Writing Style metrics, like Density Levels, are almost exclusively Deep Metrics, as the description of the back cover won't tell you much about the author's description level.

StoryDNA, though, is a mix of both deep and surface metrics. That's important to keep in mind for the next section.

No Theme Rules Them All:

As mentioned in the introduction to this section of the report, most books in our database don't have most themes. For this report, your manuscript has been measured on 131 thematic variables.

No book has all 131 themes. Such a book would be very diverse and potentially unreadable. Your book is no different, and so we only display the top 12 themes, or the themes present above 1%. Less than that, and we don't consider them to be particularly visible.

So how do you use the themes from your book to compare it to other titles in your genre, when most books in your genre don't share your themes? The simple answer is that you don't use your StoryDNA in the same way that you do with Writing Style. There are fewer comparison features than flags that help you see where your book separates itself from the titles on the market.

In other words, StoryDNA is for identifying what makes you different, as well. Unlike writing style, which has very clear genre expectations, you can write a Mystery, for example, with a great deal of flexibility in terms of what the reader expects to find thematically when they open the book.

Applying StoryDNA:

Now that you have a sense of what StoryDNA is, let's take a look at how it can be useful.

One of the recurring messages that you'll see us repeating throughout this report is the need to understand both what makes your work similar to others and also what sets your work apart. What is your unique angle, but also, who are you similar to? Who are your contemporaries?

For better or worse, agents, readers, and editors will be curious to understand how you fit into the market. Do you write like Stephen King, but with the themes of Michael Crichton? Have you written a dark mystery, with elements of the supernatural?

Look at the themes in your book compared to the genre averages. Keep in mind that this is comparing you only to other books that also have those themes. So in effect, what we're saying is that if we compare your book to others that are similar in this one element, here's how much that theme is typically written about.

Let's look at a concrete example. Let's say that you have a mystery novel with a good deal of "Sea Voyage / Life on the Ocean."

The StoryDNA graphs would show you that when other mystery novels have some degree of Sea Voyage in them, they tend to use that element far less than you do. Perhaps your book is a mystery based on a cruise ship, for example.

What this is saying is that one of the elements that makes your manuscript unique amongst published mystery novels is your use of the Sea Voyage as part of your setting and story. This means that the average mystery reader won't have encountered a great deal of mystery novels like yours. That is a distinguishing characteristic of your work.

The goal of understanding your StoryDNA is not to tell you what you are writing about - that hardly seems needed. Instead, the goal is to help compare and contrast your StoryDNA to what *everyone else* is also writing about. What are the trends amongst your genre?

Look at your work from the perspective of a potential reader, editor, or agent. What interesting story could you craft around your work that helps set you apart from other books already on the market?

Also, what are the similarities, that show you are writing about themes that have appealed to readers in the past?

As with most things, there are no right or wrong answers. The goal should be to understand your market and then use that information to craft as compelling and engaging a story as you can.

Next, we'll look at books on the market that are similar to yours, also called Comparable Titles. If your book were published today, we'd likely suggest it to fans of the books listed below. There are two groups of Comparable Titles: "All Genre" and "In Genre." The titles below are All Genre Comparables, which means that we're suggesting any title that we consider to have similarities, regardless of whether it matches your chosen genre. In Genre titles, on the following pages, are only books published in the same genre as your manuscript.
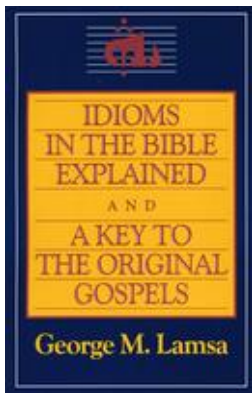
YOUR BOOK
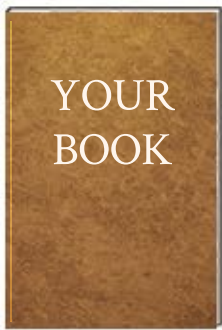
God Speaks to His End-time Ca...
By Anthony A Eddy

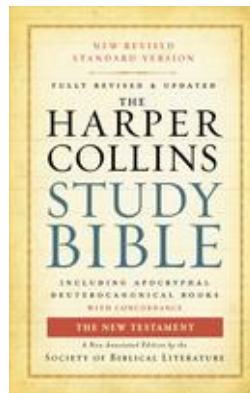4 42 57 10 64
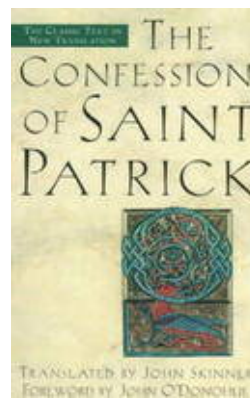
Confession of Saint Patrick
By Skinner, John

37 33 47 45 67

Idioms in the Bible Explained ...
By Lamsa, George M.
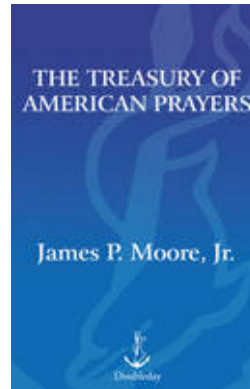
29 41 22 61 75

The HarperCollins Study Bible..
By Attridge, Harold

29 21 42 37 29

A Year with Jesus
By Peterson, Eugene H.

36 11 72 18 67

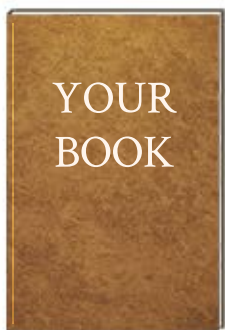**The Treasury of American Pra..**
By Moore, James P.

22 52 18 69 61

The All Genre comparables on the previous page are useful for seeing what other books may be similar to yours regardless of whether they share your genre. After all, you may write Paranormal Romance, but may very well have contemporaries in Fantasy, as well. At the same time, it can be useful to narrow the scope to only books targeting a similar audience, and look specifically at the titles inside of your genre. These In Genre comparables are below.
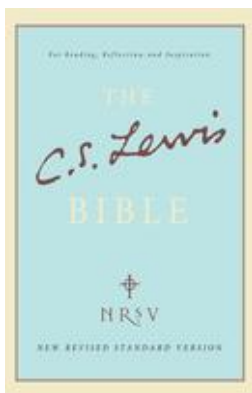
YOUR BOOK

God Speaks to His End-time Ca...
By Anthony A Eddy

4 42 57 10 64
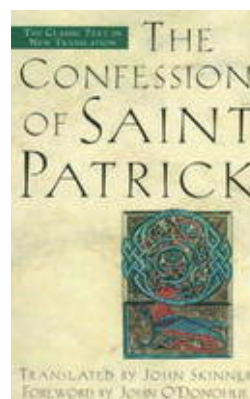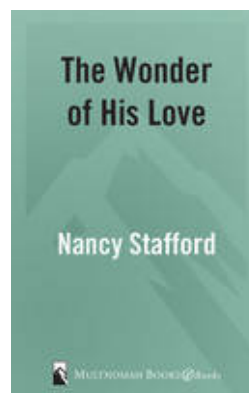
The Confession of Saint Patrick
By Skinner, John

37 33 47 45 67

The C.S. Lewis Bible
By Lewis, C. S.

33 8 49 18 38

The Wonder of His Love : A Jo...
By Stafford, Nancy

57 27 49 36 43

From the Library of C. S. Lewi...
By Dawson, Anthony P.

30 50 30 72 37
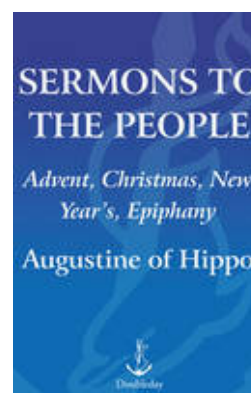
Sermons to the People : Adven...
By unknown author

36 27 45 34 62

The term "Comparable Titles" is common in publishing circles, but is less common among writers themselves. That is unfortunate, because understanding how comparable titles are used in publishing should inform your cover letter, synopsis, and other interactions with editors or agents.

If you're looking at your manuscript from the perspective of a publisher, understanding the value of comparable titles will still offer context and leads for other promotional work.

The Two Sides of the Coin:

There are two very clear applications for a writer in understanding which titles on the market may be similar to their manuscript.

The first is in targeting your submissions and promotion efforts to the right audience. Again, in this definition, "audience" includes agents, editors, or readers - anyone that you want to take an interest in your work. How do you know who to send your manuscript to?

The second is in understanding how to talk about your book once you reach that audience. What criteria is it being compared against?

Finding Your Audience:

Most authors will be familiar with *Writer's Market* and the submission process for publication. First you write your manuscript, then you search *Writer's Market* for the contact information of appropriate editors and agents, and then package your first three chapters, write your cover letter, and send it off for consideration.

Most people have to repeat this process many times, and months pass between the beginning and end of the process, regardless of whether the end is publication, a desk drawer for rewrite, or a move towards the self-publication space.

An effective way to help improve the odds of success is to carefully target your submissions to agents or editors who are the most likely to publish your work. You do

this by taking your list of potential agents down to the library to read everything they've ever published or represented. The goal is to find an agent or publisher that has a history of representing works similar to yours.

Used well, this can be very helpful, since the slowest part of submissions is the waiting period between submitting and getting a reply. We're hoping we can help make this process less painful.

Our comparable titles are intended to help you quickly identify books similar to yours. Based on an analysis of your writing and thematic make-up, we've provided you with a list of the books that we would consider potentially related to yours, if your manuscript were already published.

It's broken into two sections, one showing comparable titles without regard to your base genre (books are compared based on DNA, regardless of their listed genre), as well as "in genre" comparables.

"In genre" comparables are books that are similar to your manuscript in terms of theme and writing style, but limited to only books in the same genre as yours.

"All genre" comparables do not limit by genre at all. We do this because often times one book will legitimately be able to sit in multiple genre categories. If you've selected Paranormal Romance as your book's chosen genre, and we find a Fantasy novel that we think is comparable, we'll let you know.

Using Comparable Titles to Identify Agents / Editors for Submissions:

While part of the Author Genome Project's goal is to help connect writers, agents, and publishers directly, it's a good idea to continue to submit using more traditional methods as well. If you are a writer interested in submitting your manuscript to agents or editors, review both lists of comparable titles.

Read the descriptions of the books that have been suggested. Look for one that sounds

favorably comparable to your own work. Consider reading a few of the top contenders to better understand what each agent or editor may be responding to. If you're able to identify published books similar to your own, research the books and educate yourself on their history. Look on *Writer's Market* and *Publisher's Lunch* to see if you can identify which agent represented the titles like yours.

Not only will this help you be informed about each agent's history and taste when you write your query letter, but will also help you identify potential agents who you can consider connecting with.

If you are able to identify agents that you feel fit very well with your material, be sure to tell them why in your query letter. Like anyone else, editors and agents appreciate knowing that you've taken some time and effort to connect with them specifically. Make sure they know that you reached out to them because of their work with a specific title and not just randomly.

If you're able to use the list of comparable titles to narrow down the beginning of your search, you can trim weeks of manual review by targeting your manuscript to the right people and giving it the best chance of success.

(And of course, be sure to always consult the submission requirements of each individual agent before submitting to them.)

Using Comparable Titles in Your Query Letter or Marketing:

Practically, one of the things an agent or editor will do when they receive your query letter or manuscript is to mentally place it in the universe of material they're familiar with.

Is this book Fantasy, or Science Fiction? Is it Epic, Scary, or light Juvenile Fiction?

This is not a way to judge your writing but simply a way to understand where it fits in the universe and the market. Different publishers have different targets and profiles, and visualizing your book in

this way can help them understand what audience the manuscript might have. If approaching an agent, perhaps they know a publisher that's actively interested in books like one you've written; comparing your book to others already on the market helps define that framework.

One of your goals is to provide either the agent or the acquisitions editor with a story about your manuscript that's easy to tell and compelling. Ideally, they'll be able to identify a book similar to yours that's done well in the real world, meaning it is well reviewed, or has sold well. You want them to be able to say, to themselves and to others, that, "… this book is somewhat similar to this book over here, but it's different and fresh for these reasons...".

If there is a book that has done well and is similar to yours, it's worthwhile mentioning it. While sending in anything that would be considered derivative is not a good idea, it doesn't hurt to tell the agent that you feel your book will likely appeal to the same readers that enjoyed *Harry Potter*, for example.

If the comparison is true, that's useful information for the agent or editor to have. Keep in mind that acquisitions is very rarely a single person decision, but one that will have to be seconded and discussed with others internally. Hopefully, you'll find a fan of your work at the agency or the publishing house, and they'll become your advocate, but it helps if you then provide them with as much supporting justification as possible.

With this in mind, review the comparable titles, and research how successful they've been on the market. Go to Amazon.com and see how many user reviews and votes the book has earned. A book with many votes is likely to have stronger brand recognition and might serve as a more viable comparison title for your work.

Not every manuscript will have a strong comparable title to promote in your cover letter. This is fine; every book is unique, and many of the most successful books are the ones that started off with nothing like them on the market. But knowing if your book compares favorably to another is still

worth knowing.

A Note on Comparables for Marketing:

It's worth mentioning that, while it's not the primary purpose of this version of the author reports, comparable titles do have a very good use case in marketing after you book is published.

It's not uncommon to look at how other books that appeal to a similar audience as yours - the comparable titles - were marketed and promoted when they were being published. Instead of starting in the dark when trying to identify and reach your audience, review the comparable titles to see if there are any you think speak to the same audience, and research how that book was promoted. Is there an existing fan base you can collectively appeal to? Are there existing communities you could introduce yourself to?