

AJR Show - Lisa Tener Transcript

0:00:01 - Annncr

Julie Ryan, noted psychic and medical intuitive, is ready to answer your personal questions, even those you never knew you could ask. For more than 25 years, as she developed and refined her intuitive skills, Julie used her knowledge as a successful inventor and businesswoman to help others. Now she wants to help you to grow, heal and get the answers you've been longing to hear. Do you have a question for someone who's transitioned? Do you have a medical issue? What about your pet's health or behavior? Perhaps you have a loved one who's close to death and you'd like to know what's happening? Are you on the path to fulfill your life's purpose, no matter where you are in the world? Take a journey to the other side and ask Julie Ryan.

0:00:43 - Julie

Hi everybody, welcome to the Ask Julie Ryan show. I'm so delighted you could join us. My intention in doing this show is to provide information, insight and comfort to people all over the world by helping to answer life's unanswerable questions. And boy, do I have a treat for you this week. I've got Lisa Tener. Hi, Lisa, hi.

0:01:05 - Lisa

Julie, it's great to be here oh.

0:01:07 - Julie

I'm so delighted you guys are going to love Lisa because she's an award-winning author, she's a coach on writing and also on publishing and she's a speaker and she's a graduate of my angelic attended trading, so I think that makes her extra special and brilliant. Of course, but I asked Lisa to come on because I have so many clients and people who listen to the show, who have ideas and want to write a book, and she's an expert. So I thought let's just see what kind of different things, different tips she can share with us and have her share her knowledge with us for those of you that are thinking of writing a book. So, Lisa, again welcome to the show. I'm delighted that you could join us. You're a leading authority on book writing and proposal development and you have a long list of clients who are signed with all the biggest publishing houses in the world and have gotten great big advances on their books. What inspires you? To inspire authors.

0:02:17 - Lisa

Oh, wow, you know, I think that a lot of our gifts show up early in life and I come from a family of teachers, so I think I am a lifelong longer and also teachers, so I love teaching people and coaching people and I'm very experiential about it. So, just, I think that's a piece and you know, I've had this kind of interesting trajectory that's kind of more like this or weaving of different things like this that have led me on this path. And while I love to write, I just the music has been incredible. Every morning now I'm writing pages and pages of poetry, which I didn't expect, and more books to. But but I think you know, part of my purpose of being here is to share how to do that right, to share how to tap into our creativity and and also the specifics of doing it in a way that is going to help you meet your goals.

0:03:29 - Julie

Tell us a little bit about your trajectory. What was the catalyst that got you to write your first book, and tell us about it.

0:03:37 - Lisa

So I was lying in bed and not being able to fall asleep. I was feeling all this anger and that was like the anger was in my body and I didn't know what to do with it. I just felt like I wanted to run away. And I'd been studying polarity therapy because it was helping me heal. And I thought,

you know what if I just experienced this anger as energy, that this is like fire energy just coursing through my body? And I did that and I felt great, but I was so energized there was no way I was going to fall asleep then.

So I started to write about it and I thought, you know, this could be a book, this could help other people in looking at other ways to deal with their anger. And I came up again that part about being experiential. I came up with all these creative exercises to help people connect with their creativity and their sense of humor and playfulness and other aspects or inner wisdom to help people. So I started to write books about how to deal with anger and when I did that, it was powerful for them and it was also, you know, for my readers. But it also just opened the door to using what I learned in writing that book to help people write their books. So that's the that. Believe it or not, it's the short version.

0:04:55 - Julie

And then, how many books have you published since then?

0:04:59 - Lisa

So I have published two of my own books and then I've been in a couple of anthologies of creativity coaches that are edited by Eric myself, who's an incredible creativity coach and leader really in that arena. But I also have helped dozens and dozens of authors write their books and publish them, both traditionally published and self published. And you know they're there. I've done both and right now there's a lot of good reasons to independently publish. So I wouldn't write it off just because you think a publisher is going to get you into more hands, because sometimes that really isn't the case and also they're going to expect that you are going to do the majority of the selling, no matter what, and that you bring a huge audience with you. And unless it's a small publisher, then they'll they expect that you bring a good sized audience with you. But but yeah, there it really is very independent and sometimes it makes a lot of sense to traditionally publish and other times it really makes sense to independently publish.

0:06:15 - Julie

Well, I'm glad you brought that up because I have several friends who are New York Times bestselling authors like multiple New York Times bestselling authors, and every one of them said you don't need the publishing companies, they don't. They're not doing anything for these authors with huge followings that have one gal we had on the show, Karen White I think. She's written 32 bestselling books and she does all her own marketing all around. You know publicity, all that kind of stuff. So so what is the advantage of going with a big publisher? Is it the advance? At this point, is that pretty much the only thing that is really the compelling reason to go with a big publisher?

0:06:59 - Lisa

Yeah, and I want to answer that. I want to just mention, too, that those traditionally published authors are usually getting less than a dollar per book. Now, if there are multiple bestseller, multiple New York Times bestselling authors, then there are. They maybe get a little more than that, but not a lot more. But most of us would get less than a dollar per book. And if you self publish, you know, and you're publishing on Amazon the books that you sell yourself, you know you're probably making a good \$12 per book and then if you sell them on Amazon, you're making more like eight. You know this is a \$20 book I'm talking about. So you're still making a lot more per book if you self publish. So it's really important to keep that in mind, that there are things to weigh. So what are publishers bringing to the table? Well, there's certainly the cachet, right, and being with Harper Collins or Random House, there's just cachet for that and it's going to help you get on. You know, fresh air or things like that, and you know, if they do a good job with publicity, then they might get you some really great publicity and you're not necessarily hiring your own publicist for that.

Having said that, I have clients who've gotten six figure book deals and been assigned like the top, the top publicist in the company. And oh, if that book, that book, one particular book, wasn't selling in huge numbers by day. It was either day two or three that publicist was gone working on another book and he had no support. So he turned to me. I connected him with a wonderful publicist and they helped him and that really helped and in the long run he sold a really good number of books. But you know, if he was going to depend on the publisher, as he thought he could, you know there was going to be almost nothing, because they were excited about him, they invested in him, but then, you know, the staying power wasn't there. It was like if you don't make a big splash very, very quickly, that publicist is just onto other people and you know you're just left there with oh well, you know we tried and this book isn't taking off fast enough. So so that's another example where you know you really want to be think about this hard.

And then there's also just the part about really going inside your heart, right, really asking your inner muse or your inner guidance, your creative source, like what is the best thing for this book and how am I going to have the most impact? Because it does vary, and sometimes a traditional publisher does a great job and you're so lucky you went with a traditional publisher because they have more distribution and that's a big piece. Right, you'll be in bookstores. But but again, you know Amazon's gotten a bigger piece of the pie now and, and you know, publishers are generally not going to help you that much. There, in fact, some of the things you do, because you're more likely to say let me tweak things, let me try things, or let me pay for Amazon ads, which a publisher isn't necessarily going to do. So so that, yeah, it's, but but again, I wouldn't say like there's black or white, do this or do that. It really is. It's individual about the situation. And then it's also individual about really trusting your source, about what's going to work best for your book.

0:10:31 - Julie

Speaking of Amazon and the traditional book publishers and sellers, what? What's the market break up at this point? I mean, does Amazon sell more books than anybody else? That's what I think I've seen or read. Yeah, and how does that work? And I know. I know they have international publishing but I know they go through Ingram as a book distributor to in the countries where they don't have operations. How does all that work?

0:10:59 - Lisa

Yeah, so sometimes, actually for international publishing, sometimes if you have a good agent, they might be able to hold back the rights for foreign rights, and so that agent will have somebody they work with in Europe, for example, or in Asia and they'll try to sell your rights separately to a publisher there, and often that's how you make the most money. So that that can be really helpful if you hold back those rights, if you are going with the traditional publisher and, yeah, amazon is the major player- yeah, that's what I thought when it comes to book sales.

0:11:33 - Julie

Okay.

0:11:34 - Lisa

But I am seeing lots of smaller bookstores popping up all over. We have a very successful independent bookstore in Wakefield, Rhode Island, Wakefield Books, and they've been around for quite some time and they you know this is an area that it's not got a lot of people and yet they do a very, very good business. And then I just saw a new port. I think in the past two years a new bookstore popped up there. Now the name is not coming to me, it's not a bookstore, it's a bookstore. It's a bookstore. It's a bookstore. I think Anch-Fish Books is pretty new and that's in Warren, Rhode Island. So they're definitely we're seeing more and more and still Water Books

is, and it just moved from Berry to Warwick, Rhode Island. So you know lots of smaller bookstores that are figuring out how to do it. Well, it's not as easy as it once was. I mean, it was probably never an easy business, but you know, since Amazon has come along, it's harder. But we are seeing newer bookstores and I don't. Are you seeing that where you are?

0:12:45 - Julie

Not so much. But I love going into Barnes Noble and I could stay in there for hours and I do frequent those kinds of stores and if I'm in another city and I see a bookstore I'll go in and I love historic bookstores where they've got, you know, antique books and books that are out of publication perhaps, and you can get those. I think those are fascinating as well. It's just the feel of it when you walk in there.

0:13:17 - Lisa

It has a different vibe.

0:13:18 - Julie

I always, especially those antiquants I think I'm walking into whatever that bookstore is in Harry Potter. I keep waiting for them to show me a magic wand or something along those lines. All right, Well, thanks for that. Thanks for that information about the publishing world. Thanks, piggyback a little bit to authors and you talk about that. You encourage authors to write in a heightened state. What does that mean?

0:13:47 - Lisa

So, yeah, I think we can all think of a time when we just feel like we're in the flow of life and we're being carried right. It's like something's holding us up. We're just uplifted, my vibration some people might call it and maybe two where it doesn't feel like you're trying to write, it doesn't feel like you're reaching for something, it just comes through you. Most mornings like that is how I start my morning is I'm journaling and I might write down my dreams, and then I'm writing some poetry or maybe working on a book and it just flows. There's just this ease. So one of my missions here, I think, is to help people be in that state and it might get your writing done.

Program what we do is we start with tuning in and a lot of times I like to do that with movement, particularly with Qigong movement, which is very powerful, but we do various things. Sometimes we'll do a little yoga or dancing. We've done the hokey pokey, you know, also tuning into our breath, right. So it's like being present here. I am now in the moment and that's really important. You know, we're running around all day and we often carry a lot of energy imprints from all the stuff we're doing, all the people we connect with. So one of the things I've been doing now is this beautiful practice it's very simple where we just clear the inorganic shape, whatever's not ours, and we connect with our essence. And then we do that for the book as well that we're working on, as we clear the inorganic chi so that we're left with the essence of the book. I could show it to you real quickly if you want to.

0:15:39 - Julie

I would love that.

0:15:40 - Lisa

Yeah, absolutely. It's basically at the chakras, but this is Qigong. So we're going to clear from our crown third eye the road heart, solar plexus, lower dantian huayin, which is the perineum, knees and feet, and I learned this from Robert Peng, who is an amazing Qigong master who came here from China. So let me show you Crown third eye, the road heart, solar plexus, lower dantian huayin, knees and feet, and off it goes to the horizon, because there's no such thing as bad chi. There's only chi. That's not ours.

0:16:27 - Julie

There's only chi. That's not ours, because energy and you can't destroy energy, it just changes form right, that's right. So say more about that. There's nothing such as bad energy, but there's just energy that isn't ours.

0:16:43 - Lisa

Yeah. So I think it's really a profound teaching. And when I did teacher training with Robert recently at Omega Institute, he said that you know that, don't worry about that, you're getting rid of bad chi or you have all this energy you have to get rid of. And sometimes when I do this we call it the S-curve for short. But when I do the S-curve with people sometimes they're like oh, I have to do that a bunch of times, like I have to get rid of all the bad chi.

So that's not really the way to look at it. It's whenever we're connected with our essence, right, if we're really connected with love, there is no fear. Like if we're fully connected, you know the fear is gone, right, we're in love and we're in our essence and so we're just really clearing like the thought forms, the beliefs, the energy we've taken on. That again, like it's not ours, let it go to the horizon. You know we're letting it go back to the void. I think is how I view it. He hasn't said that about the void, but that's kind of how I see it.

But yeah, I think it's a beautiful teaching and a wonderful reminder, and now that I do that S-curve at least once a day, often more, I, you know, I have that opportunity to remind myself like, oh, there's no bad chi, this is just, I'm just connecting with my essence, which I think when we do that, you know, then we start to feel a lot less fear. And you know, it's, it's. It reminds me of your teachings, you know, and I often think of that Superman pose that you taught us and that you teach everyone, because it reminds me of the natural stance and chi gong too. You know, we're just in that space where we're connected to our essence and we're we're in our own power, and that's where the best writing comes from too. Any creativity, right. Any creative act, the best thinking, the best loving, best communication, right. It's all from when we're in that, that clarity of essence which which you teach us to be in that space when we're doing any hailing work.

0:19:05 - Julie

Yeah, interesting. So do you think that I'm listening to you and I'm thinking this is brilliant? Because what I'm getting and see if this resonates with you, Lisa is you're helping your students and your colleagues get into a vibrational frequency where they can access spirit, and they can access their own internal self, their their own spirit, which connects into the frequency of different information. That helps them download information, and then that's the whole flow thing. Am I making sense of that?

0:19:46 - Lisa

That is exactly right. And actually I'd love to share with you all five steps, because I'm realizing I only shared the first one. But to get in that heightened state and to support your creativity, that first step is that tune in right. And, and you know, I almost say they're probably not steps but they're elements. So we do them as steps, but you could condense them to one or two steps if you wanted to, but I break them down into these five elements.

So there's tuning in and then there's engaging with your muse and really it's very simple, just acknowledging your own creative source. You know, and for some of us I do this guide of visualization I call meet your muse, not on, not on all our calls, but at times with clients and students, and it's a wonderful way to kind of envision meeting your muse and kind of often a symbolic form or a form of a teacher, whatever comes to you when we do the exercise. But but you know, the intermuse is a part of us and it's our access to creative source. But it often comes in these playful and creative forms, sometimes very specific to a book, sometimes more specific to the person, but the muse can come in different, different forms over time, but it's

really fun. But anyway, in our classes we just sort of say, hello, muse, we keep it very simple. And then there's setting and attention, and so there's the bigger intention of a big project like your book. You might read a short vision statement that you read each time you work on the book, and then there's the intention you have for that day, and the intention can be I'm going to write chapter three, or I'm going to turn all that research, that science research, into something that people can understand, or a story, or I'm going to tell the story of how Julie taught me to get in touch with my superwoman, and so that you know, that's maybe the intention for the day, what we do in my classes, because it would be a lot of everybody shared a big intention.

We just share one word in the chat box and then somebody will read it, and it's so powerful because we just have these words like focus, clarity, weaving, connection, inspiration, you know whatever comes up for people. And then often you feel the fullness of those different words people offered and it's almost like in the virtual room that we're creating when we're on a zoom call. You can feel all that energy in the field surrounding us, supporting us, and it's very powerful. So then the fourth step is just to write right, we've done these things to hook up, connect in. And then we just write. I say enjoy the writing, because the more you have that intention to enjoy, the more juicy it can be.

And then the last step is to relax and gratitude. So you know, it's easy for us as humans to notice what we didn't do. Oh, I wanted to write four pages, I only write two, or I just don't. This doesn't sound polished. Well, of course not this first draft, but if we focus on the negative, we just get more of that. So you have a relationship with your inner muse and you want that to be a loving, fun, appreciative relationship, and so it's important to say thank you, Thank you, Lisa, for showing up, thank you Lisa for writing those two pages, and thank you to the community. When we're writing community, thank you to Spirit, or thank you to my guides. And when you do that, or even like oh, I wrote one sentence I really love, thank you for that sentence. When you do that, then more of that shows up, right, we all know when we get more of what we're grateful for, and so that gratitude is a really important step.

0:23:44 - Julie

Well, and gratitude is such a high vibe too. When you're in gratitude, you're able to access spirit. I'm interested in the muse part of the equation. Who is the muse? Is it guide? Is it spirit guides? Is it a collective of just a bunch of different spirits? Are we tapping into a frequency where the information is being downloaded, almost kind of like a radio station or a satellite TV channel? What do you think is behind the muse? We hear that term a lot, especially with creatives, with authors and composers and artists and people like that. Who's the muse?

0:24:28 - Lisa

Well, the answer to all those things you brought up is yes, right, but so there are these Greek muses, right, and I can't remember what they each represented, but there is this sort of ancient concept. But the way I see the muse is that it's both within us, right, it's something that's within us and it's also we can experience this coming from out there, outside of us. No-transcript, the truth is, there's no separation, so that's just part of how we, in duality, experience or imagine things. But, of course, there's no difference between the muse being outside of us or inside of us. It's both, it's both, and it's a wave and it's a particle, right, so yeah, so when I do this exercise, you know, sometimes I'll do it with somebody and they say, oh, my muse is Jesus, of course, or my muse is God, and for other people, the muse is a bat or a mouse, or a frog, or the ocean, or a jester, or their grandmother, or this rude Jewish lady who's smoking the entire time. You know, it really is that. That was just one client, but you know, it really varies and it's so fun.

And sometimes, you know, my muse is usually this kind of older magical woman who's always stirring this pot of alphabet soup, of course, because it's letters, right, kind of magical, and I come into her little cabin and she often gives me the soup. Sometimes there's a little word

written on the spoon with the letters, and sometimes she invites me to sit by the fire and other times we, you know, or end up on some other planet or whatever. But sometimes she's been in a different guise One time she was just light, and one time the muse was much younger and one time she was in this magical clothing that kept changing color and form. So, you know, and certainly a lot of times I connect with animals and nature too, and especially if I'm outside, like singing my prayers in nature, I feel like that muse feels to me more the animals or the surrounding nature that's serving as the muse in those moments. So, yes, this is something to really have fun with.

I actually I can give you a link to a free version of just, you know, listening to that audio guidance to connect with the muse, because it is a lovely practice and it's always different and the muse is really tapping into both your creativity and your inner wisdom, right? So when I have questions I go to my muse, because that's a profound place for answers. Does your muse have a name? No, well, I just consider her the muse, so I've never asked her she might.

0:27:30 - Julie

Yeah, I got Lenora when I just asked that question. Lenora, you've learned well, grasshopper, I'm so proud. I'm so proud because I agree with you and we obviously covered this in the Angelica Tenant Training. All spirit is the same thing and what I believe and what I it's been my experience that spirit will communicate in different forms. You just did a great job of describing lots of different forms that your muse assumes in order to communicate something with you, and I believe that it helps us understand from a human perspective and be more receptive to the information that's coming in.

And I always go back to the movie Contact that was out in the 70s or 80s with Jodie Foster and, spoiler alert, at the end of the movie she's on a different planet and she's on a beach and there's a man walking towards her and she realizes it's her father. It's her deceased father who died when she was a child, and then she figures out. Well, it's really the alien dressed as her father, so that she feels comfortable and she's happy, and the alien didn't want to scare her. And I think that's a great example of how spirit communicates to us when we're talking with a deceased grandparent. Perhaps it's still God talking through that image of the deceased grandparent. So it feels warm and loving and nurturing to us and perhaps we're more able to receive. Do you agree with that?

0:29:17 - Lisa

Yeah, that's an interesting because my mother-in-law recently passed away and she was an extraordinary woman, an artist, a sculptor and painter, and I feel her presence a lot. I was just in her house this morning writing poetry with a friend and really felt her presence and so I think there is aspects of that person's soul still around that has a personal aspect to it, but of course we all are one. We all are that divinity.

0:30:01 - Julie

Spark of the divine yeah.

0:30:04 - Lisa

So I think again both end.

0:30:07 - Julie

But I think that here's my experience that the divine is using those traits, that you could feel her energy. Sometimes you could smell her perfume. Maybe something will come to you and it's something that she would have said. All those modalities are used to get the information to us.

0:30:27 - Lisa
I see.

0:30:28 - Julie
Yeah, if that makes sense, All right. Do you believe that all authors are channeling when they write?

0:30:39 - Lisa
Are all others channeling so to me? I mean, certainly there is a feeling when I write of it's bigger than me. It's certainly bigger than the me here and now. It's it's and it flows through and but, but it also it flows through and, but it's influenced by who I am and my life experience, and so it flows through, but there's a way that I'm participating. It's a creation, I would say.

0:31:19 - Julie
Collaboration.

0:31:20 - Lisa
Yeah, so that's my experience. I can't speak for all authors. I certainly think a lot of us have experience of almost like being a vehicle for the wisdom and knowledge and alchemy that wants to come through us, in our words, the teachings. But I can't say that everybody's because I just don't know. I can't speak for others, but I certainly see it in a lot of people.

0:31:50 - Julie
Have you ever written something and then gone back and read it and thought I don't remember writing that, but it's pretty good.

0:31:57 - Lisa
Yeah.

0:31:58 - Julie
Yeah, I have to. I think, oh OK, that's interesting.

0:32:01 - Lisa
Where did that come from?

0:32:03 - Julie
I kind of go back to when the muse thing, because I'm fascinated by that, especially with these littier thinkers like the medical providers at Harvard and you're talking to them about. Do you do that with?

0:32:18 - Lisa
them? How does that receive?

0:32:19 - Julie
I did it once.

0:32:21 - Lisa
I did it once. So actually I do with my private clients, many of whom are doctors that I met at Harvard Medical School's publishing course and unfortunately the course is no longer around. But it was around for over a dozen years and I was in the faculty for that time. But so I mostly have done it with clients. I always check in with people and make sure they're comfortable with it. But I think people are attracted to you because inside they know this person, there's something this person has to offer me and so generally that's worked well.

But when I did it once in the grand ballroom for a ballroom full of doctors, it didn't go as well, I have to say. I felt great during the time and there were people who came up to me afterwards and said that was so amazing and I want to work with you. But there were people who are really uncomfortable and the course director she wants to have zero complaints and there were a couple of people. It wasn't a lot, but there were a handful of people who said that was the most BSC, airy, fairy thing I've ever been asked to do. She had us close her eyes.

Now I did say close your eyes if you're comfortable, but some people were really uncomfortable with it and I learned my lesson. It's not fair to the audience if you're not really thinking about who they are, maybe. But on the other hand, you're kind of putting something out there and some people will respond because they're there and some people will respond because they feel called and they'll kind of have a new experience that they enjoy. And some people will be really uncomfortable and think you're wasting my time. Please get away. And I think that's fear talking.

0:34:09 - Julie
Oh absolutely.

0:34:09 - Lisa
I learned my lesson and after that I really focused on more than nuts and bolts of writing a book proposal and getting published by a traditional publisher. What were people there for? And you know you always bring even you tailor it to the audience and what they want, but you always bring yourself there and I think that just what you're offering energetically, even as part of the experience. So yeah, I learned to kind of pull back and do things that were more linear for that group I would say.

0:34:46 - Julie
Well and if it makes you feel any better. That's how they react to somebody that has a different idea of whatever their hypothesis is. And medicine too, you know, if somebody comes out with a new idea that seems radical at the time, it's not just dairy fairy stuff and it's just medicine. It's just. I was in that industry for 30 years so I know it well. But it's like whenever a new idea, regardless of what the industry is or what the space is, it's always met with that same kind of reaction. But I'm hearing myself in my head going oh, I would have liked to have been a fly on the wall in their room with that, with all those medical providers in there. Do you come from a family of authors? How did you even get to this? I mean, you told us a little bit about your trajectory, but are there authors in your ancestry?

0:35:39 - Lisa
So I was told that my father's lineage the the one person who could write the scribe. I guess in this small poor village in kind of Russia, Poland, area, he was the scribe, the only person who could write. So was my ancestor, so I guess that. And my father was an English teacher and so he definitely was into reading and writing and he wrote music and he wrote musicals. So he was, you know, he was definitely hyper creative and he wrote these. He said they weren't poems, he called them traps. They were like three lines or four lines or maybe two lines, but these were very short pieces.

And my mom is an artist or was an artist. She was a watercolor painter. So I definitely came from a very creative family. My grandfather was a perfume chemist but he was a photographer and painter on the side as a hobby, and so, yeah, there's definitely a lot of creativity in the family and a lot of love of words. My mother also was a much. Both my parents were more voracious readers than I was when I was young. When I was young, I think, I was slightly dyslexic, so I read very slowly and it was really not until I loved certain books. I loved the Madeline books, but as people started to read longer books, I was not as voracious a reader

because I was slow, but by high school I was definitely becoming a voracious reader and reading everything by Herman Hess.

0:37:21 - Julie

Well, you went to MIT, so it didn't slow you down much. For heaven's sakes, my goodness, does everybody have the ability to write a book?

0:37:34 - Lisa

I would say that if you feel inside of you that there's a book inside of you, yes, there's a way to write that book. If you don't, I wouldn't go there. Go where your heart is pulling you. But I do find sometimes there are people who feel the desire to write a book and they struggle with it a lot, and sometimes it's that they weren't told how to write and it's just learning a few things that are gonna make the writing so much better and then having an editor who could help them really polish and fine tune.

Other times there are people who have incredible wisdom, incredible story, but they don't have the writing skill, or maybe they're even very I mean, I can be ADD myself, but they just are so ADD they really can't focus at all and sometimes a ghost writer is the way to go. I have a number of ghost writers that I recommend I have. Part of my business is doing these referrals, because sometimes that is really what people need. But if you feel the desire, I'd say first try to write yourself unless you really know that's not you, because there is something wonderful about writing, even if it's new to you or even if it's not something you're entirely comfortable with. Try it first and see what happens, because you may surprise yourself, especially if, as you let go what you think it should be.

0:39:08 - Julie

Well, on the topic of ghost writers, we've had Deena Gashman on the show and she has published her own book. She's written her own books, but she's a ghost writer for a lot of people and sometimes even big celebrities that we would all know their name and she could tell us, but she'd be breaking their confidentiality, a agreement kind of a thing. How much are ghost writers used and do you find that ghost writers are used a lot with celebrities that we have these celebrity memoirs that come out a lot?

I think of Prince Harry's book Spare, and it's wonderful. It's a terrific book and there's a terrific ghost writer that wrote it. How does that work? Do you find that that's the case with a lot of celebrities especially?

0:39:53 - Lisa

It is the case with a lot of celebrities, and I was working with someone who the network said to her you need to write a book and we'll connect you with a great ghost writer. And she said, well, I wanna write my own book. That wasn't their vision. So, yeah, sometimes, a lot of times people are encouraged that direction and sometimes it's for the best. But I think what someone says I've got a book in me that I really wanna explore. I don't necessarily wanna just hire a writer. Then it's important to listen to that. But a good ghost writer can do an incredible job of telling your story. But it is a relationship and trust. I have 20 questions to ask a ghost writer before you hire one. It's a free thing you can get on my website. Definitely, I would say look at that and ask those questions because you wanna make sure it's the right match and really listen for any red flags and understand your role.

Because a CEO who's too busy to meet and keeps canceling appointments, how's that writer gonna write the book if they can't interview you to get your wisdom, your experiences, your knowledge, or somebody will hire a ghost writer and then they won't give the writer feedback. They'll say I don't like it but there's no specific feedback. Or they'll say it's fine, but really there were things they didn't like, or they didn't take time to read it. They just said it's fine and then

months later they're like no. So if you're hiring a ghost writer, make sure you're committed to the parts that are and I do have a free thing about that. Two people could just email me, Lisa at LisaTener.com, and it just lists these are the things that you'd be responsible for. Think about it. Make sure that you're committed to do those things if you want a good and successful book.

0:41:56 - Julie

What are a couple of red flags? If somebody's thinking of hiring a ghost writer, that just right off the top of your head, what would be two of the red flags that would be reasons to pass?

0:42:09 - Lisa

Two of the red flags. I mean they can't necessarily tell you who they worked for or even show you examples of their writing for that person, but they should be able to show you some writing or give you references or something. But know that those samples are written in a certain voice. They should have a much bigger range, right? So don't just take that one voice as, oh, they can't write my voice because it's different voice. Another red flag is just if they're not a good communicator or they're promising the world, oh, you'll have it in your time as a seller, it'll be great.

Great Publishing is tough and it's competitive and if people promise you the world, I would be very careful. Or you have the best story in the world, you know it's definitely going to get a publisher, it's going to be a best seller, I would be careful of that. You know a good ghost writer is going to say well, I can't make any promises and the New York Times best seller part is mostly up to you because you're going to be selling it. You know I have to write a quality book but the rest is going to be marketing to get it out there. So you know, I trust people who really are realistic about it and you may not make a ton of money. So if you're going to hire a ghost writer, you know that should be money you're willing to risk, and a good ghost writer is expensive. So another red flag is if they're super cheap, and that goes with editors too.

I had a client who said oh, you know, I have this editor who gave me a cheap price for the editing and I knew she was on a budget because you know she was thinking of working with me. And I said you know what? I think you should work with her. That's a great price. And she had worked at Yale University Press. And so I said I think it's a great price, I think you should hire her. And that was a mistake on my part. I should have said ask her for samples. I just assumed, because she had worked there, that she was really going to do quality editing and it turned out she didn't and my client ended up needing another editor. So I ended up working with her and so she paid for both of us. So I learned my lesson. You know, just because somebody has great credentials doesn't mean everything. Maybe she got fired from that job, you know.

0:44:29 - Julie

Right, right Seems like we're all storytellers. Where do you think the desire to write or tell a story comes from, and do you think it's in an innate? Is it innate in all of us?

0:44:45 - Lisa

I think it's certainly innate to listen to stories. We love stories right From the time we're children. We love to hear stories and you know you go to all these different cultures and parents and grandparents and aunts and uncles and neighbors. You know people in the community are telling stories to us from the time we're little. So I think we are wired for story. The question is, are we all wired to tell a story? And you know, I think some of us are, and I would say there's some people who are just extraordinary at storytelling and you know I'm in awe of those people. But I think a lot of us have some of that. And then we learn the skill. And then there are people who haven't seen that in those cells but they learn the skill. And then there's some people like that maybe isn't their thing and that's OK. You don't have, you know, but they

probably won't have the urge to tell their story or, you know, maybe they'd have the urge to hire a ghostwriter, I don't know.

0:45:47 - Julie

Yeah, my husband, Tim, is an amazing storyteller and when Jonathan, our son, was little, he would always tell stories at night, you know, we'd put him in bed and I'd snuggle with him and then Tim and me in the other bed and he'd tell a story. And the story is always had an animal named Ralph in them. Always, it was always Ralph. Ralph was the donkey or the lamb or the whatever, and at the beginning so you'll get a kick out of this he would tell stories and Jonathan, of course, was always the star. And then there were other people, and then there was always Miss Julie, and Miss Julie was the cook, or she was the, you know, the housekeeper, or she was something like that. And so I thought I had to have an adult discussion with him and say what kind of standards are you setting here, that I'm always the cook?

So then, after that conversation, miss Julie became the bar owner, you know, in the saloon in a western, with Ralph the horse, where he's stopping off to get a you know a bowl of stew on his journey wherever he's going. Or Miss Julie was the banker, miss Julie was the mayor. And I said, okay, we need to just tweak this a little bit, but the stories just come out of him, and the stories even in the form of prayer. When we're together in a family setting, he is the one that always gives the prayers, and the first time I heard him pray you know that, with his big, deep, southern voice, dear graceful heavenly father, blah, blah, blah, blah, and I thought, oh, my God, this is Elvis praying in my dining room. First time I heard him do that when we were dating. But I think even rare is a form of storytelling.

0:47:29 - Lisa

Yes yes. I think it can be, and you know what I do think we might not all be storytellers. We all have stories, though.

And if we want to tell our stories. I think we can learn how to tell our stories or we can find the medium that's right for us. It might be a song, it might be prayer, it might be a book, it might be poem, it might be a movie right Like, or just a video on your phone camera. So it might be more about finding the way to tell our stories, and I think we all have ways we can tell our stories.

0:48:04 - Julie

Yeah, back to the mechanics of doing this. We've all heard about authors that have submitted a bazillion letters to publishers and literary agents and have gotten turned down, and to me, the most famous one is JK Rowling, the author of the Harry Potter series, who was turned down 12 times and now she's a billionaire. So what's the process? Do authors need to have a literary agent in order to get to a publisher, or can they contact a publisher themselves if they decide they want to go that route? What are the mechanics and what's the process with that?

0:48:45 - Lisa

Yeah, that's a great question. So, first of all, it depends where you're aiming, right, because there are the huge publishers and their imprints. Then there are the small and medium-sized publishers and to get an imprint is like so Random House has a million different, smaller publishing divisions, right, and they'll have a main editor for each of those who kind of sets the tone and what they're looking for. So the big and a lot of how they got all those divisions is they basically ate up all these smaller companies.

And over time big big companies have been getting eaten up too and getting rolled up in these larger publishers, so there's. But at the same time there are small publishers popping up here and there too, and that's something to be hopeful about. But in any case, to get those big

publishers you usually need an agent, not always, but generally. For medium publisher, again, often, but not always. And then for small publisher, often you don't, but sometimes an agent will sell something with smaller publisher too. Usually they'll start with the bigger ones because they're not gonna make enough money when it's published by a small publisher to really justify the time they put in. So but that's why I do have a lot of clients. One example I would say is New Harbinger. I have several clients who published with New Harbinger and didn't have an agent, so we went directly to the publisher. We've done that with other publishers, like Central Recovery Press, and they were able to get a book deal. But they didn't have a big enough platform for an agent. But they did have enough to satisfy that publisher.

New Harbinger is a good example because it's very specific audience right, self-help, and a lot of therapists read their books and then recommend them to their clients. So they have a really nice niche where they have an audience that they've carved out. They have good relationships with bookstores and they can often do a great job with a book, and so they're not. They certainly want to see that the author has a platform, but it doesn't necessarily have to be quite as big. So in that case they didn't have a literary agent, but when it got time to, they were getting a book offer.

Then I said, okay, here's an intellectual property attorney and she will help you and she charges 650, which is pretty reasonable, to go through a contract and suggest all the alterations and actually talk to the publisher and negotiate that on behalf of the client. And then you know they're not paying her any of their royalties, which normally you would pay an agent. So it's a one-time fee and often she's been able to negotiate a little more of an advance too. So that's been really helpful for those clients. So I do I would say, if you don't have an agent, make sure you have somebody negotiating that contract so that you, you know, and somebody who's really experienced with book publishing contracts is the best. So yeah, that I don't know if I answered the full question. Yeah, you did.

0:52:12 - Julie

Yeah how is the best way to find an agent, or is there an efficient way to find an agent?

0:52:19 - Lisa

so well the. So there's like identifying an agent, which is, you know, one way is I'll often identify particular agents for clients of mine, but there's also looking at the Acknowledgements of books that are similar Maybe not an exact competitor, but books that are in the same arena, similar readership. And Then there's going to conferences that sometimes a way to meet literary agents. And Then there are some sites online, I think, trying to think they're just not coming to mind this moment. Oh, publishers marketplace is another place you can look For book deals and see, you know, who who is published or who's representing what as an agent. But also, I think, there's Query tracker. There's a bunch of online websites and if you, you know, say, find a literary agent, You'll find those because they advertise, but those are ways and they do have free versions versus paid versions of their, of their, their programs, but that's a way to identify.

Then you need a book proposal and query letter and you don't want to send the query letter before you have the proposal. People come to me sometimes and they say, oh, I have an agent interest in my book and I just have to write the book proposal. And that's a big endeavor. The writing the proposal Can often take as long or even longer than the book. There's a lot to do and sometimes there's work to do on growing your platform or getting some pieces in place that are going to make a compelling Case that you're going to sell a lot of books.

So that's often can take time. Sometimes it can take years to get that platform where it needs to be for an agent or publisher large publisher. So so you don't want to send out the query letter until that book proposal is a hundred percent ready to go. So when they're excited about

it and it sounds fresh to them, that's when they get the proposal immediately, not like six months later when it doesn't sound as fresh to them or they don't even remember that you contacted them and they happen to be talking to a client and they think you know an author of theirs and they think, oh, I have a great idea and like it's your idea. But they don't even realize that because it's like subconscious. So don't send out a query until you have that proposal and it's a hundred percent polished.

0:54:47 - Julie

What's a platform? What do you mean by a platform? Yeah, so that's, that's just a question.

0:54:50 - Lisa

That's, that's your reach, and so that's online and offline. How many people are you reaching in a year and how you're reaching them? And particularly, how many people in that target market or the target markets for your book Are you reaching? So it could be your and it should be. It's usually not just one thing, but it's your mailing list. It's speaking gigs that you do, especially in person. That's that's one way that people do sell. A lot of books is when they're speaking in person Podcasts, guesting, or your own podcast. Your social media. It's your Trying to think what else, where, what might be part of your platform. It's like the blurbs you're getting and the people who, and bulk sales, so that you know it can include a lot of different things, but it's how you reach people and how many people you reach in a year, and you don't want a Promotion plan that's based on pie in the sky. It should be based on what you're already doing and you know how much you're growing.

0:55:56 - Julie

Terrific peccs is JK Rowling. For a minute she was advised not to use her real name, which is Joanne Rowling, I believe, and to use JK Rowling instead, because her publisher believed that Young boys reading about a boys fantasy trip in Harry Potter world Wouldn't be as well received from a woman. So the JK Rowling was more of like. Maybe it's a man writing it. That Strategy you seem to work for her, and Mark Twain too, for that matter. So how important is it to use and your name or somebody else's name, like our own name or or or another name like that, and I would think that would be predicated on what the genre is.

0:56:47 - Lisa

To some extent. And I would say, you know, I have two sons, and, and, and they were both voracious readers when they were young and, and one of them really even into high school and, and you know, some of their favorite reader writers were female, had female names. So I, I kind of take it with a grain of salt. I think, you know, the British are more into that maybe than Americans too. I would say, but, but, yeah, I mean, but, you know, and maybe they were right, maybe it wouldn't have made a difference, right, we really don't know. We know that book was successful, but we don't know if, if her, you know, initial said anything to do with that. So I, you know it's possible and I know that that is certainly something you hear a fair amount, but I Am a little bit of a skeptic. But you know, I can't, I can't say for sure, right?

0:57:46 - Julie

Yeah, you're not buying it. I can tell you're not buying that journaling. Yeah, that's it. Girl power, absolutely, oh darling. Journaling has played a big part in your journey. What are some of the benefits that you have experienced and are currently experiencing from journaling? How often do you do it, how do you do it? And just give us kind of an overview of what you, what you do when your journal and how it's benefited you.

0:58:15 - Lisa

Okay, and I can go on on this one, so just stop me if I go on too long okay but so um.

So, in terms of how often I journal, right now I journal almost every day, or I I Write my journal almost every day. I usually do it in the morning. I wake up and often I Remember my dreams, I and that's a practice. It doesn't come, you know, it doesn't auto come automatically necessarily, and their tips to do that, to remember your dreams, but but I Like think of it in my mind that I write down the dream and then often that will lead to playing with the dream to see what it has to teach me. I might do dialogue with a dream character or other things, make some notes and and then often that leads into writing a poem, sometimes working on a book, or just gets me in the zone and then I will work on a book. But that, that is a practice. That's become more and more part of my morning.

So lately I really spend, you know, a good hour lying in bed Just like remembering my dreams and kind of being with it, maybe a half hour to an hour, like feeling the love of the universe, and then I will start writing down the dream. And and often writing down the dream and journaling Might just be journaling about what's going on in life too, but lately it's more Feels like more poetry. But you know, it varies, like sometimes it's been more about a health issue and really trying to or a Relationship or a job. So I would say, earlier in my life, though, it was more that, and now it's more creative projects just are coming when I journal. So you know, I think those things wax and wanes and can change what makes your joy of writing journals so effective?

Okay, well, first of all, I would love to show it to everybody.

1:00:12 - Julie

Yeah, the joy of writing journal great cover.

1:00:16 - Lisa

Yeah, it's not beautiful. I'm so happy with it and it's gotten five awards, including the Nautilus and the Ben Franklin and so oh yeah, didn't you tell me Ben Franklin. You said to me Ben Franklin was one of my guides and that was Before I won. Where is it before I won the Ben Franklin Award? Isn't that crazy?

1:00:37 - Julie

I just know that connection. Oh my gosh.

1:00:41 - Lisa

How fun is that? So one of the things that I think makes it really special is every day it's it's 30 days of prompts to journal and then after that you actually have 30 more days of making your own prompts and responding to them. But but each day there's QR code, you scan it with your phone and you can watch a delightful video or listen to an audio meditation before you write. And you know, I wrote this during the pandemic and I saw it as people needed to connect and I felt like the blank page and a prompt can be enough, but I wanted to give people a sense of connecting and and give them maybe more of me and what I had to offer for my heart, but also give them more of each other. So some of the videos are me teaching something, and some of them you know about writing or creativity or journaling, and some of them are people just responding to the prompt what's your favorite word or what's your favorite place to write, or Other things that have nothing to do with writing. What brings you joy and I'd have often I have people make lists of ten things or or something like that, and then they pick one and write about it, and I love that because it gives you a lot of choices. If one doesn't turn you on, it doesn't inspire you. You can just look down the list so you find one. But but I think that variety of connecting with others or connecting with someone before you write can really give you a boost and I don't know, I like it's this extra energy that just, I Think, gives people a little spark to get started, and so that's been really fun. People love the videos and the and the

meditations too. There's a couple meditations and I had so much fun with them. It was a lot of work creating like 30 plus of these videos and meditations. I don't know, I don't think I'm ever gonna do a book with that many again, but it was. It was really fun to do and I think it. It makes it. It makes it special. And prompt journal is so nice because you know Sometimes the blank page is hard. But once you make a list of ten, you're already writing, you're already creative, but it's just a list, it's easy, and then from there you pick something that you know has a little juice for you and you're off. You know it makes it a lot easier, I think. So I think it's just, there's an ease to it, there's a fun. I think it's a playful book and so I'm really delighted. And and I'm delighted with hearing how different people are using it, because I hear from some people who Are using it to write a book and other people who've been using it. I actually have a hate.

Had a hay house author in one of my classes and she I Offer prompts that people can use and they get your writing done program. But also people can just bring their outline and and work on what they're working on, and it's just a few people who use the prompts. But she was using the prompt to find a story to get into each chapter and it was so remarkable how each story related to to the actual material for that chapter, but she was just using the prompt to get started. It wasn't, you know like I never knew when I wrote those prompts that she would have a chapter on such and such, so it's kind of magical how she used it.

And then I had a mom who said you know, I used your book with my eight year old son, who has anxiety, and every night we would do one of the prompts and together, you know, we'd each do our own writing and it helped him fall asleep and it helped him with the anxiety. So you know that was so beautiful to hear. I didn't think I was writing a book for kids, but it's really turned out like it doesn't matter what age you are. That was a surprise.

1:04:38 - Julie

I thought it was super creative. When you were telling me about it, when you were in the process of doing it, I thought, whoa, I'd never heard of anything like that, but I think it's obviously just in those two stories that you shared. It's been really a successful method to help people and prompt is a great word for them for those little snippets. Last question why do we incarnate?

1:05:07 - Lisa

Oh, wow.

1:05:10 - Julie

I say the easy questions for last.

1:05:14 - Lisa

Why do we incarnate? Well, at some level everybody's got to answer that for themselves. But I could tell you for me, I do see the earth as a school with lessons, and we're looking in one way we're here for the lessons for our soul or for me, I'm here for the lessons of my soul. And in another way I'm also here for what I have to offer everybody else who's here for different lessons or related lessons or similar lessons, and sometimes we actually offer the lesson in behaving in a way that's opposite of what would be the lesson for them of what to do. But I think we're all here for each other and for the lessons we have to learn here and to teach each other and the ways we can contribute to each other. And it's not a static thing, right? It's like we're ever growing in our understandings, like. Another answer that I think is also true is we're here to experience duality, so that we can understand oneness right and understand beyond duality. So like. I think that's true too. What's your answer?

1:06:44 - Julie

I wanna know, my answer is we're here to create a life of joy, and the duality that you reference is the contrast. When we know what we don't want, it helps us create what we do want, and we're always creating. When we're done creating in this life, what happens? We die, we go to heaven. We create what we're gonna come back in our next life and explore.

So I think the creative process and we've talked a lot about that here in this conversation is never ending, and it's we find the joy in everything, and I love that you have that in the title of your latest book. Yeah, yeah, I'm so proud of you and I feel like a mama bear. I'm so proud of you and I think you're doing great things for not only your clients and your students, but then, down the line, all the people that benefit from your tutoring of those authors. All the think of your reach, Lisa, my goodness. All the people that are reading all the books, of all the people that you helped bring their books to the marketplace. It gets really makes my brain kind of freeze when I think about all of that influence and it's all from you helping these people write their books and get their books out there.

1:08:07 - Lisa

And I think that's true of you and all your students is that you're doing that, but then also all your students, every person that they help with healing. That healing doesn't just affect them or their immediate family, right? It's like everything we do to heal ourselves is contributing to the world in ways we can't even imagine. So I think that's true for all of us, that we often don't realize the scope of our contribution and it's provenance.

1:08:44 - Julie

Hey Kari. Hey Kari. Well, thanks for being here and thanks for sharing your wisdom with us. For those of you that have told me you wanna write a book or you've got a story to tell, hopefully this has given you a lot of information, at least to start off, how can people find you online on social media? What's the best way to reach you?

1:09:09 - Lisa

Well, probably the best is my website, lisatener.com, and they can email me on Instagram, [lisatenerwrites](https://www.instagram.com/lisatenerwrites), and that has little underscores between the words and LinkedIn. I always check LinkedIn as often, and I do have a private but free to join Facebook group that's called Write and Create with Lisa Tenor, so people can look for that group and just ask to join and there's just a couple of questions to join it. And just let me know that you met me through Julie's podcast,

Julie

And we'll put all that information in the show notes too, alrighty everybody thanks for joining us this week.

1:10:05 - Annncr

Thanks for joining us. Be sure to follow Julie on Instagram and YouTube at Ask Julie Ryan and like her on Facebook at Ask Julie Ryan To schedule an appointment or submit a question. Please visit AskJulieRyan.com.

1:10:19 - Disclaimer

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