

FINAL LOB EPS394 Amanda Botfeld

[Liz Theresa]

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Go to freecopyvideo.com to download my free copywriting training. See you there. Hello, and welcome to the Liz on Biz podcast, where the guests are barely prepped and I'm barely ready.

I'm your host, Liz Teresa, and I help you launch and build online businesses you love. This podcast is all about entrepreneurship, and I hope you like it. Hey, everybody, and welcome to another episode of Liz on Biz.

Here with me today is Amanda Bachfeld. She is a published author and advocate for finally getting your book done. Welcome to the show.

Thank you. I'm excited to be here. How did I do with your name?

Because usually I practice before I do it. Is it Bachfeld? It is perfect.

It is Bachfeld, not field. You got it. No fields for you.

No. You make your own pastures. You blaze your own trails in them.

But no, tell us and tell everybody a little bit about what you do. Sure.

[Amanda Botfeld]

So I run a service called finally get your book done, and it's kind of a new take on ghostwriting. So yeah, usually when people work with the ghostwriter, it's very, very expensive, tens of thousands of dollars. And you basically tell your story to a ghostwriter, and then they write it away from you without you.

And when they come back with something, a lot of times it feels very disconnected as it's in their voice rather than in your voice. Yes. So finally get your book done.

I have a team of fantastic writers. They're all women who specialize in women's stories. And you tell your story, and they're going to be pulling it out, and we can talk a little bit more about it.

But basically, they do it live with you. So you'll say, I went to the park, and then they'll write, I went to the park, but they'll make it sound better than that. They'll like, great, great.

Yeah. So you can bless and approve every line. And so by the time it's done, you know exactly what your book sounds like, and it should sound really true to you.

[Liz Theresa]

Oh, I love that. So it's very co-creative, you know? Yes.

Fantastic way of describing it. Well, I do when I do copy for web. So I write copy for websites, like homepages and all this.

So when I do it, I interview the client. And that way, I have how they say things and what their vibe is. So then when I go to actually produce it, it's close to how they'd actually say it.

And it's like, I told, there was this lady, I got interviewed to do a gig for a company. It was like a larger company to do copy. And they were like, well, what's your process?

And I said, I interview you. And they're like, what else do you do? And I said, no, that's literally it.

And they said, that's not enough. And I said, I feel like you can't tell me how to do my job. Yeah.

And I feel like I argued about it. It was weird. Yeah, I didn't get the gig because they were, I said, I think you guys are like, this is toxic.

I was like, I can't do this. It was so mean. I'm just a lot of nuts.

I'm telling you, Amanda, I'm telling you all the crazies today. I have nice clients too. I'm just telling you about the wild ones.

[Amanda Botfeld]

Well, I totally believe you because I know that like once you have words on the page and it really sounds like you may be an elevated version of you, you know, you might say I went here. I went there. I went here.

I went there. And we might write, I returned right now. Like we're one words doing a lot of the weight, but having that co-creative process, it's really fulfilling and rewarding.

And people are usually incredibly surprised by, wow, that's me.

[Liz Theresa]

I love that. And how come, so why is it that like when we go to do a book and like, let's say we hired a ghostwriter, why is it a kajillion dollars then?

[Amanda Botfeld]

I've learned a lot being on the other side of this. And actually some of my writers have also come from formal, traditional ghostwriting agencies. There's a couple of reasons.

One, because, you know, the writer's doing a lot of time on their own, you are needing to compensate the writer for that time and for them to stretch out the story. And the other thing is, finally get your book done. Because we do personal memoirs, a lot of our books are on the shorter side.

And especially in today's day and age, you know, you hand someone something that's 300 pages and they're probably, it's going to sit on their shelf and get dust. You know, it's really, that's overwhelming for people and it's not. So a lot of our books are a lot shorter, you know, closer to 80 pages where people will write a series of books.

So it's a lot more manageable because I would say also in the operational front, if someone's taking, you know, usually it'll, a ghostwriting agency will take like eight months to write a book-ish, give or take, somewhere around there. That's really hard to stay on that level of program. You know, it's just, it's a lot.

And it's a long time before you actually have a book in your hands. And it's really hard to maintain pace and momentum unless you're in this big, giant, commitment, you know, business commitments. But if you're doing a personal memoir and you finally want to get your book done, a blaster, we get a lot of our books done and, you know, they're shorter, you know, again, 75, 80 pages, but we can get that done in 90 days.

And then you have a book in your hand, physically, whatever your story is. And usually it's a period, right? Like if I went through this specific event, or someone went through a medical diagnosis, or, you know, something they want to process in a book.

And because our books are, you know, oftentimes a third of the length, right, 80 to 100 pages, we can also make them a third of the price.

[Liz Theresa]

I love this. I'm wicked interested. And I want to know, like, when you have like these clients that want to write the books, what kinds of people are they?

Because you said that you have writers that specialize in women's stories, which is great. Lots of ladies listen to the show. But tell me a little bit about like what types of people would reach out to you.

[Amanda Botfeld]

Usually, you know, if you're ever on a call with a potential client or someone on my team is doing consultation, if someone's trying to have us motivate them, it's not going to work. And if someone's writing a book, they want to get rich and famous, they want to sell a million copies,

we are not for you. Yeah, yeah.

Often the writing and not as much the marketing. A lot of predatory agencies do marketing, but we really want the writing story, we want to sound as genuine and authentic as possible. And when we do get involved in the writing, I always say the reason to write your book is you can't live without it.

I call my servants, finally get your book done. This is something you've been dreaming of forever. So to answer your question, pretty much everyone that comes to my, our doors that actually does this with us, this has been on their mind for years.

And these are usually, I've heard it all, you know, and women especially, we do have some male clients, but we primarily were with women. And because you never know what someone's gone through. Yeah.

You know, we had a client, she's works in Boeing. And her story was mostly about being a dancer up until her forties, you know, what that was like for her. And, you know, and she had a, she had a lot of setbacks in her life.

And so then she at one point was working as a janitor. Right. And so we get the most amazing stories.

We just had one, she's a domestic violence survivor, and now she is a personal trainer with a PhD. Oh my God. So we get a lot of stories of triumph over adversity.

Yeah. And a lot of people have been through things medically in their life. Depends.

We get as well, what people want to process is really important or even have tributes to like their experiences, like with their parents before they pass. So, you know, they're like, oh, my life's not that interesting or should I write a book? Should I?

Yeah. I would say our clientele is, yes, this is what I've been looking for. I've been finally wanting to get your book done forever.

[Liz Theresa]

Oh, I love that. Well, because I think that we all have that inner voice, though, that's a little wiffle waffle where we're like, are we interesting? But I think all people are interesting.

[Amanda Botfeld]

Absolutely. And, you know, I'm very proud of my team of writers. They're all based in the United States as well.

And there is a very deep talent pool of talented women writers who want to work remotely. So I have, you know, my pick of the litter. And I say that, you know, how you go to a lawyer?

Yeah. It's not, oh, you know, is my case valid? It's can you win the case?

Like that's the lawyer's job in certain ways, right? And sometimes I view that as our job as writers is it's not whether or not, you know, what you wait for breakfast is interesting, but can we make it sound interesting and pull out the details that make you human?

[Liz Theresa]

Yeah, yeah, yeah. And then like, and I so appreciate this because I do see a lot of the agencies that are like, we'll write your book for you. And like, but then they'll like, maybe they're using AI.

Maybe they have a person, but they're not somebody from the States or maybe English isn't a first language. So then there's like tricky business with the actual writing part. And like, and so I, but they might still cost \$10,000.

Like I've, I've met them. I can't say who they are, but like there's somebody that I'm thinking of that it's \$10,000. All the writers are overseas, but then they're like, but then you get this book marketing package.

And then they do, they sell the mark. And it's almost like, it's more about for them. It's more about the marketing than it is about how good the book is.

A hundred percent.

[Amanda Botfeld]

Yeah. And yeah. And on an operational perspective, that's always so hard.

I'm always like, we're different. And so that's why usually we start with one or two intro sessions to the writer and to test it out and to see that like, we're real. And also, you know, a lot of my job and also my team's job is we're playing matchmaker.

You know, we're gonna learn about your story. We know our writers. And we're assessing who we think would be a good fit.

Yeah, yeah. And myself coming, you know, I'm a writer. I'm an author.

I saw gaps in the industry with ghost writing, how disconnected people felt, or even if somebody's written a book and they want some coaching or some editing, but no one likes a bunch of remarks. Yeah. Work with a real, live, educated, you know, person in this space is so rewarding and so missing.

So we really focus on having really, really, really good writing. And I will say that my writers love it because they're not needing to do homework because it's all live.

[Liz Theresa]

It's all live. Yeah, that I think would be the most thrilling part because it's not that they have this giant mountain to climb after a call.

[Amanda Botfeld]

Exactly. So I get a lot of, again, great inbound attention and inquiries for the writers that, you know, work with me. And I mean, again, they're all based in the United States.

The vast majority of them have master's degrees. Yeah. And, you know, they take the writing very seriously.

And I'm proud, you know, again, as a writer myself, I do a lot of quality control. Yeah. My team.

And it's, I'm really proud of what we're able to create. Yes, it's a little bit scappier because it's live, right? But I think that it's a lot of people do it and they're like, this is the most rewarding thing I've ever done.

And that's because they're working with a real person that helps them work through things and process their thoughts. A written work. Well, it's therapeutic.

Oh, yeah. I had people say that, like, this is better than therapy or like, they'll be like, I was either, you know, I mean, it's not free, right? We're paying a premium, you know, service.

But I've had people be like, I can't say, you know, I was going to do a couple special therapists and I'm doing this.

[Liz Theresa]

That's probably because it's probably helps you work through whatever it is. While you're telling the story.

[Amanda Botfeld]

And what's unique about this is it's therapeutic, but you obviously have the finished product at the end, right? You have a book and something, right? You get, and the permanence of that is something that a lot of people look for is, especially again, most people that come to us have gone through some sort of acute experience.

And so they really want that documented for their children, for their husband, for their sister, for themselves. And so, yeah, having the permanence and the forever nature of a book is really important. Yeah.

And that also distinguishes us, as do many things too, from like therapy, but like having that clear finish line for that goal.

[Liz Theresa]

Well, so you wrote a book called A Girl's Guide to Poker. And this is interesting because, well, for many reasons, but my husband plays poker. It was very, very, like, that's like a big part of his, like, whole thing.

It's like a whole thing that he, that's what he does. But, so you play poker then? I did.

And I, I know I played quite a bit still.

[Amanda Botfeld]

I met my husband on the poker table. Oh, really? Yeah.

[Liz Theresa]

He was a professional poker player for many years. That's cool. And so what, so when you wrote that book, like, cause you teach people to write memoirs and stuff, but is that more like a how-to or what would you say?

Yeah. Yeah.

[Amanda Botfeld]

So I, like many things in life, you know, where they kind of find you, I didn't ever expect to go into the memoir space. Yeah. And look, I'm proud of my writing.

By the age I was 25, I was published in the Wall Street Journal, LA Times and signed a formal book deal. That being said, when it comes to memoir writing, I am the first to say that my team is better than me. So, you know, I'm, I'm in this role because I realized there were gaps in writing.

Basically after I wrote my book, people, you know, friends, family, acquaintances, they started coming to me saying, I want help with my book. Can you edit this? And I just realized, you know, it was a really negative experience for people having their work with a bunch of red marks and lines.

Oh, it is. Especially when it's a personal story. It was just really overwhelming.

And disempowering. And so then I started doing more book coaching. And obviously that evolved where you have the live person to bounce ideas off of and get direction.

And then the natural problem with that was, even though people loved it, they didn't have the bandwidth to write their own chapters on a consistent basis. So then getting their book done took two years. So we need to fix that problem.

And it just got to a point where it was like, you talk, I write. And now I have a team of writers that implement my method, but have more of a formal background in them already.

[Liz Theresa]

That's brilliant. And so do you have clients though that come with other types of books or is memoir your hotspot right now?

[Amanda Botfeld]

We do, but we usually have to say no because our writing method isn't really compatible with that. And then it starts to make sense why ghostwriting agencies charge tens of thousands, plural, because that just, there's no way to do a how-to book or a cookbook or whatever without homework. And as a, you know, most writers tend to be creative types and, you know, and it tends to build up and it just becomes from hiring my writers, it becomes something, because they love my clients too, right?

They love helping, you know, women and people and, you know, invalid. We've had people that are eccentric come through our doors where you don't always trust the narrator. How they're like, it's your truth, right?

You know, or it'll be a story like, I want to talk about my ex who was the biggest narcissist in the world. And so we write it as they are the biggest narcissist in the world. Yeah, yeah.

So we, you know, my writers, they love the live writing experience too. And when you start getting into, even if it's something like the cookbook, there's just so much off the clock homework. It's not really what we offer, what we provide.

And it does get really expensive as opposed to paying. I mean, you have to do formatting and things like that, but paying on a semi-hourly rate is more comparable to a therapist.

[Liz Theresa]

Oh yeah, no, I love that. And like, and I actually, I wrote a memoir for my master's thesis. There's a memoir and it's still, I don't, no, I have a copy.

It's at my parents' house. But like, I remember it's like in their, it's also in their like library at the school. Like every master's memoir thesis is there.

And I did it just because I was like, I don't, I really, I liked the creative side, but I was, I technically have an MA, not an MFA. But still, it was good. But I mean, it's true.

Like, and even like when I wrote it, it doesn't, like, it's different than the how-to stuff. Cause it's like, it's your lived experience. So it's true for you.

Like you said, like, like when that woman that you had that hates her ex-boyfriend or something, her ex-husband, like you could write him as if he was as bad as Jafar, like from Aladdin. But like, he might just be a jerk in real life. A regular jerk.

Right, and not- I'm not minifying her experience, but I'm just saying like, you would never know. It's not like he's walking around. There's like, I don't know, an aura.

[Amanda Botfeld]

Right. Well, that's what really we are here, is how to eat someone's truth. I had one woman and she, she said, she actually did compare ours to therapy.

And she said what she didn't like about working with her therapist was that they would try to direct her, like in terms of, okay, I really want to know what happened at this period in your life. She would be like, I don't want to talk about that. I want to talk about this time in my life.

You know, or like, you would try to like, ask Brian questions as opposed to, here's what's top of mind for me. Here's what's circling and swirling and repeating and looping in my mind that I want released on the page.

[Liz Theresa]

And so these people that end up creating these books and stuff, do you guys get to do the covers? And do you do like, you get to do that fun part too?

[Amanda Botfeld]

Yeah, so we have, we do custom covers and something that no one talks about is formatting. You know, actually do in like custom interior formatting. I know that your audience can't see it.

Maybe we can describe like, you know, we, like a lot of times people want quotes or Bible verses and things. And we have like floral elements. Oh, that's pretty.

Yeah, really pretty. We do pull quotes. I went through three different formatters because in the formatter I ended up blending with, she's a graphic designer.

So a lot of people, especially when it's a short book and you want to kind of give it that substantial feel, it's all the more important to make the pages pretty and artistic and less.

[Liz Theresa]

And do you guys use Amazon like to help them self-publish and all that?

[Amanda Botfeld]

Correct. All of our books are self-published on Amazon. Amazon has the printer.

A lot of people forget that Amazon started out as a bookstore. Yeah, I know people do forget that.

[Liz Theresa]

It was, that was supposed to be its biggest thing and now they just sell whatever.

[Amanda Botfeld]

Yeah, but it wouldn't be possible. And you know, that's one of the things that gives us competitive advantage price-wise is because we publish all on Amazon and it's great because you can order a book on Amazon Prime and it's fast. It makes it a lot more accessible because Amazon acts as the printer for everything.

[Liz Theresa]

Yeah, no, I love that. Have you ever had a client and it like, and it didn't go well or it wasn't a fit? And do you know, like, what do you think happened?

Like, have you ever had a bad, a bad egg? Yes and no.

[Amanda Botfeld]

Because we start with doing one or two intro sessions.

[Liz Theresa]

Yeah.

[Amanda Botfeld]

So people know exactly what they're getting, right? They do like some trial sessions and then they commit to like a program. At that point, they already know.

So I haven't had an issue there, but I hadn't with the intro sessions. Some people don't love the live writing. Oh.

And where some people are like, they want to kind of, you know, especially when they're trying to write a business book. Yeah. Or messy, like a hybrid memoir business book.

I haven't had anyone have an issue in memoir format. It's usually like they just can't wait to tell their story and reorganize and really. Yeah, yeah.

Job is to pace and to slow them down. And it's usually they have more than enough material when it's a memoir, which is again, why we really lean into memoirs. But when people try to do anything that's not a pure memoir, it's a bit more of a challenge.

And what I've learned is there were times when people wanted to do hybrid and, you know, we basically had to absorb so much extra work on the back end. It didn't make sense. And so I would say if it's a memoir, no, you know.

Yeah, yeah, yeah. And those first few sessions. But again, it's when people try to turn their

memoir into their self-help book, it gets a little bit more challenging.

[Liz Theresa]

Yeah, I would think so. Also, because it's not a natural way of, I feel like it's not a natural way of expression, even though those books exist. So it's hard.

Absolutely.

[Amanda Botfeld]

It's a totally different writing form. Yeah. Someone has written a how-to book.

Something else we had, it was, you know, we had one woman, we don't use AI. It's obviously lied with your writing. And we don't really take a stance, you know, on AI.

Sometimes people will like generate like a back cover, you know, their description. But obviously all the writing is with the live writer asking questions, rolling it out. But we had one woman who loves AI and she loves chat GPT.

And she would take everything that she'd do with her writer and she'd stick it in the chat GPT. Oh God, I had somebody I can tell you about. Yeah, yeah.

So that got tricky, especially because she was someone who had some very traumatic experiences. Yeah. And then chat GPT tried to sanitize it all.

So then it didn't make sense because you can't say things like, you know, she was a rape survivor. Right. Chat GPT will, you can't say those words.

It like makes it nice. Right. It makes it nice and it makes it very sterile.

And it, you know, and so her story got a little bit messy and we had to figure out, she had to get a lot of editing sessions and things, but she loves chat GPT.

[Liz Theresa]

Yeah, I have clients that will refer to it as chat. Oh, I talked to chat and I said, it's just a tool. You didn't talk to chat.

You like, you use the tool, but like people get confused. Like, I mean, like, I think that's like, but like, I really, I use AI as a human, right? Sure.

But like I've had, I had a client, I just wrote her copy, like, and I spent a lot of time on it. I wrote a copy for her homepage, completely redone already. Like within days had it replaced with AI.

Yeah. And I was like, well, you think I'm not going to like notice? Cause I was like still fixing some parts of our website cause we do web development too.

So I was like looking at it and it was like, wow, you just erased all the good things. Like I really wrote you just cause you thought you'd ask a robot if it can make it better. Wow.

Yeah. Right after she hired me. And I was like, you're weird.

That's just weird. Like, even like social Morris would say, wait a couple of weeks. So I'm not looking, you know, like, why would you do that?

[Amanda Botfeld]

One of the best compliments, one of my writers ever received. Yeah. And she's, you know, now I say it for every intro, right?

Yeah. When I introduced her, one of our clients described her as human Jack, Jack TPT, right? Like they tell their story and then she, you know, brings it back to them in a way that's like cleaned up.

Right. Yeah. Yeah.

Yeah. Yeah. Process.

And that was like such a compliment. Cause she is like that, you know, she's like amazing. But again, it's having a human and, you know, sometimes the, having that little bit of messiness and writing and is what makes it more briefing.

[Liz Theresa]

Yeah. It makes it more real when you're reading it.

[Amanda Botfeld]

Absolutely. I feel like, yes, things look very clean when it comes to AI, which is like why, you know, for a back cover, I think it makes sense. Yeah.

Cause it's just debriefing.

[Liz Theresa]

Anything that's like a functional, like functional writing, not, do you know what I mean? Like, and I call that like functional where it's just for purely utilitarian reason, you need a blurb. Do you know what I mean?

I can understand that, but I'm like these people that think it's everything. I'm like, you're not, that's not, that's not proper use. Like to me, it's like, you're, I feel like, you know, you could also use, I don't know.

It's, it's like driving a car to like England. Cause you think a car can move, but there's water

there. Do you know what I'm trying to say?

Like, it's not proper use of the tool just because something can do something doesn't mean it can really do the thing. Yes.

[Amanda Botfeld]

And I will say that, you know, when people come to me and finally get your book done, they think that they're buying the writing and they think that they're buying the book and what they end up with is the experience. I mean, they have the book too, but like, you know, what you learn people talk about, it's so like to relive, you know, your memories and experiences, but then again, having that release on the page, right. Not just looping it.

Having like your story documented out there and having someone, you know, what AI does, again, it's good for summarizing, but like it pull, you know, when you have a real person, they're going to pull out details, you know, like if you were talking about, we had someone, I just remember this distinct detail that she was talking about the experience of working with us. It was like, she made a phone call, right. And her writer asked her, cause this was like an older phone call like a long time ago, you know, what color was the telephone?

It was like a pink corded telephone.

[Liz Theresa]

Oh, I remember those.

[Amanda Botfeld]

Yeah. Right. You know, in like her bubblegum seventies room or whatever.

Yeah. Yeah. And that was like, those are the details that you get in working with a real person.

Whereas Chastity Bikia is just going to say, I picked up the telephone. I picked up the telephone. I picked up the telephone, right.

But when you're working with a real writer, they're going to ask, they're going to be playing reader, right. So they're going to want to know what things looked like and what things felt like and what you were thinking in that moment, instead of just throwing back what you've already put in.

[Liz Theresa]

Yeah. Oh, that's actually, that's also when they say show, don't tell. Yes.

In writing, like that's like part of it is that like it's setting, truly setting a scene for someone to like vibe, you know, with what is actually going on. Oh yeah.

[Amanda Botfeld]

It's again, like when we tell, and that's what's interesting about memoir is when we tell someone like a friend. Yeah. Happened, you're going to summarize like, you know, your whole summer over your coffee.

Yeah. Right. You know, when you're in 45 minutes, but when you're working with like our job as writers, when people are really surprised in those first few sessions is like slowing you down, you know, like kind of like scene by scene.

Yeah. Even if the chapters are more petite, it's like, we want to know, you know, when you're talking to someone, what did he look like? What did he sound like?

What was his vibe? What did you feel like in his presence? Like, it's not just he said this and I said this.

And then he said this and I said this. That doesn't feel like a book. No.

So in order to like storyfy it, we really need to like pace people.

[Liz Theresa]

Even when I think like, so I, for me, right? Like if I were going to do something like this, I could write about like, oh, my mom died in 2023. And then I got cancer right after.

And then I've been remissioned now. But like, like if I wrote about that experience, like that's me telling it to you in like a sentence, right? Yes.

But there's so many things that happened in that in the course of doing it. Like the, like the 5 million appointments, the grief, like how the grief changed that experience, the different random things. Like, I just remembered when I was, I had to get a scan.

I went to check in. It was like seven o'clock in the morning. It was really early.

And the guy said, oh, show me your license. But he had a COVID barrier up. So like, I didn't know where to do it.

So I threw it at him. I thought, I thought like, because there was no like little like, so I thought he was like, heads up. Like, I thought he like wanted me to throw it.

He like got like, ah, ah, like flareons. But I was like, genuinely embarrassed. But that's so vivid, right?

I'll never forget it. I think he'll never forget it. I think it was a wild, it was so funny.

It was wild. Yeah.

[Amanda Botfeld]

And it's like, when you have those, like, that's like the human experience, right? You know, it's the, obviously the heaviness of what you're experiencing and then also like the ridiculousness. It was ridiculous.

Situation, right? And like the absurdity. That's the word I'm looking for, right?

[Liz Theresa]

You know, with like the COVID and the license and this, that and all this. That's just years after COVID. I don't even know why they still have these partitions up.

My library does too. Like, if I go to the library, it still has the, the glass up. It's weird.

They're not amazed.

[Amanda Botfeld]

There was a time if your husband plays poker, you're saying that there was a break time, all the poker tables had partitions between the seats. Yes. Right?

It's a plastic protector.

[Liz Theresa]

So weird. Also the ultimate way to get sick, by the way, is everybody touching the same cards. I mean, the chips and the cards and the, yeah, anything that way.

A hundred percent. Oh yeah. Don't lick the chips.

Don't, don't lick the chips. I think don't lick the chips is good advice. Like in general.

No. So it's time for me to ask you your last question. See, that's dramatic.

We're showing you not telling with the dump, dump, dump. See, I went, oh, yes. Like that's like sound drama.

A hundred percent. Right. So if somebody's thinking like I have a story, like what do they need to have quote ready?

Like before they reach out to finally get your book done?

[Amanda Botfeld]

Nothing. Oh, yeah. Yeah.

Yes. Go to my website, finallygetyourbookdone.com or email David at

finallygetyourbookdone.com. We'll take care of you and we'll schedule a story consultation.

That's again, why we have a live writer and it's co-creative. I love your word to work through this. The minute that you try to wait until you're ready is the minute your book's not getting done.

Yeah. So it's, we are like, whether it's therapist or a coach, you know, most of my writers, you know, their title is writer and book coach. We need someone by your side who you've got the material and you've got the story and leave it to us to kind of help draw it out of you.

[Liz Theresa]

I love it. And it's finallygetyourbookdone.com, right? Yes.

Okay. All the links will be in the show notes. Amanda, thank you so much for joining the show today.

Oh, this is an absolute pleasure. For show notes and more information, check out LizTheresa.com slash podcast. Liz on Biz is brought to you by the Women's Business League.

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