

# KEN KAMLET

**WARM - INTELLIGENT - TRUSTWORTHY**  
*A Born Storyteller*



**WELCOME PACKET &  
AUDIOBOOK PRODUCTION GUIDE  
FOR AUTHORS AND RIGHTS HOLDERS**



© 2023 Ken Kamlet/In A World Media • All Rights Reserved

# TABLE OF CONTENTS

- 1. INTRODUCTION.....1
- 2. WHY MAKE AUDIOBOOKS? .....1
- 3. ADJUSTMENTS TO THE MANUSCRIPT .....2
- 4. AUDIOBOOK PRODUCTION - OVERVIEW .....5
  - Pre-Production (*Before any Recording Begins*) .....5
  - Production (*Recording Process*) .....6
  - Post-Production (*Editing Process*) .....7
- 5. INVOICING & AUDIOBOOK RELEASE .....9
  - SAG-AFTRA Contracts .....9
  - Non-Union Contracts .....10
- 6. MARKETING YOUR AUDIOBOOK .....10
  - Social Media .....11
  - Podcasts .....12
  - Promotional Codes .....13
  - Whispersync .....13
  - Don't Forget the Narrator! .....13
  - Cover Artwork .....14
- 7. CONCLUSION .....14
- 8. ABOUT YOUR NARRATOR .....15
- 9. CONTACT INFORMATION .....16

# 1. INTRODUCTION

## WELCOME!

I am very excited to be working with you on your audiobook production and I'm grateful for the opportunity to be a part of the process of bringing your project to fruition. I realize that the process of writing and actually completing a manuscript is quite a challenge and I congratulate you for getting this far. I think it's important to also assure you that I am very aware that every aspect of your finished product – a fully produced, professional-quality audiobook – is very important and my goal is to help you fulfill your vision and even surpass your expectations.

I have created this guide for you in order to help you better understand what the production entails as well as offer a few tips on what your involvement is before, during and after the process.

If this is your first audiobook project, it may seem like a lot to take in, but I believe that having this information gives many Authors and Rights Holders a better perspective about what to expect and empowers you by keeping you involved and more knowledgeable about what it takes to produce an audiobook.

Please be sure to read this document carefully and feel free to reach out to me if you have any questions or require any clarification.



# 2. WHY MAKE AUDIOBOOKS?

The publishing sector has taken a serious hit in recent years with sales of all print materials (books, magazines, newspapers, etc.) dropping precipitously, causing mass closings of bookstores and many publishers are struggling to keep their heads above water. One major factor that has led to this drop in hard copy sales of books has been the proliferation of all kinds of new media alternatives and the reduction of the consumers' attention span due to availability of so many shorter options to consume entertainment and information such as social media and the web.

**However, there is a silver lining for authors and storytellers in all genres ... AUDIOBOOKS.**

Consumption of recorded audiobooks has increased by double-digit growth every year for over a decade. In fact, the global audiobook market size is expected to reach \$19.7 billion by 2028, rising at a market growth of 26.0% CAGR during the forecast period! Whereas in



the past only a small percentage of printed books were made available in audio format, in today's market almost every new book (fiction and nonfiction) is now also released in both audio and eBook versions (i.e., Kindle, Whispersync). In fact, many smaller and self-publishers have now abandoned print media altogether in favor of the more profitable and more environmentally-friendly electronic versions.

Originally, audiobooks (or “Books-on-Tape”) were specifically created to help bring the joy of reading to those who couldn't otherwise read printed books (e.g., the visually impaired or literacy-challenged readers). While a very limited number of audiobook recordings were first released on vinyl records and reel-to-reel, the availability of audiobooks began to slowly increase when audiocassettes (and later CDs) became readily available. The popularity of these versions was still quite limited because most productions required numerous cassettes to cover a full-length book. These were expensive to mass produce and difficult for the consumer to store and transport.



While many audiobook publishers still offer CD versions, most consumers today now access these recordings effortlessly and quickly by downloading digital versions which can easily be accessed on their PCs, laptops, mobile phones, tablets and other portable electronic devices. This exciting innovation dramatically reduces production costs for publishers and makes it easy for readers to work, travel and play while being entertained and/or educated by audiobooks.

Today, millions of consumers are avidly reading with their ears while safely driving, working, exercising, doing household chores or relaxing. This allows the busy listener both an opportunity to better budget their time as well as afford them more privacy in their reading options.

### 3. ADJUSTMENTS TO THE MANUSCRIPT

**The manuscript you submit for recording should be in its final form.**

The Narrator/Producer is NOT responsible for editing or proofing your manuscript for accuracy, grammar, clarity or any translation from another language. I try to read your entire volume verbatim, but occasionally minor liberties may be taken if needed for clarity or for a more natural and conversational sound.

- Contractions such as “I’m” instead of “I am” or “I’ve” instead of “I Have” may be used for more natural flow if appropriate.
- Abbreviations and acronyms may be defined (“e.g.” may be read as, “for example”, i.e. as “that is”).

- The use of parenthetical notes may have to be clarified. For example, if the text states, **“there are many dog breeds (Chihuahuas, Golden Retrievers, Labradors) that make great pets”**, I may read the sentence as **“there are many dog breeds such as Chihuahuas, Golden Retrievers and Labradors that make great pets”**.
  - Other forms of punctuation such as dashes and colons may be substituted when read aloud with phrases such as “which means” or “that is”.
- Phrases such as “he said” or “for example” may be needed for clarity or context.
- Website addresses are simplified and abbreviated where possible. For Example: “https://www.wikipedia.org” would become “Wikipedia Dot Org”
- Bullet point lists may be numbered or alphabetized for clarity or conjunctions such as “or”, “and”, etc. may be used.
- Generally, footnotes and endnotes are not read in audiobooks as they can quickly distract and confuse the flow of the narration. If there is an Introduction or Author’s Note chapter, this might be a good place to add a sentence reminding the listener that additional information may be available in the printed, eBook or Whispersync versions of the publication.
  - The same may be true for Tables, Charts and Illustrations. Alternatively, the author can provide a very brief, written narrative description. Example: if there is a chart that compares calories found in certain foods, it can be described as, “apples have 72 calories, bagels 289 and 1 tablespoon of butter has 102 calories”.
- The audiobook is recorded on multiple tracks to make it easier for the listener to select specific sections to listen to or return to. In general, each track should contain only one chapter or section and, ideally, should be less than 30 minutes. Longer chapters can be divided into more than one track (“Chapter 3 Part 1, Chapter 3 Part 2, etc.”)
  - ACX does not allow tracks to exceed 120 minutes
  - If we think a chapter should be split to more than one track, we generally look for a natural break in the manuscript (such as at subheading or top of a new paragraph).
- Audiobooks are NOT radio plays or recorded movies/television shows. We almost never use sound effects or other technical tricks and gimmicks.



An audiobook does not necessarily contain the same content as a published book as listeners are eager to get to the “meat and potatoes” of your story and not have to listen to what they may consider extraneous. As mentioned earlier, it is not a bad idea to

recommend to your listeners in an early section such as a Forward or Intro that additional material is available in the printed or eBook versions.

The following table, although not definitive, lists sections and a general recommendation as to whether they should be recorded for your audiobook:

Section or Chapter	Is It Included in an Audiobook?
Opening Credits	Always
Copyright/Disclaimers	<ul style="list-style-type: none"> <li>• <b>Non-Fiction:</b> Usually (esp. if legal issues, such as medical advice, may be involved)</li> <li>• <b>Fiction:</b> Sometimes</li> </ul>
Reviews or Praise for book or author	Never
Table of Contents	Never
Glossary	Rarely (only if very short, consider moving to the end)
Dedication	Usually
Acknowledgements	Sometimes
Preface / Introduction	Always
Foreword	Always
Author's Note	Usually
Prologue	Always
Epigraph	Usually
Full / unabridged text	Always
Charts, graphs, appendices, etc.	Sometimes
Epilogue	Always
Footnotes / Endnotes	Rarely
Bibliography	Rarely (only if very short, consider moving to the end)
Index	Never
Author's Bio	Usually
Preview of next book	Sometimes
Closing Credits	Always



## 4. AUDIOBOOK PRODUCTION – OVERVIEW

For many Authors and Rights Holders, the process of creating a professional-quality audiobook is a mystery and there is an inaccurate notion that the process is as quick as turning on a mic and reading the manuscript straight through in one efficient take. Unfortunately, this very false assumption is compounded with an abundance of misleading online information on websites and videos that are mostly looking to sell “get rich quick” schemes to inexperienced authors and new narrators who lack voiceover experience and knowledge. Like any form of professionally-produced media, an audiobook requires a combination of experience, savvy production skills, and knowledgeable voice talent. As your Narrator and Producer, my work is extensive and I am also fully involved in the pre- and post-audio production processes at all times.



- Deadlines sometimes have to be negotiated if the initial request is very tight and because it would not be fair to you, my client, if I were to make unrealistic promises. I am an in-demand Narrator and Producer and I am often working on multiple projects simultaneously.

In general, the industry standard for producing a high-quality, professional audiobook requires an *average* of 4 to 6 hours of work to produce one Finished Hour of audio. This includes:

### **PRE-PRODUCTION (*Before any recording begins*):**

Once an agreement has been reached and the contract has been signed, the Author or Rights Holder should submit their fully completed and edited manuscript.

- I prefer to receive manuscripts in **MS Word** with minimal formatting so that I can easily adjust it to the layout that works best for me in the booth. If this isn't possible, **PDF** versions are usually acceptable.
- You are highly encouraged to please note any production notes, unusual pronunciations, direction, character detail or any other ideas or information you think would be helpful.
  - Some clients submit recorded samples of specific pronunciations, which is very helpful. The quality of the recording is unimportant (feel free to use your smartphone, computer mic, etc.) and any standard formats (i.e., .MP3, .WAV, etc.) is fine.

- Before recording starts, the Narrator reads the entire manuscript cover-to-cover *at least once*, often slowing down to mark the text with direction, notes, information and ideas.
- Narrators may also invest considerable amount of time researching pronunciations, accents and character traits.
  - Fiction manuscripts often include a variety of characters who may vary in age, gender and cultural backgrounds which requires additional research and rehearsal.
  - Non-Fiction projects may require further research for the Narrator to better understand things like genre-specific lingo, abbreviations, acronyms, scientific/mathematical standards, etc.

## PRODUCTION (*Recording Process*):

- A narrator generally spends at least twice the amount of time of the final production in the studio during the recording process (in other words, a 5-hour audiobook would require at least 10 hours in the booth to produce the raw/unedited audio).
  - Most narrators do not have the benefit of a director or studio engineer and must handle both the performance and the technical aspects of the recording simultaneously.
- **“15-Minute Checkpoint” (aka, “First 15”):** This is an ACX requirement, but it’s a very good idea no matter which platform is being used. The overall purpose of this sample is to make sure that we are on the same page about the major interpretation of how the overall audiobook will be read.
  - If you selected me as your Narrator based on an audition for this specific project, I will assume the style and performance approach used in the audition is the direction in which you would like to go. If this is not the case, NOW is the time to let me know.
  - Unless otherwise requested, I will record the first 15 minutes of the main body of the manuscript (i.e., starting from the “Foreword”, “Introduction” or Chapter 1). I may choose to do otherwise if it seems prudent (e.g., if main characters do not appear in the first 15 minutes, I will likely include a section that demonstrates some of their dialogue for your approval).
  - The audio quality used for this sample will match or exceed ACX’s requirements and will be the same quality that will be used for the completed project.





- If you would like changes to the performance choices, pacing, pronunciations, etc., I am happy to re-record the 15-minute sample based on your specific notes and direction.
- **I do not continue any recording until you approve the 15-minute sample.** The quicker you respond, the sooner I can resume production. If you need more than a couple of days to reply, the final deadline may have to be extended.
- **Next Step:** After the “15-Minute Checkpoint” (aka, “First 15”) has been approved, the full production is resumed and I return to the booth to record the rest of the manuscript.
  - Please refer to **Part 3, ADJUSTMENTS TO THE MANUSCRIPT** for more information on how the text may be modified to suit the audiobook standard

### **POST-PRODUCTION (*Editing Process*):**

As soon as the entire manuscript has been recorded, the production now moves to the post-production phase which can be highly technical and requires a lot of attention to detail.



- Hiring a professional editor is desirable and can significantly expedite the process. In fact, an editor can begin working on completed tracks while I am still in the recording process.
  - Professional editors are not brought in for Royalty Share arrangements and for PFH-based agreements can only be considered if the hourly rate makes it financially feasible. In general, it is not profitable for me to hire a professional editor unless the hourly rate at least exceeds the SAG-AFTRA minimum.

The post-production/editing phase includes:

- **QC (Quality Control)**
  - My editor and/or I will listen to the entire production from beginning to end, word-for-word, and compare it to the manuscript. We create a “Pickup” sheet to make notes of anything and everything that may need correcting or fixing. This may include mispronunciations, inconsistencies, technical glitches, missed words, narrator mistakes, mouth clicks, plosives, etc. The Narrator then returns to the booth and re-records everything that is noted on the Pickup sheet and the corrected pickups are incorporated into the correct placement on the tracks.
  - Next, we remove anything extraneous such as distracting breath noises and tighten up or add pauses to improve overall pacing. We also ensure that every track has required pauses (or “room tone”) both to meet ACX standards and

also to give the entire audiobook the flow and consistency expected by discerning listeners. For example, the beginning and ending of every track should have 2.5 to 5 seconds of silence and we usually add 2.5 seconds of silence before subchapters or subheadings within a track.

- **QA (Quality Assurance) Process**

- Now that the entire production has been proofed, corrections have been made and pacing has been enhanced, every track is Sweetened and Mastered. This is a highly technical series of steps that adds consistency, sparkle and polish to the sound quality throughout the entire audiobook. We ensure that:
  - Audio levels, tone and noise level are outstanding and provide the best possible audio experience for the listener.
  - Every track is verified that it meets or exceeds the exacting standards required by ACX, Audible, Amazon and iTunes in order to be approved for listing and sale on their platforms.

- **Delivering the Goods**

- Next, every completed track is converted into .MP3 format and is uploaded to ACX (or whichever platform you are using) and you are notified that the tracks are now available for your review.
- You will have the option to “Approve” the production, but before you do so, it is strongly recommended that you listen to the entire finished product to ensure that you are satisfied with the accuracy and quality of your audiobook.
  - If you catch any errors or find any quick changes you’d like made, please complete a list and email us your request. I can provide you with an easy-to-use **Pickups** form (MS Word) if that makes it easier for you.
  - By this point, any pickups should be almost entirely focused on accuracy and any technical errors we somehow didn’t catch.

**What don’t we pickup?**

- You have already had the opportunity to listen to my audition, give me guidance and notes on the overall performance and tone you are seeking and you’ve listened to and approved a 15-minute sample that should have addressed your requests. The nuances of my performance are tailored to experienced audiobook listeners and also are a result of years of training, continuous coaching, and watching for trends throughout the audiobook industry. At this point in the process, it is highly unusual to receive performance notes except perhaps for VERY brief portions that may be addressed quickly.
- It is also past the time to do rewrites. Remember, when we first began this production, the expectation was that you are submitting your final and completed manuscript. Rewrites will be

charged at an additional rate and cannot be done for a Royalty Share project unless we agree upon a prepaid rate. This is only fair for both of us.

- It is not unusual for me to receive no pickups, but if you have any, I will address them as quickly as possible and will replace the corrected files as soon as they are completed for your final approval.
  - Please do not mark the project as “Approved” until you are certain. This is because ACX makes it very hard to reopen the project once that approval button is clicked by you.

## 5. INVOICING & AUDIOBOOK RELEASE

**As soon as we enter a contractual agreement, I will require a deposit to be negotiated before I begin my work. Details will be emailed to you.**

After final changes or pickups have been completed, the updated files are then uploaded to the distributor platform (i.e., ACX, Findaway, Spoken Realms, etc.). **Before we can release the tracks for final approval, payment for the project must be made in full.**

- The balance is calculated by multiplying the actual completed running time by the PFH (Per Finished Hour) rate that we contractually agreed to at the beginning of this project (minus any deposit already paid).

### SAG-AFTRA CONTRACTS



I am a proud member of SAG-AFTRA, the performer’s union that represents professional actors and voice talent in the U.S. Whenever possible, I prefer to work under SAG-AFTRA agreements as this offers an added level of professional stature to our production and also helps independent talent like me qualify for important necessities such as health insurance and retirement benefits.

- If your audiobook production is executed as a union project, payment cannot be done directly to me. The union requires the use of a professional “Paymaster” who is qualified to calculate the necessary deductions from my check that get paid directly by the Paymaster to the union. This ensures that I am credited properly and that I will receive accurate income-tax billing as well.
  - I choose to work with **Skywire Paymaster Services** ([skywirepaymaster.com](http://skywirepaymaster.com)). They are an experienced, approved provider who work very efficiently.
  - The invoice you receive from me will include the total balance due, a link to Skywire’s payment site and information required by the Paymaster. Payment options include Melio, Zelle, Venmo, PayPal, Check, ACH/Direct Deposit, Bank



Wires and Wise (formerly TransferWise). I will forward a copy of the invoice to Skywire so they will be expecting your payment.

- Please let me know in advance if you require any additional specific information on the invoice for your accounting (such as a PO #).

## **NON-UNION CONTRACTS**

Although I am a union member, there are exceptions granted under certain circumstances which would allow me to engage in a non-union contract. In these cases, I receive payment directly from you.

- The invoice you receive from me will include the total balance due. Payment options include Zelle, Venmo, PayPal and Checks or Money Order (note: if paying by check, I cannot release the final tracks until the payment has cleared).
  - Please let me know in advance if you require any additional specific information on the invoice for your accounting (such as a PO #).
- In some cases, we may have agreed to a Royalty Share arrangement. Direct invoicing will not be necessary as this is an automated process that is fulfilled by the distributor platform or publisher.

After payment has been made in full, the completed project is released to the platform. At this point, they subject all tracks to their own Quality Assurance (QA) evaluation to ensure that we've met their standards and requirements. Upon passing inspection, the audiobook is released for sale.

- It is very difficult to predict how long it will take to receive approval and the amount of time is out of our hands. For example, ACX approval can take anywhere from 1 week to 2 months. Recently, the average time seems to be under 2 weeks, but I can't guarantee it.

***Congratulations ... Your audiobook is complete!***

## **6. MARKETING YOUR AUDIOBOOK**



Without a doubt, a lot of work has already gone into writing your book and producing your audiobook. Unfortunately, **nothing sells itself**. Even though your audiobook will become available for sale on such powerful and popular sites as Audible, Amazon and iTunes – it will not sell itself and you are strongly encouraged to plan your marketing and promotional campaign. Anytime you promote any version of your book, remember to mention the audiobook as well. What follows are a few ideas and resources that you are encouraged to pursue:

## **SOCIAL MEDIA**

Social Media has become the most powerful and cost-effective tool to engage readers/listeners and to generate interest in your work. The most popular Social Media sites are: Instagram, YouTube, Facebook, Twitter, TikTok, Pinterest, Snapchat and LinkedIn.

- Don't wait until the release date to announce your audiobook! To generate excitement, post before and during production. Use hashtags and keywords. Post to relevant online groups. Provide information about you, your book, the subject matter, the production process, your narrator, etc.
- If you'd like, connect to me on my social media platforms and let me know when you are posting (or "tag" me in your posts). I often share your posts to my thousands of followers.
  - Feel free to share my posts as well. I almost always announce a new release on social media and sometimes create additional promotional materials such as quick YouTube videos of the retail audio sample.
- Consider creating giveaways or contests that you can post on Social Media.
- After the release, post any additional news such as positive reviews or media mentions, podcast appearances, etc.

Here are just some examples of excellent Social Media Groups on which you can share news and updates about your audiobook release:

- **General**
  - **Audiobook Lovers** <https://www.facebook.com/groups/audiobooklovers>
  - **Audiobook Addicts** <https://www.facebook.com/groups/audiobookaddicts>
  - **Audible Book Club | Audiobooks** <https://www.facebook.com/groups/219431745345392>
  - **The Audiobook Club** <https://www.facebook.com/groups/theaudiobookclubgroup>
  - **Everything Audiobook.....E.A.R.S.** <https://www.facebook.com/groups/EverythingAudiobooksE.A.R.S>
  - **Audiobooks Unleashed** <https://www.facebook.com/groups/audiobooksunleashed>

- **Romance**
  - **Aural Fixation** <https://www.facebook.com/groups/auralfixationaudio>
  - **Audio Loves** <https://www.facebook.com/romanceaudioloves>
  - **Audio Bookfly** <https://www.facebook.com/AudioBookfly>
  - **Audiobook Obsession Review Group**  
<https://www.facebook.com/groups/AudiobookObsessionReviewGroup>
  - **Reverse Harem Audio Books**  
<https://www.facebook.com/groups/RHaudiobooks>
- **Mystery/Thriller**
  - **Mystery Audiobook Lovers** <https://www.facebook.com/groups/mysteryaudio>
  - **Cozy Mystery Audiobook Lovers** <https://www.facebook.com/groups/293318778619666>
- **SciFi / Fantasy**
  - **Fant-SciFi Audiobook Club** <https://www.facebook.com/groups/FantSciFiAudiobooks>
  - **SciFi Audiobooks** <https://www.facebook.com/groups/292258431569710>
  - **Fantasy Audiobook Fans** <https://www.facebook.com/groups/fantasyaudio>
- **LGBTQ+**
  - **Lesbian Audiobooks** <https://www.facebook.com/groups/1498493863718913>
- **Christian**
  - **Christian Audiobook Narrators & Authors (CIA-CARS)** <https://www.facebook.com/groups/220404914802348>

## PODCASTS

Podcasts are exploding in popularity and many podcast producers are actively and constantly seeking guests and content material. In fact, the popularity of podcasts has expanded so much that you likely can find podcasts that specifically cater to the subject matter or genre of your book ... just use the search engine in your favorite Podcast platform (e.g., Apple Podcasts, Spotify, Pandora, Google Podcasts, etc.) and enter almost any keyword or subject matter and you will likely be impressed by the number of options already available.

While getting booked on the most popular podcasts may require the assistance of an experienced agent and a certain level of celebrity status, there are many podcasts available that with your own initiative, good quality marketing materials and a solid email introduction to the producer, you may well find yourself invited as a guest. Being featured on a podcast gives you a captive





audience who already enjoy downloading and listening to spoken audio. Podcasts will often feature links to your audiobook directly on the podcasts' webpages and/or social media.

- Here are a few sites with additional information about getting podcast bookings:
  - <https://contentfac.com/how-to-get-booked-as-a-podcast-guest/>
  - <https://www.buzzsprout.com/blog/get-booked-on-podcasts>
  - <https://medium.com/startup-grind/the-authors-guide-to-getting-booked-on-podcasts-5069fe5b65b4>
  - <https://www.linkedin.com/pulse/get-booked-podcasts-easy-way-rose-davidson/>

## PROMOTIONAL CODES

Make sure to use any and all free promotional codes that ACX or your distribution platform provide. You can create giveaways on your social media platforms, website, newsletter and at book signings or events. Prioritize giving them away in exchange for reviews. Examples of resources for this:

- **Free Audiobook Codes:** <https://freeaudiobookcodes.com/>  
A division of Audiobook Boom, this service is for listing your audiobook and all the codes you have available for listeners to download. This is self-service for the listener, so you don't get to see or control who gets a code.
- **Audiobooks Unleashed:** <https://audiobooksunleashed.com/>  
This is also a self-service code site, but they do offer the option to post your audiobook in a section reserved for their authorized reviewers only

## WHISPERSYNC



distribution platform) about Whispersync to make sure the audio and eBook are synced.

Whispersync allows the listener to switch back and forth between the eReader and audio without losing their place in the book. Audiobooks that have a Whispersync option often sell well, because readers who have the eBook can purchase the audiobook version at a discount. Contact ACX (or other

## DON'T FORGET THE NARRATOR!

Audiences are often quite interested in hearing more about the narrator and the process of creating an audiobook. If you have any promotional opportunities that might be enhanced by my involvement, I would love to help if my schedule allows. Podcasts, interviews, social media, video promotions, etc. are often the best use of my involvement. I can also provide photos, bios, etc. if you'd like to include me in your media kit.

## COVER ARTWORK

Although the very popular adage states, “Don’t judge a book by its cover” ... the fact is, many consumers DO judge by the cover!

The artwork for the cover of your audiobook is extremely important and is not a place to skimp or cut corners. It can be critical in what motivates listeners to click on your links and/or buy your audiobook. A bad cover or a boring cover can KILL sales.

- Not only should the artwork be high quality and an intriguing representation of the book content, you should make sure it is properly fitted for audiobook cover dimensions. Simply stretching an image designed for the dimensions of a paperback to fit the audiobook sizing is almost never a good idea. If you can’t do this yourself, it is usually not that hard to find someone who knows how to do it properly.
- Please credit me as well on the cover credits and make sure the title and your name are clear and easy to read.

## 7. CONCLUSION

I hope you found this information to be useful and that it will motivate you to continue your passion for writing by helping you increase the quality of your audiobook product and in launching your sales and marketing efforts.

Please feel free to reach out to me with any questions or concerns about your audiobook and with any feedback about this guide. After our work is completed, I am also most thankful for any testimonials you can provide that I can use on my website or personal promotional materials and I hope you will consider utilizing my services again for your future projects.

Thank you for including me in such an important part of your literary journey. I am deeply grateful for your trust and for the opportunity!



## 8. ABOUT YOUR NARRATOR



**KEN KAMLET** is a born storyteller and is a highly sought-after actor and voice talent who has a versatile, engaging and fresh sound. His well-trained voice has impressive stamina with a wide range that has been described as natural, warm, soothing, conversational, intelligent, trustworthy, corporate, contemporary, and erudite. He has been compared to Matthew Broderick and Ira Glass.

Equally adept in both fiction (comedy and drama) and nonfiction, he speaks naturally with a well-developed Standard American pronunciation and can also provide authentic accents that include New York (Bronx), American Southern, British (Received Pronunciation), Spanish and “Spanglish”.

A prolific audiobook narrator, Ken has voiced several dozen audiobooks in all genres including Fiction, Romance, Sports, Travel, LGBTQ+, Self-help, Addiction & Recovery, History, Youth, Faith/Religion, Mysteries, Thrillers and True Crime.

As an actor, Ken has starred in countless theatrical stage productions (from NY to Los Angeles and many stages in-between), films have included *Red Hot Frog*, *The Radical*, *Home Made*, *The Great Escape*, *Reflections Eternal* and *White Angel* and network television programs such as “As The World Turns” (CBS), “Last Laugh” (PBS), “Tattinger’s” (NBC), “Mysteries of the Apocalypse” (Ventura Distribution), “Guilt” (Italy), “Aliens in the Family” (ABC).

In his “spare time” (ha!) Ken is a published author, award-winning photographer and a foster parent. He also volunteers extensively with addiction/recovery programs to help prevent drug abuse and is in the process of launching Narateen (part of the Nar-Anon Family Groups) in Southern California which is a program that helps teens cope with the trauma of having a relative or loved-one who is experiencing substance abuse.

Based in Los Angeles, Ken is just as happy to travel to your studio as he is to work in his private, professional booth.





## 9. CONTACT INFORMATION

Please feel free to reach out to me directly

- **Email:** [KKamlet@aol.com](mailto:KKamlet@aol.com)
- **Phone (including text):** 818-231-0968
  - I am based in Los Angeles, Pacific Time Zone
  - Please feel free to use this same contact # on **WhatsApp**, esp. if you are contacting me from outside the U.S.
- **Website:** <https://www.kenkamlet.com/vo>
- **Social Media:** You can find me on all of the below social media apps



*(Click on any icon to take you to my profile where you can friend, follow or subscribe)*

- **Virtual:** I can also attend meetings on Zoom, Skype and FaceTime

**Please note:** If we have a contractual arrangement through a platform such as ACX (Audiobook Creation Exchange) or Findaway, there are times when its best to use their email/messaging systems in order to properly follow their procedures for things like uploading manuscripts, amending deadlines, requesting changes or pickups and approving recorded tracks.