

# APPe

**How to Publish a Book**



**Author · Publisher  
Entrepreneur**

**Kawasaki · Welch**

# Contents

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1. [Should You Write a Book?](#)
2. [A Review of Traditional Publishing](#)
3. [The Self-Publishing Revolution](#)
4. [The Ascent of Ebooks](#)
5. [Tools for Writers](#)
6. [How to Write Your Book](#)
7. [How to Finance Your Book](#)
8. [How to Edit Your Book](#)
9. [How to Avoid the Self-Published Look](#)
10. [How to Get an Effective Book Cover](#)
11. [Understanding Book Distribution](#)
12. [How to Sell Your Ebook Through Amazon, Apple, Barnes & Noble, Google, and Kobo](#)
13. [How to Convert Your File](#)
14. [How to Sell Ebooks Directly to Readers](#)
15. [How to Use Author-Services Companies](#)
16. [How to Use Print-on-Demand Companies](#)
17. [How to Upload Your Book](#)
18. [How to Price Your Book](#)
19. [How to Create Audio and Foreign Language Versions of Your Book](#)
20. [Self-Publishing Issues](#)
21. [How to Navigate Amazon](#)
22. [How to Guerrilla-Market Your Book](#)
23. [How to Build an Enchanting Personal Brand](#)
24. [How to Choose a Platform Tool](#)
25. [How to Create a Social-Media Profile](#)

26. [How to Share on Social Media](#)

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27. [How to Comment and Respond on Social Media](#)

28. [How to Pitch Bloggers and Reviewers](#)

29. [How We APed This Book](#)

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# APE

**Author, Publisher, Entrepreneur**  
How to Publish a Book

Guy Kawasaki • Shawn Welch

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NONONINA PRESS

APE: Author, Publisher, Entrepreneur—How to Publish a Book

Guy Kawasaki and Shawn Welch

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## Blurbs

Before publishers' blurbs were invented, authors had to make their reputations by writing

**Laurence J. Pet**



*“As digitization creates a revolutionary opportunity for writers to become their own publishers, a new self-publishing infrastructure has emerged. This book will become the standard guide to this new publishing universe.”*

—**Jason Epstein**

Former editorial director of Random House and cofounder of On Demand Books



*“Nuts, bolts, and inspiration, too. Once again, Guy delivers, kicking the shiitake out of anyone who would tell you that you shouldn't, wouldn't, or couldn't write a book.”*

—**Seth Godin**

Author, and founder of the Icarus Project



*“Guy's book is the perfect companion on the journey of independent publishing and great reading for the millions who aspire to become authors.”*

—**Atif Rafiq**

General Manager, Kindle Direct Publishing at Amazon.com

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## About the Authors

Friendship is born at that moment when one person says to another: “What! You too? I thought  
was the only one

**C. S. Lew**

**Guy Kawasaki** is the author of eleven previous books, including *What the Plus!*, *Enchantment*, and *The Art of the Start*. He is also the cofounder of Alltop.com and the former chief evangelist of Apple. Kawasaki has a BA from Stanford University and an MBA from UCLA, as well as an honorary doctorate from Babson College.

**Shawn Welch** is the author of three previous books, including *From Idea to App*, *iOS 5 Core Frameworks*, and *iOS 6 for Developers*. He is also the developer of several iOS apps. Previously he worked as a senior media editor for Pearson Education. He also helped pioneer many of Pearson's earliest efforts in iPad solutions. Welch has a BS from Kansas State University.

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## #APETheBook

You can follow *APE* news using the hashtag #APETheBook on social-media networks. Because of rapid advancements in self-publishing, this book is updated as often as necessary. This is the Baldacchino version of *APE*. To see what has changed or been added since this version was released, visit [APETheBook.com/updates](http://APETheBook.com/updates).



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## Preface

The best way to become acquainted with a subject is to write a book about it.

**Benjamin Disraeli**

This fried my brain. In 2011, a large tech company wanted to buy five hundred copies of the ebook version of my book *Enchantment* to use for a promotion. Penguin, my publisher, doesn't sell ebooks directly, so it referred this lead to Apple.

Apple told the company to buy five hundred gift cards, scratch off the back, and then enter individual gift codes one at a time into iTunes. At that point, the company gave up on Apple and tried Amazon and Barnes & Noble. An employee of the company ended up making five hundred individual credit-card purchases.

I'm not a novice author. My publisher didn't treat me like dirt. I had an agent, he got me a large advance, and the people at Penguin moved heaven and earth to make *Enchantment* a *New York Times* and *Wall Street Journal* bestseller. But the traditional publishing system could not handle an order for five hundred copies of an ebook.

Shortly after this experience, I had dinner with a friend named Halley Suitt Tucker, who told me to read *Be the Monkey* by Barry Eisler and Joe Konrath so that I could understand the advantages of self-publishing. This book sold me on the concept. I was ready to rock and roll. I thought self-publishing would be easy: write in Microsoft Word, upload to Amazon, and cash checks. Maybe that process works like this for novels, but publishing a nonfiction book with subheads, bulleted lists, and pictures is like swimming with alligators.

Over several weeks I asked five knowledgeable people about the best way to self-publish an ebook, and I got eight answers—two of which directly conflicted with each other. Fortunately, I hooked up with Shawn Welch via Google+ (you'll hear more from him later). He helped me understand the complexities of publishing an ebook, and he ended up designing and producing *What the Plus!*

But what happens if an author doesn't have a Shawn? Then self-publishing is a mystifying, frustrating, and inefficient task.

Why self-publish, then?

The answer is that self-publishing enables you to determine your own fate. There's no need to endure the frustration of finding and working with a publisher. You can maintain control over your book and its marketing, receive a greater percentage of revenues, and retain all rights and ownership.

A successful self-publisher must fill three roles: **Author, Publisher, and Entrepreneur**—**APE**. These roles are challenging, but they are not impossible—especially if people who have done before explain it to you. And that's what Shawn and I will do in the book you are now reading. Our goal is to help you succeed as a self-publisher as quickly and easily as possible.

Though thoroughly reconceived, the 16th edition continues the *Manual's* tradition as an authority for generations of readers seeking answers to all things related not only to the written word but also to the myriad and evolving ways in which words and ideas are shared and published.

### From “*The History of The Chicago Manual of Style*,” *The Chicago Manual of Style Online*

**T**wenty years ago I took *The Chicago Manual of Style* with me on a vacation and read it from cover to cover. I can't tell you that I memorized it, but it did make using the book more efficient for all these years.

Shawn and I hope that *APE* serves a similar function in your writing career. The process of publishing a book can take a year, and we hope you'll write more than one book. This means you may return to *APE* again and again.

Self-publishing is a vast subject, so *APE* is a long book. Our advice is to blast through *APE* the first time to see the big picture. Later you'll understand the importance of topics that didn't make sense or weren't relevant the first time through. Then you can return to *APE* as a reference.

You'll learn that publishing is a parallel, not serial, process that requires simultaneous progress along multiple fronts. A traditional publisher has the luxury of throwing multiple people at these parallel activities. A self-publisher doesn't have multiple people.

Self-publishing is akin to launching a start-up. Entrepreneurs must create a product, test it, raise money, recruit talent, and find customers at the same time. Also, we cover the same topic from different angles because of the parallel-processing nature of self-publishing.

Here are some details about *APE* to make reading easier and more valuable:

- **Voice.** Overall, the book's voice is mine (Guy's). The pronoun “I” refers to me. The pronoun “we” refers to Shawn and me—that is, to our collective opinion or advice. This might break some conventions, but we think it makes the book easier to understand—and it was easy to convince our editorial board (me) that it was the right thing to do.
- **Hyperlinks.** *APE* contains approximately four hundred hyperlinks. Since you're reading the ebook version, you can click on the links. On the website, we also provide tools and templates to make *APE* a more useful resource.
- **Prices and percentages.** The day we release *APE*, it will be wrong. There's no way

around this. We'll revise it, but it will still not be 100 percent accurate. We quote prices and percentages to give you a rough idea of what things cost and the deals you'll get, but you must check for updated information from the companies we mention.

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- **Kindle readers.** A special note to Kindle readers. Throughout this book images and tables are embedded in-line with the text. On some Kindle devices, the initial presentation of these images and tables may be too small to read. To show these assets at full-screen on your Kindle, highlight and select them.

Now, let's get started on your self-publishing adventure.

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[ Author ]

But you must be sure that your imagination and love are behind it, that you are not working just  
from grim resolution, i.e., to make money or impress people.

**Brenda Ueland, *If You Want to Write***

Writing is the starting point from which all goodness (and crappiness) flows. This section explains the  
theory and practice of writing a book. Writing a book isn't an easy process, and neither is it always  
enjoyable, but it is one of life's most satisfying achievements.

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## CHAPTER 1

### Should You Write a Book?

To me a book is a message from the gods to mankind; or, if not, should never be published at all.

**Aleister Crowley, *The Confessions of Aleister Crowley***

### Why People Read Books

**T**he purpose of this chapter is to help you decide whether you should write a book. Over the years dozens of people have asked me what I think of their idea for a book. My response is always the same:

Imagine you're in a Barnes & Noble bookstore (let's hope there are still bookstores when you read this) or you're on the home page of Amazon. You see novels by Isabel Allende, Jonathan Franzen, Daniel Silva, Anne Lamott, and Lee Child. Over in nonfiction there are books by Stephen Jay Gould, Malcolm Gladwell, and Clayton Christensen. And maybe there are a few vanity tomes by the CEOs of large, well-known companies.

In this sea of choices, why should anyone give a shiitake about your book?

Many would-be (and some published) authors cannot answer this question because they're focused on a different one:

How will I benefit from writing a book?

Their answers to this other question include: "It's good for my visibility." "To make money." "It will help me get speaking gigs and consulting engagements." "It's good for my company." "It will make me a thought leader." Any of these reasons may be true for the author, but they are not relevant for readers. Think about this:

How often do you peruse Barnes & Noble or Amazon while wondering how you can help an author achieve his or her personal goals?

Your answer, like mine, is probably "never." I'm happy for authors to earn lots of royalties, but that's not why I buy their books. I'd bet the same is true for you, too. Let's examine the good and bad

reasons to write a book.

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## Good Reason 1: Enrich Lives

The first good reason to write a book is to add value to people's lives. Both writer and reader benefit when a book enables gains in the following arenas:

- **Knowledge.** Science books explain how the world works. Business books explain management techniques. History books explain events of the past. Books like these spread knowledge and expertise. Example: *The Elements of Style* by William Strunk Jr. and E. B. White.
- **Understanding.** Both novels and nonfiction can help people understand themselves and others. They can provide tools and techniques to foster greater awareness and comprehension of their lives. Example: *Light in August* by William Faulkner.
- **Entertainment.** Novels entertain people by providing adventure, fantasy, and out-of-the-ordinary role-playing. Some people want to be heroines. Some people want to be spies. I want to be a Navy SEAL. To each his own. Example: *The Lord of the Rings* by J. R. R. Tolkien.
- **Laughter.** Some books brighten people's lives with humor, mirth, or sarcasm. For me, there's Fran Lebowitz's *Social Studies* and Alice Kahn and Whoopi Goldberg's *Multiple Sarcasm*. Another popular example: *Stuff White People Like* by Christian Lander.

Stop reading and answer this question: Will your book add value to people's lives? This is a severe test, but if your answer is affirmative, there's no doubt that you should write a book.

## Good Reason 2: Intellectual Challenge

At the tender age of forty-eight I took up ice hockey even though I had never skated before (there are no frozen ponds in Hawaii). Canadians will tell you that I was forty-five years too late, eh? I would never make money or earn a college scholarship by playing hockey. My motivation was the joy of learning the world's most enchanting sport.

The second good reason to write a book is the same reason I play hockey: to master a new skill, not to make money. I found an extreme example of this in writing. Ernest Vincent Wright [wrote a novel that did not contain any words with the letter "E."](#) It's called *Gadsby—50,000 Word Novel Without the Letter "E."* You can [download a PDF](#) if you don't believe me.

According to the book's introduction, Wright was tired of hearing "it can't be done; for you cannot say anything at all without using E, and make smooth continuity, with perfectly grammatical

construction.” He used a typewriter with the “E” key tied down so that he could not inadvertently use the letter. (Hat-tip to Andrew Keith for pointing me to this book.)

Here is a great passage from the introduction of Wright’s book:

People as a rule will not stop to realize what a task such an attempt actually is. As I wrote along, in long-hand at first, a whole army of little E’s gathered around my desk, all eagerly expecting to be called upon. But gradually as they saw me writing on and on, without even noticing them, they grew uneasy; and, with excited whisperings amongst themselves, began hopping up and riding on my pen, looking down constantly for a chance to drop off into some word; for all the world like seabirds perched, watching for a passing fish! But when they saw that I had covered 138 pages of typewriter-sized paper, they slid onto the floor, walking sadly away, arm in arm; but shouting back: “You certainly must have a hodge-podge of a yarn there without us! Why, man! We are in every story ever written hundreds of thousands of times! This is the first time we ever were shut out!”

In my book (pun intended), a book should be an end, not a means to an end. Even if no one reads your book, you can write it for the sake of writing it. Memoirs, for example, fit in this category. And the number of people who want to read a book of such a pure origin may surprise you.

### **Good Reason 3: Further a Cause**

The third good reason to write a book is to evangelize a cause. A cause seeks to either end something bad (pollution, abuse, bigotry) or perpetuate something good (beauty, peace, affection). *Silent Spring* by Rachel Carson is an example. Her cause was the environment, and her book resulted in the ban on DDT and catalyzed the start of the environmental movement.

To write such a book, you must go beyond *explaining* something to *promoting* a point of view and action. Note: an appropriate cause is seldom your personal wealth. A good cause is a much higher calling. Also, you can further a cause with fiction as well as nonfiction, so this applies to novelists too.

The acid test for this kind of book is, “Do you feel a moral obligation to write the book?”

### **Good Reason 4: Catharsis**

Way back in 1987, I wrote my first book, *The Macintosh Way*. At the time I was running a small software company, but it was not operating the way I thought it should. I wrote this book because I knew there had to be a better way to do business.

This experience taught me the fourth good reason to write a book: Writing is therapeutic. It helps you cope with issues that seem gargantuan at the time. The process of expressing yourself about a problem, editing your thoughts, and writing some more can help you control issues that you face.



## **Bad Reason 1: Popular Demand**

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There are also bad reasons to write a book. The first one is popular demand: “Lots of people tell me I have a good story.” Or, “Lots of people tell me that I’m a good writer.” Let’s dissect this. Exactly how many is “lots”? Divide that number by a hundred to estimate how many people will *buy* your book. Then divide that number by four to estimate how many people will actually *read* your book.

Have you ever told friends or relatives that they should open a restaurant because they were great cooks? How about telling a funny person she should be a comedienne? If you have, did you truly intend that they go into the food business or start calling comedy clubs? Maybe people were making polite conversation or flattering you when they said you should write a book, but these are not reasons enough.

The exception to this rule is if a *writer or author* tells you that you should write a book, which is the equivalent of a restaurateur or comedian telling you to get in the business. This is because they know how much work is involved—as well as the exhilaration of finishing and publishing a book. For example, Percy Bysshe Shelley encouraged his wife, Mary Shelley, to finish a short story that she had written at the suggestion of Lord Byron (yes, *the* Lord Byron). [This short story became Frankenstein](#) (Hat-tip to Carlos dos Santos for this story.)

## **Bad Reason 2: Money**

The second bad reason to write a book is to make a lot of money. The average number of copies that most books sell, according to street wisdom, is a few hundred. You may believe that publishing a book will boost your speaking and consulting opportunities too—but only if your book is good and your marketing is great.

Sure, you hear about people who self-published their books and made millions of dollars, but the reason you hear about them is that they are rare, not commonplace. A more realistic and healthier approach is to believe that making money is a possible outcome, but not the purpose, of writing a great book. May you be so fortunate as to experience both.

## **Summary**

Writing is often a lonely and difficult process, so take a moment to reflect on the good reasons and bad reasons to write a book. We still encourage you to do it, because it is one of the most rewarding experiences in life, but few things worth doing are easy.

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## CHAPTER 2

### A Review of Traditional Publishing

The girl doesn't, it seems to me, have a special perception or feeling which would lift that book above the "curiosity" level.

**A publisher's rejection of *The Diary of Anne Frank*, in *Rotten Rejections* by André Bernard**

### Resisting Change

**T**his chapter provides an understanding of how traditional publishing works so that you can fully appreciate self-publishing. In the beginning, rich and powerful people employed scribes to copy text. Access to the printed word was restricted and undemocratic. For example, few people could read the [Book of Kells](#), an illustrated book of the four Gospels of the New Testament, because there was only one copy.

Traditional publishing has a long history of resisting change. Here are two illustrative stories. First, France prohibited authors from selling their own books until August 30, 1777. The only people who were allowed to sell books were members of the bookselling guild. (Source: *The Enlightenment and the Modernization of Authorship: Self-Publishing Authors in Paris (1750–91)* by Marie-Claude Felton. Hat-tip to Donald Kennedy for this story.)

Second, when [Robert de Graff introduced \\$0.25 paperback books](#) in 1939, publishers scoffed at his idea. (Historians can make the case that Aldus Manutius pioneered the paperback concept when he created the *octavo* format four hundred years earlier.) One publisher sold de Graff the paperback rights to its books with this explanation: "We feel we ought to give it a chance—to show it won't work here."

At the time, people paid \$2.50 or more for hardcover books. De Graff's paperbacks had to sell in large quantities for him to drive down costs, so he could not depend on the five hundred bookstores in America. Instead, he used magazine distributors to reach newsstands, drugstores, and mass-transit stations.

Do you see a pattern? For readers and writers, the democratization of publishing wrought good news and, typically, denial by traditional publishers. Readers gained access to more books at low costs and now have the ability to make instant purchases, sync across devices, and carry thousands

titles on their tablets. Writers gained control of their own fate. They did not have to kowtow to publishers and then wait a year before their works hit bookstore shelves.

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## Traditional Publishing

In the days before desktop publishing and self-publishing, it was tough to get a book published. Shawn and I have done it sixteen times, and while the process got easier, it was never efficient or optimal. Publishing a book in the traditional way takes twelve to eighteen months—authors and readers can't wait this long anymore.

In case you aren't familiar with traditional publishing, these are the key players in the process:

- **Agents.** Agents help their clients identify editors and craft book proposals. Then the agents pitch editors to acquire the book. An agent's compensation is approximately 20 percent of the royalties that the author receives.

Big traditional publishers won't even accept a pitch or manuscript from an author without an agent. Authors who have convinced an agent to represent them have cleared a significant hurdle in the filtering process of publishers of any size.

- **Editors.** Editors decide which books to acquire. Then they act as internal advocates for the authors. They also edit the overall content of a manuscript at a high level and write much of the marketing materials. In other words, they are the gatekeepers, evangelists, and psychiatrists for authors.
- **Editorial assistants.** In the old days, proposals formed towering stacks (called "slush piles" by industry insiders) on the desks of editorial assistants all over New York. Editorial assistants scanned the proposals for those that looked "interesting" and passed those on to editors.

These days many editors give their assistant access to their e-mail for screening, so even if you send an e-mail to an editor, editorial assistants are often the first point of contact. If you'd like insight into what editors and their assistants are thinking when they read proposals, check out [SlushPile Hell](#).

Editorial assistants also ensure the completion of dozens of details necessary for a book to get out the door. These details include contracts, permissions, cover copy, blurbs, and marketing materials.

- **Copyeditors.** Copyeditors go through a manuscript line by line, letter by letter, and correct hundreds of mistakes. These mistakes range from spelling and grammar all the way to incorrect facts, changes in character names, and gaps in plots. Whereas an editor focuses on the big picture of a book, a copyeditor sweats the details of every line of text.

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- **Designers.** This is a catch-all term for several roles. Typically, there is at least a cover designer and book-interior designer. Most authors never even meet these designers, but they can make or break a book's success with their efforts.
  - **Publicists.** A publicist is the “vice president of marketing” for a book. She interacts with the sales force, editor, book reviewers, bloggers, and resellers. She, not the editor, typically controls the marketing budget for the book. The editor is supposed to produce something great. The publicist is supposed to make it sell.

The relationship between author and publicist is usually the most contentious one in publishing because no author has been happy with his publicist in the history of mankind. (No publicist has been happy with her author in the history of mankind either, though.) In the “Entrepreneur” section of *APE*, you'll learn how to fill the role of publicist, and you'll have no one to blame but yourself.

## The Fantasy of Traditional Publishing

Now that you understand who the players are in traditional publishing, we'll explain the process. Anyone who hasn't been through the process believes the following fantasy:

- If you're a nonfiction writer, you craft a book proposal and e-mail it to ten publishers who are interested in your genre and three agents who know publishers interested in your genre. If you're a fiction writer, you write your entire novel and go through the same process.
- Editors immediately read your proposal or draft. Astounded by your book's bestselling potential, a few call you to buy the rights to the book. Or, if the recipient is an agent, he calls you to beg for the honor of representing you.
- Within a week you come to terms with a publisher—or the agent comes to terms with you and begins to pound his Rolodex for the perfect publisher. In any case, after another week or two, you have several deals with six-figure advances that enable you to concentrate on writing.
- Your editor is totally simpatico with your goals for the book. You are completing each other's sentences. Meanwhile, the publisher's legal department has drafted a contract that you find acceptable.
- You work steadily and rapidly toward completing the book. Progress is good because you are able to carve out large blocks of time to write without the distraction of making a living or taking care of kids. (A big enough advance can fix anything.)
- Six months later, you submit your final manuscript draft to the editor. The editor

drops everything and begins to read it. For the first time in his career, he has only a handful of changes, suggestions, or concerns, and he sends it back to you in less than two weeks.

- A graphic designer has created ten designs for the cover. You like three of them, but you adore one in particular, which you select.
- Three months later, the publisher launches the book. The publicist has no problem booking you on *Good Morning America*, the *Today* show, and *Oprah*. The *New York Times*, *Washington Post*, and *USA Today* are set to publish reviews the day your book hits the street. Arianna Huffington wants an exclusive Google+ Hangout on Air with you. Everyone’s biggest concern is whether there are enough trees to cut down to make paper for your book.
- The day after the book hits bookstores, James Cameron calls you to buy the film rights.

Now take a break for four minutes and thirty-eight seconds and watch a YouTube video called “[So You Want to Write a Novel](#)” to see if you are a typical author.



Figure 02.01. A scene from “So You Want to Write a Novel.”

### **The Reality of Traditional Publishing**

Maybe the publishing process is fast, smooth, and easy if you’re Danielle Steele, Bill Clinton, Isabel Allende, or Malcolm Gladwell. By contrast, this was the real-world experience of Karen McQuestion, the author of *A Scattered Life*:

- She queried agents 187 times for the first six books that she wrote. She eventually signed with two agents for two different books at two different times.

- She directly queried editors 131 times. Her agents queried editors an additional 40 times.
- All the editors had good things to say about her books, but none of them made an offer.

The reality of what most authors experience with traditional publishers is much closer to McQuestion's experience than any fantasy you've conjured. From our observations as authors and Shawn's tour of duty working for Pearson Education, here's the reality of working with a traditional publisher:

- You spend three to six months knocking on the door of dozens of publishers and agents but rarely achieve success. You might not even get rejection notices. This is not because publishers don't want to personally inform you about their decision. Most of the time it's because they're busy babysitting the authors they have already signed.
- Let's say that you strike gold, and you find an editor who wants to publish your book. You face two to three months of contract negotiation. And your advance, if you're lucky, is in the \$5,000 to \$10,000 range.
- It takes you twelve months to finish writing. You believe you could have finished faster if you had gotten an advance large enough so you could do nothing else but write. But deep down inside you know that your lack of self-discipline and inexperience with the writing process were the real problems.
- Your editor takes two to three months to read your draft, and he wants it substantially changed. You need at least a month to fix everything he wants, even though you agree with practically nothing he wants.
- Microsoft Word's spelling and grammar checker indicates that your manuscript is perfect, but the copyeditor has found hundreds of mistakes. You didn't even know what a serial comma is, much less why the copyeditor added it two hundred times.
- You hate all three cover designs that the art department has created. However, your editor told you that if you want the book to come out on time, it's too late to design more covers.
- A month after you "finish writing" and implement all of the changes from the editors, your publisher tells you that you need to rephrase what you thought were perfectly crafted sentences. There are a few dozen changes to make to fix loose lines, widows, and orphans—whatever those are.
- Twelve to eighteen months after you listened to your friends who told you, "You

should write a book,” it’s now in stores. Unfortunately, your publicist is getting little PR traction because you’re an unknown author, and Mark Zuckerberg released his book, *F Is for Facebook: The Gospel According to Mark*, the same week that you released yours.

After three months of haranguing anyone you can get on the phone at your publisher, you come to two realizations. First, you’re the primary person responsible for the marketing of your book. Second, publishers don’t use marketing to *cause* books to sell well—they help books that are *already* selling well to sell even better. To use a pyromaniac analogy, publishers are accelerants, not sparks.

### **Traditional Publishing and False Rejection**

Publishers have a tough job because it’s difficult to separate the diamonds from the dirt. However, they have made some terrible decisions by rejecting great works of literature. This doesn’t mean a traditional publisher has made a mistake if they reject your book. But rejections do not necessarily mean that you should give up.

Before self-publishing became so easy, persevering meant continuing to pound on traditional publishers’ doors until you found one that accepted your book. Now at least you have the self-publishing alternative as long as you don’t give up altogether because of rejections.

My theory is that rejection is like the flu: the way to prevent its devastating effects is to receive a small dose (aka a vaccine) so you can build resistance in advance. Here is a small dose of [rejections from famous authors](#) compiled by Michelle Kerns of the *Examiner*.

We’re not providing these examples to prove that publishers are clueless. Rather, we want to expose you to rejection so that if it happens to you, you won’t automatically think that your book isn’t good.

Author	Title	Rejections
William Golding	<i>Lord of the Flies</i>	Twenty rejections by publishers.
Stephen King	<i>Carrie</i>	"We are not interested in science fiction which deals with negative utopias. They do not sell."
John le Carré	<i>The Spy Who Came in from the Cold</i>	"You're welcome to le Carré—he hasn't got any future." (One publisher passing le Carré to another.)
Joseph Heller	<i>Catch-22</i>	"I haven't the foggiest idea about what the man is trying to say . . . Apparently the author intends it to be funny—possibly even satire—but it is really not funny on any intellectual level."
George Orwell	<i>Animal Farm</i>	"It is impossible to sell animal stories in the USA."
John Grisham	<i>A Time to Kill</i>	Twelve rejections by publishers and sixteen by agents.
Jack Kerouac	<i>On the Road</i>	"His frenetic and scrambled prose perfectly express the feverish travels of the Beat Generation. But is that enough? I don't think so."
Thor Heyerdahl	<i>The Kon Tiki Expedition</i>	Twenty rejections by publishers.

The beauty of self-publishing is that it enables authors to find out if people like their books without a traditional publisher. If today's self-publishing technology existed when these authors sought publishers, perhaps their books would have reached readers sooner.



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