



## August 11 membership meeting SLPA August field trip to Corley Printing Company

Corley Printing Company is hosting SLPA's August meeting at their facility in Earth City. Known for years as a quality local source for offset (large quantity) book manufacturing, they recently installed state-of-the-art digital press (small quantity) capabilities, too.



**CORLEY**  
PRINTING COMPANY

Beginning at 6:30 pm, Corley will be leading small-group

tours through their facility and showing us how a book comes together. The offset printing process is very different from digital, so if you've never seen how both work, this is an especially good opportunity to see them, side-by-side.

### Following the tours, dinner, a panel discussion and Q&A will cover:

- Strengths and weaknesses of digital vs. offset
- Costs per book with each method
- How to bid for price breaks
- Tips for preparing files for printing
- Additional capabilities, such as distribution, a printer can provide

There will be lots of time for Q&A, as well as side-by-side samples of books printed with each method. Bring your questions, even your projects, to the meeting and enjoy a great opportunity to discuss them with the pros.

**Reservations are required. SLPA will serve dinner at this event. Please click the link at [www.stlouispublishers.org](http://www.stlouispublishers.org) and let us know, if you're coming.** The first tour begins at 6:30, with additional groups following till everyone has toured. As with our regular meetings, the dinner/discussion will follow the tour. Members are free; guests are \$10 by cash or check.

### Field trip location: Corley Printing

3777 Rider Trail South, Earth City, MO 63045

Contact: Durrell Cotton

Phone: 314-739-3777

[www.corleyprinting.com](http://www.corleyprinting.com)

## Location, location, location!



### September 2010: SLPA meetings move to Brentwood Community Center

SLPA's new monthly meeting home is the Brentwood Community Center (Brentwood Recreational Complex). Located at **2505 S. Brentwood Blvd., Brentwood, MO.** See you there in September!

## What's ahead?

**September 8th Publishing E-Books:** How does one publish a book in these days of digital downloads and Kindle? And what is Smashwords, anyway? Find out how people publish books without paper and get them to their eager readers. **Mark your calendar!**

## Jewish writers are sought

Local Jewish writers are invited to submit works for a new anthology, including fiction, poetry, folklore, life stories, essays, modern midrashim and art. **The deadline for submissions is September 30th.** Submission guidelines are at the Saul Brodsky Jewish Community Library website: <http://brodskylibrary.org/info.php>. For more information, call 314-442-3720.

## In This Issue

1 SLPA August field trip to Corley Printing Company

1 Location, location, location!

1 What's ahead?

1 Jewish writers are sought

2 My publishing journey from eBooks to pBooks by Boyd Morrison

3 A new and powerful book industry sector is born by Eugene G. Schwartz

5 Publishing University 2010 by Kim Wolterman

6 Bits and bytes

6 Showcase your book at the Big Read

6 Book learning

## My publishing journey from eBooks to pBooks

by Boyd Morrison



Twenty-five publishers turned down my thriller novel, *The Ark*. If you're not familiar with New York publishing, that's everybody. And it wasn't because they didn't like it, which made for some serious cognitive dissonance on my part. My agent, Irene Goodman, thought my story—about a former combat engineer who must find Noah's Ark in seven days to stop the end of the world—was a slam dunk. But when she sent *The Ark* out to publishers in 2008, we got what I call “rave rejections.” Here's the general flavor of the replies we received:

*Dear Irene,  
Thanks for sending me The Ark, a thrill-a-minute novel that I will nevertheless have to turn down. Despite the fact that I stayed up until four in the morning reading Mr. Morrison's book, I can't see how we would market such a page-turner. Although the writing, action, and characters in The Ark were great, it is simply too exciting. As you know, Dan Brown, Clive Cussler, James Rollins, and Steve Berry are phenomenal bestsellers who write the kind of action-adventure book Mr. Morrison writes, and we just don't think readers want more of them. Besides, what would be the big deal about finding Noah's Ark? However, mine is just one opinion, so I wish you success with one of the other twenty-four publishers.*

*Sincerely,  
J.P. Smythlington, Publisher  
PS — And there aren't any vampires in it.*

I may have exaggerated their sentiments a tad, but the consensus of every major publisher could be summarized thusly: “No.”

Irene concluded that the timing was all wrong. This was in the post-*DaVinci Code* era, and everyone was jaded about artifact thrillers, so we decided to pull back and regroup.

I then did what every mature, sensible writer should do in that situation. I cried like a girl.

No, what I did was stop banging my head against my keyboard in frustration and start writing another book. After all, unless you're Harper Lee, one book doesn't make for much of a writing career.

I did briefly consider self-publishing *The Ark* as a print book—sometimes shortened to pbook or DTB (dead tree book) for the ecologically-minded—until I realized I would have to become a salesman, schlepping books around in the trunk of my car or

convincing people to spend twenty dollars on my print-on-demand paperback. No thanks. I wanted to be published so that I could focus on the easy job of writing and someone else could focus on the hard job of packaging, editing, marketing, and selling.

At the beginning of 2009, as I was building my web site with the intent of letting people download my books for free, I noticed that Amazon was allowing authors to post their unpublished manuscripts to the Kindle store and giving them a cut of the proceeds. Irene agreed that *The Ark* and my two other unpublished thriller novels were doing no good sitting on my hard drive, so I thought, why not put them on Amazon and see what happens? The only thing it would cost me was a small fee to a graphic designer to create covers that looked better than the artistically-deficient horrors I could make.

My extensive marketing plan consisted of pricing my books under two dollars and telling a few friends and family, three of whom had a Kindle. You won't be surprised to learn that my expectations were low.

But word-of-mouth took over. Readers on discussion forums like Kindleboards, Mobilerad, and Amazon started recommending my books to each other. When I found those discussions through the magic of Google, I popped in to say hi and not much more. Nobody likes the hard sell.

To my shock, my novels started climbing the bestseller list. Within a month, *The Ark*, which was getting excellent reviews from readers, reached number one on the Kindle store's technothriller bestseller list, higher than established authors like Tom Clancy and Brad Thor. In three months, my three books sold 7,500 copies and were selling at a rate of 4,000 books per month.

That got the attention of editor Sulay Hernandez at Touchstone Books, which is a division of Simon & Schuster. Because of my ebook success, S&S offered me a four-book deal, and *The Ark* was released in May 2010 in hardcover, ebook, and audio formats. And because of my American deal, my foreign rights agent, Danny Baror, was able to sell *The Ark* to eighteen foreign markets and counting.


As far as we can tell, *The Ark* is the first self-published Kindle book to be published by one of the Big Six publishers. I'm sure it won't be the last, but some even ask if it's better to bypass traditional publishers altogether.

For me, the answer was no. I wanted to see my novels in bookstores, both in the U.S. and abroad. Self-publishing

*Continued next page*

## My publishing journey ... continued

electronically might not have been the conventional path, but I know without a doubt that *The Ark* would not be a pbook if it weren't for ebooks.

At the time, I thought getting rejected by those twenty-five publishers was a terrible blow to my writing career. Instead, I now realize it was just the start of my journey. 

Boyd Morrison received his bachelor's in mechanical engineering from Rice University in Houston. He has a PhD in industrial engineering from Virginia Tech and was formerly employed at NASA, Microsoft's Xbox Games Group, and Thomson-RCA. In 2003, he fulfilled a lifelong dream and became a Jeopardy! Champion. He is also a professional actor who has appeared in commercials, stage plays, and films. He lives with his wife in Seattle. Visit his website at [www.boydmorrison.com](http://www.boydmorrison.com).

## A new and powerful book industry sector is born

by Eugene G. Schwartz

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[www.bookbusinessmag.com](http://www.bookbusinessmag.com)



Self-publishing and online services, e-books, and digital demand printing are joined into a new and powerful sector that is transforming the industry. For industry professionals whose career satisfactions and livelihoods are bonded to the future of the book, this new sector offers a wild ride and a venturesome future.

This transformation may be even more systemic than the one 30 years ago that wiped out careers in less than a decade, managing what used to be known as composition, paste-up, camera, film and plate work in book production and manufacturing—both on the publishing as well as the vendor side. Yet, I do believe today's transformation will not be as sharp in its consequence to career opportunities in the book world as it was then.

Yes, many jobs are being lost. Printers in particular are seeing automation and digitally driven laser and ink-jet technologies continue to shrink plant-crew sizes and the numbers of plants themselves. Office Depot, Staples, the UPS Store and FedEx Kinko's have become the local print shop. Being a printer means, increasingly, rendering a service rather than practicing a trade.

On the publishing side, however, the transformation is spawning a new realm of opportunity alongside the old. Editorial, distribution and marketing skill sets are moving from corporate towers to practical business and home offices.

The hardy band of book publicists, developers and marketers who worked inside the independent publishing space for the past 30 years have now seen their ranks augmented by this new breed of independent book-development and book-distribution professionals coming out of the legacy industry. They understand how to blend the needs of online, brick-and-mortar and special sales channels with print and electronic content delivery and Internet sales.

Admittedly, this is an anecdotal observation on my part—but it is borne out by the growth of freelance and networked editing and marketing services spawned by the new print and e-book demand and self-publishing industry sector.

The developments that are fueling this transformation are epitomized by the *Wall Street Journal's* feature article on June 3, "Vanity Press Goes Digital." It is the latest in an increasing number of pieces appearing in the press, magazines and online that explore the e-book and print-on-demand explosion and the digital revolution taking place in the book industry.

Tellingly, of the eight leaders fueling the self-publishing revolution whose headshots are illustrated by *WSJ*—from the well-known Jeff Bezos of Amazon and Steve Jobs of Apple to the new guys on the block, Trip Adler of Scribd and Mark Coker of Smashwords, and including Kevin Weiss of Author Solutions, Bob Young of Lulu, Steve Wilson of Fast Pencil and William Lynch of Barnes & Noble—none comes to the industry with a background in what might be called conventional publishing or book manufacturing.

What these leaders do have in common is an entrepreneurial genius for out-of-the-box thinking, marketing, distribution and digital technology. The future of book publishing as an enterprise is being shaped by them, their peers and their companies. But also telling is that none of them creates or develops content. They are the gatekeepers and producers for new online and digitally driven channels of access to readers for those that do produce content—authors and publishers. They have tilted the scales away from the legacy publishers.

We can look to the past for perspectives, and can recall how dominance of the print-based industry passed into the hands of media giants such as Pearson, Bertelsmann, Elsevier, Hachette, Thomson and News Corp., and to large-scale independents such as Wiley and Simon & Schuster. However, those who owned the means of distribution—chain stores, indies, wholesalers and distributors—had little independent reach into the pool

*Continued next page*



## A new and powerful book industry ... *continued*

of authoring. Consequently, distribution and publishing were mutually dependent on each other.

Today, the unbundling of this traditional interdependence as well as of traditional authoring conventions, workflow and reading habits, have unsettled industry business models. A new interdependency is emerging, weighted at the moment in favor of online distributors and services that are offering authors new options for reaching their markets.

The industry response has been mixed, but certain. Legacy publishers and vendors are showing welcome signs of coming to terms with the new digital distribution and self-publishing sector. Unlike music, video, games, film and theater, reading at heart is not a performance art (enhanced e-books notwithstanding). Developing and presenting narrative content is less reliant on the delivery system (print book, e-book) than are the performance arts—and that is why I think that legacy publishers and independents have been able to buy time while they figure out how to adjust.

Scrappy and creative publishers are connecting with readers in new ways (e.g., Open Road, Cursor, Sourcebooks, Harlequin). Innovative book manufacturers now see themselves as providing content delivery and not just printing (e.g., Edwards, Malloy, Thomson-Shore, BookMasters, McNaughton & Gunn—as well as Donnelley, Worldcolor, Courier, et al). The new breed of demand printers (e.g., Lightning Source, Color-Centric, TextStream, IBT), and of digital asset management and pre-press services (e.g., LibreDigital, Firebrand, Ingram, Baker & Taylor, OverDrive, Value Chain) have developed a value proposition in content and data warehousing and dissemination that can power everything from production to marketing delivery systems.

Despite these sources of consolation for traditional players, Jeffrey Trachtenberg's and Geoffrey Fowler's excellent *WSJ* survey piece on self-publishing reveals that a new and powerful business sector has emerged in the book industry. It is what I call the "online publishing services and distribution industry."

There is not yet much data on this industry, but I would guess it accounts for \$500 million to \$1 billion in annual non-hardware revenue. Its customer base consists of authors and publishers, between them responsible for the approximately 750,000 new U.S.-based "non-traditional" titles Bowker reported as having been published last year, along with the backlists they and their followers and networks purchase.

Note that this sector includes the exploding e-book market, but at this stage is primarily defined by book-at-a-time and print-on-demand books. Most of these books now reach readers via UPS, FedEx and USPS. The brick-and-mortar chain and independent stores, and even the publicly owned and grounded community libraries are responding by bringing e-book search and access on to their premises. In this, they may be helped by the accelerating acceptance of the ubiquitous on-site Espresso Book Machine book-at-a time printer, with its access to more than a million titles, and growing.

This emerging publishing sector is less a replacement for traditional distribution than a new option. Although Clay Shirky asserts (also in the *WSJ*, on June 4) that "reading is an unnatural act; we are no more evolved to read books than we are to use computers," his larger point that "the net restores reading and writing as central activities in our culture" is a factor in the emergence of this new sector. As with society's response to Gutenberg's revolution that ushered in the era of print and the institutions of literacy and education that resulted, so he believes "the Internet will require new cultural institutions as well as new technologies."

We see this requirement fulfilled today in the emergence of the new online publishing services and distribution industry, in the wide array of new publication and service companies, in social networking, and in a whole new set of production, workflow, content management, distribution, and data dissemination protocols and techniques.

In occasional future blogs, I will discuss various aspects of this new industry sector, as well as note some of the several dozen firms in this sector not mentioned in the *WSJ* article, including of course, the gorilla knocking on the e-book and print-on-demand door, Google, which got nary a mention in the *WSJ* piece.

Note: For full disclosure, I am also president and publisher of Worthy Shorts Inc., an online publishing service for professionals that is still in development. ([www.worthyshorts.com](http://www.worthyshorts.com)).



Eugene G. Schwartz is editor at large for *ForeWord Reviews*, an industry observer and an occasional columnist for *Book Business* magazine. In an earlier career, he was in the printing business and held production management positions at Random House, Prentice-Hall/Goodyear and CRM Books/*Psychology Today*. A former PMA (IBPA) board member, he has headed his own publishing consultancy, Consortium House. He is also President and CEO of Worthy Shorts Inc., a development stage online private press and publication service for professionals as well as an online back office publication service for publishers and associations. Schwartz is on the Publishing Business Conference and Expo Advisory Board.

## Publishing University 2010

by Kim Wolterman

Thanks to the scholarship offered through the St. Louis Publishing Association, I was able to attend the 26th Annual IBPA Publishing University in New York City May 24-25, 2010. For those of you unfamiliar with the IBPA, this organization is the Independent Book Publishers Association, representing more than 4,000 independent publishers. Each year the organization provides the opportunity for publishers to learn hands-on, practical advice to take back to their companies. This year the sessions were broken down into three tracks depending on where you are with your publishing business: Getting Started, Making a Living or Growing Your Business.

Beginning at noon on the 24th, thirteen of the scholarship recipients from around the U.S. gathered for a meet and greet. It was fun to hear from the others about the number and types of books they have published as well as what they hoped to learn from the conference. Then the university opened with powerhouse Dominique Raccach of Sourcebooks, reflecting on the future of publishing. My favorite Dominique quote was: "We are in the business of delivering our writers' content to readers. We need to be flexible in how we deliver the content." Amen – publishing is changing and we need to change with it. For much of the conference, a great deal of the material centered on e-books and social media marketing.

It was a thrill for me to meet Dan Poynter (photo) as his book on self-publishing was of great assistance to me as I set up my publishing company and published my first book. Dan was the presenter of two different marketing sessions, and in keeping with the importance of social marketing stated, "To be successful in the past depended on whom you knew. Now success depends on who knows you."

Seth Godin, marketing guru and owner of the most popular marketing blog in the world, gave the keynote address. He again concentrated on the changes in publishing due to the digital world, and indicated that we must treat our readers as an asset and publish for them. "Find writers for your readers, not readers for your writers."

To summarize what I learned about using social media to promote your publishing company and/or book:

- Don't look at it as creating individual social media, but rather creating a platform for your message.
- There are 17 million Americans using Twitter (that is 6% of all Americans versus the 2% who watch the Today Show).
- Social media is about sharing common interests.



Kim Wolterman, SLPA's 2010 Publishing University scholarship awardee and Dan Poynter, self-publishing guru and author of *The Self-Publishing Manual*.

- Look at message board communities because there is a community for everything. (Although I have yet to find one for people interested in researching house history.)

Publishing University was a phenomenal experience, and I brought back some great information to incorporate into my company and book promotion. I highly recommend this conference to anyone who is serious about growing a successful publishing company. Next month I will provide a summary of Book Expo America, which followed on the heels of Publishing University. For more information about my New York experience, you can visit my blog <http://writeformation.blogspot.com/> and look for the May entries.

Kim Wolterman is author and publisher of *Who's Been Sleeping in My Bed(room)? Researching a St. Louis County, Missouri Home*.

"There are two major reasons the Chicken Soup books are successful. One is Jack and the other is Mark. They spend every waking moment creatively promoting the books."




— Dan Poynter,  
*The Self-Publishing Manual*, <http://ParaPub.com>

## Bits and bytes

Membership cards and guest passes are now available for all current SLPA members. If you haven't yet picked up yours, please help us save the postage and check in at the registration table at our next meeting. Also, if you're a new member and would like a brief bio to be featured in our newsletter, send your information to [MemberChair@stlouispublishers.org](mailto:MemberChair@stlouispublishers.org)


### Vote for your favorite cover!

**Mandy Langston Manley, our Contest Winner** has been meeting with the Production Team to work on her upcoming novel, *Foundations*. In August, the web site will feature a "Vote for your favorite cover" contest. Participants will have three cover designs to choose from. Watch your email and the web site for details! 

### Growing Your Piece of the Publishing Pie




**Mark your calendars for a day-long SLPA publishing event November 13, 2010!**

Watch the web site, newsletter, and your email for more information. 

## Showcase your book at the Big Read

Each year, the SLPA holds a co-op booth at the Big Read, an annual festival that gives communities the opportunity to come together to read, discuss, and celebrate selections from U.S. and world literature. This event features publishers, booksellers, authors, readings, book signings, panel discussions, workshops and more.

**For a mere \$20.00 your book can be displayed at the SLPA co-op booth and made available for purchase.** Don't miss your chance to have your book showcased to hundreds of visitors! **The deadline for participating in the SLPA Co-Op Booth is Wednesday, October 6, 2010.** For rules and entry form, visit [www.stlouispublishers.org](http://www.stlouispublishers.org). For questions and drop-off arrangements, contact Barbara Davis at 636-448-9821 or e-mail [DisplayCoordinator@stlouispublishers.org](mailto:DisplayCoordinator@stlouispublishers.org). Put "2010 Co-Op Booth" in the subject line. You may also bring your books to the SLPA meeting on September 8th.

The Big Read is free and open to the public. Bring your family, friends, and fans to the campus of Clayton High School at Mark Twain Circle & Tipton Way in Clayton on October 9 from 9:00 a.m. to 4:00 p.m. 

## Book learning

"What will you take away from tonight's meeting?" Members and guests of SLPA were asked this question following the July panel discussion on **Marketing Books by Genre, Audience & Topic – and Being Picked Up by a Major Publisher**. Here's what a few folks had to say:



"Do more public relations and have a schedule. Be more aggressive in a pleasant way."

— Mel Paticoff, author of *Sophie's Tales*, [www.sophiestales.com](http://www.sophiestales.com)



"Get creative with the media to promote your books, including podcasts."

— Cyrano Allen Guess, author of *Sentimental Leaves*, a book of love poems



"Be patient with your marketing efforts.

It takes time and persistence to build a community of interested readers."

— Diane Sanford, author of *Life will Never be the Same: The Real Mom's Postpartum Survival Guide*, [www.dianesanford.wordpress.com/](http://www.dianesanford.wordpress.com/)



**You are invited to submit items and articles to SLPA News and Views.**

**Next deadline: August 20**

**Don't be late – no kidding!**

Get your news and articles in EARLY! Send your information, articles and announcements to [Editor@stlouispublishers.org](mailto:Editor@stlouispublishers.org).

### Questions about SLPA?

Contact membership chairperson:  
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e-mail [MemberChair@stlouispublishers.org](mailto:MemberChair@stlouispublishers.org)

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