

PUBLISHING TRENDS

August 2002

News & Opinion on the Changing World of Book Publishing

Volume IX, Number VIII

Micro Marketing

Targeted Sales to Enthusiasts
Turn the Off-Beat Into Big Bucks

LOOKING FOR THE BESTSELLING ART BOOKS IN AMERICA? Sniffing around the **Ansel Adams** shelves, perhaps? Nope, not there. Taking a peek at **Taschen's** FETISH GIRLS? Nice try. According to numbers from **Nielsen BookScan**, you'd better swing by the cartoon section. Because the top art titles in the nation are a duo of how-to cartooning books called **ANIME MANIA** and **MANGA MANIA**, followed closely (at #4) by **DRAWING CUTTING-EDGE COMICS**. They're all written by **Christopher Hart**. And they're all published by **Watson-Guptill**.

The story of how this relatively low-key publishing house has cornered the art book market — indeed, grabbing five of the current top-ten art titles — is perhaps a tribute to the pop-culture prowess of **SPIDER-MAN**. But it can easily be read, along with similar tales from many other mid-size houses, as a parable about the power of niche publishing: keeping close tabs on a targeted customer base; knowing how to reach those raging enthusiasts through multiple sales channels; and heaping up backlist titles that deliver till the cows come home. Whether it's hardworking how-to tomes like Watson-Guptill's **DIGITAL 3D DESIGN**, or **Motorbooks'** must-have edition of **MINNEAPOLIS-MOLINE FARM TRACTORS**, it seems that in this time of generalized trade publishing anomie, one path to success is the blindingly obvious one: you perceive a need and you fill it.

Granted, some in publishing will bristle at the N-word. "The whole idea of niche publishers is one that doesn't serve the industry well," says **Harriet Pierce**, VP Marketing and Associate Publisher for Watson-Guptill, arguing that the term merely relegates many successful houses to the bottom of the book-review bin. Be that as it may, Pierce and company illustrate the elementary lesson of how focused editorial, delivered to a targeted consumer segment, quickly becomes money in the bank. On a recent week, for example, **MANGA MANIA** sold just under 1,000 copies, and total sales for the year-old volume have reached 100,000. Those numbers may underwhelm. But Watson-Guptill tends a whole line of licensed titles from **DC Comics** that have been "tremendously successful," especially since they fit well with what the publisher informally calls its "how-to-make-a-buck books," a genre Pierce notes is "a great driving force for book expenditures in any time." Besides the cartooning line, a growth spike has hit the graphic design category, as hordes of college students brush up their web-design skills or pick up a few typography tricks. "Students need it as background for

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Book View

PEOPLE

We will skip over the **Thomas Middelhoff** debacle, and move on to some moves that are less well covered, including that by a Middelhoff chronicler: The **NYT's** **David Kirkpatrick** is leaving the Book Beat, to cover media, focusing on **AOL Time Warner**, along with **Vivendi**, **Bertelsmann**, and **News Corp.** His replacement will be named shortly.

Gerry Helferich resigned as VP Publisher of General Interest Books at **Wiley** to write **HUMBOLDT'S COSMOS**. The proposal had been sold to **Brendan Cahill**, who was then at **Grove Atlantic**, but went to **Bill Shinker's** newly named **Gotham** imprint at **Penguin**. The book stays with Cahill. Helferich may be reached at dusie54@hotmail.com.

Bob Morton, formerly of **Abrams**, has been named Editor-in-Chief at **Aperture** starting on August 1. **Paul Gottlieb** had been named Exec. Dir. of Aperture shortly before his death. . . **Peter De Giglio**, who had been Publisher of **Princeton Review** at **Random**, has moved to **Holtzbrinck**, reporting to **Peter Garabedian**, as VP Finance and Accounting. . . **Andy Carpenter** has gone to **Rodale** as Art Director. He had previously been Art Director at (little) Random House.

Frank Daly has resigned as Exec. Dir. of **BISG**, but the press release announcing his resignation and the name of the incoming Exec. Dir. had not materialized as of press time. . . **Linda Biagi** has left **Little, Brown**, where she was VP Sub. Rights Director . . . **Ronni Stolzenberg** has been hired as Marketing Director for **Sterling**. She was previously at the **American Museum of Natural History**. **Robin Strashun** has left the company (and may be reached at rstrashun@hotmail.com). . . **Suzanne Green**

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Also in this issue:

- *Greek Market Goes Global*
- *Columbia's Super-Grads Strike Again*
- *Dutch Battle Blasé Book Buying*

Book View

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has gone to **Zagat Survey**, where she is in charge of New Business development. She handled special sales at **NBN**. . . **Sid Albert** is leaving Random House, after 24 years there, as is **Jack St. Mary**, VP Director of Sales for RH children's book group, after twenty five years at the company.

Laura Mathews, who landed at *Martha Stewart Living* after leaving Penguin, is now covering books for **Redbook**, and says she welcomes manuscripts and galleys. Her phone number is (212) 787-3523, and email is delaurence@msn.com. . . **Betty Kelly Sargent** is moving into her new office at the **Wallace Agency**, where she will continue her work as a freelance writer and editor, and will agent for a small group of writers whom she worked with at **Cosmo**, **Morrow**, and **HarperCollins**. Her new phone number will be (212) 570-9093. Email bsargent@earthlink.net.

Robin Theunisson has been named Sales Manager for **Modern Publishing**. Formerly a book buyer for **Kmart**, she will be based in Michigan and will report to **Richard Vreeland**, VP Sales. . . **Diane Naughton** announced that **Anne Stavola** is joining HarperCollins Children's Books as Executive Director of Publicity. She had worked on a freelance basis for **New Line** and **Universal**, and before that was Director of East Coast Publicity for Universal. . . **Overlook** has named former **Continuum** Publicist **Corrie Schoenberg** as Publicity Manager, replacing **Bruce Mason**, who has gone to **Miramax**. The press has also hired **Sara Rosenbloom**, previously of **Grove**, as a publicist. . . **Carlisle & Company** has announced that **Diane Gedymin** has become an "affiliate of the agency." She had most recently been Publishing Dir. of **HarperSanFrancisco**.

Riky Stock will become manager of the German Book Office in New York. She replaces Dr. Andrea Heyde, who is now moving to Harcourt to take up an editorial position. Frankfurt Book Fair announced last week that **Volker Neumann**, who had been Managing Director of the Random House publishing group in Germany, has been named the new Director of the Frankfurt Book Fair.

PROMOTIONS

Candy Lee, former CEO of **Troll**, has assumed new responsibilities as President

Consumer and Direct, for **United Airlines Loyalty Services**, under the **iFormation Group**. Lee went to iFormation last fall . . . **Elise Howard** announced that **Susan Rich** has been named Executive Editor, HarperCollins Children's Books. Howard credits Rich with **Lemony Snicket's SERIES OF UNFORTUNATE EVENTS**, among other titles. . . Following the retirement of **Frank Kozelek**, who had been at the company for 27 years, **Leslie Gelbman** has announced the promotion of **Rich Hasselberger** to VP, Executive Art Director, Mass Market Books, overseeing both **Berkley** and **NAL** imprints. He continues to art direct for **Dutton**. Meanwhile **Carole Baron** announced that **Lisa Amaroso** will become Exec. Art Dir. for **Putnam**, **Riverhead**, **Avery**, and **Tarcher**. She had been Senior Art Dir. . . And congrats to everyone's favorite mouthpiece, **Stuart Applebaum**, who's been promoted to the newly created position of EVP Communications for Random House. Just in time, given the recent announcement about Thomas Middelhoff.

DULY NOTED

Doubleday is publishing **SEPTEMBER 11: An Oral History** next month, and it's comprised of first-person accounts of that day. One of those who's contributed is **Penguin Putnam's Dick Heffernan**, who tells the moving story of his search for his son Chris, who worked in the World Trade Center, a few floors below his friend, Pete O'Neill. Chris finds his father before he can get down to the burning towers, but Pete — who worked for his uncle at Sandler O'Neill — is not so lucky. Like all these stories, this is riveting stuff, best read in reach of a box of kleenex.

• **Jeffrey Lependorf**, Executive Director at **CLMP** (Council of Literary Magazines and Presses) reminds us that CLMP publishes a free, bimonthly *Newswire* on independent literary publishing news. To subscribe, e-mail rcasper@clmp.org with *Newswire* Subscribe in the header.

• Meanwhile in the August *Fast Company*, **Peter Olson** explains how he takes three-week vacations with no email or phone calls. "When I'm gone, I'm gone."

• Rumors abound that **Abrams** has sold its college business to **Prentice Hall**. This includes **Janson's HISTORY OF ART**. Prentice Hall had been selling these books into the textbook market.

• Now that **Scholastic** owns **Grolier**, the push is on to sell Grolier's and Scholastic's

mailing lists in one pitch. We were impressed by some of the numbers their list broker is touting: Scholastic At Home, the former mailorder portion of Grolier, claims 7 million active members in its clubs, 3 million of whom have young children (0-7), and 2.7 million of whom are "older families" (7-18).

PARTIES & EVENTS

Little, Brown's party for **Alice Sebold's THE LOVELY BONES** was held on July 30 at Flute on West 54th. **Larry Kirshbaum** hosted the event, and thanked everyone involved, including agent **Henry Dunow** ("Behind every good author is a good agent"), **Sarah Burnes**, and **Sarah Crichton**, who were responsible for bringing it into the house, and both of whom have since left. Kirshbaum announced that there are now over 1 million copies in print.

Nan Talese hosted a party in her elegant brownstone for first time author **Adam Haslett** (**YOU ARE NOT A STRANGER HERE**) where other new young authors such as **Benjamin Anastas**, **Gabe Hudson**, **Christopher Sorrentino**, **Shelley Jackson** and **Minna Proctor** rubbed shoulders with the likes of **Peter Olson**, **Jonathan Galassi**, **Luann Walther**, **Jill Krementz**, **VF's Wayne Lawson**, *Salon's* **Laura Miller**, *WSJ's* **Jeff Trachtenberg** and superstar **Jonathan Franzen** and his agent **Susan Golomb**. Haslett's agent **Ira Silverberg** declared that the entire process of putting out the book restored his faith in publishing!

National Geographic hosted a panel discussion to celebrate the Publication of **POWER LINES** by **Jason Carter**, **Jimmy Carter's** grandson. Both Carters spoke, as did the Ambassador to the US from South Africa, **Sheila Makate Sisulu**, and **Jack Nelson**, retired Washington bureau Chief of the *LA Times*. Afterward **Nina Hoffman**, President of the NGS book division, reminisced with President Carter about their long history together: Hoffman was at Bantam when it published his first book, **KEEPING FAITH**, in 1982.

MEMORIAL

A memorial service will be held for **Len Shatzkin** on Monday, September 23rd, from 3 to 5 at the Ethical Culture Society on Central Park West. Confirmed speakers include **Tom McCormack**, **Philip Turner**, **Ruth Cavin**, **Chris Kerr**, **Ed Morrow**, **Bernie Rath**, and **George Blagowidow**.

Odysseus Rising

AS GLOBALIZATION AND ITS DISCONTENTS CONTINUE TO RUMBLE across European book markets, among those nations bidding earnestly for a share of multinational manna is that one-time world titan, Greece. Casting its former Hellenocentric viewpoint to the Aegean winds, this nation has set a steady course for cosmopolitan literary exchange — or at least that's the official word on the matter. "In the last three years, interest in Greek literature on the part of foreign publishers has increased significantly," **Christos Lazos**, Director of the **National Book Centre of Greece**, recently declared, talking up a whole host of efforts to boost foreign exports of its literary goods — including government funding of translations, collaborations with foreign publishers, and a broad burst of literary initiatives flowing from Greece's 1980 entry into the European Union. As one publication recently announced, the entire tide of Greek fiction has turned "from local history to the global individual."

And that individual, some contend, is a ferocious reader. "The Greek reading public is seriously underestimated," says former **Oceanida** Publisher **Nikos Megapanos**, "both in its size and its quality." He estimates that at least 300,000 Greeks are out there reading an average of eight books each year. Though initial print runs tend to be around 3,000 copies, bestsellers will top the 8,000-copy mark, with some titles selling over 150,000. "If a publisher reprints within the year, he is more than happy," Megapanos adds.

Over the last decade, however, Greek publishing has been reaching maturity, and hitting some roadbumps along the way. Small publishers have been falling off the shelf, while large media groups such as **Lambrakis** are jumping into book publishing and "bringing a lot of confusion to the market with their aggressive marketing," according to Megapanos, who's launching a new magazine for books this fall. "But my judgment is that they are in for a few surprises. Small publishers with clearly defined markets have nothing to fear so far."

Regarding the ever-sensitive issue of pricing, **Tassos Papanastassiou** at publisher **Ellinika Grammata** tells us that, in line with EU recommendations, retail discounting in the nation is held to a maximum of 10% for the first two years after a book's publication, but following that period (and assuming there is no reprint), prices may be freely slashed. The tax-man looms, however, as the government is currently working on a law that would tax booksellers according to their inventory, and not according to sales. Publishers fear such a law would force retailers to return truckloads of stock to publishers during the Christmas holidays, when the fiscal period essentially ends, causing pandemonium for the whole business.

Where sales are concerned, it seems foreign publishers are well positioned: children's books and translated foreign fiction are among the bestselling categories in Greece (and the majority of children's books are imported, prized for their high-quality illustrations). Interestingly, study guides have also been top-sellers, vacuumed up by frantic students as new requirements for university entrance exams have sent them scurrying for the Greek version of **CLIFFS NOTES**. All in all, says **Costas Voukelatos**, publisher of the statistical magazine *Ichneftis*, 35% of the 6,500 titles published in Greece are translated from other EU countries or the US. And English is by far the most-translated language, accounting for 60% of translated titles.

But **Oceanida's** scout, **Mary Anne Thompson**, observes that the Greeks are not as aggressive as Holland, Germany, or the UK in snapping up American titles. And according to **Cullen Stanley** at **Janklow & Nesbit**, "Greek publishers are more concerned about buying big hits rather than creating a solid backlist, which would help them build a stronger market." That may be changing, however. **Marcella Berger**, VP Sub. Rights at **Simon & Schuster**, notes that apart from the obvious bestsellers, Greeks seem to be buying more backlist classics à la **Norman Vincent Peale** and **Dale Carnegie**, indicating a more cautious approach. Whatever their rationale, it seems to be paying off: Berger's sales to Greece have increased in the last three to five years.

Columbia's Super-Grads

Once again, this year's 99 highflying Columbia Publishing Course graduates have put their Palm Pilots on warp speed and wowed us with their über-achieving résumés. As in years past, we offer you a taste of publishing's next generation in the composite biographical sketch below (all content has been taken from actual student biographies). Columbia's New York Career Day is set for Monday, August 5, from 9 am to noon at the Time Life Building; call (212) 854-9775 or email publishing@jrn.columbia.edu.

Cow tipping was certainly not part of Ms. Student's upbringing. This self-proclaimed "grammar geek," a tenth-generation native of East Hampton with the physical stamina of an ocean lifeguard and the capacity to serve as an antidote for difficult people and situations, instead has her mind set on unparalleled career-oriented success. Not cow tipping. As a student at the University of Virginia, a school with a strong curriculum, but a reputation that extends no more than two highway exits in either direction, she spent four years utilizing Socratic inquiry to study great works in science, philosophy, Haitian Creole, and Quechua.

Cursed with an insatiable desire to read and write across a variety of genres, she used her washing machine-like work ethic

and casual disregard for pretentious literary critics to write her first book at the age of four. Intrigued by the failure of language to replicate the visible world, the nearsighted Ms. Student turned to publishing after graduating with degrees in English and Comparative Literature, and a minor in Frisian. More recently, Ms. Student took a 30-day train trip across the country, stopping off in Kalamazoo, MI, where she dabbled in Norwegian, Japanese, and Ancient Greek and Latin. In her spare time she ghostwrote TOEFL books and dubbed "serendipity" her favorite word. Ms. Student then headed to California, where she co-founded California's best-attended regular reading series at UC Berkeley, while doing PR for the Gap.

Fed up with un-air-conditioned car rides and intent on pursuing her hobbies of collecting international license plates and Lulu Guinness handbags, Ms. Student set out to become the youngest female editor in the history of Zambia after working in an Irish pub in Bratislava, an Indian restaurant in Dublin, and a bingo parlor in rural Pennsylvania. After spending nine years in an international boarding school situated in the Himalayas and months scouring the streets of Amsterdam as the Benelux travel writer for **LET'S GO WESTERN EUROPE 2001**, she returned to New York to resume her addiction to the Simpsons and interesting coats. More importantly, she could put her past as manager of Enron's international finance team in India solidly behind her.

Women's Work

Poland Gets the Menses, Millás Sizzles Spain, And Hareven Labors for Love in Israel

SEROTONIN LEVELS ARE PLUNGING THIS MONTH ALL OVER POLAND, where the delightfully demented author **Janusz Wisniewski** comes down with **TENSE SYNDROMES** (otherwise translated as **PREMENSTRUAL SYNDROME**; the original title was **MENSTRUATION**, but the Warsaw publisher deemed it “too shocking”), which guilefully regales readers with what’s been called a “dazzling knowledge of woman’s soul.” Said to be “moving, provoking, teasing, and full of scientific factoids,” this collection of six stories kicks off with a portrait of a girl stricken with an unusual genetic sickness, and delves into anorexia, jealousy, menopause, and an “absolutely unique study of the role of Nazi women” detailing the short marriage of Eva Braun and Adolf Hitler in a Berlin bunker in 1945. The author’s first book, **LONELINESS ON THE NET**, exhibits “courageous eroticism” as it tells the true story of “unusually tense and vivid love” consummated on the Internet (and throws in a few thoughts on the double helix, Einstein’s brain, and e-tickets). One reader declares, “Wisniewski’s emotions are true. Nothing to do with any dentist’s waiting room at all,” and we’re told the author, a one-time *Playboy* contributor, is a computer scientist whose specialty is chemical research. “After **LONELINESS ON THE NET**, I could write the telephone book and they would buy it,” Wisniewski tells *PT*. “But the book is better than the Yellow Pages in NYC. Really.” All foreign rights are open, directly from the author. Email janusz@wisniewski.net.

Maybe she’s untranslatable — into English, that is — but here she comes again, Poland’s irrepressible **Joanna Chmielewska**, who’s sold over 5 million books in Poland and 10 million in Russia, where she’s said to be the most widely read foreign author. The 70-year-old sprite is a colorful celebrity in her own nation (“she is a confirmed horse racing player,” says her press kit, “and does not shun gambling in casinos all over Europe”), and her children’s title **ADVENTURES OF PUFFY THE BEAR** and the adult work **THE GREAT DIAMOND** have been translated into English — but not published. Her novel **MY DEAD HUSBAND** has just hit the charts in a reprint edition, said to be “abundant with thugs” and rife with “nightmarish family relationships” as it chronicles a brilliant businessman who degenerates into a crude boor at home, while his wife, the prospective murderess, is herself “an obese, nagging, and frighteningly stupid woman whose only talent — culinary genius —

may not be enough to keep their marriage together.” Rights have been sold to Russia thus far, with interest in the US from **Scholastic**; talk to **Tadeusz Lewandowski** in Warsaw.

Women’s travails also engross Spain this month, as literary stallion **Juan José Millás** hits the list with **TWO WOMEN IN PRAGUE**, which dissects the fate of a mysterious middle-aged woman who enrolls in a writing workshop “to find an author to write the story of her life.” In class she meets up with a young stud who’s obsessed with the idea that he was adopted at birth, and a web of loneliness and disappointments quickly envelops the two in their biographical endeavors. The book won this year’s **Primavera Prize**, and Millás’ 1990 novel **THIS WAS SOLITUDE** won the **Nadal Prize**, and was subsequently published in Denmark (**Gyldendal**), Norway (**Aschehoug**), France (**Laffont**), Germany (**Suhrkamp**), and the UK (**Allison & Busby**). Several of the author’s titles have topped

INTERNATIONAL FICTION BESTSELLERS

	UK	FRANCE	GERMANY	ITALY	SWEDEN	HOLLAND
1	GRAVE SECRETS Kathy Reichs <i>Heinemann</i>	ONE NIGHT AT THE CLUB Christian Gailly <i>Minuit</i>	DEATH OF A CRITIC Martin Walser <i>Suhrkamp</i>	MONTALBANO’S FEAR Andrea Camilleri <i>Mondadori</i>	PRIME TIME Liza Marklund <i>Piratförlaget</i>	LAND OF THE LIVING Nicci French <i>Ambo/Anthos</i>
2	LAND OF FIRE Chris Ryan <i>Century</i>	DADDY’S LITTLE GIRL Mary Higgins Clark <i>Albin Michel</i>	THE CORRECTIONS Jonathan Franzen <i>Rowohlt</i>	DON’T MOVE Margaret Mazzantini <i>Mondadori</i>	THE SHELTERS OF STONE Jean M. Auel <i>Bra Böcker</i>	GOD’S GYM Leon de Winter <i>De Bezige Bij</i>
3	BEGGAR’S BANQUET Ian Rankin <i>Orion</i>	LEAVE QUICKLY AND RETURN LATE Fred Vargas <i>Viviane Hamy</i>	WALLANDER’S FIRST CASE AND OTHER STORIES Henning Mankell <i>Zsolnay</i>	DIVORCE IN BUDA Sándor Márai <i>Adelphi</i>	OLD LADIES DON’T LAY EGGS Levengood & Lindell <i>Piratförlaget</i>	KILLING ME SOFTLY Nicci French <i>Ambo/Anthos</i>
4	I DON’T KNOW HOW SHE DOES IT Allison Pearson <i>Chatto</i>	THE BOOK OF ILLUSIONS Paul Auster <i>Actes Sud</i>	THE LAW OF THE LAGOON Donna Leon <i>Diogenes</i>	THE FERCHAUX OLDEST SON Georges Simenon <i>Adelphi</i>	HASH Torgny Lindgren <i>Norstedts</i>	FACELESS KILLERS Henning Mankell <i>De Geus</i>
5	THE SHELTERS OF STONE Jean M. Auel <i>Hodder</i>	THE ONE I LOVED Anna Gavalda <i>Dilettante</i>	CRABWALKING Günter Grass <i>Steidl</i>	THE SMALL SHADOW Banana Yoshimoto <i>Feltrinelli</i>	SAILS OF STONE Åke Edwardson <i>Norstedts</i>	THIRTY MartSmeets <i>Contact</i>
6	MINORITY REPORT Philip K. Dick <i>Gollancz</i>	THE BOONE SYSTEM Percy Kemp <i>Albin Michel</i>	HARRY POTTER AND THE PRISONER OF AZKABAN J.K. Rowling <i>Carlsen</i>	THE LOVER IS FINISHED Maria Venturi <i>Rizzoli</i>	AND PICCADILLY CIRCUS IS NOT LOCATED IN KUMLA Håkan Nesser <i>Bonniers</i>	OYSTERS OF NAM KEE Kees van Beijnum <i>Nijgh & Van Ditmar</i>
7	SCAREDY CAT Mark Billingham <i>Little, Brown</i>	THE FOURTH HAND John Irving <i>Seuil</i>	I, RICHARD: STORIES OF SUSPENSE Elizabeth George <i>Blancalet</i>	THE SUMMONS John Grisham <i>Mondadori</i>	MURDER ON BOARD Jan Mårtensson <i>Wahlström & Widstrand</i>	PAULA Isabel Allende <i>Wereldbibliotheek</i>
8	PANDORA Jilly Cooper <i>Bantam</i>	FOREVER IS TIME ENOUGH François Cheng <i>Albin Michel</i>	THE ALCHEMIST Paulo Coelho <i>Diogenes</i>	THE RAGE AND THE PRIDE Oriana Fallaci <i>Rizzoli (nonfiction)</i>	THE LAST STRING Kerstin Ekman <i>Albert Bonniers</i>	THE SUMMONS John Grisham <i>A.W. Bruna</i>
9	THE SPARTAN Valerio Massimo Manfredi <i>Macmillan</i>	OF MARRIAGEABLE AGE Sharon Maas <i>Flammarion</i>	HARRY POTTER AND THE GOBLET OF FIRE J.K. Rowling <i>Carlsen</i>	WHAT’S IN MY HEART Marcela Serrano <i>Feltrinelli</i>	BEFORE THE FROST Henning Mankell <i>Leopard</i>	BRIDGET JONES, THE NEW DIARY Helen Fielding <i>Prometheus</i>
10	HARD EIGHT Janet Evanovich <i>Headline</i>	THAT’S A KISS Philippe Djian <i>Gallimard</i>	HARRY POTTER AND THE CHAMBER OF SECRETS J.K. Rowling <i>Carlsen</i>	MOMENT OF CATHARSIS Flavio Oreglio <i>Mondadori (nonfiction)</i>	FUNNY FANNY Björn Hellberg <i>Tre Böcker</i>	THE ORPHANED SOCIETY Pim Fortuyn <i>Karakter (nonfiction)</i>

100,000 copies, and critics are quick to distance him from “the florid magic realism” of **García Márquez**, instead noting the work’s urban grit and frank, journalistic style. As Millás once said, “the writing has to be efficient as a pistol. No adornments: to the heart of the affair, line-by-line.” Talk to publisher **Espasa** for rights.

In Sweden, tennis authority (he’s written 23 books on the subject) and crime writer **Björn Hellberg** is back with the 13th installment in his series featuring the inimitable Inspector Sten Wall. Named after a fictional TV program with sky-high ratings, **FUNNY FANNY** follows the fate of perky show host Fanny Cordell, who unexpectedly discovers “a great danger” lurking on the other side of the teleprompter. One of Sweden’s most revered authors, Hellberg is a popular TV personality who apparently knocks out mysteries in between tennis lessons. **FUNNY FANNY** sold 10,000 copies in less than a month (it’s “a book you swallow just as fast as you can,” one

critic raved), and rights have been sold to Germany (**Argon**) and Holland (**De Geus**). See agent **Bengt Nordin** for rights.

Denmark edges **CLOSE TO PARADISE** this month as **Thomas Qvortrup**’s “spectacular debut” novel hits the list. Three friends perpetrate a nasty crime and hole up on a yacht tethered to a tropical Thai island, where they wallow in a dope-fueled, nihilistic reverie, eventually “pushing each other’s sexual limits, until they go beyond what is both healthy and bearable.” Critics have plopped the book in with such distinguished company as **Thomas Mann**’s **UTOPIA** and **Golding**’s **LORD OF THE FLIES**, praising it as a “scandal novel which takes the conventional novel a step further,” but also grooving to its philosophical qualities that gain urgency from the author’s “knife-sharp talent for telling stories.” No foreign rights sales have been made as yet, but interest is perking, and a film deal looks like a no-brainer. Contact **Esthi Kunz** at **Gyldendal**.

And in Israel, writer **Gail Hareven** has just absconded with this year’s prestigious **Sapir Prize** for her “cholesterol-free” and “impeccably rational” novel **MY TRUE LOVE**, which emerged from a tough crowd of finalists including **A.B. Yehoshua**’s **THE LIBERATING BRIDE** and **Gavriela Avigur-Rotem**’s **HEATWAVE AND CRAZY BIRDS**. The judges settled on **MY TRUE LOVE** in part for its complex protagonists “who are not open to simplistic and moralistic judgment,” and praised its quest for “the idea of a great, addictive love as a possible and legitimate way of aspiring to the sublime.” The story takes place partly in Moscow, and draws on Russian literature as it examines the inner agony of heroine Noa as she’s caught in that existential vortex between Moscow and America. The 43-year-old author lives in Jerusalem and writes on politics and feminist issues, in addition to her books for children and several plays (five of which have been staged). The Sapir Prize carries a translation subsidy (in addition to a tidy \$30,000 pot), and part of the book has been translated into English by **Dalia Bilu**. Rights are available from the **Institute for the Translation of Hebrew Literature**.

A Key To The Lists:

We’ve attempted to determine what is generally accepted as the most reliable list for each country and to bring you, translated and standardized, the list of the top fiction bestsellers (where the distinction exists).

Argentina: *Ambito Financiero*, 7/24; **Brazil:** *Estado de Sao Paulo*, 6/16; **Denmark:** *Gad Bookstores*, 7/26; **France:** *L’Express*, 7/25; **Germany:** *Der Spiegel*, 7/29; **Greece:** *Eleftheroudakis*, 7/17; **Holland:** *Boek Monitor*, 7/25; **Israel:** *Ha’aretz Book Review Supplement*, 7/17; **Italy:** *Internet Bookshop*, 7/29; **Poland:** *Rzeczpospolita*, 7/24; **Spain:** *ABC.es*, 7/29; **Sweden:** *Svensk Bokhandel*, 7/03; **UK:** *The London Times*, 7/24.

We’d like to thank the following for helping us to assemble, translate, and understand the various lists: Paula Yiannika, Nicolas Costa, Bella Campillo, Pilar Gonzalez, Bengt Nordin, Karin Schindler, Efrat Lev, Deborah Harris, Regina Greda, Gabriella Piomboni, Anry van Esch, and Dorothea de Fines.

INTERNATIONAL FICTION BESTSELLERS

SPAIN	GREECE	BRAZIL	ARGENTINA	DENMARK	POLAND	ISRAEL
QUEEN OF THE SOUTH Arturo Pérez-Reverte <i>Alfaguara</i>	THE WITCHES OF SMYRNA Maira Meimaridi <i>Kastaniotis</i>	SEX ON THE MIND Luis F. Verissimo <i>Objetiva</i>	SHANGHAI BABY Wei Hui <i>Emecé</i>	THE SHELTERS OF STONE Jean M. Auel <i>Samlerens</i>	THE SIGMA PROTOCOL Robert Ludlum <i>Amber</i>	IN ANOTHER LIFE David Grossman <i>Hakibbutz Hameuchad</i>
TWO WOMEN IN PRAGUE Juan José Millás <i>Espasa</i>	VOICES IN SUMMER Rosamunde Pilcher <i>Oceanida</i>	THE LORD OF THE RINGS: COMPLETE J.R.R. Tolkien <i>Martins Fontes</i>	THE LORD OF THE RINGS: COMPLETE J.R.R. Tolkien <i>Minotauro</i>	THE CROWN PRINCESS Hanne-Vibeke Holst <i>Gyldendal</i>	THE IMPRESSIONIST Hari Kunzru <i>Muza SA</i>	CHEAP MOON Etgar Keret <i>Zmora Bitan</i>
THE SHELTERS OF STONE Jean M. Auel <i>Maeva</i>	WHEN NIETZSCHE WEPT Irvin D. Yalom <i>Agra</i>	THE LIES THAT MEN TELL Luis F. Verissimo <i>Objetiva</i>	QUEEN’S FLIGHT Tomás Eloy Martínez <i>Alfaguara</i>	THE BOOK OF ILLUSIONS Paul Auster <i>Actes Sud</i>	HEART IN A SLING Katarzyna Grochola <i>WAB</i>	A STORY ABOUT LOVE AND DARKNESS Amos Oz <i>Keter</i>
SOLDIERS OF SALAMIS Javier Cercas <i>Tusquets</i>	THE KITE Athina Kakouri <i>Estia</i>	THE LIGHTHOUSE DIARY Jaco Ubalda <i>Nova Fronteira</i>	QUEEN OF THE SOUTH Arturo Pérez-Reverte <i>Alfaguara</i>	WEST OF THE MOON Jane Aamund <i>Høst & Søn</i>	TENSE SYNDROMES Janusz L. Wisniewski <i>Proszynski i S-ka</i>	MY TRUE LOVE Gail Hareven <i>Keter</i>
DIFFICULT AIRS Almudena Grandes <i>Tusquets</i>	THIEF OF MEMORY Nikos Papandreou <i>Kastaniotis</i>	POINT OF ORIGIN Patricia Cornwell <i>Companhia das Letras</i>	THE FAMILY Mario Puzo <i>Emecé</i>	SHANGHAI BABY Wei Hui <i>Rosinante</i>	NEVER AGAIN! Katarzyna Grochola <i>WAB</i>	TAMARA WALKS ON WATER Shifra Horn <i>Am Oved</i>
MISSED CALLS Manuel Rivas <i>Alfaguara</i>	NEVER TOO LATE Cathy Kelly <i>Ebeiria ekdotiki</i>	THE PRIESTESS OF AVALON Marion Zimmer Bradley <i>Rocco</i>	I THOUGHT MY FATHER WAS GOD Paul Auster <i>Anagrama</i>	I’D LIKE SOMEONE TO WAIT FOR ME SOMEWHERE Anna Gavalda <i>Kofod</i>	MY DEAD HUSBAND Joanna Chmielewska <i>Kobra Media</i>	MY FAMILY RIGHT OR WRONG Ephraim Kishon <i>Yediot Ahronot</i>
GUESTS IN THE GARDEN Antonio Gala <i>Planeta</i>	LIVING IN GREECE B & R Stoeltie <i>Taschen (nonfiction/English language)</i>	100 BEST HUMOROUS SHORT STORIES Flavio Moreiro da Costa <i>Ediouro</i>	DEAD SLEEP Greg Iles <i>Emecé</i>	BUDDENBROOKS Thomas Mann <i>Gyldendal</i>	RUN, RUN, RUN William Wharton <i>Rebis</i>	THREE MEN IN A BOAT Jerome K. Jerome <i>Arieh Nir</i>
CARPE DIEM Alfonso Ussía <i>Ediciones B</i>	THE HONEY BECAME THE STING Kali Karatza <i>Modern Times</i>	FRANKENSTEIN, DRACULA, THE DOCTOR AND THE MONSTER Mary Shelley, et al. <i>Ediouro</i>	HARRY POTTER AND THE SORCERER’S STONE J.K. Rowling <i>Salamandra</i>	MASON & DIXON Thomas Pynchon <i>Tiderne Skifter</i>	THE PIANIST Wladyslaw Szpilman <i>Znak</i>	HEATWAVE AND CRAZY BIRDS Gavriela Avigur-Rotem <i>Keshet</i>
THE GUITAR PLAYER Luis Landero <i>Tusquets</i>	THE SEXUAL LIFE OF CATHERINE M. Catherine Millet <i>Kedros</i>	DEATH IN HOLY ORDERS P.D. James <i>Objetiva</i>	STORIES TO MAKE YOU THINK Jorge Bucay <i>Nuevo Extremo</i>	FURY Salman Rushdie <i>Gyldendal</i>	MEN AT ARMS Terry Pratchett <i>Proszynski i S-ka</i>	THE GIRL WITH THE PEARL EARRING Tracy Chevalier <i>Kinneret</i>
THE QUEEN’S FLIGHT Tomás Eloy Martínez <i>Alfaguara</i>	SINGULAR TENSE Lena Divani <i>Kastaniotis</i>	COMEDIES TO READ AT SCHOOL Luis F. Verissimo <i>Objetiva</i>	THE SILMARILLION J.R.R. Tolkien <i>Minotauro</i>	CLOSE TO PARADISE Thomas Qvortrup <i>Gyldendal</i>	EUREKA STREET Robert McLiam Wilson <i>Ksiaznica</i>	MAYAMIA Susan Adam <i>Keter</i>

Micro Marketing

continued from page 1

everything they're doing these days," says Pierce. "It all starts with a visual sense that needs to be trained."

Can You Say 'Cocooning'?

You don't have to look far to find a number of other publishers practicing similar tactics — and reaping the rewards. "Lifestyle publishing right now is doing very, very well," says **Rich Smeby**, VP General Manager of the **Sunset Books** Group, which has obviously been buoyed along on the cocooning trend. But Sunset works hard to keep close tabs on its hard-core customers, who have become the bedrock source of wisdom for its key publishing lines. Sunset makes the rounds at major trade shows, such as the blowout Northwest Flower and Garden Show, "which affords us the opportunity to press the flesh of our readers," Smeby says. Scoff if you will, but all that flesh-pressing once turned up an apparently unslakable interest in garden trellises, and the resulting title, **TRELLISES AND ARBORS**, has now sold over a quarter million units. Likewise for **LANDSCAPING WITH STONE**, another title inspired by consumer heavy-breathing. And market research doesn't end there, as Sunset conducts surveys, deploys focus groups, and studies other indicators to suss out potential pockets of interest. Consequently, the publisher has been able to "slice and dice" the larger gardening and landscaping categories to open up vast and lucrative tracts of enthusiast terrain. The landmark **WESTERN GARDEN BOOK**, for instance, is now being rolled out in editions for the northeast, south, and midwest, while a wildfire "exterior home decor" line has been built around titles such as **GARDEN DECOR**. "We're constantly in contact with our readers," Smeby says. "If you're not out there listening to them, you're missing a huge opportunity." At the same time, publishing into multiple distribution channels — such as the **Home Depots** of the world — offers a hedge against market volatility. "We like to feel that we're somewhat insulated," Smeby adds. "If the traditional book trade would be down, the home and garden channel would be up."

That's a familiar philosophy to the special-market mavens at **Sterling**, where Executive VP **Charles Nurnberg** confirms that a third of the publisher's business is generated via special sales (mostly sold non-returnable) at crafts shops, garden stores, and the like, and where the unassuming wood-craft title **NEW ROUTER HANDBOOK** has breached the two-million-copy mark. And those sales are no fluke. Sterling takes a "cradle-to-grave" approach to category publication, blanketing all levels and all price points in any given subject. Then they take their list and sell, for instance, retail garden centers on the theory that these books essentially serve as a catalogue for additional products. That is, a store might not make as much money selling books as trowels, but the book makes a dandy, 128-page ad for all those implements of dire importance for the maintenance of the back forty that are readily available right down the aisle. Regarding other sales channels, Nurnberg emphasizes that (despite reports elsewhere) Sterling has little truck these days with the school and library market, and has no direct mail division. Sales to direct mail catalogues have increased, however, as niche retailers of all stripes have logged impressive sales gains, now that consumers have learned to hit up micro marketers for all their impulse-purchase needs. Sterling's robust but targeted publishing lines, combined with its large

distribution business of 17 publishers, have helped put it at the forefront of the lumber enthusiast and crossword maniac market. And here's a factoid to file away under "Backlist": 95% of Sterling titles are reprinted.

The Joy of Horsemanship

Penetrating those micro-niches can also prove fruitful for diversifying a customer base, according to **Lee Miller**, VP Sales for **Globe Pequot**. That lesson hit home during the post-9/11 flying jitters, which shook up Globe's travel program and seemed to validate the publisher's recent acquisitions in categories such as fly-fishing (**Lyons Press**) and outdoor recreation (**Falcon**). Miller notes that Lyons, which Globe purchased last year, has now been drilling down into the equestrian market, cracking open a whole world of dressage enthusiasts and saddle aficionados, and leading Globe to a distribution deal with the venerable horse bible **Western Horseman**. "We're finding immediate credibility because of their name, and it helps us with some of the books we had already published in that field," Miller says. For example, a year ago Lyons had published **Buck** ("Horse Whisperer") **Brannaman's THE FARAWAY HORSES**, and it was selling steadily. But hitching up with **Western Horseman** not only gave the publisher more standing in horsemanship circles, it also opened the door to tack shops and other horse venues. "As a medium-size publisher, it's important to diversify our customer base," Miller says. "Bookstores will always be our lead customers, but the more diversity we can find, the better off we are."

And if you're talking micro-niches, check out **Schiffer Publishing**, where the hot titles of the day are **UNITED STATES ARMY SHOULDER PATCHES** and **THE COLLECTOR'S GUIDE TO CLOTH THIRD REICH MILITARY HEADGEAR**. **Tina Skinner**, Schiffer's VP Sales and Marketing, notes that Internet sales have been something of a driver for the publisher's high-end illustrated military titles, which are generally too off-the-wall for brick-and-mortar stores to touch. Besides selling off of Schiffer's own site, the publisher has noticed a thriving after-market of sorts. "We've had individuals become major accounts for us simply by selling these titles on the Internet. Ebay has become a major vehicle for that. Sometimes they auction them off for more than retail value."

Motorbooks also sells surprisingly well through **BN.com**, according to VP Sales and Marketing **Mike Hejny**, a feat that makes sense, given that arcane automotive manuals can be found on the web in seconds. Actually, however, one of Motorbooks' all-time bestselling Internet titles is **A TWIST OF THE WRIST**, a guide to extreme-performance motorcycle racing, which proves that you never know what enthusiast nerve you might hit. (Chess turned out to be a big online boon for **Globe Pequot**.) Motorbooks has now broken its site into different communities for tractors, cars, airplanes, and other earthly passions. "Online sales have been strong year over year, and this year's no exception," Hejny says. However, most publishers seem less than bullish about the e-future. "The Internet is certainly a factor in niche selling, but it is by no means the dominant factor, or even a substantial segment at the moment," Charles Nurnberg says plainly. "The enthusiasts shop wherever they can find the best collection of books in their categories. In my estimation, they use the Internet as a resource guide, but still want to judge a book the old-fashioned way: by turning the pages and feeling the heft." But you still gotta wonder. What does **Dave Weich**, Director of Content and Marketing at **Powells.com**, consider his hottest-selling category? "We have no trouble at all selling railroad books," he says.

Got Propaganda?

WHILE MUCH OF THE LITERARY WORLD MOPES ABOUT SLUGGISH trade book sales and a flat-lined readership, an industry group in Holland has jettisoned their melancholy and mounted a frontal assault on blasé book buying. Aggressively luring readers and making bestsellers in the bargain, this Dutch treat just might be a model for other nations in need of a literacy wake-up call.

Affectionately known as the **Collective Propaganda for the Dutch Book** (CPNB), and armed with an array of book events and publicity-sparking pitches, the Amsterdam-based group has helped hike sales of Dutch literature more than 40% over the last decade, to around \$400 million — with the number of copies sold marching upward as well. That's not bad for a nation of 16 million people. And it's due in part to CPNB's approach to riveting Holland's attention on books. "The program is successful because there is no competition with other diversions," CPNB Director **Henk Kraima** says about his eyeball-grabbing events. "It is the best way to fight the music and film industries."

On the front lines of Kraima's strategic campaign is a 10-day blowout called Book Week. Held every March, Book Week is chockablock with media magnets such as the Book Ball, a gala affair packed with authors, publishers, booksellers, and assorted debutantes that has become one of the nation's best-known annual events. One year, sponsors were put out because they were only able to cram eight TV camera crews into the bash. ("The arrival of the authors has turned into an event comparable with the entry of gladiators into an arena," according to Kraima, who is clearly tickled with the spectacle.) But Book Week's stealth ingredient is a short novel commissioned from major authors such as **Salman Rushdie**, **Cees Noteboom**, and **Anna Enquist**. Each year a new novel, running to about 100 pages, is offered exclusively as a free gift to customers who spend at least €1.11 — around \$11 — on a general book. In recent years print runs for these "gift books" have soared to 750,000 copies, each one of them guaranteeing the

sale of a regular trade book — and ensuring that 750,000 customers have come through booksellers' doors. (Retailers place orders for the gift book, which is sold to them at a nominal cost, and then the print run is determined.) Gift book authors dominate the nation's bestseller list, and the Dutch boost can turn into major play elsewhere. Noteboom's 1992 short novel **THE FOLLOWING STORY**, for example, first appeared as a gift book and was subsequently translated into more than 15 languages, hitting the top ten in Germany. Moreover, each year highlights a different category or theme (this year's was "Love in Literature," while others have been "Latin America," "Family Ties," and "The Classical Age"), which helps publishers brush off their backlists and roll out special reprints or promotional campaigns.

Beyond Book Week, other CPNB programs target children's books, travel writing, and the teen market (see www.cpnb.nl for more details). Then there's Thriller Month, every June, for which CPNB has published a promotional newspaper with a print run of over a million copies, funded by ads from publishers. As with Book Week, a special short story is commissioned from name authors (**Stephen King**, **Elizabeth George**, and **Robin Cook** have all offered their wares) and given away with a purchase. Thrillers now account for about 18% of Dutch trade book sales.

Propaganda doesn't come for free, of course, as the architects of the AAP's consumer campaign, Get Caught Reading, are well aware (see box below). With a staff of 20, the CPNB collects a yearly contribution of about \$370,000 each from booksellers, publishers, and libraries. (Each of these three groups also selects three of the nine CPNB board members.) On top of that, revenues from the sale of promotional materials and ads in CPNB publications rack up another \$5 million each year — each campaign must generate its own revenue via point-of-sale materials — supporting an annual operating budget of up to \$6 million. With this cash in hand, and a gladiatorial swagger or two, the group has apparently pushed reading into the heady upper precincts of Dutch glitterati. "Other branches of industry," as the CPNB boasts, "look on the book trade with envy."

'Get Caught' Goes Grassroots

When First Lady **Laura Bush** kicks off the 2nd **National Book Festival** on Saturday, October 12, on the Capitol's West Lawn, she'll be lending the White House imprimatur to the cause of reading in more ways than one. Besides bringing the likes of **Ha Jin**, **Dava Sobel**, **Jules Feiffer**, and **Billy Collins**, among some 70 other authors, to the Capitol — and posing for a celebrity photograph in the **Association of American Publishers' Get Caught Reading** campaign, joining those glorious shots of **Whoopi Goldberg** and **Rosie** — she'll also be presiding over what could be a key moment in the AAP's quest to take its three-year-old campaign to the grassroots.

Sponsored by the **Library of Congress**, the "national" festival actually will live up to its name this year, as 22 states are set to join in with a number of linked events between late August and October. (New York's will be sponsored by **The New York Center for the Book** on Sept. 19 at Columbia University, with a featured writer to be announced.) The hope is that connecting the dots around the country will help take what has been a somewhat rarefied print campaign down home to the masses. "This is a big chance," says AAP President **Pat Schroeder**. "If

we could finally get all of America reading books at the same time, that would be exciting."

There's already been some progress on that front, according to AAP Vice President **Kathryn Blough**, who reports that with the help of **Anderson News**, the Get Caught Reading logo will be displayed in 1,700 supermarkets, including **Kroger**, **Fred Meyer**, and **Fry's** stores, and **McDonald's** will plug the program in its in-school show, which is titled "Book Time." The celebrity photo pitch keeps growing as well, and in addition to the First Lady, recent recruits include **Mayor Bloomberg**, **Spider-Man**, and **Drew Carey**, while hot young things in the 18-34 age bracket are being targeted for the next round. Hundreds of congresspeople have also posed, and their photos are ready for plastering around the libraries of their home districts, downloadable from www.getcaughtreading.com.

But to take the campaign to the next level, the AAP needs to hit America where it hurts — via TV, that is. "We really wish we could get into the broadcast media," Schroeder says. "We're scratching our heads and trying to figure that one out." In this case, the dreaded concept of synergy may actually be of some use. The AAP's tentative plan is to haul broadcasters on board via their corporate book publishing brethren, in the hope that the on-air units could pitch in with public service announcements.

Calendar of Book Fairs, Conventions, and Conferences

August 31 – September 8, 2002

PHILIPPINE BOOK FAIR

Megatrade Hall, Mandaluyong City, Philippines. Contact Irene Lloren, (632) 896-0661; fax (632) 896-0695; ptrade@philonline.com; www.philippinebookfair.com.

September 4-9, 2002

MOSCOW INTERNATIONAL BOOK FAIR

All-Russia Exhibit Center, Moscow, Russia. Contact Nikolay Ovsyannikov, fax 7 95 97 32 132; exhibitions@elnet.msk.ru; www.bookfair.ru.

September 9-12, 2002

SEYBOLD SEMINAR SAN FRANCISCO

Moscone Center, San Francisco, CA. Call Jeff Gallagher at (781) 433-1909; jeff.gallagher@key3media.com; www.seyboldseminars.com.

September 15-16, 2002

CIANA

Business Design Center, Islington, London, UK. Call 44 (0) 20 7729 6044; enquiries@ciana.co.uk.

September 21-23, 2002

DALLAS INTERNATIONAL GIFT & HOME ACCESSORIES SHOW

Dallas Market Center, Dallas, TX. Call George Little Management, (800) 272-7469; fax (914) 948-6180.

September 25-29, 2002

NEW YORK IS BOOK COUNTRY

Various venues, New York, NY. Call (212) 207-7242; www.nyisbookcountry.com.

September 26-28, 2002

NATIONAL MUSEUM PUBLISHING SEMINAR

University of Chicago, Chicago, IL. Call Stephanie Medlock, (312) 702-1682; fax (312) 702-6814; smedlock@midway.uchicago.edu.

September 29 – October 3, 2002

IBBY: INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

Convention Center, Basel, Switzerland. Call 41 61 272 2917; fax 41 61 272 2757; ibby@eye.ch; www.ibby.org.

October 2-5, 2002

LIBER 2002

Barcelona, Spain. Call 34 91 722 5176; fax 34 91 722 5804; liber@ifema.es; www.liber.ifema.es/liber1.htm.

October 9-14, 2002

FRANKFURT BOOK FAIR

Frankfurt, Germany. Call Brigitte Klempert, 4969 2102 222; www.frankfurt-book-fair.com.

October 12, 2002

2ND NATIONAL BOOK FESTIVAL

West Lawn of the US Capitol, Washington, DC. Call (888) 714-4696; bookfest@loc.gov; www.loc.gov.

October 17-20, 2002

BOUCHERCON 2002

33rd Annual World Mystery Convention. Renaissance Austin, Austin, TX. Call (877) 607-7223; info@bouchercon2002.org; www.bouchercon2002.org.

October 18-20, 2002

BOOKPUBLISH 2002

Small Publishers Association of North America. Denver Marriott Southeast, Denver, CO. Call (719) 395-4790; fax (719) 395-8374; span@spannet.org; www.spannet.org.

October 19-23, 2002

DMA ANNUAL CONFERENCE AND EXHIBITION

Moscone Center, San Francisco, CA. Contact Joyce Hernandez, (212) 790-1505; fax (212) 719-5106; jhernand@the-dma.org; www.the-dma.org.

October 22 – November 3, 2002

SANTIAGO INTERNATIONAL BOOK FAIR

Santiago, Chile. Call 56 2 698 9519; fax 56 2 698 9226; prolibro@ctcreuna.cl; www.camlibro.cl.

October 25-27, 2002

CIROBE

Chicago Hilton, Chicago, IL. Call (773) 404-8357; fax (773) 955-2967; info@cirobe.com; www.cirobe.com.

October 31 – November 3, 2002

WORLD FANTASY CONVENTION

Minneapolis Hilton, Minneapolis, MN. Contact Greg Ketter, (612) 823-6161; www.2002worldfantasy.org.

November 11-13, 2002

EPM ENTERTAINMENT MARKETING CONFERENCE

Sponsored by *The Licensing Letter*. Universal City Hilton, Los Angeles, CA. Contact Loretta Netzer, (212) 941-0099.

November 14-18, 2002

SALON DU LIVRE MONTREAL

Place Bonaventure, Montreal, Canada. Contact Francine Bois, slm.info@videotron.ca.

November 18-22, 2002

COMDEX

Las Vegas Convention Center, Las Vegas, NV. Call (781) 433-1665; www.key3media.com/comdex/fall2002.

November 20, 2002

NATIONAL BOOK AWARDS

New York Marriott Marquis, New York, NY. Call Ellen Ryder, (212) 226-6563; fax (212) 274-8417; natbkfd@mindspring.com; www.nationalbook.org.

November 21-26, 2002

NCTE ANNUAL CONVENTION

The Atlanta Hilton, Atlanta, GA. Call Amy Chamley, (217) 278-3661; fax (217) 278-3762; achamley@ncte.org.

November 30 – December 8, 2002

GUADALAJARA INTERNATIONAL BOOK FAIR

Expo Guadalajara Exhibition Center. Guadalajara, Mexico. Contact Olivia Macias, promo1@fil.com.mx.

December 27-30, 2002

MLA ANNUAL CONVENTION

New York, NY. Call (646) 576-5263; convention@mla.org; www.mla.org.

January 4-6, 2003

INATS: INT'L NEW AGE TRADE SHOW EAST

Orange County Convention Center, Orlando, FL. Call (800) 710-8859; inats@glmshows.com; www.inats.com.

January 7-21, 2003

EVANGELICAL CHRISTIAN PUBLISHING ASSOCIATION CONFERENCE

Organized by ECPA. Contact Barbie Gopperton, bgopperton@ecpa.org; www.ecpa.org.

January 24-29, 2003

ALA MIDWINTER CONFERENCE

Philadelphia, PA. Call (312) 280-5041; pio@ala.org; www.ala.org/pio/factsheets/midwinter.

January 29-31, 2003

CHRISTIAN BOOKSELLERS ASSOCIATION EXPOSITION

Indiana Convention Center, Indianapolis, IN. Contact info@cbaonline.org; www.cbaonline.org.

February 1-6, 2003

NEW YORK INTERNATIONAL GIFT FAIR

Jacob Javits Center, New York, NY. Contact Jung-Eun Kim, (914) 421-3272; jung_kim@glmshows.com; www.nyigf.com.

February 3-6, 2003

MILIA 2003

Palais Des Festivals, Cannes, France. See www.milia.com.

REGIONAL BOOKSELLER TRADE SHOWS

September 5-8, 2002

MID-SOUTH INDEPENDENT BOOKSELLERS ASSOCIATION

Hyatt Regency New Orleans, New Orleans, LA. Call Andy Jackson, (281) 463-0438; fax (281) 656-2140; andy@msiba.org; www.msiba.org.

September 13-15, 2002

PACIFIC NORTHWEST BOOKSELLERS ASSOCIATION

Oregon Convention Center, Portland, OR. Call (541) 683-4363; fax (541) 683-3910; info@pnba.org; www.pnba.org.

September 20-22, 2002

MOUNTAINS & PLAINS BOOKSELLERS ASSOCIATION

Denver Marriott Tech Center, Denver, CO. Call (970) 484-5856; info@mountainsplains.org; www.mountainsplains.org.

September 20-22, 2002

SOUTHEAST BOOKSELLERS ASSOCIATION

Broward County Convention Center, Fort Lauderdale, FL. Call (803) 252-7755; fax (803) 252-8589; info@sebaweb.org; www.sebaweb.org.

September 27-29, 2002

GREAT LAKES BOOKSELLERS ASSOCIATION

Hyatt Regency, Dearborn, MI. Call (616) 847-2460; fax (616) 842-0051; glba@books-glba.org.

September 27-29, 2002

NEW ENGLAND BOOKSELLERS ASSOCIATION

Providence, RI. Call (617) 576-3070; fax (617) 576-3091; rusty@neba.org; www.newenglandbooks.org.

September 27-29, 2002

UPPER MIDWEST BOOKSELLERS ASSOCIATION

RiverCentre, St. Paul, MN. Call (800) 784-7522; KTatUMBA@aol.com; www.abookaday.com.

October 4-6, 2002

NORTHERN CALIFORNIA INDEPENDENT BOOKSELLERS ASSOCIATION

Oakland Convention Center, Oakland, CA. Call (415) 561-7686; fax (415) 561-7685; hut@nciba.com; www.nciba.com.

October 13-14, 2002

NEW ATLANTIC INDEPENDENT BOOKSELLERS ASSOCIATION

Philadelphia Marriott, Philadelphia, PA. Call (516) 333-0681; fax (516) 333-0689; tradeshow@naiba.com.

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