

# PUBLISHING TRENDS

October 2003

News &amp; Opinion on the Changing World of Book Publishing

Volume X, Number X

## Phoenix Rising

### Online Learning's 600-Pound Gorilla Tangos With Textbook Publishers

By ANN KIRSCHNER

THE UNIVERSITY OF PHOENIX, AN ARIZONA-HEADQUARTERED, for-profit institution offering degrees in adult-education staples such as business administration and information technology, may seem an odd candidate to be turning the world of higher educational publishing upside down. Yet as the nation's largest accredited university — 163,627 current students (72,230 attending via the Internet), 17,200 instructors, 128 campuses in 26 states, and Internet delivery worldwide — there's good reason why publishing insiders are calling Phoenix the **Wal-Mart** of the higher-ed world (as in: "The second biggest mistake you can make is selling to Wal-Mart. The biggest mistake? Not selling to Wal-Mart."). "Phoenix is a major player," explains **Gordon Freedman**, e-learning consultant and CEO of textbook solutions firm **TextCentric**. "Publishers are lining up to compete for that account." Yet in a tale familiar to trade publishers (**Barnes & Noble**, anyone?), one of textbook publishers' major customers is now in a position to become their big-time competitor, a prospect surely being contemplated at giants such as **Houghton Mifflin**, **McGraw-Hill**, and particularly **Pearson**, the largest educational publisher. How this predicament plays out among the established industry players — between traditional publishing models and new digital learning paradigms — will point the way, at very least, to the future of higher-ed publishing in America.

Phoenix, widely recognized as the company that invented for-profit education (and which was green-lighted last week to open a campus in New Jersey), may represent a smidgen of the 16 million students enrolled in higher-ed programs in the US. But by leveraging infrastructure across its entire student base, and centralizing curriculum development, it has become the first vertically integrated higher education company. That is, Phoenix controls both content and distribution. When it adopts a textbook or other learning materials, for instance, its curriculum design experts select the materials for all sections of a particular course. Student feedback is available and solicited continually, especially about the university's online learning tools, which are fast becoming the centerpiece of its entire educational mission.

#### Textbooks: 'Just Not Working'

And here's where it starts to get interesting. "As a product, the beautiful, four-color textbook is just not working," says **Beth**

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## Book View

#### PEOPLE

**Bonnie Ammer** has been named to the newly created position of EVP, Publisher at Large, **Random House** Worldwide, reporting directly to **Peter Olson**. Her current job as Publisher, **Fodor's** Travel Publications, and President, Random House Information Group, will be assumed by **David Naggar**, who will continue as President, Random House Audio and Diversified Publishing Group. Last week **Scott Matthews** was named Publisher of **Random House** Audio and Large Print. He will retain his title of President of Random's Books on Tape.

**Ruth Pomerance**, formerly of **USAFilms**, has become EVP Production and Development for **IDT Telecommunications**, developing animated feature films and direct-to-dvd projects. She will also be starting a special division to publish books that are based on original material in development. She may be reached at [Ruth.Pomerance@corp.idt.net](mailto:Ruth.Pomerance@corp.idt.net) or (973) 438-3094. . . **Avalon** has hired a new Marketing Director, **Sandee Roston**, who was most recently at **Bloomsbury**. She will be based in New York.

In other Random news, **Steven Pace**, previously Divisional Director, Trade East at Random House, has been named to the new position of VP Director of Retail Sales at **Baker & Taylor**, in its North Carolina headquarters. **Rachel Klayman** has gone to **Crown** as Senior Editor. She was most recently at **Free Press**. And **Jon Ackerman**, formerly at Random, has gone to **Klutz**, managing national accounts.

No news on some of the searches taking place in university presses: Seven months after **Bill Strachan** left **Columbia U. Press** (he is now at **Hyperion**) the search for a new Director is

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- *Literary Agents Crossing the Pond*
- *The Czech Velvet (Reading) Revolution*
- *El-Hi Content, Every Which Way*

# Book View

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“moving forward but not yet complete,” according to a source involved in the process. And at **Harvard Business School Press** the search for a successor to Director **Carol Franco** also continues. Franco will move to the position of Editor-at-Large for the entire HBS Publishing division as soon as a new person is named.

In agency news: October 1st marks the day that a new literary agency, **Lippincott McQuilkin & Co.**, launched. Started by **Will Lippincott** (who’s keeping his job at **Booz Allen** part-time) and **Rob McQuilkin**, the agency is located at 80 Fifth Ave., Suite 1101, NY, NY 10011. Phone number is (212) 337-2045. . . **Bob Diforio**, **Marilyn Allen** and **Coleen O’Shea** are regrouping, with Allen and O’Shea forming the **Allen O’Shea Literary Agency**. The **D4EO Literary Agency** will continue under Bob Diforio. . . **George Lucas**, who recently joined **Carlisle & Company**, just sold his first book on behalf of **Peter Robinson** at **Curtis Brown**, London. Entitled *THE RISE AND FALL OF CARTHAGE* (by **Richard Miles**) it went to **Wendy Wolff** at **Viking**, for \$400k+. Meanwhile, Carlisle & Company has moved its offices to 6 West 18th Street, Twelfth Floor, New York, NY 10011. Agents **Christy Fletcher** and **Emma Parry**, who left Carlisle to establish their own agency, Fletcher & Parry, have offices across town, at 121 East 17th Street. . . **Wendy Sherman**, of the eponymous agency, has a new associate in former **Holt** colleague **Tracy Brown**. He will develop and represent his own list of clients under the auspices of the agency. He was most recently Senior Editor at **Ballantine**. . . And **PJ Mark** has left **IMG** to join **Collins McCormick** as an agent. Word is that **Mark Reiter** is also leaving **IMG**, to go to **PFD** (Peters Fraser & Dunlop), but no announcement has yet been made. In other agency news: **Jenny Bent**, formerly with **Harvey Klinger**, Inc., has joined **Trident Media Group**. . . **Tad Floridis** has joined **Donadio & Olson** as an agent. Floridis was VP of Development at **Longview Productions** and Executive VP at **Rightscenter.com**. And **Anna Stein**, formerly of the **Wylie Agency**, has joined **Donadio & Olson**, as an Associate.

In Boston: **Elizabeth Carduff**, formerly Associate Publisher of **Perseus**, has been

named Editorial Manager of **Cook’s Illustrated**. . . **Gary Gentel** has been named Corporate VP, Director of **Houghton Mifflin’s** Sales, Trade & Reference Division. He had been VP of Trade Sales for **Scholastic**. In other HM-related news, **Eric Chinski**, most recently Executive Editor at Houghton, has joined **Farrar, Straus**, also in an Exec. Ed. role.

As reported elsewhere, **Mel Parker** has left **Bookspan**, where he was SVP Editorial Director, to pursue publishing opportunities. He may be reached at melpark211@aol.com. **Brigitte Weeks** has been named SVP and Editor-in-Chief.

In children’s, **Elizabeth Law** moves to **S&S** as VP, Associate Publisher of the Books For Young Readers imprint. She had been Associate Publisher at Viking Children’s Books. There are promotions at **Knopf & Crown Books** For Young Readers imprints, including **Nancy Hinkel**, who moves from Senior Editor to Publishing Director, **Nancy Siscoe**, who has been promoted from Executive Editor to Associate Publishing Director, and **Michelle Frey**, who has been promoted to Senior Editor from Editor. **Alix Reid** has been promoted to VP Editorial Director and Director of Foreign Acquisitions, of **HarperCollins** Children’s. And at **Penguin’s** **Philomel Books**, **Michael Green** has been promoted to Associate Publisher, Editorial Director as **Pat Gauch** steps down from the role of Publisher to become Editor-at-Large. Finally, **Gray Peterson** has been named VP Sales, Mass Market for **Scholastic**. He was VP of Sales at **AMS’s** **Dalmatian Press**.

## OCTOBER EVENTS

The 2003 **National Book Festival** takes place on Oct. 4, on the National Mall in Washington, D.C. between 7th and 14th Streets from 10 a.m. to 5 p.m. (rain or shine). The third annual Festival is organized and sponsored by the **Library of Congress** and hosted by **Laura Bush** and is expected to attract “more than 60,000” people.

**George Plimpton**, whose obituary found its way into the unlikeliest publications last week, was looking forward to the *Paris Review’s* 50th anniversary celebrations, centered around a gala fundraising event at Cipriani in New York on October 14th. The event — hosted by **Garrison Keillor** — will proceed as planned, and now will be held in Plimpton’s honor. Tickets to the benefit are still available, and, according to the *PR’s*

editors, “supporters of the *Review* and admirers of George Plimpton are encouraged to attend.” All proceeds will benefit The Paris Review Foundation. Contact the *Paris Review* editorial office for more information: (212) 861-0016.

**New York is Cookbook Country** takes place from Wednesday, October 15 through Saturday, October 18. The kickoff is a Food Writers Panel at **Borders Park Avenue**, with **Jeffrey Steingarten**, **Ruth Reichl**, and others on Oct. 15. On Oct. 16 a chef’s panel, moderated by **Judith Jones**, takes place at the **NY Public Library**. Oct. 17 and 18 are the Guest Chef Dinners around the city, along with cookbook signings. Go to [www.nyisbookcountry.org](http://www.nyisbookcountry.org) for details.

The **Small Press Center** presents “An Interview with **Jane Friedman**” on October 23 from 6 to 7:30 at 20 W. 44. *The NYT’s* **Christopher Lehmann-Haupt** will interview the HarperCollins CEO. For details go to [www.smallpress.org](http://www.smallpress.org). Small Press Center and The **General Society of Mechanics** (where the Small Press Center is located) host a lecture series entitled “Wit’s End on West 44th Street,” beginning October 15. Each lecture costs \$15, and the series of 5 costs \$60. For details go to [www.generalsociety.org](http://www.generalsociety.org).

On October 29-30 **WRG**, in association with the **International Intellectual Property Group**, presents “Creating New Markets for Entertainment Copyrights: Generating Revenue with New Forms of Digital Distribution in the Face of Piracy.” It takes place at the Flatotel on West 52nd St. Numerous speakers from music, movies, television, and publishing are represented on panels during the two-day conference. Go to [www.worldrg.com/fw306/request.asp](http://www.worldrg.com/fw306/request.asp) for details.

## IN MEMORIAM

A memorial service for **Peter Schwed**, the longtime S&S executive who died earlier in the summer, will be held October 17 at 4 pm at the Century Club.

Donations in memory of **Pat Sado**, longtime book buyer at **Coliseum** who died September 19, to the Nathalie Sado Educational Fund, c/o Barbara Passy, East Hampton Business Service, 20 Park Place, East Hampton, N.Y. 11937.

Donations in memory of **Miriam Bass**, who spent more than 30 years in bookselling — the last ten at **NBN** — may be made to the National Kidney Foundation at 30 East 33rd St., Suite 1100, New York, New York 10016.

# Literary Agents Go Transatlantic

WRANGLING WITH WHAT ONE OBSERVER HAS CALLED “THE quickening compression of the world English-language market for books,” a number of prominent literary agencies have now rolled out transatlantic offices, including **ICM** (which set up shop in Soho Square last March) and **Janklow & Nesbit** (it landed in London over two years ago), while British agency **PFD** opened in New York last month — all of whom join longtime cross-ponders such as **William Morris** and **The Wylie Agency**. The benefits to these beachheads may be obvious: on-the-ground access to talent, closer connections to editors, fewer co-agent commissions, and, for US agencies, a better chance at selling those midlist titles into a British market increasingly receptive only to the mega-hits. Yet the recent flurry of activity also highlights each agency’s particular angle of attack as they weather the ever-synergizing global book biz.

In the case of **PFD** (Peters Fraser & Dunlop), principals say the jump to New York was not driven by a mere desire to circumvent co-agents. Indeed, the group’s nine London-based agents will continue to work with a range of US agents, depending on the tastes and styles that best suit a particular project, according to **Caroline Dawnay**, who heads **PFD**’s book department in London. **PFD** will share office space with its parent company, sports and entertainment management group **CSS Stellar**. The office will be run by **Zoe Pagnamenta**, who had been with the **Wylie Agency** in New York for six years, and headed its UK office last year. She’ll be taking on her own US clients, in addition to handling certain UK authors in the US. While the London company’s translation rights are handled by **Intercontinental Literary Agency**, which deals direct in most territories, **PFD**’s New York office have decided to work with **ILA** on a nonexclusive basis for the time being. Rather than being of a piece with the globalizing business, Dawnay suggests, the move to New York “is almost an anti-globalization move” in that it counters the push by large publishing conglomerates to purchase world-English rights, which she feels does not serve authors well when they become just one more title in a bucketful being sold abroad. “Having a presence in New York which has our name on it,” she says, “is an attempt to make clear to New York publishing that we passionately believe in the notion of books being published indigenously in America, with the sort of care and attention that is going to satisfy our British authors, and will satisfy those American authors we look forward to handling back here in London.”

Michael Carlisle, who represents the UK authors of **AM Heath**, **Curtis Brown**, **PFD**, and other British agencies on a title-by-title basis, has long agreed that authors can best be served by a network of co-agent relationships rather than a one-stop-shop that represents a co-agency’s entire list. “We essentially choose the book on the book’s basis rather than on who’s sending it to us,” he explains. “The reaction among New York editors we hope is higher to our submissions, because the editor knows we’ve asked to handle it.” **Carlisle & Company** has sold more than 130 UK titles in the US over the last three years, many handled in conjunction with **Emma Parry**, who has since set up her own agency with fellow Carlisle alum **Christy Fletcher**. Carlisle recently hired **George Lucas** to coordinate the agency’s UK co-agenting business, which should benefit from Lucas’ editorial

background at **Hodder & Stoughton**, **Ballantine**, and **S&S**.

Foreign rights were the initial focus for the London office of **ICM**, where department heads **Amanda Urban** and **Esther Newberg** began planning the move more than three years ago, as they realized that their list had grown large enough that representing US authors’ foreign rights through sub-agents no longer made sense. “It was not just a matter of commission,” **Urban** says. “It was part of our philosophy that the principal agent sells the book better than anybody.” Once on the ground in London, however, it became readily apparent that selling directly into the UK (and representing the UK market directly to the US) was the logical next step. All **ICM** foreign rights are now handled through London under the direction of **Margaret Halton**, who spent two years at **ICM**’s New York office. **Kate Jones**, a longtime Executive Editor at **Penguin** who subsequently consulted for the **James Bond** estate, heads up the office’s representation of UK authors, while **Tricia Davey** (formerly of **ICM**’s Los Angeles office) handles film and television rights.

**Janklow & Nesbit**, by contrast, set up shop on Adam & Eve Mews about two-and-a-half years ago with the chief aim of representing UK authors on their own turf. “They’ve signed a very literary crew of young-ish English writers, and it’s going great guns,” says **Morton Janklow** of the new operation. “We’re thinking about expanding.” The office now represents about 75 UK clients, whose US rights are in turn handled out of New York. (UK rights for the agency’s US authors are handled either out of the UK office or directly from the US, depending on the particular author.) “We have discovered that many English writers would love to have the power of the big New York agency behind them, but they need a presence in town,” **Janklow** says. Foreign rights are handled directly from New York, so a second advantage of the London outpost was “a really thoughtful window on the UK and the continent,” **Janklow** adds, bolstering the agency’s intelligence as it sells translation rights throughout Europe. “We hand-sell book-by-book in every market. That gives us total control over the work of our authors all over the world.” The London office supports agents **Claire Paterson** and **Tiffany Loehnis**, who spend at least one week per quarter in the home office, while the agency’s proprietary computer system adds another layer of connectivity between the two shops.

For some observers, the rise of transatlantic agencies comes none too soon. “It’s about bloody time,” UK agent **Ed Victor** tells *PT*. “No one can represent a project as effectively, passionately, or knowledgeably as the original, primary agent. All too often, sub-agents deal with incoming books from other agents as ‘product’ — sausages in a sausage machine. It makes much more sense for the initiating agent to learn the other market and use that knowledge to sell their clients’ books in it.” **Victor**’s agency has long handled its own books in New York, though he grants that certain titles may need special handling by someone on the ground. “We do sometimes use the services of a very bright young agent in NYC, **William Clark**, when we feel that his close focus on that market will reap greater rewards for our client,” **Victor** says. For translation markets, the agency uses **Andrew Nurnberg Associates**. “One stop shopping saves on overheads, and Andrew and his people know us and our clients intimately so that they can provide a personal, highly focussed service for us.”



# The New Czech Comet

## Legatova Aloft, Sabach Soused in the Czech Republic, Plus Russia's Own 'Magic Mountain'

**S**TREAKING ACROSS THE FIRMAMENT ON HER WAY TO THE #1 SPOT IN the Czech Republic this month, 84-year-old **Kveta Legatova** is a "new meteor in the Czech literary skies" who burst on the scene at the age of 80 after a career as an independent-minded teacher in the Czech countryside (where she routinely tangled with the Communist authorities). Legatova's first short-story collection **ZELARY** debuted in 2001 with an ultra-modest first print run of 400 copies, but has since soared to over 25,000 sold and been praised as a work of "full-blooded, passionate, and tragic" tales from the turn of the 20th century "yet with a flourish, pace, and composition a hundred years younger." Named for its setting in a remote Czech village during WWII, the book has bounced back to the bestseller list as the Czech film adaptation of its sequel, the novella **JOE'S ANNIE**, premieres this month (the film, however, bears the title of the earlier volume). Both books envelop the reader with the "cruel charm" of the Beskides, the mountainous region near the Polish border where the author taught in small schoolhouses, a setting lush with "immense richness in spite of omnipresent poverty." **JOE'S ANNIE** takes up the story of Eliska, a young female teacher-turned-doctor hiding in the mountains from Nazi persecution, who falls hopelessly in love with a man from the region. Legatova won the **State Literary Prize** (the nation's highest such honor) last year, and critics have declared **ZELARY** "a breathtaking, naturalistic, and beautiful read from start to finish." **JOE'S ANNIE**, meanwhile, has sold 17,000 copies since its publication in 2002. Contact **Milan Machacek** at **Paseka** for rights to both titles. (Our Czech bestseller list, we're pleased to note, is graciously provided by **Jaroslav Cisar**, Editor of the bi-weekly magazine *Book News* — the *PW* of the Czech Republic — and Secretary of the **Association of Czech Booksellers and Publishers**. See p. 3 for a full report on the Czech and Slovak publishing markets.)

Also in the Czech Republic, **Petr Sabach** is back with his seventh and latest offering: **FOUR MEN AFLOAT, OR, DRUNK BANANAS ARE COMING BACK** (the title was #2 last month, but has slipped just below the top ten). A sequel to his earlier ode to punchy produce, **DRUNK BANANAS** (about the coming-of-age exploits of four young men in the twilight of the Communist era), Sabach's newest book tracks the men down 20 years later as they realize that some things in life can never be regained. Inspired by memories of pre-1989

Czechoslovakia, as well as tales spun at the local pub, Sabach writes in the tradition of Czech greats **Jaroslav Hasek** and **Bohumil Hrabal**, and found his greatest success in 1994 with the bluntly titled **SHIT BURNS**, a collection of three stories about the collision of male and female world views. The book has sold more than 50,000 copies and is the basis of **COZY DENS**, one of the most successful recent Czech films. Sabach will be published in Hungary (**Europa**), Italy (**Marsilio**), and France (**L'Aventurine**); his other works include **GRANNIES**, a story of two old ladies with political chips on their shoulders, and **THE STRANGE PROBLEM OF FRANCIS S.**, the story of a young man's drug-induced experience inspired by the life of that bare-footed radical, St. Francis of Assisi. See **Paseka** for rights.

With Russia fêted as the guest of honor at Frankfurt this year, buzz is sure to build over critic and columnist **Dmitry Bykov's** latest offering, **ORTHOGRAPHY**, regarded as a "novel-opera in three acts,"

## INTERNATIONAL FICTION BESTSELLERS

	UK	FRANCE	GERMANY	ITALY	SWEDEN	HOLLAND
1	<b>POMPEII</b> Robert Harris <i>Hutchinson</i>	<b>ANTICHRISTA</b> Amélie Nothomb <i>Albin Michel</i>	<b>ELEVEN MINUTES</b> Paulo Coelho <i>Diogenes</i>	<b>ELEVEN MINUTES</b> Paulo Coelho <i>Bompiani</i>	<b>IN CAT HEAVEN GOD IS FURRY</b> Mark Levensgood & Unni Lindell <i>Piratförlaget</i>	<b>DEKOK AND NO EXCUSE FOR MURDER</b> A.C. Baantjer <i>De Fotein</i>
2	<b>BLEACHERS</b> John Grisham <i>Century</i>	<b>THE LOVELY BONES</b> Alice Sebold <i>Nil</i>	<b>BEFORE THE FROST</b> Henning Mankell <i>Zsolnay</i>	<b>ALL THE JOKES ABOUT TOTTI</b> Francesco Totti <i>Mondadori (nonfiction)</i>	<b>THE RED WOLF</b> Liza Marklund <i>Piratförlaget</i>	<b>SECRET SMILE</b> Nicci French <i>Ambo/Anthos</i>
3	<b>NOBODY TRUE</b> James Herbert <i>Macmillan</i>	<b>WINDOWS ON THE WORLD</b> Frédéric Beigbeder <i>Grasset</i>	<b>HORNET FLIGHT</b> Ken Follett <i>Lübbe</i>	<b>ONE HUNDRED BRUSH STROKES BEFORE GOING TO SLEEP</b> Melissa P. Fazi	<b>ANGELS</b> Marian Keyes <i>Norstedts</i>	<b>THE LITTLE FRIEND</b> Donna Tartt <i>De Bezige Bij</i>
4	<b>AZUR LIKE IT</b> Wendy Holden <i>Headline</i>	<b>DANCER: A NOVEL</b> Colum McCann <i>Belfond</i>	<b>AT THE END OF THE SILENCE</b> Charlotte Link <i>Blanvalet</i>	<b>DON'T MOVE</b> Margaret Mazzantini <i>Mondadori</i>	<b>RED RABBIT</b> Tom Clancy <i>Bra Böcker</i>	<b>DEKOK AND THE MURDER IN ADVERTISING</b> A.C. Baantjer <i>De Fotein</i>
5	<b>THE TEETH OF THE TIGER</b> Tom Clancy <i>Michael Joseph</i>	<b>SUSPICIOUS ORIGIN</b> Patricia MacDonald <i>Albin Michel</i>	<b>HARRY POTTER AND THE ORDER OF THE PHOENIX</b> JK Rowling <i>Bloomsbury (English language)</i>	<b>VITA</b> Melania Mazzucco <i>Rizzoli</i>	<b>LOST LIGHT</b> Michael Connelly <i>Norstedts</i>	<b>SHADOW CHILD</b> P.F. Thomése <i>Contact</i>
6	<b>A QUESTION OF BLOOD</b> Ian Rankin <i>Orion</i>	<b>SMALL CONJUGAL CRIMES</b> Eric-Emmanuel Schmitt <i>Albin Michel</i>	<b>THE GUARDIAN</b> Nicholas Sparks <i>Heyne</i>	<b>THE GUARDIAN</b> Nicholas Sparks <i>Frassinelli</i>	<b>OLD LADIES DON'T LAY EGGS</b> Mark Levensgood & Unni Lindell <i>Piratförlaget</i>	<b>BLEACHERS</b> John Grisham <i>A.W. Bruna</i>
7	<b>AVENGER</b> Frederick Forsyth <i>Bantam</i>	<b>THE MYSTERIES OF OSIRIS: THE TREE OF LIFE (VOL I)</b> Christian Jacq <i>XO</i>	<b>MONSIEUR IBRAHIM AND THE FLOWERS OF THE KORAN</b> Eric-Emmanuel Schmitt <i>Ammann (short stories)</i>	<b>BLUE GOLD</b> Clive Cussler & Paul Kempreco <i>Longanesi</i>	<b>THE FIERY CROSS</b> Diana Gabaldon <i>Bra Böcker</i>	<b>PHILEINE SAYS SORRY</b> Ronald Giphart <i>Podium b.v.</i>
8	<b>HOLLYWOOD DIVORCES</b> Jackie Collins <i>Simon &amp; Schuster</i>	<b>EMPRESS</b> Shan Sa <i>Albin Michel</i>	<b>THE ALCHEMIST</b> Paulo Coelho <i>Diogenes</i>	<b>CAN YOU KEEP A SECRET?</b> Sophie Kinsella <i>Mondadori</i>	<b>PARIAH</b> Björn Hellberg <i>Ordupplaget</i>	<b>KINGDOM OF THE GOLDEN DRAGON</b> Isabel Allende <i>Wereldbibliotheek (juv.)</i>
9	<b>BRICK LANE</b> Monica Ali <i>Doubleday</i>	<b>MAMMALS</b> Pierre Mérot <i>Flammarion</i>	<b>MY GERMAN JUNGLE BOOK</b> Wladimir Kaminer <i>Manhattan</i>	<b>LOW EMPIRE</b> Giorgio Bocca <i>Feltrinelli</i>	<b>DEADLY DECEIT</b> Jan Mårtenson <i>Wahlström &amp; Widstrand</i>	<b>GRANNY ALLOWS IT</b> Carry Slee <i>The House of Books (juv.)</i>
10	<b>A FAINT COLD FEAR</b> Karin Slaughter <i>Century</i>	<b>OSCAR AND THE PINK LADY</b> Eric-Emmanuel Schmitt <i>Albin Michel</i>	<b>IN WOLF'S CLOTHING</b> Wolfgang Joop <i>Eichborn</i>	<b>FOR PASSION</b> Piero Fassino <i>Rizzoli</i>	<b>THE G CASE</b> Håkan Nesser <i>Albert Bonniers</i>	<b>THE NIGHT WANDERER</b> Marianne Fredriksson <i>DeGees</i>

and even “Russia’s answer to THE MAGIC MOUNTAIN.” The scene: Bolsheviks hatch a plan in 1918 to reinvent Russian orthography, shipping unemployed linguists and writers to a Petrograd commune to revamp the alphabet. A cadre of young avant-gardists forms its own commune in response, however, and budding reporter Yat is torn between the two camps: fired from his job at a newspaper that was shuttered for being counter-revolutionary, Yat is cast off from society like the letters of the old alphabet, yet caught in the crush of the new order. Bykov’s parable of Russian history and his grand metaphor for revolution are said to be fired by “a tremendous will to transform not only the literary but primarily the social landscape.” His previous book, THE ACQUITTAL, an anti-utopian account of a brilliant professor’s arrest and disappearance after a mysterious phone call, has been published in France (**Denoël**). All rights for ORTHOGRAPHY are available from **Nibbe & Wiedling** in Germany.

Crime-loving Sweden gets a new fix this month as **Björn Hellberg** brings to life a fictitious Swedish metropolis with a pulsating street life and deep-rooted social gaps in PARIAS. The most blighted area in Loviken — nicknamed the “Sewer Rat” — is home to dodgy characters known as the pariahs. One evening in May, the police are summoned to this odious place, where a routine task turns into a nightmare. Hellberg is no stranger to crime writing (he’s written 11 detective stories on top of 23 books about tennis, and “beats **Mankell** in three straight sets, to use tennis terms”). His new electrifying police squad features Carina Keller, a mother of three; her outspoken partner Stig-Allan Jönsson; and sexy crime scene investigator Mona Ceder. Earlier works have been published in Germany (**Argon**) and Holland (**DeGeus**), but all rights are available for this one, which has “all the potential of becoming just as popular as his previous series.” Contact **Bengt Nordin**.

Lastly, the international press is going gaga over a young Jewish French woman writing under the pseudonym **Nima**

**Zamar** and her account of six intense years in the Israeli army. I ALSO HAD TO KILL, which climbed to number 5 on the nonfiction list in *l’Express*, tells Zamar’s story of emigrating to Israel at the age of 22, where she joined the army after her skills as a computer programmer caught the attention of the Israeli secret service. Following months of torture-resistance training, she infiltrated Hezbollah camps in Libya, Syria, and Lebanon, posing as a Swiss-reared Palestinian with money to spare. While training at terrorist camps, her mission was to introduce bugs into computer networks so that the systems could be accessed by Israelis back home. Now working in information technology in Paris and raising her 18-month-old daughter (whose father was a colleague in the Israeli army killed during a mission in Iran), she stands by her account without naming names for fear of endangering her associates. Called “a page-turner to the end,” Zamar’s book was published by **Albin Michel** in France; rights are available from **Lucinda Karter** at the **French Publishers Agency**.

## INTERNATIONAL FICTION BESTSELLERS

SPAIN	BRAZIL	ARGENTINA	DENMARK	RUSSIA	SLOVAK REPUB	CZECH REPUB
<b>THE WAY TO PARADISE</b> Mario Vargas Llosa <i>Alfaguara</i>	<b>ELEVEN MINUTES</b> Paulo Coelho <i>Rocco</i>	<b>KINGDOM OF THE GOLDEN DRAGON</b> Isabel Allende <i>Sudamericana (juv.)</i>	<b>RED WOLF</b> Liza Marklund <i>Fremad</i>	<b>ELEVEN MINUTES</b> Paulo Coelho <i>Sofia</i>	<b>I’M DEAD AT THE MOMENT, PLEASE CALL BACK</b> Július Satinský <i>Ikar</i>	<b>ZELARY</b> Kveta Legatova <i>Paseka (short stories)</i>
<b>THE SHADOW OF THE WIND</b> Carlos Ruiz Zafón <i>Planeta</i>	<b>LOSSES AND GAINS</b> Lya Luft <i>Record</i>	<b>ELEVEN MINUTES</b> Paulo Coelho <i>Planeta</i>	<b>LIFE OF PI</b> Yann Martel <i>Borgen</i>	<b>DIALECTICS OF TRANSITION FROM NOWHERE INTO NOWHERE</b> Victor Pelevin <i>Eksmo</i>	<b>THE WIVES</b> Tána Keleová-Vasilková <i>Ikar</i>	<b>THE DIARY BETWEEN LIFE AND DEATH III</b> Helena Ruzickova & Marie Formackova <i>Format</i>
<b>ELEVEN MINUTES</b> Paulo Coelho <i>Planeta</i>	<b>BANQUET WITH THE GODS</b> Luis F. Verissimo <i>Objetiva</i>	<b>THE ANALYST</b> Jon R. Katzenbach <i>Ediciones B</i>	<b>TEA ON THE BLUE SOFA</b> Natasha Berg <i>People’s Press</i>	<b>EVERY MAN FOR HIMSELF</b> Alexandra Marinina <i>Eksmo</i>	<b>THE RELUCTANT SUITOR</b> Kathleen Woodiwiss <i>Ikar</i>	<b>THE HOURS</b> Michael Cunningham <i>Euromedia - Odeon</i>
<b>THE PIANO TUNER</b> Daniel Mason <i>Salamandra</i>	<b>THE DIARY OF TATI</b> Heloisa Perisse <i>Objetiva</i>	<b>MADNESS IN THE ATTIC</b> Rosa Montero <i>Alfaguara</i>	<b>HORNET FLIGHT</b> Ken Follett <i>Cicero</i>	<b>ALI BABA AND THE 40 FEMALE THIEVES</b> Daria Dontsova <i>Eksmo</i>	<b>THE SILMARILLION</b> J.R.R. Tolkien <i>Slovart</i>	<b>YES MINISTER</b> Jonathan Lynn & Antony Jay <i>Aurora</i>
<b>THE BOOK OF ILLUSIONS</b> Paul Auster <i>Anagrama</i>	<b>THREE FATES</b> Nora Roberts <i>Bertrand Brasil</i>	<b>THE KING OF TORTS</b> John Grisham <i>Ediciones B</i>	<b>THE OCTOBER HORSE: A NOVEL OF CAESAR AND CLEOPATRA</b> Colleen McCullough <i>Erichsen</i>	<b>SEX AND THE CITY</b> Candace Bushnell <i>Helios / Tornton &amp; Sagden</i>	<b>FOREVER THIN</b> Katarina Stýblová <i>Ikar</i>	<b>JOE’S ANNIE</b> Kveta Legatova <i>Paseka</i>
<b>WOMEN OF THE SEA</b> Zoé Valdés <i>Planeta</i>	<b>THE LOVELY BONES</b> Alice Sebold <i>Ediouro</i>	<b>THE LAST LEGION</b> Valerio Manfredi <i>Sudamericana</i>	<b>BEFORE THE FROST</b> Henning Mankell <i>Gyldendal</i>	<b>TANYA GROTTOR AND THE HAMMER OF PERUN</b> Dmitry Emets <i>Eksmo</i>	<b>THE BILBERRY WORLD</b> Július Satinský <i>Ikar</i>	<b>MANHATTAN IS MY BEAT / DEATH OF A BLUE MOVIE STAR</b> Jeffery Deaver <i>Domino (one volume)</i>
<b>HORNET FLIGHT</b> Ken Follett <i>Grijalbo</i>	<b>BLACK WALTZ</b> Patricia Melo <i>Companhia das Letras</i>	<b>LITTLE BIRDS</b> Anaïs Nin <i>Emecé</i>	<b>NOTHING TO WEAR AND NOWHERE TO HIDE</b> Fay Weldon <i>Lindhardt &amp; Ringhof</i>	<b>THE ALCHEMIST</b> Paulo Coelho <i>Sophia</i>	<b>CHINESE NAIL MURDERS</b> Robert van Gulik <i>Slovenský spisovatel</i>	<b>THE ALCHEMIST</b> Paulo Coelho <i>Argo</i>
<b>THE LOST SOURCE</b> Matilde Asensi <i>Planeta</i>	<b>REVERSIBLE ERRORS</b> Scott Turow <i>Record</i>	<b>THAT ONE-HANDED PAZ</b> Andrés Rivera <i>Alfaguara</i>	<b>THE NO. 1 LADIES’ DETECTIVE AGENCY</b> Alexander McCall Smith <i>Ries</i>	<b>THE FILET OF THE GOLDEN PEACOCK</b> Daria Dontsova <i>Eksmo</i>	<b>MIDNIGHT DIARY</b> Maxim E. Matkin <i>Slovart</i>	<b>ONE HUNDRED YEARS OF SOLITUDE</b> Gabriel García Márquez <i>Euromedia - Odeon</i>
<b>FRANCO-MORBUNDIA</b> Juan Luis Cebrián <i>Alfaguara</i>	<b>SNOW IN APRIL</b> Rosamunde Pilcher <i>Bertrand Brasil</i>	<b>THE LITTLE PRINCE</b> Antoine de Saint-Exupéry <i>Emecé</i>	<b>BETWEEN SUMMER’S LONGING AND WINTER’S COLD</b> Leif GW Persson <i>Modtryk</i>	<b>NORWEGIAN WOOD</b> Haruki Murakami <i>Eksmo</i>	<b>HARRY POTTER AND THE ORDER OF THE PHOENIX</b> JK Rowling <i>Bloomsbury (English language)</i>	<b>THE PROMISE</b> Chaim Potok <i>Argo</i>
<b>THE WHITE LIONESS</b> Henning Mankell <i>Tusquets</i>	<b>HARRY POTTER AND THE GOBLET OF FIRE</b> JK Rowling <i>Rocco</i>	<b>YOU’LL NEVER BELIEVE ME</b> Roberto Fontanarrosa <i>De la Flor (short stories)</i>	<b>THE LEMON TREE</b> Inge Eriksen <i>Gyldendal</i>	<b>BY THE RIVER PIEDRA I SAT DOWN AND WEPT</b> Paulo Coelho <i>Sophia</i>	<b>SCHOOL ATLAS</b> <i>Ikar (nonfiction)</i>	<b>CHOKE</b> Chuck Palahniuk <i>Euromedia - Odeon</i>

### 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*, 09/17; **Brazil:** *Estado de Sao Paulo*, 09/21; **Czech Republic:** *Knizni novinky*, 09/21; **Denmark:** *Gad Bookstores*, 09/25; **France:** *L’Express*, 09/17; **Germany:** *Der Spiegel*, 09/25; **Holland:** *Boek Monitor*, 09/21; **Italy:** *Internet Bookshop*, 09/25; **Russia:** *Knizhnoye Obozreniye*, 09/30; **Slovak Republic:** *Knizna revue*, 09/23; **Spain:** *ABC.es*, 09/24; **Sweden:** *Svensk Bokhandel*, 09/10; **UK:** *The Bookseller*, 09/20. We thank the following for helping us to assemble, translate, and understand the various lists: Nicolas Costa, Bella Campillo, Pilar Gonzalez, Bengt Nordin, Karin Schindler, Efrat Lev, Deborah Harris, Regina Greda, Gabriella Piomboni, Anry van Esch, Merete Borre, Alexander Gavrilov, Yulia Borodyanskaya, Jaroslav Cisar, and Margita Biziková.

# Phoenix Rising

continued from page 1

**Aguilar**, Phoenix's VP of Academic Publishing, explaining that such an artifact offers none of the flexibility required for Phoenix's ambitious online learning programs. So who needs textbooks? Behold "rEsource," the first comprehensive learning platform for students and faculty, which Phoenix is rolling out after four years and more than \$10 million in development. A sort of central nervous system for students and faculty, rEsource weaves together in one online location the essential course administrative tools, content, and student services. From its well-designed interface, students can check the course syllabus, download a textbook chapter, submit an essay for a free advance edit before submission, and assess their understanding of the material they are studying. It is textbook, library, departmental office, and student writing center rolled into one. Student response has been overwhelmingly positive, and though Phoenix will introduce e-commerce links directly to publishers for online purchases, experience shows that few students are interested in buying a hard copy in addition to building their digital libraries.

When selecting content, Phoenix demotes the textbook from its place at the core of the curriculum and breaks it down into modular units that can be assembled, updated, and reassembled. "In a world of digital assets, the goal should be to assemble the richest, most flexible variety of sources," says **Craig Swenson**, the University of Phoenix Provost. "The textbook is an arbitrary assemblage. Digitize it and I'll pick out the pieces I need." Now, instead of buying a whole textbook, Phoenix negotiates for rights only to the parts it wants. Copyright ownership is "unchanged," says Aguilar. "But we would like to own a lot more content than we do." In January, Phoenix will take a big step in that direction by launching a "developer portal" through which it will solicit and manage content from its thousands of faculty members — or authors anywhere. As this content will be purchased directly from authors, it will also presumably cost less than content licensed through third parties with editorial and marketing overhead. "We can create a lot, but I don't see us getting away from licensing other third party content," Swenson says. "On the other hand, we would be silly not to leverage the intellectual capital in our faculty on a work for hire basis and own it."

## New Points on Pearson's Compass

Educational publishers — no strangers themselves to the growing importance of digital content — are not exactly quaking in their boots. For starters, few textbooks are published today without accompanying websites and ancillary material on CD-ROMs. And while for-profit institutions have adopted a centralized curriculum, says **Will Ethridge**, President of Pearson Education's Higher Education, International, and Professional Publishing Division, a similar shift by the traditional institutions is unlikely for reasons of academic freedom and educational integrity. Outside of the for-profits, "the instructor is responsible for the quality of the education, and they need to choose the content," he says. (Not surprisingly, the for-profit leaders take a different view of the faculty role. "Of course, professors want complete flexibility in ordering books and creating curriculum," counters Swenson. "The trade-off is the high cost of textbooks.") Still, publishers are heeding the call for more flexible textbook formats. Ethridge sees custom publishing as a general trend, and

Pearson has grown its custom publishing business significantly over the past few years, although it does not break out custom publishing revenues as a separate piece of its new textbook sales.

Yet pushed by customers such as Phoenix, publishers are adapting to the need for digital delivery, trying to retain as much control over their materials as possible. Pearson's strategy is to "deliver the content in multiple fashions, so that we reach the market in as many ways as we can," says Ethridge, adding that "at the end of the day, it still has to be strong content," overseen by editors who maintain the vision of the work, and then accommodate the customer's particular needs for formats or other specifications. Moreover, Pearson has introduced **Compass**, its own student portal, as its bid for the electronic, disaggregated future. Compatible with **Blackboard** (the most commonly used course management platform), Compass integrates what its website describes as "pre-loaded quality content" from textbooks, learning objectives, and assessments in one place. Professors have the option of buying Compass separately, or bundled with a textbook. Ethridge acknowledges that Compass aspires to the same goals as rEsource, though he cautions that "we're not in the content management business. We want to stay in the business we are in now. But this meets a need." In his view, the portable and readable textbook will remain an essential component of classroom teaching until "devices become so light, screen resolution so strong, that the reader experience will be better."

But there are other factors shoving the industry toward a leaner, digital future. Times are tough these days on many college campuses. Although enrollments are growing, institutions are struggling to maintain services and instructional programs as state budgets for education shrink. "This is the first time in my career that I've seen budget issues affect academic programs in higher education," observes industry veteran **June Smith**, Executive Vice President of Houghton Mifflin's College Division. Calls for reform from Washington are growing louder, as the No Child Left Behind Act begins to force educators toward technology-based assessment and accountability. Perhaps most importantly, competition in higher education is stronger than it has ever been. Online learning programs are gaining academic credibility. Established large programs at public institutions such as **Penn State**, **U. of Maryland University College**, and **U. of Massachusetts** have been joined by for-profit players such as **Capella University** and others to push towards more than 1.6 million online students this year. **Thomson's Universitas 21**, the global network of 17 universities in 10 countries, including **U. of Virginia**, **McGill**, **U. of Edinburgh**, and **U. of Hong Kong**, is already planning to pilot a series of "high-profile electronic books." All the while, textbook publishers are getting blasted over pricing, as the cost of educational books and supplies has soared 238% over the past two decades, the *New York Times* recently reported. Now that 20% of students are no longer buying all their required texts, groups such as the California State Assembly's Higher Education Committee are looking into "the possibility of using the collective buying power of California's state colleges and universities to negotiate with publishers for lower prices."

Industry experts agree that the shift to a digital curriculum will take years, even decades. At what point will the balance tip from publishers to their customers — and, dare we say it, the textbook fade away? "That's just a point on the continuum," says Kaplan College President **Robert Greenberg**. "We're certainly moving towards that point. At some places, the textbook has already been removed, whereas at others, it remains. The ball's in play."



## The Velvet (Reading) Revolution

As Publishing Trends rolls out its bestseller lists for the Czech and Slovak Republics (see p. 4), we herewith offer a brief survey of this modest but dynamic literary landscape, as sales rise in Wal-Mart-esque chains, and pivot sharply toward nonfiction.

THOUGH CZECH READERS HAVE LONG LAPPED UP THE LIKES OF **Stephen King**, **Danielle Steel**, and **Tom Clancy**, a minor reading revolution is under way in the nation: the demand for fiction in the Czech Republic has drastically slackened of late, and most publishers there are now concentrating on nonfiction, according to a pre-Frankfurt market report on conditions in the Czech and Slovak book markets just released by Prague-based literary agent **Kristin Olson**. Some publishers have cut fiction to only 20% or less of their list, as demand ramps up for illustrated books on crafts, hobbies, and do-it-yourself home projects. The total market now breaks down to about 60% general nonfiction, 25% fiction, 11% textbooks, and 4% children's titles. (Original Czech language publications amount to 70%, translations 30%.) Olson, who represents publishers from the US and UK, and sells translation rights for their books to Czech and Slovak publishers, adds that concentration in the retail market continues, as successful booksellers continue to expand into chains, while book superstores set up shop in Prague and **Wal-Mart**-esque commercial chains like **Tesco** start to sell more books as well.

On the bright side, though swaths of the Czech Republic were engulfed by some of the worst floods to hit Europe in over 200 years last summer, book production for 2002 remained impressively resilient. The industry kicked out 10,412 titles, according to **Jaroslav Cisar**, Secretary of the **Association of Czech Booksellers and Publishers**, which is nearly identical to previous years in which the Czech book sector recorded its highest ever number of published titles. Unfortunately, by most accounts print runs are continuing to drop (averaging 2,500 copies for both fiction and nonfiction; up to 6,000 for solid bestsellers), leading publishers to put out more titles in smaller print runs in an attempt to maintain the same financial turnover.

Reorders are rare, and a new title can be fated for remainderdom within weeks or months of publication.

Perhaps the most notable change in the past year has taken place in the Czech children's book market. While last year there were only two children's publishers focusing on nonfiction titles, and two tackling fiction, **HARRY POTTER** novels have helped open up the market a bit, with publishers starting to take an interest in contemporary series fiction, fantasy for children, and contemporary novels. With the average retail price of a children's book hovering around \$2.50, there is little hope that a market will emerge for children's picture books, as production costs are simply too burdensome. Publishers rely heavily on original Czech or Slovak writers and illustrators because it is often too expensive to license translations. In another growing segment, expect to see more successes along the lines of **BRIDGET JONES' DIARY**, as Czech publishers continue to build marketing strategies for film tie-ins, with posters promoting both the book and the film.

English accounts for the largest share of any translated language in the Czech Republic (over 50%), with German and French next in line. While translations from Polish are on the rise, interest is waning for Slovak books. By all accounts, Czech and Slovak are closely related, and are understandable to speakers of either language. As **Lucie Straková** of **Andrew Nurnberg Associates** in Prague reports, the "Czech market is of course much bigger and stronger so that's where we make most of our deals." Other factors are diminishing the prospects for Slovak publishing as well. As day-to-day communication between the two countries gets less frequent, Czechs are becoming less comfortable reading in Slovak. And because Czech editions are widely distributed and sold in Slovakia, a Slovak edition has little chance of succeeding if a Czech edition has been published first. (Incidentally, most contracts negotiated before the split of Czechoslovakia have expired by now, but even before the split, separate contracts were concluded for each language.) Unemployment in the Slovak Republic is up to 18.5%, making conditions there worse than ever. However, Vienna-based agent **Ilene Kreshka** of **Transnet Contracts Ltd.** reports that she notices a perhaps hopeful shift toward "higher quality commercial fiction and literary fiction."

## El-Hi, Every Which Way

As the world of higher education continues to grapple with distance learning and its effect upon educational publishers (see article, p. 1), textbook publishers, while sizing up the online onslaught, are protecting their flanks with a variety of forays into the consumer market at the elementary and high-school levels:

- **Dan Farley**, President of **Harcourt Trade**, is working to bring the content of the various subsidiaries of Harcourt Education to the consumer market. One of the first fruits of this initiative is a deal with **Barnes & Noble Publishing's Sparknotes** to repurpose some of **Steck-Vaughn's** educational material for the consumer market. It will create a series of workbooks that will be published by Sparknotes' younger sibling, **Flashkids** (aimed at the K-8 age group), beginning in June 2004. Sparknotes is "refreshing and augmenting" S-V's material and will sell it exclusively through Barnes & Noble.
- **Riverdeep Inc.**, which is one of the largest educational

software producers (it owns **Edmark**, **Broderbund**, and **Learning Company**), recently launched **Learning Company Books**, which will publish and distribute (through CDS) workbooks based on their successful **READER RABBIT** software and **CLUEFINDERS** program. **Vivian Antonangeli**, who had been Publisher of **Reader's Digest Children's Books**, is its Director of Retail Sales.

- When **McGraw-Hill** bought **Tribune Education**, they lost no time in using its assets — including licenses and authors — to develop workbooks and activity books. **Vince Douglas**, who had been co-founder of **Landoll**, took over as President of the renamed McGraw-Hill Children's Publishing, which nevertheless remains a tiny part of McGraw-Hill Education's \$2.35 billion empire.

- **Pearson's Marjorie Scardino** bought **Dorling Kindersley** with one objective of repurposing its photo and art archive for its education market. But Pearson has moved into the edutainment market, with **Family Education Network**, a website that combines educational materials with consumer offerings, and traditional books with downloadable POD titles.

# Calendar of Book Fairs, Conventions, and Conferences

October 1-4, 2003

## **LIBER 2003**

Madrid, Spain. Call (34) 91 722 53 59; fax (34) 91 722 58 04; liber@ifema.es; www.liber.ifema.es.

October 4, 2003

## **NATIONAL BOOK FESTIVAL 2003**

Organized and sponsored by The Library of Congress. The National Mall, Washington, DC. Call (888) 714-4696; bookfest@loc.gov; www.loc.gov/bookfest.

October 8-13, 2003

## **FRANKFURT BOOK FAIR**

Frankfurt, Germany. Call 4969 2102 0; fax 4969 2102 277; info@book-fair.com; www.frankfurt-bookfair.com.

October 11-15, 2003

## **DMA ANNUAL CONFERENCE AND EXHIBITION**

Orange County Convention Center, Orlando, FL. Call (212) 768-7277 ext. 1823; fax (212) 302-6714; dgoldste@the-dma.org; www.the-dma.org.

October 16-19, 2003

## **BOUCHERON 2003**

"Where the Odds Favor Mystery." The Riviera Hotel, Las Vegas, Nevada. Call (215) 923-0211; fax (215) 923-1789; shp@erols.com; www.bconvegas2003.org.

October 21-23, 2003

## **FALL MASS MARKET TOY EXPO**

The show for early buyers (only), sponsored by TIA. International Toy Center, New York, NY. Call (212) 675-1141; fax (212) 645-3246; massmarketexpo@toy-tia.org.

October 23 – November 9, 2003

## **SANTIAGO INTERNATIONAL BOOK FAIR**

Santiago, Chile. Call Xavier Gómez, 56 2 672 4088; fax 56 2 698 9226; xagom@terra.cl; www.camlibro.cl.

October 24-26, 2003

## **CIROBE**

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

October 30 – November 2, 2003

## **WORLD FANTASY CONVENTION**

Hyatt Regency, Washington, DC. Call Greg Ketter, (612) 823-6161; reg@worldfantasy2003.org; www.worldfantasy2003.org.

November 9-11, 2003

## **EPM ENTERTAINMENT MARKETING CONFERENCE**

Hilton Los Angeles, Universal City, CA. Call (212) 941-0099; fax (212) 941-1622; info@epmcom.com.

November 13-17, 2003

## **SALON DU LIVRE MONTREAL**

Place Bonaventure, Montreal, Canada. Call (514) 845-2365; fax (514) 845-7119; slm.info@videotron.ca; www.salondulivredemontreal.com.

November 15-20, 2003

## **COMDEX**

Las Vegas Convention Center, Las Vegas, NV. Call Carrie Koeturius, (800) 708-5015; fax (781) 433-2817; carrie.koeturius@key3media.com; www.comdex.com.

November 19, 2003

## **NATIONAL BOOK AWARDS**

Marriott Marquis, New York, NY. Call Maryann Jacob, (212) 685-0261; fax (212) 213-6570; mjacob@nationalbook.org; www.nationalbook.org.

November 20-25, 2003

## **NCTE ANNUAL CONVENTION**

Moscone Center, San Francisco, CA. Call (800) 369-6283; fax (217) 328-9645; public\_info@ncte.org; www.ncte.org.

November 29 – December 7, 2003

## **GUADALAJARA INTERNATIONAL BOOK FAIR**

Expo Guadalajara Exhibition Center, Guadalajara, Mexico. Call 52 33 3810-0331; fax 52 33 3810-0379; fil@fil.com.mx; www.fil.com.mx.

December 27-30, 2003

## **MLA ANNUAL CONVENTION**

San Diego, CA. Call (646) 576-5263; fax (646) 458-0030; convention@mla.org; www.mla.org.

January 4-6, 2004

## **INATS: INT'L NEW AGE TRADE SHOW EAST**

Orange County Convention Center, Orlando, FL. Call (415) 447-3223; fax (415) 346-4965; inats@weshows.com; www.inats.com.

January 6-21, 2004

## **EVANGELICAL CHRISTIAN PUBLISHERS ASSOCIATION TRADE SHOWS**

Various locations. Call (480) 966-3998; fax (480) 966-1944; info@ecpa.org; www.ecpa.org.

January 9-14, 2004

## **ALA MIDWINTER MEETING**

San Diego, CA. Contact Laura Thoma; Call (630) 434-7779; ala@heixpo.com; www.ala.org.

February 2-7, 2004

## **CHRISTIAN BOOKSELLERS ASSOCIATION EXPO**

Indiana Convention Center, Indianapolis, IN. Call (719) 265-9895; fax (719) 272-3510; info@cbaonline.org; www.cbaonline.org.

February 15-18, 2004

## **AMERICAN INTERNATIONAL TOY FAIR**

Sponsored by TIA. Jacob Javits Center, New York, NY. Call (212) 675-1141; fax (212) 645-3246; www.toy-tma.com/aitf.

February 16-22, 2004

## **NEW DELHI WORLD BOOK FAIR**

New Delhi, India. Call 91 11 656 4540; fax 91 11 685 1795; nbtindia@ndb.vsnl.net.

February 25-26, 2004

## **AAP ANNUAL MEETING**

Hyatt Regency Capitol Hill, Washington, DC. Call Anne Garinger, (212) 255-0200; agaringer@publishers.org; www.publishers.org.

February 27 – March 2, 2004

## **CAMPUS MARKET EXPO (CAMEX) 2004**

San Antonio, Texas. Call Brenda Kitts, (800) 622-7498; fax (440) 775-4769; bkitts@nacs.org; www.nacs.org.

March 14-16, 2004

## **LONDON BOOK FAIR**

Olympia Exhibition Centre, London, UK. Call Shereen Murray, 44 (0) 20 8910 7914; fax 44 (0) 20 8910 78930; www.lbf-virtual.com.

March 15-16, 2004

## **BOOK TECH EXPO 2004**

Hilton New York, New York, NY. Call (888) 627-2630; fax (215) 409-0100; BookTechExpo@napco.com; www.BookTechExpo.com.

April 14-17, 2004

## **BOLOGNA CHILDREN'S BOOK FAIR**

Bologna, Italy. Call 39 051 282242/282361; fax 39 051 6374011; bookfair@bolognafiere.it; www.bookfair.bolognafiere.it.

April 15-16, 2004

## **14TH ANNUAL WATERSIDE PUBLISHING CONFERENCE**

Doubletree Berkeley Marina, Berkeley, CA. Call Kimberley Valentini, (760) 632-9190; fax (760) 632-9295; kimberley@waterside.com; www.waterside.com.

April 16 – May 3, 2004

## **BOGOTÁ INTERNATIONAL BOOK FAIR**

Organized by Corferias. Bogotá, Colombia. Phone (571) 344 51 33; fax (571) 344 55 03; jstellabatti@corferias.com; www.feriadellibro.com.

April 22-25, 2004

## **BUDAPEST INTERNATIONAL BOOK FESTIVAL**

Organized by the Hungarian Publishers' and Booksellers' Association. Budapest Convention Center, Budapest, Hungary. Call (36-1) 343-2537; fax (36-1) 343-2541; festival@mkke.hu; www.mkke.hu.

April 22-25, 2004

## **TOKYO INTERNATIONAL BOOK FAIR**

Tokyo Big Sight, Tokyo, Japan. Call 81 3 3349 8507; fax 81 3 3345 7929; tibf-eng@reedexpo.co.jp; www.reedexpo.co.jp/tibf/english.

May 9-11, 2004

## **THE GOURMET PRODUCTS SHOW**

Organized by George Little Management. Moscone West, San Francisco, CA. Call Susan Corwin, (213) 430-2302; Susan\_Corwin@glmshows.com; www.thegourmetshow.com.

## **REGIONAL BOOKSELLER TRADE SHOWS**

October 2-5, 2003

### **MOUNTAINS AND PLAINS BOOKSELLERS ASSOCIATION**

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

October 3-5, 2003

### **GREAT LAKES BOOKSELLERS ASSOCIATION**

Hyatt Regency, Dearborn, MI. Call Joan Jandernoa or Jim Dana, (616) 847-2460; fax (616) 842-0051; glba@books-glba.org; www.books-glba.org.

October 3-5, 2003

### **NORTHERN CALIFORNIA INDEPENDENT BOOKSELLERS ASSOCIATION**

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

October 10-12, 2003

### **UPPER MIDWEST BOOKSELLERS ASSOCIATION**

RiverCentre, St. Paul, MN. Call (800) 784-7522 or (612) 926-5868; fax (612) 926-6657; KTatUMBA@aol.com; www.abookaday.com.

October 25-26, 2003

### **NEW ENGLAND BOOKSELLERS ASSOCIATION**

Providence, RI. Call Rusty Drugan, (800) 466-8711; fax (617) 576-3091; rusty@neba.org; www.newenglandbooks.org.

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