

PUBLISHING TRENDS

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News & Opinion on the Changing World of Book Publishing

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Travels in Tech

Publishing Pros Leave Books for New Media—But Have They Really Left?

AROUND THIS TIME EVERY YEAR, *FORTUNE* MAGAZINE RELEASES its list of the 100 best companies to work for. In 2008, for the second year in a row, **Google**, with its free lunches, stock options, and ski trips, is number one. Then there's **eBay**, at No. 68 (golf lessons, meditation room); **Microsoft**, at No. 86 (on-site dry cleaning, grocery delivery); and **Yahoo!**, at No. 87 (foosball, Oktoberfest). Internet publishing and broadcasting is the tenth fastest-growing industry in the United States, according to Career InfoNet, a Web site sponsored by the U.S. Department of Labor, with a 44% increase expected between 2006 and 2016. Employment in book publishing, meanwhile, is projected to remain relatively flat during the same period. On a bad day, an overworked, underpaid senior editor might wonder just what's keeping her from making the switch to tech.

While the line between print and digital content is becoming increasingly blurred, some are blurring their own career paths. *Publishing Trends* talked to a few book people who went tech, tech people who went book, and those who've done it all.

"I had to have a piece of the Internet."

In 1985, **Annik LaFarge** was one of the few people in the United States to own a Minitel, a rudimentary French e-mail system that she bought at a cocktail party. "My mom and I would sit with a bottle of Scotch on the floor of my bedroom with it and e-mail people in France," recalls this early adopter. Fast-forward fifteen years; in 2000, she left **Simon & Schuster** for **Steven Brill's Contentville.com**, along with many other people who'd worked in publishing. "I felt like I had to have a piece of the Internet," she says. "I couldn't not do it." Contentville, though, was "closer to a publishing company than anything else. We didn't sleep under our desks and our dogs didn't come to work with us." The site closed in September 2001 after a series of controversies. (Brill has since started **FlyClear.com**.) Despite her short time at Contentville, when LaFarge moved to **Bloomsbury**, she saw technological solutions to publishing challenges like the development of a viable Print on Demand program. "We had to go through a whole lot of economic models and understand incredibly tedious, complicated, mind-numbingly dreary details," she recalls, but "you could, by really drilling down, come up with an answer to something, using technology."

Lisa Holton, former President of **Scholastic Trade**, is launching a start-up company that bridges traditional children's publishing with online media. She says she's been "overwhelmed" by the interest in and enthusiasm for her new venture. During the first dot-com explosion, she saw many of her colleagues leave book publishing, "closing the door, going to this other

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Book View

PEOPLE

More fallout from the HMH merger: **Houghton Mifflin Harcourt** has let go **Web Younce**, **Anton Mueller**, **Jane Rosenman**, and **Stacia Decker**. Meanwhile, **Janet Silver**, former VP and Publisher of **Houghton Mifflin Trade**, will join **Nan A. Talese** as Editor at Large. **Lorna Owen** has been promoted to Senior Editor at the imprint.

Dan Farley, recently President and CEO of **Harcourt**, has been named interim President and Publisher of **Henry Holt**, succeeding **John Sterling** who assumes "a range of new responsibilities," both editorial and digital, as EVP of **Macmillan**.

Nancy Grant, formerly MD of **Kingfisher** until HM sold it to Macmillan, has been named SVP, Marketing of the combined supplementary education divisions of HM and Harcourt based in Wilmington, MA.

Linda Cunningham has been named VP, EIC of **Guidepost Books**. She was most recently Editorial Director of **Meredith Books**.

Ken Siman has resigned as Publisher of **Virgin USA** and may be reached at kensiman@gmail.com.

Raymond Garcia, who was Associate Publisher at **Harper's Rayo**, moves to **Penguin** as Publisher of the newly launched **Celebra** imprint.

Meanwhile, **Mariann Donato** has left Penguin Children's where she was Director of Sales. She may be reached at mariann_donato@msn.com.

Gillian Blake has joined **Collins** as Executive Editor. She has been an Executive Editor at **Bloomsbury** for the past five years. And **Lindsay Sagnette**, also ex-Bloomsbury, joins **St. Martin's** in early March as an Editor.

Ann Binkley, Director of Public Relations at **Borders Group**, is leaving in March. SVP Marketing **Michael Tam** has also left.

Pam Hoenic has left **Taunton Press**, and can be reached at phoenig@vh.net or at (845) 297-8302.

Jeffrey Yamaguchi has joined **Doubleday Broadway and Spiegel & Grau** as Associate Director of online marketing. He was previously at **HarperCollins**. . . . **Crown** has created an online sales and marketing department, headed by **Robert Manger**, who moved to the division last year from **Bertelsmann Direct North America**, reporting to **Jenny Frost**. It will

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- *Daniel Menaker's New Online Venture*, p. 6
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Book View

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comprise five groups: Online Marketing and Media, Creative Development, Web Production, Project Management, and Analysis. Also in the digital space, **F+W Publications** has hired **Chad Phelps** for the new position of VP, digital media for their book division, reporting to book division President **Sara Domville**. No word on a new Publisher for **Adams Media**.

In publicity, **Carol Morgan** has been named Publicity Director at **Welcome Books**. Morgan most recently operated her own PR firm and before that was Publicity Director of **Harry N. Abrams**. . . **Cassie Dendurent Nelson** has joined **Basic Books** as Assistant Director of Publicity. She has worked at **Wiley**, **Walker**, and **Free Press**. . . **Darren Shannon** recently joined **Cambridge University Press** as the Publicity Manager. She was at **Oxford University Press** for the past four years.

S&S announced **Elinor Hirschhorn** has been named to the newly created position of EVP, Chief Digital Officer of **S&S**. Hirschhorn was at **College Sports Television Networks (CSTV)** where she was EVP, Corporate Development and Strategy.

The ongoing restructuring of **S&S Books** for Young Readers includes the hiring of **Stephanie Voros** as VP, Subsidiary Rights. She was Director of Subsidiary Rights for **Little Brown Children's**. **Laurent Linn** has been named Art Director for **S&S Books for Young Readers**. Linn was most recently with **Henry Holt Children's**. **Dee Anne Grande**, formerly with **Little Simon Inspirations** and **Susan Burke** of **Atheneum** and **Renne Fountain** have left the company. **Kim Shannon** has left **S&S**, where she was Director of National Accounts for children's, to return to **Random House**, working for **Al Greco**, newly named VP Adult Retail Sales.

Also at **RH**, EVP International Sales Director **Bonnie Ammer** announced **Mary Beth Jarrad** has joined the company as Senior Director, International Sales, based in New York. Jarrad was most recently at **Cambridge University Press**.

And in a second hire for **Egmont US**, **Regina Griffin**, formerly of **Holiday House**, has been named Executive Editor. Marketing Director **Sydney Webber** has also left **Random House's Potter** imprint to go to **Oxmoor House** to head up Sales & Marketing in their NY office.

At **Harlequin**, **Kelli Martin** has been hired as Senior Editor, **Kimani Romance**.

She previously held editorial positions at **Jump at the Sun**, **Amistad**, and **S&S**. . . **Janet Hill**, EVP **Doubleday Broadway** and founder of the **Harlem Moon** imprint, has left the company.

Barbara Jones has joined **Hyperion** as Executive Editor. She was Deputy Editor at **More** magazine. Also at **Hyperion**, **Gretchen Young** has been promoted to Editorial Director for **ABC Synergy**, but retains her Executive Editor position.

Karla Wiles has been hired as VP of marketing at **Books-A-Million**. She was EVP and Director of Client Services at **o2 ideas**, a marketing communications firm in Birmingham, Alabama. . . **Don Melinsky** has joined **National Book Network** as VP, business management. He was most recently VP, financial planning, at **Voyager Learning**.

In a Crown reorganization (see below), the position of Director, Creative and Managing Editorial for Audio and Large Print has been eliminated and **Sue Daulton** is leaving the company.

PROMOTIONS

Crown is consolidating the managing editorial, art, and marketing art functions for **RH Info**, **Fodor's**, and **Audio** into one centralized area. **Denise DeGennaro**, V.P., Executive Managing Editor has added the group's managing editorial support to her responsibilities. Additionally, **Fabrizio La Rocca**, V.P., Creative Director, assumes responsibility for the group's art and design and marketing art functions.

In **HMH's** adult trade department, **Harcourt's EIC Andrea Schulz** has been named VP and EIC for the new combined group, as **Houghton's Ken Carpenter** becomes VP and Director, Trade Paperbacks. In the Children's division, **Houghton's Mary Wilcox** has been named VP, Editorial Director for franchise publishing, and **Houghton's Julia Richardson** has been named Editorial Director of paperback publishing.

Holly Ruck has been promoted to Penguin Children's National Account Manager, calling on **B&N**.

In promotions at **RH Children's**: **Cletus Durkin** moves up to VP, Sales Director, Wholesale/ Educational & Library jobbers; **Felicia Frazier** adds responsibility for overseeing sales to **Amazon** and **American Wholesale Book Company**; **Joy Dallanegra-Sanger** moves back from **Doubleday Broadway** as VP, Director, Field Sales; and **Mark Santella** is now VP, Sales Director, Mass Merchandise. Also, **Andrew Stanley** has been promoted to VP, Director Special Markets and Director Proprietary Publishing for the adult publishing divisions.

In an ongoing restructuring that will create "a new vertical publishing structure," **S&S Children's Bethany Buck** has been promoted to VP and Publisher to lead a new combined unit, **Aladdin/Pulse**. **Mara Anastas** moves to VP, Deputy Publisher for **Aladdin/Pulse**. Director of Brand Management **Alyson Grubard** is named Associate Publisher for the Novelty and Media tie-in unit. Director of Publicity **Paul Crichton** now reports to VP, Marketing **Mary McAveney**. **Emma Dryden** has been promoted to VP and Publisher, **Atheneum** and **Margaret K. McElderry Books**, and **Justin Chanda** has been promoted to VP and publisher, **Simon & Schuster Books for Young Readers**. **Valerie Garfield**, VP and Publisher, media tie-in and novelty, continues to head the **Little Simon**, **Simon Spotlight**, **Little Simon Inspirations** and **Simon Scribbles** imprints.

At **Tor**, **Patty Garcia** has been promoted to Associate Director of Publicity; **Alexis Saarela** and **Dot Lin** have both been promoted to Publicity Manager. . . **Holly Marvin**, **RH** Publicity Director, has been named VP.

UPCOMING EVENTS

The American Studies Program at **Columbia University** and **The Library of America**, in collaboration with the **National Book Foundation**, present a 75th Birthday Tribute to **Philip Roth**. Friday, April 11, 4-6:00 p.m. Miller Theatre, Columbia University, 2960 Broadway (at 116th Street).

SPLAT! A Graphic Novel Symposium will take place on Saturday, March 15 at the **New York Center of Independent Publishing (NYCIP)**. For more information, visit www.nycip.org/graphicnovelsymposium.

On Friday and Saturday, April 11 and 12, **The Fourth Annual New York Round Table® Writers' Conference** takes place, featuring **John Berendt**, **Alice Hoffman**, and **Lincoln Child**. For more information visit www.writersconferencenyc.org.

Peter Mayer, President and Publisher of **The Overlook Press** and chairman and CEO of the Penguin Group from 1978 to 1996, has been named the winner of the fifth annual **London Book Fair/Trilogy Lifetime Achievement Award** in International Publishing. He will receive the award at April's **London Book Fair**.

DULY NOTED

Books for a Better Life Awards were handed out at the annual awards night on Monday, February 25 and **Bantam Dell's Toni Burbank** was inducted into the Hall of Fame.

Book Awards Redux: What's a Prize Really Worth?

The much-discussed (and often-maligned) people's choice of book awards, the PW-sponsored **Quills**, will be sitting this year out, but never fear, there are a thousand other prizes to win from oddest title (**Diagram Prize**) to best LBQT sci-fi/fantasy novel (**Lambda Literary Awards**). A handful of book prizes undeniably bestow a bump in sales along with a medal or money (**Caldecott/Newbery, Pulitzer**), but what about the others? Herewith PT's annual guide to major book awards accompanied by comments from booksellers, prize sponsors, salespeople, and their ilk.

| | Name, Year Est | Category | Prize Money | Contact |
|--------|---|--|---|--|
| Fall | Man Booker, 1968 | 1 full-length novel annually by a UK citizen in English | £50,000 (up from £21,000 pre-2002) | www.manbookerprize.com Lois Tucker, lois@colmangetty.co.uk |
| | National Book Award, 1950 | Four genres: F, NF, Poetry, YA & Life achievement | \$10,000 for each winner, \$1,000 for 16 shortlist, crystal sculpture | www.nationalbook.org, nationalbook@nationalbook.org |
| | FT/Goldman Sachs Award, 2005 | Business Books: 1 winner, 5 shortlist | £30,000 for winner, £5,000 for shortlist | www.ft.com/indepth/ bookaward2007 bookaward@ft.com |
| | Thurber Prize, 1997 (annually since 2004) | American Humor | \$5,000 | www.thurberhouse.org (614) 464-1032 |
| | Scotia Giller Prize, 1994 | Fiction (Canada only) | \$40,000 (winner), \$2,500 (4 finalists) | www.scotiabankgillerprize.ca (416) 934-0755, contact@scotiabankgillerprize.ca |
| Winter | Books for a Better Life, 1996 | 9 categories all in self-help | None - all proceeds benefit MS Society | Jenny Powers (212) 453-3208, jpowers@msnyc.org |
| | Caldecott, Newbery, 1938/1922 | Children's—Newbery (Author), Caldecott (Illustrator) | Medals | www.ala.org 1-800-545-2433, x2163 alsc@ala.org |
| | Costa (formerly Whitbread), 1971 | 5 categories: 1st Novel, Novel, Bio, Poetry&Children's (UK/Ireland) | £50,000 total-£5,000 ea. + £25,000 for overall winner | www.costabookawards.com Naomi Gane naomi.gane@booksellers.org.uk |
| | Ernest J. Gaines Award, 2007 | African American author of fiction | \$10,000 | www.ernestjgainesaward.org Jessica Foley (225) 387-6126, jfoley@braf.org |
| Spring | National Book Critics Circle, 1981 | F, NF, P, Bio/Auto, Criticism | Winner: \$10,000 & crystal sculpture; Runners-up: \$1,000 | www.bookcritics.org Barbara Hoffert, hoffert@reedbusiness.com |
| | Pulitzer Prize, 1948 | 6 book categories: F, NF, Poet., Bio., Drama, Hist. | \$7,500 | www.pulitzer.org (212) 854-3841 pulitzer@www.pulitzer.org |
| | Kiriyama Prize, 1996 | F, NF about the Pacific Rim & South Asia | \$30,000 (\$15,000 each) | www.kiriyamaprize.org jeannine@kiriyamaprize.org (415) 777-1628 |
| | The Edgar Allan Poe Award, 1946 | 13 awards for mystery (i.e. novel, first novel, play, criticism, miniseries) | ceramic figurine of Edgar Allan Poe | www.theedgars.com (212) 888-8171 mwa@mysterywriters.org |
| | George Washington Book Prize, 2005 | NF work about the Revolutionary Era | \$50,000 | www.gwprize.washcoll.edu/ Joan Smith (410) 810-7165 jsmith7@washcoll.edu |
| Summer | James Beard Awards, 1987 | Cookbooks/Culinary, 14 categories | certificate & bronze medallion | www.jamesbeard.org Yvon Moller (212) 627-1111 x561 |
| | Carnegie/Greenaway Medals, 1936 | The UK Caldecott/Newbery (children's) | medals | www.carnegiegreenawa.org.uk Mark Taylor/Louisa Myatt 020 7255 0650 ckg@cilip.org.uk |
| | IMPAC Dublin Literary Award, 1994 | International Fiction in English | €100,000; Translated works: €75,000 (author), €25,000 (translator) | www.impactdublinaward.ie Cathy McKenna +353 1 674 4802 literaryaward@dublincity.ie |
| | Orange Prize, 1996 | Fiction in English (by women published in the UK) | £30,000 and the "Bessie" bronze statue | www.orangeprize.co.uk Tarryn McKay/Booktrust tarryn@booktrust.org.uk |

The always agile **Man Booker** adds a new, albeit temporary, prize to its roster this year. The Best of the Booker will celebrate the best of the best in the 40-year history of the awards. Other changes could be afoot as well. An as-yet-unconfirmed rumor has it that the Booker might be opened up to internationally published fiction next year and/or a new category for foreign fiction might appear. Stateside, the **National Book Foundation** is said to be tinkering with its program as well, possibly adding a sponsor.

Before winning the Booker in October last year, **Anne Enright's** *THE GATHERING* had an initial print run of 8,000 copies as an original paperback in the U.S. **Grove/Atlantic's** publisher, **Morgan Entrekin**, told the *Washington Post* in mid-January that sales had reached 230,000. *G/A* now reports that *THE GATHERING* has topped 290,000. Those close to the NBF report that winning an NBA pushes sales too, often from 20- to 30,000 copies sold to over 100,000 for fiction, non-fiction, and YA winners.

However, winners traditionally come with enough buzz and publicity that they can use an NBA win as just more oil for an already fast-moving wheel (remember the mountains of *TREE OF SMOKE* galleys at **BEA** last summer?). **Alan Burdick**, author of the 2005 NBA-nominated *OUT OF EDEN* (FSG), noticed an uptick in media coverage and reported picking up more speaking engagements after the winners were announced, but he didn't see a surge in sales by any means, possibly because a massive publicity campaign hadn't been in place.

A gold sticker on a book never hurts, but it's hard to say how much it actually helps. **Louise Braverman**, Associate Director of Publicity for **Viking Penguin**, said that they put the **Kiriyama Prize** sticker on the cover of last year's winning title *THREE CUPS OF TEA*, but she doesn't think the win alone sold more books. Rather, the Kiriyama stamp of approval along with accessible authors and a topical subject, made *THREE CUPS OF TEA* appealing, especially to colleges and universities for a shared First Year Experience program or "One City One Book" campaign.

Last year, **Edgar** banquet attendees took home novelty **Edgar Allan Poe** bobblehead dolls, but Edgar winners received a modernized version of the stately ceramic facsimile of Poe that has been given out since 1946.

Norwegian novel *OUT STEALING HORSES* gained momentum after winning the **IMPAC Dublin** award. UK publisher Harvill Secker/Vintage reported that sales quadrupled since the win and in the US, sales have reached over 43,000 in hardcover (no small feat for a translation published by an independent press such as **Graywolf**; paperback rights were picked up by **Picador**), but considerable interest had already been drummed up. **Joe Drabyak** of **Chester County Books** said sales of the title rose steadily as the frenzy around it grew, but there wasn't a significant surge after it won the IMPAC as press releases seemed to imply.

Instead, Drabyak said niche awards have the most dramatic immediate effect on sales, especially in the sci-fi and mystery categories whose fans pay close attention to who's in the running for an **Edgar**, **Silver Dagger**, or **Nebula**. "The general public might not be aware of the smaller awards, but customers regularly ask for titles from their shortlists," he said. The more niche awards also act as a kind of shorthand between booksellers and sales reps. A **James-Beard**-award-winning cookbook can be easier to handsell.

Feast from the Middle East

Sink your teeth into some Israeli bestsellers

With a day-to-day reality as tumultuous as Israel's, it's not difficult to see the appeal of escaping into a good book. No wonder then that despite the ever fluctuating state of the country's political climate and subsequent hits to the economy, the book market has managed to remain small but vibrant over the years. "Israel leads the world in per-capita new titles per year—more than 4,000, or about 70 a week," Israeli newspaper *Ha'aretz* reported in December 2005. Updated stats cite the figure is now somewhere around 6,000 titles. And though neither of these numbers may sound that impressive at first blush, take into account the scale of the country (Israel's population is just over 6

million), and it's clear that business, if not booming, is plugging along quite nicely.

Reaping the benefits from this national need to read are the combined forces of **Kinneret-Zmora/Bitan Dvir Publishers**, who, after merging in January 2002, have risen to become the leading trade publishing house in Israel. Not only does the Jerusalem-based group lay claim to two spots on the latest bestseller list (see opposite page), including the No. 1 title, Eshkol Nero's *World Cup Wishes*, but **Ron Leshem's** stunning novel *If Heaven Exists* (2005), was adapted in 2007 into the Oscar-nominated *Beaufort* (**United King Films**). Domestically, the renewed interest in the latter title, sparked by the successful cinematic adaptation and further fueled by its Academy nod, marks a departure from the usually brief shelf life of Israeli

INTERNATIONAL FICTION BESTSELLERS

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|----------------|--|---|---|--|---|--|--|---|---|---|
| UK | THE WOODS Harlan Coben <i>Orion</i> | A QUIET BELIEF IN ANGELS RJ Ellory <i>Orion</i> | THE SECRET LIFE OF A SLUMMY MUMMY Fiona Neill <i>Vintage</i> | ON CHESIL BEACH Ian McEwan <i>Vintage</i> | THE SHAKESPEARE SECRET JL Carrell <i>Sphere</i> | THE ROSE OF SEBASTOPOL Katharine McMahon <i>Phoenix</i> | RANDOM ACTS OF HEROIC LOVE Danny Scheinmann <i>Black Swan</i> | FAITH Leslie Pearce <i>Penguin</i> | SEVERED Simon Kernick <i>Corgi</i> | THE KITE RUNNER Khaled Hosseini <i>Bloomsbury</i> |
| GERMANY | ECLIPSE Stephanie Meyer <i>Carlsen</i> | CATHEDRAL OF THE SEA Ildelfonso Falcones <i>Scherz</i> | THE LAST WEYNFELDT Martin Suter <i>Diogenes</i> | A THOUSAND SPLENDID SUNS Khaled Hosseini <i>Bloomsbury</i> | CHILD 44 Tom Rob Smith <i>Dumont</i> | LADY MIDDAY Julia Franck <i>S. Fischer</i> | HARRY POTTER AND THE DEATHLY HALLOWS JK Rowling <i>Carlsen (juv.)</i> | EXIT GHOST Phillip Roth <i>Hanser</i> | INKDEATH Cornelia Funke <i>Dressler (juv.)</i> | HAMMERSTEIN OR IDIOSYNCRASY Hans Magnus Enzensberger <i>Suhrkamp</i> |
| ITALY | THE ELEGANCE OF THE HEDGEHOG Muriel Barbery <i>E/O</i> | CALM CHAOS Sandro Veronesi <i>Bompiani</i> | ONE DAY MORE Fabio Volo <i>Mondadori</i> | THE SUM OF ALL DAYS Isabel Allende <i>Feltrinelli</i> | THE KITE RUNNER Khaled Hosseini <i>Piemme</i> | GOMORRA Roberto Saviano <i>Mondadori</i> | HARRY POTTER AND THE DEATHLY HALLOWS JK Rowling <i>Salani (juv.)</i> | PUSHING AWAY THE NIGHT Mario Calabresi <i>Mondadori (non-fiction)</i> | A THOUSAND SPLENDID SUNS Khaled Hosseini <i>Piemme</i> | GHOSTS Terzani Tiziano <i>Longanesi (non-fiction)</i> |
| FRANCE | CHRONICLE OF THE REIGN OF NICHOLAS I Patrick Rambaud <i>Grasset</i> | THE MEN WHO DIDN'T LOVE WOMEN Stieg Larsson <i>Actes Sud</i> | THE ROAD Cormac McCarthy <i>L'Olivier</i> | THE ELEGANCE OF THE HEDGEHOG Muriel Barbery <i>Gallimard</i> | THE YEARS Anne Ernaux <i>Gallimard</i> | THE GIRL WHO PLAYED WITH FIRE Stieg Larsson <i>Actes Sud</i> | CASTLES IN THE SKY Stieg Larsson <i>Actes Sud</i> | BEATING OF THE WINGS Milena Agus <i>Liana Levi</i> | THE DRAINING LAKE Arnaldur Indridason <i>Metailie</i> | TUTANKHEM Christian Jacq <i>XO</i> |
| BRAZIL | THE KITE RUNNER Khaled Hosseini <i>Nova Fronteira</i> | THE BOOK THIEF Markus Zusak <i>Intrinseca (juv.)</i> | THE SHADOW OF THE WIND Carlos Ruiz Zafón <i>Objetiva</i> | A THOUSAND SPLENDID SUNS Khaled Hosseini <i>Nova Fronteira</i> | THE MEMORY KEEPER'S DAUGHTER Kim Edwards <i>Sextante</i> | THE FRANCISCAN CONSPIRACY John Sack <i>Sextante</i> | HARRY POTTER AND THE DEATHLY HALLOWS JK Rowling <i>Rocco (juv.)</i> | THE GOLDEN COMPASS Phillip Pullman <i>Ediciones B (juv.)</i> | THE SUBTLE KNIFE Phillip Pullman <i>Ediciones B (juv.)</i> | ATONEMENT Ian McEwan <i>Companhia das Letras</i> |
| ARGENTINA | HUSBANDS Angeles Mastretta <i>Seix Barral</i> | A DAY OF RAGE Arturo Pérez Reverte <i>Aguilar</i> | THE SUM OF OUR DAYS Isabel Allende <i>Sudamericana</i> | THE WRONG MAN John Katzenbach <i>Ediciones B</i> | LOVE IN THE TIME OF CHOLERA Gabriel Garcia Marquez <i>Sudamericana</i> | THE SLOW DEATH OF LUCIANA B Guillermo Martinez <i>Planeta</i> | THE ANALYST John Katzenbach <i>Ediciones B</i> | ONE HUNDRED YEARS OF SOLITUDE Gabriel Garcia Marquez <i>Sudamericana</i> | THE SHADOW OF THE WIND Carlos Ruiz Zafón <i>Planeta</i> | THE CLEFT Doris Lessing <i>Lumen</i> |
| SPAIN | WORLD WITHOUT END Ken Follett <i>Plaza & Janés</i> | THE BOY IN THE STRIPED PAJAMAS John Boyne <i>Salamandra (juv.)</i> | WITHOUT TITS THERE IS NO PARADISE G. B. Moreno <i>El tercer hombre</i> | THE BODEGA Noah Gordon <i>Roca</i> | A DAY OF RAGE Pérez Reverte <i>Alfaguara</i> | EXCUSE ME, BUT I LOVE YOU Federico Moccia <i>Planeta</i> | LIVING DELIBERATELY Mario Benedetti <i>Alfaguara (non-fiction)</i> | DIAMOND VILLAGE Boris Izaguirre <i>Planeta</i> | LIFE AND FATE Vasily Grossman <i>Planeta</i> | CATHEDRAL OF THE SEA Ildelfonso Falcones <i>Grijalbo Mondadori</i> |
| NORWAY | CASTLES IN THE SKY Stieg Larsson <i>Norstedts</i> | THE SNOWMAN Jo Nesbø <i>Aschehoug</i> | PASTURES GREEN Anne B. Ragde <i>Aschehoug</i> | THE MEN WHO DIDN'T LOVE WOMEN Stieg Larsson <i>Norstedts</i> | GUARDIANS OF THE COVENANT Tom Egeland <i>Aschehoug</i> | THE HONEY TRAP Unni Lindell <i>Aschehoug</i> | OUR FRIENDS THE CHINESE Are Kalvo <i>Lydbokforl</i> | THE BERLIN POPLARS Anne B. Ragde <i>Aschehoug</i> | THE GIRL WHO PLAYED WITH FIRE Stieg Larsson <i>Norstedts</i> | SUBURBS OF DEATH Gunnar Staalesen <i>Gyldendal</i> |
| SWEDEN | CASTLES IN THE SKY Stieg Larsson <i>Norstedts</i> | FALLING FREE IN A DREAM Leif GW Persson <i>Albert Bonniers</i> | LIFETIME Liza Marklund <i>Piratförlaget</i> | A THOUSAND SPLENDID SUNS Khaled Hosseini <i>Wahlström & Widstrand</i> | THE ENEMY WITHIN Jan Guillou <i>Piratförlaget</i> | NORRLANDS AQUAVIT Torgny Lindgren <i>Norstedts</i> | APPROACHING TWILIGHT Carl-Henning Wijkmark <i>Norstedts</i> | THE GOLDEN NOTEBOOK Doris Lessing <i>Forum</i> | THE TROPHY HUNTER Björn Hellberg <i>Lind & Co.</i> | THE GERMAN CHILD Camilla Läckberg <i>Forum</i> |
| CZECH REPUBLIC | A THEME FOR A NOVEL M. Remesova, M. Cechova <i>Fany</i> | P.S., I LOVE YOU Cecelia Ahern <i>BB/art</i> | ATONEMENT Ian McEwan <i>Odeon</i> | HICKORY DICKORY DOCK Agatha Christie <i>Knizni klub</i> | DECEPTION POINT Dan Brown <i>Metafora</i> | GOTTLAND Marusz Szczygiel <i>Dokoran</i> | MEASURING THE WORLD Daniel Kehlmann <i>Vakat (non-fiction)</i> | THE INHERITANCE Eva Tvrda <i>Repronis</i> | MY NAME IS RED Orhan Pamuk <i>Argo</i> | COMING OUT Danielle Steel <i>Knizni klub</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:** *Ambitoweb.com*, 2/18; **Brazil:** *Estado de Sao Paulo*, 2/11; **Czech Republic:** *Knizny novinky*, 2/17; **Germany:** *Der Spiegel*, 2/25; **Israel:** *Ha'aretz Book Review Supplement*, 2/20; **Italy:** *Internet Bookshop*, 2/17; **Norway:** *Bok og Samfunn, TK/TK*; **Spain:** *larazon.es*, 2/25; **Sweden:** *Svenske Bokbandel*, 2/11; **UK:** *The Bookseller*, 2/02. We thank the following for helping us to assemble, translate, and understand the various lists: Pilar Gonzalez, Arash Hejazi, Aušrinė Jonikaitė, Eva Kuloy, Piergiorgio Nicolazzini, Bengt Nordin, Karin Schindler, Efrat Lev, Gabriella Piomboni, Susanne Bent Andersen, Taini Kukkonen, Naoko Maeda, R. Sriram, Monika Szucho, Chris Herschdorfer, Froydis Jorve, and Chadia Dahraoui.

bestsellers. Meanwhile, internationally, the high-profile recognition has raised American audiences' awareness of Leshem's novel, which was retitled after the film when it was published in the U.S. by **Delacorte** in 2006.

Not surprisingly, **Efrat Lev**, Foreign Director of the **Deborah Harris Agency**, who represents Leshem, has high hopes that the heightened interest of American readers will carry on to modern Hebrew literature in general.

And yet, glancing at the other titles gracing the bestseller list, it's hard to speculate which genre the next crossover hit will come from. Despite their common setting, the successful books cover a lot of territory. Compare *Beaufort*, a gritty fictionalized account of one army post's experiences during the year leading up to Israel's 2000 withdrawal from Lebanon, with another Kinneret title that has enjoyed success both at home and abroad. Currently holding the No. 10 spot on the Israeli list, **Naomi Ragen's** *The Saturday Wife* has sold over half a million copies worldwide (in the U.S., it was published by **St. Martin's** in 2007). A far cry from Leshem's war drama, Ragen's satiric portrait of Delilah Goldrab resembles a modern-day *Madame Bovary*, skewering the epidemic of materialism in society today.

One contender, **Alon Hilu**, is hoping to strike gold twice with his

second novel, *La Maison Dajani* (**Yedioth Ahronot Books**). Set in 1895 Jaffa, Hilu does not venture far from the historical fiction terrain that won him international acclaim for his debut, *Death of a Monk*, which sold in six languages and was published by **Vintage** last year. While *Monk* followed a naive Jewish boy through the streets of ancient Damascus, Hilu's latest tome records the diaries of Salah Dajani, a 12-year-old Muslim boy cursed with prophetic powers, who foresees the rising of the Jewish state. For more details, contact Efrat Lev, efrat@thedeborahharrisagency.com.

Another up-and-coming Israeli writer, **Maya Arad**, seeks to bridge the transatlantic gap not only in sales, but in life. Born and raised in Israel, the Tel Aviv University graduate received her Ph.D. in Linguistics at the University of London, then made her way to the U.S., where she is currently a lecturer and researcher at Stanford. Using this change in setting as inspiration, Arad's critically acclaimed bestseller, *Seven Moral Failings*, took a sardonic look at academic life.

Now turning her sights to a more intimate realm, her newest book, *Family Pictures* (**Xargol Books**), is composed of three novellas, each unveiling the lives and relationships of parents and children. For more details, contact Efrat Lev.

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|--------|---|--|--|---|--|--|--|---|--|--|
| Israel | WORLD CUP WISHES Eshkol Nevo Kinneret Publishers | GHOSTS Ram Oren Keshet Publishers | A THOUSAND SPLENDID SUNS Khaled Hosseini Matar Publishers | THE END OF MR. Y Scarlett Thomas Yedioth Ahronot Books | AFTER THE QUAKE Haruki Murakami Keter Books | COME, O SPIRIT Chaim Sabato Yedioth Ahronot Books | TIME WILL TELL Mira Magen Keter Books | A VEIL OF ROSES Laura Fitzgerald Ma'ariv Books | A TALE OF A RING Ilan Sheinfeld Keter Books | THE SATURDAY WIFE Naomi Ragen Kinneret Publishers |

Internationally Speaking

ACROSS THE MEDITERRANEAN, BUT WORLDS AWAY, GREEK AUTHOR **Dorina Papilou** recently debuted her first novel, *GUTTER*. In the gripping thriller *Alexandros*, a high school student and aspiring comic book artist, finds himself in real danger after inadvertently sketching a crime scene. When the young hero decides to investigate, he discovers a trail that leads to dubious medical experiments, a double murder and needless to say, a whole lot of trouble. Cleverly bringing together elements of a traditional mystery with the melodrama of comic book plotlines, Papilou introduces Greek readers to the realm of graphic novels without any graphics. Though quite the comic aficionado herself (in addition to being married to one—Papaliou's husband, **Apostolos Doxiadi**, will have his own graphic novel, *LOGICOMIX*, published next year by **Bloomsbury USA/UK**), Papaliou recognizes that some of her Greek readers might not be ready to fully transport themselves to the world of comics, just quite yet. In a recent article, the author told *Kathimerini English Edition*, "[L]ots of people still believe [comics] are trashy." It is those skeptics Papaliou seeks to educate through her meta-comic, which alludes to some of her personal favorites, such as **Art Spiegelman's** *MAUS* and **Marjane Satrapi's** *PERSEPOLIS*, each of which is rooted more in politics and history than superheroes.

While so far there has only been one (notably glowing) review to date in the major daily newspaper *Eleftherotypia*, there is already a considerable amount of buzz surrounding the novel. Many are noting that the nature of the story has appeal for both young readers and adults alike. Additionally, in a very unusual occurrence in Greece, it has already been optioned for a film by a Greek film director. So it seems that while the country may not be ready for comics, it may be getting a head start on the comic book movie craze. For more detailed information, contact Dorina Papaliou at dpddili@otenet.gr.

A fitting follow-up to her runaway hit *THURSDAY'S WIDOWS*

(**Alfaguara**, 2005), Argentine writer **Claudia Piñeiro's** latest novel *ELENA KNOWS* once again adopts the appearance of a murder mystery in order to hold a critical lens up to society. Spurred by the discovery of her daughter's lifeless body in a church, the suspenseful story follows a determined mother as she sets out on a difficult trip from her suburb to Buenos Aires with the intention of avenging her daughter's murder. Alone in her conviction that the death was not a suicide, Elena refuses to let anything stop her, including Parkinson's disease. Thus the story becomes less about the crime itself and more about Elena's journey to find justice against all odds. Applying the deft touch seen in her previous bestseller, Piñeiro offers a penetrating view into the ever-evolving relationship between mother and daughter, as well as a revealing insight into an illness that often gets swept under the proverbial rug. Thus through her stark, honest prose, the author stirs up questions of familial dependence along with the stigma of old age and disease.

When asked about her effective technique in an interview, the author explained, "There's a tradition in Latin America of using elements from the detective story—a murder, a crime—to say things about society." And if Piñeiro's last novel is any indication, then it seems readers and critics are more than willing to listen to what she has to say: In 2005, *THURSDAY'S WIDOWS* was awarded the prestigious **Premio Clarín**, and has sold almost 130,000 copies in Spanish language territories as well as being bought by publishers in six countries. Her work was described by Premio Clarín jury member **Eduardo Belgrano Rawson** as "an attention-grabbing story with cinematic rhythm . . . and the vigour of a punch in the stomach." In addition to her novels, Piñeiro has also worked as a journalist, a screenwriter, and a playwright. For more detailed information and English language rights, contact **Nicola Witt** at **Literarische Agentur Mertin**, n.witt@mertin-litag.de.

Travels in Tech

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world. [But] I'm not leaving publishing and going to the tech world. I'm arranging a marriage between the digital world and the traditional print publishing world."

LaFarge thinks the main difference between traditional publishing and new media is that Web content is "effervescent, present for no long amount of time," whereas seeing a book from acquisition to publication takes months and results in a tangible object. "It takes a village, which is very different from a Web site," she says. But the power of the Web can be harnessed throughout the long publishing process. "The world of online communities opens up a huge amount of opportunity to all of us—authors, editors, agents, publicists. It's got a lot of potential for spreading the word about books. It's like a universe, very powerful and influential. You get these corners of it that you can use."

Anne Kostick, a former principal in **Foxpath IND** and senior editor in trade book publishing, hopes **Dulcinea Media** will be one of those useful corners. As the Web company's Editorial Director, it's her job to oversee all the content that twenty writers and editors produce for its first site, **findingDulcinea**, which seeks to be "the librarian of the Internet" by directing viewers to the best Web sites on particular topics. Kostick says that any editor's traditional publishing experience—"content development, writing, editing, project management, production, and promotion"—is called upon in new media. The difference, she says, is that the "current online model is much closer to magazine or newspaper publishing, with its short dead-lines and restrictions on length and need for advertising, than to book publishing. . . . The average age of the staff is very young. . . . In book publishing, the elders show the youngsters what to do. In new media, it's the other way around." **Zoe Fishman**, now Foreign Rights Director/Agent at **Lowenstein-Yost**, was one of those young-sters; she left an assistant position at **Random House for Best Selections.com**, a luxury goods site, in 2000, and when that site tanked, moved to **AstrologyIs.com**. The jobs were "creative and dynamic in a very young-centric way," but she says that on her return to publishing, she gained a new respect for more formal business interaction. "It was a good balance with my creative side," she says.

"Going to a start-up, from book publishing, takes a certain amount of chutzpah," says **Claire Israel**, who left Simon & Schuster to open the Manhattan office of **TurnHere**, a California-based Internet video solutions provider, in January. (Clients include Simon & Schuster, whose contract with TurnHere Israel negotiated; **Random House**; **HarperCollins**; and **Workman**.) "It has to be a time in your life when you can say, 'I'm not going to work in that corporate environment.' People stay in publishing for a zillion years. At the mid-upper-management stage,

it takes a lot to leave." Furthermore, ditching the desk job doesn't mean leaving the phone and computer behind; Israel tries to be "available whenever." She likes "running around New York," but admits it's not for everyone. "My schedule is pretty nuts," she says, "but I'm thriving on it. It's better than times in publishing where I sat in a largish office by myself and thought, 'Oh God, not another meeting, not another sales conference.'"

Voice, Tone, and Attitude

Carol Fitzgerald, Founder and President of the **Book Report Network**, was one of the true Internet pioneers. In 1995, she left her position as Marketing Services Director at *Mademoiselle* to launch **bookreporter.com**. "There were maybe five hundred sites

on the Internet at that time," she says. (**Amazon.com** was one of them; **Barnes & Noble** was not yet online.) "When we started, most publishers did not have e-mail. The first time I went to present to people, they looked at me like I should be in a straitjacket." But the timing was right; **Doubleday** offered an exclusive John Grisham interview and excerpt to **bookreporter.com** six months after its launch. The site survived, grew into the seven-site **Book Report Network**, and celebrated its tenth anniversary in 2006. Of forty-six companies **America Online** originally partnered with, it is one of only four remaining.

Mademoiselle folded in 2001, but Fitzgerald's time there prepared her for her new career. "If I didn't have the corporate experience, it would have been much harder to do this," she says. "We were really invested in the reader at the magazine, and what the reader thought. Magazines have a voice, tone, and attitude to them. You don't just throw information at readers. That really transferred. On the Internet, you have to listen to

what people are saying all the time, because if you don't, it's a click for them to go do something else. A lot of the rules go away, but you still have to think efficiently about how to spend your time."

You also have to think efficiently about how to raise your money. Fitzgerald doesn't know how she'd advise someone trying to do in 2008 what she did in 1996. "The metrics are so different now," she says. "I can't even think of what the number [to start a new venture] would be; it would make me too nervous. Look at how many book Web sites have come and gone. You have to consider who will float you, who will give you time to build. I had a number of friends who went out of business because they got a lot of big investors who then looked at the return and pulled out. Some companies need a lot longer to grow in this sector; you may not make money quickly. It's not going to happen in three minutes."

"The challenge required to raise money is not going to be the same as the challenge of operating within the confines of an organization," says **David Rothman**, author of the *Publishers Weekly* blog "E-Book Report" and

continued on the following page

Daniel Menaker's New Online Venture

THE FIRST EPISODE OF **DANIEL MENAKER'S** NEW WEB-BASED BOOK SHOW, *Titlepage*, airs online on March 3, and if you're lucky, you may get a bit of author gossip along with your book discussion. "If somebody says, 'I wrote this book while my wife was in jail,' I am not going to avoid asking him why his wife was in jail," Menaker says. As far as he knows, none of the writers appearing on the premiere episode have felonious spouses, but as at the best dinner parties (or book club meetings), who knows what may emerge?

At the very least, viewers won't be bored. "Many programs have a droning quotient to them and I want to avoid that," Menaker says. "I want to talk about the books." Each episode of *Titlepage* is an hour long and will feature three or four recently or soon-to-be-published authors, who will talk individually with Menaker for the first half of the episode and will come together in a group discussion for the second half. The show's Web site, www.titlepage.tv, will have a blog where viewers can post messages about the show and interact with the authors and with each other.

The first episode, "All Over the Map," focuses on books about murders and disappearances. Future episodes will cover humor books; short story and other collections; and nonfiction books about quirky topics, including "comic book censorship" and the female orgasm. All will be downloadable and available as Podcasts.

Comparing the show to an "umbrella book group," Menaker hopes it will attract "at least a million really engaged and active readers who still care about books and reading and journalism at book-length." NPR listeners and viewers of television shows like *Charlie Rose* may make up the core audience, but *Titlepage* is not limited to the literati. "I am a huge fan and admirer of writers who have high popular success. Good books often have something in common," Menaker says, "the way good people do."

For more information, contact John Williams: johnwilliams@titlepage.tv.

Tools of Change

ALTHOUGH THREE WEEKS HAVE PASSED SINCE THE “O'REILLY Tools of Change for Publishing” conference unfurled to general acclaim at the Marriott Marquis hotel February 11–13, in our brave new world of blogs the past is never really past. Debate is raging about whether the conference exhortations for publishers to “create social media platforms for readers” makes any sense at all. Perhaps a pause for reflection is in order.

The conference's two full days of plenary and breakout sessions posed the question “Are You Ready for the Future?” Attendees and presenters answered in a variety of ways. Senior IT executives at major trade houses found the conference “a confirmation of what we already know and are doing.” Senior conference organizers projected self-satisfaction at having a hit on Broadway right out of the box. (**Tim O'Reilly** noted informally that NYC is probably the venue of choice going forward.)

As far as the vast majority of attendees from publishing houses and their attendant supply chain partners are concerned, the answers were mixed, from skepticism and discomfort to a nervous willingness to embrace the new order of things.

Two take-aways were undeniable. The first, from **Stephen Abrams**, was “it's the community,” as in: “Social trumps everything!” **Doug Rushkoff** said, “We've moved from content to context and now to contact. . . . Social currency is everyone's goal on the Internet.”

The second could be summed up as “Experiment, experiment, experiment.”

In a session entitled “Gadgetopedia II,” **Bill Damon** of **Harvard Business School Press** discussed the importance of matching the content to the delivery mechanisms and the delivery mechanisms to the audience. (Gen Y-ers do everything by cell phone.) Despite clear apprehension from publishers, he asserted that the same content needs to live across a range of presentation forms: from a book, to a magazine article, to a thousand-word summary, to a short summary, to a few words as a “tip of the day delivered to your mobile device.”

With his usual insight, O'Reilly, using Tools of Change as an example, discussed the far-from-simple economics of trying to support “free” content with ads, subscriptions, and related events. My own presentation opined that publishing must move from being product-centric to being customer-centric and service-based. With startling, Marine-like intensity, **Barry Libert** demanded that we unleash the “power of crowds” in our business. In her witty, acerbic alto, **Sara Nelson** deflated the hand-wringing about the decline of reading and the death of publishing.

Those who have followed the response of book publishing to the rising tide of new technology over the past decade would probably answer the question “Is publishing ready for the future?” with “No, not yet.” But are we starting to move in the right direction? “Yes, for sure, and it's great to see, each year, more people at the party.” As they say in advertising, Watch this space.

Publishing Trends thanks Lightspeed's Jim Lichtenberg for his reporting.

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founder of **TeleRead**. “The person on his own is going to have to be more entrepreneurial when it comes to money and marketing and old-fashioned salesmanship.” **Bill Goldstein**, founding editor of the Books section on **NYTimes.com** and a former senior editor at **Scribner**, agrees that “being entrepreneurial” leads to the greatest success online. “People in publishing, at least in an editorial job, don't really have any contact with the customer,” he says. “Online, you have to. Online is a business. You're fighting for every customer, every eyeball, every reader of a blog, in a way that as an editorial person you are not used to.” It was a lesson that Fitzgerald learned early and one of the reasons for **bookreporter.com's** survival. On the “old Internet,” she says, “everyone was shooting out news but missing the voice, tone, and attitude people were looking for. Now you are constantly looking at a reader and looking at an audience.”

Fitzgerald points out that there are many different ways to interact with that audience. “There's a lot of room to try things,” she says. “You can actually make something happen quickly. You're able to try something, and if it doesn't work, it's not such an investment. There's not a lot of history running around here. Nobody's going, ‘Oh, well, when I was . . .’ because it's not enough that you've been around. You have to be good every single day.” It's a lot of pressure, being good every day and keeping your reader from clicking to another site. “But I don't know many people going back to publishing, because this is so fun and innovative and quick,” Fitzgerald says. “Once you get there, you don't say, ‘Let me go back to work at a house.’ You drank the Kool-Aid.”

Help Wanted

The “media” job of the future will be a hybrid of book publishing and tech world positions today, and publishers are creating new titles. In early February, Simon & Schuster hired **Elinor Hirschhorn**, a former executive at **CBS's College Sports Network**, as its Chief Digital Officer. **HarperCollins UK**

followed suit by hiring **Charles Redmayne**, formerly of **Sky Digital Media**, as its Director of Digital Development. *PT's* recent scan of the **Publishers Marketplace** job boards revealed openings like “Online Marketing Manager,” “Associate Web Producer,” and “Manager of Digital Publishing,” some of them requiring no previous book publishing experience.

“The biggest difficulty,” says **Jeff Gomez**, Senior Director of Online Consumer Sales and Marketing at **Penguin**, “is finding the right balance between reinventing ourselves as an industry and not losing focus of what it is we do well. There's a temptation to either stay the same in the face of change or else change wildly just for the sake of changing. Publishing needs to realize that the digital age is offering just as many opportunities as it does potential problems.”

Joe Wikert, now Vice President and Executive Publisher at **Wiley** and formerly a programmer and systems analyst for **NCR**, thinks that his current position gives him the best of both worlds. “I got tired of programming and couldn't see myself writing code the rest of my life,” he says. I love technology, though, so this job allows me to dabble in the tech side of things while focusing on the business of publishing. . . . I'd like to think that we're on the cutting edge of helping reinvent the industry.”

“In the nineties,” **Lisa Holton** says, “there were a whole bunch of people saying, ‘That's it, you guys are dinosaurs.’ I don't feel that way. You don't have to turn your back on traditional publishing in order to embrace new technology. But I do believe that if we want to ignite a love of reading in children today and in the future, we must move into the online and digital arena as well.”

“It's easy to think of yourself as being employee number five at the next Microsoft or Google,” Wikert says, “but those opportunities are pretty rare. The irony of it is, I think most publishers are looking for talented employees who have a passion for technology and are willing to help them figure out how to win in the e-content world. In other words, there are plenty of great opportunities for technology enthusiasts right here in the publishing community.”

Calendar of Book Fairs, Conventions, and Conferences

February 29–March 4, 2008

CAMPUS MARKET EXPO (CAMEX/NACS)
San Antonio Convention Center, San Antonio, TX.
Call (800) 622-7498; bkitts@nacs.org; www.nacs.org

March 5, 2008

AAP GENERAL ANNUAL MEETING
Yale Club, New York, NY. Contact Tina Jordan, Call (212) 255-0200 x263; tjordan@publishers.org; www.publishers.org

March 6, 2008

NATIONAL BOOK CRITICS CIRCLE AWARDS
New School University Tishman Auditorium, New York, NY.
Contact Rebecca Skloot, membership@bookcritics.org;
www.bookcritics.org

March 10–11, 2008

PUBLISHING BUSINESS CONFERENCE & EXPO
Sponsored by *Book Business* and *Publishing Executive*.
New York Marriott Marquis, New York, NY. Call (888) 627-2630; tradeshows@napco.com; www.publishingbusiness.com

March 11–16, 2008

ABU DHABI INTERNATIONAL BOOK FAIR
In cooperation with the Frankfurt Book Fair
Abu Dhabi National Exhibition Company, U.A.E. Call +971 (0)2 6212975; Fax +971 (0)2 6215772; info@adbookfair.com; www.adbookfair.com

March 14–19, 2008

SALON DU LIVRE PARIS
Porte de Versailles, Hall 1, Paris, France. Call +33 (0)1 41 90 47 40; Fax +33 (0)1 41 90 47 49; livre@reedexpo.fr; www.salondulivreparis.com

March 16–18, 2008

INTERNATIONAL HOME & HOUSEWARES SHOW
McCormick Place, Chicago, IL. Call (847) 292-4200; Contact Connie Chantos, cchantos@housewares.org; www.housewares.org/show/info

March 27–30, 2008

NOVELISTS, INC. ANNUAL CONFERENCE:
Affinia Hotel, New York, NY. Call Susan Gable (814) 835-8216; susan@susangable.com; www.ninc.com/conferences/2008_NewYork/default.asp

March 31–April 3, 2008

BOLOGNA CHILDREN'S BOOK FAIR
Bologna Fair Centre, Piazza Costituzione Entrance,
Bologna, Italy. Call +39 (0) 51 28 22 42/28 23 61; Fax +39 (0) 51 63 74 011; bookfair@bolognafiere.it; www.bookfair.bolognafiere.it

March 29–30, 2008

SOCIETY OF CHILDREN'S BOOK WRITERS & ILLUSTRATORS BIENNIAL CONFERENCE
Contact Erzsi Deak at bologna@scbwi.org; http://scbwi.org/events.htm

April 7–11, 2008

MILIA: Capturing Content
Palais des Festivals, Cannes, France. Call (212) 284-5130; Fax (212) 284-5148; info.miptv@reedmidem.com; www.miptv.com

April 12–15, 2008

MUSEUM STORE ASSOCIATION CONFERENCE
Tampa Convention Center, Tampa, FL. Call (303) 504-9223; http://www.museumdistrict.com/ConfExpo/expo.cfm

April 14–16, 2008

LONDON BOOK FAIR
Earls Court, London, England. Call +44 (0) 20 8271 2124
Fax: +44 (0) 20 8334 0726; lbf.help@reedexpo.co.uk; http://www.londonbookfair.co.uk

April 18–20, 2008

NEW YORK COMIC CON
Javits Center, New York, NY. Contact Larry Settembrini, lsettembrini@nyc.comiccon.com; www.nyccomiccon.com

April 21–May 12, 2008

BUENOS AIRES INTERNATIONAL BOOK FAIR
La Rural, Predio Ferial de Buenos Aires, Buenos Aires, Argentina. Call (54-11) 4370-0600; Fax (54-11) 4370-0607; fundacion@el-libro.org.ar; www.el-libro.org.ar/

April 24–27, 2008

BOOKWORLD PRAGUE
Industrial Palace Prague, Czech Republic. Call (+420) 224 498 234-6; Fax (+420) 224 498 754; info@sveknihy.cz; www.bookworld.cz

May 1, 2008

MYSTERY WRITERS OF AMERICA EDGAR AWARDS
Grand Hyatt Hotel, New York, NY. Call (212) 888-8171; mwa@mysterywriters.org; www.theedgars.com

May 4–8, 2008

INTERNATIONAL READING ASSOCIATION ANNUAL CONVENTION
Georgia World Congress Center, Atlanta, GA. Call (800) 336-7323 or (302) 731-1600; pubinfo@reading.org; reading.org

May 6–8, 2008

GOURMET HOUSEWARES SHOW
Sands Expo and Convention Center, Las Vegas, NV. Contact Susan Corwin at (914) 421-3222; Susan_Corwin@glmshows.com; www.thegourmetshow.com

May 8–12, 2008

TURIN INTERNATIONAL BOOK FAIR
Lingotto Fiere, Turin, Italy. Call +39 (0) 11 518 42 68; Fax 39 011 561 21 19; info@fieralibro.it; www.fieralibro.it

May 15–18, 2008

WARSAW INTERNATIONAL BOOK FAIR
Palace of Culture and Science, Warsaw, Poland. Call 48 22 509 86 35; Fax 48 22 509 86 30; bookfair@arspolona.com.pl; www.arspolona.com.pl

May 18–21, 2008

NATIONAL STATIONERY SHOW
Javits Center, New York, NY. Patti Stracher (914) 421-3394; patty_stracher@glmshows.com; http://www.nationalstationeryshow.com

May 19–24, 2008

CANADIAN LIBRARY ASSOCIATION
Theme: Connecting authors to readers in the digital age
Vancouver, BC, Canada. Call Brenda Shields (613) 232-9625 x318; bshields@cla.ca; www.cla.ca/conference/2008

May 29–June 1, 2008

THESSALONIKI BOOK FAIR
Theme: Political Books
Helexpo Exhibition Center, Thessaloniki, Greece. Call Eleftheria Zikou (+30) 210-9200327; ezikou@ekebi.gr; www.thessalonikibookfair.com/2008tbf

May 29–June 1, 2008

BOOK EXPO AMERICA
Los Angeles Convention Center, Los Angeles, CA. (203) 840-5614 / (800) 840-5614; Fax (203) 840-9614; inquiry@bookexpoamerica.com; bookexpoamerica.com

May 29, 2008

AAP SMALLER AND INDEPENDENT PUBLISHERS MEETING
Call (212) 255-0200 x263; tjordan@publishers.org; www.publishers.org

June 10–12, 2008

DIRECT MARKETING DAYS CONF. & EXPO
Javits Center, New York, NY. Call (800) 293-7279; dma06@conferon.com; www.the-dma.org/conferences

June 10–12, 2008

LICENSING INTERNATIONAL 2008
Javits Center, New York, NY. Call (218) 740-6557; mberkowitz@advanstar.com; www.licensingexpo.com

June 13–15 (Conference), 15–16 (Tradeshow), 2008

BOOK EXPO CANADA
Metro Toronto Convention Center, Toronto, Canada. Call Dahlia de Rushe (416) 756.8243; dderushe@reedexpo.com; www.bookexpo.ca

June 14–17, 2008

CAPE TOWN BOOK FAIR
In cooperation with the Frankfurt Book Fair
Cape Town International Convention Center, Cape Town, South Africa. Sadika Ahmed +27 21 418 5493; ahmeds@capetownbookfair.co.za; www.capetownbookfair.com

June 15–17, 2008

AUSTRALIAN BOOKSELLERS ASSOCIATION ANNUAL CONFERENCE
The Sebel Albert Park, Melbourne, Australia. Call +03 9859 7322; mail@aba.org.au; www.aba.org.au

June 26–July 2, 2008

ALA ANNUAL CONFERENCE
Anaheim Convention Center, Anaheim, CA; Call (800) 545-2433; ala@heexpo.com; www.ala.org/ala/eventsandconferences

June 28–30, 2008

INTERNATIONAL NEW AGE TRADE SHOW WEST
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October 15–19, 2008

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