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# Publishing Trends

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*News and opinion on the changing world of book publishing*

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October 2009

Volume XVI, Number X

## Book Reviews, Revamped

“THE INVENTIONS OF PAPER AND THE PRESS HAVE PUT AN end to . . . restraints. They have made every one a writer, and enabled every mind to pour itself into print, and diffuse itself over the whole intellectual world. The consequences are alarming.”

Washington Irving wrote that in 1819. Substitute “the internet and blogs” for “paper and the press” and anyone could have written it in 2009. Similarly, *Publishers Weekly* ran an article called “The Decline of Book Reviewing” in 1993, 34 years after a *Harper’s* piece with the same title. The first book reviews appeared at the end of the eighteenth century, and American criticism was already being described as “worse than worthless” by 1833.<sup>1</sup> Today, worries about vanishing newspaper book review sections—and vanishing newspapers—have only accelerated the pace of gloomy headlines. But it’s unclear whether a golden age of book reviewing ever existed (and nobody can quantify exactly how much reviews affect sales).

Then again, with the emergence of sophisticated online book reviews, the golden age could be yet to come.

These reviews aren’t like Amazon customer recommendations. “The best advertisement for a book has always been word of mouth,” says **Steve Wasserman**, Managing Director of the **Kneerim & Williams** New York office and a former editor of the *Los Angeles Times Book Review*. “The internet only makes more formal the rumor mill that had always served to spread the good news about this or that book. [But] that isn’t exactly criticism, it’s the enthusiastic acclamation of ordinary readers who don’t want to keep the news of something worth reading to themselves.”

“We are seeing a lot more about books on the web, but a lot of that consists of book recommendations,” says **Janice Harayda**, editor of the site **One-Minute Book Reviews** and former book editor and critic for the Cleveland *Plain Dealer* and VP Awards for the **National Book Critics Circle**. “They’re not true book reviews.” At Harayda’s site, and at the sites of the other bloggers we spoke with, book reviews are considered and thoughtful. “I see promising signs of creative and intellectual life everywhere I turn these days,” says **Mark Sarvas**, editor of **The Elegant Variation** and also a reviewer for the *New York Times Book Review* and the *Philadelphia Inquirer*. “I think we’re already at the point where the quality of what’s available online matches all but the best print publications.” **Jane Ciabattari**, NBCC President, agrees: “There is no dearth of passion, no lack of book coverage. I suspect the best approach for publishers is to find individuals with finely honed critical voices and keep them well supplied with advance galleys.”

What else can publishers do, and where are book reviews headed? For our, uh, review, please turn to page 6.

1 Pool, Gail. *Faint Praise: The Plight of Book Reviewing in America* (University of Missouri Press, 2007).

## Book View

### PEOPLE ROUNDUP

**HarperCollins** announced that **Charlie Redmayne** has been appointed to the newly created position of EVP, Chief Digital Officer. Redmayne will report to **Brian Murray**, sit on HC’s executive committee, and be responsible for “leading and coordinating overall strategy, development and management of all digital initiatives aimed directly at the consumer across all of HarperCollins divisions.” The NY and London digital groups will report directly to him. Redmayne joined **HCUK** in March 2008, as Group Digital Director, from **News Corp’s BSKyB**.

**Bruce Lubin** has left **Barnes & Noble**, where he was VP, Book Development for nine years, to focus fulltime on **Castle Point Publishing**, which he started with his wife, Jeanne, “a few years ago.” Lubin tells *PT* his latest book, **WHO KNEW II**, just became the best-selling book in **HSN’s** 32-year history with over 300,000 copies sold. In addition, last month the couple formed a joint venture with **Literary Partners Group**, an e-romance publisher, to create an exclusive line of romance novels for HSN. Lubin may be reached at [bruce@castlepointpub.com](mailto:bruce@castlepointpub.com).

**Stephen Rubin** has resigned from his position as **RH** EVP and Publisher-at-Large, according to **Markus Dohle**. Rubin says he is in discussions about new opportunities, which some speculate include **Jane Friedman’s Open Road**—Rubin and Friedman are longtime friends and Rubin threw her HC farewell party.

**Hyperion’s Will Balliett** has become President and Publisher of **Thames & Hudson, Inc.** He succeeds Peter Warner, who is retiring after 30 years. Warner will continue to consult through the next several months and will attend Frankfurt.

In the wake of **Marvel’s** acquisition by **Disney, Warner Bros. Entertainment** is restructuring **DC Comics** and creating a new group, **DC Entertainment**. **Diane Nelson** has been named President, and **Paul Levitz**, longtime President and Publisher of **DC Comics**, will serve as a consultant.

**Nathaniel Marunas** will leave his position as Associate Publisher of **Black Dog & Leventhal** at the end of 2009. He will continue to work as a consultant on digital publishing initiatives and as an editor-at-large. He is also writing, agenting, and line-editing and may be reached at [nathmaru@earthlink.net](mailto:nathmaru@earthlink.net).

**Deborah Fine** has been named President and CEO of **Direct Brands** (parent of **Bookspan**). Fine was president of **iVillage Properties** until late last year. She takes over from **Stuart Goldfarb**, who resigned in September.

*continued on p. 2*

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- What’s new in ARC giveaway programs, p. 7
- Lessons from **THE CURSE OF THE MOGUL**, p. 7

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**Amy King** joins Rodale as Executive Director, Art and Design, reporting to **Karen Rinaldi**. She was Creative Director for **Bloomsbury USA**. **Andy Carpenter**, formerly VP Art Director, may be reached at [www.andycarpenterdesign.com](http://www.andycarpenterdesign.com).

Lots happening in the book review arena: **Dutton** Editor-at-Large **Amy Hertz** has also been working for the **Huffington Post** as editor of their books section, which debuts Oct. 5. **Steve Ross** ([slross58@gmail.com](mailto:slross58@gmail.com)) blogs for HuffPo regularly and will consult and contribute to the launch of the books vertical. . . . **Sara Nelson** has moved to **Oprah's O Magazine** as Books Director. Nelson was EIC of *PW* and has been writing for **Tina Brown's Daily Beast**—which recently hired **Lucas Wirmann** as Books Editor. He was an assistant editor at **Norton**. Meanwhile, Tina Brown announced a **Beast Books** imprint with **Perseus**. Titles will be published first as e-books, then p-books.

Fledgling digital publisher **Quartet Press** has disbanded. **Kat Meyer**, a blogger and principal in the company, said, "It's disappointing to all of us, but it's reality and we will all move on." Quartet Publisher **Don Linn** had left **Taunton** to join the company as a co-founder.

**Shawn Coyne** has launched **Genre Management**, "a boutique agency," taking his signed clients from the former **Endeavor** with him. Other agency news: **Stacia Decker** has joined **Donald Maass** as an agent. She was at **Harcourt** and **Otto Penzler**. **Rebecca Gardner** is joining **Gernert** as Rights Director. She was most recently VP and Director of Sub Rights at RHPG. **Michelle Blackley** has left **Trident** to join **Storey** as Senior Publicist.

**Bill Preston**, former SVP Retail and Intl. Sales at **B&T**, has joined UK wholesaler **Gardners** as VP, North American Biz Dev. Preston will have U.S. offices; e-mail [william.preston@gardners.com](mailto:william.preston@gardners.com).

**The Cadence Group**, which provides sales and marketing services to publishers, has launched **New Shelves Distribution** with partner **Pathway Book Services**, Gilsum, NH. In connection with New Shelves, Cadence has hired **Tom Galvin**, formerly of **HCI**, **DK**, and **Sourcebooks**, as National Sales Manager.

**Don Lankiewicz**, formerly of **Harcourt**, has launched a consulting and content creation company, **EDpub International**, and may be reached at [lankiewicz@gmail.com](mailto:lankiewicz@gmail.com).

The **Independent Book Publishers Association** (formerly PMA) has named **Florrie Binford Kichler** to the new position of President. Kichler will build strategic partnerships and expand programs and services for the IBPA's 3,200 members. Executive Director **Terry Nathan** will continue to oversee day-to-day operations. The current President of the IBPA Board, **Carlene Sippola**, will have a new title, Chairman of the Board.

**Gillian Blake** has joined **Holt's** adult unit as Executive Editor, focusing on "high-profile nonfiction acquisitions." She was Executive Editor at **Collins** until it was reorganized this spring.

**Julie Chrystyn** has returned to **Phoenix** as President, following the death of **Michael Viner**. **Gray Peterson** will serve as the new EVP. **Kimberly Miletta** has been appointed VP, and **Dan Smetanka** has been named EIC.

**John Wicker** will leave **Klopotek**, where he is EVP North America, at the end of this year. **Karen Tiesling** will take over his title and responsibilities. Wicker will return to consulting and may be reached at (973) 462-5778.

**Casey Kenley** has been named editor at **Northstar Media Books**. She was editor at **Indianapolis Dine**.

## PROMOTIONS AND INTERNAL CHANGES

**Tara Weikum** has been promoted to Editorial Director at HC Children's. **Brenda Segel** announced that **Juliette Shapland** has been promoted to VP and Director of Foreign Rights.

**Amy Wideman** has been promoted to Senior Editor at **becker&mayer!** She was an editor.

**Amy Tannenbaum** has been promoted to Editor at **Atria** and **Washington Square Press**.

At **St. Martin's/Minotaur**, **Kelley Ragland** has been named Editorial Director. She started at SMP as an editorial assistant in 1993.

## DULY NOTED

**S&S** announced the creation of **Gallery Books**, a new imprint that joins the **Pocket Books** and **Simon Spotlight Entertainment** as one brand. Along with her Pocket responsibilities, **Louise Burke** will be EVP and Publisher of Gallery, **Anthony Ziccardi** will serve as VP and Deputy Publisher, and **Jen Bergstrom**

will take on the role of VP and Editor-in-Chief. **Tricia Boczkowski** will be VP, Editorial Director; **Mitchell Ivers** VP, Senior Editor; and **Lauren McKenna**, Executive Editor. Senior editors include **Patrick Price**, **Micki Nuding**, **Kathy Sagan**, **Abby Zidle**, and **Jennifer Heddle**, and other editors include **Ed Schlesinger**, **Emily Westlake**, **Jaime Costas**, and **Megan McKeever**. **Maggie Crawford** left Pocket last month.

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Associate Editor **Ian Morris** announced that as of spring 2010, after 45 years, *TriQuarterly* magazine "will cease to exist." A later press release from **Northwestern** clarifies that it is moving to digital and will be integrated into the Creative Writing program of the School of Continuing Studies. More significantly, the release states, "After an extensive review of **Northwestern University Press**, its academic publishing house, Northwestern has reaffirmed its commitment to publishing and disseminating scholarly writing." A nationwide search for a new director of the Press will launch soon, according to **Sarah Pritchard**, **Charles Deering McCormick University** Librarian. **David Bishop** is Interim Director.

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**Thurber House** will announce the winners of its 2009 **Humor Prize** on October 5 at—where else?—the Algonquin Hotel. Finalists are **Sloane Crosley**, **Ian Frazier**, **Don Lee**, and **Laurie Notaro**.

## UPCOMING EVENTS

The **Goddard Riverside Community Center** Gala will honor **Josh Marwell**, HC President of Sales, Oct. 26 at the Loeb Boathouse. [www.goddard.org](http://www.goddard.org)

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Also on Oct. 26: **CLMP's Let it Bee**, hosted again by the **Diane von Furstenberg Studio** (440 W. 14th St.) Spellers include **Jonathan Burnham**, **Amanda Brooks** (I LOVE YOUR STYLE), **Colin Channer** (THE GIRL WITH THE GOLDEN SHOES), the *New Yorker's* **Nancy Franklin**, **Michael Musto**, **Sara Nelson**, and **Francine Prose**. **Bob Morris** will emcee and OED's **Jesse Sheidlower** will judge.

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The **Mercantile Library Center for Fiction** honors **Gerry Howard** and announces the **First Novel Prize** recipient on Nov. 9. [www.centerforfiction.org](http://www.centerforfiction.org).

# The 2009 UK Contact Sheet

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# Statsafabulosity, Vol. IV

It's time again to overload on (fabulous) stats on the state of the industry. Welcome to the 2009 International Edition, where we reveal the largest bookstores, lowest reading rates, and the countries that are most likely to fund your translations.



## Piracy Around The World

- China, Russia, Canada, Spain, and Mexico are the 5 countries targeted on the **Anti-Piracy Caucus's** 2009 "Countries to Watch" list.
- The **Kenya Publishers Association** estimates it loses \$82 million through piracy and copyright infringement. The Copyright Act wasn't established there until 2001.
- In China, 17 million pirated copies of **WOLF TOTEM** by **Jiang Rong** are believed to be in circulation.

## E-Book Excitement

- A survey by **YouGov** found that in the UK, **Sony** has the most potential e-reader purchasers (65% say they would buy from them) followed by **Amazon** and **Apple**.
- In April, the world's first color reader was released in Japan. You can own the **Fujitsu FLEPIa** for a hefty €730.
- **Oz** is playing catch up: Only **Dymocks** offers e-books, compatible with the only available readers, the **iLiad** (\$1299) and **Cybook** (\$599).

## Translation Funding

- From 2006-2008, **GAPP** funded 990 Chinese book translation projects for more than 150 publishers in 36 countries.
- Arabic translation program **Kalima** will select 100 titles annually and fund the translation, publication, and distribution of the titles both in and out of Arabic.
- The **Japan Foreign Rights Center** sealed about 700 translation deals in 2008.

# International Fiction Bestsellers

	1	2	3	4	5	6	7	8	9	10
UNITED KINGDOM	<b>THE COMPLAINTS IAN RANKIN ORION</b> James Patterson <i>Century</i>	<b>ALEX CROSS'S TRIAL</b> James Patterson <i>Century</i>	<b>A WEEK IN DECEMBER</b> Sebastian Faulks <i>Hutchinson</i>	<b>THE WHITE QUEEN</b> Philippa Gregory <i>Simon &amp; Schuster</i>	<b>EVEN MONEY</b> Francis & Francis <i>Michael Joseph</i>	<b>THE FEVER OF THE BONE</b> Val McDermid <i>Little, Brown</i>	<b>SAPPHIRE</b> Katie Price <i>Century</i>	<b>206 BONES</b> Kathy Reichs <i>Heinemann</i>	<b>WOLF HALL</b> Hilary Mantel <i>Fourth Estate</i>	<b>THE YEAR OF THE FLOOD</b> Margaret Atwood <i>Bloomsbury</i>
FRANCE	<b>THE WINTER VOYAGE</b> Amélie Nothomb <i>Albin Michel</i>	<b>A RUSSIAN TALE</b> Emmanuel Carrère <i>P.O.L</i>	<b>THE FOREST OF THE MÁNES</b> Jean-Christophe Grangé <i>Albin Michel</i>	<b>THREE POWERFUL WOMEN</b> Marie Ndiaye <i>Gallimard</i>	<b>THE ANGEL'S GAME</b> Carlos Ruiz Zafón <i>Robert Laffont</i>	<b>THE VAMPIRE DIARIES: THE STRUGGLE</b> L.J. Smith <i>Hachette</i>	<b>MEN</b> Laurent Mauvignier <i>Minuit</i>	<b>JAN KARSKI</b> Yannick Haenel <i>Gallimard</i>	<b>THE GUERNSEY LITERARY AND POTATO PEEL PIE SOCIETY</b> Mary Ann Shaffer Annie Barrows NIL	<b>MY CHILD FROM BERLIN</b> Anne Wiazemsky <i>Gallimard</i>
GERMANY	<b>WHISPERS OF THE DEAD</b> Simon Beckett <i>Rowohlt</i>	<b>THE TASTE OF APPLE SEEDS</b> Katharina Hagena <i>KiWi</i>	<b>THE GIRL WITH THE DRAGON TATTOO</b> Stieg Larsson <i>Heyne</i>	<b>THANKS FOR THE MEMORIES</b> Cecilia Ahern <i>Fischer</i>	<b>WHAT I DID FOR LOVE</b> Susan Elizabeth Phillips <i>Blanvalet</i>	<b>THE GIRL WHO PLAYED WITH FIRE</b> Stieg Larsson <i>Heyne</i>	<b>CASTLES IN THE SKY</b> Stieg Larsson <i>Heyne</i>	<b>CATHEDRAL OF THE SEA</b> Ildefonso Falcones <i>Fischer</i>	<b>NEW MOON (juv.)</b> Stephanie Meyer <i>Carlsen</i>	<b>HEARTSTOPPER</b> Joy Fielding <i>Goldmann</i>
SPAIN	<b>CASTLES IN THE SKY</b> Stieg Larsson <i>Destino</i>	<b>THE GIRL WHO PLAYED WITH FIRE</b> Stieg Larsson <i>Destino</i>	<b>THE GIRL WITH THE DRAGON TATTOO</b> Stieg Larsson <i>Destino</i>	<b>THE ISLAND UNDER THE SEA</b> Isabel Allende <i>Alfaguara</i>	<b>FÁTIMA'S HAND</b> Ildefonso Falcones <i>Grijalbo</i>	<b>THE WINNER STANDS ALONE</b> Paulo Coelho <i>Planeta</i>	<b>AURORA BOREAL</b> Asa Larsson <i>Seix Barral</i>	<b>THE SOLITUDE OF PRIMARY NUMBERS</b> Paolo Giordano <i>Salamandra</i>	<b>THE LAST DICKENS</b> Matthew Pearl <i>Alfaguara</i>	<b>DAUGHTERS OF THE COLD</b> Camilla Lackberg <i>Maeva</i>
ITALY	<b>AUNTIE MAME</b> Patrick Dennis <i>Adelphi</i>	<b>TWENTIES GIRL</b> Sophie Kinsella <i>Mondadori</i>	<b>CASTLES IN THE SKY</b> Stieg Larsson <i>Marsilio</i>	<b>VATICAN INC.</b> Gianluigi Nuzzi <i>Chiarelettere</i>	<b>THE GIRL WHO PLAYED WITH FIRE</b> Stieg Larsson <i>Marsilio</i>	<b>BORN INTO THE WORLD (tentative)</b> Margaret Mazzantini <i>Mondadori</i>	<b>THE GIRL WITH THE DRAGON TATTOO</b> Stieg Larsson <i>Marsilio</i>	<b>THE SHADOW OF WHAT WE WERE</b> Luis Sepúlveda <i>Guanda</i>	<b>DEATH IN FLORENCE</b> Marco Vichi <i>Guanda</i>	<b>THE WINNER STANDS ALONE</b> Paulo Coelho <i>Bompiani</i>
SWEDEN	<b>THE HYPNOTIST</b> Lars Kepler Albert Bonniers	<b>THE DOUBLE SILENCE</b> Mari Jungstedt Albert Bonniers	<b>THREE SECONDS</b> Roslund & Hellström <i>Piratförlaget</i>	<b>THIS CHARMING MAN</b> Marian Keyes Norstedts	<b>SIMPLY WATER</b> Kajsa Ingemarsson Norstedts	<b>THE ELEGANCE OF THE HEDGEHOG</b> Muriel Barbéry <i>Sekwa</i>	<b>THE HEART DOESN'T GROW ANY WRINKLES</b> Mark Levensgood <i>Piratförlaget</i>	<b>THE IDEALIST</b> Thomas Bodström Norstedts	<b>THE WORMS ON CARMINE STREET</b> Håkan Nesser Albert Bonniers	<b>UNTIL THE GIVER IS DEAD</b> Anna Jansson Norstedts
CZECH REPUBLIC	<b>THE GIRL WHO PLAYED WITH FIRE</b> Stieg Larsson <i>Host</i>	<b>WHITE HORSE, YELLOW DRAGON</b> Lan Pham Thi <i>Knizni Klub</i>	<b>THE LAST ORACLE</b> James Rollins <i>BB/art</i>	<b>THE JUDAS SIGN</b> Vlastimil Vondruška <i>MOBA</i>	<b>THE GIRL WITH THE DRAGON TATTOO</b> Stieg Larsson <i>Host</i>	<b>WHEN THE EGOTIST HAS BREAKFAST WITH A WOMAN</b> Halina Pawlowska <i>Motto</i>	<b>THE ALCHEMIST</b> Paulo Coelho <i>Argo</i>	<b>HAPPINESS HERE AND NOW</b> Pavlina Brzakova <i>Eminent</i>	<b>DIGITAL FORTRESS</b> Dan Brown <i>Argo</i>	<b>THE DREAM</b> Martina Formanova <i>Erolka</i>
TURKEY	<b>CIVILIZATIONS IN CONFLICT (nf)</b> Amin Maalouf <i>Yapi Kredi</i>	<b>LOVE</b> Elif Safak <i>Dogan</i>	<b>THE GREAT STATE: RESEARCH ON THE OTTOMAN EMPIRE (nf)</b> Halil Inalcik <i>İs Bankası</i>	<b>A DROP OF MOURNING</b> İskender Pala <i>Kapı</i>	<b>MORBID</b> Hande Altaylı <i>Remzi</i>	<b>BEING AND NOTHINGNESS (nf)</b> Jean-Paul Sartre <i>İthaki</i>	<b>HEART DIES LAST</b> Canan Tan <i>Altın</i>	<b>THE REVENGE OF TROY</b> Erhan Afyoncu <i>Yedigöze</i>	<b>FROM OUR SECRET GARDEN</b> Nermin Bezmen <i>Dogan Kitap</i>	<b>ANGELS AND DEMONS</b> Dan Brown <i>Altın</i>
BRAZIL	<b>THE SHACK</b> William P. Young <i>Sextante</i>	<b>CASTLES IN THE SKY</b> Stieg Larsson <i>Companhia das Letras</i>	<b>NEW MOON (juv.)</b> Stephanie Meyer <i>Intrinseca</i>	<b>BREAKING DAWN (juv.)</b> Stephanie Meyer <i>Intrinseca</i>	<b>ECLIPSE (juv.)</b> Stephanie Meyer <i>Intrinseca</i>	<b>TWILIGHT (juv.)</b> Stephanie Meyer <i>Intrinseca</i>	<b>THE SALESMAN OF DREAMS</b> Augusto Curry <i>Academia de Inteligencia</i>	<b>VAMPIRE DIARIES: THE AWAKENING</b> L.J. Smith <i>Record</i>	<b>A THOUSAND SPLENDID SUNS</b> Khaled Hosseini <i>Nova Fronteira</i>	<b>THE BOY IN THE STRIPED PAJAMAS</b> John Boyne <i>Companhia das Letras</i>
CHILE	<b>THE ISLAND UNDER THE SEA</b> Isabel Allende <i>Sudamericana</i>	<b>THE GIRL WITH THE DRAGON TATTOO</b> Stieg Larsson <i>Destino</i>	<b>THE ASSOCIATE</b> John Grisham <i>Plaza y Janés</i>	<b>FÁTIMA'S HAND</b> Ildefonso Falcones <i>Grijalbo</i>	<b>THE BIG SCREEN STORYTELLER</b> Hernan Rivera <i>Letelier Alfaguara</i>	<b>THE KITE RUNNER</b> Khaled Hosseini <i>Salamandra</i>	<b>NEW MOON (juv.)</b> Stephanie Meyer <i>Alfaguara</i>	<b>TWILIGHT (juv.)</b> Stephanie Meyer <i>Alfaguara</i>	<b>ECLIPSE (juv.)</b> Stephanie Meyer <i>Alfaguara</i>	<b>CASTLES IN THE SKY</b> Stieg Larsson <i>Destino</i>

We've attempted to bring you the most reliable fiction (where the distinction exists) bestseller lists, translated and standardized. **Brazil:** *Estado de Sao Paulo*, 9/27; **Chile:** *El Mercurio*, 9/10; **Czech Republic:** *Knizny novinky*, 9/21; **France:** *L'Express*, 9/21; **Germany:** *Der Spiegel*, 9/20; **Italy:** *La Stampa*, 9/20; **Spain:** *El Cultural*, 9/21; **Sweden:** *Svensk Bokhandel*, 9/13; **Turkey:** *İnkilap*, 9/10; **UK:** *The Bookseller*, 9/21. We thank the following for helping us to translate the lists: Oya Alpur, Francesca Maioli, Gabriela Máximo, Sofia Odsberg, Gabriella Piomboni, Karin Schindler, and Milian Silhan.

**Jane Ciabattari notes new trends in reviewing:** “1) The origination of online book review publications that pay contributors (example: **The Daily Beast’s** ‘Book Beast’); 2) the creation of hybrid print and online sections with blogs, video, and podcasts at newspaper websites, online extensions of magazines, and **Salon** and **Slate**; 3) new book review online publications that don’t pay contributors but contribute to the ongoing critical conversation.” **For a full list of review sites, visit [publishingtrends.com](http://publishingtrends.com).**

## The New Review

Online book reviews don’t necessarily look like their print counterparts, nor do they necessarily cover the same books. At **Smart Bitches, Trashy Books**, **Sarah Wendell** reviews romance. She and **Candy Tan** decided to start reviewing the genre because “we loved romance novels, we were so tired of taking crap for the fact that we did, and there weren’t enough reviews online and off. We wanted to talk about all of that, sex, the changing sexual politics in the genre, and throw our English degrees at it.”

**John Williams**, editor of **The Second Pass**, models his site on a traditional book review. “I don’t think of online as being inherently better than print,” he says. “[But] I wish the *New York Times Book Review* considered books more variously. When I read the *NYTBR* I know it’s going to be a straight parade of smart takes on things, but all books that were released in the past several weeks. Because it’s so timely and so much about covering a mix of readers and a mix of houses, there’s something kind of dutiful about it. But [The Second Pass] lets people discuss books that are a little older, and lets them be more enthusiastic or more critical. There’s more of a sense of reading as people actually read.”

“Blogs can give books a second wind,” Harayda says. “Newspapers plan so far in advance that sometimes even if a book starts gathering momentum three months after it comes out, there’s no way to get it in, because you have to put in **THE LOST SYMBOL**. The great thing about blogs is that if a book starts gathering momentum, I can review it, and I will review it.” She is currently reviewing **National Book Award** finalists. Many of the titles came out last year, but she is able to take advantage of the fact that readers are interested in them now. “You can bring back books that are even just a few months old in a way newspapers can’t do.”

And online book reviews can move beyond type. “The web allows new thinking about how books may be presented,” says **James Mustich**, Editor-in-Chief of the **Barnes & Noble Book Review** and former publisher of *A Common Reader*. (The Review was **Steve Riggio’s** inspiration, but Mustich says Barnes & Noble has been “extraordinarily smart in allowing us to grow as an independent editorial vehicle.”) For example, the site features illustrated reviews by cartoonist **Ward Sutton**. “Children’s picture books, art books, and cookbooks are very poorly presented in most conventional book reviews,” Mustich says. “Online, you can present a gallery of images that go with your review and talk about the illustrations in a more immediate way than you can in a newspaper.”

**James Meader**, Director of Publicity at **Picador**, says blogs allow unique promotion opportunities. “If a blog runs a positive review of a Picador title, we might then ask if they’d like to post an audio interview with the author, or host a giveaway so that their readers can win free copies of the book, and much of this can be done essentially in real time,” he says. “When we work with an engaged blogger who really loves a particular book, these are the sorts of fun, original ideas we can work together on, and they’re good for publisher, author, blogger, and reader alike.”

## \$\$\$

Book reviews have never made much money. In his 2007 article “Goodbye to All That,” Wasserman recalls asking **Arthur Sulzberger, Jr.** whether the *NYTBR* had ever made any money: “He looked at me evenly and said, ‘I think, Steve, someone in the family would have told me if it had.’” In her book **FAINT PRAISE: THE PLIGHT OF BOOK REVIEWING IN AMERICA**, **Gail Pool** blames the publishers: “[I]n failing to support reviews with even a minimum of advertising, publishers sent an implicit message: book reviews are expendable.” In his article, however, Wasserman said such arguments were “bogus. Such coverage has rarely made a dime for newspapers.” In an interview, he told *PT* that “publishers care less and less about reviews. There’s no real evidence that advertising for a book alone helps create additional sales,” and he envisions nonprofit models “closer to **NPR**” for book review sites; he does not know how online critics will be able to make a living.

But online book ads may be more effective than print ads were. And through online advertising, publishers can simultaneously reach targeted audiences and support online critics. **Liz Perl**, SVP Marketing at **Simon & Schuster**, says bloggers in the romance and mystery communities are “really strong opinion-makers.” Mustich thinks publishers and booksellers need to “rethink what an effective book ad might be, and be unconventional about when, where, and how they bring books to people’s attention. They need to find ways to alert targeted types of readers to the fact of their books.”

## The Blog Blurb Question

“Would we [blurb a blogger] on a major fiction release today?” asks Perl. “Well, it’s got to be a blog that’s recognizable, influential, and trustworthy. A random blog that doesn’t mean anything? I’d never want to see that on a book.”

Meader says Picador would “absolutely” quote a blogger on a jacket: “With both blogs and print the only criteria is whether the publication is good: thoughtful, insightful, well-written.”

“Publishers can do a number of things with me,” says **Elizabeth Bird**, editor of **A Fuse #8 Production** and **NYPL Children’s Center** librarian. “They can say I’m NYPL, which I don’t like them to do because that’s not where I reviewed it, but sometimes they think that’s the most important thing attached to me. At this point, [publishers] don’t know what to do with blog book reviews. I’ve seen them on ARCs, but very rarely on the final copy. I think this will change a little, but it’s going to be tough for publishers to justify blurring a site if it’s not huge.”

“Looking at the blurbs on the inside cover of a romance novel, nine times out of ten it’s a website, but it’s not mentioned as a website,” says Wendell. “Publishers don’t credit blogs because they think that when you add ‘.com’ to something, it lessens its credibility.” But Williams thinks blogs will be cited regularly, the way **Slate** and **Salon** are—“those are online-only sites that have become accepted in the mainstream of publishing, and that will happen more and more with book blogs. They’ll have an authority that publishers will look to.” ☺

## Meanwhile, in Consumer Book Reviews...

In 2007, we wrote about a new book publicity trend: ARC giveaway programs, in which publishers provide early copies of books to citizen reviewers through book sites or their own sites. Two years later, these programs have grown quite a bit. Details on a few...

<p><b>BookBrowse First Impressions</b></p> <ul style="list-style-type: none"> <li>• <a href="http://bookbrowse.com/arc">http://bookbrowse.com/arc</a></li> <li>• Publisher's fee \$750; members pay \$30/year. 5 titles/month.</li> <li>• "Publishers are posting the reviews on bookseller websites, using them in media kits, seeding the review sections of their own websites," says Executive Ed. <b>Davina Morgan-Witts</b>. "A significant percentage of readers [40% in their recent survey] value reader reviews higher than professionally written media reviews." A book club will launch later this year.</li> </ul>	<p><b>bookreporter.com Author Spotlight</b></p> <ul style="list-style-type: none"> <li>• <a href="http://www.bookreporter.com">www.bookreporter.com</a></li> <li>• 2010 publisher fees range from \$2900-\$5500, depending on promotion length and number of ARCs given away.</li> <li>• Launching <b>Sneak Peek</b> campaign in 2010. Publishers can build buzz with early galleys, even manuscripts, 6-9 months prior to publication. Includes Focus Group option, which matches readers to publisher's target audience and gives them follow-up questions after they read the book.</li> </ul>	<p><b>Good Reads First Reads</b></p> <ul style="list-style-type: none"> <li>• <a href="http://www.goodreads.com/giveaway">www.goodreads.com/giveaway</a></li> <li>• Launched June 2008 due to member demand.</li> <li>• Free. Over 800,000 giveaway entries to date; last month, 210 titles were listed for giveaway.</li> <li>• CEO <b>Otis Chandler</b> says professional reviewers need to join Good Reads, <b>Twitter</b>, and <b>Facebook</b>, where followers will provide "pressure to write honest, accurate content. The critic's role has gotten harder—now instead of just starting a conversation, they have to participate in it."</li> </ul>	<p><b>Librarything Early Reviewers</b></p> <ul style="list-style-type: none"> <li>• <a href="http://www.librarything.com/er/list">www.librarything.com/er/list</a></li> <li>• Free. Started with one publisher (RH), now has 275 publishers/imprints giving away 12,000 copies/month, including e- and audiobooks "Next month we have a Catalan publisher participating for the first time!" says <b>Abby Blachly</b>, head librarian.</li> <li>• <b>Member Giveaway</b> program lets authors give ARCs directly to readers, but no self-published books allowed: "Publishers and members reacted strongly when we included self-published books before."</li> </ul>
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## Lessons from THE CURSE OF THE MOGUL

IN 2002, THREE PROFESSORS FROM COLUMBIA BUSINESS SCHOOL—**Jonathan A. Knee**, **Bruce C. Greenwald**, and **Ava Seave**—began to develop a general strategic theory of media. They tested their ideas through continuous research, speaking to dozens of executives and teaching hundreds of MBAs. (One frequent collaborators and co-teachers throughout the years was **Phyllis Grann**.) Their analyses are now available in *THE CURSE OF THE MOGUL: WHAT'S WRONG WITH THE WORLD'S LEADING MEDIA COMPANIES*, which will be published by **Portfolio** on October 15. Seave gave *PT* a peek at some of their observations.

- **It's Me, Not You.** As much as the book publishing industry blames the internet for any number of negative developments, this should not distract attention from the fact that publishing books has been a terrible business for a long, long time. The basic management function of this kind of content business is the selection and cultivation of creative material by individuals. These tasks do not lend themselves to scale economies.

So publishing companies have a tough time creating a sustainable competitive advantage: they can't scale; they can't enslave their creative people, so the cost of obtaining great creative by proven producers is always being bid away from the company; they can't lock in their customers since each purchase decision is done one unit at a time.

- **Ignore the Conventional Wisdom about Global Footprint.** And stick to something much narrower: a product niche. This will have the double whammy of increasing the likelihood that scale can be achieved quickly and there is a good basis for customer captivity. Examples of creative businesses that can dominate a product space so customers don't want to or can't go elsewhere are vertical publishers who know their market and publish into it, like **Harvard Business School Press** and **Rough Guides**. If you move down the value chain to distribution, companies like **Scholastic**, which own classroom and school trade book sales, should be able to exploit this dominance (though Scholastic's other bad businesses overwhelm the classroom positive advantage.)

- **The Internet Is Not Your Friend.** Although the internet can create revenue, it's tough to make that revenue profitable. Ironically, many qualities of internet businesses that are viewed as

particularly attractive are the qualities that make enforcing barriers to entry so challenging. Precisely because the fixed costs required to launch an online business are so low, it is difficult to achieve economies of scale. And because internet businesses are growing so fast, the benefits of any customer captivity are limited because so much of the customer base is new.

The internet will also kill one real cost advantage for major publishers who own and operate distribution and production businesses; this will go away as books bypass physical distribution and are digitally downloaded.

- **So, Why Are We Buying Again?** The top misguided cause for the overall media industry's dismal performance is the relentless merger and acquisition, which has been unnecessary, misguided, and overpriced. Publishers are no exception. Putting together a lot of different imprints with diverse audiences may save some money in making a sales call or getting a deal from a printer, but these cost advantages rarely make up for the complexity of running very different businesses or the crazy logic of imprints within companies that bid against each other.

- **Content is not King. Efficiency is Everything.** Anyone with just a few bucks can put out content these days—publish a blog, make a film, put a song online, and even print a book. Nothing exclusive there. If you base a company on something that has infinite supply but think the laws of supply and demand will make you rich, you are mistaken.

The challenges faced by even the strongest media franchises are going to make efficiency more, rather than less, important in the coming years. Convincing a mogul to focus on efficiency is like selling abstinence-only sex education in high school. Both efforts, though well-intentioned, have almost no prospect of success. One solution is for the Mogul to simply "outsource" the cost side attention to another executive whom he compensates based on achieving success in this area.

- **Dying with Dignity Is an Option.** It's hard to admit you've lost it, but rather than reinvesting in projects or divisions that have little prospect of generating an adequate return, milk those declining franchises and return the proceeds to the owners and shareholders. ☺

# Calendar of Book Fairs, Conventions, and Conferences

October 1–3, 2009

## NEW ENGLAND (NEBA)

CT Convention Center, Hartford, CT. E-mail [steve@neba.org](mailto:steve@neba.org); [www.newenglandbooks.org](http://www.newenglandbooks.org).

October 2–4, 2009

## GREAT LAKES (GLIBA)

Renaissance Cleveland Hotel, Cleveland, OH. E-mail [info@gliba.org](mailto:info@gliba.org); <http://www.gliba.org/tradeshows.php>.

October 4–5, 2009

## NEW ATLANTIC (NAIBA)

Sheraton City Center, Baltimore, MD. E-mail [readingent@aol.com](mailto:readingent@aol.com); [http://www.newatlanticbooks.com/fall\\_conference.html](http://www.newatlanticbooks.com/fall_conference.html).

October 8–10, 2009

## NORTHERN CALIFORNIA (NCIBA)

Oakland Convention Center/City Center Marriott, Oakland, CA. Call (415) 561-7686; e-mail [office@nciba.com](mailto:office@nciba.com); [www.nciba.com/news/trade-show.html](http://www.nciba.com/news/trade-show.html).

October 24, 2009

## SOUTHERN CALIFORNIA (SCIBA)

Millennium Biltmore Hotel, Los Angeles, CA. Contact Jennifer Bigelow, (626) 793-8435; e-mail [jbigelow@scbabooks.org](mailto:jbigelow@scbabooks.org); <http://www.scibabooks.org/afats/>.

October 7–9, 2009

## LIBER INTERNATIONAL BOOK FAIR

*Country of Honor: Russia*

Feria de Madrid, Madrid, Spain. E-mail [iber@ifema.es](mailto:iber@ifema.es); [http://www.ifema.es/web/ferias/liber/default\\_i.html](http://www.ifema.es/web/ferias/liber/default_i.html).

October 9, 2009

## AAP INDEPENDENT PUBLISHERS ANNUAL MEETING

San Francisco Marriott, San Francisco, CA. [publishers.org/main/Conferences/conf\\_Calendar.htm](http://publishers.org/main/Conferences/conf_Calendar.htm)

October 13–18 (Exhibit Hall open 14–18), 2009

## FRANKFURT BOOK FAIR

*Country of Honor: China*

Frankfurt, Germany. [www.book-fair.com](http://www.book-fair.com).

October 13, 8:30 a.m.–6 p.m., 2009

## O'REILLY TOOLS OF CHANGE FOR PUBLISHING AT FRANKFURT

Radisson SAS Hotel Frankfurt. [tocfrankfurt.com](http://tocfrankfurt.com).

October 15–18, 2009

## BOUCHERON 2009 WORLD MYSTERY CONVENTION

Hyatt Regency Indianapolis, Indianapolis, IN. <http://www.bouchercon2009.com>.

October 16–18, 2009

## SEVENTH INTERNATIONAL CONFERENCE ON THE BOOK

University of Edinburgh, Edinburgh, Scotland. <http://booksandpublishing.com/conference-2009/>.

October 24, 2009

## BOSTON BOOK FESTIVAL

Copley Square, Boston, MA. [www.bostonbookfest.org](http://www.bostonbookfest.org).

October 29–November 1, 2009

## WORLD FANTASY CONVENTION

*Celebrating Edgar Allan Poe's 200th Birthday*

Fairmont Hotel, San José, CA. E-mail [info@worldfantasy2009.org](mailto:info@worldfantasy2009.org); [www.worldfantasy2009.org](http://www.worldfantasy2009.org).

October 31–November 1, 2009

## TEXAS BOOK FESTIVAL

State Capitol Building, Austin, TX. Call E-mail [bookfest@texasbookfestival.org](mailto:bookfest@texasbookfestival.org); [www.texasbookfestival.org](http://www.texasbookfestival.org).

November 5–6, 2009

## PMA ANNUAL PROMOTION MARKETING LAW CONFERENCE

*Theme: "Staying Connected @ the Speed of Change"*

The Fairmont, Chicago, IL. [www.pmalink.org/law/](http://www.pmalink.org/law/)

November 5–8, 2009

## CIROBE INTERNATIONAL REMAINDER AND OVERSTOCK BOOK EXPOSITION

Hilton Chicago, Chicago, IL. Call (773) 493-1389; e-mail [info@cirobe.com](mailto:info@cirobe.com); [www.cirobe.com](http://www.cirobe.com).

November 7, 2009

## NEW ORLEANS BOOK FAIR

Frenchman St., New Orleans, LA. [nolabookfair.com](http://nolabookfair.com)

November 7, 2009

## SELF-PUBLISHING BOOK EXPO (SPBE)

*Founders: Diane Mancher, Karen Mender.*

*Platinum Sponsor: Lulu.com*

Sheraton New York, 811 7th Ave., New York, NY. [www.selfpubbookexpo.com](http://www.selfpubbookexpo.com)

November 8–15, 2009

## MIAMI BOOK FAIR INTERNATIONAL

Miami Dade College, Wolfson Campus, Miami, FL. E-mail [wbookfair@mdc.edu](mailto:wbookfair@mdc.edu); [www.miamibookfair.com](http://www.miamibookfair.com).

November 12–14, 2009

## PUBWEST 2009 CONFERENCE

*Sponsored by Publishers Association of the West.*

*Theme: "Pressing Forward"*

Doubletree Hotel Reid Park, Tucson, AZ. E-mail [executivedirector@pubwest.org](mailto:executivedirector@pubwest.org); [www.pubwest.org](http://www.pubwest.org).

November 18, 2009

## 60TH ANNUAL NATIONAL BOOK AWARDS

*Judges announce this year's finalists October 13.*

*Public voting on "The Best of the National Book Awards Fiction" takes place online, September 21–October 21.*

Cipriani Wall Street, New York, NY. Call (212) 685-0261; e-mail [nationalbook@nationalbook.org](mailto:nationalbook@nationalbook.org); [www.nationalbook.org](http://www.nationalbook.org).

November 18–23, 2009

## SALON DU LIVRE DE MONTREAL

Place Bonaventure, Montréal, Québec, Canada. Call (514) 845-2365; e-mail [slm.info@videotron.ca](mailto:slm.info@videotron.ca); [www.salondulivredeMontreal.com](http://www.salondulivredeMontreal.com).

November 19–22, 2009

## NCTE ANNUAL CONVENTION

*Theme: "Once and Future Classics: Reading Between the Lines"*

Pennsylvania Convention Center, Philadelphia, PA.

[www.ncte.org/annual](http://www.ncte.org/annual)

November 21–22, 2009

## GODDARD RIVERSIDE BOOK FAIR

Goddard Riverside Community Center, 593 Columbus Ave. at 88th St., New York, NY. Contact Gigi Verkaik,

[gverkaik@goddard.org](mailto:gverkaik@goddard.org), [www.goddard.org/bookfairbooksale.html](http://www.goddard.org/bookfairbooksale.html).

[www.goddard.org/bookfairbooksale.html](http://www.goddard.org/bookfairbooksale.html).

November 29–December 9, 2009

## GUADALAJARA INTERNATIONAL BOOK FAIR

*Guest of Honor: Los Angeles, CA*

Expo Guadalajara, Guadalajara, Jalisco, Mexico.

[www.fil.com.mx/ingles/i\\_index.asp](http://www.fil.com.mx/ingles/i_index.asp)

November 29–December 9, 2009

## MEDIABISTRO.COM EBOOK SUMMIT

New Yorker Hotel, New York, NY.

[www.mediabistro.com/ebooksummit/](http://www.mediabistro.com/ebooksummit/)

December 27–30, 2009

## MLA CONVENTION

Philadelphia Marriott, Philadelphia, PA. <http://mla.org/convention>

January 30–February 4, 2010

## NEW YORK INTERNATIONAL GIFT FAIR

Javits Center, New York, NY. [www.nyigf.com](http://www.nyigf.com).

January 7–10, 2010

## KEY WEST LITERARY SEMINAR

*"Celebrating 60 Years of American Poetry"*

San Carlos Institute, Key West, FL. [www.kwls.org](http://www.kwls.org).

January 15–19, 2010

## ALA MIDWINTER MEETING

Boston Convention and Exhibition Center, Boston, MA. [www.ala.org/ala/conferencesevents/upcoming/midwinter/2010/index.cfm](http://www.ala.org/ala/conferencesevents/upcoming/midwinter/2010/index.cfm).

[www.ala.org/ala/conferencesevents/upcoming/midwinter/2010/index.cfm](http://www.ala.org/ala/conferencesevents/upcoming/midwinter/2010/index.cfm).

January 27–February 1, 2010

## TAIPEI INTERNATIONAL BOOK EXHIBITION

Taipei World Trade Center, Taipei, Taiwan.

[www.tibe.org.tw/tibe/2010/](http://www.tibe.org.tw/tibe/2010/)

February 11–14, 2010

## PARIS COOKBOOKFAIR

*Organized by Gourmand International*

Le 104, 104 Rue d'Aubervilliers, Paris, France. [www.cookbookfair.com/html/paris\\_cookbookfair.html](http://www.cookbookfair.com/html/paris_cookbookfair.html)

[www.cookbookfair.com/html/paris\\_cookbookfair.html](http://www.cookbookfair.com/html/paris_cookbookfair.html)

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