



It was billed as "The Big Clambake" (above), outdoors at the home of NAL chairman Martin Levin (kneeling, center) beside Erica Jong. That's Harry Abrams, far right



T. Y. Crowell's president Lewis Gillenson (left) shown with Cab Calloway (center) and other guests at Crowell's Pub Theatrical cocktail-buffet

Parties to Remember

Times Mirror (NAL/Abrams) and T. Y. Crowell, between them, hosted three memorable evenings before the ABA banquet (right) for 1100 people wrapped things up. (Left): NAL's Lee Ryan shares a happy moment with the Arnold Swensons (Harvard Coop) on the Manhattan boatride



Carl Glassman



Press Panels: Movies—and the Unexplained

The "press panel," where a group of authors and other authorities on a particular topic are brought together to gain added attention from the press, emerged as an interesting and successful idea at this year's convention. At the panel titled "Making Movies Out of Books," James Kirkwood, playwright-author of "P.S. Your Cat Is Dead" and the forthcoming T. Y. Crowell novel "Some Kind of Hero," said that selling his work to the movies gave him financial support to write more novels. Not all the panelists had such a positive attitude.

On the opposite end of the spectrum was Jerzy Kosinski, author of "The Painted Bird," "Steps" and the forthcoming "Cockpit" (Houghton Mifflin). Kosinski has never sold a book of his to the movies and does not intend to. He explained: "I do like movies, and have known of many excellent screenplays, but the book and the film have little in common. Movies are a much more dynamic industry; so much is done so quickly it diminishes those who write."

Waldo Salt, screenwriter for "The Day of the Locust" (Bantam paperback tie-in), went much further, stating, "Calling on books as a source of material for a film is a poor second best to relying on material written directly for the film." Salt hopes that filmmakers will "finally stop buying books."

Like Kirkwood, Peter Maas, author of "The Valachi Papers," "Serpico" and the forthcoming "King of the Gypsies" (Viking), is not displeased with the book-into-film process, though he does have some reservations. "'Valachi Papers' turned out to be one of the worst films I had ever seen," said Maas, "so when I was ready to sell 'Serpico' I demanded authority over the cast, director and script."

Kirkwood has learned some lessons, too. Having had the unfortunate experience of selling a manuscript to the movies where it never saw the light of day, Kirkwood is now demanding a reversion clause in negotiations to sell "Some Kind of Hero." He says, "If the studio is not

producing the film, the author should get the rights back."

One way to protect the integrity of the book when it goes into film, suggested Gordon Parks, is for the author to do his own screenplay. Parks, who is famous for his "Shaft" films, prefers to be remembered as author of "The Learning Tree" and as producer, director, screenwriter and composer of music for the film made from the book. "Every author can do his own screenplay. Hold out," Parks urged.

Walter Sullivan, *New York Times* science editor, and author of "Continents in Motion" (McGraw-Hill), moderated a panel titled "Explaining the Unexplained." This panel was not as well attended as "Making Movies Out of Books," and it was far less dynamic since there was little interchange among the panelists. Uri Geller bent no keys to promote his Praeger book, "My Story"; Geller sensed "bad vibes" and skepticism in the room, but he wasn't upset. "What I do is unexplained," he said, "that's why people are still interested in me." Isaac

Harper/Dell Bash Honors Judy Garland Biography

Celebrities, booksellers, publishing figures—to say nothing of gate crashers—crowded the Rainbow Room for supper/dancing/entertainment provided by Harper/Dell to celebrate the Gerold Frank biography of Judy Garland. On hand, clockwise: the author and Lorna and Joey Luft; the imperishable Hope Hampton; that impeccable dancing couple, Mr. and Mrs. Leonard Schwartz; Abe Meyer, Helen Meyer, Ross Claiborne and Buz Wyeth; and Martha Mitchell (right) with unidentified companion



Asimov, author of 159 science and science fiction books, including the current "Before the Golden Age" (*Fawcett*), called skepticism "wholesome," but Charles Berlitz, author of the best-selling "The Bermuda Triangle" (*Avon*), took issue with that notion, declaring, "I've been attacked and criticized, but something is causing ships and planes to vanish!" According to Carl Sagan, author of

"The Cosmic Connection" (*Dell*) and "Other Worlds" (*Bantam*), it takes many years to explain the unexplained and many more to disprove explanations—the dark areas on Mars, for example. Originally, he noted, they were thought to be green in color, and it was surmised that they were canals. Today, he said, they have been found to be "distinctly red." L.F.

price goes up as a multiple of the cost of production, and that after manufacturing costs and author's royalties have been paid the publisher is left with only a small proportion of the income from a book to cover his operations. This is why subsidiary rights sales are his only real source of profit. Ways in which his house is cutting down on costs—and therefore book prices—are: doing more medium-priced books as trade paperbacks instead; changing manufacturing standards to allow for production economies *without* cheapening the product; reprinting strong-selling backlist titles in paper.

Money and the Book Business

A large and hopeful audience turned out for a panel called "Money and the Book Business" Wednesday morning. They heard a list of bookseller problems from Eliot Leonard, an account of the reasons for higher prices from Anthony Schulte of Knopf/Random House, a revolutionary approach to discount and turnover from Leonard Shatzkin of Two Continents, a rundown on availability of federal money from a Small Business Administration spokesman, and a generally optimistic economic forecast from

financial columnist Sylvia Porter.

Leonard spelled out succinctly the economic problems facing all booksellers: they sell items of interest to only a small number of people, have to maintain vast stocks, sell thousands of new items a year, suffer long waits and frequent unavailability on their orders, handle the complicated work of returns—and for all these reasons booksellers have to work harder than other retailers."

Schulte addressed the reasons for higher book prices. He explained that

Shatzkin had very decided views about how to increase bookselling profits, and distributed among the audience a table and a specimen form to back up his theories. Booksellers, he said, know their money is in inventory, therefore inventory has to be turned over more often to produce a higher profit margin. "You need a combination of discount and turnover," Shatzkin said, and suggested a plan whereby a bookseller makes an arrangement with the 10 or 12 leading publishers who supply the store. "Tell



their salesmen you need a better margin," Shatzkin advised. "Make each collaborate—tell him you'll increase your investment in his books if he'll cooperate with you to increase the margin. This makes the publisher a partner in your success." Shatzkin's plan involved careful monitoring of the inventory from each of the participating publishers, including an "inventory productivity report card," every six months.

Advice on how best to use the facilities of the Small Business Administration came from Victor Rivera, New York City District Director of the SBA. The agency, he said, offers management assistance and training programs, aid in securing government purchase orders, and legal advocacy for businesses adversely affected by federal legislation—all in addition to loans. As for loans, the SBA will guarantee bank loans to the extent of 90% on loans of up to \$350,000, and also make loans itself to businesses that have been turned down by the banks.

Sylvia Porter gave the audience an advance look at some of the material that will appear in her column over the next

month (during which time she will be out promoting "Sylvia Porter's Money Book," just published by Doubleday). She sees the recession—"actually a slump"—ending within the next month or so, aided by the recent tax rebates. Meanwhile, she declared, credit has been eased on a massive scale, and now is a very good time to borrow money. She does not see interest rates going higher,

"despite some threats to that effect," and sees a considerable lessening of inflation, which could be down to below 6% by the end of the year. She does not foresee a sharp upturn in the economy—"more a nice sluggish U than a sharp V"—but the recovery should last at least through 1976. She felt that booksellers' prospects are brighter as a result of this improving picture, especially in how-to books. J.F.B.

"Showcase" for Children's Books

People attending the panel on children's books learned that handsome books do, indeed, make handsome profits—but not always for publishers. A capacity crowd in the outsized Royal Ballroom A of the Americana Hotel was proof of keen interest in children's trade books during ABA week, especially since the meeting (sponsored by the Children's Book Council) began at 8:30 A.M. and had to compete with two other panels set for the same time. Phyllis J. Fogelman, 1975 Showcase Committee Chairwoman, and editor-in-chief, Books for Young Readers at Dial, moderated the panel. The members were judges who had selected the books honored by inclusion in the current Showcase.

Initiated in 1972, the Showcase is a selection of books chosen for the high quality of their design, illustration and production. Twenty-seven books published in 1974 were chosen for this year.

Donald Carrick, author-illustrator of "Bear Mouse" and other handsome books, served on the panel along with Ann Durell, vice-president, director, Children's Book Department, Dutton; David Rogers, associate director, Production and Design, Atheneum, and Atha Tehon, art director-designer, Books for Young Readers, Dial. They discussed criteria by which they evaluated and finally selected the superior books from submissions by various publishers, and explained the reasons for their choices. As Rogers said, there is no such thing as a perfect book, but these 27 have earned an A for excellence. They include picture books, novels and nonfiction for all ages.

Color slides of the Showcase selections

gave the audience an opportunity to see as well as hear details of areas in which the books pleased and sometimes disappointed the judges. During the discussion, the experts pointed out that children and adults who select books are attracted to those with the most visual appeal—"sometimes even unconsciously"—hence the title of the panel. But the audience also learned that those handsome profits don't necessarily make publishers rich. Ms. Fogelman gave a point-by-point report of the cost/sales record of what she stressed was a mythical composite book. Her figures and percentages were based on 1972 industry averages. Presuming that the retail cost of the book was \$5.95, the heavy cost of production (including labor, paper, etc.), discounts, royalties, overhead and other charges resulted in a total profit to the publisher of 26¢—if the book sold respectably.

The Children's Book Council announced that bookstore and community agencies find a local Showcase exhibit an ideal way to focus attention on children's books, to encourage people to acquire quality books. Suggestions for organizing a Showcase exhibit and other pertinent information about the materials (including a bookmark listing the current titles) are available from the Children's Book Council, 67 Irving Place, New York, N.Y. 10003, Attn.: Showcase. Please include a stamped (10¢) envelope; there is no other charge. Approximately 1000 communities have so far benefited from these exhibits. For a copy of the Showcase Catalogue—which includes critiques of each book and its pictures—send \$5.95 to the same address. J.F.M.

Promotion Plans: TV and The Book Token

When the book industry's Books as Gifts TV advertising campaign begins its test run next Christmas, feedback information as to its effect on sales will be absolutely vital, booksellers were told by Roger Straus III of Farrar, Straus & Giroux and Paul Anbinder of Abrams, at the Advertising and Promotion panel. Though the campaign has been in-

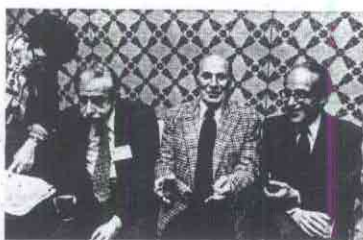
troduced to others, this was its first exposure at a national meeting of booksellers. The Advertising and Promotion discussion also featured G. R. Davies, Booksellers Association of Great Britain and Ireland, talking about the British Book Tokens system, and Nick Clemente, co-op ad manager for B. Dalton-Pickwick, who delighted booksellers with

Some ABA Impromptus

Many of the most provocative encounters between publishers, booksellers and visiting celebrities at ABA took place behind the scenes, as people waited offstage to appear on panels or as luncheon or dinner speakers. Here is a representative selection of some of these informal meetings

Below: Bob and Ray with Jimmy Breslin; Erica Wilson and Charles Scribner; G. R. Davies (Great Britain) with J. C. Boyd and Eleanor Hedman (ABA).

Right, top to bottom: Jolie Gabor; Victoria Stanley (ABA) with Maurice Dolbier, Leo Durocher and Jim Silberman; Anita Loos and Cathleen Nesbitt; Ms. Loos, Clifton Fadiman, Roysee Smith, Ivan Sandrof, Douglas Fairbanks, Jr.; Richard Noyes, ABA president, with ABA officers and directors; Eliot Leonard, Igor Kropotkin, JoAnn McGreevy, Michael Fox



examples of how radio can be used to advertise books.

Straus and Anbinder said they were pleased that ABA has agreed to contribute \$5000 toward the \$145,000 necessary to produce the first set of humorous test commercials featuring celebrities (like Robert Redford and Muhammad Ali, among others) exchanging books as Christmas gifts. Booksellers, they noted, will be invited to use whatever logo is developed for the campaign in their ads and will probably be asked to help check the campaign's effectiveness. One possible way in which booksellers may be asked to help, Straus said, is by keeping track of the number of specially prepared giveaways they distribute to book buyers. (The TV commercials will ask people to tell booksellers they have seen the commercial when they buy a book.)

ABA and NACS have now decided to go ahead and set up a joint committee to develop an American counterpart of the British Book Tokens—book gift certificates—program. G. R. Davies, head of the Booksellers Association of Great Britain and Ireland, told Americans how the system works in Britain. Bookstores sell customers gift certificate cards in 32 different styles and in any denomination the buyer chooses at 7-12 cents apiece. For each voucher sold the bookseller earns 12½% of the face value. Not a lot of money, Davies conceded, but 40 years of experience with Book Tokens has convinced the Booksellers Association that the program is increasing the sale of books.

In adapting the system for the American market, one of the tasks before the ABA/NACS committee is to figure out how to deal with the differential in sales tax from one state to another. Like the British counterpart, the American system will use a central clearinghouse to even up the score for each bookseller.

B. Dalton-Pickwick's cooperative advertising program, and the use of radio to advertise books in general, have come a long way thanks to Nick Clemente, co-op advertising manager for B. Dalton-Pickwick. Clemente started experimenting with radio several years ago and, thanks in part to his efforts, many bookstores in this country have learned how to use radio effectively to advertise books. Radio is a natural in the Los Angeles area, Clemente told booksellers, where there are 9-million people and 68% of the adult population is on the road during the morning rush hour. Clemente added, however, that radio can be used all over the country with success. He played for booksellers some of the imaginative commercials he has developed for Dalton where the use of sound effects, music and drama have been tailored to suit the time of day and the audience. "Agency people are trying to rush us from print right into television," Clemente said, "but radio is better for books—unless you have Redford and Muhammad Ali." L.F.