

is a definitive list of hotels and guest houses and she tells you which is likely to be Very English, which may be very quiet, and which is sure to be pure fun. You'll find a complete directory of where to golf, sail, fish, or swallow a rum fizzle. There is a chapter, too, on Bermuda's FFB's (First Families of Bermuda) sometimes known as Bermuda's Forty Thieves. Illustrated with black and white and color photographs, all with pleasant, unstylized captions.

ALL THIS IS LOUISIANA, by Frances Parkinson Keyes. Harper. \$5. Mrs. Keyes, a lady known as a novelist for some thirty-odd years, has produced an entirely new kind of travel book. There is hardly a page and never two facing pages without a large, usually animated photograph. The text deals directly with the pictures and I'm not really sure whether the writing can be considered as a series of extended captions or whether the photographs are there to illustrate the writing. Anyway, hitting the reader simultaneously through both media, Mrs. Keyes manages to take you deep inside Louisiana to show you baptizings, buggies, and burials. Her discussion of New Orleans, as an example, which happens to be the country's second largest port, is illustrated with a photo of an elephant being hauled aboard ship. The port also deals, however, with shrimp, sulphur, grain, oysters, and memories of Huey Long. Elsewhere Mrs. Keyes takes up such local incidentals as frog-jumping contests, iced orange wine, leprosy, and the strawberries that bloom in the spring.

YOUR HOLIDAY IN IRELAND, by Gordon Cooper and Ernest Welsman. Medill McBride. \$2.50. Americans may have some difficulty deciding what the authors mean when they say, "Be sure to bring your mackintosh," but despite its British accent your holiday in Ireland should be enhanced with this book. You are advised, for instance, to travel by horse-caravan, a device which I dare say nary a travel agent knows about. Although hikers can be happy in Ireland they ought to know that eleven Irish miles equal fourteen English miles, and distances are often measured in the time it takes a farmer to travel there in his donkey cart. Irish food is like English food, the authors say, except that there is more of it, and the Irish have added such things of their own as soda bread, apple fudge, boiled bacon and cabbage, and poteen—an illegal brew made of fermented barley. As the Irishman said, "If the poteen don't kill me, I'll live till I die." Illustrated with standard postcard views.

—H. S.

The New Recordings

COMPOSITION, PERFORMER,
ALBUM NUMBER,
NUMBER OF RECORDS

Recording Technique, Surface

ENGINEERING

PERFORMANCE
AND CONTENT

BACH ANNIVERSARY

BACH: SEVEN SONATAS FOR FLUTE AND HARPSICHORD. Fernand Caratte, flute; Marcelle Charbonnier, harps. Polydor-Vox LP: PL 6160 (2)

Top-quality wide-range recording supplements the fine playing. Big, spacious liveness, the two instruments close, well balanced. (Slight quavering hiss in flute is evidently actual breath sound.) Add this to your Schneider-Kirkpatrick violin sonata series—now on three LPs.

For my money, this is the finest Bach playing of the sort I've heard. Three each, sonatas for harps. obbligato (written out) and for flute and continuo—plus an odd violin sonata played on flute. Extraordinary flute playing; tasteful, musical keyboard realization.

BACH'S ROYAL INSTRUMENT (BACH ORGAN WORKS). E. Power Biggs. Vol. I: Toc. Adagio & Fugue in C; Schubler Chorale preludes. Vol. II: Trio Sonatas; "Great" Preludes & Fugues in B m., G. Columbia LP ml 4284, 4285.*

(Available separately)

A monumental and valuable recording project, no doubt to be continued. The new Symphony Hall organ in Boston combines modern and Baroque stops; an "all-purpose" instrument, rather overlarge for Bach. These records show the usual meticulously accurate, painstaking Biggs performance; registration on this organ is, I'd say, considerably more interesting than in previous Biggs releases. But there is still that indefinable, persistent monotony, unmusicality. Is it in the rigid, unbending tempi, the unplastic rhythmic phrasing? Distressing in such a laudable enterprise as this.

BACH: MOTET, "SINGET DEM HERRN"; "NUN IST DAS HEIL" (CANTATA #50); "DU HIRTE ISRAEL, HORE" (CANTATA #104). Berlin State Academy Choir and Orch. Capitol LP: L-8077 (10")*

Good-quality recording, a bit scratchy. (From older discs?) The unaccompanied double-chorus motet has nice separation of the two groups.

A most earnest, well-pitched version of this difficult a capella motet, somewhat nervous in phrasing, detachments, etc. "Nun est," with orch., is big, pompous Bach; "Du Hirte" is the familiar "Jesu, Joy," in original.

BACH: MOTETS: "LOBET DEN HERRN," "KOMM, JESU, KOMM"; THREE CHORALS. Schola Cantorum, Hugh Ross. Columbia LP: ml 2102 (10")*

Top-rating choral recording, with fine presence and liveness. Harpsichord continuo in "Lobet" is authentic—but chorus gets out of tune with it; it's too close.

Two more of the unaccompanied motets. This typical U.S.-trained group is accurate but heavy-toned; pitch ensemble is dull; the rich voices are more forward than the musical sense. Quasi-success.

BACH: COFFEE CANTATA. Uta Graf, sop.; Earl Rogers, ten., Ralph Herbert, bar. Allegro Chamber Society. Allegro LP; AL 53.

Evidently one of the current living-room-recorded tape jobs—close-to, with an unpleasant, hard room sound in background. Fine quality makes this unimportant.

The humorous father-daughter-narrator skit (result of legal prohibition of coffee!) is quite well done. Baritone is best; tenor and soprano nervous. Small instr. group a bit rough.

THE LIGHT TOUCH

DELIBES: "COPPELIA" BALLET MUSIC; "SYLVIA" BALLET MUSIC. Paris Conservatory Orch. Désormières. London LP: LPS 183, 184 (10")

I'd class these better in over-all sound quality than the 78 rpm frrr sensations of a few years back which they replace; some picked passages may be better in the 78 version. Bizet is less live, round than the Delibes recordings. Silent surfaces help immensely, as does LP continuity.

London continues to re-do items which were standard hi-fi show pieces in 78 rpm frrr only a few years back. The Delibes is beautifully played, as is the Bizet; gorgeous recording makes these best bets in the category for entertainment, hi-fi style.

BIZET: "CARMEN" SUITE; "L'ARLESIEENNE" SUITE. London Philharmonic, Van Beinum. London LP: LLP 179

POULENC: LE BAL MASQUÉ (CANTATE PROFANE). Warren Galt, baritone; chamber group dir., Edvard Fendler. Esoteric LP: ES 2000 (10")

Ultra-wide-range, close-up tape recording; rather dry, without much liveness—but it suits the music. The difficult voice part is nicely coped with.

Poulenc up to his usual tongue-in-cheek (but one is never sure...) smartness; this work has more stuffing than most. Excellent singing of surrealistlike verses; deliciously decadent.

*Also other speeds.

—EDWARD TATNALL CANBY.

Publishers' Corner

THOSE CHIMERICAL RIGHTS, PART 2

LAST MONTH [SRL May 13] I discussed the extra rights income obtained by publishers, pointing out how publishers go about getting additional revenue (following publication) from book clubs, pocket books, magazines, newspapers, and hundreds of other sources. Also reviewed was William Miller's thesis [SRL Oct. 29, 1949] that publishers' bookkeeping was at fault in their plaint that trade-book selling had not reached a profitable basis; that some figure-chicanery lay at the root of present price structures of books and in the way they are sold. Miller's panacea, you may remember, was that publishers ought always to assume they would get the extra income; therefore they ought to charge some part of the costs of the original publishing of a book against the possibility of the future rights.

And last month, too, I promised that I'd spend enough time in publishers' offices and with my own cost assemblies to put the rights income into its fair place in the scene. Here is the result of a lot of perspiration to get at the facts.

First of all, how much opportunity is there for big rights income? The best pickings would seem to be in the book clubs and reprint houses. The Book-of-the-Month Club uses about eighteen major titles a year, plus six dividend or premium books, a total of twenty-four. The Literary Guild uses twelve novels and about six premium books, a total of eighteen. The major Doubleday book-club chain (Family, Home, etc.) uses somewhere around fifteen titles a year. The Fiction Book Club uses twelve titles a year. The People's Book Club also uses twelve titles. At least ten books which are not book-club choices are sold every year to Hollywood with publisher participation.

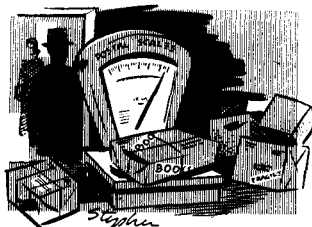
The Book Find Club uses twelve books a year. The Reader's Digest condenses one book or more a month and as many as half of these, say ten, are not book-club selections. Omnibook uses thirty-six titles a year, of which at least fifteen are not book-club selections. Pocket Books uses four titles a month, of which at least two are bought from publishers. All other reprint houses undoubtedly account for no more than sixty addi-

tional titles in the course of a year.

This adds up to about 200 titles a year. Books available for these rights are somewhere between 5,000 and 6,000 a year. If 5,000 is the correct figure, then it is pretty obvious that about one book in twenty-five makes its publisher \$1,000 or better in special rights money.

The rest of the rights income has to be in much, much smaller pieces—except for the occasional bonanza that comes from a Hollywood and radio adoption.

In order to get a reasonable presentation of what is occurring today I put together a few facts from the figures of some large publishers and some of average size. Here is one with a net volume of more than two million dollars last year. Rights income amounted to about \$33,000 (compared to about \$60,000 in the year preceding). Forty-three per cent of the books actually produced some kind of extra income. When you break this down you find that 60 per cent of the books that enjoyed rights income got less than \$500. Another large trade-book publisher, with net sales last year just short of two million dollars, hit a jackpot. Rights income was about \$200,000—which was over twice as much as in the previous year. Forty per cent of the books in this case got some kind of special income. But here, too, 70 per cent of the books that got rights received less than \$500 per book. In still another—perhaps consistently the largest producer of rights in the country—the net sales income is a little more than two million dollars. Rights income is unusual. It ran close to \$200,000—10 per cent of sales. In this one 65 per cent of the books had income from rights. Still the income was below \$25 on 30 per cent of the books.



Let's go over now to the smaller publishers. In one, gross income in trade books was \$540,000. Rights income was about 6 per cent of sales. Out of thirty books only five earned more than \$100 in rights in 1949. Another company of about the same size had forty-five titles in 1949, of which only fifteen produced income from any special sales. Another had 120 trade books over the three years. Thirty had rights income of more than

\$25. Eighty-eight had no rights income or less than \$25. In another, producing fifty books a year, the pick-up on rights income is about \$5,000 a year. In another, a fifteen-year record shows rights income of over \$25 per book on only 20 per cent of the books. In one house prominently identified with the sale of rights, twenty out of eighty books published got some extra money in special rights of more than \$250 per book—due in a large part to book-club selections, movie rights, or magazine money.

To sum up these several ledgers, we can lay it down as a rule that only four books out of ten get any kind of rights. Moreover, in two out of ten the income is far less than \$500 per book (in close to half the cases where some rights are received it is probably under \$100 per book). That is an insignificant portion of the sales or the cost of the book.

Take a novel priced at only \$3 and assume we can print and market 10,000 copies. Net sales, allowing a 40-per-cent-discount to the book store, give the publisher \$18,000. His expenses will probably break down to something like this:

Getting ready, printing, paper and production costs of the book and jacket—at least	\$ 5,000
Advertising, say at 10 per cent of sales at list price	3,000
Royalty to author—at least	4,000
Selling, shipping, warehousing and overhead — it probably runs 30 per cent of sales today	5,400
	<hr/> \$17,400

If he is lucky, the publisher earns \$600 and two books in ten will give him \$25 to \$500 in rights. Two others in ten will earn more—maybe way over \$10,000. Eventually the total rights income figures to about 4 per cent of total present-day sales. That would be \$720 if allocated to this book. How can such a sum have any influence on plans for a particular book or for publishing all trade books?

It is true that a well-established publisher, particularly one with a book back list, can assume some income from rights year after year. But you cannot run a business on the possibility of extra income. Books themselves (said one publisher to me) are speculative enough without compounding the felony by regularly budgeting for the special rights income—whether or not it comes.

Save for prominent detective or Western story writers (Eric Stanley Gardner, Ellery Queen, etc.) I know no publisher who takes a book with any assurance of a market in book