



# The ABAA NEWSLETTER



MEMBER  
ILAB

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ANTIQUARIAN BOOKSELLERS' ASSOCIATION OF AMERICA

## The Traffic in Unpublished Screenplays

*An Open Letter to  
ABAA Members from  
Larry McMurtry*

*The following article is sure to attract a good deal of attention among booksellers and collectors alike, some of whom are sure to take issue with some of the points raised by Mr. McMurtry. In order to keep our membership up-to-date on this complex and still unresolved matter, the Newsletter will publish an opposing view in the next issue.*

I've been asked to address—for what my views might be worth—the vexing issue of trading in film scripts. Is it legal? Is it wise? Is it ethical? Is it bibliographically meaningful?

I commenced bookselling in 1961 and screenwriting in 1962; since then, I've written twenty-nine scripts. Number thirty, about the flight of the Nez Perce, is in first draft stage now. Experience doesn't necessarily yield wisdom, or even perspective—it may only yield migraines. At any rate, here are my views.

All thirty of my scripts have been works for hire. I'm paid to do them, and they have, in my view, the aesthetic status of blueprints. Once I'm done they are handed to budget people, production people, an executive or two, maybe a director (if one can be interested), maybe an agent, maybe a star, maybe a would-be investor.

In no sense do I own this blueprint. I hold no copyright and don't even own the physical script. It belongs to the people who commissioned it, the people who are going to attempt to build the building.

Usually, they fail; rarely does even the

foundation get laid. The blueprints get tossed in a closet with thousands of others—and I do not exaggerate when I say thousands. Nearly 30,000 scripts get

**The physical script . . . belongs to the people who commissioned it.**

registered with the Writer's Guild annually, and countless thousands more get written and copied. Scripts pile up in the offices of producers, agents, major stars, production designers, directors, to name a few. Legend has it that so many piled up on Warren Beatty's old couch at the Beverly Wilshire that they crushed the couch. They even pile up in my homes and bookshops. I get about one hundred a year, unsolicited—believe me, unsolicited. I once came into our DC bookshop to discover that the Algerian ambassador had left one for my consideration.

The point is, scripts abound, and many of them are going to get sold, dumped, recycled, shredded, or otherwise disposed of. No one's house, office, studio, or warehouse is large enough to contain all the scripts that flow through Hollywood in even a five-year period.

This reality doesn't alter the fact that all *commissioned* scripts are the physical property of the studio or producer who commissioned them. If I take my copies of a script I've worked on down to Hollywood Boulevard and sell them, I'm embezzling. If a bookscout lifts one off a pile in the copy-room, he or she is stealing. If a bookseller then buys the script from the bookscout, he or she is very definitely buying stolen property.

That's the law, but it's not, obviously, the custom. Scripts are traded on

Hollywood Boulevard every day, a lot of them sold by actors or production people who aren't working and need a few bucks. Maybe they've auditioned for a part they didn't get, and still have the script.

The fact that I'm a collected author who is also a bookseller produces many awkwardnesses in my professional life—natural awkwardnesses, perhaps—but the trade in scripts is not really one of these. Whenever I see one of my scripts cataloged I customarily write the bookseller in question, warning him or her of the legal peril involved in selling scripts.

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**1992 ILAB Congress participants boarding for Rhine River Excursion. See more ILAB photos on page 7.**

# Screenplays

continued from page 1

At times my warnings have been misconstrued; some have felt that I am writing because *I'm* possessive of these scripts. They think the legal threat might come from *me*.

This has never been my meaning or intent. I hold *no* rights to these scripts, and in one of two cases as many as eleven writers have worked on a script after I took my leave.

My concern has only been for the bookseller. Studios are large, litigious entities, and movies are costly undertakings. A script *alone* can now cost as much as \$3.25 million, and that's not the movie, that's the blueprint. Studios are very willing to go to court when they feel their interests are threatened—as witness the five-year, multimillion dollar lawsuit Art Buchwald pursued against Paramount over a stolen idea.

And, of course, if a script appears in a bookseller's catalog any ideas in it can be stolen. No script leaves Steven Spielberg's offices without *every page* being stamped, verso and recto, with the Amblin stamp, stating unequivocally whose property it is. This is to protect him from idea-theft.

But there are other reasons why studios do not want scripts floating loose in the atmosphere. I once wrote a script for Goldie Hawn that contained a role Dolly Parton came to want—or thought she *might* want. Suppose Dolly had bought a copy of the script from a bookseller and flanked Goldie's organization. Suppose, as a result, she had got the part, costing Goldie not only the part but many millions. And suppose the source of the script, the bookseller, had been discovered.

Whatever the results, they would not be cheap. I myself was inadvertently sucked into a lawsuit over abridged audio rights to the sound track of the *Lonesome Dove* miniseries. The cost of the original purchase of rights was only a couple of thousand dollars, but the suit took three years to settle and cost each litigant more than a million in legal fees. Fortunately my publishers bought me out of that one, or I would not be able to afford the paper on which I'm writing this letter.

I did not write my warning letters to booksellers out of pique because they were selling one of "my" scripts. There is

a precedent for a bookseller being seriously damaged, financially, by a suit involving the sale of scripts; it happened to a prominent Hollywood bookseller some twenty years ago.

It might not happen again for a thousand years, but if it does happen again it will be costly—probably ruinously costly—for the bookseller involved.

That was my point in writing the letters.

In my view, the above answers two of the queries I raised in my first paragraph. Scripts are all stolen property and selling them is not legal and not wise.

That leaves the questions: Is it ethical? Is it bibliographically meaningful?

In my letters I draw a distinction between active and inactive scripts. Once a movie has been made and released a given script is inactive and it is relatively safe to sell it—relatively, but not completely. Not all actors are allowed to see whole scripts, even of films they may have starred in. There are directors who feel that actors should be given only their lines, or their scenes, and no more. What would happen if a major

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## **There is a precedent for a bookseller being seriously damaged, financially, by a suit involving the sale of scripts**

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star picked up a script of a movie he or she had starred in, but not read, and discovered some treachery on the part of producer or director—elimination of scenes that might have yielded them an Oscar, for example—is a matter of speculation. But there, again, lies a potential for trouble.

I myself never saw a line of the script of *Hud* until fifteen years after the movie was released.

However, generally speaking, produced scripts of released movies are *unlikely* to result in problems for the bookseller.

Unproduced scripts are always active. When I bought James M. Cain's manuscripts I discovered scripts more than thirty-five years old that were still circulating. I myself have had scripts produced after circling for some fifteen years over Hollywood, waiting for a place to land.

What changes in the many years it may take to get a reasonably good script produced is, obviously, the cost of production. A script for which I was paid five or ten thousand in the sixties or early seventies may, in these times, yield a \$30,000,000 film, with commensurate litigation risks.

As a bookseller—and I *am* a bookseller—I would never go near an unproduced script. In the first place it's stolen—even if I wrote it—and, in the second place, it's a ticking bomb.

Sticky as some of these considerations are, they are nothing compared to the bibliographical problems scripts present. Fred White, Jr., of Frontier America, recently cataloged two copies of a script I did called *Cantrell*, one as an "original" and one as a "piracy."

"Original?" "Piracy?" In a correspondence that started out testy and soon became friendly, Fred and I have been trying to determine what, in the contexts of scripts, these terms can possibly mean. Or rather, I have been trying to convince him that, in the context of scripts, these terms are meaningless. They ignore common studio practices. Most scripts are initially merely budgetary instruments. They allow the budgeters to estimate costs—and the vast majority of scripts never get past that function, because the budget will be deemed out of ratio to the projected yield.

And, once that judgement is made, there the process stops—for awhile. Then, perhaps, a new sucker will appear, with a different accountant, and a few more scripts will be run off to circulate to the new accountants or the new production people. This can go on for decades, and routinely does, without a script ever being "issued" in a bibliographic sense. These documents have something of the character of a corporation's annual report—and certainly Warren Buffet's little messages to Berkshire Hathaway shareholders have more literary content than most early draft film scripts.

Also, the staggered, rocket-stage nature of screenwriting makes attribution of anything very conjectural. *Beverly Hills Cop (I)* had seventeen writers. *Leaving Cheyenne* was scripted six or seven times; *All My Friends are Going to be Strangers*, eleven times. I have worked on several scripts, non-credit, on which my name appears nowhere,

not on the script, not on the screen. I am, in my own view, a first-stage-of-the-rocket screen writer. I get a story in orbit, in about three to five drafts; then I drop off and others ride it around in space for a few years. By the time a film is finally produced, if I were to see a cutting-continuity (in my view the only thing that can meaningfully be

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**. . . whenever I see one more xerox of *Cantrell* called a piracy I can only shake my head in wonderment.**

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called a finished script) I would likely be unable to recognize more than five percent of my own lines, and I might well be fantasizing those.

Another aspect of script production, or script management, that gives catalogers and collectors endless trouble is the fictional nature of script dating or draft counting. Usually a script will say, on the title page, "First Draft (and the date)," or "Revised First Draft (and the date)," or "Final Draft (and the date)," or even "Final Revised Draft (and the date)."

All these terms are fiction. What is left out is the word "submitted." A draft doesn't exist, in Hollywood terms, unless it is submissible. You will never see "Fourteenth Draft" on a script, though many are fourteenth drafts (I've done as many as twenty on certain projects).

But numbers higher than "Two" or "Final" will never be admitted on the title page of a script. This is because producers all know that with major players—the big stars, the best directors, the dominant agent—you get only one throw of the dice. You don't want to expose *anything* until it's as good as it can be got. Major players may have a thousand scripts a year pass through their offices. They have a tendency not to look behind them. There are always more scripts. So only a dumb producer would expose a project until the hook is as sharp as it can be got, and this may take fifteen drafts.

But if you call what you show "Fifteenth Draft (and the date)" this is likely to suggest that the story contains problems—in which case, forget it. You don't want to suggest that there might be problems, in a town where, every day, the Fed Ex man delivers a hundred more scripts.

So that first, often-cataloged draft of *Cantrell* is in reality a fifth draft, or perhaps even a sixth. That's why, whenever I see one more xerox of *Cantrell* called a piracy I can only shake my head in wonderment. The only people who can *know* that it's a piracy are the pirate and his or her confreres.

As it happens, I saw a copy of *Cantrell* recently. Richard Zanuck happened to sit down next to me in a restaurant and pulled it out of his briefcase. But I wrote the script for Martin Starger, not Richard Zanuck. Did Richard Zanuck acquire it? Did his organization run off the "piracies?" It had a different colored cover from the Starger script, but then every run of a script is apt to have a different colored cover from the one before it. And, of course, inserted revisions are on different colored paper, for the shooting script of any film is a veritable rainbow of paper colors, as "ideas" are executed at the last minute and stuck in.

That, long-windedly, is my view. Scripts are stolen property, booksellers handle them at their peril, and to think otherwise is sophistry. And, in any normal script-development context, the issue of piracy is so weird that it boggles at least one mind: mine.

Ninety-five percent of all scripts are essentially just budgets in dialogue. That booksellers might want to catalog or collectors collect budgets in dialogue just because the name of a collected (*not* collectable, that hideous word that's filtered upward from swap-meet hell) author appears, perhaps fraudulently, on the title page, is a phenomenon that frequently makes me wish I had gone into astrophysics, so that I could ruminate about comparatively simple things—the Big Bang, or the origin of the universe, or something.

For me, the most troubling aspect of this modest controversy about the sale of scripts is that the questions that need to be asked are, for the most part, answerable.

Studios and major producers have counsels with phone numbers. The Academy of Motion Picture Arts and Sciences, The American Film Institute, the Writers' Guild, etc., also have counsels with experience in the area of works-for-hire.

I'm a novelist, bookseller and screenwriter with an opinion, but I'm not an entertainment lawyer. My knowledge of works-for-hire comes from having produced, for hire, a good many works.

I have been seeing scripts, mine among them, cataloged for about ten years. I have written several booksellers, voicing my fears. Until quite recently I've had no indication that any bookseller involved has made any serious effort to answer the various questions that trading in scripts raises.

Why not? 100 percent certainty is rarely possible, in bookselling or life, but 99.5 percent certainty could probably be had in relation to scripts in general or many catalogable scripts in particular. The facts about my much cataloged *Cantrell* script are not far to seek—what is needed is a seeker who wants to know.

A question that there is, among those dealers who trade in scripts, such a seeker. My conviction—not quickly arrived at—is that these dealers don't want to know, they just want to sell, and the notion that they perhaps oughtn't to sell in some instances, much less in general, produces considerable anxiety. I don't think they're burning up the phone lines to producers or studios, to the Guild or anywhere else, asking about the legitimacy of a particular script, or scripts in general. Indeed, I doubt that ten serious or sustained inquiries have ever been made, bookseller to studio or producer. This may seem cynical, but I am cynical—extremely cynical—where book sellers and movie scripts are concerned. I see no evidence that the booksellers want to know, or that they even welcome reasonably well-informed guesses.

If they do want to know, they can, in most cases, find out. There will be exceptions—uncommissioned scripts that can be sold legitimately, probably. But

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my own twenty-nine, soon to be thirty, scripts are not exceptions—nor are most of the scripts that I have seen cataloged. Anyone being offered one of my scripts *can* find out its legitimacy, if any. All they have to do is call me—I'll supply names and phone numbers of the people with title to the scripts.

To date, this has never happened. I frankly don't expect that it ever will. ■

# Planning Committee Makes Recommendations for the Future

Five members of the ABAA Planning Committee—Peter Howard, David Margolis, Rob Rulon-Miller, Bob Fleck, and Liane Wood-Thomas—recently met in St. Paul to discuss the present state of the ABAA and to consider what the ABAA should look like in the future. Chair Bob Fleck opened the meeting with the following statement:

“Our organization was founded ‘to encourage interest in rare books and manuscripts and to maintain the highest standards in the antiquarian book trade.’ This means that we are a group of people who care about books and want others to do the same. We also have high standards when it comes to the way we do business and mean to enforce them. We are not doing a very good job at present in letting others know that we care about books. We don’t educate our members and our members don’t educate the public. We are doing a much better job of setting standards and enforcing them but neither our own membership or the outside world knows it.

“Membership in the ABAA should be the goal of every serious bookseller. It should be made clear to the public that belonging to the ABAA means a dealer actively promotes the book and deals ethically. If the public (dealers, librarians and private individuals) is well educated, just seeing an ABAA logo in a bookshop window should be enough to allow anyone to form a favorable opinion of that dealer and his or her business ethics.

“How can we achieve such a lofty goal? First, we must have pride in ourselves. We should each be proud to be a member of the ABAA; our members can be our own best salespeople once they are convinced themselves. They will be the ones recruiting new members and answering questions posed by non-ABAA dealers about ethical problems and benefits of membership. Second, we must also make the direct benefits of membership very enticing to the non-member. Once our own members are convinced, then we need to convince the public that we are proud of the ABAA. We need to step out more into the public as an organization and tell them who we are and what we stand for.

“These ideas sound very noble—**How do we convert them into action?**”

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## Membership in the ABAA should be the goal of every serious bookseller.

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Following discussion, committee members drafted a preliminary game plan with specific recommendations to be presented to the ABAA Board in November at Boston. These recommendations, some of which have already been instituted, address the concerns of image and of benefits identified by Fleck in his opening statement.

### IMAGE

The Planning Committee agreed that the *Newsletter* can be effectively used to improve membership pride and enhance education. It therefore recommended expanding the scope of the publication to include regular columns profiling individual ABAA members, alerting members to thefts and forgeries, providing tips on accounting procedures, insurance, equipment and services useful to booksellers, reviewing dealers’ catalogs, and highlighting documents from the ABAA archives. Each issue of the *Newsletter* would also include a lengthy feature article by a member of the book community and letters to the editor addressing topics currently of concern to ABAA members, thus providing a forum for open expression. The Committee also agreed that this new, expanded *Newsletter* should reach a broader sector of the national book community—libraries and private collectors as well as ABAA members.

To implement these changes, the Committee recommended that the ABAA hire a part-time publications assistant to work with editor Rob Rulon-Miller on enlarging the *Newsletter*. [This recommendation has already been implemented; see p.5]. It also charged the Publications Committee with the responsibility of formulating a plan to offer the *Newsletter* on a subscription basis to non-members.

The Planning Committee recognized that ABAA members and other interested parties need a **Handbook** stating the organization’s philosophy, its rules and regulations, and its benefits to members. The Publication Committee is

currently drafting such a document that includes the ABAA By-Laws, Code of Ethics, and Bookfair Rules, and sections on the ILAB Resolution on Bookfairs, Guidelines for Officers and Governors, the Newsletter, the annual Directory, the newly-established Archives, and a Credit Check Program. The Planning Committee recommended that this guidebook be completed as soon as possible.

In order to promote knowledge of the ABAA and its membership among non-members, the Committee recommended distributing the **Directory** to libraries across the country. The Committee has already determined that there are over 10,000 public, college, and special collections libraries that should receive the *Directory*.

To broadcast the concerns of the ABAA to an even wider audience, the Planning Committee recommended continuing to support the efforts of Thelma Gray of **Thelma Gray Public Relations**. Ms Gray has made preliminary appeals to PBS to produce a program devoted to the book, sponsored by the ABAA and funded with corporate grants, that thus far have garnered favorable responses. The ABAA Board, in a conference call during the Planning Committee’s meeting in July, approved this resolution. By the time of the Boston Bookfair, Ms Gray will have completed the second of her appearances before PBS in Washington.

Because of the importance of bookfairs to the book community in general, the Planning Committee recommended that the **ABAA Booth** at these events be more visible and well-prepared. The Board has already approved a new design and panel for the booth. The Planning Committee believes that the Book Fair Committee, working with the House Committee, should implement additional changes. These should include stocking the booth with copies of the *ABAA Directory*, *Antiquarian Bookman*, and the *Newsletter* (along with subscription forms) for public distribution, as well as information about and applications for ABAA membership. Other brochures might give information about the Benevolent Fund, or *Getting the Most Out of a Bookfair*. The ABAA logo should, of course, be highly visible, perhaps

emblazoned on shopping bags, totes, or articles of clothing for sale.

The Planning Committee will make three additional recommendations to the Board in November. First, that the House Committee explore designing and producing **buttons** that carry ABAA membership and officer status insignia, thereby ensuring that the ABAA is recognized at a variety of book functions. Second, that the ABAA take out **advertisements** in various periodicals, including *Antiquarian Bookman*, to enhance its overall image, present its ethics statement, and give important news relating to the organization, thereby granting ABAA a more noticeable presence in the book world. Finally, the Committee recommended that the Publicity Chair form a **Speakers' Bureau** of ABAA members willing to address a variety of organizations on matters of the book, and to field questions on a national PR level.

#### **BENEFITS**

The ABAA has offered an **insurance** program to its members for many years. It has not, however, done a good job of publicizing the program in order to increase participation and improve rates. Believing that this membership benefit can be a real enticement if properly presented, the Planning Committee has approached the ABAA policy's broker, DeWitt Stern, for suggestions. DeWitt Stern, in turn, has promised to take a number of steps at their expense, both to acquaint ABAA members with their

services and to improve the current policy. First, DeWitt Stern will send all ABAA members a brochure outlining the history of the plan, potential problems with plans currently held by members not enrolled in the ABAA program, examples of how the plan has worked for ABAA members, information on rates, a commitment to process claims in a timely fashion and an offer to evaluate a member's current policy and compare it to the ABAA plan, free of charge. Second, DeWitt Stern will design a simpler application form. Finally, the insurance broker will write a column for the *Newsletter* on such topics of interest as proof of inventory amount, proof of loss, various types of mailing insurance, bookfair insurance, and earthquake insurance, among others.

**Health insurance**, long an issue for ABAA members, has become even more pressing as costs continue to rise, and more and more health plans require spouses and dependents to seek separate plans. Recognizing this, the Planning Committee has arranged with two separate insurance companies to develop sample health plans for the organization. A number of members will serve as test cases in order to determine how the proposed rates compare with current policies. The results of these test cases and comparisons will then be distributed to the ABAA membership in a campaign similar to that proposed for DeWitt Stern's policy.

The Planning Committee also believes

that **educational programs** addressing issues such as appraisals, replevin laws, security and general book knowledge should become a benefit of ABAA membership. The Committee supports the "Appraisal Day" scheduled in conjunction with the upcoming San Francisco Bookfair; if this is a success, the Committee will recommend to the Board holding similar sessions at future Fairs, and planning separately scheduled conferences.

Planning Committee members recommended action, since taken, on several other direct benefits at its meeting in Saint Paul. **Ruesch Financial Services**, which specializes in foreign payments and related services, has agreed to assist ABAA members in the payment of foreign bills. To allow members to receive reduced rates on rental vehicles and business supplies, ABAA has also enrolled in discount programs with **National Rental Car** and **Demco Library Supply Company**.

In addition, the Planning Committee recommended that the ABAA join the "See America Plan" for reduced hotel rates, and that it **join societies and subscribe to periodicals** with book-related interests in order to keep abreast of book concerns. The committee suggested joining the ABA, the Direct Marketing Association, and the Manuscript Society, and subscribing to ABMR, specifically. Finally, Committee members recommended exploring access to national **computer data bases**, including Book Quest which has a stolen book data base. ■

## **New Publications Assistant, Tracy Smith**

One of the first implementations of the Planning Committee's recommendations to the Board was the hiring of an assistant editor to handle the day to day activities of the Publications Committee. Tracy Smith will be handling virtually all aspects of the *Newsletter*, including gathering all incoming news and feature articles, editing, and even typing and clerical work. As she gets settled into her new job Tracy will also be responsible for some reporting. She will also work on the *Directory* and other Publications Committee projects.

Tracy comes to us after two years as Assistant Registrar at the Minneapolis Institute of Arts. Prior to that she travelled around the country as curator of *A Stronger Soul Within a Finer Frame: Portraying African-Americans in the Black Renaissance*. This exhibition, now touring sites in Minnesota, utilizes the resources of the University of Minnesota's Special Collections and Rare Books Library, where Tracy worked for four years as a Library Assistant cataloging books and archival collections. ■

## **Letters To the Editor**

*From: Donald S. Mott of Howard S. Mott, Inc., Sheffield, Mass.*

President Peter Howard's reply to my letter in the Summer *Newsletter* concerning the Tumarkin and Parsons ethics cases is, like many newspaper articles, accurate but incomplete.

Mr. Howard is correct when he says that in the end I was the one member of the Board to vote for Mr. Tumarkin's expulsion from the ABAA. What he neglects to tell the membership is that over a period of hours several votes were taken on expulsion and each time there were *at least* seven votes in favor,

**continued on page 6**

## Letters

continued from page 5

including my own. Mr. Howard stresses that there was "only *one* vote for expulsion." I would stress that the recording of *at least seven votes* is factual.

Mr. Howard also neglects to tell the membership that the eventual sentence arrived at for Mr. Tumarkin was a grasping at straws by a hung jury. In my view it was an unfortunate compromise in an effort to end a long day. It should be noted that at the end of the meeting in question it was agreed by all, including our legal counsel, that each side would have a chance to express its views in a public forum within the trade. A reporting of the case was published but contrasting viewpoints were not, thus my initial letter.

As for the case of Mr. Parsons, it is true that I was not a party to the vote, but Mr. Howard neglects to note that I was at the meeting when the complaint against Mr. Parsons was brought and I was present when letters supporting the complaint were read and I was present for considerable discussion. Indeed, I was fully aware of the facts of the case.

Mr. Howard need not agree with me, but accuracy and completeness in reporting would be beneficial to the membership.

### *Peter Howard's Reply*

Donald Mott's second set of comments on the Tumarkin Case warrant only a brief response.

During the several rounds of voting, the *majority* of Board members never sought Tumarkin's expulsion. Mr. Mott's characterization of his peers as a hung jury "grasping at straws" is at best extraordinarily uncharitable. The Board, volunteers all, spent many hours hearing and examining testimony. The final vote was overwhelming and came not because a long day (set of days) was over, but because a long process had reached a conclusion. Let democracy live among us, please!

With regard to the Parsons case, as in the Tumarkin case, the personal appearance of each defendant before the Board was profoundly influential. Mr. Mott was not present when Gil Parsons appeared before the Board, nor did Mr. Mott vote in this matter. ■

## Report on the ILAB Presidents' Meeting, Germany

by Peter Howard, President, ABAA

One responsibility of the ABAA President is to represent the national association at the ILAB annual meeting of member Presidents. It was my first such meeting, though I had heard reports of previous meetings, notably from former Canadian presidents. In my term of office I will attend only one further meeting, in Vancouver and points north, September 28-October 1, 1993.

In International Fair years (every two years), Presidents' meetings are always held in conjunction with a General Assembly attached to the Congress and preceding the Book Fair. The meeting on this occasion is summary; the President and various commit-

tees simply report their work and progress, and polish policy, prior to the same agenda appearing the next day before the General Assembly. I should remark here, without naming each representative, that attendance among Presidents was very high, only Norway and Brazil unrepresented by a President or a proxy, among the eighteen national associations (soon to be nineteen, when and if Czechoslovakia is admitted). Together with three Committee members who are elected and the four officers, the Presidents' Meeting is a large and cumbersome political body. Present also are two "Presidents of Honor" who count votes, and in our meeting, a remarkable translator, who could handle German, French and English almost simultaneously. Clearly, the Committee of Seven is responsible for orchestrating and accomplishing the work of the league during the intervening months.

Our job was to consider and review the agenda, which in the main, went swiftly and smoothly. I will linger only upon the exception in this procedure. We were welcomed, scrutineers were introduced; apologies from non-attenders recorded; our voting rights explained. The United States and other countries with 150 members or more have two votes. Smaller associations have one vote each. But there are no votes taken

at Presidents' meetings in the years when Congresses are held.

The President, Anton Gerits, marvelously adept and fluent in three languages (none his native Dutch), reported that ILAB had awarded twenty scholarships (ten different countries represented) to this Congress. It was a pity these twenty young people were never otherwise or generally introduced or identified on any roster, so as any of us might go out of our way to make

them more personally welcome, or to learn more of their needs and motivations, their expectations and fears. Mr. Gerits noted that the Japanese and Dutch

associations had no further differences between them, and no specific complaints were recorded, in the matter of arbitrary price raising at the Tokyo Fair two years previous.

The Treasurer's report was read (I had no advance copy). It was read again at the General Assembly, wherein specific contributions from member nations were delineated, but my printed version of that statement of receipts carries no national breakdowns. The United States, as the largest contributor to the ILAB budget, via booth taxes, is particularly concerned about just taxation. Distribution of the *ILAB Newsletter* will be bilingual to appropriate countries; otherwise in the single appropriate language. The increased cost of the *Newsletter* will be funded by advertising revenue. Anyone may advertise at f250 (Dutch florins) for 1/3 page; 1/2 page at f375; a full page at f700. Send camera-ready copy to Anton Gerits, ILAB, 5 Delilaan, NL-1217 HJ Hilversum, Netherlands, by November 15, 1992. A worthy and charitable and just cause, self-serving, even! Highly recommended by one who generally refuses to advertise anywhere. Copies may be had at ILAB/ABAA headquarters on request.

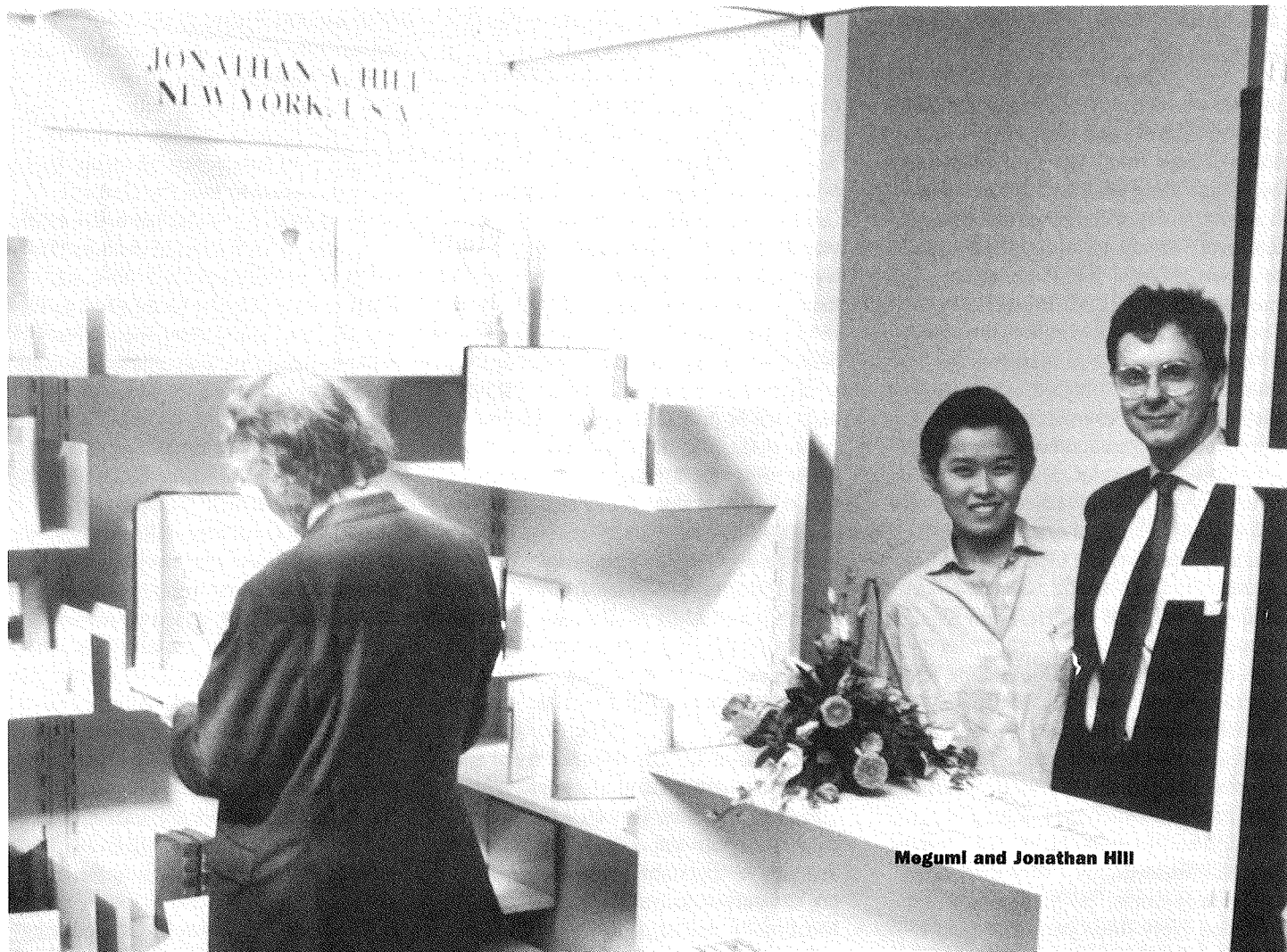
The editor of the current *ILAB Directory* has resigned, after producing a

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**The United States, as the largest contributor to the ILAB budget, via booth taxes, is particularly concerned about just taxation.**

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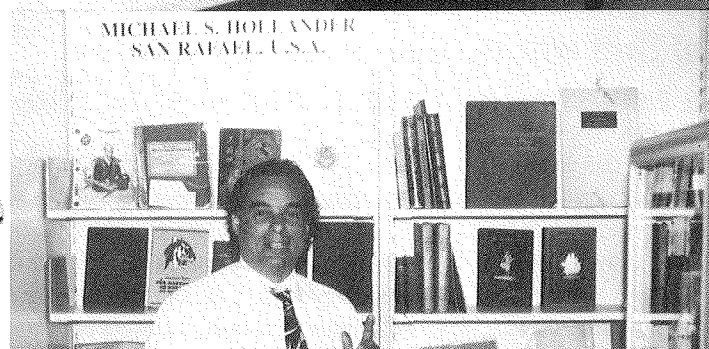
**Megumi and Jonathan Hill**



**Milly and Bob Fleck**



**Allard Schlorenberg and wife Joan with John Hellebrand.**



**Michael Hollander**



**George Lowry, Rusty Mott, and Keith Fletcher**

# ILAB

continued from page 6

marvelous reference book. As the data is on a computer disk, the Committee intends to have future editions produced by independent contract. To that end, however, every member of the ABAA and every member nation is encouraged to report changes and additions immediately to the ILAB President or Secretary until a new editor is named officially. Some ILAB members (unnamed) are said to regard distribution of the *Directory* as counterproductive, as encouraging unwanted competition. This attitude is disgraceful. I would encourage ABAA members to order multiple copies, to share them with colleagues, and to resell them. The work is extraordinarily useful. Gerard Oberle sold 40 copies, he reports, from a single catalog entry.

A new dictionary of bookselling terms is shortly forthcoming in Italian, French, German and English. We hope booksellers of other tongues will produce additional texts for loose insertion. The previous *Dictionary* is long outdated. The Bibliographical Prize is now \$10,000 awarded once every four years (previously much less money was awarded every three years). A fund to endow this substantial increase was 'discovered' dormant. The ILAB confers honor upon others and by implication, upon itself, with this prize. A booksellers' abbreviations *Dictionary* is shortly forthcoming, in the principal Western languages, with the ILAB contracting to co-opt the product of Bernard Rosenthal's many hours of work toward this publication, again with the notion that booksellers adept in other languages will create useful inserts.

To this point our meeting had run smoothly. However, discussion about Rules, Guidelines for Book Fairs, and *Compendium of Usages and Customs* was hot. In effect, only four lines of language which some deemed undemocratic were removed from a section called "Stand Allocation," but it was my impression that practices, which at best had been paternal, were now more subject to reflection and revision. Let me make quite clear at this junction that European and ILAB Fairs are not structured in the American manner. Booths are **not** allotted by lot. [See p. 9 on the allotment of stands in Britain.]

Favoritism is still practiced. Moreover, some European and ILAB Fair rules are unenforceable, and wholly wrong, in my opinion, especially the rule that no dealer may exhibit consigned books. The absolute rule that every book exhibited must be priced was gratuitously ignored by several prominent dealers, who flaunted that despicable catalog entry "price upon request." On the other hand, the point and practicality that one should have on hand and not sold to a dealer for at least one hour any book advertised in the *Fair Catalogue*, which had been in preparation and then circulation for four months previous, was made most real for me, when within five minutes of opening, a representative of the Berlin state library rushed over to give me a typed and printed purchase order for a book selected from my entry in the *Fair Catalogue*. She had a wad of such purchase orders to distribute among exhibitors. Alas, that was the only such visitor of that sort to my booth.

I felt these difficult-to-write rules and regulations could stand constant vigilance and revision, that they did not indeed "stand the test of time" as one defender of the status quo put it. I was not the only voice, at the Presidents' Meeting, in this regard.

Our discussions of security lingered on a Canadian case, where one man stands accused of international theft and resale at serious levels. The example of one major crime is always sufficient to remind us all of the ubiquity of the threat. Do not underestimate this threat. Do not buy suspicious material, books from an unlikely source, especially those seriously undervalued. Communicate with your fellows and share news of anomalies.

of Presidents had been thoughtfully invited (for which, the particular thanks of myself and my wife, Alison), we concluded our meeting with by far the two most serious matters. First, the standing German policy of requiring foreign dealers to join the German Verband in order to exhibit in Germany (and *that* no guarantee of course). This is a long simmering issue. Now, at least, it is a formally recognized issue. The German association is asked to explain, justify or alter this policy, and their hearing is on the agenda in Vancouver, 1993. Second, the current and imminent laws restricting the free flow of books in the Common Market and beyond. [See p. 9 for a report]. Each country with no laws or different laws. Each bookseller threatened with reporting, paperwork, fines, confiscation, based upon the tissue-thin notion of preserving a national heritage. The ILAB constructed a general statement sent to Brussels, and has coordinated committees at work in all affected countries. This Statement is appended below, following a letter by ILAB President Gerits. Please circulate and post as you are able. Each bookseller in every country is potentially affected.

Some of us had watched the burning of the public library in Sarajevo on television in August, 1992, only months after the ILAB collaborated on replenishing the destroyed national library of Romania.

I had little time in which to feel an active member of the ILAB Presidents in that there was no opportunity to forge policy. I rarely affected a few words of expression soon to see print. A year will pass before we meet again, during which time I may (or may not) be asked

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**. . . some European and ILAB Fair rules are unenforceable, and wholly wrong, in my opinion, especially the rule that no dealer may exhibit consigned books.**

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After a brief report on the prospects of the junket in upper Canada for the Presidents of 1993, and long after a sumptuous lunch at the Etoile Restaurant at the Dom Hotel, to which spouses

to serve on this sub-committee or that. I promise the ABAA membership to seek to contribute, to represent their collective will as I understand it. ■



# Free Trade and the National Heritage

## *A Letter from ILAB President Anton Gerits and a Statement*

### **TO ALL THE PRESIDENTS OF THE NATIONAL ASSOCIATIONS:**

It was a great pleasure for me to meet with you during the 31st Congress of the ILAB and I am very grateful for the way in which we could assemble and discuss our mutual interests.

According to the unanimous decision made at our meeting in Köln, I am sending you herewith the definitive text of the Resolution concerning the forthcoming EC laws on cultural heritage. Please bring this text to the attention of the government of your country, to the press and to the leaders of the political parties as well as to the attention of the presidents of the houses of representatives in your country.

Finally I have to bring you a very sad message. When our friend, Matsuo Nitta from Yushodo Booksellers was on his way home, his beloved son, Yusako, found a sudden death on September 11. On behalf of the League we have sent a letter of condolence, but I feel sure, that many of you will send a personal word to Matsuo Nitta and his wife.

I will try to contact you regularly by letter from now on to transmit urgent news to you all and I hope that thus we will strengthen our cooperation and friendship.

### **STATEMENT ON EC LAWS AND CULTURAL HERITAGE**

During the past few months the proposed EC regulation 7849/92 Culture 75 UD 105, A4, 7, 8, 8/8a, concerning the export control of cultural properties has been closely studied by the professional antiquarian booksellers' associations of eighteen nations. At the 31st Congress of the International League of Antiquarian Booksellers, Köln, 4-7 September 1992, representatives of over 1700 leading firms worldwide have noted the terms of the proposal. They receive it with respect but would offer some comment and would propose some amendment.

They are of the opinion that certain definitions and restrictions formulated in the proposed regulation are in direct conflict with Article 36 of the Treaty of Rome in that they will restrict the movement of books and manuscripts across national frontiers and endanger reasonable free trade.

It is admittedly difficult to legislate in such a way as to protect the legitimate interest of all the affected parties in this area: the owner, the intending purchaser, and the nation. However, having studied the regulations in operation in the various countries represented in the ILAB we are convinced the system existing in Great Britain has proved itself the fairest to the conflicting interests and the simplest to administer. It has been working satisfactorily for well over 20 years. Its definition of the categories of

printed book, manuscript and related materials, and the value and age levels at which control comes into effect have earned general acceptance. Its provisions are in conformity with the Treaty of Rome.

In contrast to these smooth working arrangements we note, for instance, that in the proposed regulation there is an arbitrary and invidious discrimination between incunabula (books printed before 1500) and other early printed books; and the term manuscript is used without qualification so as to apply at once to a medieval illuminated manuscript and to an autograph letter of recent times in an obscure or anonymous hand.

Members of the ILAB act as advisers to national libraries and governments, and have played their part in protecting, conserving, restoring and ensuring the survival of millions of books and manuscripts. They possess between them a vast range of accumulated knowledge, expertise and experience in the practical aspects of handling these materials. They willingly put this at the disposal of the legislative bodies.

With close co-operation between professionals and law-makers it should be possible to produce a regulatory instrument which will not only satisfy the requirements of the parties but will also eliminate the risk of malpractice.

The Committee of the ILAB urges therefore that the present proposal be withdrawn and that ILAB be consulted with regard to a revised draft. ■

## **International Viewpoints**

### *Bookfair Booth Allocation in England*

**By Hylton Bayntun-Coward,  
ABA President**

*The following paragraphs outline the manner in which bookfair booths are allocated in England. After much discussion on this side of the Atlantic among ABAA members, and with the introduction here of the once controversial, and now popular lottery for booths,*

*we thought the membership might be interested in how our English counterparts handle allocations.*

*Reprinted from ABA Newsletter, no. 209,  
September 1992.*

I was asked to raise with the ABA main Committee the procedure for allocating stands at the [London] Park Lane Fair. I wrote to all the past Book Fair Chairmen and asked them to tell me how it had been done in their day and how they think it should be done now. They were very helpful and explained how the system had evolved. We then discussed this at the June meeting. There was a small minority in favour of a lottery but the overwhelming majority

agreed with the views outlined below.

When the Book Fair moved to the Europa Hotel from the NBL stand allocation was entirely done by a draw, apart from the stands facing the entrance which were given to the President and the Book Fair Chairman, with the Treasurer nearby: members of the Book Fair Committee were placed in strategic positions so that they could see and be seen easily.

In 1984 we moved to the Park Lane Hotel where instead of one large room, we had a somewhat smaller ballroom with more space on the two floors above. This provided some standard-sized stands and some that were long and thin, more suited to maps, prints or

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# International Viewpoints

continued from page 9

autographs, and some that provided greater space.

Strategic positions were again given to the President, Book Fair Chairman and Book Fair Committee members. There were then many other points to take into account and the present system of stand

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## Exhibitors with important or more newsworthy items were given good positions . . . new exhibitors tended to be put at the far end.

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allocations has gradually evolved. Those with physical handicaps were put nearest the entrance; shared stands were put at the ends of rows or in positions where there was more space. Exhibitors with important or more newsworthy items were given good positions for the general appearance and benefit of the Fair; overseas guests were distributed throughout the Fair, those who expressed a particular wish to be near their colleagues were helped where possible. New exhibitors tended to be put at the far end of the ballroom initially, and if they asked, moved to other positions in subsequent years. There is already a two-page list of exhibitors' requests. Those who break the rules by paying late or selling uncollated books or in other ways should not expect preference. There is considerable disagreement over which are the good and which are the bad positions. Perhaps it depends much more on the books that are exhibited.

At the end of the day, it is the Committee's responsibility to construct a Fair that represents the trade at its best, and in all its diversity. It must present a spread of the grand firms, the modest ones, the metropolitan, the provincial, the general and the specialist, the British and the overseas, every floor and every area must offer a variety of exhibitors so that the visitor is induced to complete the full tour. Bookfair application forms might read as follows:

"Exhibitors may make application for variant stands for autographs, maps or

prints or for the larger stands that are available at higher prices, or to be in particular areas of the Fair, but the final decision must lie with the Book Fair Committee which has responsibility to organize a Fair of the highest standard and which represents all the aspects of the antiquarian book trade."

## In Bristol, George's Closes

By Alan Shelley

Reprinted from *ABA Newsletter*, no. 208, July 1992.

With the closure of George's of Bristol most of us will have felt sadness mixed with concern at the departure of one of the great names of the provincial rare book world. Sadness at the disappearance and the erosion of a great tradition, and concern for the implied failure in economic terms of a major business. . . . At a time when some booksellers are doing well whilst other barely survive, the closure of a significant firm backed

by the finances of Blackwells is, to say the least, thought provoking.

However, perhaps the concentration by Blackwells of rare books in Oxford was inevitable, and stimulated by the present recession rather than caused by it.

Those who recall the Dawson era of antiquarian bookselling will remember that they owned a small "chain" of firms which were eventually sold off in much better times. It seems obvious to me that for anyone to succeed in our trade they must have (apart from the obvious. . .) a certain amount of erudition mixed with the spirit and flair of an entrepreneur. The best businesses seem to have both, usually combined in one person. Large companies inevitably either do not have such employees or because of their conventional hierarchy and structure dare not give them the freedom to act. The combination of small firm entrepreneurial talents with the organisational and policy requirement of the big company (or outside financiers) is bound to be difficult and in bad times particularly sensitive. ■

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## Köln 1992: Reflections of Travel Grant Recipients



John Wronoski at the Köln Fair.

### JOHN WRONOSKI, LAME DUCK BOOKS

I was delighted for the opportunity to attend the Köln International Antiquarian Book Fair and Congress afforded me by a generous grant from the Verband Deutscher Antiquare. For some time I have been interested in European literature and philosophy and during the last couple of years I have begun to develop a stock in those areas. Not until my trip to Köln, however, had I opportunity to investigate the Continental

book trade at first hand.

I was a bit surprised, that is not to say disappointed, to discover that the Congress would consist chiefly of social events. Somehow, I'd imagined it more as a conference in which the world rare book scene would be discussed, lectures offered and debated, knowledge shared, and I'm sure that, with the exception of the lectures, this was the experience of many more immersed in the international trade than I. I suppose, too, that I was secretly hoping that the integration of us neophytes might be effected through some sort of compulsion, though why and by what means I'm at a loss to say. As it was, a bit of forced sociability was generally greeted with true grace, and I ended up meeting and conversing with a number of booksellers who were mere reputations to me before. I will say, and with gratitude, that some of my more experienced American colleagues were very kind and thoughtful in including me and other "young" booksellers—and not only American booksellers, mind you—in their conversations and in making in-

roductions for us to people with whom they thought we might have something in common.

To me the most memorable event of the Congress was our visit to the Köln Diocesan Library. Here we were permitted to handle to our hearts' content a number of superb manuscripts dating from the eighth through the eighteenth centuries. I tend not to think of illuminated manuscripts as books. Now I understand that, historically their intentions correspond to a large extent, but after the advent of the book, I feel, their specific differences take on more weight than their similarities and the aura of the illuminated manuscript has become that of art, whereas that of the even very rare or unique book remains a historical aura, that of an artifact. In this opportunity to turn the pages of these glowing books, especially in the presence, the audible presence I mean, of booksellers to whom they are actually as familiar as my own now less delightful stock is to me, the gap that has stretched between intention and result was significantly reduced. Still timid, I preferred mostly to observe as others handled the books, perhaps in part to dispel the same disconcerting notions of biblioclasm—an anarchic impulse these treasures seemed to evoke—that I was amazed to hear voiced five or six times by booksellers of unimpeachable probity in the course of the ninety minutes we spent there.

I attended the Book Fair with the intention of refining my map of an area in which I felt more or less at home, and true enough, the expectations I'd conceived at a distance were more or less confirmed. What I'd mistaken was the size of that area in relation to the size of the world. Everywhere I turned, or so it seemed, my eyes were opened and then bedazzled by new, unusual and magnificent books presided over by impressively erudite scholar-merchants who had traversed distant unknown lands to find them. A whirlwind tour is certainly not the best way to learn about other cultures, but this one, at least has unquestionably fixed that intention in me.

#### **DENISE CARLSON, D & D GALLERIES**

Thanks to the generosity of the Verband Deutscher Antiquare's Friendship Programme I was able to attend the 31st International Congress of the ILAB. Every detail of my trip was handled from start

to finish through the boundless and tireless efforts of one man to whom I owe an eternal debt for my first trip to the Continent—Edmund Brumme. While coordinating *both* the Congress and the Bookfair he still found time to work thoroughly through all the minute travel details for a newcomer like me. Being Chair of the New York Fair gives me an even greater appreciation of *all* that Edmund did and what he went through to pull it all together. I can only hope to accomplish half of what he did in the next five years.

I stepped back in time to the days of the Gutenberg Press, yet through the young eyes of a newcomer looked forward with great hope to the future of the book trade. I met new friends from Germany who I hope will do me the honor of staying with us during their next visit to New York and allow me to show them the hospitality of our humble abode. I was surprised at the forgiveness shown for my lack of the German language. Could it have been because my husband understood the language? I am grateful for the patience of my colleagues from both Belgium and France. I took delight in the ability to converse in French. Beyond my wildest dreams they encouraged me and corrected my grammar as a true friend would. I was treated with the utmost kindness and respect. I treasure the many conversations about politics, different economies—problems, hopes and dreams for the future, solutions to the world's problems, simple yet insightful discussions on the problems of day-to-day existence both private and professional. For one who could only reference life in Japan, Hong Kong, England, Scotland and Malaysia, my friends were more understanding than I had hoped of my lack of knowledge about the Continent. They did not laugh at my ignorance or shun my many questions.

I found the ILAB meeting so stimulating that all I wanted to do was commit untold thousands of MAC dollars to the ILAB directory distribution as well as all the ILAB projects referenced in the meeting. I introduced myself to a few Board members and left with a fervor to return home to call my fellow MAC Board members to tell them about all the exciting projects of the ILAB and how we could help directly through the profits of the New York show.

I wanted to know more about all of

my colleagues overseas on the Continent. I walked the streets of Köln trying to miss nothing—seeing all that could, hearing all that I could. I saw the sun rise and set five times in that wonderful city. It rose each morning for me through the sheer curtains covering the french doors of our intimate hotel room. Ah yes, what a wonderful hotel it was—so quaint, so welcoming, so inviting! A complimentary breakfast was ours each day—so different from back home, yet so very interesting. Yes, every detail of my wonderful trip had been conveniently and efficiently handled by Edmund! What a host!!

We walked each morning past the looming stone walls of a beautiful cathedral only to round the corner to the breathtaking site of the Cathedral that Köln is so famous for. That structure both guided me and followed me throughout the day until we returned to our hotel each night after walking along quiet, safe, tree-lined streets under clear skies full of stars.

Yes, it was a wonderfully educational trip that afforded me both a first-hand look into the history pages that I had until then only read about and also a hopeful look ahead to what lies in store for myself and my colleagues around the globe in the world of antiquarian bookdealing. It was truly a privilege that will *not* be wasted!

#### **OWEN KUBIK, OWEN D. KUBIK BOOKS**

As I ramped my Peugeot 205 over 160 kilometers an hour, I reflected, "Germany! What a country!"

I was speeding along Germany's autobahn in a desperate attempt to catch the tour bus which would take us to the farewell dinner for the ILAB Congress in Köln.

Late, late, late. Acting on a tip, I had raced out of the city earlier in what proved to be a fruitless quest for some decent Napoleonic books. Now, I was up against the wall as I rushed back to meet the bus.

But, in a land without speed limits, all is possible to those who dare. I hit 190 kph.

200 kph and the car began to shake dangerously.

Well, I reflected, it's just dinner. Not like it's a good collection or something else worth dying for.

I slowed down somewhat. Nevertheless, the book gods smiled on me and

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# Köln 1992

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I caught the bus with perhaps a minute to spare, even if I did have to put on my tie in the parking lot.

As one of the ABAA's three recipients of a travel grant to attend the ILAB Congress in Köln this past September, I was privileged to attend my first international congress and bookfair. I learned a great deal from this experience and was glad I attended.

The main thing I learned was the great difference between bookselling in the States as versus Continental Europe. As a military history specialist, I was surprised to learn that this is a field which is not widely collected or stocked by booksellers in Europe. Indeed, my experience was that the European market seemed much more limited than the American.

Case in point: Oslo, Norway. The country's largest city and cultural center. I went to eight open shops in the city

and was shocked to find that nearly everyone had the same type of books. There was a polar section, a music section, a Scandinavian literature section, and damned little else. The booksellers said it was difficult to sell books in many fields, including military history. My quizzing of European booksellers at the Congress revealed the same fact: one dealer after another said that they know of no one with a large stock in this field because there was little demand for it.

The same fact seemed to hold true for modern first editions. My friend John Wronoski, of *Lame Duck Books*, was also making his first pilgrimage to the continent. John, one of our leading dealers in contemporary literature, noted that most European booksellers seemed actually surprised at the prices post-WWII literature could bring, as if a new way of thinking had been revealed to them.

Another fact that was of great importance to learn was the possible effects

the Maastricht Treaty could have on the antiquarian book trade. I had known that the treaty's plans for a united Europe were bringing about a host of bureaucratic difficulties. I had not known that plans are on the drawing board to prohibit the export of an book over 100 years old and valued above a certain amount. In Germany, the certain amount is tentatively set at DM100,000 (about \$70,000) but in France it's as low as FF2,500 (about \$500!).

As I import many books from Great Britain, this is obviously an area of great concern and one which must be followed closely.

Of the graciousness of our German hosts, I need say nothing. Suffice to say that the food, drink, and entertainment were world class.

It would avail little to note the numerous contacts I learned and bits of information I gleaned. All I can hope is that I can profit through my contacts with others and be a better bookseller for it. ■

## From the ABAA Archives

By David Margolis

The ABAA archives is presently housed in 18 legal/letter-size filing boxes and contains approximately 25 running feet of correspondence, minutes, financial records and publications. Happily, some of our earliest records have been well preserved.

We have the original papers relating to the incorporation and earliest by-laws of our organization (1949). There are minutes of many of the earliest Board meetings and correspondence relating to the development of various regional chapters. It should be noted that the Board met nine times in 1950.

In later years we start finding numerous membership application letters, with both supporting and critical correspondence. Throughout the years there are reports of regional activities and we can follow the birth and development of the ABAA book fair.

Though far from complete, there is a very long run of the *ABAA Membership Directory* and our journal, *The Professional Rare Book Seller*.

It is hoped that this archive will become the core of a study collection on antiquarian bookselling in America. Surrounded by bookseller catalogs, the periodicals of our trade, and personal papers of various booksellers, a yet-to-be-determined library would become the focus of American antiquarian bookselling in the 20th century.

Below is an interesting example of correspondence found in the archive. Ernest Wessen, an Americana dealer from the midwest, was asked by Richard Wormser, ABAA president, to scope out some new members from the heartland:

### WESSEN TO WORMSER, MARCH 8, 1952

When you fellows put me on the Board several years ago I wondered what in heaven's name I could do out here in the bibliopolic barrens of the eastern U.S. At least . . . I could get new members! Not a chance in Ohio; where I found feeling against two men who had already become members so pronounced that those who should have been members simply wouldn't join.

(Particularly vicious in Cleveland; where John Kolvoord, operating out of his basement . . . a tiny home in a suburb . . . in his spare time, was simply buying books in competition with Peter

Keisogloff and Bob Levine . . . both of whom have very high overheads . . . and shipping them in bulk to the East.) . . . Consideration of this . . . has caused me to realize just how sparsely settled we are from a biliopical standpoint. And it occurs to me that perhaps my views of things in this area might help:

MICHIGAN: I think Albert Doezema, Mur-Do Bookshop, Grand Rapids, Michigan, is a fine ethical man; has a substantial stock in trade, and is eligible for membership.

INDIANA: Dick Banta, of Crawfordsville, should certainly be in. But Dick is very close to Wright Howes of Chicago; who feels that little or no discrimination has been shown in admissions to membership.

WESTERN PENNSYLVANIA . . . Pittsburgh is dead, except for a man who is night manager for a bowling alley, and sells books on the side, in a small way . . . one Daub. I have never met him, but have had correspondence with him. ERIE. The Erie Bookshop, or Glenn Cantrell, thereof, should certainly be in.

WEST VIRGINIA. I know it from stem-to-stern, and from the main top royals to the keelson . . . it boasts a half dozen of the most unethical chiseling

book-scouts in the country, and . . . no more.

KENTUCKY. I doubt if John Townsend of Lexington would apply. Should he, I'd get Acres of Books' views on him. A week ago I would have urged Liebschultz of Louisville. I'm softening with old age, and today finds me chuckling over a deal that, yesterday, would have caused me to blow my top.

In answer to an ad in AB a Pennsylvania dealer got a card from Liebschultz asking him to make an offer on an important and very rare Pittsburgh imprint. The Penna dealer sent me the card, for the item was too rich for his blood. The item was defective, and I submitted a good honest offer. BUT. . . I've never been able to deal with Liebschultz so am not familiar with his views as to "condition." So. . . at the time of making the offer I wrote a good friend, a fellow member of the Filson Club, to drop in on Liebschultz and look the piece over, and to 'phone me if it was better than I supposed.

In the morning's mail I get a card from Liebschultz stating that they were sorry, but they were unable to get the piece from the owner; who prized it too highly. An hour later comes a 'phone call from my friend in Louisville. He had seen the piece at Liebschultz' shop, and the L is asking just twice what I offered.

OHIO. . . Cincinnati. The Hardwicks should be in , but they are having a very tough time of it financially. Bill Smith who. . . according to a judicial pronouncement. . . was the victim of a conspiracy between Berquist and an eastern dealer. . . is one of the best loved dealers in the Central West. His recent birthday party dragged dealers and library directors from distant points But Bill's past eighty, and I doubt if he's interested.

Dayton. . . McLean has an antiquarian book section; a nice chap and should be a member.

Springfield. . . Andrew Reed, Donnellsville, Ohio, is qualified in every respect.

Toledo. . . a new outfit there not yet qualified.

Sandusky. . . Joe Callery. When I asked him to join he informed me that he had a very bad credit reputation among those with whom he did business by mail. I knew nothing of this, but. . . now I do.

Carl J. Miller, 115 West Monroe

Street, Sandusky, Ohio. Nice lad. Running a full time bookshop, with old books on the side. Have never done any business with him, but am in complete possession of facts concerning him, and would be glad to endorse his application.

Columbus. . . Long should be in, but. . . the unethical treatment which

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**Pittsburgh is dead, except for a man who is night manager for a bowling alley, and sells books on the side . . .**

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he received at the hands of his former employee. . . Gregory Paul, is common knowledge in the trade. I doubt very much if the Longs would be identified with any organization in which Paul was a member.

Arthur H. Phillips, 495 East Tulane Road, Columbus 2, Ohio. I would be happy to endorse his application.

Walter Muething, Columbus Book Exchange. Should be in. . . raised in the business. I would be glad to endorse his application.

Paul North. Immature. Does business in his home. A couple of years ago, in a fit of pique over losing a lot of desirable pamphlets, he charged that the scout who had sold them had stolen them from Marietta College. I investigated and found they had been bought from Heidelberg College, Tiffin, Ohio, in a perfectly legitimate transaction. North had broadcast his charges, and refused to retract them even in the face of the evidence. Attorneys advised against taking action, and there the matter stands. The day he becomes a member old man Wessen resigns.

Cleveland. Peter Keisogloff. . . by all means.

PUBLIX BOOK MART. . . Bob and Anne Levine. . . qualified in every way, and square shooters.

KAY BOOKS, 1391 E. 9th Street. I hear very flattering reports about these people, and their shop. Out of my way, I simply have not met them.

Akron. . . The Old Bookstore, 42 South Howard St. Lionel M. Swicker. . . belongs in the association. Old ex

perienced dealer, and a square shooter.

Canton. . . The Canterbury-Craigne Book House. . . fine people, have an old book department, and belong.

Chillicothe. . . David Webb, 53 Carlisle Place, Chillicothe. Old experienced dealer, and belongs.

SALEM, OHIO. . . Readex Book Exchange. Mighty nice people, and they belong. . . Mr. Cox putting almost full time at it. . . far more than Kolvoord.

There Dick, is the story as seen through the jaundiced eyes of ye olde buzzarde. . .

**WORMSER TO WESSEN,  
MARCH 11, 1952**

It is through letters such as yours of March 8th that we can get straight on-the-ground information which we need so badly.

As to present members we became saddled with a core who became members practically automatically because of the way ABAA was originally formed. I know that a small number of unquestionables should have started the thing and then invited those of their own choosing to join. It didn't happen that way, so here we are, and possibly a less than perfect thing is better than none at all.

The question of part-time dealers has been a sore one from the start and whatever dilution of standards has occurred is, to a considerable part, due to over-enthusiastic recruiting. It is not easy to turn a man down when his application is accompanied by recommending letters, too cheaply given, from respected members.

I would prefer that membership be limited to regularly established firms, but there is considerable opposition. We do try to sort out those who are really on the fringe, but it is difficult to get information on some who are distantly located. . .

In other words we do want to expand our membership in localities in which we are weak and can only do so on first hand impressions such as yours.

Enclosed is a batch of application forms. Could you find time to write the eligibles and solicit them?

Thanks again for the invaluable letter, and when are you going to remember that flask, ex dono Wessen, which will be filled on your New York arrival?

## Obituaries

### **EMILY DRISCOLL, FORMER ABAA SECRETARY**

Emily Driscoll, 93, of Shepherdstown, WV, died Friday, September 18, at Canterbury of Shepherdstown.

Born November 11, 1898, in Brooklyn, NY, she was a daughter of the late James H. and Emily Jane Nicoll Driscoll.

The deceased received her bachelor's degree from Mount Holyoke College, South Hadley, MA, and her masters degree from Harvard University, Cambridge, MA.

A self-employed arts and manuscript dealer, and previously an English teacher in Buffalo, NY, Ms. Driscoll was in the business of paper antiquity, collection, appraising and selling letters, notes and autographs of famous figures—kings, presidents, statesmen, composers, scientists, artists, writers and poets.

She wrote and distributed her own catalogues; appraised collections for universities, museums and the Library of Congress; once assembled, for a client, the largest collection of Napoleonic papers ever compiled; and specialized in letters from the seventeenth century.

Ms. Driscoll, who published her last catalogue, *American Drawings and Letters of American Artists*, in 1976, also helped organize and was secretary for the Antiquarian Booksellers' Association of America.

### **GERARD L. GRANAT, JERRY GRANAT/MANUSCRIPTS, HEWLETT, NY**

Jerry Granat, age 66, a member of ABAA since 1986, died Sunday, September 27, 1992.

An importer of electronics and a life-long collector of manuscripts, letters and documents, and signed books and photographs, Granat entered the autograph trade in 1977.

Mr. Granat was an active member of the Universal Autograph Collectors Club for over fifteen years, serving terms as a board member and as its vice-president. He was well-known among his fellow autograph collectors for his column, "Autograph Collecting Your Way," which ran regularly in *Pen and Quill*, the official organ of the UACC. Mr. Granat was also a member of the Manuscript Society. ■

## Theft Report

If you are offered or recognize any of the following items, or need more detailed information, please contact the ABAA, 50 Rockefeller Plaza, New York, NY 10020; phone: 212-757-9395; or the parties indicated:

**Mary Stuart (Mary, Queen of Scots).** Letter to Patrick Vans, Lord Barnbarroch, Wingfield Manor (England), signed "Marie R" and dated June 4, 1659. One page measuring 8½ x 12¼", framed with a portrait and abbreviated description in a burgundy mat and an ornate gold frame. Please contact David Bauman or Corinne Weeks, Bauman Rare Books, 1215 Locust Street, Philadelphia, PA 19107; phone: 215-546-6466; fax: 215-546-9064

**Hans Christian Andersen.** Four original manuscripts in Danish and a sketchbook: *The Little Mermaid* (Nielsen No. 304); *The Emperor's New Clothes* (Nielsen No. 305); *The Dying Child* (Nielsen No. 13); *Elf Hill* (Nielsen No. 468); and a sketchbook containing drawings and paper-cut silhouettes, etc. Please contact the H. C. Andersens Haus Museum, Odense, Denmark.

**Pierre Dionis.** *Cours d'operations de chirurgie, demonstrees au jardin royal.* Paris, 17??, fourth edition. In a full contemporary leather binding with three panels missing from back. Please contact Goodspeed's Book Shop, 7 Beacon Street, Boston, MA 02108; phone: 617-523-5970.

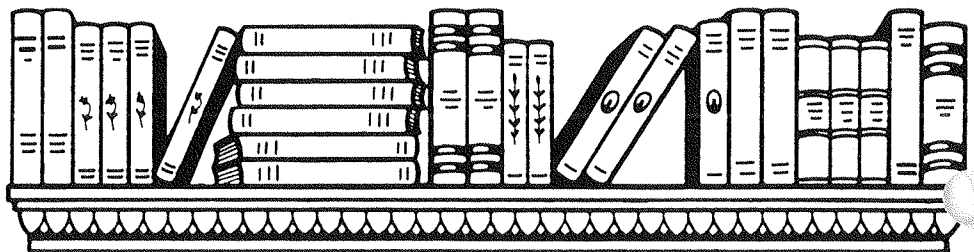
**Ptolemy.** *La geografia di Claudio Ptolomeo...con alcuni comenti & aggiunte fatteui da Sebastiano Munstero...con le tauole...di Messer Iacopo Gastaldo...* Venice: Giouanni baptista

Pedrezano, 1548; colophon dated October 1546. In a binding of nineteenth-century patterned boards with sheep spine and tips, gilt title and edges stained red. **John Rocque.** *A set of plans and forts in America. Reduced from actual surveys.* [London: Mary Ann Rocque], 1763. In a contemporary mottled sheep binding with the upper cover detached and rubbed. Please contact W. Graham Arader III.

**Richard Henry Dana, Jr.** *Two years before the mast.* New York, 1840. First edition, second issue. Printed tan muslin binding, rebacked retaining original spine. When stolen, it was in an oddly-constructed tan clamshell folding box with blue marbled paper on three edges. Please contact Jennifer Larson, Yerba Buena Books, 882 Bush Street, San Francisco, CA 94108; phone: 415-474-2788.

**Walter Crane.** *William Morris. October 4, 1896.* A signed autograph manuscript poem written by Crane the day after the death of Morris. The memorial poem is written in Crane's calligraphic hand on the back of a folded sheet of Crane's notepaper, imprinted with his symbol and address. Please contact Anne Bromer, 607 Boylston Street, at Copley Square, Boston, MA 02116; phone: 617-247-2818.

**The War of the Rebellion:** *A compilation of the official records of the Union and Confederate Armies.* Series I, volumes I-XXXIII, including all individual parts except volume XXV, part II; Series II, volumes I-VIII; Series III, volumes I-V; Series IV, volumes I-II. Please contact William Markley, Reference Librarian, Schmidt Library, York College of Pennsylvania, York, PA 17405. ■



## Orson Welles Forgery Alert

The Questioned Imprints Committee reports the discovery of a group of highly suspect Orson Welles items. The most significant and elaborate piece in question is an entire book: a purported twenty-fifth anniversary edition of the shooting screenplay of the 1941 motion picture classic, *Citizen Kane*. The book ostensibly is signed by Welles and one or more of the people involved in the original film production. Two colophons state a publication date of 1965 in an edition of 100 numbered and 26 lettered copies.

Several printers who have examined this screenplay have stated that it was produced on an ink-jet printer—a technology that was first introduced to the public in 1984. There are other inconsistencies. The book is not known to have been seen prior to 1990.

Associated with the *Citizen Kane* screenplay are a large number of books purporting to be from the library of Orson Welles. Some bear his supposed signature; others contain stamps of the RKO Research Library (the motion picture studio where Welles made *Citizen Kane*), and an approximation of the RKO logo picturing the globe. These stamps are previously unknown and contain inaccuracies. One suspect Welles-related document has also come to light.

Anyone possessing similar material or pertinent information is requested to contact Jennifer Larson, Yerba Buena Books, 882 Bush Street, San Francisco, CA 94108. ■

## Trade Tips

### UPS HUNDREDWEIGHT SERVICE

Faced with the problem of transporting a weighty shipment of books to a single individual or firm in the United States? UPS Hundredweight service provides ground and air shipping at rates that can offer significant savings over its regular services.

Packages must be addressed to a

single consignee at one location. For ground shipments, the total aggregate weight must be at least 200 pounds. For overnight and 2nd day air service, the total aggregate weight must be at least 100 pounds. Individual packages cannot exceed 70 pounds in weight, 108 inches in length, and 130 inches in length and girth combined. Contact your local UPS office for additional information and a rate chart applicable for your area.

### MITA 2285 COPIER

A recently acquired copier prints in red or black, and on the five conventional sizes of paper, depending on need and choice.

It can convert to or reverse from two-sided originals and it can reduce to sixty percent or enlarge to 200 percent.

It can sort and collate up to 20 copies.

This MITA 2285 copier with RADF-2 and AS-10A was bought in March 1992 for \$5,873.40 plus tax.

Service is \$.02 per copy, we believe.

Performance is swell; though correcting jams is sometimes mysterious and time-consuming. The collator must be very firmly fixed on the ground or it becomes the source of misfeeds and stoppage.

Company service (local seller) is very good.

### DEPRECIABLE ASSET ACCOUNTING

When buying supplies or depreciable assets (like large bookcases, display cases, machinery), all of which you intend to declare, depreciate and write off over one to five years, be sure to pay **sales and use taxes** to the vendor.

If an auditor subsequently discovers that you used your resale number to avoid the tax, then you depreciated the matériel, you can be held liable for the tax, plus interest, and, potentially, penalties.

Selling books to out of state dealers who then walk away with the books invites auditors. You are better off mailing the books, or citing his or her tax/resale number on the spot in a daily sales book. Keep a UPS book of shipments for three to five years; keep Post Office receipts for shipments in order by date, identified. ■

## Membership Updates

**McDuffie Owen** (member emeritus) has a new address: P.O. Box 718, Lake Oswego, OR 97034.

**Kenneth Starosciak**, 117 Wilmot, San Francisco, CA 94115 (zip code correction).

**Margolis and Moss** now has a fax line: 505-982-3256.

**Michael Cahill**, Cahill's Book Store, 18838 Brookhurst St., Fountain Valley, CA 92708 (new member) business phone is 714-963-3122. ■

## ABAA T-Shirts Available

ABAA now has in stock a large supply of Fruit-of-the-Loom and Hanes T-shirts, jerseys, and sweatshirts for sale through headquarters in New York, or at the ABAA Booth at Bookfairs.

Styles include the basic, all-cotton T-shirt available in white with a black ABAA logo for \$10.00, and in watermelon (bright peach) or jade with a black ABAA logo for \$12.00; and a gray roll-sleeve version of 98% cotton printed in jade or raspberry with matching trim on the collar and sleeve for \$15.00. Also available is an all cotton gray and white striped roll-sleeve jersey printed with a black ABAA logo and matching trim for \$17.00. And lastly: a heavy gray sweatshirt of 88% cotton/12% polyester with the ABAA logo printed in jade, raspberry, or black for \$25.00.

Sizes range from medium to extra-large. A 20% discount is available to ABAA members. ■

## ABAA Member Named California "Small Businessman of the Year"

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**Michael R. Goth, owner of The Phoenix Bookstore, Santa Monica, receives the award from his district assemblyman, Tom Hayden, at the state capitol in Sacramento during May of this year. Janet Headrick, manager of The Phoenix, is seated to Goth's left. Goth founded his bookstore in 1971 and has been a member of ABAA since 1975.**

**ABAA Newsletter**  
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