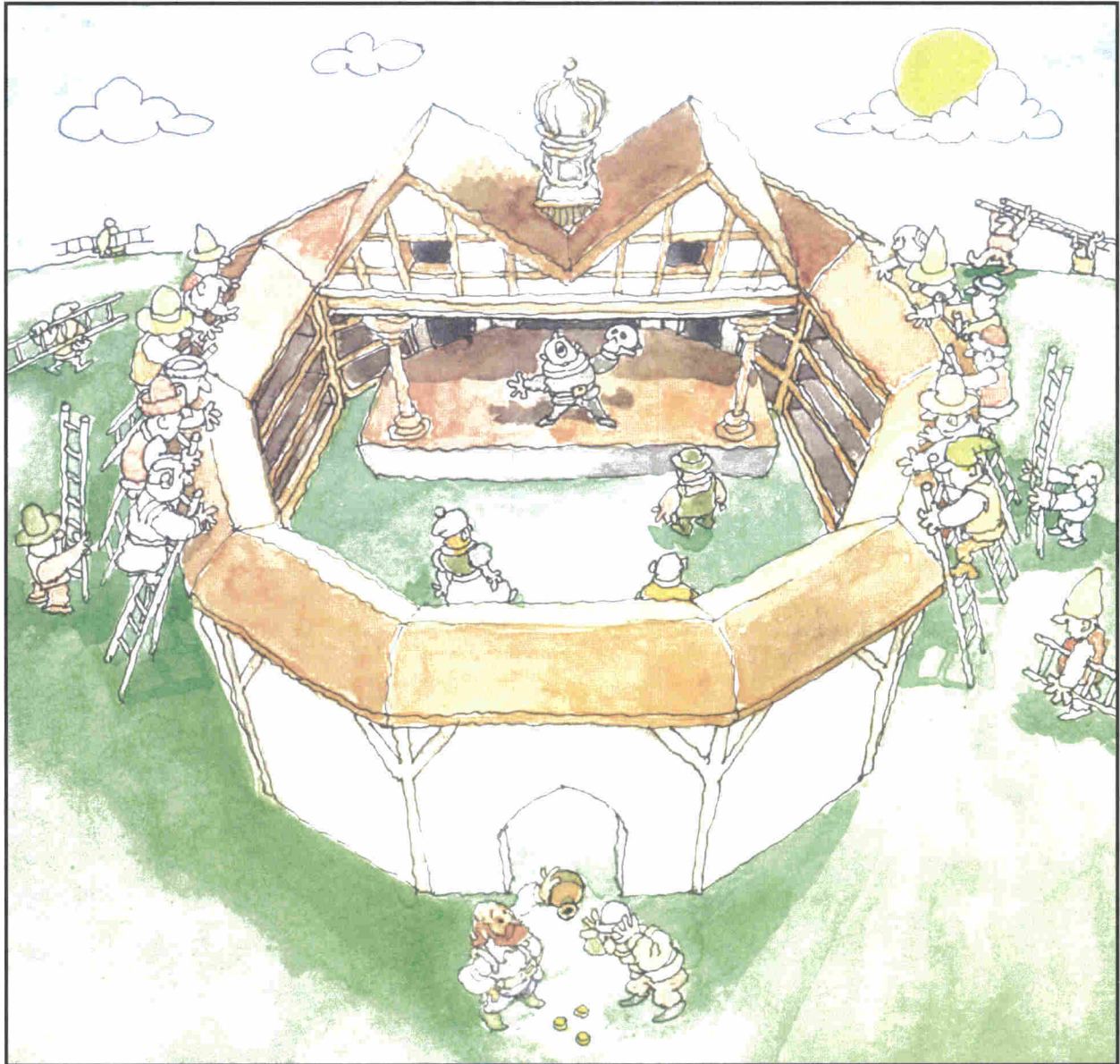


# AUTHORS GUILD

Spring 2011

**BULLETIN**



**The Wall's the Thing:  
Lessons from the Rise and Fall of Elizabethan Theater**  
**Court Rejects *Authors Guild v. Google* Settlement**  
**Scott Turow on How Our Laws Reward Online Traffickers  
in Stolen Books, Music and Movies**  
***Symposium: The New Digital Landscape***

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## LETTERS TO THE EDITOR

Take heed indeed with Teddy Wayne's warning about work-for-hire contracts [*Bulletin*, Fall 2010/Winter 2011]. Several years ago, I had an informal handshake deal with the Disney company, writing short pieces for its children's magazine, called *Adventure*. After six or seven stories, my editor sent me a contract whereby Disney bought all rights, "in perpetuity, throughout the universe." The phrase actually made me marvel at the attorney who drafted it. So Kafkaesque!

I called my editor and said, "I assume this means my heirs, who someday may live on Mars, have no

The Guild encourages members to write to the *Bulletin*. Letters should be sent to "Letters to the Editor," The Authors Guild, 31 East 32nd Street, 7th Floor, New York, NY 10016. They can also be faxed to (212) 564-5363, or sent via e-mail to [staff@authorsguild.org](mailto:staff@authorsguild.org) (type "Letters to the Editor" in the subject line). Letters may be edited for length, grammar and clarity.

stake in any ancillary sale of my work." My fear was that the long shot might come in—one of my pieces could perhaps be the basis of some Spielberg movie that raked in a hundred million dollars, and I'd get nothing. She agreed and invited me to cross out and initial the paragraphs I objected to. Of course, Disney rejected my changes and I never did any work for them again.

Doug Garr  
New York, NY

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## ALONG PUBLISHERS ROW

BY CAMPBELL GEESLIN

Before she became a Nobel Laureate, **Doris Lessing** wrote, "And it does no harm to repeat, as often as you can, 'Without me the literary industry would not exist: the publishers, the agents, the sub-agents, the sub-sub-agents, the accountants, the libel lawyers, the departments of literature, the professors, the theses, the books of criticism, the reviewers, the book pages—all this vast and proliferating edifice is because of this small, patronized, put-down and underpaid person.'"

DETAILS: **Antonia Fraser** is the author of 11 books of nonfiction and 10 fiction titles. Her latest book is *Must You Go? My Life with Harold Pinter*, about her husband, who died in 2008.

"**Vidia [Naipaul]**," Fraser writes, "reveals that he writes fiction and non-fiction quite differently—typewriter v. hand-writing. I love hearing details of writers' craft, as cannibals eat the brains of clever men to get cleverer."

CROSSOVER: University presses are now courting the general market. **Elaine Marsier**, senior executive editor at North Carolina University Press, told *Publishers Weekly*: "Over the past five years or so, we have seen a steady increase in our sales of titles in religion, to scholars and students and to the general trade. . . . We are now releasing just about every new title as both a paper book and an e-book, and this is an increasingly robust approach, judging by our sales figures."

SECRET TO SUCCESS: *Crain's* business newspaper noted that John Wiley and Sons was "consistently profitable."

The article said, "Wiley is in a far better place than many of its peers in trade publishing, not least because it stopped publishing fiction before the Civil War. Its niche titles targeting specific communities are easier to market on line—and rely less on brick-and-mortar bookstore displays—than the general interest books that make up the bulk of what Random House or HarperCollins produces."

CRIME PAYS: A Harris poll found that mysteries, thrillers and crime novels are more popular than romance and chick lit, and that (surprise) more women than men read mysteries, thrillers and crime novels.

ARTIST TOO: According to her biographer, **Andrew Wilson**, suspense writer **Patricia Highsmith** was also an exceptionally good artist. Highsmith was the author of *The Talented Mr. Ripley* and *Strangers on a Train*. She died in 1995.

She is quoted in Wilson's 2003 *Beautiful Shadow: A Life of Patricia Highsmith*: "I was on the fence 'till I was 23 as to whether I wanted to do drawing or painting or writing. . . . Painting could never have been sufficiently complex, sufficiently complicated or explicit to

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