1992

Charleston Conference -- Call for Papers

Editor
even though this was my own time spent, it paid for itself by not having to go through an acquisition and grant process. We were more successful with small college’s bookstores than the large colleges-universities. It seems small private colleges move their bookstores frequently, if they are growing, and storage is at a minimum.

**Distributors**

Distributors generally have “returned for credit” hardcover books that will generally be returned to the publisher for credit against copyright fees. This does not necessarily mean they cannot be given as donations. Some of these are what are known as “hurt” items that are soiled, dog-eared, etc. and could only be resold as remaindered or dumped.

There is the possibility that the distributor has come to the end of what the publisher – distributor contract calls allowance for hurt books, and there are more than can be returned for credit to the publisher. By donating these items the distributor hedges a loss. Inquiries should be directed to Customer Services.

Our success with distributors was minimal, except when I went directly to them.

Then they would allow me to take a cart and collect things I might want, they would look over, tag their records and I was free to go with a shopping cart of materials. Sometimes they would tell me what areas I could glean from.

See below for finding or locating distributors.

**Publishers**

Review copies of books, music, and recordings are often available as long as those are reviewed for a publication, even if only in your internal newsletter. Academic libraries may also get review copies from professors from time to time, as their collection grows too large, but one needs to solicit that resource constantly. Some of the review books will be uncorrected proofs or advance copies.

In addition, sometimes music publishers need to clear their shelves for room for new materials and sometimes this includes song sheets, sheet music and demo recordings made for radio stations and promotions to artists. When I was brought on board at TRO, a music publishing group in New York (1967), I found they were overwhelmed with old song sheets and sheet music along with their respective 45 rpm demo recordings that had been hits but were no longer being marketed or promoted to artists and radio stations. In addition, when new songs come out, the publisher has a window in which to have a recording made, and publish a certain number of the sheet music. This required producing sheet music and recordings that might never get used if promotions did not work. The printers and record presses would only do a minimum number (although that may have changed perhaps with CDs and publishing on-demand,) leaving the publisher sometimes with un-used product. An example, whether a joke or serious, we had extra copies of the song, “Who can I turn to (if nobody loves me)” with the title page reading, “To Whom can I Turn?”

Often, if a library writes a convincing letter to the publisher’s PR or Community Affairs director, a copy will be sent gratis. These may be review copies, advanced proofs, or demo recordings, but the letter must specify the title that one wants. Often that which is requested as well as other additional items will be sent. In addition, once you are on their mailing list, you will probably receive more.

We were very successful in receiving advanced proofs, and sometimes when requesting earlier editions, we would receive the current one instead. Some publishers, from whom we had received many works, eventually changed policy, perhaps because of mergers, and changing demands, and would reject our requests. On balance we did quite well for both the general and the law library. Some single volume law books and pocket books that had not been updated for some time were also available.


This above link includes an E-journal directory as well [see magazines p.83].

**Catalog, Dealer/Distributors and Book Clubs**

Publishers of book catalogs, such as Publisher’s Central Bureau; Barnes and Noble and Book Clubs will often send donates of books which have been returned because smudged, damaged or mis-bound, and are not re-sellable. Rather than destroying these (required to avoid royalties) they are often anxious to find a source to send them as donations. Again, for the same reasons cited above, giving these as a gift allows them to deduct the gift from taxes as well as avoiding the royalty payments. I would suggest that a comme publisher on this as my experience at the prison was that one day I received three pallets full of 15 to 20 duplicates of perhaps 50 titles of returned hardbound books. It was an enormous task to sort and reship these to other prisons, when a central pick-up place might have worked better.