

BorderLines

Number 67

Fall 2008

Inside this issue:

Note from your Regional Advisor	4
Featured Illustrators	5
Announcement from SCBWI Executive Office	6
Snagging a Sale Without an Agent	7
Keep Those Babies Sent Out!	9
L.A. Conference Photos	11
Calendar	12



BorderLines Staff:

Tracy Barrett,
Regional Advisor

Patricia Wiles,
Editor,
Assistant Regional Advisor



2008 Highlights Writers Workshop at Chautauqua: My Experience

by Jody Casella

For years I'd heard about the Highlights Writers Workshop at Chautauqua, but I always hesitated to sign up. It's too expensive, I thought. Plus, I figured I already knew everything I needed to know about writing. Did I really need another lesson on plot or dialogue?

Still, I realized I'd hit a wall in my writing life. During the past year, three editors asked for and ultimately rejected one of my manuscripts. Were they ignorant fools, or did I have something left to learn? So, taking a deep breath and ignoring my guilty feelings of selfish extravagance, I decided to go.

The first day, I walked along the brick-lined paths and admired the cottages and elegant boarding houses. The conference is held in upstate New York at the Chautauqua Institute, a lakeside vacation resort that is a mecca for intellectuals and artists. Visiting writers, scientists, and artists give lectures on weekly themes throughout the summer. There is a symphony, opera, or play every night.

Highlights is a family-owned company, and several members (including Brown) were on hand during the week. The magazine's editorial staff led some of the workshops. Each day starts with an inspiring speech by one of

continued on page 2

Character Profiles: More than Eye Color!

by Patricia Weaver

Have you ever read a book where the main character has flashing blue eyes in Chapter One, then in Chapter Nine he has moody green eyes? Before I started writing, I wondered how an author could make such a serious mistake. I now know novels take years to write. The author might forget the character had blue eyes and create a scene giving him green eyes. A character profile helps the author ensure that her main character still has blue eyes in Chapter Nine.

continued on page 4

Chautauqua workshop *continued from page 1*

the writers or editors. You're paired up with a mentor who critiques your writing—once at the beginning of the week and later after you've made revisions. You attend three workshop sessions in the afternoons—classes on genres or writing techniques or publishing how-to's. You sign up for these in advance, but I found that it's okay to change your mind and attend any session you're interested in.

I was able to talk to writers and illustrators of every genre—from YA to picture books to poetry to non-fiction magazine writing. Some of my favorites were Mary Casanova, who attended Chautauqua years before, and returned to lead a workshop on historical fiction. Jerry Spinelli started his lecture on humor by telling us that he was not funny. (He was.) The most interesting person to me was Patricia Lee Gauch, vice president and editor of *Philomel*. Every time she opened her mouth something inspiring issued forth. Once I discovered Patty, I made sure to attend every one of her lectures.

I had the first of many wake-up calls during my critique. God bless my mentor Kim Griswell, a *Highlights* editor who pointed out a few teeny tiny things I might want to consider doing. (This was the manuscript that editors seemed to like and yet NOT want.) Kim clearly knew what she was doing—she zeroed right in on what I could do to take my manuscript to the next level.

Why had I thought I knew everything there was to know? Jerry Spinelli, for crying out loud, was sitting in on other writers' lectures. Even HE felt he had more to learn.

Later, more light bulbs popped in my head as I listened to a lecture on revision. I sat there furiously taking notes and all the while scenes from my book flashed before me. I wanted to bolt out of there right then and get to work.

Later, my guru Patti Gauch analyzed the children's fantasy genre using the model of Joseph Campbell's *The Hero with a Thousand Faces*. Everything clicked into place for me, and I finally understood what was missing in my writing.

Why had I thought I knew everything there was to know? Jerry Spinelli, for crying out loud, was sitting in on other writers' lectures. Even HE felt he had more to learn. By the time Linda Sue Park spoke about her own writer's journey, I felt like I'd gone through some kind of religious conversion.

Okay, so everything wasn't perfect at Chautauqua. I stayed in a boarding house with no air conditioning, which tended to get a tad stifling at night. (Some of the more expensive places do have air, however, if you don't want to rough it.) The schedule was tight. I wished we had more time between sessions and more time to see some of the other stuff going on at the Institute. A word about costs here: *Highlights* offers several scholarships, which is helpful because the conference is pricey.

Still, the positives far outweighed the negatives for me. The greatest plus was being able to meet so many people. Writing is such a solitary activity; it's nice to connect with a community of others plugging along on their own journeys. We have that with SCBWI, of course, but it never hurts to gather up a few more writing friends along the way.

Here's my advice: if you're someone like me—a writer in need of a major jolt of inspiration—Chautauqua is the place for you. I'm already plotting a way to go back. Now if only I could get my book published and finagle a spot on the faculty ...

Jody Casella has had several stories published in Cicada and one soon to appear in Highlights. Inspirational light bulbs are still popping in her head six weeks after attending the Chautauqua conference.

A Note From Your Regional Advisor

I'm still coming down from the high of the SCBWI conference in Los Angeles. Despite the cost of travel these days, the 2008 gathering was the second-largest general conference ever, with attendees from forty-four states and fourteen countries. We also made a record with the number of Regional Advisors and Assistant Regional Advisors: 67 were in attendance.

Some of my favorite moments from the week:

- Keynote speaker Bruce Coville (the Midsouth conference keynoter as well!) energizing the entire room of almost 1,000 people with his brilliance and charm. He started off by saying, "It's delightful to be in a room with other people who make their living telling lies to little children" and went on to detail his seven deadly sins for writers, balanced by the seven virtues. Speaking about rejection, he said, "To the best of my knowledge, nobody has ever written a story so bad that the editor drove to their house, rang the doorbell, slapped them in the face, and said, 'Don't do THAT again!' It's just a piece of paper—get over it." He reminded us that "Joy is the birthright of the child. The first sound we make is tears, but the first comprehensible sound is laughter."
- Meeting my agent, Laura Rennert, for the first time. She's as gorgeous as the picture on her website, and is charming, smart, and funny.
- Getting great tips from other RAs.
- Learning new things from faculty who were speaking on topics that I thought I already knew about!
- Tapping into the wisdom of the past from Leonard Marcus, whose lessons learned from legendary children's editor Ursula Nordstrom included: Everyone starts as a beginner. An editor can be dead wrong. Everyone has self-doubt. The time to write your book may be now. Read the classics, but be yourself.
- Finally understanding why I should have a Facebook page (please, someone, friend me! The only friend I have at this point is my daughter, and I think she did it out of pity).

Given the faculty that's coming to our own conference, I know that even though it will be on a smaller scale, our gathering will be just as inspirational. See you there!

—Tracy Barrett



Character Profiles *continued from page 1*

A profile breathes life into your character. It includes the basics, like hair color, eye color, facial features, age, name (which should complement the character), and background. The list should be expanded to include characteristics such as:

- **Personality:** shy, paranoid, risktaking, eccentric, pessimistic, confident, brave, popular
- **Defining traits:** a jokester, a helper, a geek, a loner, a gang member, a bully, a joiner
- **Home:** country, city, desert, coast, mountains, island, suburbs
- **And is that home:** shack, mansion, apartment, farm, ranch, public housing, ordinary house
- **Family situation:** living with a single parent, both parents, grandparents
- **Only child or siblings:** name siblings
- **Interests:** computers, reading, writing, science fiction, movies, insects, sports, music
- **Pets:** dog, cat, fish, turtle, horse, lizard, hamster, gerbil, iguana, ants, parakeet
- **Dislikes:** liver, sports, piano lessons, school
- **Favorite:** shows, subject in school, color, food, book, sport, game, teacher, athlete, singer
- **Hobbies:** stamp collecting, coin collecting, photography, painting, collecting sport cards
- **Clothes:** sloppy, casual, chic, trendy, old-fashioned
- **Nickname:** If your character has a nickname, include whether the character likes or dislikes the nickname, who gave this character the nickname, and why
- **Body Language:** shy, graceful, clumsy, fearful, athletic
- **Physical Problems:** This could be important to the plot. In the movie *My Girl*, if Thomas J hadn't been allergic to bees, there wouldn't have been a story.

Physical Problems
can be important to the plot. In the movie *My Girl*, if Thomas J hadn't been allergic to bees, there wouldn't have been a story.

Formal outline profiles are not for everyone, but you should have some system to keep your character's image alive and his life in order. The character's personality has to remain true to be believable.

Most authors keep a profile, whether it is in outline form or notes down the side of the manuscript. To keep this straight, you might want to interview your character with questions like:

- What CDs do you have?
- Do you have a secret hiding place?
- Do you ever pretend to be someone else? Who?
- Who in your class do you like the least? Why?
- Who in your class do you like the most? Why?

continued on page 5

Character Profiles *continued from page 4*

- What do you want to be when you grow up?
- Who is your idol? Why?
- What do you fear the most?
- What or who makes you the happiest?
- Where in the world would you most like to visit? Why? How would you travel there?

I've given you ten of the twenty-five questions that I ask my characters. If you don't know your character in three dimensions (appearance, action, and behavior), you'll write a character that is dull, boring, and flat.

I do a profile on my characters, but I go beyond the outline and piece together a physical picture. When a child or adult intrigues me at a playground, restaurant, movie, or school function, I grab my notebook and jot down the things that make that person stand out, like unusual style of dress, outstanding physical looks (hair, eyes, and body language) or an unusual name.

I like characters with "stand-out from the crowd" names. One of my favorite female names is Labecca. I found this name in an old newspaper article when I was doing research for a historical fiction manuscript. The name is patiently waiting in my character notebook for use in a future story. I have a notebook full of pictures and notes about people I've met, read about, or seen in magazines and newspapers. When I need a character, I pull it out and use bits and pieces to create the perfect character for my story. I give my new creation tangible features like soulful eyes, a pouting mouth, high cheekbones, and curly blonde hair. Once I know what they look like, I add personality, good traits, and faults. Then the character lives, at least in my imagination.

Like your voice in a story, the characters in your imagination are unique. Keep your characters true, and share their images with your reader.

Patricia Weaver's favorite pastimes include spending time with her four grandchildren, getting together with her friends, and saddling up for a horse ride on a pleasant fall afternoon. She's a member of SCBWI's Southern Breeze chapter. This article first appeared on the Institute of Children's Literature Web site.

If you don't know your character in three dimensions (appearance, action, and behavior), you'll write a character that is dull, boring, and flat.

Featured Illustrators

Alison Davis Lyne (page 6) is the Midsouth's Illustrator Coordinator. She has illustrated seven picture books; her latest is *Bo and the Roaring Pines*. Alison's Web site is www.lyneart.com.

Mindy Lou Hagan's art (page 3) was recently accepted for use in a future issue of the SCBWI *Bulletin*. She lives in Kentucky with her family and black lab. Her Web site is mindylouhagan.blogspot.com. ■



Announcement from SCBWI Executive Office

An announcement concerning a new level of SCBWI membership came in an email to all SCBWI Regional Advisors from Executive Director Lin Oliver:

The SCBWI will create a third tier of membership that will be limited to those people who are professionally published and/or produced.

We are planning to call this tier the PAL tier, which stands for Published and Listed. We will still have full and associate members, but PAL members will be those who have been published or produced (or have a contract with) one of the publishers and/or production companies on our approved list.

This list will exclude vanity presses, subsidy presses, and print on demand. It will include all those publishers listed on our market surveys, legitimate regional and small presses, foreign presses, widely published magazines, and production companies that distribute film and video to a broad audience.

As new members apply to the SCBWI, they will be asked to identify their most recent (or at least one) publication or production, the date and the publisher. We will develop a master list of publishers and the applicant's entry will be checked against our list to determine if the applicant qualifies for PAL membership. If we do not

recognize the publisher they list, we will investigate the publisher further and either add them to our list (if they're legitimate) or inform the applicant that they did not qualify for PAL membership.

There will be an appeal committee of the Board that will handle any disputes about whether or not an applicant qualifies for PAL membership. The Board's decision will be final.

To kick off the PAL registration process, members coming up for renewal will not be able to renew until they submit their most recent published title. Some of our current full members will obviously qualify for a PAL membership. Others, who are published with a vanity press, will not; they can, however, remain full members. We will be issuing new cards to PAL members as they renew which will indicate their PAL status. Additionally, PAL members will be listed in the on-line look up, so RA's can check the status of anyone in question.

PAL SCBWI members will receive certain additional privileges, including but not limited to the ability to be listed on a speakers bureau, the ability to have their books sold or displayed at SCBWI events and booths, and admission to certain designated conference tracks or retreats. ■



Snagging a Sale Without an Agent

by Juli Heaton

How to snag a sale without an agent:

- Research the industry. The Internet is a remarkable resource. You can obtain information on editors and their preferences through SCBWI regional sites and newsletters. The conference faculty blurbs found in SCBWI conference brochures provide great information.
- Compile a list of publishers who publish what you write. Don't submit to those that take only agented queries. Many publishers allow unagented queries.
- Submit only your best work.
- Take advantage of open submissions. After regional conferences, guest editors may open submissions for a short time.
- Editorial assistants and assistant editors are often hungry to build their lists. Send your submission to them instead of the senior and executive editors.
- Take advantage of opportunities to meet editors one-on-one at conferences or workshops. Search regularly for contests with final-round judges from publishing houses.
- Acknowledge in your query letter if you are submitting to multiple publishers. Make sure to notify those editors if you sell your work to someone else.
- Don't send multiple queries or manuscripts to an editor. Don't give the editor the chance to pick the best and disregard the rest.
- Follow up on submissions after six months.
- Interpreting the editor response:

*Request for a full manuscript—You're making progress! You've gotten the editor's attention, which is always a good thing. The editor may not buy this work, but she's likely to be interested in other work from you.

*Boilerplate rejection—Sometimes you'll receive a slip with a checkmark on the reason for rejection. These are common and do not mean that your work doesn't merit a real response. They mean the editor is inundated with submissions. Don't get discouraged. Often, the key to selling is getting the right project in front of the right person at the right time. Persistence is the key.

*Personalized letter—Any personalization on the letter means the editor took some of her valuable time. She may say that she liked the work but already had something similar on her list. You should take this as a compliment.

*Extensive comments or a request to resubmit—Excellent news! You definitely want to make changes and resubmit if the editor asked. They spent valuable time on your manuscript, and expect you to send it again with changes.

*The offer! Hurray! These often occur via phone, and you will need to stay calm. Don't make any agreements over the phone. Tell the editor that you're very pleased she liked your work and ask if you can call back the next day. After jumping up and down for several hours, check in with other editors you've submitted to and let them know you have an offer.

continued on page 8

**The sharpest pencils in the box
will be at the annual SCBWI-Midsouth Fall Conference!
Saturday and Sunday, September 20-21, 2008
Scarritt-Bennett Center, Nashville, Tennessee**

Speakers include:

Associate Editor Amalia Ellison, Harry Abrams/Amulet

Editor Harold Underdown

Art director Victoria Jamison, Greenwillow

Award-winning science fiction and fantasy author Bruce Coville

Award-winning author Alexis O'Neill

Midsouth Regional Advisor Tracy Barrett

Registration flyer and more information available on our region's Web site:

www.scbwi-midsouth.org

For more information, contact conference co-chairs Genetta Adair (expressdog@bellsouth.net),
Candie Moonshower (cmoonwitr@aol.com) or Sharon Cameron (cameron_s_e@yahoo.com)

Snag a Sale Without an Agent continued from page 7

You might also start contacting agents and let them know you have an offer on the table.

- Keep submitting.
- Keep writing.

Juli Heaton's first middle grade novel, Stirring Up Trouble, will be released by Puffin Books in 2009.

(Editor's Note: You can learn more about this topic at the Midsouth conference, where author Alexis O'Neill will be giving a breakout session entitled "Selling Your Book Without an Agent.")

Take advantage of open submissions. After regional conferences, guest editors may open submissions for a short time.

Join our Listserv!

The Midsouth Kidbooks listserv is a free service that allows children's writers and illustrators in our region to connect. It's a great way to make friends, gain support, and hear the latest news about the world of writing and illustrating for children. To sign up, go to www.yahogroups.com and search for [midsouth_kidbooks](#).

Keep Those Babies Sent Out!

By Evelyn Christensen

Writing is the fun part of this business—and getting acceptances, of course. The non-fun part is researching the markets, submitting, waiting for responses, and getting those rejections. If we want to see our writing in print (somewhere other than coming out of our own printer, that is), then unfortunately the non-fun part (NFP) is something we have to do. For those of us who write for magazines, the sheer number of pieces we process can make the NFP especially unwieldy to manage.

Last spring, I thought I'd been doing fairly well with my NFP. Then an author friend asked, "When do you give up sending a manuscript around? After how many rejections?"

In order to answer her question I went back through my list of submissions. In the process I realized that although I'd been good about sending pieces out for initial submissions, I hadn't done much with my rejections. I had a whole bunch of homeless "babies" just sitting, crying for attention. My friend's question motivated me to get busy. I sent out seven of those rejected pieces that very week and garnered three more acceptances.

Then I read the transcript of an excellent Institute of Children's Literature chat featuring author Kathryn Lay (<http://www.institutechildrenslit.com/rx/tr01/lay.shtml>). She said that a large number of her acceptances were reprints. I already knew I needed to find homes for my rejected babies, but this made it clear that I also needed to look for second homes for my accepted little darlings. How would I ever keep up with all this extra NFP?

I developed a special recording sheet for my submissions. (*Editor's note: Sample recording sheets may be downloaded to your computer at <http://www.scbwi-midsouth.org/tracker.pdf>. You must have Adobe Reader installed to open the file.*) It allows me to see at a glance which of my babies still need first homes and which need reprint homes.

Do you remember the evening television spot that used to say, "It's nine o'clock. Do you know where your children are?" This record sheet enables you to respond, "YES! I know exactly where they are and which ones need attention." You can quickly spot your homeless babies by simply looking in the first column for white or light green without a "w." It's also easy to see how many pieces you currently have circulating. Look for yellow. A quick glance at those entries lets you know if you need to do status queries. If yellow is largely absent from your current record sheet, you know it's time to spend some NFP hours and send more of your munchkins out.

The "empty nest" may have some negative connotations when it comes to flesh-and-blood kids, but for authors, it's our constant goal. So good luck to you as you keep track of all your babies out in Submission Wonderland (as in, I "wonder" if they'll get accepted).

Evelyn Christensen is a former teacher and has authored 33 educational puzzle books and designed 7 math games. Visit her Web site at <http://echristensen.atspace.com>. This article first appeared on the Institute of Children's Literature Web site.

I realized that although I'd been good about sending pieces out for initial submissions, I hadn't done much with my rejections. I had a whole bunch of homeless "babies" just sitting, crying for attention. My friend's question motivated me to get busy. I sent out seven of those rejected pieces that very week and garnered three more acceptances.

Keep Those Babies Sent Out! *continued from page 9*

Using the Submission Record Sheets: *(Editor's note: Samples of the record sheets referred to in this article may be downloaded to your computer at <http://www.scbwi-midsouth.org/tracker.pdf>. You must have Adobe Reader installed to open the file.)*

The E/S column records whether the sub was sent by email or snail mail. The A/R column is for Accepted or Rejected. I put M (for Maybe) if it's a revision request. In the \$ column, I record how much pay is promised. I change it to gold when I receive payment.

The colors in the left-hand boxes:

- yellow = I'm waiting for a response to my sub. An "S" in it means I status queried.
- gray = Blah! A rejection.
- red = Stop looking for homes for this piece. The acceptance took all rights, or it has no potential.
- light green = Good! The acceptance left me reprint rights. "W" means wait until after the publication date to submit as a reprint.
- dark green = This one found a second home. (So look below for current status.)
- white = Home needed
- purple = Possible homes
- blue = The submission was discontinued

If a submission is rejected and I think the piece still has potential, I add a line just below the original entry and type in the title. Its left-hand box is white until I find another possible market and send it out. When a piece is published, I erase the "w" in its light green box. If it has no potential for future publication, I change its block to red. If it has potential, the light green lets me know that I need to look for other markets. If I find other potential markets for a piece while it's circulating or awaiting publication, I enter them with a purple box below the entry. (If I end up not using them, they can be deleted.)

Hints for using Microsoft Word tables:

- To write in the table, click your cursor in the box where you want to write. Use tab or the arrows to move from box to box.
- To add an extra line below your current line move your cursor over the line to select it; go to your tool bar; click on Table; click on Insert; click on Rows Below. To add multiple lines (e.g., a whole new page of lines) select the number of lines you want and repeat the steps above.
- If you need for a row to give you more than 2 lines of print, it will automatically expand vertically to accommodate your typing.
- To change the color of a box hover your cursor above the box until you see a small black arrow (it's usually in the lower left corner); right-click; click on Borders and Shading; click on Shading; click on the color you want; click OK. (For some reason I occasionally can't get the black arrow to show. In

SCBWI-L.A. Conference in Pictures Photos by Genetta Adair



SCBWI Executive Director Lin Oliver (above) addresses more than 900 writers, illustrators, and other children's publishing industry professionals gathered at the Hyatt Regency Century Plaza in Los Angeles.

SCBWI-MidSouth Regional Advisor Tracy Barrett, right, signs copies of her latest book. Barrett was a member of the conference faculty.



Midsoutherners Genetta Adair, Ruta Sepetys, and Melissa Luttmann wait to hear the next keynote speaker.



Newbery Award-winning author Susan Patron (left) signs copies of *The Higher Power of Lucky* during the conference autograph and dessert party.

MidSouth RA Tracy Barrett and Genetta Adair at the autograph and dessert party.



Calendar

September

National Be Kind to Editors and Writers Month

September 20-21: SCBWI-Midsouth Conference, Nashville, TN. See information, including announcement of a pre-conference reception, at <http://www.scbwi-midsouth.org/events.htm>. For information: Genetta Adair at expressdog@bellsouth.net, Candie Moonshower at cmoonwritr@aol.com, or Sharon Cameron at cameron_s_e@yahoo.com.

September 27-October 4: National Banned Books Week. For information: www.ala.org/bbooks/.

October

National Book Month: For information, go to <http://nationalbook.org/nbm.html>.

October 10-12: Southern Festival of Books, Nashville, TN. For more information, visit <http://tn-humanities.org/festival/current.php>. SCBWI-Midsouth will have a booth! For information or to volunteer to help at the booth, contact Patricia Wiles at p.d.wiles@gmail.com.

October 12-18: Teen Read Week, "Books with Bite @ your library!" Teen Read Week's mission, "Read for the Fun of it," and other information including local activities can be found at www.ala.org/teenread.

October 17-18: SCBWI-Southern Breeze Annual Fall Conference. For information: <http://www.southern-breeze.org/>.

December

December 15: Deadline for entries in the Ezra Jack Keats New Writer and New Illustrator awards. For information: Margaret Tice, Coordinator, Office of Children's Services, New York Public Library, 455 5th Ave., New York, NY 10016 or <http://kids.nypl.org/reading/keatsawards.cfm>.

December 31: Deadline for entries in Delacorte Press Contest for a First Young Adult Novel. For information: <http://www.randomhouse.com/kids/writingcontests/>.

December 31: Deadline for entries in the Sidney Taylor manuscript competition. For information: www.jewishlibraries.org (click on Awards, then on Sydney Taylor Manuscript Award); Rachel Glasser, rkglasser@aol.com.

January

January 15: Deadline for submissions to the Julia Ward Howe Award for book for young readers. For information: <http://www.bostonauthorsclub.org/awards.html>.

January 30-February 1: Ninth annual Mid-Winter SCBWI Conference, NY. Members will receive information and registration materials in the mail. Others should check <http://scbwi.org/events.htm> regularly for updates. Information will be posted there in November. ■

Fantasy doesn't have to be fantastic. American writers in particular find this much harder to grasp. You need to have your feet on the ground as much as your head in the clouds. The cute dragon that sits on your shoulder also craps all down your back, but this makes it more interesting because it gives it an added dimension. — Terry Pratchett

***BorderLines: The Quarterly
Newsletter of the Society of
Children's Book Writers and
Illustrators, MidSouth Region***

Tracy Barrett, Regional Advisor
SCBWI-Midsouth
P.O. Box 120061
Nashville, TN 37212
(615)297-1667
tracytbarrett@yahoo.com

**ON THE WEB:
WWW.SCBWI-MIDSOUTH.ORG**



scbwi
society of children's book writers & illustrators

***The Society of Children's Book Writers
and Illustrators***

Stephen Mooser, President
Lin Oliver, Executive Director
8271 Beverly Boulevard
Los Angeles, California 90048
Phone: 323-782-1010
Fax: 323-782-1892
Email: scbwi@scbwi.org

ON THE WEB: HTTP://SCBWI.ORG

Good News from the Midsouth Region

Donna Getzinger's new book, *Triangle Shirtwaist Factory Fire* (Morgan Reynolds, July 2008) received a starred review from the School Library Journal. Awesome, Donna!

Susan Vaught's *Big Fat Manifesto* is on the Oprah.com kids reading list for ages 12 and up. Congratulations, Susan!

Deanna Caswell's article, "Intensive Publisher Research," is featured in the 2009 *Children's Writers and Illustrators Market*. Hooray, Deanna!

Patricia Wiles, SCBWI-Midsouth Assistant Regional Advisor, was co-recipient of the 2008 L.A. Conference Scholarship.

Opinions expressed in *BorderLines* are those of the writers, not necessarily of the Society of Children's Book Writers and Illustrators, SCBWI-Midsouth, or the editors.

Factual information such as market news and items on the calendar of events may be used by other SCBWI regional newsletters, with credit. Original articles and illustrations may be used with permission only.