



BORDERLINES

The Quarterly Newsletter of the Society of Children's Book Writers and Illustrators, Midsouth Region

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SCBWI-Midsouth Regional Advisor:

Genetta Adair

Illustrator

Coordinator:

Alison Lyne

Assistant Regional Advisor:

Patsi Trollinger

Ten Questions: The Writer's Life with Martha Bennett Stiles

Midsouth member Martha Bennett Stiles is one of the Midsouth region's most prolific children's writers. She has published numerous works of children's fiction and picture books, as well as a novel and chapbooks for adults. Her short stories have been featured in magazines such as *Seventeen*, *Co-Ed*, and *Humpty Dumpty* magazines, as well as literary journals like *Virginia Quarterly Review*, *Georgia Review*, *Missouri Review*, *New Orleans Review*, and *Journal of Kentucky Studies*.

Stiles' lengthy career continues as her latest novel for young readers, *Sailing to Freedom, the Runaway Adventures of Allie and Ray*, was recently acquired by Henry Holt. In this interview, she offers insights into the creative process and the changes she's observed in publishing after more than 50 years in the business.

Q: Your age?

MBS: My first sale was to *Humpty Dumpty* magazine in 1957. You're welcome to use your fingers.

Q: What inspired you to become a writer?

MBS: Some probable causes: My family owned more books than anything else. My parents and elder sister read any time they could. We lived on an estuary with a good sand beach, so we did swim a lot, but our farm was fairly removed from any other form of entertainment, and gas was rationed and so was money. And my adored grandfather was a writer. (One of his books — *The Pigtail of Ah Lee Ben Loo* — was the runner up for the Newbery won by *The Trumpeter of Krakow*.)

And writing was something I could do at virtually no expense, taking up, in the beginning, virtually no space. My husband and I ate at one end of our table and the typewriter he presented me with one day sat at the other end. When we had dinner guests, we set the typewriter on the bedroom floor and shoved my manuscripts under the bed.

And writing could be set aside any time, and then come back to — I thought — so it would

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accommodate motherhood, I figured.

I think the most important consideration was that I did not want to weep when my children left home for school or marriage or the draft as I had seen some mothers do. I wanted something I could lay aside if necessary but pick up again at once when thrown back on my own resources. I never thought of a career of writing. I wrote just whatever seized my fancy, published two dozen short stories and three dozen articles on a variety of subjects, in between books, while I waited for the children I expected. That is not how I would have proceeded had I dreamt there would not be two or three of same at least. It is not what I recommend to the even mildly ambitious.

Q: When you consider all the children's books you've written, are there one or two common traits that show up in your main characters?

MBS: I guess maybe they all persist.

Q: Why do you believe stories are important for children?

MBS: It's hard for me to answer a question to which surely everyone knows the answers; I feel self-important and tedious. As a writer, I worry that I will sound self-gratulatory if I go on and on about the value of stories. But, briefly, stories bring joy, clarification, instruction, inspiration, comfort, encouragement. Stories make points without being explicit and authoritarian, characteristics which are apt to cause children to set their heels. And stories give us a quick way to communicate with people who have read the same stories, whether as children or later. A situation is being discussed — utter a relevant remembered line, or part of a line, or just a character's name, and anyone who has read the same story takes your point at once. Saves time; saves you from being didactic. And the connection that having read and remembered the same material establishes between you and the person you are dealing with, does make you more persuasive to that person.

Q: Which of your children's books is closest to your heart and why?

MBS: To avoid getting dark looks from my agent and or my editor, let us at all costs mention *Sailing to Freedom*, *the Runaway Adventures of Allie and Ray*, due to be published by Henry Holt in 2011. My first book (published second)

concerned some Underground Railroaders of Newburyport, Massachusetts, and *Sailing to Freedom* comes full circle, though the first book's action was largely ashore and *Sailing to Freedom*, as you may even have guessed, is largely afloat.

But of those available now (even if only from www.abebooks.com or libraries), *Darkness Over the Land* was written with the most serious intentions. At the time I undertook it, American children had plenty of books about the physical and moral challenges faced by WWII children in occupied countries and /or by German-Jewish children, but none on the more morally complex challenges faced by a German, non-Jewish child.

I spent four years on *Darkness Over the Land*, doing my best to make every page fair to everybody, and when I finished I told my husband, I am now going to write a book in which there is a villain, and nobody is going to try to understand him, nobody is going to like him, and the reason they are not going to like him is that he is bad, and I am going to split his skull — which I did, and was surprised to feel awash with relief when he dropped. I hadn't intended that to be the book's end, but I quit right there. To my disappointment, a little sympathy for him had seeped in along the way. Both his parents shorted him.

The Star in the Forest is the most beautiful, I think, though it lost a bit of its beauty (along with a lot of eminently loseable stuff) when my grand editor, Judith Whipple, said of the manuscript, "Cut it in half and I'll take it." This demand was a big favor, though it took me a while to see that. Descriptions of nature and architecture certainly didn't interest me when I was a young reader. And trying to tell the full story of every character in a book may work for Zoe Oldenbourg, but wasn't smart for a writer of my limited talents.

Sarah the Dragon Lady amuses me the most. I undertook it to make a point to a particular child whom I wished well, and then tried to make it as funny as I could to wash, I hoped, the message down.

Visually, *Island Magic* is the undisputed champion. Daniel San Souci is the tenderest, most skillful imaginable artist, and a very nice fellow to boot. *Lonesome Road*, though not written for children is about a child, and is my best book.

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Midsouth Good News

Robert J. Blake's newest picture book about three Tasmanian devil pups, *Little Devils* (Philomel), will be released September 17. His works will be displayed in the Leu Gallery at Belmont University from September 23-October 23. Congratulations, Robert!

Autumn Winifred Oliver Does Things Different (Delacorte) by Kristin O'Donnell Tubb was selected to represent the State of Tennessee in the Pavilion of the States at the 2009 National Book Festival. Hooray, Kristin!

Shellie Braeuner's *The Great Dog Wash* (Simon and Schuster) was released in July, after debuting on Cherrios boxes in May as the brand's "Spoonful of Stories" contest winner. Braeuner will be sharing information about her book at the Southern Festival of Books in Nashville in October. Go, Shellie!

Evelyn Christensen's story, "Knock Blocks," appeared in the August issue of *Clubhouse Jr.* Additionally, her poem, "I Have a Little Lunch," and craft, "Have Some Fishy Fun," were in the July/August issue of *The Little Lutheran*. Terrific, Evelyn!

A scene from Patsi Trollinger's middle grade manuscript, *Hear Me Now*, won a playwriting competition and will be produced at West T. Hill Theatre in Danville, Kentucky, in late September. Awesome, Patsi!

Midsouth Leadership Changes

The following changes in leadership and volunteer assignments occurred in the SCBWI-Midsouth region as of September 1:

- Genetta Adair is the new SCBWI-Midsouth Regional Advisor. She replaces Tracy Barrett, who retired as Regional Advisor after ten years of service.
- Patsi Trollinger is the new SCBWI-Midsouth Assistant Regional Advisor. She replaces Patricia Wiles, who is now the Assistant Regional Advisor Chair to SCBWI's National Regional Advisor Chairperson, Cheryl Zach.
- In addition to her duties as Midsouth ARA, Trollinger will also serve as editor of *BorderLines*, beginning with the December 1, 2009 issue. Wiles will continue to maintain the regional web site at www.scbwi-midsouth.org.

Note from your Regional Advisor

Despite the economic downturn, 1,100 people from twelve countries and 47 of the 50 United States attended the SCBWI Annual Summer Conference in Los Angeles, where encouraging news about children's publishing abounded.

Elizabeth Law, the Vice President and Publisher of Egmont Books USA, said, "Children's book publishing is the growth area of publishing right now." She thinks today may be the second era for the young adult novel, and that one of the needs in publishing today is new picture books with strong concepts.

During an agents' panel, six agents spoke on the state of the business. Stephen Fraser of Jennifer De Chiara Literary said, "It's a difficult time, but we've had our best year so far. I think things are going to turn around."

Dan Lazar, with Writers House, said, "I'm still selling." Kelly Sonnack, with Andrea Brown Literary, said, "This market has been hit far less severely than the adult market. Picture books have taken the biggest hit but are still selling."

Shortly before the conference, Sarah Davies with Greenhouse Literary said she sold three manuscripts in one week.

Stephen Fraser added, "A good book will have a home. You may not know where, but there is a home for it."

Throughout the weekend, editors admonished to write what you're passionate about instead of writing for the marketplace. Elizabeth Law said, "The single worst mistake of pre-published writers is to try to follow a trend. Instead, write the best book you can."

Award-winning author Sherman Alexie encouraged the audience. "It's a lonely job. But there's a kid out there — a lonely, isolated, desperate kid — whose choices are being made for him," he said. "Your book will be their Bible, and you will be their prophet. Accept the responsibility. You'll save at least one person."

With all the encouragement and inspiration of that conference behind me, I'm looking forward to our Midsouth Fall Conference in a few weeks. For the first time in the history of the region, the event has sold out and has a waiting list. Coinciding with what I experienced in Los Angeles, I believe the number of people interested in writing children's books is on the rise.

— Genetta Adair

In Appreciation: Midsouth members say thanks to retiring RA, Tracy Barrett

Alison Davis Lyne

The first post to the Midsouth Kidbooks listserv was submitted at 2:43 p.m. on September 23, 2003. The subject line read, “Just seeing if there’s life out there.”

There was no press-stopping information in the message. It was basically a test to see if the newly-formed list was functioning:

Hello —

I hope this message finds its way to everyone. Tracy, if you're out there — let's keep our fingers crossed and say a little prayer that this will work!

Seven days later, the list had 99 members.

Within that week’s time, writers began connecting with critique groups. Others sought tips on how to find an agent. Someone started a thread, lamenting the news they’d heard that PBS’s *Reading Rainbow* had gone out of production. Midsouther Candie Moonshower’s initial post bears a quote from mystery writer Rita Mae Brown that still inspires listserv members today: “Don’t hope more than you’re willing to work.” And an unpublished writer from Knoxville named Alan Gratz — who has since moved from the Midsouth and is now a successful children’s author — asked for advice on how to put together a nonfiction book proposal.

Today, the listserv connects 450 writers and illustrators in Kentucky, Tennessee, and beyond who have a passion for creating stories and art for children and young adults.

Most will agree that the listserv has strengthened the region. Still, authors and illustrators are a needy bunch, and it takes more than a few kilobytes — or in the case of our lengthy posters, megabytes — to stay connected to our region and to SCBWI.

For the past decade, Tracy Barrett has been our link to SCBWI. She has nurtured the region with enthusiasm and affection, and by her example has shown members and nonmembers the value of belonging to the worldwide organization.



On September 1, Tracy retired as SCBWI-Midsouth’s Regional Advisor. The hours of paperwork, balancing budgets, answering e-mails, proofreading newsletters, organizing events, enforcing the rules and offering encouragement have become the responsibility of Genetta Adair, who is more than qualified to fill the RA position.

Several members have submitted short messages of gratitude for Tracy and her service to the region. Their words are on the following page.

— Patricia Wiles

Tracy has been tough, fair, smart, and very generous. How she has done all the work she has done hurts my head to try to imagine. — *Martha Bennett Stiles*

If my pictorial dictionary had a definition of The Ultimate Renaissance Woman, the entry would feature a photo of Tracy Barrett. The Midsouth lucked out when we got this author-scholar-leader as our regional advisor. She has organized, inspired, and taught us. Sometimes she chided us, and even that was educational. Thanks, Tracy, more than we can say. — *Patsi B. Trollinger*

Tracy is why I joined SCBWI. She is such a star, so talented and generous, and SCBWI is part of her beautiful spirit. She shares unceasingly, with perceptiveness and devotion. Thank you, Tracy! — *Wanda Collins Johnson*

Tracy made being Regional Advisor look easy when it SO WASN'T. She juggled multiple jobs and never dropped the ball. She moderated, placated and adjudicated — always with a calm demeanor. She is Yoda, only not short, green or bad-tempered! Thank you, Tracy, for being a GREAT advisor! — *Haley Kelley*

When I wasn't sure I wanted to join SCBWI and emailed Tracy to get information, she wrote me a long, helpful personal letter and invited me to join the listserv as a non-member. That kind of personal attention makes a huge difference in whether potential members view SCBWI as a good organization to join. Thank you, Tracy!! — *Evelyn Christensen*

Tracy has always given me great advice on writing, and she was instrumental in planning the wonderfully successful Editor's Day in Lexington, Kentucky. I'm going to miss her as Regional Advisor. — *Randi Lynn Mrvos*

Tracy is someone I admire for her ability to connect with others — with readers, with other writers, with students. She is a thoughtful communicator and a tireless advocate for children's literature. Her quick wit and enthusiasm make her a joy to work with, too! Thank you, Tracy, for personifying SCBWI so beautifully! — *Kristin Tubb*

Thank you, Tracy, for a decade of keeping us informed, keeping us on track, and just plain keeping us. Sometimes our discussions sidetracked us, but you wisely guided us onward. Your generosity has served us well. — *Nancy Kelly Allen*

Thanks, Tracy, for a job well done. The fall conferences have been getting better every year, and the listserv you began is priceless. — *Grace E. Howell*

Tracy, although I only know you through the listserv, I appreciate all your efforts on behalf of Midsouth. Always quick to respond with answers, advice, and a firm hand when needed, you have worked tirelessly for our group. It takes a very special person to be both a talented writer and a talented leader. Many thanks. — *Bonita Pate Davis*

Tracy has been a great colleague, support and inspiration to me. I remember sitting next to her at a writing conference and being so thrilled when she told me she'd read some of my books and liked them. I always have had fun working with her at the Southern Festival of Books, too, because she has so many clever things to say. She is a brilliant writer and a great leader! — *Donna Getzinger*

Dearest Tracy, my hat's off to you! With grace and competence, you've led our region for ten remarkable years. As conference co-coordinator, I've witnessed your dedicated service and encouragement toward the members of this region, as well as toward me. You're a tough act to follow. *Merci beaucoup!* — *Genetta Adair*

Words of Wisdom

I HATE GOOD TASTE. IT'S THE WORST THING THAT CAN HAPPEN TO A CREATIVE PERSON.— HELMUT NEWTON

Q: How has SCBWI helped you in your career?

MBS: SCBWI's Contemporary Novel-in-Progress Grant-in-Aid for *Kate of Still Waters* was certainly a palpable help! But more than that, the SCBWI-Midsouth listserv is like family to and for me, always ready with patient, generous, instructive information and encouragement. I couldn't get along without it.

Q: What advice do you have for the pre-published? The published, yet struggling to sell the next novel or picture book?

MBS: *Pas encore*, but don't quit your day job.

Q: How do you keep from "running out of ideas?"

MBS: By not dying. I have more ideas that I had meant to get to than I have time left.

Q: How has the business changed since your first published book?

MBS: The first three ways it has changed are: One, the publishers I dealt with were independent. They weren't trying to make money for a foreign conglomerate which also manufactured bowling balls and would cut its publishing arm's budget and plump up its bowling ball department commensurately if the former made less profit than the latter. I have read that the great Maxwell Perkins could keep his job if he achieved a 2% or 3 % profit while today a publisher is expected to make 15%.

Two, nowadays it can take months for an editor to decide that the time is propitious for suggesting a certain manuscript to her house's committees. As a young woman I had to please the boss editor, that's all. Later suggestions might come from the sales staff, but they were suggestions.

For instance, just as *The Sixth Hour* was to go to press, well after the woodcut for its title had been carved, Dial Press's publisher called me with a plea. The sales staff hoped I would change my title to the other half of the quotation (from St. Mark's account of the crucifixion, "when the 6th hour was come, there was a darkness over the land").

Darkness Over the Land was more suggestive of a historical novel than *The Sixth Hour*, which sounded more like a mystery, the publisher explained. I suggested that more boys would take the book off the shelf if it sounded like a mystery. 'Boys don't buy books,' quoth my publisher.

'Librarians buy books.' He could give me four days to decide — and the decision was mine. I wrote myself a list — 6 or 8 people whose opinions would be relevant — my favorite University of Michigan English professor; the local children's librarian, etc. — and asked each, which title would you prefer for a book of the following description?

The list split 50-50, so I gave the professionals the decision, but I didn't have to. Nowadays the manuscript would not have been purchased in the first place until the sales staff OK'D it.

Three, I was not expected to do anything to promote my first books. Now I am smothered with "suggested" chores and expenses. Post cards, trailers, bookmarks ...

For my first books, I could accept speaking engagements if I chose, and I did, because I enjoy exchanges with audiences of whatever age, but I wasn't expected to drum up such engagements.

As for blogging, Facebooking, Twittering, and lesson plans, plus creating, maintaining, and paying for a web site, they are as new to the profession as nuclear weapons, and about as welcome so far as I'm concerned.

Q: Of all the writers you've met throughout the years, who has inspired you the most, and why?

MBS: Joyce Carol Oates, because she wastes no time. That she is a genius is her good luck, but for wasting not one minute, she is personally responsible and I admire her tremendously for that. Note verb change. If I stuck with "inspire," it would indicate that my behavior is reformed because of her example, when in truth, I am spineless.

— Patricia Wiles

In Memoriam

Poet and long-time SCBWI-Midsouth supporter Isabel Glaser died June 14 from complications following heart surgery. Isabel's poems were featured in books, magazines and journals, and in standardized test documents used in schools. Her book, *Dreams of Glory: Poems Starring Girls*, was published in 1995 by Atheneum.

The SCBWI-Midsouth Region, and many individual members, sent contributions to SCBWI's Amber Brown Fund in Isabel's honor.

Editor's Day Recap

by Randi Lynn Mrvos

Want to know the secret? That's what writers from Kentucky and five other states were dying to find out as they flocked to Editor's Day, held June 27 at Joseph Beth Booksellers in Lexington. In a one day seminar, Liz Waniewski, editor with Dial Books for Young Readers, met with authors to talk about their writing and to share secrets of publishing for children.

Liz Waniewski has edited titles such as *Keena Ford and the Field Trip Mix-Up* by Melissa Thomson and Frank Morrison, *Boost* by Kathy Mackel, *The Homeschool Liberation League* by Lucy Frank, and *The Brooklyn Nine* by Alan Gratz. She also edited *Ladybug Girl* by Jacky Davis and David Soman, which was on the *New York Times* best seller list for 22 weeks.

After a meet and greet, we settled in for the first session. Liz discussed the points to consider when writing for both picture books and novels. For instance, is this a main character I care about? Has this been done a million times before? Following this discussion, she revealed the top ten picture book submission topics, which included bedtime and boredom.

This led us to the next topic: rejection. Liz encouraged the attendees to think of reasons why they would reject a manuscript. She wrote each response on a display board. When the board was full, she stepped back and looked over the list. We were surprised to learn that she had the very same reasons.

Following a question and answer session and a quick break, Liz selected anonymous manuscripts for her impressions. She read the first pages of picture books and longer works as we listened. Taking her time to review what she read, she carefully discussed the strong and weak points of each manuscript. In many cases, conflict was presented much too late in the story.

In addition to seeing how an editor critiques, we learned the steps to writing a good query letter, which included some no-no's like no sob stories or keeping multiple submissions a secret. And to top off the last session, Liz gave more critiques. In fact, there was time for all of the manuscripts to be reviewed.

Eight hours flew by. We wanted more tips, more advice, more Liz. Though it was time to wrap up the session, our literary fires had been stoked. We gleaned valuable tips on publishing and made new friendships and contacts. We were ready to write, revise, and submit. Publication was within our reach—we had learned some very good secrets.

Learn more about Randi Lynn Mrvos at her web site,
<http://randi.lynn.mrvos.home.insightbb.com/>.

Featured Illustrators

Alison Davis Lyne (page 4) is the Midsouth's Illustrator Coordinator. Her latest book is Bo and the Roaring Pines (Pelican). Alison's web site is www.lyneart.com.

Susan Eaddy created new banners for the Midsouth region — one is located in the masthead on page 1, the other is to the right. Her work is featured in the Smithsonian First Looks series of children's board books. Susan's web site is www.susaneaddy.com.

SCBWI Midsouth



Planning Secrets: How we organized an Editor's Day

by Randi Lynn Mrvos

Editor's Day was born as the result of a question. The organizer of a SCBWI-sponsored magazine writer's workshop, Deb Cochran, asked my opinion of having an editor come to Lexington. I told her it was a great idea. From there, we teamed up to make it happen.

Initial Planning

Deb and I agreed that we'd need seven months to plan the event. Deb sent a brief email to our regional advisor, Tracy Barrett, outlining our goals. When Tracy granted permission for us to proceed, Deb and I began on the budget. We determined the approximate cost of airfare, hotel, and meals for an editor, plus the cost of box lunches and other miscellaneous expenses. Once we had the budget worked out, it was sent to Tracy for approval.

While Deb worked on the registration form and SCBWI announcement, I scouted out some places to host the event. Most venues were too costly. Our affordable choices were a church conference room or a bookstore meeting room. We choose the bookstore because it had ambience and a café that could provide gourmet lunches. Moreover, the bookstore was within walking distance from a hotel and restaurants.

Choosing an Editor

Though I had a list of editors I'd wanted to invite, I didn't know how to go about approaching one. Alan Gratz, SCBWI member and author of *Something Rotten*, recommended that we contact Liz Waniewski, Editor of Dial Books for Young Readers. Tracy endorsed our choice and provided me with an example of an invitation.

Liz wrote back immediately that she was flattered we had asked her, but she had a conflict. I replied that the date wasn't set in stone and I asked if she'd consider another weekend. Within an hour, Liz had agreed to come to Lexington. Shortly afterward, Deb and I made a list of topics which centered on the theme: secrets to publication. Liz approved the format and together, we finalized the morning and afternoon sessions. In addition, she agreed to give anonymous critiques of picture books, and longer works up to 500 words, for the attendees.

Advertising and Registration

Once the major plans were in place, we posted flyers in local businesses and libraries and advertised in regional and national SCBWI newsletters. Surprisingly, word of mouth played a huge role in attracting local writers. However despite our efforts, our registration number lagged. So two weeks prior to deadline, I placed advertisements in local newspapers and regional literary newsletters.

While we anxiously waited for more people to sign up, Tracy set up a listserv to provide updates for the registered attendees. In addition, a list of local attractions and a map of restaurants and hotels were made available to the out-of-towners. Before too long, we had reached our quota. In fact, we had registrants from not only Kentucky, but from five other states.

Minor Details

As Editor's Day neared, copies of Liz's handouts were made and folders were assembled for the attendees. I typed nametags and made color-coded box lunch labels, while Deb ironed out the details for authors to sell their books during lunch. Then we both met with the chef to finalize the menu and the arrangement of tables and chairs in the meeting room. Deb and I also decided how we would entertain Liz the day before Editor's Day.

In many ways, planning Editor's Day is like planning a wedding. It takes organization, communication, and flexibility. What's more, it takes tenacity, and time, to plan something this big. But it's worth it. Based on the comments from the attendees, Editor's Day in Lexington was a huge success.

How to plan an Editor's Day

- Make a budget — keep in mind this may change over time.
- Submit the budget and editor choice to the Regional Advisor for approval.
- Send the invitation to the editor.
- Find a venue. Consider ambience, seating, and whether lunch is served.
- List the topics you'd like to explore. Add topics the editor wants to discuss.
- Plan the format.
- Design the registration form to include venue and date, format, fees, and lunch menu.
- Advertise.
- Make maps of the area with a list of restaurants and attractions for the out-of-towners.
- Buy items for the conference such as folders, name tags, and markers.
- Make copies of manuscripts, agenda and evaluation forms.
- Make nametags. Include the attendee's city and state as an ice-breaker.
- Meet with the caterer to finalize the menu and review the set-up of the meeting room.
- Write a casual, short professional speech to introduce the editor. After the conference, write the editor and caterer thank you notes.

Join us at the SCBWI-Midsouth Booth at the Southern Festival of Books in Nashville Oct. 9-11

Midsouth PAL (published and listed) SCBWI members may, for a fee, reserve a portion of the display area in our booth to display their **three most recent publications, along with flyers, business cards, bookmarks, and other promotional materials**. All SCBWI-Midsouth members are welcome to volunteer at the booth, to help answer questions and spread the word about SCBWI. Volunteers who are not displaying books are not required to pay a fee.

For an explanation of PAL membership, visit www.scbwi-midsouth.org or www.scbwi.org. You can read more about this year's festival at <http://www.humanitiestennessee.org/festival/current.php>

Payment of fees is required by September 24 (if mailed) or by the close of the SCBWI-Midsouth Conference September 27.

Davis-Kidd Booksellers will, subject to availability, stock copies of the books in the SCBWI-Midsouth display. **Advance notice is required by September 13, and must include the title, publisher and ISBN of your three most recent books you plan to display.**

For more information and a complete list of rules and requirements, contact Patricia Wiles at p.d.wiles@gmail.com. We had a blast at the 2008 festival and hope many more of you can join us this year!

Join our Listserv!

Sign up for the Midsouth Kidbooks listserv to get the latest news on Midsouth events such as workshops, retreats, and our annual conference. It's a free e-mail list that allows children's writers and illustrators in our region to connect. It's a great way to make friends, find a critique group, or 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`.



**The Society of Children's Book
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**2009 SCBWI-Midsouth Fall Conference
Friday-Sunday, September 25-27
Embassy Suites Hotel-Vanderbilt, 1811 Broadway, Nashville**

**Need to boost your creativity? Join us as we learn from the 2009 conference
faculty:**

Kaylan Adair, Associate Editor, Candlewick Press

Patrick Collins, Creative Director, Henry Holt

Caroline B. Cooney, Award-winning Author

Shelli Johannes-Wells, Marketing Expert

Cheryl Klein, Senior Editor, Arthur A. Levine Books (Scholastic imprint)

Chris Richman, Agent, Upstart Crow Literary

Activities include:

September 25th – Second Annual Dessert Party/Book Signing from 7-9 p.m.

**September 26th – Workshops, First Pages, and more from 8 a.m.-6 p.m., plus
a special Yoga session from 8-9 p.m.**

**September 27th – Workshops, First Pages, Illustrator Art Screenings, and
more from 8 a.m.-noon.**

This conference is SOLD OUT. A waiting list is available.

Registration form and more information may be found at

www.scbwi-midsouth.org/events.htm