

The SCBWI Tokyo Newsletter

Fall 2008

Carp Tales is the bi-annual newsletter of the Tokyo chapter of the Society of Children's Book Writers and Illustrators (SCBWI). The newsletter includes SCBWI Tokyo chapter and member news, upcoming events, a bulletin board of announcements relating to writing and illustrating for children in Japan, reports of past events, industry trends, interviews with authors and illustrators and other articles relating to children's literature. For inquiries or submissions contact info@scbwi.jp. The submission deadline is May 1 for the spring issue of *Carp Tales* and November 1 for the fall issue. All articles and illustrations in *Carp Tales* are © SCBWI Tokyo and the contributing writers and illustrators. For more information about SCBWI Tokyo see www.scbwi.jp. The *Carp Tales* logo is © Naomi Kojima.

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Fall 2008 brought two major SCBWI Tokyo events in addition to our monthly guest speaker events and manuscript and illustration exchanges. The SCBWI Tokyo Writers' Day was held in October and included a full day of writing workshops and presentations, led by writers from Japan and abroad, and featured a session with literary agent Laura Rennert of Andrea Brown Literary Agency. The first SCBWI Tokyo Illustrator Exhibition was held in December at the Tokyo American Club's Genkan Gallery.

Online, SCBWI Tokyo's critique group remains an active forum for writers from all over Japan to receive feedback on stories-in-progress, and the recently formed translation group is a new means for translators of children's literature to share work and discuss matters specific to the Japanese-to-English translation of children's books and stories.

*In this issue of *Carp Tales*, we bring you two feature articles relating to children's book translation: one an interview with editor Cheryl Klein of Arthur A. Levine Books, and another a translation of an interview with foreign rights agent Akiko Mieda of Japan Uni Agency. We also present author Kierin Meehan's humorous reflections on writing fiction in Japan, updates on member activities in Japan and abroad, event news and reports, and a review of a widely used reference book. We hope you enjoy this issue.*

**Holly Thompson, *Carp Tales* Editor, SCBWI Tokyo Regional Advisor
Avery Udagawa, *Carp Tales* Assistant Editor**

Event Wrap-Ups

by Holly Thompson

Author and Illustrator Networking Night July 10, 2008

The Summer 2008 Networking Night was held at the popular Pink Cow restaurant in Shibuya. Participants, both members and people new to SCBWI, gathered to talk, exchange business cards, show portfolios and work samples, and casually discuss the ups and downs of writing and illustrating. The timing of the event overlapped with the Tokyo International Book Fair which meant, unfortunately, that many publishers and editors could not attend, but the writers, illustrators and several publishers who did join in enjoyed a lively evening. Those who had attended the book fair shared their experiences at that event.

The Art of Picture Book Dummy Presentation with Yuki Saisu of Pinpoint Gallery September 20, 2008

Organized by Yoko Yoshizawa and Kiyoko Tanaka, The Art of Picture Book Dummy Presentation featured Yuki Saisu, president of Pinpoint Gallery. As sponsor and judge of the annual Pinpoint Picture Book Competition (see www.pinpoint.gallery.com), Saisu offered her insights about picture book dummies and shared important points for picture book authors and



Pinpoint Gallery's Yuki Saisu (seated) shows a successful picture book dummy.

illustrators to consider when creating dummies to show publishers. She brought stacks of sample dummies and sketch books to show, many with resulting published books, and gave much helpful advice. She repeatedly urged illustrators to follow standard guidelines and formats when preparing dummies.

SCBWI Tokyo Writers' Day 2008 October 18, 2008

Writers' Day 2008 began shortly after 9 a.m. and finished after 6 p.m. In between, participants were treated to a wide range of talks and workshops by authors of various types of children's and teen literature—Linda Gerber gave away secrets for creating suspense in "Up All Night: The Art of



Agent Laura Rennert



Storyteller Tanya Batt



Author Linda Gerber



Author Irene Smalls

Suspense," Irene Smalls encouraged participants to engage all their senses in "Sensory Writing—Seeing, Feeling, Hearing and Moving to your Writing," and storyteller Tanya Batt mesmerized and inspired with dramatic tales woven from autobiography and story in "The Fabrics of Fairytale." SCBWI Tokyo authors Suzanne Kamata and Holly Thompson led the writing workshop "Character, Setting and Problems," which included timed writing exercises and a focus on writing prompts. Literary Agent Laura Rennert of Andrea Brown Literary Agency rounded out the day and gave an amazingly full and informative presentation, "What Do They Really Want? How to Find and Work with a Literary Agent." This Writers' Day was made possible by the volunteer work of SCBWI Tokyo members, a regional grant from SCBWI, and the generous support of AEON; staff members of AEON guided participants from the Nishi-Shinjuku subway station to the off-hours AEON building entrance and from there up to the meeting room, and

AEON enabled SCBWI Tokyo to use ideal venue space for the conference. Those who are interested in working on future Writers' Day conferences should contact info@scbwi.jp.



Writers' Day participants share plotting ideas during the writing workshop.

Meet the Author Lunch with Kierin Meehan November 4, 2008

Australian Author Kierin Meehan joined a group of SCBWI Tokyo members and several international school librarians for lunch at Fujimamas in Harajuku. Meehan was back in Japan on an Asialink Literature Residency in Aichi and briefly visited Tokyo, where we caught up with her. Several of Meehan's middle-grade novels are set in Japan (see "Writing *Hannah's Winter*. A Letter to Mr. Hayao Miyazaki" in this issue of *Carp Tales*), so participants were eager to ask questions about her research and new projects. Toward the end of the lunch word came that Barack Obama had won the U.S. presidential election, so conversation then veered in a different direction!

Manuscript and Illustration Exchange November 16, 2008



Participants give feedback on stories and illustrations.

At this Sunday morning manuscript and illustration exchange, work included a story for a comic series, a preschooler picture book, the first chapter of a middle-grade novel, text for a science-related picture

book, a completed full-color dummy, and a storyboard. The smaller number of participants made it possible to discuss each work in depth without the rush that sometimes accompanies these popular exchanges. Works discussed are likely to be revised, expanded and shared in future exchanges. One story received encouragement for development into a series.

SCBWI Tokyo Illustrator Exhibition at the Tokyo American Club December 1-14, 2008

In December, SCBWI Tokyo held its first Illustrator Exhibition at the Tokyo American Club (TAC). The announcement of the exhibition in the December 2008 issue of TAC's *INTOUCH* magazine featured works by two of the illustrators, and a private opening party was



Illustrators at the TAC gallery on opening day.

held for TAC members, exhibitors and invited guests. The works of ten SCBWI Tokyo member illustrators were displayed in the TAC entrance galleries. Exhibiting illustrators were Patrick Gannon, Naomi Kojima, Kunta, Gregory Myers, Keiko Okamoto, John Shelley, Kiyoko Tanaka, Patrik Washburn, Yoko Yoshizawa and Youchan. The exhibit was beautifully hung and lit, and some of the works shown were sold.



Illustrators Patrik Washburn and Patrick Gannon and guests at the exhibition's opening party.

Holly Thompson is author of the novel Ash (Stone Bridge Press), set in Kyoto and Kagoshima, and the picture book The Wakame Gatherers (Shen's Books). Regional Advisor of SCBWI Tokyo, she teaches poetry and fiction writing at Yokohama City University. See www.hatbooks.com.

Editing YA and Children's Literature in English Translation: An Interview with Cheryl Klein

by Sako Ikegami

Arthur A. Levine Books of Scholastic, Inc., which has brought us the Harry Potter books and many other outstanding titles from around the world, recently released a translation of the first volume in the *Moribito* series, one of Japan's most popular fantasy series for young adult readers and up. *Moribito: Guardian of the Spirit*, written by Nahoko Uehashi and translated by Cathy Hirano, tells the story of Balsa, a bodyguard-for-hire, who saves the life of the Second Prince Chagum and suddenly finds herself enmeshed in political intrigue involving the Mikado himself.



SCBWI Tokyo was fortunate enough to land an interview with Cheryl Klein, Senior Editor at Arthur A. Levine Books, who told Sako Ikegami about the challenges and pleasures of working with *Moribito*. She also provided terrific advice for translators, writers, and illustrators.

Please tell us about your background and interest in translated books for children.

I grew up near Kansas City, Missouri, in the American Midwest. My grandfather was a professor of children's literature, which meant I had a steady supply of good children's and YA books all the time I was growing up, and I never stopped reading them, even when I went to college. After I graduated in 2000, I knew I wanted to go into the publishing industry, and children's books seemed like a natural fit. I was thrilled to get a job with Arthur A. Levine Books the following fall because I loved—and love—the kinds of books we do: really beautiful hardcover literary books, like *Harry Potter* and *The Year of Secret Assignments* and *How Are You Peeling?* and of course *Moribito*.

My own interest in translated books came about through working for the imprint. . . . Arthur made it a founding principle of his imprint that it would be devoted to publishing the best children's books from all around the world, not just the United States. This would give U.S. children alternative (non-U.S.-centric!) views of the world, and I caught my passion for it from him.

Your imprint has won the Mildred L. Batchelder

award for translated children's literature multiple times, and fifty-six out of the 138 titles listed on your website are by non-American writers or illustrators. How many titles a year do you publish, and of those, how many are translated titles? What are the advantages of publishing a book from a foreign culture?

These days we publish fifteen to twenty books a year. Our 2007 list had seventeen titles, with just one translation, but nine of them were from non-American creators; our 2008 list has seventeen titles, with two translations, but twelve with non-American involvement; and our 2009 list will have eighteen titles, with four translations, and seven with non-Americans involved. So the number of translations and foreign commissions fluctuates from year to year, but it's a long-term commitment for everyone here.

Our primary concern in publishing a book from a non-American culture is the same as our primary concern with an all-American book: Is it a good book? Worthy of bringing to American readers? The advantages to us are that we find these amazing books and have the pleasure of publishing them; we share non-American views of the world with readers; and we get to read these non-American views ourselves.

I must also say there's one very big practical advantage to publishing the American edition of a book already published elsewhere (especially in English): In terms of editorial development, we don't have to devote quite as much time or energy to it, because the foreign editor has already done most of that work! We only have to oversee the American (English) text and publication information and figure out the American cover and interior design. And that easing-up allows us to have more books we love on each list.

How did you find *Moribito*? What made it appealing?

Arthur first heard about the *Moribito* series at the Bologna Book Fair early this decade. In 2006, another editor here, Janna Morishima, heard about the anime version of the series from Linda Kahn, who works for Scholastic's media subsidiary. This piqued Janna's

interest in the book series, and she acquired the first book that summer. When Janna left the company, I took over *Moribito's* editorial development (with great pleasure, I will add!).

What made the book right for us was simply that it was *awesome*—a really well-written, well-thought-out fantasy like nothing we'd ever read before, full of amazing action but also real emotional depth in the bond between Balsa and Chagum and both characters' emotional development. The primacy of Balsa didn't create any problems for us, though we did decide not to *highlight* the fact she was 30, per se . . .

How did you choose Cathy Hirano to translate the book?

Cathy Hirano had translated a few chapters of the book for Kaisei-sha to use as a sample in submitting the book to non-Japanese publishers, so she actually created the first excerpt of the material in English that we'd ever read. Janna studied the work of a number of translators—a couple of whom also read the book and offered their opinions—and decided that Cathy was the right direction here, thanks to the muscularity of her prose and her familiarity with the children's/YA market.

Were there any major changes you had to make for the American readership?

The biggest change was the introduction of the founding myth of New Yogo. In the original, it felt plunked down a little bit awkwardly in the middle of Chapter 3, not really related to the characters' actions or experiences. Cathy tried moving it to the beginning, as a prologue, but we wanted to have Chapter 1 (where Balsa dives into the river to rescue Chagum) be the first thing the reader experiences—it's so action-packed and exciting! Then I suggested splitting it up over a number of chapters, but that didn't work

out either. Finally we returned it to Chapter 3, where the young Star Reader Shuga is returning to the Star Palace, and Ms. Uehashi wrote new introductory material to weave the myth into Shuga's thoughts.

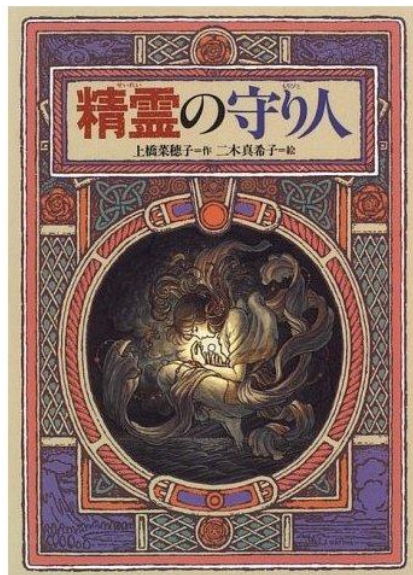
What challenges did you face in working with a translation from Japanese?

After I finished reading the translation for the first time, I wrote to Cathy and told her that I absolutely loved the book, but I thought there were three main areas of concern that we would need to work on in editing the translation: individuating the characters' speech (that is, making the individual characters sound more distinctive), avoiding the passive voice, and general tightening of some occasionally unwieldy sentences or repetitions. She wrote back and said that those three issues often came up in Japanese translations because passive voice and repetition are both integral to the language, and the language changes in

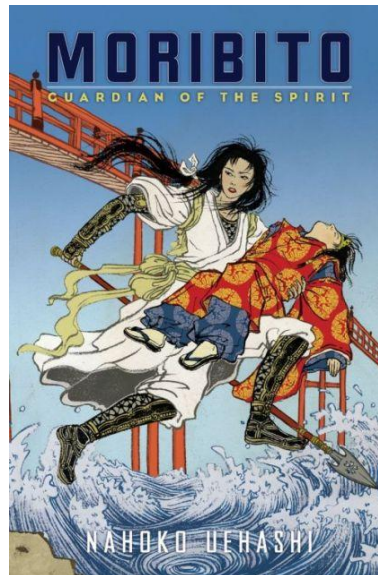
conversation given the genders and social statuses of the people involved, which brings out their characters and feelings much more than in English. This made me admire her accomplishment in translating the book all the more! And it was a pleasure to work through each difficulty with her and come up with solutions.

One particular solution: Prince Chagum is meant to speak in a very

formal and royal tone at the beginning of the book, and loosen up as he gets to know Balsa and adjusts to life as a commoner. This tone was implicit in his speech in Japanese, but it wasn't coming through in English in the first draft I read. So Cathy and I decided that at the beginning of the book, he (and the other royal characters) wouldn't use contractions. He would say, "I do not want to do that," "I have decided we are going to do X," and so forth. We contrasted his speech to Balsa's, which was very casual and filled with contractions. Then, as the book went along, we started dropping more "don'ts," "we'res," etc. into his speech, until he sounded like everyone else by the end.



Japanese and U.S. editions of *Moribito*. Japanese edition (Kaisei-sha) illustrated by Makiko Futaki. U.S. edition illustrated by Yuko Shimizu.



Cathy once wrote a terrific essay for the *Horn Book Magazine* ("Eight Ways to Say You," January/February 1999 issue, available at www.hbook.com/magazine) about the pleasures and perils of translating from Japanese, and I highly recommend it for anyone interested in the subject.

Has *Moribito* generated a lot of buzz in the U.S.?

It's received some wonderful responses from the online world—the "kidlitosphere" of people who read and blog about children's literature. All of the major library reviews, such as *School Library Journal*, have been very positive as well.

Has the *Moribito* animated series that was broadcast on NHK (Japan's PBS) last year been shown in the States?

The series is being broadcast right now on [adult swim], the nighttime edition of the cable channel Cartoon Network. I've only seen clips, but it's a really beautiful production!

Your imprint has published many books with gorgeous illustrations and design—*The World Before This One* by Rafe Martin, featuring amazing paper sculptures by Calvin Nichols; Ana Juan's *The Night Eater*; Philip Pullman's *Clockwork*, featuring Leonid Gore's work—but not many translated picture books. Are picture books more difficult to import successfully? Might you be open to publishing picture books from Japan in the future?

Actually, I'm delighted to say we're just about to publish our first picture book from Japan—*The Snow Day* by Komako Sakai (published in Japan as *When It Stops Snowing*), which will be out in the U.S. in January 2009. I fell in love with this book the moment I read it, and Arthur has always been a big fan of Ms. Sakai's as well, so it was a thrill to be able to publish it here.

It can be a little bit more difficult to find the right non-English-language picture book to translate, just because the art styles or subject matter of books published overseas can be very different from the styles and subject matter we usually see here, and they sometimes aren't as appealing to an American audience. But we do have other translated picture books on our list: *The Perfume of Memory* by Michelle Nikly and Jean Claverie (from French), and *The Red Bird* by Astrid Lindgren and Marit Tornqvist (Swedish). I'm thrilled to be adding *The Snow Day* to that company.



Yuki ga yandara (When It Stops Snowing) by Komako Sakai, published by Gakken

How does one become a translator for your imprint? Here in Japan, we often start out as readers. Do you have openings for readers of Japanese books? How would one go about bringing a Japanese book to your attention?

Usually we discover Japanese books through our contacts in Japanese publishing, particularly the excellent Yurika Yoshida at the Japan Foreign-Rights Centre. She sends us the JFC catalog every year, and she and Arthur always meet at the Bologna Book Fair. We request the titles that appeal to us from the catalog and that meeting, and once we receive the books, we send them out to our network of readers. We aren't actively seeking readers at this time, but if you'd like to have your resume on file with us for a reading position, you're welcome to send it to our imprint e-mail address, which you can find on our website, www.arthuralevinebooks.com. (I must tell you that we tend to give the preference to U.S.-based readers, as that saves us a great deal of time and money in shipping costs.)

If someone wanted to bring a Japanese book to our attention, we'd hope to see a polished translation of the descriptive copy (the flap copy), the table of contents, and the first two chapters. However, this is a very tricky and delicate process, because the publisher of the original book might also be submitting the book to us with a different sample translation, or might in fact already have sold English-language rights to the book! So I'd advise any aspiring translators to check with the original publisher about the status of the rights and the translation before sending out material.

Since we are located in Japan, many of the writers/illustrators from our chapter incorporate local themes into their work. Do you believe there is a market for this type of work?

I think that local themes like Japanese philosophy, Japanese-style art, books involving daily Japanese life, etc., do have appeal in the American/"Western" children's books market, but it's partly the appeal of the "exotic"—that is, something outside regular American culture. (It's the same appeal a book about, say, daily life in Austria would offer an American reader—the fascination of a glimpse into a world not your own.) And as such, I think that authors or illustrators who choose to incorporate such motifs into their work must also make sure that their work is rock-solid artistically from a Western perspective: involving characters; an interesting, original plot that develops smoothly; beautiful illustrations. That ensures the book will be seen as a good book with Japanese content, rather than a Japanese book that could be perceived as of limited interest.

Living abroad makes it difficult for members of our chapter to attend events and have direct contact with editors and publishers. How can creators living abroad get their work noticed?

You have all the same submissions resources open to you that U.S.-based writers and illustrators have: agents, over-the-transom submissions, Web-based illustration portfolios (which we editors and art directors do visit). Those are at least as powerful as attendance at conferences, if not more so.

When is the next book in the *Moribito* series due out?

May 2009! We're calling this second volume *Moribito II: Guardian of the Darkness*, and I love it even more than the first book. I hope you all do as well.

Cheryl Klein's website, Talking Books (www.cherylklein.com) offers more advice and insights for creators of children's books.

Sako Ikegami grew up Japanese in New York during the sixties and seventies, finally finding true love and a comfortable melding of her two cultures in translating children's books. Her translations include several YA titles into Japanese, including Angela Johnson's First Part Last, and some Japanese picture books into English. She lives in Kobe.

More on Translation of Japanese Children's Literature

Japanese Children's Books in the U.S. (*Carp Tales*, Winter 2007-2008)

Children's Book Translation: An Interview with Cathy Hirano (*Carp Tales*, Fall 2006)

Event Wrap-Up: R.I.C. Publications Asia President John Moore (*Carp Tales*, Spring 2006)

Event Wrap-Up: Japan Foreign-Rights Centre Literary Agent Yurika Yoshida (*Carp Tales*, Spring 2005)

FAQ Response: Editor Akiko Beppu of Kaisei-sha (www.scbwi.jp/faq.html, Question 6)

SCBWI Tokyo Translation Listserv

SCBWI Tokyo now has a listserv for SCBWI members and non-members involved in translating children's and young adult literature from Japanese into English. The SCBWI Tokyo Translation listserv is a forum for discussing issues related specifically to J to E translation for children, including translation opportunities, SCBWI Tokyo translation events, online critiquing, and marketing of translations. All members of the listserv are also asked to join the main SCBWI Tokyo listserv (www.scbwi.jp/maillinglist.htm), and to consider membership in SCBWI (www.scbwi.org) and SWET (www.swet.jp). Moderators are Sako Ikegami (sako@yamaneko.org) and Avery Udagawa (averyudagawa@yahoo.com). Please contact one of them for an invitation.

Introducing Foreign Children's Literature to Japan: An Interview with Akiko Mieda

by Masaru Harada and Shizuyo Saito; translated by Misa Dikengil

Japan Uni Agency is one of the leading agencies marketing foreign children's literature to Japanese publishers. One of the major issues that translators of children's literature face is finding out whether translation rights are available for a particular work. To learn how to approach this issue, translators Masaru Harada and Shizuyo Saito spoke with Akiko Mieda, children's literature agent at Japan Uni Agency, asking (1) what translation-rights agents do, and (2) how to form effective translator-agent relationships. This interview took place on January 23, 2008, at the Japan Uni Agency office in Jinbocho, Tokyo, and was initially published in two parts under the title *Hanken agent ni kiite oko* (Ask a translation-rights agent) in *WEB Magazine Shuppan Honyaku* (http://shuppan.sunflare.com/harada/interview_02-1.htm) April 14 and 21, 2008. The interview has been slightly abridged for *Carp Tales*.



What Translation-Rights Agents Do

Harada: To get started, would you mind briefly explaining what a translation-rights agent does?

Mieda: When agents from Japan Uni Agency introduce foreign works to Japanese publishers, they act both as foreign rights agents and as representatives of our company. For example, say American publishing company A sells translation rights to Japanese company B. We earn a commission on the sale—receiving a portion of the advance that B pays A and a portion of the royalties earned on actual sales. The commission percentage is set in the rights contract. This goes not only for books, but also for licensed character rights used for television and movies, etc.

Harada: I'm assuming you also attend book fairs abroad?

Mieda: Yes. I always attend the Bologna Book Fair in the spring and the Frankfurt Book Fair in the fall.

Harada: How exactly do you go about presenting a book to a publisher?

Mieda: Basically, once I've decided which book to promote, what I want to do is tuck it under my arm and make my rounds to the publishers like a door-to-door salesman. When I was working as an editor, I'd see agents come around like that with new titles, and I'd think, "Ah, now there's a nice job." Many times we also try to sell books by phone and then have reading copies delivered by courier. It's not ideal, but in reality, we just don't have enough agents on staff to do everything in person.

Harada: How many people are there at Uni Agency right now?

Mieda: There are about twenty. About half do contracts, royalties and administrative work and the rest are agents who negotiate rights deals. I am the only one in charge of Children's Literature and Picture Books, so it gets pretty hectic.

Harada: You're the only one? That must be difficult.

Mieda: Yes. Sometimes I go to editors' offices and just say, "Let me read you this book."

Harada: Sorry?

Mieda: In order for the editors to really understand the content of the book, I bring the original picture book, and right there and then, I read it out loud in Japanese.

Harada: Seriously?!

Mieda: And the process doesn't end when I sell the translation rights. For example, if we are going to do a joint printing with a foreign printer, I serve as the intermediary for manuscript data exchange and proofreading. I also arrange for the original illustrations to be sent from the publisher. So, I work on the production side of the process as well . . .

Harada: I didn't know agents' work extended that far. It sounds very complicated. I had thought your work ended once you sold the translation rights.

Mieda: No, it's much more than that . . . And with many projects—picture books, visual arts data, general books—it's not always easy to get the original illustrations sent right away, so I always have to work hard to make the process as smooth and timely as possible for the Japanese publisher.

Harada: When you present a book for potential translation to a publisher, do your own likes and interests get in the way?

Mieda: When I was an editor, I worked especially hard on the books I liked, but now my personal tastes don't influence my job. I accept any type of book. I receive a book, categorize it in my own way, attach a label, and go. So there might be a pile of "cute bear books" and another little pile of "serious family stories," etc. Then, when a publisher asks, "Do you have any of this kind of book?" I go to my piles and dig up a book to introduce. Probably only one percent of all books in the world will match the tastes of any one individual. It is not difficult, however, to find good qualities to present in each book.

Harada: Right now there are three major literary agencies in Japan: Japan Uni Agency, Tuttle Mori Agency, and the English Agency. What are the differences among these agencies?

Mieda: Sometimes foreign rights holders have exclusive representatives. For example, Uni Agency is the exclusive representative of Random House, Inc., and the British publisher Walker Books, which mainly publishes picture books. We also represent Lucasfilm. If there is no exclusive representation, then all of the agencies compete for each work. What I'd really like is to increase the number of publishers whom we represent exclusively and just be able to relax and do good work, but . . . There are some publishers who bypass agents altogether and purchase rights directly from the foreign rights holder, so in reality the process doesn't always work the way you want it to. What I mean by good work is to be able to set up the right translator with the right publisher in order to get the best translation possible published. But there are sometimes complicated cases in which, for example, one series by an author will be assigned to Uni, but another series by that same author will go to a different agency, even though the rights are all held by the same foreign rights holder.

Harada: So when we translators find books we think are interesting and want to translate, how can we find

out whether the translation rights are available?

Mieda: Basically, Japanese translation rights can only be sold to Japanese publishers. No matter how much money someone has, translation rights will not be sold to an individual. This is because you have to sell translations rights to an organization or an individual who has the capability to publish the work right away. Otherwise, it will lead to a dead end for the book. In other words, we can basically only give the translation rights availability information to publishing companies.

Harada: In today's information society, we can easily find out how much a book is selling for in its original country and what kind of reviews it's receiving. However, information about translation rights availability is not released to the public. So it may happen that a translator finds an interesting book, writes a synopsis, and sends a query to a publisher, only to find out that, unfortunately, the translation rights have already been sold and a translator has already been selected.

Mieda: Actually, telephone inquiries from hopeful translators have been increasing. But at Uni Agency, copyright information is considered one of our commercial products. Therefore, the agency cannot release all information to the public. I'd like to reply to all the inquiries, but in reality it is more difficult than that. If possible, I prefer to receive all inquiries from publishing companies. For example, say publishing company X inquires about the availability of translation rights to a certain work. If the subject of the work matches the type of books that company X generally publishes, then we can send a positive report to the foreign rights holders, and tell them, "With publishing company X, we think the work will do very well in Japan." After all, this is a business. But that's not to say we never work directly with translators either; if there is an inquiry from a translator who has a good reputation in a particular genre, we will work together to get the book published.

Harada: I see. It's not just about selling the translation rights. Ideally, the book should be published in the appropriate translator's translation by the appropriate publishing company.

Mieda: A translation-rights agent's work is like searching for a foster parent. Say there is a cheeky, insolent child born in the United States, but I think that

A translation-rights agent's work is like searching for a foster parent.

deep down the child is a good kid. I won't try to sell the rights to that kind of book to a large publisher who will try to make a mass-market book aimed at the general public. There is probably a small publisher with a specific readership, who, as a foster parent, will understand the worth of the child, and will be able to encourage the child and strengthen its good qualities. In such situations, I try contacting those smaller publishers.

Saito: "Searching for a foster parent" is a really nice, heartfelt analogy.

Mieda: Of course I'm thrilled whenever a book I've introduced sells in Japan. But the times that are really satisfying are when I get an inquiry from a publishing company asking if translation rights to a certain book are available, and all along I've been thinking that that publisher would be a perfect foster home for the book. I reply, "Yes, the rights are available! I was just thinking about introducing this book to you!" But we never think our job is over just because we've got the foster child out the door; we continue watching over our foster child to make sure it is raised well. That's the sort of mind-set with which we approach our work.

Translator-Agent Relationships

Harada: Earlier, you mentioned that sometimes you take books to editors and read aloud to them on the spot. But editors can't read the books in their original language very quickly, and often they don't even have time to read at all. At the same time, they don't have time to systematically follow the publishing news from abroad. On the other hand, I think there are many translators who closely follow the news of particular authors or genres. Therefore, I think translators should team up with literary agencies, and bring them publishing information. What do you think?

Mieda: Yes, I absolutely agree . . . Although the number of publishing companies accepting manuscripts is not increasing, the volume of manuscripts pouring in and the number of books being published in translation are certainly increasing. So there is a lot of room for translators and translators' associations to flourish. There are translators who come to me, enthusiastically saying, "Ms. Mieda, a new work is coming out by this author," or "This is

absolutely amazing. It's a story about—" And based on their descriptions, I'll think to myself, "Well, if it's this kind of story, maybe I'll take it to that editor at that publishing company." After that, if the company shows some interest, I'll get a synopsis in Japanese from the translator and forward it to the editor. If the company decides to publish it, then I'll try to get them to use the translator whose synopsis I sent.

This way we can make as many translator-publisher matches as possible, and really sell the special qualities of each book.

Harada: Since agents are overwhelmed by the number of queries and manuscripts they receive each week, this seems like a way translators can help out with selecting books for potential translation. There are already certain ways of releasing information about which books' rights have not been sold yet—for example, there is *Yosho no mori* [translator's note: a library-like facility of the Japan Publishers Club where translators can go to browse, read and borrow books whose translation rights have not yet been sold]—but the way you just described sounds better. It seems like this would be the way to make everyone—agents, publishers, and translators—happy, and also ensure the best odds that a book will be published.

Mieda: It depends on the genre, though. It's quite difficult to get books with a niche audience published. No matter how enthusiastic the translator may be, we may not be able to find a publisher for it right away. Sometimes it takes years to find a publisher.

Say someone introduces us to a translator. First we review their experience, their strengths, their likes and dislikes. Then, if it seems like there is something that matches our needs, we'll ask them to read an original book and write a synopsis. Based on that, we'll try to query a publishing company or ask the translator to make his/her own query. In reality, that's the usual process. Sometimes, the translator may get asked to translate something for a publishing house with whom we deal very little.

Harada: So, the problem is, what should translators with no or very little experience do? Where do they fit into this process?

Mieda: Well, we do prefer to work with experienced

I think translators need to understand that the agencies, publishing companies, and translation schools are all for-profit companies. Therefore, translators need to do their research, read books, and polish their skills.

translators. On the other hand, Japan Uni Agency does send books to *Yosho no mori*, and we do present them to continuing education schools with translator training and publishing programs, such as Babel or Amelia, and those are open to anyone. So translators with little or no experience could try routes such as those.

Harada: I think translators need to understand that the agencies, publishing companies, and translation schools are all for-profit companies. Therefore, translators need to do their research, read books, and polish their skills. Once you've done all that, you'll have a lot more credibility and the number of places that are going to listen to you will increase.

Mieda: Everyone has their strengths and weaknesses. But people with genres they really love, or genres they are particularly skillful at translating are easy to work with . . .

[Regarding whether translators should show their passion for particular titles:] We want to hear translators asserting their own opinions. What, for example, do you love about this book? What part of the book is so interesting? Which parts get you emotionally riled up? After hearing these things, we can figure out what kind of person the translator is. That way, we'll immediately think of you when a new title arrives.

Saito: But you still won't just give the translation rights information to anyone who walks in with a manuscript.

Mieda: I think with today's conversation we've come to an understanding about what kind of work a translation-rights agent does, and how they would like to work together with translators. We agents want the translators to create a situation for us in which we're dying to know more. The only people who can create that kind of situation are the translators themselves.

We'd like you translators to work hard to create that. Today we've been using generic job titles like "translation-rights agent," "publisher," and "translator," but really these are all just people. Whether it's through e-mail, over the phone, or in person, business always gets done in a much more personal manner. People may discuss business within official frameworks, using professional titles and terms such as "rights," but in the end, I think what each person wants to do is to conduct business respectfully.

Harada: That's exactly right. Because any work involved with books is necessarily built upon human relationships.

Mieda: Of course . . . there are difficult aspects of this work. But in the end, when I get a letter from a child who read one of the books that I introduced to a publisher, or when I see a child sitting in a bookstore, totally engrossed in a picture book that I introduced, I think, "Yes, it was difficult, but it was certainly worth it." I've loved children's literature since I was child, and I was extremely lucky to be assigned by chance to handle children's literature at Uni . . .

Harada: Thank you for giving us so much of your valuable time and thoughts today. We hope you'll continue introducing many new books to Japan. Thank you.

Misa Dikengil graduated from Northwestern University with a BA in Asian and Middle East Languages and Civilizations and recently completed post-graduate studies at the Inter-University Center for Japanese Language Studies in Yokohama. She hopes to get her English translations of Japanese picture books published soon.

We agents want the translators to create a situation for us in which we're dying to know more. The only people who can create that kind of situation are the translators themselves.



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SCBWI Tokyo Members Abroad

by Suzanne Kamata, Patrik Washburn and Robert McGuire

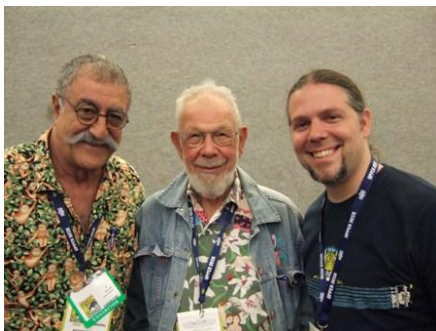
A Visit to the Comic-Con

by Patrik Washburn

Knowing that the San Diego Comic-Con International was the mecca for the comics biz, I arranged my summer vacation around a visit to the four-day extravaganza. I bought my tickets well in advance, but only a week later all tickets to the conference were sold out!

Once I had the event tickets and airline reservations, and had found a motel close enough to a trolley station, I was ready to decide what events to join, what panels to go to, and what industry pros to talk to. The official website (www.comic-con.org/cc) was full of information, including which companies would conduct portfolio reviews. Several blogs offer advice on how to survive the con, and I read them all in order to maximize my visit.

Though I attended the Comic-Con on business, it was hard to not get excited about meeting some childhood (and second-childhood) heroes. I was able to meet Sergio Aragones and Al Jaffee from *MAD* magazine; Mike Peters, of *Mother Goose & Grimm*; fanzine artist-turned-comic pro Phil Foglio; *The Goon's* Eric Powell; and one of my recent faves, Darwyn Cooke (creator of the *New Frontier* comic and animated film). Unfortunately, many of them were too busy to really talk about the biz, but a few did look at my stuff, and I got some very positive feedback. I



MAD legends Sergio Aragones and Al Jaffee with Patrik Washburn

also got some cool sketches from several of these pros and it was a wonder to watch them whip out these mini-masterpieces. Some of these artists had designated times when they were available, and some were at their booths, and others I waited for after their panel presentations. Before attending Comic-Con, I made sure that I studied the Comic-Con site and that I had a good idea of what the big-name pros looked like.

Topics for the panel presentations ranged from "Violence in the Media" to "How to Collect Transformers." I went to as many comics- and art business-related panels as possible, and especially enjoyed hearing publishers and editors talking about what they look for in artists and writers. Regrettably, many presentations conflicted with other events.

The main attraction of the Comic-Con for me was the portfolio review area. Reps from Lucasfilm, Hasbro, Nickelodeon, Cartoon Network, comics companies, game companies, toy companies and more were on hand to look at artists' work and give tips on how to make portfolios better. I knew that these reps weren't necessarily looking to hire, but that I could use their input to see what was working in my portfolio and what wasn't.



One-on-one Comic-Con portfolio review

In the end, I brought three portfolios (illustration, animation, and design) and signed up for several different sessions with all the companies looking for what I had to offer. The Lucasfilm critic

was harsh and therefore the best, as it was very clear what she liked and hated. Of the four days, I spent two of them in the portfolio review area. Not wanting to waste my time while waiting for my turn to be critiqued, I talked to other artists and we showed each other our work and gave constructive, mostly supportive criticism. Overall, I made some friends and some possibly helpful contacts. I also got plenty of advice as to what to keep and what to take out of my portfolios.

I was also able to schmooze and pick up business cards and contacts at some of the parties held after the convention closed at night. I had an invitation to one, and vigilant scanning of the net helped me find others.

The research I did before leaving on the trip paid off. Even though I wasn't able to accomplish everything I had set out to do, I did pretty well. I plan to attend the next Comic-Con, which is scheduled for July 23-26, 2009. The experience should be even better, now that

I know more about what kind of work to prepare. If anybody else is thinking about visiting, drop me a line at patrikwashburn@hotmail.com, and maybe we can meet in San Diego!

Patrik Washburn works as a freelance illustrator and animator. His current clients include Warner Brothers, Kodansha, Byakuyashobo, K-1, and others. He has created illustrations for children's magazines including a series of Tom and Jerry puzzle magazines, storyboards for commercials and animation, advertising, textbooks, posters, DVDs, fanzines, and comics. Visit his site at <http://patokon.com>.

The Decatur Book Festival

by Suzanne Kamata

This past summer I had the privilege of participating in the Decatur Book Festival in Decatur, Georgia. The DBF drew over 70,000 visitors this year and is the largest independent book festival in the United States. Events were held over Labor Day weekend (August 29-31) at Decatur's Agnes Scott College, the local Presbyterian church, the courthouse and surrounding grounds, and other venues. The festival encompasses many kinds of books, including literary and genre fiction, nonfiction, cookbooks, graphic novels, and children's books.



Cheryl Klein at the Decatur Book Festival

Although I was invited to speak about my books for adults, I signed up for the free workshop on writing for children, which was conducted by Cheryl Klein of Scholastic, Inc. (see interview in this issue of *Carp Tales*). Klein, who served as the

continuity editor for the last three Harry Potter books, spoke about acquiring and editing books for Scholastic. She highlighted a few books that she's worked on recently, such as *The Light of the World*, a picture book on the life of Jesus with text by Katherine Paterson (a former expat-in-Japan); Lisa Yee's *Millicent Min*, *Girl Genius*; and *A Curse Dark as Gold* by Elizabeth C. Bunce, a retelling of Rumpelstiltskin.

Klein mentioned that Yee met Scholastic editor Arthur Levine at an SCBWI conference, and recommended attending conferences as a way of circumventing the slush pile. She also had lots of great advice on writing. According to Klein, a writer should "find [his/her] inner age" and remember the importance of providing a good emotional experience for the reader.

When reading manuscripts, Klein looks for great characters and a saleable story. From the writer she expects a willingness to revise and the intelligence to revise well. She advised picture book authors against writing a story that will have redundant illustrations, and against having too much dialogue. "The illustration of dialogue is potentially boring," she said, "because it's just people talking."

One of the highlights of this year's festival was the Madeline parade, a lead-up to the debut of *Madeline and the Cats of Rome*, the first new book in the series in fifty years. Little girls dressed up as the famous French schoolgirl lined the streets early in the morning for a glimpse of the storybook character. Afterward, John Bemelmans Marciano, grandson of Ludwig Bemelmans, author of the original Madeline books, gave a reading. Apparently the books sold like hotcakes. When I ambled into the Little Shop of Stories a few hours later hoping to pick up a copy for myself, there were none left.

Although programs for adult books were held in air conditioned comfort, the children's tent was outside in the Square. Luckily, there were vendors selling cold lemonade. The tent was hot, both literally and figuratively, due to well-attended appearances by Robert Sabuda, Alan Gratz, Doreen Cronin, Sarah Shepard, Deborah Wiles and other luminaries of children's literature.

I enjoyed hearing writer Da Chen, author of the New York Times bestseller *Colors of the Mountain*, speak about his journey from China to America, though once again, I was not quick enough to score a copy of his brand new mid-grade novel, *Sword*.

With so much going on, it was difficult to decide how to spend my time. There was definitely something for every reader and writer, and I heartily recommend this festival.

Suzanne Kamata is the author of Losing Kei, a novel for adults, and editor of the anthologies The Broken Bridge: Fiction from Expatriates in Literary Japan and Love You to Pieces: Creative Writers on Raising a Child with Special Needs. Her first picture book, Playing for Papa, has just been published by Topka Books.

The Frankfurt Book Fair

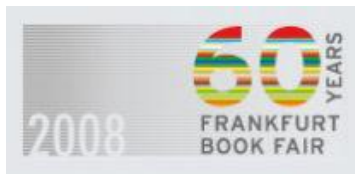
by Robert McGuire

In mid-October, I took a trip to the Frankfurt Book Fair. I am a freelance illustrator of children's books, but I also work in marketing for Sanctuary Books. It was for the latter that I traveled to the fair. However, I was able to observe the fair from the perspective of an

illustrator as well. For those who might want to know a little more about the various book fairs around the world, Frankfurt is one of the biggest. Hopefully, my thoughts can help you decide whether to go or not.

The Frankfurt Book Fair revolves around selling books, not creating them. It encompasses a huge fair ground with hundreds and hundreds of booths both large and small. Publishers, distributors, sellers, rights agents, and who knows what else all have booths here. And the primary function is to forge new business relationships that will help these companies grow by selling more books. It is mainly an opportunity for companies to present new releases to buyers.

The fair grounds are organized by country or language, so if you are looking for children's books in English, you must search for a particular publisher's booth within the international hall. In other words there is no children's section for English books (there seemed to be one for German books only however). The one great thing a writer or illustrator might gain from attending the Frankfurt Book Fair is a helpful collection of catalogs with information on new books



before they are released in stores. You can also get a clear idea of the types of books each publisher publishes by collecting these catalogs. However, you could in fact do the same thing by sending off SASEs to the same companies or by studying publisher websites. On the Frankfurt Book Fair website (www.frankfurt-book-fair.com) you can find lists of participating publishers and agents; in the 2008 Who's Who for the fair there were forty-two listings in the category of Japanese children's picture books.

The fair was great for me in the role of a marketing manager. But if I had gone simply as an independent illustrator, the Frankfurt Book Fair unfortunately would not have been much help to my career.

Robert McGuire is a freelance illustrator. Some of his books include The Furry-Legged Teapot, Frederick Douglass, and The Last Black King of the Kentucky Derby. He also works for Sanctuary Books in Japan and its U.S. affiliate, One Peace Books. Examples of his artwork can be seen on the web at www.robertmcguire.com.

Featured SCBWI Tokyo Member Illustrators in this Issue

Rob Foote was born in South Africa and studied Fine Art. He has had two books published in South Africa, three in Japan, and more are on the way. He won first prize in the Coca Cola young South African designers competition in 2007. He is currently working on illustrations for Pearson Longman's *E-JAM* songbook and has been selected, along with two others, to illustrate for the ASIJ Picture This! 2009 competition. His website is www.robfoote.net.

Mariko Francis was born in Melbourne, Australia, and studied fine arts at RMIT University, The Art Student's League NYC, The School of Visual Arts, NYC, and The New York Art Academy. Mariko has exhibited her works in Melbourne (Tolarno's Gallery), Singapore (Chateau d'Arts) and New York (Agora Gallery). She is currently writing and illustrating her first children's book. Visit her site at www.marikofrancis.com.

Daniel Schallau is a writer, illustrator and English teacher, but really fancies himself an "imaginary architect," and designs fantastic cities and buildings for animals to live and work and play in. This is just what his character Mr. Elephant does in his next book, *Come Back Soon*, an elephant and penguin adventure that takes place in an iceberg city in Antarctica. Visit his site at www.danielschallau.com.

Sumi Shimakata studied Illustration/animation at Kingston University in London. Her first published illustration work was for *The Fang Gang* series of children's novels, written by Roy Aps for Bloomsbury Publishing. She currently works as a freelance illustrator in Tokyo. Visit her site at www.pannosan.co.uk.

Yoko Yoshizawa is a writer, translator, illustrator and printmaker. Her recent publications include *Oogui hyotan (The Magic Pumpkin, 2005, 2007)* and *Samuli mame wo torikaesu (Samlee Took Back Beans, 2006)* both from Fukuinkan. From April 2008 through March 2009 she is contributing a series of articles, "Animal Sayings from Around the World," to the insert booklet for the monthly picture book series *Kodomo no tomo* from Fukuinkan.

Book Review:

The Complete Idiot's Guide to Publishing Children's Books by Harold Underdown

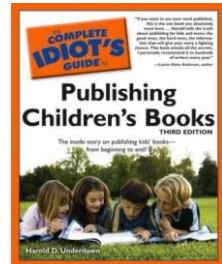
Reviewed by Annie Donwerth Chikamatsu

Even if you're new to children's literature circles, you've no doubt heard that finding a way into the world of children's publishing is not easy. If you're trying to find a home for your manuscript in the U.S., being overseas can leave you feeling even more cut off from the publishing world. Harold Underdown's *The Complete Idiot's Guide to Publishing Children's Books*, now in its third edition, can point you in the right direction and help you avoid missteps along the way to submitting your manuscript for publication. Underdown has vast experience as an editor, editorial consultant, and author. He maintains a website of his own, The Purple Crayon (www.underdown.org) on children's publishing, and is active on SCBWI listservs, where he generously shares his expertise. This guidebook provides an overview that will help you plot a course toward publication in the U.S. regardless of your location.

The Complete Idiot's Guide to Publishing Children's Books is not about writing children's books. The author recommends that you set yourself up for successful writing by gathering the tools of the trade and exploring your motivation for writing for children. Definitions of the different genres and age levels of books are included, but he suggests turning to a "how-to" book to work on the craft of writing. He provides many book titles, website and blog addresses and directs you to his website for updated suggestions and articles about craft. He instructs you to become familiar with the world of children's literature through interactions with librarians, teachers, parents and children and to become, of course, a reader of children's literature. More importantly, he advises you to become an *active* member of organizations, particularly the Society of Children Book Writers and Illustrators (SCBWI).

The Complete Idiot's Guide to Publishing Children's Books is about publishing children's books. It is intended to be a starting point for the novice, i.e., the "complete idiot" whose aptitude is measured by limited footwork in researching the publishing field, not by the number of years spent writing and studying the

craft. By leading you through information and history he collected on publishers, he illustrates examples of how to research different publishers and agents before you submit a manuscript or art samples. He points out caveats for both writers and illustrators. Samples of cover letters, queries and contracts are included in the appendices, and the glossary would be especially helpful to non-native English speakers. He details the steps a manuscript takes from submission to contract to publication. He reveals the inner workings of publishing houses, effective ways to work with editors, and the role of an author and illustrator through the stages of the book's life even beyond publication.



Mapping what he refers to as the maze of children's publishing, Underdown spotlights definitions, tips and cautions within sidebar boxes interspersed throughout the text. Because the book outlines extensive parameters, the focus may be too shallow for those of you who have been active in the field a while. If you're willing to backtrack, though, the book will be useful for pointers on where you've overstepped or gone wrong in your publishing pursuit, or for a jumpstart if you're road weary. The sidebars of publishing trade secrets and anecdotes of authors' and illustrators' paths to publication posted along the way welcome outsiders into the publishing and authorship community. Through this generous book, Harold Underdown will make you feel more at home in the children's publishing world.

This guidebook provides an overview that will help you plot a course toward publication in the U.S. no matter your location.

Annie Donwerth Chikamatsu's work can be found in children's magazines, adult anthologies and journals. "Night Journeys", a poem for children, is forthcoming in an anthology by Blooming Tree Press, 2010. She maintains the blog Here and There Japan (www.hereandtherejapan.org) and writes stories, poetry and articles for children and adults about life everywhere.

Writing *Hannah's Winter*: A Letter to Mr. Hayao Miyazaki

by Kierin Meehan

Editors' Note: Australian author Kierin Meehan wrote *Hannah's Winter* (Penguin Books, 2001), a middle-grade mystery/adventure novel set in Kanazawa, based on her research there in February 1999. The following is a recent reflection on Meehan's experiences during her month in Kanazawa, in the form of a fictional letter to Japanese animator Hayao Miyazaki.



Dear Mr. Miyazaki:

I spent February of 1999 in Kanazawa. Then I went home to Australia, and wrote a book called *Hannah's Winter*.

Hannah is a twelve-year-old Australian girl; her mother, a purple-haired horticulturalist, is heading for Japan for three months to interview gardeners. She insists on bringing Hannah with her. Her plan is for Hannah to live with the eccentric Maekawa family above their stationery shop, attend Japanese school, and learn one thousand kanji. Hannah is not keen. She is even less impressed when Okaasan and Miki Maekawa tell her about Kanazawa's winter ghosts. Walk down a street in a sleety wind, or shelter from the snow under temple eaves, and you will feel someone beside you, someone who belonged in that place hundreds of years ago. Hannah is adamant that she doesn't want to feel ghosts, and she doesn't want them feeling her. But when the first snowfall comes, she and Miki, and Hiro who lives next door, get tangled up with a box of old toys, a mysterious message and Kai, a small and naughty ghost who needs their help.

At the end of October 2008 I went back to Kanazawa. Autumn Kanazawa, all pale red leaves and mottled grey skies and gusty showers. The winter ghosts weren't awake, but Hannah turned up unexpectedly. After dark we went walking in the Tatemachi shopping street. A sharp wind was blowing. Tatemachi was hung with white flowers made from plastic shopping bags, and they fluttered in the wind, dancing to love songs playing out of FM Freebase Ishikawa. Those fluttering white flowers made me cry. Hannah didn't cry. She was too busy looking at a poster of Yon-sama advertising spectacle frames. Hannah had taken a fancy to Yon-sama.

I know, Mr. Miyazaki, that you're wondering what any of this could have to do with you. Well, I'll explain. See, Hannah's a big Studio Ghibli fan. Her heroes are Kiki (*Kiki's Delivery Service*) and Satsuki (*My Neighbor Totoro*), and she particularly wants you to make an anime from her winter story. I've told her how busy you are. I've explained that master animators are choosy, that they don't put just anyone up on screen. But, like all teenagers, Hannah's a bit self-obsessed. She's young and she thinks dreams can come true. Solving the riddle Miki found in the old toy box was hard work, she says, and she'd like a reward. What about me? I ask Hannah. Where's my reward? Hannah doesn't seem to understand what I went through to put her crazy adventure on paper.

First, writing that book ruined donuts for me. To help me imagine Aunt Yukiyo Maekawa's donut shop, the Honey House, and invent its delicious and magical donuts, the Caramel Mysteries, Banana Dreams and Raspberry Nightmares, to get their smells and tastes just right, to decide what might be inside them and on top, I ate bucketloads of real donuts. I ate so many that I won several Mister Donut frequent customer prizes. I still have two Mister Donut cereal bowls. Now I can't even look at a donut.

Second, Kanazawa in February is really, really cold. Every day I walked and shivered and wrote notes and shivered—every day in a different, colder snowfall. In the mornings I rushed to be first into Kenrokuen, garden of the Maeda lords, because Hannah had to go there at dawn to find the Dragon Rock (one of Kenrokuen's three charms against evil). I trekked twice to the Ninja Temple (Myoryuji), so a bamboo flute-playing monk (*komuso*) could give Hannah an ancient lantern. I plodded around and around the old teahouse district of Kazue Machi looking for a shop that might become the Maekawas' stationery shop.

On an icy day when I wanted only to sleep, I dragged myself to Sarumaru Shrine. At the time I had no idea why I needed to go. I just had a hunch I'd find something interesting. Wives used to visit the shrine at the Hour of the Bull (2 a.m.) to hammer straw dolls to the trunks of the cherry trees. The dolls represented the women their husbands were cheating with. No husband dolls were nailed up, which seemed odd, but at the time I was too iced-up to care. I stood in the snow, peering at the tree tops, trying to see the nail marks. My hands, feet and nose went into permanent freeze. Still, Sarumaru Shrine was worth the effort. I found a new character, Hannah's darkest enemy, a woman in a white silk kimono, black hair loose on her shoulders, and a comb (*kushi*—for nine and four, sorrow and death) in her mouth.



Kanazawa's famous Kenrokuen

To write, I needed to know and understand a myriad of things Japanese, and sometimes I didn't know how to learn those things. Where could I find someone who had eaten bear sashimi? What did *jibu*, Kanazawa's signature dish, taste like? Was it true that pillows stuffed with buckwheat rusks made you clever? How could Kanazawa's rivers be male and female? Kanazawa people were kind and patient, although some of my questionees probably thought I needed counseling. Where is Mount Hakusan? I asked the day I went looking for it. Far away, came the answer. Arghhh! I had no time to travel far away! Luckily I found Shirayama Hime Shrine and its ancient forest instead, and Hannah and Miki found the old god they'd been searching for, and a home for their talisman. With writing, as with life, sometimes what you're looking for isn't what you need at all.

My biggest problem, though, I tell Hannah, is the haunting. I'm still haunted—not by her little friend Kai, or by the old winter ghosts of Kanazawa, but by Japan, by the need to keep writing, by times past. Perhaps that's why the bobbing plastic flowers in Tatemachi made me cry. Hannah's different now, and so am I. The ghosts of the people we were stayed behind in 1999 Kanazawa. Perhaps they'll walk this winter in the city's snow-shadowed streets.

That February I wondered constantly if I was doing the right kinds of research. I wondered if I'd be able to write a book at all. I wondered if I'd be able to get through another day in the snow. As I got colder and more exhausted and chubbier by the donut, my confidence faded.

"Kierin," said my host mother, "You must hurry. You have only a few days left. Today is sunny. Go out and finish your work." So that afternoon I planned a thirty-minute bus ride to Kanaiwa Town and the Sea of Japan, in search of Zeniya Gohei. Gohei, a wealthy Edo Period merchant and sea trader, had a mysterious connection to Australia—he secretly purchased land in Tasmania. I wondered if he might have a connection to Hannah too. I was boarding the bus when a sudden shower of rain fell. Like magic, my dejection disappeared. In Japan, rain and sunshine together mean that somewhere, foxes are getting married. It's a lucky omen. In that moment, I knew Hannah would be okay.



Kierin Meehan in Kanazawa

And Hannah has been okay. Seven years after publication, she's still going strong. Miki has already had another adventure on the Shimokita Peninsula (*In the Monkey Forest*, 2005). Hannah says it's her turn for some excitement now, so I'm writing her a new story. She's a nice kid and I want to keep her happy. So how about that anime, Mr. Miyazaki? Oh, and Hannah says could Yon-sama be involved somehow?—because she really needs to meet him.

Kierin

Kierin Meehan started writing in 1995 while living in Esashi, Hokkaido, when she wrote Kierin's Esashi Diary for the town magazine. She is the author of Hannah's Winter (2001), Night Singing (2003), In the Monkey Forest (2005) and 10 Rules for Detectives (2008). Hannah's Winter will be published by Kane Miller in 2009. In December 2008, Kierin completed an Asialink Literature Residency at Aichi Shukutoku University in Nagoya, where she collected childrens' games, plotted a thriller, and started writing another Hannah story.

To Market To Market

Edited by Vicki Arkoff

Editors' Note: *To Market To Market* is a regular feature of *Kite Tales*, the newsletter of the SCBWI Southern California Regions; below is an abridged version of the column. For the full contents see <http://scbwisocal.org/htmls/kitetales.htm>.

Abbreviations: CW: Children's Writer. P: Publisher. PL: Publishers Lunch. PW: Publishers Weekly.

BOOKS

BOYDS MILLS PRESS: 815 Church St., Honesdale, PA 18431. www.boydsmillspress.com Publisher of fiction, nonfiction, and historical fiction in the form of picture books, chapter books, novels and poetry collections for pre-readers through young adults. Editors are seeking "manuscripts with precise language that tell new stories or describe unknown topics," says Erin Garrow, somewhat cryptically. He also strongly recommends that submissions are not made prematurely. "Bring your manuscript to writers' workshops. Seek criticism from professionals. When you feel confident that 10,000 people would read your manuscript, research a wide range of publishers and submit it to the best fits." All submissions to Boyds Mills are evaluated for the company's four imprints: Calkins Creek, Front Street, Boyds Mills Press, and Wordsong. For picture books, send complete manuscript; first three chapters and plot summary for middle-grade and YA fiction. See submission guidelines at website. Pays royalty and advance. (CW: 9/08)

CLARION: 215 Park Avenue South, New York, NY 10003. Publisher of fiction and nonfiction picture books and novels for children in pre-school through young adult is currently accepting unsolicited manuscripts for its upcoming hardback lists. Paperbacks and board books are published only from backlist titles. Publishes 50 hardcover titles annually. No SASE needed and postcards are discouraged; editors will respond only to submissions they are interested in publishing. See website for updates or call the Clarion recorded information line: (617) 351-5959. (P: 11/08)

DUTTON: 345 Hudson Street, New York, NY 10014. www.us.penguinroup.com A division of Penguin Young Readers Group, Dutton publishes fiction and nonfiction books for preschoolers through young adults with a small number of all-age books. Editors publish 110 hardcover titles annually: board books, picture books and novels. Lines and special series include Dutton Easy Readers for ages 5-7. Send query letter with SASE before submitting unsolicited picture book or novel manuscripts. A query letter should be typed and, ideally, fit on one page. Include a brief synopsis of your manuscript and your publishing credits, if any. Replies in approximately four months, and only replies to writers/artists if editors are interested in query. (P: 11/08)



Momotaro © Mariko Francis

LITTLE GREEN BOOKS: Little Simon tackles a timely subject with Little Green Books, focusing on improving the environment and preserving the earth's habitats. Each title will be made out of recycled materials and printed with soy ink, and will include tips for children and parents about leading an environmentally aware lifestyle. "Going green has obviously been big in the past few years, and our team set out to figure out how to tackle this theme so that the books would be meaningful and usable—and different," says Valerie Garfield, VP and publisher of novelty and licensed publishing for Simon & Schuster Children's Publishing. She notes that while today's children are taught the importance of recycling and conserving resources, the big picture can be intimidating. "We decided that the books in this series would approach environmental topics with humor and would break them into bits, teaching small ways that kids can make a difference." This commitment extends beyond the product itself. "We decided early on that all our divisions—editorial, production, marketing and publicity—would be on board and that everything that touches this program has to be green," Garfield explains. To this end, marketing materials will be available in downloadable formats, press kits will be sent electronically and all giveaways will be eco-friendly,

such as a bookmark with a seed-paper flower that can be planted. Little Green Books will release at least six books annually. A dedicated Web site will launch next year. (PW: 9/08)

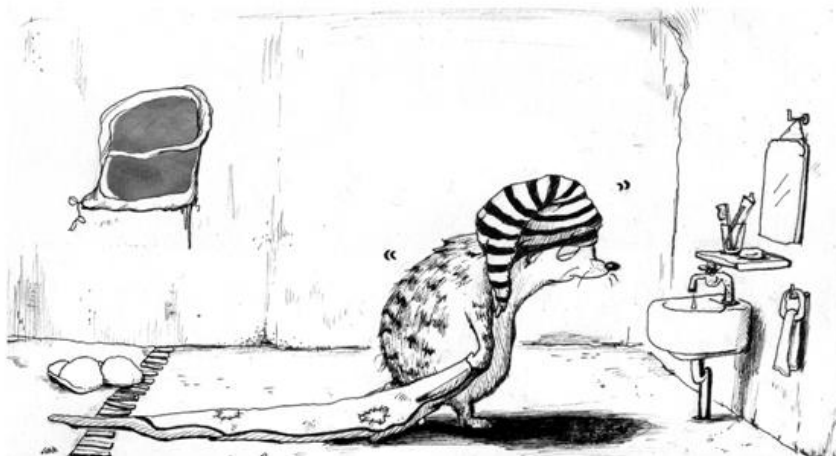
NEW YORK REVIEW CHILDREN'S COLLECTION: 435 Hudson Street, 3rd Floor, New York, NY 10014-3994. www.nybooks.com/nyrb/browse?subcategory_id=73 Featuring an "innovative list of outstanding fiction and nonfiction from all ages and around the world," NYRCC publishes out-of-print books of merit in new hardbound editions for new generations. Publisher Rea Hederman is accepting suggestions for picture book and novel re-issues for elementary age through young adult, whether you are the author/illustrator, a current rights holder, or an industry professional with insider tips and recommendations. Not accepting submissions for previously unpublished books or books of non-"classic" status that would not fit the publisher's discriminating list. Publishes eight hardcover and paperback titles annually. (P: 11/08)

NORTH COUNTRY BOOKS:

220 Lafayette St., Utica, NY 13502.

www.northcountrybooks.com

This regional publisher seeks manuscripts about New York State for its list, which includes history, biography, fiction, nature, travel guides, folklore, and children's books. General Manager Zach Steffen emphasizes the importance of doing thorough market research before submitting queries or manuscripts. "Find out the type of material the publisher is interested [in] then you can focus on your niche." Writers' guidelines at website for submission guidelines. Pays royalty. (CW: 9/08)



© Sumiko Shimakata

SYLVAN DELL PUBLISHING: 976 Houston Northcutt Blvd., Suite 3, Mt. Pleasant, SC 29464. www.sylvandellpublishing.com Publisher of picture books for PreK-elementary students that entertain and inform, is accepting unsolicited manuscripts and art samples. Manuscripts must meet four criteria: Fun to read (fiction with non-fiction facts), subjects of national or regional interest, topically ties in to early elementary school curriculum, and is marketable through a niche market such as zoo or museum gift shop. "Our science and math learning objectives are there for the taking but the child's reading pleasure is primary," says editor Donna German. TIP: Study published samples to see how to include a 3-5 page "For Creative Minds" section that reinforces the book's educational component. Submit via email only to: DonnaGerman@SylvanDellPublishing.com. All other submissions will be discarded. Illustrators are invited to send an email with a website link to show your art portfolio, and "illustration submission" in the subject line. TIP: "We are generally looking for realistic-style—not cartoon—illustrations for children." Publishes 4-8 books per year. Acknowledges manuscript receipt within two weeks, and will respond to submission within four months. (P: 11/08)

MAGAZINES

AMERICAN CHEERLEADER: 110 William St., 23rd Floor, New York, NY 10038. www.americancheerleader.com Editor-in-chief Marisa Walker says this magazine for spirited 13-18 year olds is "geared toward the nearly four million young people who cheer in the U.S." Articles cover skill-building, health, beauty, fitness, safety, and other issues pertinent to teens who cheer. TIP: A good query is "teen- or cheer-specific, with a fresh and interesting angle and innovative approach to cheer topics," Walker says. "We are always seeking stories about exceptional athletes and teams, not first-person accounts or short stories." E-mail queries are preferred. Send to: acmail@americancheerleader.com. Payment varies. (CW: 9/08)

COLUMBIAKIDS: 1911 Pacific Ave., Tacoma, WA 98402. www.columbiakidsmagazine.org This new e-zine explores Pacific Northwest history for readers ages 4 through 14. Managing Editor Stephanie Lile says the Washington State Historical Society's e-zine is a "great read for children (and)...a fabulous resource for teachers who want to integrate reading, writing, and Pacific Northwest history." The magazine includes stories and special departments such as: One Day in History; Homework Helper; and Northwest Hotspot. Publishes two times per year (spring and fall). Writer's guidelines at website for complete submission and department information. No email submissions. Payment varies. (CW: 9/08)

HIGHLIGHTS FOR CHILDREN:

803 Church St., Honesdale, PA 18431. www.highlights.com
Highlights' editors have updated their current needs. Fiction for younger readers (4 to 8): To 500 words. Funny stories, folktales, holiday stories. Submit to Marileta Robinson, Senior Editor. Fiction for older readers (8-12): To 800 words. Holiday; humorous; adventure stories; historical fiction about lesser-covered time periods; multicultural. Submit to Joelle Dujardin, Associate Editor. Verse: All types are needed. Holiday themes, particularly Easter (but no verse about spring), and verse appealing to boys are especially desired. Submit to Dujardin.



Three Pigs © Rob Foote

Nonfiction for younger readers (ages 4 to 8): To 500 words. First-person accounts of fieldwork; photo-essays; high-interest animals; nature; urban life; kids living in different cultures; and the arts. Submit to Dujardin. Economic and Personal Finance: To 800 words. Articles that take real care to speak to a kid's understanding. Submit to Linda Rose, Assistant Editor. Gallant Kids: To 400 words. Profiles of children who have helped their communities. Pieces about hands-on projects preferred over fundraisers. Must be about unique projects generated and led by kids. Submit to Tiffany Hoffman, Editorial Assistant. Science: Two-page features, 800 words; one-page features, 400 words; activities, 50 words. Features about kids involved in science; scientists going to habitats to study high-interest animals; short and fun science activities. Submit to Andy Boyles, Science Editor. History and World Cultures: To 800 words. Fun, humorous articles about presidents (not Washington or Lincoln); American holidays; personal looks at life in other countries. Submit to Carolyn Yoder, Senior Editor. Buys all rights. Payment varies. (CW: 9/08)

We do our best to provide current market information, but we do not guarantee its accuracy. Please verify needs, names, addresses, etc. before submitting and follow the publisher's guidelines. Never send original art. It has long been traditional to include a SASE, however please note that many major publishers have changed their policy: most no longer return manuscripts or contact authors/illustrators unless interested in their submissions.

Vicki Arkoff is a regular contributor for MAD Magazine, MAD Kids, Girls Life, Nickelodeon, Sweet 16, Midwest Book Review; HowStuffWorks.com and others. She's also an authorized biographer and co-writer for such 'tween and teen stars as Drake Bell, The Cheetah Girls, Kelly Clarkson, Miley Cyrus, Hilary Duff, JoJo, Jonas Brothers, Demi Lovato, Jesse McCartney, Kyle Massey, Hayden Panettiere, AnnaSophia Robb, Emma Roberts, Carrie Underwood, and High School Musical cast members. Her manuscripts have won two SCBWI "Best Nonfiction" awards. Her books include the Sinatra bestseller (DK/Penguin) and the non-fiction anthology How to Deal, a spring 2009 title for Disney-Hyperion. She's currently co-writing a book with filmmaker/eco-activist Chris Paine, creator of Who Killed the Electric Car? varkoff@yahoo.com.

SCBWI Tokyo Member News

Edited by Avery Udagawa

Rob Foote, along with **Midori Mori** and Sonja De Boer, was selected to illustrate for the Picture This! story writing competition, held by the American School in Japan's elementary school library. Foote has also signed a contract with Pearson Longman to illustrate a songbook based on the music of Eric Jacobsen, to be published in 2009.

Suzanne Kamata's novella "Pilgrimage" appeared in the September/October 2008 issue of *Cicada*. She also published her first picture book, *Playing for Papa* (Topka Books, Spain), with illustrations by Yuka Hamano.

Keiko Kasza has just finished a picture book entitled *Ready for Anything!* to be published by Penguin Putnam USA in 2009. Her last book, *Badger's Fancy Meal*, was nominated for state awards in Nebraska and Kentucky.

Midori Mori, along with **Rob Foote** and Sonja De Boer, was chosen to illustrate for the Picture This! story writing competition held by the American School in Japan's elementary school library.

Dragica Ohashi was involved with a Japan Foundation-sponsored exhibition of Japanese contemporary art in Hungary from October 4–25, 2008, which was covered extensively in Hungarian print and broadcast media and attracted many school groups.

Daniel Schallau has finished his second book, entitled *Come Back Soon*. It will be released in America in fall 2009. He has also been working on his website: www.danielschallau.com.

John Shelley illustrated in color and black-and-white *Zipper-kun to Chakku no Maho* by Machiko Hayakawa (Rironsha, Tokyo), released in December 2008. He has also completed black and white illustrations for the novel *Family Reminders* by Julie Danneberg (Charlesbridge, USA), to be released in Spring 2009.



Mr. Hippo © Yoko Yoshizawa

Izumi Tanaka's artwork was accepted to the Ueno no Mori Museum summer 2008 competition.

Holly Thompson's picture book *The Wakame Gatherers*, illustrated by **Kazumi Wilds**, was selected as a featured text for the "Japan Through Children's Literature" Teaching East Asia tour in Summer 2008. The book has also been nominated for a 2009 Sakura Medal.

Jenny Desmond Walters published the article "Tokyo Television Can Be Good Enough to Eat" in the June/July 2008 issue of *AppleSeeds*, and her article "Noodles That Changed the World" appeared in the November 2008 issue. She also learned that her article "Japan's Amazing Robot Kingdom" is forthcoming in the magazine.

Kazumi Wilds has contracted to illustrate a 64-page children's introduction to Japanese culture for Tuttle Publishing, Boston. The writer is Willa Marie Moore, developer of school programs for the Boston Museum of Fine Arts. Wilds is also working on a picture book for Asulanshobo publishing, and has created illustrations for Kaorime-honpo, a seaweed food products company.

Yoko Yoshizawa has contracted to publish an illustrated article twice per month in *Asahi Weekly*, a magazine for non-native English speakers, from April 2009 through March 2010. She will compare animal-related sayings and idioms in Japanese and English. Yoshizawa recently completed a one-month artist residency in a printmaking studio in Vancouver, where she worked on making plates using a new technique learned from a Canadian artist.

Avery Udagawa (averyudagawa@yahoo.com) translated two short stories for *Inside and Other Short Fiction: Japanese Women by Japanese Women* (Kodansha International).

Bulletin Board

Edited by Naomi Kojima

The 10th Annual SCBWI Winter Conference will be held in New York January 30–February 1, 2009. See www.scbwi.org/events.htm for information and a schedule.

SCBWI Tokyo member Keiko Kasza plans an original art exhibition from April 10 through May 31 and a lecture on April 12 at Fukuyama Bungaku-Kan (Fukuyama Literature Museum) in Fukuyama, Hiroshima.

SCBWI Tokyo member Yoko Yoshizawa will show her etching and collagraph prints in the gallery at the Odakyu department store in Fujisawa, May 13–19, 2009.

Kitakata-shi Musuem in Fukushima Prefecture is showing The World of Takeshi Motai until February 1, 2009. Visit www.city.kitakata.fukushima.jp/bijyutsukan/ for information.

Oshima Museum of Picture Books in Toyama Prefecture is showing Shibawanko and the Spirit of Wa: Illustrations by Yoshie Kasaura until January 25, 2009. Visit www.ehonkan.or.jp for more information.

F-ritz Art Center in Maebashi-shi, Gunma Prefecture, is showing Illustrations by Yuki Sasameya. Illustrations from the picture book *Yotaka no Hoshi* by Kenji Miyazaki will be on exhibit until January 18, 2009. For more information, visit www.f-ritz.net.

Ilf Doga Museum in Okaya-shi, Nagano Prefecture, is showing The Life of Illustrator Takeo Takei: From the Museum's New Collection, until January 27, 2009. Visit www.ilf.jp/news/index.htm.

Ehon Museum Kiyosato in Kiyosato, Hokuto City, Yamanashi Prefecture, is showing The World of Satoshi Kitamura until January 12, 2009. See www.ehonmuseum-kiyosato.co.jp for details.

Mori no Ouchi in Azumino City, Nagano Prefecture, will be showing picture book illustrations from the permanent collection until January 20, 2009. Visit www.morinoouchi.com for more information.

Karuizawa Museum of Picture Books will be showing Colorful Picture Books: The Secret of Colors in Picture Books until January 12, 2009. Visit www.museen.org/ehon/index2.html for more information.

Yo Shomei Museum in Kamakura, Kanagawa Prefecture, is showing The Planet of Love until January 23, 2009. For more information visit www.yohshomei.com/museum_ex.html.

Brian Wildsmith Museum of Art in Ito, Shizuoka Prefecture, is showing the 15th Anniversary Special Exhibit: The Prince from the Snow Country until February 16, 2009. Visit www.metm.co.jp.

Iwamura Kazuo Ehon-no-Oka Bijyutsukan in Nasu City, Tochigi Prefecture, is showing Part 1 of The Works of Iwamura Kazuo: The 1970s through the 1980s until March 1, 2009. Visit www.ehonnooka.com for details.

International Library of Children's Literature in Ueno, Tokyo, is showing The World of Children's Books Illustrations: Illustrated Magazines and the Artists, until February 15, 2009. Visit www.kodomo.go.jp for more information.



Pizza © Rob Foote

Bulletin Board

Chihiro Art Museum Tokyo is showing Chihiro and Suiboku until January 31, 2009. Visit www.chihiro.jp for information.

Kyobunkan Narnia Bookstore in Ginza, Tokyo, is showing Enjoy Japan: Illustrations by Shinobu Saito through January 25, 2009. For more information visit www.kyobunkwan.co.jp/index.html.



© Izumi Tanaka

Junkudo Bookstore Ikebukuro, Tokyo, will be showing Nora Publishing: Celebrating 25 Years. The entire list of Nora Publishing will be on exhibit from January 26 to January 31, 2009. For more information visit www.junkudo.co.jp/shop2.html.

Merry Go Round Children's Bookstore in Yokkaichi, Mie Prefecture, will host a lecture by writer Yoshitomo Imae and editor Masanori Kariya on January 18, 2009. Reservations required. Visit www.merry-go-round.co.jp for more information.

Kyoto Kokusai Manga Museum in Kyoto will be showing Understanding Kyoto Through Manga, Volume 2 until January 18, 2009, and Comparing Asia and European Culture Through Manga until January 12, 2009. Visit www.kyotomm.com for details.

International Institute for Children's Literature Osaka is showing Children's Culture Part Two: Songs and Stories Children Enjoy until February 15, 2009. For more information visit www.iiclo.or.jp.

Mitsumasa Anno Museum in Tsuwano City, Shimane Prefecture, is showing The World of Mitsumasa Anno's Picture Books until March 11, 2009. For more information visit www.town.tsuwano.lg.jp/anbi/tenran.

Kitakyushu Municipal Museum of Art in Fukuoka Prefecture is showing The World of Takashi Yanase until January 25, 2009. For more information visit www.kmma.jp.

Nagashima Museum in Kagoshima, Kagoshima Prefecture, is hosting the Bologna Illustrators Exhibition and Picture Books from Around the World: From the 2006 IBBY Honor List until January 11, 2009. For more information, visit www.ngp.jp/nagashima-museum.

Inori no Oka Picture Book Museum in Nagasaki, Nagasaki Prefecture, is showing Daihachi Ohta's Picture Book Illustrations: Stories from Around the World until January 18, 2009. For more information visit www.douwakan.co.jp/index2.html.

Ehon Mura, Kobuchizawa-machi, Yamanashi Prefecture, publishes exhibit information at <http://ehonmura.jp>.

Azumino Ehonkan Picture Book Museum is in Azumino City, Nagano Prefecture. Visit www.ehonkan.net/next.exhibition.html for information.

Ehon no Ki Museum is in Oizumi-machi, Hokuto City, Yamanashi Prefecture. Visit www.cam.hi-ho.ne.jp/g-mama/mus.html for information.

Yabuuchi Masayuki Museum is in Hakushu, Hokuto City, Yamanashi Prefecture. Visit <http://yabuuchi-art.main.jp> for information.

Chisana Ehon Bijutsukan Okaya Main Museum is in Okaya City, Nagano Prefecture. Visit <http://ba-ba.net/cms/> for information.

Bulletin Board

Yumeji Takehisa/Yayoi Museum publishes information at www.yayoi-yumeji-museum.jp/index.html.

Chisana Ehon Bijutsukan, Yatsugatake branch is in Hara-mura, Suwa-gun, Nagano Prefecture. Visit <http://ba-ba.net/cms> for information.

Crayon House Tokyo and **Crayon House Osaka** hold events related to children's books. For details, visit www.crayonhouse.co.jp/home/gakko17.html and www.crayonhouse.co.jp.

The Chihiro Art Museum Azumino in Nagano Prefecture publishes information at www.chihiro.jp.

Ken Kuroi Ehon House is in Kiyosato, Hokuto City, Yanamashi Prefecture. See www.kenoffice.jp/exhibit/ for information.

Japan Toy Museum is in Himeji-shi, Kyogo Prefecture. See www.japan-toy-museum.org for information.

The Society of Writers, Editors and Translators (SWET) features regular guest speaker events in Tokyo; there is also a Kansai branch. Visit www.swet.jp for details. Also, SWET is offering *Japan Style Sheet* (Stone Bridge Press), a slim "Japanese Chicago Manual" packed with advice for handling romanized Japanese in English text, for ¥1,700 (postage included). To order, write to SWET at info@swet.jp and mention this notice in *Carp Tales*.

RBR New Center for Creative Arts offers creative art workshops. For more information and a new map, see www.rbr-art.com or stop by RBR, 1-23 Moto-Azabu 3-Chome, Minato Ku, Tokyo.

The Japanese Board on Books for Young People (JBBY) publishes news, children's book information, and event announcements at www.jbby.org.

Naomi Kojima is the author and illustrator of Singing Shijimi Clams (Kane Miller), and The Alphabet Picture Book (Kaisei-sha).



A Tail Tells a Tale © Yoko Yoshizawa

About SCBWI Tokyo

SCBWI Tokyo, the Tokyo regional chapter of the Society of Children's Book Writers and Illustrators, offers support, information and community to illustrators and writers of children's and young adult literature in Japan. Holly Thompson is Regional Advisor; Yoko Yoshizawa is Assistant Regional Advisor; the SCBWI Tokyo Advisory Committee includes Annie Donwerth Chikamatsu, Suzanne Kamata, Naomi Kojima, Hitomi Otani, Kiyo Tanaka, Elina Yamaguchi and Patrik Washburn.

Website

The SCBWI website www.scbwi.jp features information about SCBWI Tokyo, an online gallery, a speaker directory, a member books section, FAQs, a volunteer page, listserv information, useful links for writers and illustrators, announcements of upcoming SCBWI Tokyo events, and this newsletter. Bookmark the site!

Volunteers

SCBWI Tokyo is run by volunteers and always needs your help! Volunteers make SCBWI Tokyo an important and vibrant chapter of SCBWI. Volunteers can help in many ways: with their time at actual events, by helping to plan events, by assisting with translation, and by writing articles or conducting interviews for the SCBWI Tokyo newsletter *Carp Tales*. For further information contact info@scbwi.jp.

SCBWI Tokyo Listservs

SCBWI Tokyo maintains two listservs (e-mail groups): one in English and one in Japanese. These networks link members and supporters of SCBWI across Japan in active online communities. Members of the listservs receive up-to-date information on SCBWI Tokyo and announcements of events, and share news relating to writing, illustrating and publishing for children. Everyone is welcome to post comments and questions of interest to the SCBWI Tokyo community. Membership in the listservs is open to both members and non-members of SCBWI. For details e-mail info@scbwi.jp.

SCBWI Tokyo Online Critique Group

Critique groups provide support, encouragement, motivation and marketing suggestions. The SCBWI Tokyo Online Critique Group is for SCBWI Tokyo members who are serious writers and writer/illustrators working on children's or young adult literature who would like to share their work with other writers for constructive feedback online. At this time all manuscripts must be posted in English; a Japanese-language critique group may open soon. SCBWI Tokyo members interested in joining should contact info@scbwi.jp.

SCBWI Tokyo Translation Group

SCBWI Tokyo members involved in translating children's and young adult literature from Japanese into English are welcome to join the SCBWI Translation Group. The Translation Group's listserv is a forum for discussing issues related specifically to J to E translation for children, including translation opportunities, SCBWI Tokyo translation events, online critiquing, and marketing of translations. Membership is open to all members of SCBWI. Moderators are Sako Ikegami (sako@yamaneko.org) and Avery Udagawa (averyudagawa@yahoo.com). Please contact one of them for an invitation.

Membership

Membership in SCBWI Tokyo is included in general SCBWI membership. To join SCBWI, visit the main SCBWI website at www.scbwi.org and click on About SCBWI. Payment can be made online, by post with a U.S. bank-drawn check or by post with an International Postal Money Order. Benefits of SCBWI membership include eligibility for grants, free posting of illustrations and publicity of published books on the SCBWI Tokyo website (www.scbwi.jp), discounted admission to all SCBWI events and conferences and more.



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