

# Scribbles

Fall 2017 Issue

scbwi Kansas/Missouri Newsletter

## MESSAGE FROM THE KSMO RA

# Submitting Your Work after the Conference

BY ERIN MOS, CO-REGIONAL ADVISOR

You've just gotten home from the Kansas-Missouri SCBWI conference. After taking a few days to process all the new information and generally decompress, you now find yourself sitting at your desk/kitchen table/basement toilet thinking "what do I do now?"

Well, if you're anything like me, you become crippled by overwhelming self-doubt and fail to send a single manuscript page to any of the faculty. In fact, I've got a confession to make – and since this I just between us, here goes: I've never sent an unsolicited manuscript to any faculty member from any conference or workshop. I do just fine with short story submissions, but longer works are my Achilles heel.

Whew! I feel better now that I've gotten that off my chest. Why? The simple, honest, please-don't-tell-anyone-this, truth is that I'm terrified. I've planned to send out pages each and every year, but when my finger finally hovers over the button, I chicken out. Every. Single. Time.

### The dream.

The moderator rings the bell and the room clears. You walk nervously through the door, find your critiquing agent/editor's table and try not to trip as you cross the floor. You perch on the edge of your chair, stress-sweat dripping down your spine and your breath clogging your throat. The agent/editor opens their folder and flips through the pages. Their eyes light up. "I've been waiting for you. This is the best thing I've ever read! I must have this!"

Okay, so maybe that's over the top, but admit it – down deep, you've secretly dreamed along these lines. I know I have. But for so few of us – no one I've ever met – is this going to happen. But that doesn't mean we won't get published and agented. And now, I'm going to let you in on a few secrets I've picked up in just the short time I've been the co-RA.

### The dream doesn't happen.

We've all heard about someone – a cousin's friend's roommate's girlfriend

– for whom the dream came true. But the truth is, even if an agent likes what you're doing and requests more, they don't offer representation the moment you plunk your butt into a chair.

I've had the chance to speak to many agents and editors over the past several months and they all told me – yes *all* – that even when they like something, they take some time. The first ten pages will never be enough to decide if they want to represent a manuscript. They may request more, but that is no guarantee.

### Just because they don't ask doesn't mean they won't look.

Perhaps you met with an agent who gave you a good (or not so good) critique, but didn't ask to see more. That is no reason (crippling anxiety aside) not to send your work – once you've made the edits. If they suggested some changes, it wasn't just for giggles. If you send them your work, they want to know you listen and take feedback. Try some revisions. If you feel the agent/editor's ideas made your work better, send it off.

### Agents and editors really do find work at local conferences.

After the last conference, I had one of the agents in my car on the way to the airport. He was approachable and fantastically easy to talk to – so I asked

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ERIN MOS, CO-REGIONAL ADVISOR



Erin Mos wears many hats (and several names) – not the least of which is regional co-advisor for the Kansas-Missouri SCBWI. Under the name E. Lillith McDermott she writes dark fiction from her home in Kansas City where she collects apothecary bottles, spell books, and the tears of her enemies. She periodically geeks out at GeekMom.com and her other work can be found at [elillithmcdermott.com](http://elillithmcdermott.com)

# But Don't Hit Send Just Yet...

BY JESS TOWNES, ASSISTANT RA

If you haven't read Erin's essay on finding the courage to submit your work post-conference, pause here and go back and read it.

You finished? Feeling inspired? Ready to put on your armor of courage and hit the send button?

Not so fast there my friend.

Don't worry, I'm not going to talk you out of your submissions, nor negate a word of Erin's advice. I'm simply adding an addendum: wait.

Nearly every member of the faculty at the Middle of Map conference agreed that one of their biggest pet peeves post-conference is seeing manuscripts in their inbox too soon, before the writer had time to let the new information they've learned simmer and work its way into the words on the page. And this advice does not just apply to work they critiqued at the conference - though they do want to see that we've taken time with their suggested revisions - but also to the work they have not yet seen.

When we make the investment to attend a conference as writers and illustrators, we're making a long-term investment in our craft and our career. As Erin mentioned in her piece, not many writers will sign a contract at a conference. Conferences aren't designed as submission opportunities, but rather as a meeting ground for inspiration, education, and making connections with others in our field. I truly hope we all walked away with some new piece of knowledge, craft tool, or revision technique we can apply to our work. And if we did, we should use it before we submit. Because the truth is, we should always be growing as artists.

Instituting a post-conference waiting period on submissions allows that growth to translate to the page.

One editor, Jill Santopolo, recommended a revision technique she refers to as the freezer method, after one of her authors explained how when she finishes a manuscript she puts it in an actual freezer for a week before removing it to reread with fresh eyes one last time. Jill is such a believer in the freezer method that she instituted a one-month waiting period in her conference submission guidelines to encourage us all to take our time with revisions. Perhaps this is a guideline we should follow across the board.

Please submit your work. Take advantage of the opportunity to share your manuscripts with the faculty that attended the conference. But heed their advice and take your time. Know that they would rather wait for your story to be the strongest version of itself (within the submission guidelines time frame of course) than see your work in their inbox upon their return.

So reread those notes, let them simmer, then let your new magic shine on the page. Once that's done, you can go ahead and hit the send button.

JESS TOWNES, ASSISTANT RA



Jess Townes currently serves as the Assistant Regional Advisor for the KSMO region. She is a children's writer and a regular contributor at All the Wonders. She lives in Wentzville, Missouri with her ukulele-strumming husband, two insatiably curious boys, a shoe-stealing dog, and two cats. [jessstownes.com](http://jessstownes.com).

## Submitting Your Work... *cont'd from pg. 1*

him all my deepest hidden agent-related questions. Are agents born or do they hatch? Just kidding! Actually, I wanted to know if he ever took client writers from local conferences. To paraphrase his answer - if I didn't, there'd be no sense in traveling all over the country! He's not alone. I've polled many an agent and across the board, they agree that they do indeed find work through conferences.

But the real kicker? They don't necessarily find the work they critique. I asked the same agent how he found these conference clients. He told me that some were from critique, but many more were from conference attendees submitting blindly. With out of hand slush piles, having a select group of conference attendee submissions that require attention often helps to focus the search.

### Agents and editors are just people. (Well, most of them...)

For the first few years of my writing life, agents and editors were my own personal unicorns. Mythically powerful creatures who could bring you gifts and eternal joy one moment, or gore you

through the chest the next. This past year I've gotten to interact more with the variety of agents and editors to be found at conferences and workshops throughout the country. They no longer hold the fascination of a fairy-tale creature, but I'll admit to the momentary fight-or-flight reaction akin to spotting a spider.

Despite the sporadic panic, I have come to realize that most of them are just people trying to make their way in the world. Many of them are introverts as much as the writers they represent who find themselves in positions they didn't expect or particularly want. Or, as my mother used to say about those spiders, they're more scared of you than you are of them.

### A workable dream.

My plan for this year is to overcome my fears and to put my self-doubt on a shelf. I am submitting to one, maybe two or three, of the agents and editors from this year's conference. After a few revisions and some spit and polish, I'm hitting send. And I invite you to join me. Let me know how it goes, and I'll keep you posted on my trials and tribulations. Deal?

# The Business of Creating

BY ANDI OSIEK, CO-REGIONAL ADVISOR

My cap, gown and hood are hanging in my closet, ready for December 15<sup>th</sup>.

Finishing my Masters of Business Administration has been a long time coming. I struggled through years of prerequisite coursework, two maternity leaves, and several career changes while I was in school. Eventually, my original purpose for pursuing the degree in the first place was completely lost. I pushed through because I have never been one to give up on something. I definitely wasn't in a hurry though.

After 9 long years... I'm proud of myself for seeing it through.

My path has taken many twists and turns along the way, but I learned early on that I need to actively pursue things that bring more joy to my life. I hated dragging myself to an office every day and producing for other people. I felt an overwhelming desire --- perhaps selfishness --- to create the things I wanted to. I was exhausted by the business world.

Yet... I had already traveled a long way down that path. I worked in nonprofit marketing for an anti-poverty agency and loved the ability to really affect change in people's lives. I have been a designer for real estate agencies, startup technology companies, and local small businesses. I have found a lot of success in what I do.

It is often difficult to give up those kinds of success... particularly financial success... in exchange for passion. For years I have battled these two sides... business versus creative. Pajama pants and a laptop, versus business casual and a cubicle. Debt versus stability. However, as I am nearing the end of my MBA program I am beginning to realize that it is possible to merge these two sides of myself. In fact, I am starting to find balance in my life that I never expected because of it.

Recently, I began an illustration mentorship and was asked to create my own "creative mission statement." After years of discussing them in school, I was intrigued by the

assignment. It was in that moment that I really recognized that my creativity can -- and probably should -- be viewed as a business. Profit margins, productivity indexes, marketing strategies and data analysis apply to creative goals too. If I don't view my work as a business, it will continue to be a hobby.

I am beginning to establish strategies to ensure that the "business" of my creativity is successful. As an author/illustrator I have begun to identify my own *competitive advantages*. By carefully considering my reasons for pursuing work in children's publishing, understanding the things that make my work unique, and by evaluating all opportunities within the industry, I will be in a better place to increase my own *sales and profits*.

I'm learning more about the markets I want to enter. I am finding ways to innovate. I am also making strategic investments in educational opportunities and technologies which can improve my product and my productivity. I am inspired by my competition. I am learning to work with more passion - but also with more purpose.

I look forward to walking across that stage in a few weeks. I know that the lessons I learned during my MBA program will be valuable, regardless of the path I choose to follow.

Bonus: No more homework.

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ANDI OSIEK, CO-REGIONAL ADVISOR

Andi Osiek lives in Webb City, MO with her husband, 8-year-old son and 4-year-old daughter. They fill her days with inspiration, are often her most challenging critics and are always her biggest supporters. She earned her degree in Illustration at UCM in 2002, and has worked as a freelance designer and illustrator since 2009. Most of that work is in website development for nonprofit organizations / technology startups which makes her a great fit in her added role as Kansas / Missouri SCBWI's webmaster. Her illustrations are created both traditionally and digitally --- and she finds great joy in creating memorable characters. You can see some of her work at [andiosiek.com](http://andiosiek.com)



## ILLUSTRATOR'S CORNER

# So You've Just Attend an SCBWI Conference... What Now?

BY AMY KENNEY, IC

First things first, take a nap. Even the most extroverted folks can find themselves running on empty after a weekend of professional networking, learning, and fun. You have to take care of yourself, so you can take care of business. After the nap, use this list as a way to squeeze out every last drop of value out of your conference.

- 1. Re-read your notes, read all of your handouts, and read through all of your packet information.** Keep all relevant information organized and handy. You will reach for notes from an excellent breakout over and over again, so make sure they are accessible. Sign up for any SCBWI opportunities listed in packet material, or put a reminder in your calendar to check registration for future events.
- 2. Request books from the library** that were suggested during conference breakouts or by other conference attendees.
- 3. Create a plan for revising your work according to any critiques you received.** Do the same with any particularly valuable insights you gained during breakouts. Give yourself deadlines, and stick to them!
- 4. If an agent or editor invited you to submit,** make sure your submission is in tip-top shape and then send it along. Be sure to follow any submission guidelines provided in the conference packet.
- 5. If an agent or editor invited you to submit, and your final revision will take some time,** be sure to email the agent or editor a thank you along with a firm deadline for sending the requested manuscript or

dummy. Then show the agent or editor how punctual you are by meeting the deadline.

- 6. Go through any business cards, or postcards you received at the conference.** Look up and follow your new colleagues on your favorite social media platforms. If you made a meaningful connection with anyone in particular, follow up with a message or email. If you discussed starting a critique group with anyone, get that group started!
- 7. Read all of your new books from the conference bookstore.**
- 8. Thank the regional team that hosted the conference!** Every person involved in putting together an SCBWI conference is a volunteer. Send them fruit baskets, and flower arrangements, and bouquets of \$100 bills, and shower them with confetti. Or just a send a nice email.

Thank yourself for making your career a priority. Be proud of taking positive steps towards your goals. And make a plan to attend another SCBWI event asap!

Now go take another nap. You probably need it.

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AMY KENNEY, ILLUSTRATOR COORDINATOR



Amy Kenney is a freelance illustrator and children's book author based in Kansas City, MO. Amy earned a BFA in Illustration and Graphic Design from the University of Central Missouri. She and her husband currently live on 20 acres with one dog, one cat, and way too many children. [amykenney.com](http://amykenney.com)

# Why You Need a Profile on the SCBWI website and What You Absolutely Must Include!

BY PEGGY ARCHER, PAL COORDINATOR

One of the most valuable things that SCBWI has to offer members is being able to list your author or illustrator profile on their website. Think book promotion and speaker contacts! Once your profile is uploaded, by you, of course, you and your books are available for anyone to find on the SCBWI website.

There are three main parts to your public profile. They are: 'About the Author,' an 'Artist Statement,' and your 'Speaker Profile.' You can (and should!) also enter descriptions and photos of your book covers and other works, links to your website and other places where you can be found online, and your contact information.

How easy is it for anyone searching for an authors or illustrators? Once they enter the website they click on 'Find a Speaker.' Then they can either type in an individual author or illustrator name in the Speaker Search box, or click on a region to find all members in that chapter. They can also narrow their search down by book topics and age level. As of today, there are only 71 profiles listed in the Kansas/Missouri chapter!

So how do they find *You* in that list? That's where your individual author/illustrator profile becomes important. Here are some tips on what others look for, and what you should *absolutely* include in your profile.

**#1. Your name and the name that you write or illustrate under.**

**#2. A short description.** Include what genre you write or illustrate in, and any career highlights. Feel free to inject a little bit of your writing style as you write your description! Check out other member profiles on the SCBWI website to get ideas.

**#3. Your location. Include the city and state where you live.** If a school or other venue is looking for an author or illustrator to speak, it helps to know where you live. If they don't know where you are, you may be passed by. How close or far the author or illustrator lives to their school can make a difference when considering travel expenses. Include this in your description.

**#4. The title of your latest book or publication for children, including the date and publisher.**

Hopefully you've added it to your book list, but your most current book doesn't always show up at the top of your 'Books' list. So, it's a good idea to include this in your description as well.

**#5. Your professional author/illustrator headshot.**

A professional headshot emphasizes that you're serious about our writing. And, like in picture books, the

illustration, or image, catches the eye. Take a look at the page that shows the authors listed in the KS/MO Speakers' Bureau (<http://www.scbwi.org/speakers-bureau/>). You'll notice right away which members' photos are missing.

Another bit of advice that I heard from a speaker at an SCBWI conference was to use the same professional photo on all of the sites where you can be found as an author or illustrator online, and on any printed publicity materials where your photo appears. Someone who is looking for you will recognize your photo, and won't be confused by different photos.

I found several websites or blogs that talk about getting an author headshot. Here are a couple of those links:

- Author Photos Step-By-Step: The Comprehensive Guide by Charlee Vale [fromthewriteangle.com/2013/02/author-photos-step-by-stepthe.html](http://fromthewriteangle.com/2013/02/author-photos-step-by-stepthe.html)
- Nelson Literary Agency, LLC The Dreaded Headshot blog post by Kristin Nelson <http://nelsonagency.com/2008/03/the-dreaded-headshot/>

**#6. Photos of your published works.** When someone clicks on 'Listed Books' under the member's photo, it takes them to the member's published books. Seeing a color photo of a book cover immediately catches the eye, and offers a 'first look' at the book, which helps them to remember it. Compare that to a 'generic' blank purple book cover that is shown if the member hasn't uploaded a photo of their book.

**#7. Include an 'Artist Statement'** to give the viewer a little bit more of what you have to offer.

If you haven't created your author or illustrator profile, you're missing a great opportunity! If you already have a member profile, you'll want to re-visit your page from time to time to make sure that you're keeping things up to date.

PEGGY ARCHER, PAL COORDINATOR



Peggy Archer's most recent picture book, *Name That Dog!* (Dial), is on the Accelerated Reader list, and is listed with Scholastic Book Club. Her picture book, *Turkey Surprise*, was a NY Times bestseller. Originally from northwest Indiana, Peggy and her husband now live in O'Fallon, MO. [peggyarcher.com](http://peggyarcher.com)

Don't forget to check out our featured Author of the Month on the Kansas/Missouri website at [ksmo.scbwi.org/featured-author](http://ksmo.scbwi.org/featured-author)

## MEMBER NEWS

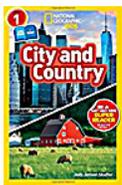
**Jessica Blackburn** has a new website showcasing her portfolio. Check out [jessicablackburn.com](http://jessicablackburn.com).

**Sheri Delgado-Preston's** poem, Six Snakes, was published by *Babybug Magazine* in April of 2016.

**Sue Bradford Edwards** and Duchess Harris book, *Hidden Human Computers: The Black Women of NASA* has been nominated for the Amelia Bloomer List for 2017.

**Lori Galaske's** picture book, *The Alphabet Forest*, is now available! A little girl has lost her name. How will she ever find it? Illustrated by Eugene Ruble and published by Guardian Angel Publishing. Kids from 2 through 102 will enjoy this unique learning adventure!

**Louise A Jackson** was a featured speaker at the recent 2017 Wyoming Literacy Conference in Laramie. Her topic: "Putting Flesh on the Bones of History," featured creative uses of historical fiction to help students attach meaning to historical facts.



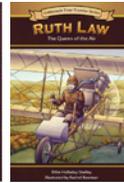
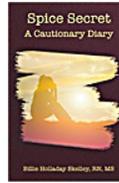
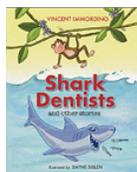
**Jody Jensen Shaffer's** co-reader *City and Country* was released in September by National Geographic Kids. Co-readers are a new addition to the NG line. The left page of each spread is read by the adult; the right side contains the same info but is written at a level that a new reader can read it.

**Jo Meserve Mach** has two new books out from Finding My Way Books: *Matteo Wants To See What's Next* and *Claire Wants a Boxing Name*. These photographed picture books are leveled readers for Pre-K-3rd graders. Both books are in the *Finding My World* series and feature true stories promoting inclusion of individuals with disabilities in Canada. Titles are also available as bilingual English/French books.



**Cynthia Reeg** has a new book out from Jolly Fish Press: *Into the Shadowlands (Book 2, Monster or Die!)*. School Library Journal had this to say about the author's latest middle grade novel: "There's a little something for everyone here; suspense, adventure, a blossoming romance, and some truly corny humor from a two-headed gargoyle."

**Dayne Sislen** has illustrated a new book, *Shark Dentists and Other Stories*, written by Vincent Immordino (Intelligent Design Press LTD.). It is a nonfiction picture book released in both softcover and hardcover versions.



**Billie Holladay Skelley's** book, *Spice Secret: A Cautionary Diary*, received a silver medal in the Young Adult Fiction – Mature Issues Category of the 2017 Moonbeam Children's Book Awards. Her book, *Ruth Law:*

*The Queen of the Air*, received a bronze medal in the Non-Fiction – Chapter Book Category of the contest.

## Wichita ShopTalk

### Conference Confab: Discussion of Sessions from the KS-MO Middle of the Map Conference

Want to meet up with fellow SCBWI members to discuss what you learned, ask question, and plan your next step? Please join us for this free event to analyze and process your conference experience.

**Where:** Watermark Books, 4701 E. Douglas, Wichita, KS.  
The Autograph Room

**When:** Saturday, November 11, 2018. 10 am

**Cost:** FREE! (we only encourage everyone to buy something from the café to support our local businesses who support us in return)

**Questions?** Please email: Lu Ross at [lufiskinross@gmail.com](mailto:lufiskinross@gmail.com)

## Looking for a Critique Group?

The Saint Charles County Newer Writers SCBWI critique group is an open group, which means you can show up any time we meet to check us out. Meetings are at the Barnes & Nobel at Mid Rivers Mall Drive at 7 pm on the second Wednesday of each month. It's a great group to learn and grow with. If you are interested in coming you can just show up or you can email [sharonkmayhew@gmail.com](mailto:sharonkmayhew@gmail.com) for more information. Hope to see you there!

# The Market Place

COMPILED AND EDITED BY RITA RUSSELL

“I watch authors take the attitude of ‘This new book, it’s going to be the one that makes me.’ And I’m like, ‘They’re all making you.’ My career was NOT built on a single book. My career, so far, has been built on twelve books. Some that sold very well. And some that didn’t.”

*Victoria (V.E.) Schwab, Author*

## BOOK MARKETS

**ABDO.** This educational publisher is accepting submissions for fiction series ideas (at least 4 books). DOES NOT accept any submissions for nonfiction. Study catalog to see the kinds of series they publish for pre-K through grade 12.

*(Children’s Writer eNews 8/31/17 and ABDOPublishing.com)*

**ENTANGLED TEEN** publishes teen romance with interesting twists on popular genres, including contemporary, historical, romantic thrillers, sci-fi, fantasy, and paranormal and urban fantasy. All submissions must have strong romantic elements, even if the romance anchors the subplot. Submissions should be 50,000 to 100,000 words. **Entangled Teen** (simultaneous print and e-distribution) and **Entangled digiTeen** (digital first distribution) seek swoonworthy upper YA (16 to 19-year-old protags) and younger YA/MG (13 to 15-year-old protags) that will appeal to crossover audiences.

*(EntangledTeen.com and Children’s Writer eNews 9/21/17)*

**FITZROY BOOKS**, the children’s imprint of the North Carolina-based press **Regal House Publishing**, is accepting submissions of middle grade, young adult, and new adult novels. Send a query letter, a one-page synopsis of your story, and the first three chapters or the first fifty pages, whichever is more.

<http://fitzroybooks.com/submissions/>

*(FitzRoyBooks.com and Children’s Writer eNews 9/7/17)*

**MACMILLAN CHILDREN’S PUBLISHING GROUP** has formed a new, as-yet-unnamed children’s imprint that will be helmed by Publisher **Daniel Nayeri**, Editorial Director **Nathalie Le Du**, and Creative Director **Colleen AF Venable**. Nayeri, Le Du, and Venable recently exited Workman Children’s en masse to head up the ambitious Macmillan venture together. “Our vision as an imprint is interactive books, playful books, substantive, useful, and informative books in formats kids have never seen before,” Le Du said. Venable added, “We want to make books kids see and immediately need to hold, with every element carefully thought out, from the cover to the spine to the details on those often-neglected copyright pages.”

*(Publishers Weekly Children’s Bookshelf 10/18/17)*

**NOMAD PRESS**, a small publisher of children’s nonfiction books, is seeking proposals for books for teens 14- to 18-years-old. Preferred topics include stories of scientific discoveries; minorities who are making strides in various disciplines such as

science, social justice, or economics; and important historical events that have not yet been thoroughly examined for teens. Other subjects are welcome, as well, so feel free to propose original topics of your own. No interest, however, in self-help, motivational, or spiritual texts. Submission details at [info.nomadpress.net/call-for-proposals](http://info.nomadpress.net/call-for-proposals) (*NomadPress.net*, *SCBWI Blueboard’s 10/17/17*, and *KidLit411.com 9/15/17*)

Salem, Massachusetts-based **PAGE STREET PUBLISHING** is expanding its imprints list to include **Page Street Kids**, an illustrated children’s book imprint, and an as-yet-untitled young adult books line. The YA list will launch in January 2018 with two titles, followed in fall 2018 by Page Street Kids launch with four titles. A total of seven YA titles will be released the next year, with a target of 20 in 2021. Ambitions for growing Page Street Kids are even grander, with a target of 37 titles expected to publish in 2020. **Kristen Nobles**, publisher of Page Street Kids, promises to build the imprint around a uniquely creative tone.

“The list is art-led,” said Nobles, who was art director at Candlewick Press for more than a decade. Half of the inaugural titles have been penned by author-illustrators, and Nobles is committed to continuing that approach into the future. *(Publishers Weekly 10/24/17)*

**PYR**, the science fiction and fantasy imprint from **Prometheus Books**, is looking for young adult fiction in any subgenre of speculative fiction (fantasy, science fiction, or similar). Accepting only agented submissions at this time. *(Children’s Writer eNews 10/5/18 and PYRSF.com)*

**David Aretha**, Editorial Director at **TWISTED KEY PUBLISHING**, has put out a call for kidlit authors to write an in-house developed series. Target audience is 8- to 12-year-old readers of mystery, adventure, and fantasy. Publisher aims to emulate such series as Nancy Drew, Harry Potter, and Magic Treehouse. Aretha has written and edited more than 300 books, and states his team are experts in online book marketing. For a 25,000-word book, Twisted Key pays a \$2,500 advance against royalties. This IS NOT a work-for-hire. To apply, email Aretha at [Daretha@Live.com](mailto:Daretha@Live.com) explaining why you think you’re a good fit for the job. Include samples of your work; a link to your website or to an Amazon page that includes a “Look Inside” your book will suffice. Do not send attachments.

*(Posted on SCBWI’s Blueboard 10/4/17)*

“This has been my mantra: ‘I am not throwing away my shot.’ I have entered every contest, attended every conference, twitter pitch party, taken every webinar and everything else that has crossed my path. You never know what can come from a ‘shot,’ and you will never know unless you take them. Editors and agents are not going to come knocking on your door or inbox. You have to get out there. You can’t be lazy or scared.”

*Tara Luebbe – Picture Book Author and Creator of the “Writing with the Stars” contest*

*cont’d on pg. 8*

## PUBLISHING PERSONNEL NEWS

**ABRAMS BOOKS** has two promotions and a new hire. **Maggie Lehrman** was promoted to Executive Editor; she joined Abrams in 2005 as an editorial assistant. **Traci Todd** was promoted to Editorial Director, Abrams Appleseed and licensed publishing. **Pamela Bobowicz** joined the children's editorial team on October 2 as Executive Editor, licensed publishing, moving from HarperCollins Children's where she was senior editor. (*Publishers Weekly Children's Job Moves 10/2/17*)

Also in October, **Susan Van Metre** joined **CANDLEWICK PRESS** as Executive Editorial Director of the new **Walker Books U.S.** imprint. Van Metre was previously at Abrams, where she founded the Amulet Books imprint and became senior v-p and publisher of the children's division; most recently she was v-p and editor-in-chief. The Walker Books U.S. list will launch in fall 2018. (*PWC Job Moves 10/2/17*)

At **CHRONICLE CHILDREN'S BOOKS**, **Taylor Norman** was promoted to Editor, from associate editor. (*PWC Job Moves 8/31/17*)

At **Macmillan's FLATIRON BOOKS**, **Sarah Dotts Barley** was promoted to Executive Editor, editorial director young adult; **Caroline Bleeke** was promoted to Editor. (*Publishers Lunch 10/31/17*)

**Brian Geffen** joined **HENRY HOLT BOOKS FOR YOUNG READERS** as an Editor; most recently he was an associate editor at Philomel. (*PWC Job Moves 10/2/17*)

**PUTNAM BOOKS FOR YOUNG READERS** promoted **Stacey Barney** to Executive Editor, and **Kate Meltzer** was promoted to Associate Editor. (*PWC Job Moves 8/31/17*)

**Chelsea Eberly** is now a Senior Editor at **RANDOM HOUSE CHILDREN'S BOOKS**, moving up from editor. (*Children's Book Council -- August 2017*)

Three promotions and one new hire at **SCHOLASTIC TRADE**: **Lisa Sandell** was promoted to Editorial Director of **Scholastic Press**, focusing on fiction and narrative nonfiction; she was previously executive editor. The press welcomes **Orlando Dos Reis** as Editor; previously he was an assistant editor at Abrams. **Michael Petranek** was promoted to Executive Editor and Lego publishing manager, from senior editor. **Natalia Remis** moves up from assistant editor to Associate Editor, **Scholastic Press/Orchard/Blue Sky Press**. (*PWC Job Moves 10/2/17*)

Moving up at **SIMON & SCHUSTER** (*Publishers Weekly Children's Bookshelf 10/26/17 and Publishers Lunch 10/31/17*):

- **Sylvie Frank** is now a Senior Editor at **Paula Wiseman Books**.
- **Jen Ung** has been promoted to Editor, from associate editor, at **Simon Pulse**.
- **Cindy Kim** has been promoted to Assistant Editor, from editorial assistant, at **Little Simon**.
- **Emma Ledbetter** is now Senior Editor at **Atheneum**.
- **Navah Wolfe** moved up to Senior Editor at **Saga Press**.
- At **Simon & Schuster Children's**, **Liz Kossnar** has been promoted to Editor; **Alexa Pastor** is Associate Editor
- **Alex Borbolla** has been promoted to Assistant Editor from

editorial assistant, at **Caitlin Dlouhy Books**.

**Lindsey Hall** exited Orbit, where she was editor, to join **TOR** as Senior Editor. (*Publishing Trends 10/3/17*)

**Ellen Kokontis** was promoted to Associate Art director at **ALBERT WHITMAN**. She was previously graphic designer. (*PWC Bookshelf 10/12/17*)

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“Be strong. Be fierce. And don't apologize if you're being awesome just because it's not what everyone thinks being awesome should look like.”

*Natalie Lakosil, Agent at The Bradford Literary Agency*

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## AGENT NEWS

**Rachel Horowitz** joined the **BENT AGENCY** as an Agent, specializing in both children's and commercial adult fiction. Previously, she was a children's literary scout at Maria B. Campbell Associates. (*Publishers Weekly Children's Bookshelf 10/31/17*)

The **BRADFORD LITERARY AGENCY** welcomed **Jennifer Chen Tran** as Agent, moving from her positions as associate agent at Fuse Literary and counsel at The New Press. Jennifer is looking to build her client list with select MG and YA manuscripts, as well as women's fiction with a distinct voice. Follow her on Twitter @JenChenTran (*Publishing Trends 10/3/17 and WritersDigest.com*)

**Julie Dinneen**, who joined **D4EO LITERARY** as an Agent in early 2017, continues to build her list. What's she looking for? Upmarket women's fiction, along with high-concept YA with blockbuster potential and storytelling that hooks from page one and won't let go. (*PublishedtoDeath.Blogspot.com and D4EOLiteraryAgency.com*)

**Wendi Gu** is now an Associate Agent at **JANKLOW & NESBIT**, having exited Sanford J. Greenburger Associates, where she was a junior agent. At Greenburger, Gu represented her own picture books, middle-grade, and young adult titles with a special interest in girl power, family relationships, and the immigrant experience. She likes stories that root for the underdog, and she's always on the lookout for nonfiction picture book biographies on little-known heroes in history. Follow Gu on Twitter @WendiLuluGu (*Publishing Trends 9/19/17 and JanklowAndNesbit.com*)

After 25+ years in publishing, **Lucinda Karter** has joined **JENNIFER LYONS AGENCY** as an Agent. Karter is building her list with a range of fiction manuscripts —adult, young adult, and children's; history, biography, memoir, and food; finance and economics; and novelty books. (*JenniferLyonsLiterary.com and PublishedtoDeath.Blogspot.com*)

**Julie Tibbott** is a new Editorial Agent at **JILL CORCORAN LITERARY AGENCY**. She was previously senior editor at Houghton Mifflin Harcourt Children's Books. For both teen and adult audiences, Tibbott is looking for “psychological thrillers; clever mysteries; speculative fiction; fantasy with one foot in the

*cont'd on pg. 9*

real world; high-concept fiction and nonfiction with a pop culture connection; and generally, works infused with a touch of the surreal, spooky, absurd, quirky, or magical.”

*(Publishing Trends 9/19/17 and JillCorcoranLiteraryAgency.com)*

Agents at Colorado-based **KT LITERARY** will reopen to unsolicited submissions beginning January 1, 2018. **Kate Testerman** is seeking only young adult and middle grade fiction and selective nonfiction for those ages. **Sara Megibow** reps writers of middle grade, young adult, and adult romance, erotica, science fiction, and fantasy. **Hannah Fergesen** is open to speculative fiction for young adult, middle grade, and adults. Newly minted Associate Agent **Hilary Harwell** is seeking middle grade and young adult fiction. Follow each agent on Twitter to read more about their wish lists.

*(PublishedtoDeath.Blogspot.com and KTLiterary.com)*

**Quressa Robinson** joined **NELSON LITERARY AGENCY** as Agent. She was previously associate agent at D4EO Literary Agency. Robinson is eager to build YA and adult lists with character-driven stories that have strong voices.

*(Publishing Trends 9/19/17 and NelsonAgency.com)*

**Saba Sulaiman** was promoted to Associate Agent at **TALCOTT NOTCH LITERARY SERVICES**. Sulaiman represents MG and YA authors only. For young adults, she likes all subgenres except paranormal, fantasy, and sci-fi. “I’m particularly interested in contemporary realistic YA – anything with heart, humor, and personality. But if you’ve got a fast-paced, chilling mystery, I’m all ears.” For middle grade, Sulaiman likes stories that are smart, accessible and stylish. “Whether it’s quirky and funny, or just plain sweet and heartwarming – it’s no big secret that this is my favorite category. Also, I’d love anything Roald Dahl-esque.” Follow her on Twitter @AgentSaba and check out her website [www.SabaSulaiman.com](http://www.SabaSulaiman.com)

*(TalcottNotch.net and Publishers Lunch 10/20/17)*

“My message in life is, ‘Nursery rhymes are good for you.’ . . . If you acquire a nursery rhyme-ical attitude, you’re not at all put out by life’s little bumps and bruises. They just seem funny and entirely normal.”

*Iona Opie, British Folklorist (1923–2017)*

## WORK FOR HIRE

**RED LINE EDITORIAL** welcomes applications from authors interested in producing manuscripts on a work-for-hire basis. Topics are mostly nonfiction and will be assigned by Red Line Editorial staff. Currently seeking writers for history, science, sports, health, and political science-themed assignments. Most of Red Line’s projects are nonfiction (spanning the curriculum) for the K-12 audience, but the publisher also produces fiction, picture books, graphic novels, and adult nonfiction. Submit a resume, along with a list of publishing credits and/or a short

writing sample or two. Red Line also seeks freelance editors, copy editors, proofreaders, and fact-checkers. Submit resume to apply. *(Reditorial.com and SCBWT’s Blueboard 8/28/17)*

“Create something today even if it sucks.”

*Anonymous*

## WRITING RESOURCE

Looking to take your work to the next level with the help of a paid professional critique? Former Sterling editor and Bright USA agent **Alli Brydon** has launched an eponymous children’s book editing and writing business, **ALLI BRYDON CREATIVE**. Brydon is excited to apply her nearly 15 years of experience to helping writers reach their full potential. “I bring a holistic approach to developmental editing, keeping all these factors in my mind as I work and asking myself: Will this story ignite a spark or touch a nerve in an editor or agent? Is this text working as a vehicle to entertain and educate young readers and their parents? Is this story viable in the marketplace? I can answer all these questions as I work to develop my clients’ children’s books, because I have a 360 degree view of the industry.” *(Publishers Lunch 10/31/17, PictureBookBuilders.com 9/11/17, and AlliBrydon.com)*

RITA D. RUSSELL



Rita D. Russell joined SCBWI in 2009, after hearing Anna Dewdney sing its praises. When not writing picture books and chapter books, the former journalist and television script writer teaches screenwriting at St. Louis Community College.

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