

Scribbles

SUMMER 2019 Issue

scbwi Kansas/Missouri Newsletter

MESSAGE FROM THE KSMO RA

Introverts and Extroverts: How Both Personality Types Can Get the Most from a Writer's Conference

BY ERIN MOS AND JESS TOWNES, KS/MO CO-REGIONAL ADVISORS

Let me set the scene: you, and anywhere from 200 to 2000 of your closest friends, are milling around a conference center or hotel ballroom while a panel of presenters shifts their chairs on the raised dais. Everyone is excited, pens and notebooks in hand, and ready to learn. You are at a writing conference. In your heart you know these are your people. You share a common focus, a common drive, and a common need: to write and create. All that's great, but at this moment, it's on the backburner: you have to find a place to sit.

There are two types of people in this world (actually there are millions of types of people, but for the sake of this article, we are going to drastically oversimplify) extroverts and introverts. And depending on which type you are, this opening

session seating challenge will either be an opportunity, or a mini-crisis.

For Erin, the introvert in this duo, the moment she walks into the room the stress-sweat starts dripping. Ideally, there will be a spot on the end of a row or at a mostly empty table with at least two empty chairs for buffers between her chair and someone engrossed in a book or even better, sleeping.

For Jess, the extrovert in this duo, this is an opportunity in the making. Ideally, a scan of the room will reveal a friend she can sit by, or better, an old friend already sitting with strangers (aka new friends). If not, she's more than happy to make her way to the front third of the room and strike up a conversation with the person sitting next to her, provided they aren't wearing earbuds or reading (she's an extrovert, not a monster).

But the opening session seating adventure is just the first part (or maybe not even the first moment) of most conferences. How we handle the various challenges of conference attendance (or at least how we feel at the end) can be largely determined by our personality types. Since we represent each personality type, your intrepid RAs have decided to dig deep into our own conference experiences and provide this handy survival guide.

THE INTROVERT
While the local conference and/or workshop offers its own challenges, I'm going to start with the multi-day out-of-town conference—in other words, the conference type most likely to drive an

introvert to consider homicide. (Or maybe that's just me...)

Get a room

If it is at all financially feasible, my number one piece of advice is to get a private room. Having a personal, friend-free space to retreat into can be crucial. But, let's be honest about this as well, writing isn't usually a high paying gig, so this might not be possible. In which case...

Choose wisely. (and communicate)

If you are sharing a room, start finding the best possible roommate early. This is not something to leave to chance or wait until the last minute. The right partner can make all the difference. A friend who understands you is the best possible solution to a room share situation.

One of my best friends puts the EXTRA in extravert—for example, she can't get through a car ride of more than 3 minutes without calling someone to chat—but we can share hotel rooms because she understands me. It didn't happen all at once. Instead, it took regular communication. Since she cares about me, she was willing to listen and I made my personal needs and feelings clear.

If you need quiet or solitude at a certain point, you have to be specific. These needs must be explicitly stated. My personal experience has shown me that sometimes introverts and extraverts can use the same words, but with very different meanings. A good example is my idea of quiet time. I like soft music or actual quiet before bed, but my chatty buddy needs stimulation until almost the moment her eyes close.

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Quiet time before bed for her includes conversation, pop music, or television.

Being a good roommate means finding a compromise. What we discovered is we are both comfortable watching certain movies. For me, movies such as *Pride and Prejudice* (The *real* one with Colin Firth-Jennifer Ehle, of course) are almost as good as quiet. I call them visual comfort food. They represent well-worn territory that it is almost as good as no noise.

For my friend, it provides enough stimulation, even if she too has seen it ad infinitum. When we travel together, I call ahead to the hotels to find out if they have a DVD player or Blue Ray. If not, I bring my iPad on which I have the film downloaded.

Communication about what you both expect and how you can both have a good experience, is crucial to all roommates having a fulfilling stay. One through which friendship (and lives) survive.

Decide what is worth missing.

Regardless of how many roommates you have, or don't have, getting through a multi-day conference will likely require a little down-time. Most conferences don't have much of that built-in. In fact, in my experience, large-scale national/international/regional conferences are usually so completely scheduled that it is possible to go from wake-up to bedtime without any more alone time than you get in a stall during bathroom breaks. This can be, and usually is, depleting for an introvert.

To keep what's left of my sanity, I've taken to close-reading conference programs and finding one session per day, usually between noon and midafternoon, that I can miss. I don't always want to miss a session, but my life is better if I pick one to take off. I spend that time quietly by myself in my room. Usually, this one hour is enough of a reset that I can make it through each day without trying to gouge my eyes out.

Local conferences take less planning, but you might want to think ahead.

Local conferences offer the comforts of home, and for an introvert, there is almost nothing better. But even still, a full day of new people, networking and lectures can take a toll. My biggest trick is to make sure I drive to and from the conference by myself. I am not against carpooling, but the 20 to 30-minute drive alone to the conference allows me to mentally prepare and find my center. The same drive on the way home is usually all I need to decompress. On top of the solo drive, I've also started a two to three-day plan ahead where I give myself a little extra downtime in the days leading up to the conference. I call it filling my tank and it's a trick I've started using for other non-writing large events as I find it so effective.

No matter the size conference, set reasonable goals.

I find large crowds intimidating. Meeting new people and networking can get overwhelming. But at the same time, I'm not going to big conferences to leave without a few new contacts. So how do I get from here to there? I set reasonable goals. My first time at the Los Angeles SCBWI conference, I set the goal of meeting

one new person each day. If they talked to me—fantastic! But if not, I made myself go up and introduce myself to one new person per day. Not surprisingly, all those I spoke to were more than happy to share stories and information—writers are cool that way.

Lastly, size matters.

Despite forcing myself to talk to new people, sometimes I just need to be alone. Even in public. Over the years, I've tried reading books, typing on a laptop, and wearing earbuds. You'd think all of these would scream "busy" and/or "shy," but apparently a lot of people miss the cues. While I have periodically considered a statement t-shirt that says "Not people friendly" I'm afraid that would just provoke more questions.

After far too much trial and error (an aside, taping a "do not disturb sign" to your own back only causes folks to tell you about the sign—thus proving no one reads signs) I have finally discovered that while earbuds don't stop the well-meaning chit-chat, large *Beats*-style headphones do seem to cut off conversation. I'm not sure if this is because the large size makes them harder to miss, or if this is a matter of folks assuming that anyone of my age who chooses to wear that style of headgear must have some deeper issues. But no matter the reason, it works.

The conclusion to these tricks is that even if you are the type of introvert who seriously contemplates a monastic life of seclusion when someone sits next to you on the bus, you too can survive a conference. I hope to see you at the next one—I'll nod to you from under my over-sized headphones as I hide in the corner.

THE EXTROVERT

Full disclosure: though I am an extrovert, I don't put the extra in the word. If you're a Myer's Briggs devotee (I'm a sceptic myself), I fall just over the midway point on the extroversion/introversion scale. But, judging from my experiences in large groups of writers, that's still pretty extroverted, so for my fellow E's, I offer this dubious advice.

Say Hello

If you're at a writer's conference, chances are you are in the minority as an extrovert. This doesn't mean that no one wants to talk to you. In fact, most introverts at conferences still want to make connections and writing friends. Go ahead and say hello to the people you find yourself sitting near. Be respectful of course, and watch for the things Erin mentioned like people reading or listening to earbuds, but for the most part, strike up a conversation. Go first. Ask some questions about where the person is from or what they write, and exchange business cards.

Make Introductions

Once you've met a few folks, introduce them to the other people you know. If you meet someone writing a mystery MG and your hometown friend is also writing a mystery MG, help them connect.

Get a Roommate

Not only can a roommate help offset the cost of the conference, but sometimes it's nice to have someone to process the day with.

cont'd on pg. 3

Introverts and Extroverts ... cont'd from pg. 2

Just make sure you communicate up front with your roommate about when each of you might need time alone, when you'd like to have lights out, and how much personal space you need. Ideally, find another extrovert to share your room. If you do end up with an introvert, be respectful of her need for alone time. There's almost always someone ready to talk at the hotel bar in the lobby.

Volunteer

Volunteering at conferences is a great way to meet more people without stepping on anyone's toes. After all, if you're the one handing out folders or checking in portfolios for review, people will be more than happy to make an introduction. Besides, as my fellow extroverts can probably attest to, people often assume we are volunteers or employees anyway in these situations when we make eye contact and smile. How many times have you been asked directions at an event you weren't working? A lot, right? Go ahead and make it official! Volunteering is a great way to make new writer friends, and conferences can't happen without our happy helpers!

Whether you are bursting with energy at the end of the weekend

or need to take a vow of silence for the next week, there is a way to survive and even thrive at your next writing conference.

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

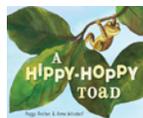
JESS TOWNES, CO-REGIONAL ADVISOR



Jess Townes currently serves as regional co-advisor for the Kansas-Missouri SCBWI. 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. jesstownes.com.

MEMBER NEWS

Peggy Archer's *A Hippy-Hoppy Toad* was on Betsy Bird's Fuse 8 list in December for Best 2018 Read Aloud Picture Books, and in January, it is one of the top 5 picture books up for the Indiana Literacy Firefly Award.



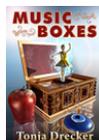
Elizabeth Baddeley has illustrated a new book, *The Cat who Lived with Anne Frank*, written by David Lee Miller and Steven Jay Ruben and published by Philomel

Jessica Marie Baumgartner's latest middle grade story, "Traveling with Aliens," is featured in the April 2019 issue of *Spaceports & Spidersilk* magazine.



Jeanne Conway has illustrated two new books, *Storm Sentinel* and *This Isn't My Bed*.

Tonja Drecker has a new book, *Music Boxes*, out from Dancing Lemur Press.



Sue Bradford Edwards has four new books out in 2019. Abdo published *Evolution of Reptiles* and *Evolution of Mammals* and *Labradoodle* and *Puggle* are Capstone titles.



Jan Greenberg has a new book with Sandra Jordan, *Two Brothers, Four Hands/ The Artists Alberto and Diego Giacometti*. Illustrated by Hadley Hooper. It is published by Holiday House.

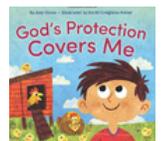


David L. Harrison's 96th book, *And the Bullfrogs Sing*, is out from Holiday House on May 14. He also wrote "Poetry, the Game Changer," as the lead article for the (current) winter issue of *Missouri Reader*. <https://joom.ag/o1ta>

Reader. <https://joom.ag/o1ta>

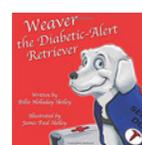
Jerilynn Henrikson has a new story for kids, *Desert Dreadfuls, or Maybe Not*. This tale for toddlers and the adults who love them is a reminder that different is not always bad; sometimes it's just different, and once in a while, it's downright wonderful. To purchase, contact jerilynnh@yahoo.com.

The picture book by **Amy Houts**, *God's Protection Covers Me*, will be out May 21 from Beaming Books.



Rebecca Koehn has a new book, *Behind the Scenes with Pro Football*, out from Capstone Press. She also has a new story, "The Trouble with Tacos," out in the April issues of *Highlights High Five*.

Lindsay H. Metcalf's nonfiction photo-illustrated title for young readers, *Tractors on Parade: Planting a Movement, from the Heartland's Farms to the Nation's Capital*, will publish in fall 2020 with Calkins Creek. The book chronicles the 1979 farm protests in which thousands drove their tractors cross-country to the National Mall to protest low grain prices.



Weaver the Diabetic-Alert Retriever, the third book in **Billie Holladay Skelley's** Therapy Dogs series, has been released. This book provides a rhyming text and colorful illustrations to help children understand how service dogs provide care and support. It highlights the training, work ethic, and dedication of these remarkable animals.

The 4th book in **Deborah Zemke's** chapter book series, *Bea Garcia: The Tree and Me* received a starred review from Kirkus Reviews.



Drafting Dynamics

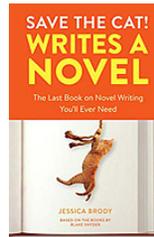
BY NICKI JACOBSMEYER, KS/MO ASSISTANT REGIONAL ADVISOR

As I write the last chapters of the first draft of my middle grade novel, I start to think what my goals will be in the second draft. And third draft. What elements of story should I concentrate on with each subsequent draft? As a novice novel writer, I want to learn what has and hasn't worked for others to determine how I want to move forward.

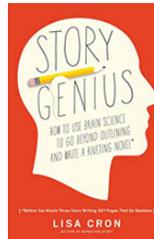
I turned to my trusty SCBWI critique group for advice, like I do with most writing questions. I'm sure some of you will recognize elements of your own process while others will find new ideas, like I did.

- **Write down the opening lines and go from there.** Make lists of synonyms and words related to the topic, as well as any facts needed in order to get a good idea of my main character.”
- **Rewrite as many drafts as needed** then consult trusted critique partners for their sound advice.
- **Outline prior to first draft including plot points, character arcs, and how they intersect and affect one another.** Subsequent drafts include voice, subplots, minor characters, placement of reveals, payoffs. Making sure it's moving the story forward so that everything and everyone are all pushing the characters internally and externally through the plot points. Polishing includes use of strong verbs, word choice and variety, eliminating crutch and filler words or phrases, dialogue, use and variety of senses, setting, etc. Keep a calendar of events that happen in your story to avoid confusion.
- **Write a synopsis early, even though they are painful.** It forces you to pare down the story to the main plot and vocalize exactly what you want to accomplish.
- **Do a pass through your story** making sure it includes sensory material, strong verbs, character's voices are consistent, minor characters aren't ghosted, and all scenes are complete.
- **First draft is a word vomit.** An outline process can help scene writing come easier if you prefer structure.
- **Before writing a first draft determine the characters and theme.** Write a few early scenes playing with the POV and tense until you find one that fits. Some of these scenes might not make it into first draft but that's alright. Journal as each of these characters to discover their backstory, wants, and needs. Then write the first draft while keeping the internal editor in check. In the second draft concentrate on plot, major changes, character development or cutting/blending, pacing, etc. Make musical playlists based on moods for scenes and listen while you draft.

I've already put some of these suggestions to the test and I've been able to get to know my characters on a deeper level as well as determine the themes of my story. My critique groups also recommended a few resources:



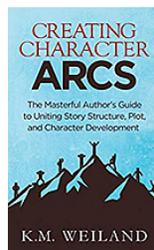
Save the Cat! Writes a Novel
by Jessica Brody



Story Genius: How to Use Brain Science to Go Beyond Outlining
by Lisa Cron



On Writing: A Memoir of the Craft
by Stephen King



Creating Character Arcs by K.M. Weiland
helpingwritersbecomeauthors.com



Scrivener software
literatureandlatte.com/scrivener/overview

Try them out, you might find the answers you've been looking for. Happy Writing!

NICKI JACOBSMEYER, ASSISTANT RA



Nicki Jacobsmeyer writes fiction and non-fiction for children and adults. She has a middle grade book, *Surviving the Iditarod, You Choose: Surviving Extreme Sports* (Capstone Press, 2017) and a historical non-fiction book, *Images Of America, Chesterfield* (Arcadia Publishing, 2016). Her short stories and poetry are published in several anthologies. Besides reading and writing she loves to travel, knit, sunsets, family barbeques and watching a storm come in from her front porch. Visit her at nickijacobsmeyer.com.

ILLUSTRATOR'S CORNER

A Fond Farewell

BY AMY KENNEY, FORMER KS/MO ILLUSTRATOR COORDINATOR

Hello Kansas/Missouri SCBWI!

At the end April, my term as Illustration Coordinator came to an end. After three years in this position, I find this moment bittersweet. It has been an absolute joy getting to know all of you, writers and illustrators alike. And it has been a privilege to work for the benefit of this region.

I became a member of SCBWI at a time when I was fairly lost emotionally and professionally. In the years since, through membership and leadership, this organization has given me information, inspiration, motivation, and some of my very best friends. I have truly found my people here, and I hope that all of you reading this have as well.

I started as IC under Sue Gallion, when the Kansas/Missouri region was still separated by state line. I was the first IC for Kansas, but came in with a lot of inspiration from Katie Wools, longtime IC for Missouri. The beginning of my term was wonderful, because of Sue's unending support, and kind leadership. I learned so much from her. The Kansas/Missouri merger started a new, and exciting chapter, allowing me to spend more time with my old SCBWI friend Andi Osiek, and introducing me to Erin Mos, Jess Townes, and Nicki Jacobsmeyer. Erin, Jess, and Nicki are incredible, and supportive, women to work with, and have all become such good friends. I consider myself fortunate to have stumbled into contact with all of these women.

As sad as I am to pass this incredible volunteer position on, I'm so excited to see how our illustration opportunities will grow and change under our next IC. I'm thrilled to announce that Robin

Schuberth, of Shawnee, Kansas, will be taking over as Illustration Coordinator of our region starting May 1st. Robin has been a very active member of our region in recent years: hosting critique nights, volunteering at our regional conference, and organizing get-togethers for the illustrators in the KC metro area. Robin has a BFA in Architectural Design, and an MA in Teaching and Learning. She is a secondary educator at The Design Academy at Olathe East, teaching ninth through twelfth graders. She is an aspiring picture book illustrator. Her favorite medium is watercolor. And she is friendly as all get out.

Thank you all for your kind words, and your supportive emails over the years. Thank you for sharing your portfolios, your manuscripts, and your dreams with me. Thank you for your positive energy, your willingness to help, and your passion for this work. Children's books brought us together, and this region will keep us together. I look forward to seeing you all at the next regional conference...but this year as an attendee!

Happy Book Making!

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

Spring—Re-Freshing Ideas

BY PEGGY ARCHER, KS/MO PAL COORDINATOR

It's Spring! At least, as I write this, I think it is. The sunshine and the occasional warm days make me think of flowers and gardens. Open windows and a spring-clean house. I want to re-fresh everything! I remember to include the manuscripts that have been sitting around, getting stale.

As I open my mind, I open the windows and let the sunshine in! I dust out the cobwebs and give everything a good spring cleaning, pulling out scraps of ideas, putting them together to make a patchwork of spring colors.

Outside in my yard the water in the bird bath has thawed, and the birds are singing. I want to dig in the dirt and rake out the weeds that have started growing. I'll add compost and fresh dirt to make the soil rich and fertile. I think of planting the tiny seeds that will quickly grow into beautiful flowers to enjoy, or good things to eat. Sometimes it will be a young plant instead of seeds that will grow and bloom. Soon...

My indoor spring gardening includes 'digging into' a stale poem or picture book, or starting something new and fresh. I fertilize the 'soil' by reading poetry and picture books, learning from

others, and making commitments. Finally, I 'plant' the tiny seeds of my story, or those ideas that have already begun to grow, onto paper. I 'rake out' the words or the parts that distract from its beauty, or from the story. I feed and water with more reading, more writing, and sharing them with other writers.

I continue to water and feed those ideas and stories. Only then can I sit back and watch them grow and bloom.

Don't forget to check out our PAL Featured author for the month, and every month, at ksmo.scbwi.org/featured-author/!

PEGGY ARCHER, PAL COORDINATOR



Peggy Archer's newest picture book, *A Hippy-Hoppy Toad* (Schwartz & Wade/Random House 2018), just won the SCBWI Mid South Division Crystal Kite Award, and is a Junior Library Guild Selection. Her other recent picture books include *Name That Dog!* (Dial) and *From Dawn to Dreams* (Candlewick Press). Originally from northwest Indiana, Peggy and her husband now live in O'Fallon, MO. peggyarcher.com

The Market Place

BY RITA RUSSELL

“... the moment we persuade a child, any child, to cross that threshold into a library, we’ve changed their lives forever, and for the better. . . . We all have a responsibility as parents and librarians, educators and citizens, to instill in our children a love of reading so that we can give them the chance to fulfill their dreams.”

Barack Obama – 44th President of the United States

BOOK MARKETS

ALBERT WHITMAN & COMPANY invites submissions for un-agented manuscripts and proposals for picture books, middle-grade fiction, and young adult novels. For guidelines and a catalog of books, visit the website.

Editor **Jonathan Westmark** is seeking: Picture books (realistic stories that explore tough, often overlooked issues in sensitive ways without being didactic; quirky, over-the-top, or subtle humor that works for kids and adults; and nonfiction picture books that dig into little-known stories or underrepresented cultural or religious traditions). Chapter books and early middle grade (high-concept series—something with an imaginative premise, a quirky and diverse cast of characters, and a fast-paced plot). Middle grade (contemporary and historical MG with a literary bent). Young adult (upmarket suspense, mystery, magical realism, and accessible sci-fi and fantasy).

South Carolina regional pub **ARCADIA PUBLISHING** is acquiring “significant” majority interest in New Orleans-based **Pelican Publishing**. Pelican’s staff will continue operating from New Orleans. The company has a backlist of more than 2,000 titles with a particular focus on Louisiana-inspired stories. Among its most popular books are the children’s holiday classic *Cajun Night Before Christmas*, which is in its 25th printing. (*Publishers Weekly* 4/4/19)

BOYDS MILL PRESS accepts unsolicited submissions from published and unpublished writers and illustrators. Seeking picture book manuscripts, as well as middle grade fiction, poetry collections, and nonfiction for children, middle grade, and teens. Submit via Submittable on website.

boydsmillspress.com/Submissions (*Institute of Children’s Literature eNews* 4/11/19 and *Boyd’sMillPress.com*)

CHRONICLE BOOKS seeks unique projects that fit its eclectic mix of children’s books and that will lend our list a distinctive flair. Accepting fiction and nonfiction books for all ages, as well as board books, decks, activity kits, and other innovative formats. Prefers to receive paper submissions, via regular post mail. See guidelines on website.

chroniclebooks.com/submissions

(*ICL eNews* 4/18/19 and *ChronicleBooks.com*)

ELLYSIAN PRESS is a small press that accepts young adult submissions in fantasy, science fiction, paranormal, paranormal romance and horror genre. Novels should be between 60,000 and 120,000 words. Detailed submission guidelines at

ellysianpress.com/submissions/

(*ICL eNews* 4/18/29 and *EllysianPress.com*)

Journalist, author, and founder of the “My Brown Baby” blog **Denene Millner** is moving her eponymous children’s imprint from Illinois-based Agate Publishing to **Simon & Schuster Books for Young Readers**. Millner’s titles for Agate included the acclaimed *Crown: An Ode to the Fresh Cut* by Derrick Barnes, illustrated by Gordon C. James, recipient of a 2018 Newbery Honor, a Caldecott Honor, and Coretta Scott King Honors, among other accolades. **MILLNER BOOKS** will launch at S&S in spring 2020 with five titles – all by African-American authors and illustrators, for readers of all ages. Millner’s mission is to give “more people bigger opportunities. We’re still in a moment where African-American storytellers, be they writers or illustrators, are not given the opportunities in any grand way to practice their art, to tell their stories, and to shine a light on the everyday lives of black children and families. When I’m at S&S, I can open a door, which perhaps wasn’t so easily opened.”

(*Publishers Weekly Children’s Bookshelf* 2/28/19)

Minneapolis-based publisher **JUMP!** has acquired New York-based **Bearport Publishing**, which specializes in curriculum-aligned books for children in grades PreK–8. Jump! will continue to release books under the Bearport Publishing brand. **Gabe Kaufman**, Jump!’s founder, began his career at Bearport, and will oversee both operations. Jump! is listed among PW’s fastest growing independent publishers. (*PW* 4/8/19)

Trustbridge Global Media, parent company of Holiday House and Peachtree Publishing, has announced its newest children’s imprint, **PIXEL+INK**. The pub will focus on books that can potentially translate into various platforms and internationally. The debut list, scheduled for summer 2020, will showcase fiction series for children ages three to 13, featuring a combination of picture books, chapter books, middle grade, and graphic novels. Based in New York City, Pixel+Ink will be headed by Editor-in-Chief Bethany Buck, who previously was editorial director at Bloomsbury Children’s Books, editorial director of Sky Pony Press, v-p and publisher at Simon & Schuster’s Aladdin and Simon Pulse imprints, and associate editorial director in Scholastic’s trade division. Buck plans to publish 12 to 15 titles each year. (*PW* 3/7/19)

Celebrated editor **Arthur A. Levine** has exited **SCHOLASTIC** after 23 years to start his own independent publishing company. The new company’s name hasn’t been announced, but Levine promises its list will “center on diversity, ideally with a mix of 75% minority creators, including people of color, Indigenous people, and LGBTQ individuals. It will be focused on high-quality bookmaking and many of the things Arthur A. Levine Books has been known for.” A launch is planned for fall 2020, with a list of 20 titles. Levine, who launched his eponymous imprint at Scholastic in 1996, is best known as “the editor who brought J.K. Rowling’s Harry Potter series to the U.S.” (*PW* 3/12/19)

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SLEEPING BEAR PRESS, specializing in picture books and middle grade novels, is open to submissions of both fiction and nonfiction works. View catalog and submission details at sleepingbearpress.com/submission_guidelines/ (SCBWT's Blueboard 4/2/19 and *SleepingBearPress.com*)

First Second Books, Macmillan's graphic novel imprint, is launching **WORLD CITIZEN COMICS**, a line of nonfiction graphic works focused on civic involvement and media literacy. Driven by the current political climate in conjunction with the popularity of nonfiction comics, First Second editorial director **Mark Siegel** said World Citizen Comics will launch in 2020 with a line of seven works aimed at adults, young adults, and middle grade readers. According to Siegel, the imprint aims to publish quality work in the vein of recent best sellers such as *March*, Congressman John Lewis's Civil Rights memoir trilogy, and Thi Bui's acclaimed refugee memoir, *The Best We Could Do*. (PW 3/13/19)

"Diversity in itself gives you nothing. Inclusion is the goal. Diversity is being invited to the party; inclusion is being invited to dance. . . . People want to belong to, connect with, something that is larger than themselves."

*Mecca Sykes-Santana –
Westchester Medical Center in White Plains, NY*

PUBLISHING PERSONNEL NEWS

ABRAMS CHILDREN'S BOOKS latest round of promotions: **Pam Notarantonio** moves up to Art Director, Children's Books and ComicArts, from associate art director. At **Amulet**, **Anne Heltzel** is now Executive Editor, rising from senior editor, and **Erica Finkel** has been promoted to Senior Editor, from editor. **Emily Daluga** was promoted to Assistant Editor at ACB, from editorial assistant. (*Publishers Weekly Children's Bookshelf* 3/7/19)

ALGONQUIN YOUNG READERS, a division of **Workman Publishing**, has promoted **Sarah Alpert** to Associate Editor from assistant editor. (*Publishers Weekly Children's Job Moves* 3/5/19)

Susan Dobinick is now Senior Editor for nonfiction at **BLOOMSBURY CHILDREN'S BOOKS**, moving up from editor. (PWCB 4/18/19)

Miriam Newman has been promoted from associate editor to Editor at **CANDLEWICK PRESS**. (PWCB 3/19/19)

COTTAGE DOOR PRESS welcomed **Ellen Kokontis** as Art Director, moving up from associate art director at Albert Whitman & Company. (PWCB 3/21/19)

Claire Nist joined **CROWN BOOKS FOR YOUNG READERS** as an Editorial Assistant, coming from Time Inc. Books where she held the same position. (PWCB 4/11/19)

Kirk Benshoff has joined **FIRST SECOND BOOKS** as Art Director, coming from the same position at Scholastic. (PWCB 4/9/19)

Alyssa Miele moved up to Editor at **HARPERCOLLINS CHILDREN'S BOOKS**, from associate editor. **Sarah Homer** has been promoted to Assistant Editor, from editorial assistant. (PWCB 4/23/19 and 4/16/19)

At **HMH BOOKS FOR YOUNG READERS**, **Alessandra Preziosi** and **Bethany Vinhateiro** have been promoted from editor to Senior Editor. (PWCB 4/11/19)

Rob Wall is Art Director at **LITTLE BEE BOOKS**, from senior designer. (PWCB 4/16/19)

Several job moves at **LITTLE, BROWN BOOKS FOR YOUNG READERS**: **Samantha Gentry** has joined as Editor, coming from Crown Books for Young Readers where she was associate editor. **Nikki Garcia** has been promoted to Editor. **Saho Fujii** has been promoted to Senior Art Director. **Karina Granda** has been promoted to Associate Art Director, from senior designer. **Hannah Milton** has been promoted to Assistant Editor, from editorial assistant. (PWCB 2/28/19)

T.S. Ferguson joined **LITTLE, BROWN'S JIMMY PATTERSON** imprint as Editor; previously he was an editor at Harlequin Teen/Inkyard Press. (PWCB 3/26/19)

Katie Moore has joined APA Publishing's **MAGINATION PRESS** as Senior Editor; previously she was editor at Callisto Media. (PWCB 3/12/19)

Cecily Kaiser has been named Director of Preschool Publishing at **PENGUIN WORKSHOP**, charged with developing board books, novelty books, and 8x8s. Most recently Kaiser was children's publisher at Phaidon Press, and before that she launched the Applesed imprint at Abrams. (PWCB 3/19/19)

RANDOM HOUSE BOOKS FOR YOUNG READERS:

- **Sonali Fry**, the former publisher at Bonnier Publishing USA and founder of the Little Bee, BuzzPop, and Yellow Jacket imprints, joined RHB for Young Readers as VP and Publishing Director for classic brands and pre-school. (PWCB 3/7/19)
- **Maria Modugno** was promoted Executive Editorial Director from editorial director. (PWCB 3/21/19)
- **Sasha Henriques** is joining as Associate Editor; previously she was an assistant editor at Little, Brown. (PWCB 4/3/19)
- At **Knopf Books for Young Readers**, **Erin Clarke** was promoted to Editorial Director, from senior executive editor. **Katherine Harrison** was promoted to Senior Editor, from editor. **Kelly Delaney** was promoted to Editor, from associate editor. **Karen Greenberg** and **Marisa Dinovis** have been promoted to Associate Editor, from assistant editor. **Arely Guzmán** has joined as an Editorial Assistant. (PWCB 3/21/19 and 3/5/19)
- At Wendy Lamb Books, **Dana Carey** has been promoted to Associate Editor, from assistant editor. (PWCB 3/21/19)

Ruta Rimas joined **RAZORBILL** as Executive Editor, coming from Margaret K. McElderry Books, where she was senior editor. **Christopher Hernandez** also moved to Razorbill as Senior Editor; previously he was an editor at HarperCollins. **Jessica Harriton** has been promoted to Associate Editor, from assistant editor. (PWCB 4/11/19)

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Kate Meltzer has joined **ROARING BROOK PRESS** as Editor; she was formerly an editor at G.P. Putnam's Sons Books for Young Readers. (PWCB 4/11/19)

SCHOLASTIC TRADE: **Anna Membrino** has joined as Editor for **Cartwheel** and **Orchard**; she was an assistant editor at Random House children's books. **Rachel Matson** has been promoted to Assistant Editor, from editorial assistant. (PWCB 4/3/19)

“All writers could benefit from learning more about the business of book publishing. Even if you want your agent to handle it all and just run things by you, you need to absolutely know what everything is – and especially how to separate being a creative and an artist from the work of producing something that will have a monetary value placed on it.”

Quressa Robinson – Agent at Nelson Literary Agency

AGENT NEWS

Claire Draper has joined **THE BENT AGENCY** as an Agent, representing fiction and nonfiction for YA and middle grade readers. She was previously an assistant at InkWell Management. Her interests include graphic novels, queer diversity, body positive memoirs, and feminist essay collections. Eager to find books with queer protagonists that are not necessarily issue-driven books. Loves contemporary action-adventure stories that have humor and heart. (*Publishers Weekly Children's Bookshelf 3/26/19 and Guide to Literary Agents 3/27/19*)

Mary Cummings with Los Angeles-based **BETSY AMSTER LITERARY ENTERPRISES** represents fiction, literary nonfiction, and poetry for children and teens, from picture books to middle grade and young adult novels. She is particularly seeking middle grade novels and picture books with strong story arcs, a spunky central character, and warmth, humor, or quirky charm. Read her manuscript wish list and submission advice on her website cummingsskidlit.com/ (*Children's Book Insider 2/2019 and AmsterLit.com*)

Nicole Geiger, founding publisher of the now defunct Tricycle Press, has joined **FULL CIRCLE LITERARY** as an Agent. Geiger has 30 years of experience in publishing and has worked in just about every capacity in the industry. She will represent fiction and nonfiction board books through middle grade, including graphic novels and illustration. See her wish list on the agency website. (PWCB 4/16/19 and *FullCircleLiterary.com*)

Andrea Somberg with **HARVEY KLINGER LITERARY AGENCY** represents fiction and nonfiction for adults, young adults, and middle grade readers. She is currently seeking YA narrative nonfiction that deals with the opioid epidemic; YA novels that are based on a true story from the 20th century; epic fantasy set in a non-Western culture; and magical realism for the YA or MG market. Bonus if young adult and middle grade novels feature diverse protagonists with great characters and

compelling storylines. Wish list and submission details on her website andreasomberg.com/aslitagent/ (*CBI 4/2019 and HarveyKlinger.com*)

NEW LEAF LITERARY Agent **Devin Ross** is open to all kidlit genres. Submissions, however, need to target her wish list. “If you're going to query me with a MG or PB project, there should be a very specific reason that you think I am the right fit for that specific project.” In YA, Ross is looking for commercial fiction, coming of age, plot driven books with strong voices and crossover appeal that break the status quo. Read more in her interview at justincolonbooks.com/interview-with-agent-devin-ross-of-new-leaf-literary/ (*JustinColonBooks.com and NewLeafLiterary.com*)

STERLING LORD LITERISTIC. Agent **Sarah Landis** is building her list with MG and YA clients. She is particularly drawn to middle grade fantasy and contemporary with heart, humor, adventure, and magic. In young adult, she is interested in high-concept plots, big hooks, strong romance, sci-fi/fantasy, historical, mysteries & thrillers, magical realism, and emotionally compelling contemporary stories. Before joining SLL in 2017, Landis worked as an editor for fifteen years at various pub houses including G.P. Putnam Son's, Hyperion Books, HarperCollins, and HMH Books for Young Readers. (*CBI 3/2019 and SLL.com*)

Alyssa Eisner Henkin, Senior Vice President of **TRIDENT MEDIA GROUP**, is actively seeking new clients – authors and illustrators – for children and young adult books; sweet spot is middle grade. Henkin likes fiction and nonfiction, from illustrated and graphic novels and memoirs to innovative series, and is excited to break new ground with exciting new projects. Specifically: Loves underdogs, school stories, humor, heart, mysteries, and regional and ethnic influences. Also loves picture book biographies and stories that are fun read-alouds. (*CBI 4/2019 and TridentMediaGroup.com*)

“Now, 75 years later in an abundant society where people have laptops, cell phones, iPods, and minds like empty rooms, I still plod along with books. Instant information is not for me. I prefer to search library stacks because when I work to learn something, I remember it.”

“A Letter from Harper Lee” in O: The Oprah Magazine (2006)

MAGAZINE MARKET

ROAR KIDS MAGAZINE. This new digital magazine is looking for material for kids 3-9 including fiction (up to 500 words), and nonfiction (up to 400 words). Also open to comic strips and arts and crafts. Poetry submissions are currently closed. Especially interested in engaging stories and subjects that kids will find interesting, and teachers will find useful in the classroom. Pays 25 cents per word. Topics and submission guidelines on the website roarkidsmagazine.com (*Institute of Children's Learning eNews 2/21/19 and RoarKidsMagazine.com*)

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My goal as an artist has always been, that if I didn't know who I was, and I saw one of my paintings, what would I think? If I can step back and look at my work and say "wow!" then I know I've done my job.

Eric Velasquez – Author & Illustrator

WORK-FOR-HIRE

REDLINE EDITORIAL is putting out a call for new writers, "especially from marginalized backgrounds, to produce manuscripts as work-for-hire. We produce K-12 books on a variety of nonfiction topics, assigned by our staff." Send a resume, including a list of pub credits and a kid's writing sample, to jobs@redlineeditorial.com Other work-for-hire opportunities at Redline: Editorial – RLE regularly uses developmental editors, copy editors, proofreaders, and fact-checkers in the book production process; Sportswriters – RLE's sports team needs experienced sportswriters to add to their network; and Illustrators – submit samples for consideration on future projects. (*ICL eNews 3/7/19 and REditorial.com*)

Only 7% of children's books published in 2017 were written or illustrated by Black, LatinX, or Native peoples.

Cooperative Children's Book Center

HONORS AND DISTINCTIONS

THE 70TH ANNUAL CHRISTOPHER AWARD WINNERS

Given in recognition of writers, producers, directors, authors and illustrators whose work "affirms the highest values of the human spirit" and reflects the Christopher motto, "It's better to light one candle than to curse the darkness." The winners in the Books for Young People Category are:

- *Eraser* by **Anna Kang**, illustrated by **Christopher Weyant** (preschool and up)
- *The World is Awake: A Celebration of Everyday Blessings* by **Linsey Davis** with **Joseph Bottum**, illustrated by **Lucy Fleming** (kindergarten and up)
- *Rescue and Jessica: A Life-Changing Friendship* by **Jessica Kensky** and **Patrick Downes**, illustrated by **Scott Magono** (ages six and up)
- *The Ostrich and Other Lost Things* by **Beth Hautala** (ages eight and up)
- *To the Moon: The True Story of the American Heroes on the Apollo 8 Spaceship* by **Jeffrey Kluger** with **Ruby Shamir** (ages 10 and up)
- *Tight* by **Torrey Maldonado** (young adult).

(*Christophers.org and Publishers Weekly Children's Bookshelf 4/9/19*)

2019 NEW VISIONS AWARD

TU BOOKS, the middle grade and young adult imprint of **Lee & Low Books**, announced the winner of its sixth annual **New Visions Award** for new authors of color and Native nations.

Monica Zepeda was lauded for her contemporary YA manuscript, *Boys of the Beast*, and **Michelle Jones Coles** received the Honor Award for her YA historical fiction manuscript, *Woke*. Zepeda will receive a cash prize of \$2,000 and a publishing contract with Lee & Low. **The deadline for submissions for next year's New Visions Award is August 31, 2019.** (*PWCB 3/21/19 and LeeAndLow.com*)

2019 EZRA JACK KEATS AWARDS

Each year the Ezra Jack Keats Foundation chooses an outstanding writer and illustrator to recognize for creating an extraordinary children's book that reflects the diverse nature of our culture. To be eligible for the 2019 Ezra Jack Keats Award, the contenders must have had no more than three children's picture books published prior to the year under consideration.

The 2019 award Winners

- **Writer: John Sullivan** for *Kitten and the Night Watchman* (S&S/Wiseman)
- **Illustrator: Oge Mora** for *Thank You, Omu!* (Little, Brown)

The 2019 award Writer Honorees

- **Juana Martinez-Neal**, for *Alma and How She Got Her Name* (Candlewick)
- **Matt James**, for *The Funeral* (Groundwood Books)
- **Keith Calabrese**, for *Lena's Shoes are Nervous* (Atheneum Books for Young Readers)

The 2019 award Illustrator Honorees

Jessica Love, for *Julián is a Mermaid* (Candlewick)
Jane McGuinness, for *Prickly Hedgehogs!* (Candlewick)
(*PWCB 2/21/19 and The Ezra Jack Keats Foundation*)

2019 GOLDEN KITE AWARD WINNERS

The Society of Children's Book Writers and Illustrators announced the winners of the 2019 Golden Kite Awards. The Golden Kites are the first children's literary award judged by a jury of peers.

- **Picture Book Text: Jessie Oliveros**, author of *The Remember Balloons* (Simon & Schuster)
- **Picture Book Illustration: Becca Stadtlander**, for *Made by Hand* (Candlewick)
- **Middle Grade: Susan Hood**, author of *Lifeboat 12* (Simon & Schuster)
- **YA Fiction: Jane Yolen**, for her novel *Mapping the Bones* (Philomel)
- **Sid Fleischman Award: Angela Dominguez** for *Stella Diaz Has Something to Say* (Roaring Brook Press)

For a complete list of winners and honorees, visit scbwi.org/scbwi-golden-kites-2019/

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THE MOST CHALLENGED BOOKS OF 2018

In an effort to keep the public informed about censorship in libraries and schools, the American Library Association's Office for Intellectual Freedom has compiled its annual list of the most frequently challenged books in the U.S. Of the 483 books challenged or banned in 2018, the Top 10 Most Challenged Books are:

1. *George* by **Alex Gino**
Reasons: banned, challenged, and relocated because it was believed to encourage children to clear browser history and change their bodies using hormones, and for mentioning "dirty magazines," describing male anatomy, "creating confusion," and including a transgender character
2. *A Day in the Life of Marlon Bundo* by **Jill Twiss**, illustrated by **E.G. Keller**
Reasons: banned and challenged for including LGBTQIA+ content, and for political and religious viewpoints
3. *Captain Underpants* series, written and illustrated by **Dav Pilkey**
Reasons: series was challenged because it was perceived as encouraging disruptive behavior, while *Captain Underpants and the Sensational Saga of Sir Stinks-A-Lot* was challenged for including a same-sex couple
4. *The Hate U Give* by **Angie Thomas**
Reasons: banned and challenged because it was deemed "anti-cop," and for profanity, drug use, and sexual references
5. *Drama*, written and illustrated by **Raina Telgemeier**
Reasons: banned and challenged for including LGBTQIA+ characters and themes
6. *Thirteen Reasons Why* by **Jay Asher**
Reasons: banned, challenged, and restricted for addressing teen suicide
7. *This One Summer* by **Mariko Tamaki**, illustrated by **Jillian Tamaki**
Reasons: banned and challenged for profanity, sexual references, and certain illustrations
8. *Skippyjon Jones* series, written and illustrated by **Judy Schachner**
Reason: challenged for depicting stereotypes of Mexican culture
9. *The Absolutely True Diary of a Part-Time Indian* by **Sherman Alexie**
Reasons: banned and challenged for sexual references, profanity, violence, gambling, and underage drinking, and for its religious viewpoint
10. *This Day in June* by **Gayle E. Pitman**, illustrated by **Kristyna Litten**
Reason: challenged and burned for including LGBTQIA+ content

(*Publishers Weekly* 4/9/19)

"When you choose a creative life, you never grow old. It's forever young and forever growing."

Salome Jens – Actress

WRITING RESOURCE

INSTAGRAM: Tips to maximize your reach

To increase your reach on Instagram, librarians recommend using these hashtags:

#Bookstagram (28,722,323 posts), which features Instagram accounts devoted to books

#LibrariesOfInstagram (413,684 posts), depicting everything from a library on wheels to a diagram of a bookworm

#BookfaceFriday (64,892 posts) and #BookFaceFridayKids (300 posts), which spotlights photos of readers posing with book jackets to make it appear as if body and book are one image

Librarians encourage posts that include books and kids together. Humor, such as punny posts, is a big winner, too. As a general tip, many experienced users advise setting up your Instagram account as a business page, not a personal page, so you can access the "Insights" feature. This lets you see when people are online and what they're responding to. (*Publishers Weekly* 3/15/19)

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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SCBWI, scbwi.org • Kansas/Missouri, kmo.scbwi.org