



# Kite Tales

Society of Children's Book  
Writers & Illustrators  
~Los Angeles

Kite Tales Home

Summer 2010 Volume 21 Number 3

[www.scbwisocal.org](http://www.scbwisocal.org)

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**For more information**, go to [www.scbwisocal.org/events/la\\_working\\_writers\\_retreat.html](http://www.scbwisocal.org/events/la_working_writers_retreat.html) or e-mail Judy Enderle and Stephanie Jacob Gordon at [judink@aol.com](mailto:judink@aol.com)



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Illustrator's Day: Ken Min, Milla Zeltzer

Writer's Day: Claudia Harrington & Edie Pagliasotti

Working Writer's Retreat:

Judy Enderle & Stephanie Jacob Gordon

Down The Rabbit Hole Sunday Field Trip:

Dawne Knobbe & Svetlana Strickland

Writer's Toolbox: Sally Jones Rogan

Small Events: Dawne Knobbe & Sue Wellfringer

Contest Coordinator: Susan Ruch Roush

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## SCBWI-L.A. Regional News

### Summer is here!

To many, that's a day at the beach or a vacation at some exotic spot. But, did you know that one of the definitions of summer is "a period of growth, development, fulfillment, and perfection?" Keep those creative juices flowing! The days may be long and easy to fritter away, but continue writing and sketching as much as you can.

So far, this has been an outstanding year. It began with our **Writer's Toolbox** workshop entitled "Unleashing the Power of Social Media for Writers & Illustrators," which featured Greg Pincus.

Greg is not only a media specialist, he is also generous in sharing his knowledge and expertise. At the workshop, he demystified what it means to "build a social platform" and to have a presence on Facebook and Twitter. Greg discussed how to choose a strategy that works for you, while stressing the importance of knowing your audience and the goals you wish to achieve when building a website and/or blog. His most important advice – ALWAYS LEAVE TIME FOR CRAFT! To discover more, check out Greg's website: [www.thehappyaccident.net](http://www.thehappyaccident.net)

Lee Wind also contributed greatly to the workshop. He equated the process of blogging with writing, since similar questions must be answered to make each endeavor successful. Who's your audience? What's your message? What's your passion for doing this? What's your theme? To discover more, go to Lee's blog: "I'm Here. I'm Queer. What the Hell do I Read?" that covers GLBTQ Teen Books, Culture, and Politics. [www.leewind.org](http://www.leewind.org)

Next we had our annual **Writer's Day**. The knock-out program included editor **Rachel Abrams**, HarperCollins Children's Books, who gave advice on what makes a book great, and who is looking for new talent; prolific picture book author **Lisa Wheeler**, who shared her knowledge of rhyming picture books; agent **Jill Corcoran**, who advised us on what is necessary to get a query letter noticed by editors and agents; **Nancy I. Sanders**, our Professional Forum speaker and guru, who showed us how to create a Virtual Book Tour; middle grade series author, the wonderful **Kathleen O'Dell**, who shared the "nuts and bolts" of creating saleable middle grade fiction; and Printz Award-winner **Libba Bray**, who spoke deeply and personally on what the writing life means to her and what it takes to get a book out. "If you're not scared to write your story, there are no stakes," said Libba.

Up next is **Critiquenic** on June 12th. Come have your writing and illustrating critiqued in a comfortable atmosphere by our local published authors and illustrators. Time to get your stories and portfolios ready for the SCBWI Annual Summer Conference!

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## Who's Who at Kite Tales

KITE TALES is a newsletter published by the L.A. Chapter of the Society of Children's Book Writers and Illustrators for the SCBWI Tri-Regions of Southern California. Information published in KITE TALES does not constitute an endorsement by SCBWI and/or SCBWI-L.A.

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<http://groups.yahoo.com/group/KiteTales/>.

Snail mail subscriptions cost \$18/year (4 issues).

[www.scbwisocal.org/htmls/ktform.htm](http://www.scbwisocal.org/htmls/ktform.htm)

### Submission Deadlines:

Spring - Jan. 15 for March 1 issue

Summer - April 15 for June 1 issue

Fall - July 15 for Sept. 1 issue

Winter - Oct. 15 for Dec. 1 issue

Send comments, articles, great news, questions, etc. to Rilla Jaggia at [kitetaleseditor@rillart.com](mailto:kitetaleseditor@rillart.com).

Columns - 500 words max

Features - 800 words max

Interviews - 1400 words max

Poetry - 150 words max

### Critique Connections:

Contact Sheryl Scarborough at

[mediasherpa@gmail.com](mailto:mediasherpa@gmail.com).

**Ads & Toot Your Horn:** Follow instructions on page 31 of this issue.

Don't miss the **Working Writer's Retreat**, September 24-26. This year the venue **HAS CHANGED**. We will be at the Mary and Joseph Retreat Center. Speakers are: **Mary Cash**, Holiday House; **Emma Dryden**, freelance editor and author; and **Kendra Levin**, Associate Editor, Viking Children's Books.

You won't want to miss **Down the Rabbit Hole** on October 17th and what the Mad Hatter (Dawne Knobbe) and White Rabbit (Svett Svetland) have in store for you this year!

We are also very proud to announce our new **Illustrator Day** coordinators: Ken W. Min and Milla Zeltzer. We hope you will join them for **Illustrator's Day** on November 13. And, if you need more encouragement to attend ('cause we know you're shy...), Ken just won our Annual Conference Scholarship Contest for free tuition to the Summer Conference for his illustration of the subject "Sometimes I wear them to Lunch." So, come show off your talent!

Lastly, to our volunteers – this is such a "partnership." No two people can make this region great. Without your support and hard work, we could not give our members the best this region has to offer. Every issue we say "thank you" to you, but know how deeply it comes from our hearts.



Thank you.

All our events are listed at [www.scbwisocal.org](http://www.scbwisocal.org). Check 'em out!

Claudia and Edie

## Farewell Illustrious Liason

Mary Peterson

Dear Mary,

you will be missed, muchly. Working with you to put together the **Illustrator's Perspective** and **Illustrator's Gallery** and everything illustrious was one of the highlights of my job. Good luck with your wonderful new publication. Did I mention?

**YOU WILL BE MISSED!**

Thank you,  
Rilla Jaggia

WELCOME! **Joan Charles**. Thank you for joining the *Kite Tales Bunch*.



Photo by Rita Crayon Huang

[www.marypeterson.typepad.com](http://www.marypeterson.typepad.com)



## Orange County/Inland Empire News

### Greetings from Francesca and Q,

Once again, we enjoyed a fabulous writing weekend at our Spring Retreat in the beautiful wine-country of Temecula. The gorgeous vineyards, waterfalls, and spring flowers created the perfect backdrop for writing with our guest speakers:



*Eve Adler, Katherine Jacobs, Abigail Samoun, Michele Burke*

- Eve Adler**, Associate Editor, Henry Holt
- Michele Burke**, Associate Editor, Alfred A. Knopf & Crown Books for Young Readers
- Katherine Jacobs**, Associate Editor, Roaring Brook Press
- Abigail Samoun**, Project Editor, Tricycle Press
- Debbie Garfinkle**, YA/MG Author - *Supernatural Rubber Chicken* (who gracefully stepped in at the last minute)
- Marilyn Scott-Waters**, MG Author/Illustrator - *Haunted Histories*
- Roseanne Thong**, Award Winning PB Author - *Wish, Fly Free*

A highlight of our fabulous weekend was the announcement of the winners from our 2010 Spring Retreat Writing Contest. Congratulations to:

#### PICTURE BOOK

- 1st Place - Joan Bransfield Graham - *The Poem-That-Will-not-End*
- The Honor Award - Andra Simmons - *Yipes, Stripes!*

#### MIDDLE GRADE

- 1st Place - Maggie Desruisseau - *Inheriting A Life*
- The Honor Award - Alan Williams - *The Talent Show*

#### YOUNG ADULT

- 1st Place - Heather Buchta - *Chasing After Knight*
- The Honor Award - Karen Okagaki - *When You Wish*

Congratulations also to all of our attendees who entered the contest and who took part in the editor critiques and roundtable critiques. Our editors shared that they were delightfully surprised with the high level of writing. Great job everyone, you make us proud!

#### A few inspirational tips from our editors:

When it's fantasy, build up the description, characters, and the setting right away. Get it down on the page and then we'll see what to do about it.

**Eve Adler**

Young readers are intelligent and discerning, just as much as any adult readers. Real people are complicated. Your characters should be too.

**Michele Burke**

Ask about your manuscript –What is the point? Why should anyone want to read it? Writing is like hiking through the Zion Narrows – to help you hit all of the steps, you will need to carry materials for the journey.

**Katherine Jacobs**

Use familiar architecture, use a classic structure, but with your own style. Plan and scheme against the reader. Fulfill your readers' expectations in unexpected ways. Keep them waiting by conspiring, and manipulating them with twists and turns.

**Abigail Samoun**

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## ... ORANGE COUNTY/INLAND EMPIRE NEWS

On Saturday, after a whirlwind of excellent talks, workshops, and critiques, we topped it all off with a special evening visit from Bram Stoker Award nominee Tamara Thorne, the author of the adult novel, *Thunder Road*. Tamara shared the process of creating a believable villain and the importance of a villain who's strong enough to make the hero shine like her hero in *Thunder Road* and his mirror image villain. She and Q wrapped it up with tips on how to make your villain layered, give him a personality, and avoid stereotypes. Our interesting evening took a light turn when we played a delightful game of Fact or Fiction. Who knew that Abigail Samoun, at the tender age of seven, was a trick horseback rider or that ... (shhhh we can't tell you who) was forced to dress up as a sperm at a company Halloween party? Such fun!

We were delighted to see so many of you at Agent's Day at the beautiful Sea Base in Newport Beach. It was an exciting event with agents:

**Brenda Bowen**, Sanford J. Greenburger Agency  
**Mary Kole**, Andrea Brown Literary Agency, Inc.  
**Kevan Lyon**, Marsal Lyon Literary Agency, LLC  
**Rebecca Sherman**, Writer's House

Watch for our Agent's Day update in the next Kite Tales issue.

Thanks to all of our incredible Spring Retreat volunteers: Bev Plass, Lori Polydoros, Alan Williams, and to our own talented regional authors Priscilla Burris, Marilyn Scott-Waters, Debbie Garfinkle, and Roseanne Thong. Also big congrats to Roseanne for selling her new picture book, *Red Is A Chili Pepper*, *A Book of Colors*. You can check out Roseanne's books at [www.greenfield-thong.com](http://www.greenfield-thong.com).

### Be inspired!

We're leaving you with the words of Editor Eve Adler

*Write what you feel passionate about and you will find your voice.*

Cheers,

Francesca Rusackas, Regional Advisor  
Q. L. Pearce, Assistant Regional Advisor

## Good News Alert!



*Author Marlene Perez*

I'm so happy to share with you that our very own Marlene Perez's first three books in her *Dead Is* series were optioned to Disney Channel, with Jane Goldenring producing, by Stephen Moore at Paul Kohner Agency, in conjunction with Stephen Barbara at Foundry Literary + Media. To see Marlene's intriguing new book trailer visit [www.youtube.com/watch?v=fcaD1zfGzj8](http://www.youtube.com/watch?v=fcaD1zfGzj8)





## Ventura/Santa Barbara Regional News

compiled by Alexis O'Neill – [AlexisInCA@aol.com](mailto:AlexisInCA@aol.com)

### What a Hundred and Fifteen Portfolios Taught Me

by A.L. Boydston

Standing shoulder to shoulder with hundreds of conference attendees, I moved with the tide as the doors opened. In quiet awe, we poured into the room hosting the '09 Summer Conference Portfolio Display. I inched along, studying each portfolio. An hour-and-a-half later, I was finished, but the portfolios haven't finished with me. They are still teaching me, and here are some of their lessons:

**1. Style Impacts:** Writers call it “voice.” Illustrators call it “style.” The memorable portfolios had “it.” Style is the natural and unique by-product of a talented artist, plus lots of time and hard work. Style is like DNA—one of a kind.

**2. Changing Perspectives:** The most exciting portfolios presented their characters and landscapes from every angle: close up and far away, around, above, and even under. The changing focus was engaging. It's easy to get into an “eye-level, dead-center, straight horizon” rut.

**3. Active, Energized Subjects:** So many characters just popped off those portfolios! Their expressive faces and active movements made for fun observing.

**4. Interesting Use of Light and Shadow:** The most dramatic illustrations contrasted highlighted and shadowed areas. A believable light source gave dimension and moved the eye from dark to light. And talk about mood—from scary to inspirational!

**5. Limited Palette:** Some of the most remarkable pieces worked within a small range of colors, creating a particular atmosphere, or a feeling of time and place. Dipping into every hue of the rainbow isn't always the answer.



RA Alexis O'Neill

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Some of the most remarkable pieces worked within a small range of colors

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**6. Texture:** I noticed how surface texture is critical to style. The surfaces varied from smooth and sharp edged, grainy, crosshatched, brushed, watercolor soft, and so on. What gave a piece its finished look was how consistent the texture was throughout the illustration, giving an over-all unity to the work.

**7. Busy vs. Uncluttered:** This was another one of those “contrasting” opportunities. Allowing for both detail-filled areas and restive empty spaces made for compelling comparisons.

**8. Playing with Scale:** Big vs. Little. Giant meets Tiny—the ultimate “tension.” It resonates on visual, cultural, and emotional levels. And it's so much fun! A big “Thank you!” to all the artists who shared their portfolios. Learning from your successes is what SCBWI is all about.

*Anne Boydston won the V/SB SCBWI Illustrator grant to the 2009 SCBWI Summer Conference. She lives in Ojai, CA. [boulderhaven@sbcglobal.net](mailto:boulderhaven@sbcglobal.net)*



## ARTbeats Winners

### BOOK TALK ONLINE

Book Talk is a monthly book discussion group taking place on the Ventura/Santa Barbara/San Luis Obispo/Kern SCBWI listserv. Discussions begin on the first of each month, facilitated by Lynn Becker ([lynnb@mac.com](mailto:lynnb@mac.com)). Readers may join anytime during the month with comments or questions about the featured book. Book Talk is open to all members of Southern California SCBWI who are signed up for the regional listserv.

To become a member of the listserv, go to: <http://groups.yahoo.com/group/SCBWI-CCal/>

JULY:  
*What I Saw and How I Lied*  
by Judy Blundell

AUGUST:  
*Tiger Moon*  
by Antonia Michaelis

SEPTEMBER:  
*If I Stay*  
by Gayle Forman

OCTOBER:  
*Waiting For Normal*  
by Leslie Connor



More than 40 illustrators participated in our semi-annual ARTbeats in April. Two illustrators took top prizes at the ARTbeats portfolio competition, judged by **Martha Rago**, Associate Art Director, HarperCollins, and **Dave Tabler**, Director of Sales for theispot.com.



*Camera Check: Martha Rago, Barbara Jean Hicks, and Dave Tabler are poised to give a thumbs-up to Joan Graham's latest shot.*



*ARTbeats Team: Kathryn Hunley, Siri Weber-Feeney, and chairperson, Carol Heyer*

### Winners (in alphabetical order):

Patricia Cantor, [www.patriciacantor.com](http://www.patriciacantor.com)



(continued next page)



## Winners (in alphabetical order) *contd.*

Aglaia Mortcheva, <http://aglaiamortcheva.blogspot.com>



## Save the Dates!

Two Big Events - Get Your Manuscript Seen!

Having trouble getting attention from editors or agents for your work? This has become the biggest challenge for writers. But you can shortcut the process when you attend SCBWI events that feature editors and agents as speakers. Even houses that are closed to submissions open a window of time to participants to send in manuscripts – truly a gift in these tough times!

Keep your radar on for two upcoming events in the V/SB Region that can help speed your manuscript into the right hands.

Registration for Writers' Day and the Children's Writers' Retreat will be open in **July 2010**. Go to [www.scbwisocal.org](http://www.scbwisocal.org) for details at that time.

## OCTOBER 30, 2010

### Writers' Day

California Lutheran University, Thousand Oaks  
9:00 a.m. – 4:30 p.m.

Featured Speakers include: **Rubin Pfeffer**, Agent, East West Literary Agency; **Stacy Whitman**, Editorial Director, Tu Books; **Andrea Welch**, Editor, Beach Lane Books; **Mary E. Pearson**, author of *The Adoration of Jenna Fox*; and more.

Writing contest & illustration display are free

Manuscript critiques & portfolio reviews: \$45 (limited space)

Manuscript submission deadline: postmarked by September 3, 2010

Cost: \$90 members, \$100 non-members

## JANUARY 14 – 16, 2011

### Children's Writers' Retreat – All Genres

Old Mission Santa Barbara, Santa Barbara

4:30 p.m. Friday – 1:00 p.m. Sunday

For published and not-yet-published children's authors and author/illustrators

Core Group Leaders include:

Picture Books – **Grace MacCarone**, Executive Editor, Holiday House

Middle Grade - **Melanie Kroupa**, Editor-at-Large, Marshall Cavendish

Young Adult - **Andrew Karre**, Editorial Director, Carolrhoda Lab

Nonfiction – **Brenda Murray**, Editor, Scholastic Press.

Limited to 10 participants per Core Group.

Cost: \$395 double, \$435 single; \$295 commuter. SCBWI members only





Go to [www.scbwisocal.org/calendar.htm](http://www.scbwisocal.org/calendar.htm)  
for information on regional events.

## SCBWI Tri-Region CALENDAR of Events & Contests

MONTH	DATE	DAY	TYPE	REGION	DESCRIPTION
JUNE	12	Sat	EVENT	L.A.	Critiquenic
JULY-AUG	30-2	Fri-Mon	EVENT	INT'L	SCBWI Annual Summer Conference
SEPT	24-26	Sat-Sun	EVENT	L.A.	Working Writer's Retreat
OCT	17	Sun	EVENT	L.A.	Down the Rabbit Hole
	30	Sat	EVENT	V/SB	Writer's Day
NOV	13	Sat	EVENT	L.A.	Illustrator's Day
JAN	14-16	Fri-Sun	EVENT	V/SB	Children's Writers' Retreat

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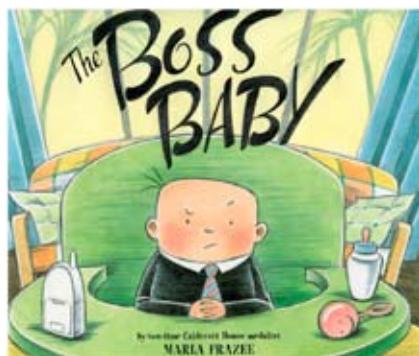
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# Marla Frazee's Tips on How to Prepare a Portfolio for the SCBWI Annual Summer Conference



**Marla Frazee** is the author-illustrator of *A Couple of Boys Have the Best Week Ever*, which received a Caldecott Honor Award and a Boston Globe-Horn Book Honor, *Roller Coaster, Walk On!*, *Santa Claus the World's Number One Toy Expert*, and the upcoming *The Boss Baby*. She is the illustrator of the *New York Times* bestselling *All the World*, which also received a Caldecott Honor Award and was a *New York Times* Best Illustrated book, *The Seven Silly Eaters*, and the *New York Times* bestselling *Clementine* series. She teaches children's book illustration at Art Center College of Design in Pasadena, CA, and works in a small studio cabin in the backyard under an avocado tree.



*Q: Should I have only one style in my portfolio?*

Borrowing the word that authors use to describe their writing, the best portfolios are unified by the illustrator's "voice." If every piece in your portfolio speaks clearly in your own unique voice, then it won't matter if you sometimes use watercolor, sometimes work digitally, and sometimes are into collage or whatever.

*Q: How many pieces should I include?*

I suggest around 10 to 12 knock-their-socks-off pieces. It is better to leave the art director/editor craving to see more work than cringing about how many mediocre samples they still have to get through.

*Q: What are the ingredients for creating a winning portfolio that catches an art director's/editor's eye?*

Besides the element of a unique voice, the samples should be narrative and look as if they are from children's books. Duh, right? Seems like a no-brainer, but you would not believe how many portfolios include work from greeting cards, portraiture, real estate ads, animation, textbooks – really anything. It is great to use your illustration skills to pay the bills, but make sure your children's book portfolio is about children's books.

*Q: What distinguishes great illustration from just good illustration?*

Oh, we all know it when we see it. I think when someone is doing exactly what they were put on this earth to do and when they are lost and relaxed in their process, we experience their work as "great." It really applies to every vocation. Baking pies, laying bricks, children's book illustration...



Illustrations by Marla Frazee from - *The Boss Baby Beach Lane Books* (August 31, 2010)

(continued next page)



*Q: What ingredients make a picture book illustration intriguing/interesting to look at?*

A touch of mystery. A character who pulls us in emotionally. An unusual approach to the storytelling. Mastery in execution.

*Q: What is more important style or concept?*

I think the most important thing is emotional engagement. Have you made the viewer care about whatever is going on in the image?

*Q: What should an illustrator for children be sure to include in a portfolio?*

Anything that the illustrator loves so much that they seem as if they totally get the essence of whatever it is they are portraying. We are beyond the days of saying you need to have b/w, children, pets, everyday scenes. If you are into wombats, and that's all you care about, then by all means, have a wombat-driven portfolio.

*Q: Should I include sketches in my portfolio? Character designs?*

Yes, include sketches. It is helpful for art directors/editors to see your process and how you think.

And yes, include characters, but only if they are honest-to-goodness characters. Nothing generic, overtly commercial, or stereotypical.

**DON'T** - include original artwork

**DO** - label your portfolio

**DO** - make sure images reflect subject matter appropriate for children

**DO** - include only your very best work

**DO** - include a leave-behind

Putting your work out there and seeing how it compares to others is a crucial step in the process.

*Q: Is it important to have a dummy with my portfolio?*

It is helpful to have, if not an entire dummy, samples that demonstrate your mastery over how you address the book form – type, the gutter, double-page spreads, page turns, character consistency from page to page, and jacket design. All of your samples should address the book form in one way or another.

*Q: How important is the presentation? Quality of reproductions?*

I think the only thing that's important about this is that you make it easy for the art director/editor to view and enjoy the portfolio. Be clean. Be clear. Be organized. Don't make any aspect of viewing your work tedious for the person who is looking at it.

*Q: If an illustrator is new to the field, should she or he consider including a portfolio in the showing at the conference? What are the advantages or disadvantages?*

Sure. It is all a learning experience. Putting your work out there and seeing how it compares to others is a crucial step in the process. The only disadvantage is potential embarrassment or humiliation. And sometimes that is exactly what we need to experience in order to get ourselves to take it up a notch.

*Q: What is the most important question about portfolios illustrators forget to ask?*

Is my work good enough, yet?



Illustration by Marla Frazee from - The Boss Baby Beach Lane Books (August 31, 2010)



## Why Write a Novel In Verse?

by Thalia Chaltas

Some of the answer is personal to my writing style. Some of the answer is more general.

From the personal side, I can tell you that I think in verse. That is, I think in swooshes of words, smatterings of sounds, burrowings of emotions. When I write anything, this article for example, I tend to come up with phrases and small descriptions, and I have to link them to create the prose or sentence structure that people expect when reading an article. I can write in prose, but it requires that I restructure what initially comes out of me.

When I began writing *Because I Am Furniture*, I was writing poetry, just vomiting my personal feelings of my childhood on the page. I was not writing a novel until people suggested it was possible to link the poems together and create a novel. So I just kept writing poems. And as I went, I created a character to carry forward story and change. Fiction is more fun than vomiting your feelings, although cleaning up the vomit gave me insight.

Could I have written the novel in prose? Yes. But there are several very good reasons why I did not, and these reasons have more to do with the subject of the novel and current readership.

*Because I Am Furniture* is about abuse and incest, and a girl raising her voice against them. Not an easy subject to tackle; abuse is weighty in nature, and incest is so hush-hush still that even reading that particular word is difficult for many readers. Poetry is something of a dance. A dance with a partner (the reader) who must interpret, read between lines, and assume, and most of all, participate by bringing what they know to the choreography. This is true of all novels – the reader participates by bringing their experience into the story to understand it. But in poetry, it is necessary to participate.

There are solid parts in prose that are “missing” in poetry. Scenes in prose can go on for some pages. In a novel in poems, the scene is often just one poem. And then there is a gap and the next poem starts, with a jump of a few hours, a day, two days. The reader must make some assumptions



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The story in poems is told with fewer words, but they are nutritionally dense words.

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about that time jump. In poetry, there are words not said, and the reader must again interpret what is meant to gather the information and move forward with the story. It is not meant to be cryptic!

The story in poems is told with fewer words, but they are nutritionally dense words. The words are chosen carefully to direct the reader. In prose, the sentences are chosen carefully. In poetry, the words are chosen carefully. Something like the difference between a picture book and a novel.

So poetry is the perfect choice for writing a novel with a hefty subject. If I had to write a scene of abuse in prose, I would have to use more words than in a poem. In a poem, I limit the scene description, letting the readers make assumptions on their own. Isn't a torn skirt enough to get across that a girl has been abused in some way? I don't need to bring in much more detail than that.

(continued next page)



There is also the visual aspect of poetry. I am very visual, and how the words are arranged on the page matters to me. Prose goes all the way across the page in paragraphs, like in most novels. That looks dark with letters, right? Take half of them away, which is what free verse often looks like, and the image of each page is visually lighter.

With a heavy subject like abuse, a page with white space helps keep the reader from bogging down in emotions. Along these lines, many reluctant readers, readers with dyslexia, and younger readers, all find the novel in verse simpler to tackle. When you flip through a novel in verse, it isn't as overwhelming, if you have a reading disability. Many of my favorite emails come from kids who can barely organize to write an email coherently – yet they have read my

novel and loved it. For some it is the first real novel they have ever read on their own, and that makes me weep. Not my intention to create that, but a wonderful bonus that came out of writing in poems.

Can any novel be written in verse? Writing *Because I Am Furniture* in verse happened because writing poetry is my natural inclination. The subject also lends itself to verse. I would use poetry for a novel only if that is the best vehicle to carry the story.

*Thalia Chaltas' first novel Because I Am Furniture received a starred review in Publisher's Weekly. She lives in California where she is working on her second novel in verse. [www.thaliachaltas.com](http://www.thaliachaltas.com)*

## A Penchant for Poetry

THE MANDRILL  
by Thalia Chaltas

Mandrill\* manhandled the mangroves  
and bit them till they cried,

He ate their leaves, stomped their roots,  
and then lay down and died.

**\*Comment:** This poem was written when I was in high school. I did an independent study in poetry and gave myself assignments. This was part of my Dictionary Series, in which I would look up a word I did not know (mandrill, in this case) and make myself write a poem around it. This one always gives me a big grin!



Illustration by Julia Shahin Collard

*Julia Shahin Collard has her BFA from NYU and her MBA (yes, MBA) from UCLA. She anticipates the MBA will come in handy when the day finally comes when she'll get to report a profit to the IRS. Until then, she spends her days in her studio writing stories, illustrating them, and dreaming about finding homes for them. [www.nomadicconcepts.com](http://www.nomadicconcepts.com)*



## Tu Books – Diversifying Fantasy and Science Fiction for Young Readers

by Stacy Whitman,  
Founder and Editorial Director of Tu  
Publishing

Tu Books is a new imprint at Lee & Low, focusing on diverse fantasy and science fiction for middle graders and young adults. We will publish books that feature main characters of color and settings inspired by non-Western cultures. So much fantasy is inspired by Western European cultures and folklore, and we'd like to delve into inspiration from the rest of the world. Our debut list will be released in Fall 2011.

When I first started the imprint as an independent small press, I used the word “multicultural” to describe our mission—we wanted to diversify fantasy and science fiction for young readers.

But in talking with several authors of color, I realized that perhaps “multicultural” wasn't the right word to describe our mission. “Multicultural” tends to come with baggage for some people—anything tagged with it is relegated to a niche that “mainstream” people (whoever they are) won't be interested in. Some people feel offended and excluded by the term multiculturalism, others feel marginalized—a feeling of *aren't we past this yet?*

I wasn't sure how to respond to feelings of exclusion from a secret multicultural club. After all, I'm white, and I'm interested in seeing more diversity in the books I read. I'm proud of the cultures of my ancestors, but I still want to learn more about people from other backgrounds. I'm surrounded daily by people of many ethnicities and cultures—it's life, and we're all a part of that! So how could we communicate that we wanted to open up what we're looking for



in fantasy, to fill a gap that alienates readers of color and leaves white readers less enriched in the process? We were looking to do the opposite of excluding anyone.

When Renee Shen shared a video on her blog that used the word “intercultural,” I realized that it was a great word to describe what I wanted to do—to foster “an inherent openness to be exposed to the culture of the ‘other,’” as Wikipedia puts it. Except I wanted to go beyond that—because really, being interested in the Other means that there's still an Other. That Other-ness still separates Them from Us.

We decided to call our small press Tu Publishing. (When Lee & Low acquired the company, we changed the name to Tu Books to parallel Lee & Low's other imprints.) The word “tu” means “you” in Spanish and French. In Ainu, the language of Japan's native people, it means “many.” In Swahili and a number of other Bantu languages, “tu” is a suffix that denotes a person or people.

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All of these meanings in one word were perfect for what we want to do: We want to publish books that are not only windows into the world of the Other, but also a mirror for readers who feel they are Othered. Perhaps by fostering an “openness to be exposed to the culture of the ‘other,’” we might find not just differences, but universalities of the human experience—that we are all part of Us.

At Tu, we don't want to publish just one kind of book. I'm looking for diversity not only in the cultures that we feature in our list, but also in age range and gender appeal—a mix of middle grade and YA titles, and a mix of titles that would draw in boy and girl readers. And I'd like the authors who write those diverse titles to be of a variety of backgrounds—previously published and first-time writers, writers of all ethnicities. What matters is that the story is good and meets our mission.

But I also want to especially encourage authors of color: if you haven't tried your hand at fantasy before because

you felt like an outsider or felt Othered, perhaps you might take another look at the genre, pull out that fantasy story you've been holding on to. We are dedicated to showcasing the talent of new authors and authors of color at Lee & Low.

And for anyone who wants to write cross-culturally, just be sure to do your research. There are a number of resources online that can teach you what to be aware of in order to avoid cultural appropriation (see the Resources for Writers links on Tu's submission guidelines page).

If your book fits our vision, please refer to our submission guidelines for information on how to send your manuscript to us.

For more information about Tu Books, see our website at [www.leeandlow.com/p/tu.mhtml](http://www.leeandlow.com/p/tu.mhtml). We're also on Facebook and Twitter.



**Tu Books**  
AN IMPRINT OF LEE & LOW BOOKS

**Stacy Whitman** founded a small press named Tu Publishing, dedicated to publishing multicultural fantasy and science fiction for children and young adults, which was recently acquired by Lee & Low Books and became Tu Books. She spent more than three years as an editor for Mirrorstone, the children's and young adult imprint of Wizards of the Coast in Seattle. She holds a master's degree in children's literature from Simmons College. Before that, she edited elementary school textbooks at Houghton Mifflin, interned at the *Horn Book Magazine* and *Guide*, and spent a brief stint working as a bookseller. Stacy edited such favorite fantasy titles for children and young adults as the highly acclaimed YA series *Hallowmere*, the middle grade fantasy adventure series that debuted with *Red Dragon Codex*, and the *New York Times* best-selling picture book *A Practical Guide to Monsters*.

**Tu Books Submission Guidelines:**  
[www.leeandlow.com/p/tu\\_submissions.mhtml](http://www.leeandlow.com/p/tu_submissions.mhtml)

Recent online interview with Ms. Whitman:  
<http://nathaliemvondo.wordpress.com/2010/01/04/interview-editor-stacy-whitman-of-tu-publishing>



## Q&A with Gayle Brandeis

[www.gaylebrandeis.com](http://www.gaylebrandeis.com)

by Patricia J. O'Brien

*My Life with the Lincolns* is award-winning author Gayle Brandeis' first novel for children. It is the story of Mina Edelman, a precocious girl, whose family becomes entangled in the civil rights movement in the 1960s, leading her to believe they are the Lincolns reincarnated. It helps that her father's initials are ABE. From *Publishers Weekly*: "this strong showing should leave readers with a trove of Lincoln trivia and gratitude for the contributions of civil rights pioneers." According to *Kirkus*, "Brandeis has created an appealing, quirky protagonist, still childlike in her sensibilities and understanding."

Brandeis is a recipient of Barbara Kingsolver's Bellwether Prize for *The Book of Dead Birds*. She has also written *Self Storage* and *Fruitflesh: Seeds of Inspiration for Women Who Write*. Several of her shorter works have appeared in magazines and anthologies, including *Salon.com* and *The Nation*. Having graduated from the University of Redlands, Brandeis taught at UC Riverside and Antioch University in Los Angeles. The author currently resides in Riverside.

*Q: How did this story of a girl who thinks she must protect her father from assassination, her mother from insanity, and herself from dying at age twelve come to you? Was it a place, a character, a concept?*

I actually wanted to write a memoir about my family called *My Life with the Lincolns*. Like my character Mina, I thought my dad was Lincoln reincarnated when I was young, and a few years ago, I learned that, like my mom, Mary Todd Lincoln had a lot of grandiose delusions around money. My mom had asked me not to write about her during her lifetime, though, so I decided to put this idea on hold.

My editor and agent at the time asked if I could fictionalize my family's story; I didn't want to do that—I wanted to write a real memoir at some point—but then Mina started talking to me and I decided to listen. The novel ended up not being autobiographical at all aside from the Lincoln connection (and my own tendencies toward hypochondria as a girl, plus I wrote



Gayle Brandeis

a neighborhood newspaper similar to Mina's *Lincoln Log*). My mom took her own life a few months ago, and I'm working on a non-Lincoln-related memoir about her now.

*Q: I am deeply sorry for the loss of your mother. How do you cope with that and still manage to move forward with the release of 'Lincolns' and the upcoming release in June of Delta Girls?*

Thank you, Pat. It's all a bit overwhelming—my mother-in-law died recently, as well—but my baby is keeping me grounded and sane (although he does make getting anything done a bit of a challenge. We'll see how he does on his first plane ride; I've never been on a book tour with a baby before!) I used to get very worked up about book releases, but going through our recent losses has put everything in perspective, and I'm feeling less nervous than I usually do about my work going out into the world. Even if the books bomb (which of course I hope they won't!), I'll still feel lucky to be living and breathing on our beautiful planet.

*Q: Did Mina's story shoot out of the memoir seed or transform into something different?*

The main change was an external one. I had thought that I was writing a novel for adults, but then my editor at Ballantine turned the book down—she loved it, but said it was a book for a young audience. I was very upset at first, but then got excited about the prospect of reaching a wonderful new audience. My current agent found the perfect home for the book at Henry Holt, with the perfect editor.

I actually tried to make the book more "adult" at some point by alternating Mina's story with her dad's POV, but that didn't really work. The story was meant to be Mina's alone.

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*Q: Did you do a lot of research on the culture of the Sixties? Any surprises or discoveries that meant something personally or propelled the story in some way?*

I did a bunch of research online (especially at [www.luc.edu/curl/cfm40](http://www.luc.edu/curl/cfm40), the website dedicated to the 40th anniversary of the Chicago Freedom Movement) as well as at the Chicago Historical Society, plus I talked to people who had been there. I have to say that my biggest surprise was learning about the Chicago Freedom Movement to begin with!

I have been an activist since I was pretty young, but even though I grew up in Chicago, I had never known about the Chicago Freedom Movement before I started working on this book. I only found it because I decided to do a Google search on “Chicago” and “civil rights”; I knew that I wanted to set the story in my hometown and I wanted it to deal with issues of civil rights so it would have some resonance with Lincoln’s time, but had never known that Martin Luther King, Jr. had come to Chicago to spearhead marches for fair and open housing. That little Google search spawned the whole setting of the novel.

*Q: Lincoln has always been my favorite president for the strength of his convictions and his compassion for others. Did you have a special place for him in your heart? What of Dr. King?*

Lincoln has always been my favorite president, too! I grew up in the Land of Lincoln and went to Lincoln Elementary School, where I touched a life-sized bronze statue of Lincoln every day as I went up the stairs. Also, my birthday is on the anniversary of Lincoln’s shooting (I never liked this fact), plus as I mentioned, I thought my dad had been him! Lincoln was a wonderfully idealistic, poetic, committed man. As was Dr. King (who was killed ten days before I was born, and who I’ve always also felt a connection with.)

*Q: What does Mina’s choice of Lincoln, as the person her father is a reincarnation of, say about her?*

I’m not sure! What does it say about me? :) I suppose both Mina and I are dreamers and optimists, girls who adore our fathers and believe that like Lincoln they can make the world a better place.

*Q: I was impressed by the way your characters evolve. How did you balance their strengths, weaknesses, and growth with the changes in the world around them?*

This is a hard question to answer. So much of the writing process for me is intuitive and organic. I really didn’t think about any of those things; I just let the characters unfold on the page.

I do know that I had to tone the mother down a bit; in the earlier drafts, she was almost primarily materialistic, and I realized that I needed to give her more heart. She was a bit of a cartoon at first, and I definitely don’t want any of my characters to be cartoons. But, I find that they often are in my early drafts. It’s through revision that they find all their dimensions.

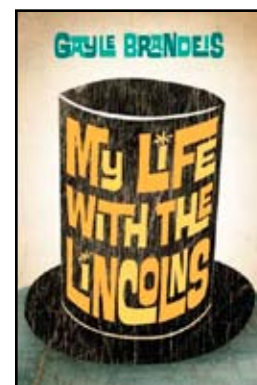
*Q: How did you discover Mina’s voice, and was writing through her eyes any different for you than creating adult characters?*

Mina’s voice was pretty much there from the start. I think it came so naturally because I still feel like a kid inside. I often say that the inner me is around ten years old, even younger than Mina. It was a treat to tap into that young voice and let it flow.

*Q: Do you have any other middle grade or young adult books brewing?*

I am working on a dystopian novel about young guerrilla gardeners right now (well, when my baby lets me), and am having great fun with it!

*Patricia J. O’Brien is a former newspaper features writer, who has also been published in Westways, Collecting, and Dragonfly, a haiku quarterly. She is working on two YA novels and a picture book. <http://triciajobrien.blogspot.com>*





## Dawne Knobbe

The Sue Alexander Service and Encouragement Award was presented to Dawne Knobbe by Edie Pagliasotti and Claudia Harrington on behalf of Sue Alexander.

### In the words of Edie and Claudia:

Being able to present this award is a great joy for us – because it embodies the true spirit of Sue Alexander. Throughout her many years with SCBWI, Sue was generous beyond measure in sharing her knowledge and expertise as an author, and always encouraging members to never give up and to always do their best work.

We are honored to present the Sue Alexander Service and Encouragement Award to someone who embodies that same kind of generosity of spirit. From the time she joined SCBWI in 2001, she has given her enormous energy and considerable talent to benefit the members of our region. From her skilled organization of Critiquenic, which offers writers and illustrators a chance to have their work critiqued by established authors and illustrators, to her awesome creativity as the Mad Hatter, along with co-conspirator the White Rabbit (aka Svett), she has developed truly memorable, one-of-a-kind Down

### In Dawne's words:

Wow! And Gosh! And Oh My! What a thrill to be honored by the people I admire most.

I had the privilege of working with Sue Alexander and know how dedicated she was to SCBWI-L.A. I met my best friend, Svett Strickland, through SCBWI and before she relocated to Australia a couple of years ago, she worked tirelessly with me creating Down The Rabbit Hole, organizing Critiquenic, and making sure that nobody starved at our other events. I consider SCBWI-L.A. 50% support group, helping all of us endure the pitted road to the Golden



the Rabbit Hole field trips. And, as our Small Events Coordinator, she's the one who makes sure the coffee is hot, the bagels have cream cheese, and lunch is delivered on time!

So, it gives us great pleasure to present the 2010 Sue Alexander Service and Encouragement Award to **DAWNE KNOBBE**

Contract; 50% self-help group, supplying the tools to help us succeed. And always 100% my writing family. (Yes I am aware those numbers may not add up for you, but they do for me.)

Many thanks for the kudos all. I will treasure my beautiful glass book forever. And if you are feeling lost dangling out in the children's writing and illustrating world, come join not only SCBWI-L.A. but the volunteer branch of the family, too. We promise "we'll hug you, we'll hold you, we'll never let you go;" but I personally guarantee that's a good thing!



## To Market, To Market

by Vicki Arkoff

### Books

**ALBERT WHITMAN & COMPANY:** 6340 Oakton Street, Morton Grove, Illinois 60053-2723. [www.albertwhitman.com](http://www.albertwhitman.com) Albert Whitman & Company publishes approximately 30 books per year for the trade, library, and school library market. The company has an open submissions policy: they will read unsolicited work, from any writer. They are currently in the market for: picture books (ages 2-8); middle grade novels and chapter books (ages 8-12); nonfiction (ages 3-12); and art samples showing pictures of children. Snail mail submissions only to the attention of Kathleen Tucker, Editor-In-Chief. If no reply within five months, resubmit material rather than requesting an SASE reply. See website for further submission tips. (P: 4/10)

**CAROLRHODA BOOKS:** 1251 Washington Ave N. Minneapolis, MN 55401. [www.lernerbooks.com](http://www.lernerbooks.com) A division of Lerner Publishing Group. Carolrhoda is launching a new line of YA fiction called Carolrhoda Lab. Four novels will launch the imprint this fall. Though Lerner is currently closed to submissions, Editorial Director Andrew Karre is accepting unsolicited submissions (complete manuscripts only) during the month of April, and will thereafter accept agent inquiries. Manuscripts must be YA in most sci fi genres including realistic, paranormal, dark fantasy, and dystopian. No high fantasy or graphic novels. E-mail a brief query with "Query" in subject line and completed manuscript as an attachment (Microsoft Word or RTF only, and no mailed submissions). E-mail to: [carolrhodasubmissions@lernerbooks.com](mailto:carolrhodasubmissions@lernerbooks.com). Responds in up to six months. Tip: For an insider perspective on Karre's interests go to [www.carolrhoda.blogspot.com](http://www.carolrhoda.blogspot.com). (CBI: 4/10)

**FAT BRAINTOYS:** 1405 N. 205th St., Suite 120, Elkhorn, NE 68022. [www.fatbraintoyco.com](http://www.fatbraintoyco.com). This award-winning developer and retailer of unique specialty toys, games, and gifts is looking for puzzle and activity book submissions for preschoolers

through teens. General categories include animals, architecture and engineering, art, castles, dogs, dolls and dress-up, golf, math, planes, reading and writing, and science. E-mail your entire manuscript submission or a proposal with three samples of each puzzle or activity type or an example from each level in the book. Also accepted are more than one manuscript submission, but only in different e-mails to Erick Quam, Director of Product Development: [erik@fatbraintoyco.com](mailto:erik@fatbraintoyco.com). The company is also looking for game and toy ideas. Pays flat fee and purchases all rights or offers 4-6% royalties with no advances. (CBI: 4/10)

**G.P. PUTNAM'S SONS:** 345 Hudson St., New York, New York 10014. [www.penguin.com](http://www.penguin.com) This Penguin Books for Young Readers imprint is currently accepting picture book submissions; submit full manuscript. They are also accepting queries for longer works (novels, easy-to-reads) with a maximum of 10 pages from the opening chapter. When submitting a portion of a longer work, please provide an accompanying cover letter that briefly describes your manuscript's plot, genre, the intended age group, and your publishing credits, if any. Snail-mail submissions only. Submit only one manuscript at a time. No SASE or confirmation postcards needed, as no reply will be given unless editors are interested in publishing your submission. Putnam publishes 45 books annually. (P: 4/10)

**GUARDIAN ANGEL PUBLISHING:** 12430 Tesson Ferry Road #186, Saint Louis, MO 63128 USA. [www.guardianangelpublishing.com](http://www.guardianangelpublishing.com) Small publisher of print and e-books that "encourages principles of positive growth for children, sharing and caring and healthy attitudes." The editor is open to submissions for various imprints. Academic Wings: educational books -- English, health, math, history, science, and reading -- in easy readers, storybooks, articles, chapter books, and musical e-books with puzzle teaching aids. Angelic Harmony: musical e-picture books open to music composition and illustrators submissions. Angel to Angel: imprint for kids 12 and under writing and illustrating for kids. Littlest Angels: personalized e-books, picture books, print paperback books for kids where children are the stars of each personal book. Guardian Angel Chapbooks for Tweens:

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longer-length chapter books. Guardian Angel Health & Hygiene: instructional books. Guardian Angel Animals & Pets: picture books and storybooks, fiction or nonfiction. Wings of Faith: faith-based storybooks and picture books. No snail-mail is accepted. All submissions must be e-mailed with the book title in the e-mail subject line, and one single book-file-attachment to a query. E-mail to: [editorial\\_staff@guardianangelpublishing.com](mailto:editorial_staff@guardianangelpublishing.com). Include short query with contact info, genre, word/page count. No multiple mss submissions. No .DOCX or PDF files; .DOC, .RTF or .WPD files only. No attachments without the book title saved as the file name. Include your name and e-mail address on the first page. Illustrators may send small scanned versions of artwork in e-mail submissions. Authors may submit cover art or illustrations. No YA or romance. No multiple submissions. Payment varies. Publisher will send a notice that your file has been received, then respond after review in 2 months or less. (P: 4/10)

**SYLVAN DELL PUBLISHING:** 976 Houston Northcutt Blvd., Suite 3, Mount Pleasant, SC 29464 [www.SylvanDellPublishing.com](http://www.SylvanDellPublishing.com) Sylvan Dell publishes picture books that are “usually fictional stories that relate to animals, nature, the environment, and science. All books should subtly convey an educational theme through a warm story that is fun to read and that will grab a child’s attention.” Each book includes a 3-5 page “For Creative Minds” section with crafts, games, and fun facts to reinforce the educational component. Manuscripts should be less than 1500 words and must meet all of the following criteria: fun to read (mostly fiction with non-fiction facts woven into the story); national or regional in scope; suits early elementary school curriculum; must be marketable through a niche market such as zoo, aquarium, or museum gift shop. Do not submit manuscripts about: pets; magic; fairy tales; biographies; history-related books; ABC books; poetry books; series of any kind; YA; novels; holiday-related books. Do not submit previously published material including e-books. TIP: “We do not like manuscripts with a lot of dialogue that is difficult to illustrate.” No snail-mail. Submit by e-mail only to Donna German: [DonnaGerman@sylvandellpublishing.com](mailto:DonnaGerman@sylvandellpublishing.com). Pays advance against royalties. For specific editor “want” lists, see the complete submission guidelines at [www.sylvandellpublishing.com/about.htm](http://www.sylvandellpublishing.com/about.htm). (P: 4/10)

**TU BOOKS:** 95 Madison Avenue, Suite 1205, NY NY 10016. [www.leeandlow.com/p/tu.mhtml](http://www.leeandlow.com/p/tu.mhtml) Formerly the independent publisher Tu Publishing, this is now the newest imprint of Lee & Low Books. Its focus is fantasy and science fiction for minority children and young adults, featuring diverse characters set in worlds inspired by non-Western folklore or culture. Tu’s Editorial Director Stacy Whitman is specifically seeking middle grade and YA novel submissions. Mail full manuscript with cover letter and synopsis of first three chapters. No e-mail submissions and no SASE as editors will only respond if interested. Replies in 6 months. Multiple submissions are accepted. For more info: [www.stacylwhitman.com](http://www.stacylwhitman.com) or the Tu web site. (CBI: 4/10)

## Magazines

**GUARDIAN ANGELS KIDS:** [www.guardianangel-kids.com/submissions.htm](http://www.guardianangel-kids.com/submissions.htm) This new kids e-zine launching expands Guardian Angels Kids Book’s mission to create “healthy and safe entertainment for 2-12 year old children,” mainly by featuring games and activities based on Guardian Angel books and characters. Each issue has a theme so check website for specific needs as editors only accept material appropriate for monthly themes. Current theme list for 2010: August - Geography - 1 story, 1 article. September - Back to School - 1 article; October- Cats - 1 story. November - Dreams/Gifts - 2 stories, 1 article, 1 poem. December -Christmas - 2 articles. Fictional picture stories: character-driven adventure, animal, humorous, multicultural, nature/environment, problem-solving, sports. Nonfiction article needs include activities, animals, arts/crafts, concept, cooking, math, nature/environment, problem-solving, science. All articles up to 500 words. Also accepts poetry. Send complete manuscript in the body of your e-mail to: [editorial\\_staff@guardianangelpublishing.com](mailto:editorial_staff@guardianangelpublishing.com). No attachments except for illustration samples to keep on file for assignment. TIP: GAK is actively seeking illustrators with good samples of children at play, reading, involved with sports, creating, nature, animals, etc. Artwork may be submitted by hardcopy or as a .tif, .gif, .jpg or .bmp file, 1 MB or less. “Unfortunately, at this time we cannot pay industry standard.”

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Payment: 3 cents per word for articles and stories. Poems \$10. Photos \$3 each with an article. Artwork \$5-25 per illustration. "Payment to illustrators remains at the discretion of the art editors."  
Purchases all rights. Does not accept previously published material. Editor is Jennifer Bond Reed. Publisher is Lynda S. Burch. (P: 4/10)

**NATIONAL GEOGRAPHIC KIDS:** 1145 17th St. NW, Washington DC 20036. [www.kids.nationalgeographic.com](http://www.kids.nationalgeographic.com) Monthly general-interest nonfiction magazine for 6 to 14-year-olds. NG KIDS' tagline is Dare to Explore. "It's our mission to find fresh ways to entertain children while educating and exciting them about their world." NG KIDS stories cover a broad range of topics, including science, geography, history, and cultures from around the world. Editors are currently looking for animal anecdotes and stories about endangered animals. The staff generates most story ideas but are open to submissions that: have kid appeal; are entertaining but offer some behind-the-scenes perspective that is unusual and informational. TIP: Geography, archaeology, paleontology, and history story suggestions must answer the question, "What is fun about that?" Science and technology story ideas must answer the question, "How does this directly affect a kid's life?" Natural history story ideas must be tightly focused and exciting. Example: Don't pitch a general story about cheetahs. Do pitch a story on how a cheetah's physical attributes make it the ultimate hunting machine. For "Amazing Animals," we're looking for animals that have stories to tell about unusual abilities, animal heroes, friendships, or silly situations. Strong proposals should be based on well-researched premises or hooks, include a headline, a deck that amplifies the headline, strong lead, and a paragraph that clearly sets the premise, and should be short and to the point (up to 250 words). Check the online NG KIDS index to be sure that your idea hasn't already been covered within the last three years. "The query should represent the style in which the piece will be written. We look for a writing style that's informed but speaks the reader's language and has a sense of humor." Decide which area of the magazine your story fits into and pitch the appropriate editor along with your clips and resume -- science, technology, environment, natural history, and wildlife: science editor, Catherine Hughes; human interest, "Amazing Animals," and entertainment: special projects editor

Rachel Buchholz; cultural stories, "Wildlife Watch," "Fun Stuff," geography, archaeology, paleontology, history: senior editor Robin Terry. (P: 4/10)

**NATURE FRIEND:** 4253 Woodcock Lane, Dayton, VA 22821. [www.naturefriendmagazine.com](http://www.naturefriendmagazine.com) Monthly magazine for ages 6-14 that focuses on wild nature and astronomy from a fundamental creationist Christian viewpoint. Not a science magazine. Promotes religious virtues through "an appreciation of God's works and gifts, natural truths and facts" and depictions of "traditional family units." Current needs are projects for ages 8-12, fiction for ages 6-8 (no talking animals), and photo essays (a natural phenomenon shown in pictures with detailed captions). Articles and stories average 400-700 words. Submit complete manuscript with SASE to Kevin D. Shank, editor. Pays 5 cents per word for first rights; 3 cents per word for reprints. (CBI: 4/10)

## Agents

**FOLIO LITERARY MANAGEMENT:** 505 8th Ave., Suite 603, NY NY 10018. [www.foliolit.com](http://www.foliolit.com) Marcy Posner, formerly agent and foreign rights director at Sterling Lord Literistic, has joined Folio as an agent specializing in children's and young adult as well as women's fiction, romance, and serious and commercial non-fiction. Celeste Fine will continue as the foreign rights director. (PL: 4/10)

**THE RAPPAPORT AGENCY:** This literary agency closed at the end of 2009. (CBI: 1/10)

## Contests

**DELACORTE DELL YEARLING FIRST MIDDLE-GRADE NOVEL:** 1745 Broadway, 9th floor, New York, NY, 10019. [www.randomhouse.com/kids/writingcontests](http://www.randomhouse.com/kids/writingcontests) Delacorte Press Books for Young Readers has decided to discontinue its annual middle-grade novel contest (formerly the Marguerite de Angeli Contest). The prize was

*(continued next page)*

Abbreviations — CBI: Children's Book Insider. CW: Children's Writer. DF: Daily Finance. P: Publisher. PL: Publishers Lunch. PW: Publishers Weekly.



a book contract for a hardcover and paperback edition, including a \$7,500 advance and royalties, plus a cash award of \$1,500, to encourage the writing of contemporary or historical fiction set in North America, for readers age 9-12. The publisher noted that in the past 10 years, only two winners were chosen from entries. Entry rules and deadlines for the annual Delacorte Press contest for a First Young Adult Novel will be announced later this year. (P: 4/10)

**LEE AND LOW'S NEW VOICES AWARD:** 95 Madison Avenue, New York, NY 10016. [www.leeandlow.com/editorial/voices.html](http://www.leeandlow.com/editorial/voices.html) Lee and Low Books' yearly award for a children's picture book by a first-time author of color who is also a U.S. resident. Winner earns \$1,000 cash grant plus publishing contract with advance and royalty payments. An honor award-winner will receive a cash grant of \$500. The award encourages writers of color to submit their work to a publisher committed to nurturing new talent. Manuscripts may be fiction or nonfiction for children ages 5 – 12. No folklore or animal stories. Submissions should address the needs of children of color by providing stories they can identify with and which promote a greater understanding of one another. Complete 2010 rules available at the website: [www.leeandlow.com/p/new\\_voices\\_award.mhtml](http://www.leeandlow.com/p/new_voices_award.mhtml) (P: 4/10)

**POCKETS ANNUAL FICTION-WRITING CONTEST:** P.O. Box 34004, Nashville, TN 37203-0004. [www.pockets.org](http://www.pockets.org). Christian magazine's annual contest to discover new writers. The winner will be announced November 1, will receive a \$500 award, and will have his/her story published in Pockets magazine. Previous winners are not eligible. Guidelines are essentially the same as for regularly submitted material (see website for details). There is no set theme and no entry fee. Submissions must be: postmarked between March 1- August 15 of the contest year; between 750-1,000 words; previously unpublished; and designated "Fiction Contest" on entry envelope and on the cover sheet. Include accurate word count on your cover sheet. Multiple submissions are permitted, "but please submit only your best work." Submissions must be mailed (no fax or e-mail entries), will be disqualified if do not meet requirements, and will be returned if accompanied by SASE with sufficient postage. No entry fee. The 2008 contest yielded one winner and

20 contenders. See website for full details or write to Editor Lynn W. Gilliam. (P: 4/10)

## Changes

**ABRAMS:** Following former publisher Howard W. Reeves's move to become editor-at-large earlier this year, Abrams has announced that Susan Van Metre is their new VP and publisher for Abrams Books for Young Readers and Amulet Books. Senior editor Tamar Brazis, who has edited books including Laura Numeroff's Jellybeans picture book series, has been promoted to executive editor. (PW: 4/10)

**ALBERT WHITMAN & CO.:** Editor-in-Chief Kathleen Tucker will retire on April 30. She has been with the company since 1977. (CBI: 3/10)

**BLOOMSBURY:** Several promotions have been announced at Bloomsbury/Walker. Benjamin Adams has become a senior editor, Pete Beatty moves up to editor, Margaret Maloney is now an associate editor and Rachel Mannheimer becomes an assistant editor. (PL: 4/10)

**CHRONICLE:** Chronicle's Children's Publishing Group will soon announce the hiring of a new senior editor in their San Francisco office. (P: 4/10)

**DUTTON:** Two Dutton Children's Books editors have left the company -- executive editor Maureen Sullivan and associate editor Margaret Woollatt. (CBI: 3/10)

**HACHETTE:** Hachette Book Group will sell and distribute Marvel's books to traditional and non-traditional trade book channels throughout the world as of September 1. Diamond Comics will continue as their exclusive distributor for the comic shop market. (PL: 4/10)

**HARCOURT:** Jeannette Larson has been promoted to vice president and editorial director of Harcourt Children's Books. (CBI: 1/10)

**HOUGHTON MIFFLIN HARCOURT:** Harcourt Children's Books will soon announce the hiring of a new editor in their New York office. (PW: 4/10)

*(continued next page)*



**LEE & LOW BOOKS:** Louise May has been promoted to vice president and editorial director. (CBI: 3/10)

**LERNER:** The Lerner Publishing Group has acquired Darby Creek Publishing, which now operates as an imprint of Lerner. Darby Creek will operate under Lerner submission guidelines, which can be found at [www.lernerbooks.com](http://www.lernerbooks.com). (CBI: 1/10)

**MACMILLAN:** The imprints of Macmillan Children's Publishing Group (Henry Holt Books for Young Readers; Farrar, Straus & Giroux Books for Young Readers; Feiwel & Friends; Roaring Brook Press; First Second Books; Square Fish; Priddy Books) are no longer accepting unsolicited manuscripts or queries. All submissions must come through an agent. (CBI: 3/10)

**NANCY PAULSEN BOOKS:** Nancy Paulsen, former publisher of Putnam Books for Young Readers, will launch her own eponymous imprint in 2011. The imprint will publish 12-15 picture books, middle grade, and young adult novels annually. (CBI: 1/10)

**PENGUIN:** Jocelyn Schmidt will join Penguin Young Readers Group on April 19 in the newly created position of director of brand management. Most recently she was VP, director of sales at Random House, where she led the mass merchandise sales group. (PW: 4/10)

**PUTNAM:** At Putnam Books for Young Readers, Jennifer Besser has been named the new VP and Publisher, a position previously held by Nancy Paulsen. Besser was formerly the Executive Editor at Disney Book Group. More editorial staff has left the building following the arrival of new Putnam Books for Young Readers publisher Jennifer Besser, including executive editor John Rudolph, associate editor Nicole Kasprzak, and assistant art director Richard Amari. (PW: 4/10)

**PUBLISHER'S WEEKLY:** The book industry's daily bible has been sold by Reed Business Information to PWxyz, LLC, a newly formed company headed by one-time PW publisher George Slowik. The acquisition includes the website [publishersweekly.com](http://publishersweekly.com) and Publishers Weekly Show Daily. The new company will retain all of PW's

editorial, art, and advertising employees and the magazine will remain headquartered in New York City. Cevin Bryerman will stay as publisher with Jim Milliot and Michael Coffey serving as co-editors. Slowik ran PW in the late 1980s and early 1990s, leading the publication to record profits despite a poor economy. (PW: 4/10)

**RANDOM HOUSE:** A company-wide reorganization has consolidated the Ballantine and Bantam Dell lines into a new Ballantine Bantam Dell group. Libby McGuire will run the merged division as SVP, publisher. Bantam Dell EVP, publisher and editor-in-chief Nita Taublib is stepping down. At the Knopf and Crown imprints, Michele Burke has been promoted to editor, and Allison Wortche has been promoted to associate editor. (PL: 4/10; CBI: 3/10)

**SIMON & SCHUSTER:** At Simon & Schuster Books for Young Readers, Annette Pollert has been promoted to Associate Editor of the YA imprint Pulse. (CBI: 3/10)

**SOURCEBOOKS:** The publisher will soon announce a new editorial manager for their children's and young adult books division, based in New York. (PL: 4/10)

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

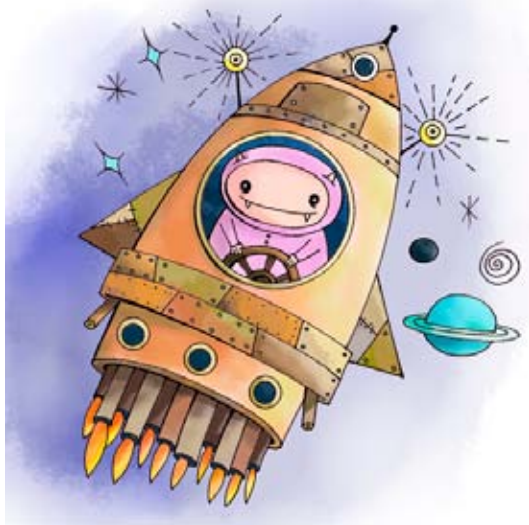
*Vicki Arkoff is one of the usual gang of idiots at MAD Magazine, contributor for Girls Life, Nickelodeon, Midwest Book Review and Susie, and US Editor of HolidayGoddess.com. She's also an authorized biographer for Frank Sinatra, Paul McCartney, Tina Turner, Beastie Boys, Jonas Brothers, Kelly Clarkson, Carrie Underwood, and others.*



# Aglaia Mortcheva Become an Artist or Die!



Aglaia Mortcheva was born and raised in Sofia, Bulgaria.  
At age 3, she believed aliens would come to Earth very soon.



At 4, she dreamed of becoming a garbage collector.  
At 5, she was convinced she was adopted.  
At 6, she started sleeping upside down with her feet on the pillow.  
At 7, she wanted to learn how to draw so she didn't have to study math.  
At 9, she spent her days on top of her grandmother's wardrobe, reading books and drawing pictures.  
At 14, she decided that she would either become an artist or die.

Luckily for her, she was accepted to the School of Fine Arts in Sofia. Film school followed, and eventually, she came to the United States and received a Master of Fine Arts degree in animation from UCLA. She currently lives and works in Los Angeles, and still enjoys spending her days on top of the wardrobe reading books and drawing pictures.

## ILLUSTRATOR'S GALLERY



Aglaia is an illustrator, character designer, animator, painter, and a voice actress.

She has animated for *South Park*, designed characters for many TV shows including *The Rugrats* and *Family Guy*, and even lent her voice to Vendetta, the green villain from



Nickelodeon's *Making Fiends*. In her spare time, she enjoys painting gloomy children and bewildered creatures while watching television. She shows her art in numerous galleries around Los Angeles.

"I love to tell stories through my work. I want my art to be beautiful, perhaps a bit dark, but always with a sense of humor. I try to add a dimension of mystery and wonderment to my illustrations. The more you look at them, the more secrets you will discover."

[aglaiamortcheva.blogspot.com](http://aglaiamortcheva.blogspot.com)  
[www.aglaiamortcheva.com](http://www.aglaiamortcheva.com)  
[www.youtube.com/user/aglaiamortcheva](http://www.youtube.com/user/aglaiamortcheva)







## L. A. Writer's Day is a Hit!



*Libba Bray*, author of Printz Award-winning *Going Bovine*, discusses dealing with fear and raising the stakes in your writing.

*SCBWI-L.A. Writer's Day* was held on April 10, and as always was a stunning success--a day filled with wisdom, wit, and camaraderie.

All photos here were taken by our wonderful resident poet-photographer, Joan Bransfield Graham.



*Kathleen O'Dell*, author of the popular *Agnes Parker* middle grade series, entertains the audience with humor and passion.



*Lisa Wheeler*, author of many rhyming picture books discusses rhyming with reason--when does a picture book lend itself to rhyme.



*Nancy Sanders*, author of over 75 books, leads the professional forum discussing the intricacies of virtual blog tours.



Agent *Jill Corcoran*, seen here with her client *Robin Mellom*, enlightened the audience on strategies to craft the winning query letter.



Editor *Rachel Abrams* of *HarperTeen*, started the day off divulging secrets on how to put the *WoW* factor into the opening pages of your manuscript and grab an editor's attention.



# ...and the Winners are!

## SCBWI-L.A. Writer's Day Contest

### Young Adult Winner

**Graeme Stone**  
*The French Class Confessional of the Mysterious Mr. Bridge*

**Honorable Mentions**  
**Sheila Lane**  
*Picture This*

**Catherine B. Linka**  
*Love in the Afterscarp*

**Middle Grade Winner**  
**Frances Sackett**  
*Imagine You Are Peter Lubinsky*

**Honorable Mentions**  
**Ian Kezsbom**  
*The Goblin Kidnapping*  
**Cambria Gordon**  
*Twig*

### Nonfiction Winner

**Jenni Bielicki**  
*Starry Kalahari*

**Honorable Mentions**  
**Maralee Burdick Knowlen**  
*Red Panda, Red Panda*

**Paula L. Mayerson**  
*Boa's Brunch*

**Picture Book Winner**  
**Diane Browning**  
*At Bidbury Faire*

**Honorable Mention**  
**Cathy Robbins**  
*Horace and the No Cat Cafe*



Photo by Joan Bransfield Graham

Back row: left to right: Paula Myerson, Graeme Stone, Cambria Gordon, Cathy Robbins, Jenni Bielicki, Ian Kezsbom.  
Front row: left to right: Catherine Linka, Diane Browning, Sheila Lane.

## SCBWI-L.A. Annual Conference Scholarship for Illustrators

### The Contest

To illustrate this sentence from a children's book: "Sometimes I wear them to lunch."

The winner receives free tuition\* to either the 2010 Summer Conference in L.A. or the 2011 Winter Conference in N.Y.C.

The winner is:

**Ken Min**

[www.kenminart.com](http://www.kenminart.com)



*Sometimes I wear them to lunch.*



## Twitter Book Parties - Celebrate Your Book Launch

by Mitali Perkins



It was launch day for my novel, *Secret Keeper*, January 13, 2009, and I was home alone in yoga pants. Piles of laundry were waiting. The Boston wintry day was short and chilly. Wait a minute — where was the party?

The release of a new book is something to celebrate, right?

Each story winging out into the world deserves a communal “HURRAH!” but these days the cheering seems to rely heavily on a single voice – the author’s or illustrator’s. How can we share our good news about a new story without feeling as if we’re constantly tooting our own horns?

As I’ve enjoyed the sheer good fun of twitter, I began to notice the viral power of re-tweeting. Twitter Book Birthday Parties (@bookbday) seemed like the perfect way to integrate several free new media tools and share the joy of announcing an individual’s publication news to the community.

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### The release of a new book is something to celebrate, right?

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So how does it work?

To sign up, an author or illustrator of a newly releasing traditionally published children’s or YA book joins twitter (<http://twitter.com>), follows @bookbday (aka, me), and sends me a “direct message” on twitter in this format:

TITLE | @twittername | genre (Genre key: PB = Picture Book, CB = Chapter Book, MG = Middle Grade, YA = Young Adult, NF = Nonfiction) | publisher twitter handle | website URL featuring the book

I prefer that the website featuring the book includes information about how to order the book from Indiebound ([www.indiebound.org](http://www.indiebound.org)) or a local independent – not solely from online booksellers. We’re going to drive a lot of traffic



to that site, and another goal of our parties is to support indie booksellers.

The author/illustrator also agrees to tweet the other book parties, either manually or automatically, using twitterfeed ([www.twitterfeed.com](http://www.twitterfeed.com)) – I posted simple instructions ([www.twitterbookparties.com/2009/06/how-to-auto-party.html](http://www.twitterbookparties.com/2009/06/how-to-auto-party.html)) on how to do the latter at the Twitter Book Parties site. Anybody on twitter can sign up to auto-party; you don’t need to be an author or illustrator to celebrate.

Using blogger’s ([www.blogger.com](http://www.blogger.com)) ability to schedule posts on certain dates, I periodically add brief announcements for the books that include the title, author’s twitter handle, the word “#bookbday” and a link shortened by <http://bit.ly/> leading to the book’s website. Each post looks something like this:

THE OWL KEEPER | @CBrodienJones | MG | @randomhousekids | <http://bit.ly/a8i3Ab#bookbday>

Blogger automatically posts the announcement on publication date, pouring the RSS feed into the twitter streams of 200+ authors, bloggers, booksellers, and other supporters. The “party” can be tracked by clicking on “#bookbday.” We send hundreds of visitors to the book’s link

(continued next page)



(which can be tracked at bit.ly), and the announcement, we hope, has a “Burma Shave” effect of getting the news out to the circles around each party-goer.

The response from authors and illustrators has been heartening. Deborah Heiligman (<http://twitter.com/dheiligman>) says, “Biggest story for me on twitter: #bookbday for *Cool Dog, School Dog*. I had to upgrade my website ‘cause of traffic!”

Jill Alexander (<http://twitter.com/jillsalexander>) agrees: “From the initial tweet to the retweets, *The Sweetheart of Prosper County* found new audiences thanks to the #bookbday bump.”

Mary Pearson (<http://twitter.com/marypearson>), author of *The Miles Between*, encapsulates the mission of our book parties: “Usually pub day is pretty quiet,” she says, “but with #bookbday I felt like a brass band had shown up at my door to help me celebrate. I’m still smiling.”

While I’m thrilled to be calling attention to great new books, I’m also happy that people are connecting as we tweet good news on one another’s behalf. We’ve thrown over a hundred parties since June 2009 and have many more scheduled.



I can’t wait for July 1, 2010, when *Bamboo People* releases into the world. As I watch my #bookbday celebration spread across twitter, I might switch out of yoga pants into a slinky party dress (or a sari, at least). After all, it’s book launch day! Why not do laundry in stilettos? Via twitter, you’re cordially invited to join the festivities!

## A Hint of Humor

URL: [www.willwriteforchocolate.com](http://www.willwriteforchocolate.com)



Hey Eva, I thought you were writing. At least that's what you just posted in Twitter.



Yes, but then I had to also update my status in Facebook, MySpace, Plurk, Vox, Livejournal, Tumblr, Friendfeed and LinkedIn.



Wow.  
I know! So I figured I'd better take a break before I get started...

WILL WRITE FOR CHOCOLATE

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by Debbie Ridpath Ohi  
[www.inkygirl.com](http://www.inkygirl.com)



by **Suzy Engelman Block**  
Coordinator of the Westside  
Illustrators Schmooze  
<http://SuzyEngelmanBlock.com>

## Never Say Never

Well, let's get this straight from the beginning.  
I never planned to run a schmooze!  
NEVER!

Sure, I had been attending SCBW(I) events since 1863, but it never crossed my mind to take on any responsibility in the organization. I always met interesting people at conferences but maintained no relationships with anyone... until I joined the Westside Illustrators Schmooze. I was searching for a connection with other illustrators. Joan Charles and Jane Smith coordinated the group, which introduced me to a very stimulating personal experience with like-minded artists. I started volunteering at events and met even more comrades. Suddenly, I went from a lone conference attendee to an active participant in an international creative community! Who knew?!

After five years of schmoozing bliss, Joan and Jane suddenly announced that they were retiring! How was this possible?



Isn't this a lifelong appointment?  
Like the Supreme Court Justices?  
Well, apparently not! And no one was chomping at the bit to fill their seats. We all waited...and waited.  
Goodbye 5 years of camaraderie!

Darn it! I had no choice. There was no 'vetting.' All I had to do was say "yes." I closed my eyes and threw myself into the alligator pit.

Fortunately, the Westside Illustrators Schmooze happens to be an exemplary group of talented, generous, and friendly alligators. Contrary to what our name implies, many of us are writers as well. Over the years, our numbers have grown and more of us are stepping into the world of "publishdom." We comprised the entire panel of "Emerging Illustrators" at the 2009 Illustrators Day!

My experience volunteering as coordinator of the schmooze is very much like diving into the world of children's literature. I've learned many a lesson in the last 2 years.

1. Fear is normal: Writing, illustrating, volunteering, life itself...are all ventures into the unknown. Things that are scary are often the most valuable things we do in life and have the biggest payoff. Luciano Pavarotti said, "Am I afraid of high notes? Of course I am afraid. What sane man is not?"



*Suzy Engelman Block*

2. Gather your allies: Pursuing your dreams alone is, well, lonely...and uninspiring. "Isolation is a dream killer," declared Barbara Sher. SCBWI is a huge organization filled with a network of support. Start schmoozing and you'll meet other crazies just like you.

3. Keep learning: (Running a schmooze is a real education. I should have my doctorate in a few years!) Attend conferences and exchange knowledge. Our Westside Schmooze is successful because of that generous spirit.

4. Never say "never": I am forever grateful to SCBWI for allowing me to volunteer. Getting involved has fueled my passion for writing and illustrating in this "bunny eat bunny" world. I am overflowing with support and friendships that will last a lifetime.

Ray Bradbury said, "Jump off cliffs, and build your wings on the way down." Yes, life is a leap of faith. I have "leaped" and am very busy building my wings!



## Bulletin Board

### Great News

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**Caroline Arnold's** book *Global Warming and the Dinosaurs* was named an Outstanding Science Trade Book by the NSTA/CBC.

**Diane Browning's** *Signed, Abiah Rose* has been twice honored by *Booklist*. It received a starred review and was named to their list of Top 10 Historical Fiction for Youth: 2010. Abiah is the only picture book on the list, which features books reviewed in the last 12 months in *Booklist*. [www.dianebrowningillustrations.com](http://www.dianebrowningillustrations.com)

For a G6 science lesson entitled "Be an Olympic Detective" taught by Lorien Eck with guest teacher **Caroline Hatton**, Ph.D., author of *The Night Olympic Team*, look for KLCS Homework Hotline Episode HH959SDBA in the archives on the server. Students learn how to help Olympic scientists crack a mystery and how to be savvy consumers who read food labels to know what they put in their bodies.

**Marlene Perez's** first three books in her *Dead Is* series were optioned to Disney Channel with Jane Goldenring producing, by Stephen Moore at Paul Kohner Agency, in conjunction with Stephen Barbara at Foundry Literary + Media.

**Sherry Shahan's** *Purple Daze*, a provocative free verse novel set in 1965 Los Angeles in which six high school students navigate war, riots, love, rock 'n' roll, school, and friendship, sold to Kelli Chipponeri at Running Press Kids, for publication in Spring 2011, by Jill Corcoran at Ronnie Herman Agency. [www.SherryShahan.com](http://www.SherryShahan.com)

**Cindy Sherwood** has a "Gallant Kids" feature in *Highlights for Children*, June 2010, and a non-fiction article scheduled for the August issue of *Pockets magazine*. *Highlights* also purchased a science article from Cindy. She signed with Chris Richman of Upstart Crow Literary after attending the 2009 SCBWI-OC/IE Agents' Day in Newport Beach. [www.secondsetofeyes.com](http://www.secondsetofeyes.com)

**Karol Ruth Silverstein** had her craft article, "How To Make A Hospital Flyer," published in the e-magazine, *Good Days Bad Days-The Magazine for Children with Chronic Illness*, [www.gooddaysbaddays.net](http://www.gooddaysbaddays.net)

**Gloria McQueen Stockstill's** story, "Fraser's Big Decision," was published in *Clubhouse Jr. Magazine*, April 2010. <http://gloriastockstill.wordpress.com>

**Ann Wagner's** poem, "Hidden in Winter," appears in the Lee Bennett Hopkins anthology *Sharing the Seasons*, illustrated by David Diaz, (Margaret K. McElderry, March 2010).

### Events

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#### Writer2Writer

We are thrilled to announce our line-up for Writer2Writer. Join us at the Flintridge Bookstore and Coffeehouse, 964 Foothill Blvd., La Cañada, for our monthly program about the craft of writing. Programs are normally scheduled for the first Sunday of the month, from 4 p.m. to 5 p.m., in our coffeehouse area.

#### Sunday, June 6, 4 p.m.

"21 Hints for Building Credible Characters on a Cellular Level." Authors Victoria Forester, Amy Goldman Koss, and Sally Nemeth will divulge secrets and strategies of character building. Signing to follow.

No fee to attend, but seating is limited. RSVP to [catherinel@flintridgebooks.com](mailto:catherinel@flintridgebooks.com).

### Classes

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#### Art Center College of Design Night Program

(626) 396-2319 or [www.artcenter.edu/atnight](http://www.artcenter.edu/atnight)

(continued next page)



### Classes contd.

#### Otis College of Art and Design

“Illustrating Children’s Books” by Deborah Nourse Lattimore  
Venue - The Skirball Cultural Center, Jun. 7-Aug. 16 (no mtg. 7/5),  
Mon. 7:00 p.m.-10:00 p.m.

This course coincides with a fantastic illustration exhibit:  
“Monsters & Miracles: A Journey through Jewish Picture Books”

For more information: 310-665-6850, or 310-665-6950. E-mail:  
[otisce@otis.edu](mailto:otisce@otis.edu)

#### UCLA Extension Writers’ Program

[www.uclaextension.edu/writers](http://www.uclaextension.edu/writers)

As the largest and most comprehensive university-related writing program in the nation, the UCLA Extension Writers’ Program equips new and practicing writers with the tools they need to tell their stories and to seek out publication and production. UCLA offers more than 500 annual onsite and online writing courses in writing for the youth market, as well as fiction, memoir, personal essay, poetry, playwriting, publishing, feature film, and television writing. For more info: (310) 825-9415. To enroll: (310) 825-9971 or (818) 784-7006.

To see summer 2010 classes in the Writing Program click here:  
[https://www.uclaextension.edu/fos/Writing.aspx?utm\\_source=unex&utm\\_medium=email&utm\\_content=enroll\\_here&utm\\_campaign=job%2311002Acurrentenroll\\_heresu10041310#](https://www.uclaextension.edu/fos/Writing.aspx?utm_source=unex&utm_medium=email&utm_content=enroll_here&utm_campaign=job%2311002Acurrentenroll_heresu10041310#)

#### To place an ad in *KITE TALES*:

Contact Bonnie Ferron at  
[bonnieferron@earthlink.net](mailto:bonnieferron@earthlink.net)

- Ads must be submitted in .pdf or .jpg format.
- 300 dpi preferred, black & white or color O.K.
- Link to your website at no extra charge.

**Ad costs are for one calendar year (4 issues) as follows:**

- Business card size: 3.5”w x 2”h = \$30
- 1/4 page: 3.5”w x 3.75”h = \$60
- 1/2 page: 7”w x 3.75”h = \$90
- Full page: 7”w x 8”h = \$120

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# Definitions for the Perplexed

by Editorial Anonymous

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<http://editorialanonymous.blogspot.com>.

## PPB:

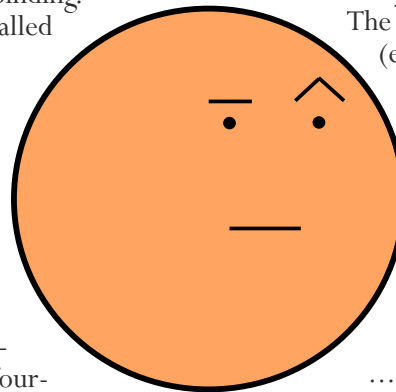
stands for paper, printing, and binding. It is a dollar amount. It is also called the **unit cost**.

**PPB** is the cost only of the physical book: how much money (per book) we will have to spend on the paper, the printing, and the binding process.

A **PPB** for an average-sized, 32-page picture book, printing in four-color, and with a print run of more than 10,000 copies will often be about \$1. As soon as you want spot UV or deboss or a funny size or the page count starts running up, you're adding on to that cost. If you want pop-ups or a sound chip or some hoo-ha like that, those will really cost you.

## THINGS NOT INCLUDED IN THE PPB:

The cost of shipping the books from China to the US.  
The cost of shipping the books from the dock to the publisher's warehouse.  
The cost of shipping the books from the publisher's warehouse to stores.  
The cost of running a publisher's office.  
The editor's salary.  
The designer's salary.  
The production manager's salary.  
The marketer's salary.



The publicist's salary.

The many sales staff's salaries.

The costs incurred in the process of editing (e.g. a fact-checker, a proof-reader, a copyeditor).

The costs incurred in the process of design (e.g. buying new fonts).

The costs incurred in the process of marketing and publicity (e.g. making displays, paying for advertisements).

The cost of free books to send to reviewers, etc.

...And several other things I've forgotten.

Wondering where all the money between your PPB and your retail price goes? It's not into the publisher's pockets.

Authors and illustrators don't make a lot of profit on books, but neither do publishers.

There are some industries where a 50% profit margin is expected. Ha-ha! In publishing, we're aiming for around 10%.

Next time on *Definitions for the Perplexed*— **ISBN**

*From Editorial Anonymous: "If you have questions, e-mail them to [editorialanonymous@hotmail.com](mailto:editorialanonymous@hotmail.com), and I'll try to answer them. But seriously, don't try to query me or submit to me. I'm anonymous. If you submit to me or query me at this e-mail address, I will use your letter/submission on the blog. Be warned."*





# Critique Connections Online **Free!**

Longing for a critique group? Why not join Critique Connections Online to find a buddy or two? It's easy, and open to SCBWI members who reside in the Tri-Regions of Southern California. Critique Connections Online is not an online critique group or a manuscript exchange; it is a way to link up with like-minded people to allow you the possibility of creating your own critique group. Best of all, it's free!

Below is a sample from the ever-changing list that you will find at Critique Connections Online. To access the contact information or to start your own group, join by e-mailing your request to [critiqueconnect@yahoo.com](mailto:critiqueconnect@yahoo.com). Questions can be addressed to the same e-mail.

Once you've joined the Yahoo! group, you will be asked to provide information about yourself for a database and for an introductory e-mail. Others in the group can then connect directly with you or you with them.

Sheryl Scarborough, Critique Connections Online Coordinator,  
[critiqueconnect@yahoo.com](mailto:critiqueconnect@yahoo.com)

Name	W/I	Location	Start/Join	Ol/F2F	Genres
Robin	W + I	Santa Barbara	join	F2F	PB
Jeanette	W	S. Orange County	join	Both	YA
Cindy	W	South Bay	either	F2F	MG
Paolo	W	Orange County	join	F2F	PB
Tricia	W	Costa Mesa	join	F2F	YA
Michael	W	Santa Ana	join	F2F	MG, YA
Yelena	W	Studio City	join	F2F	PB
John	W	Pasadena	join	F2F	YA
Kate	W	Goleta	join	OL	PB, MG
Tina	W	Temecula	join	F2F	MG

*W: writer; I: illustrator; OL: online; F2F: face-to-face  
PB: picture books; MG: middle grade; YA: young adult; GN: graphic novels;*

## Got a New Book Coming Out?

Tell your publisher's publicity person which state awards it's eligible for. Go to the Central Los Angeles Public Library downtown, to the Children's Literature department. Ask the librarian to help you pull up "Awards & Prizes from the Children's Book Council." The Library will maintain the subscription only if it's used. It's the only resource of its kind! To look up each State award individually, you would have to know the name of the award or sponsoring agency.



## Writing Connections

# EDITORIAL SERVICES OF LOS ANGELES (ESOLA)

EDITORIAL SERVICES OF LOS ANGELES (ESOLA)

is devoted to helping writers make their work the best it can be.

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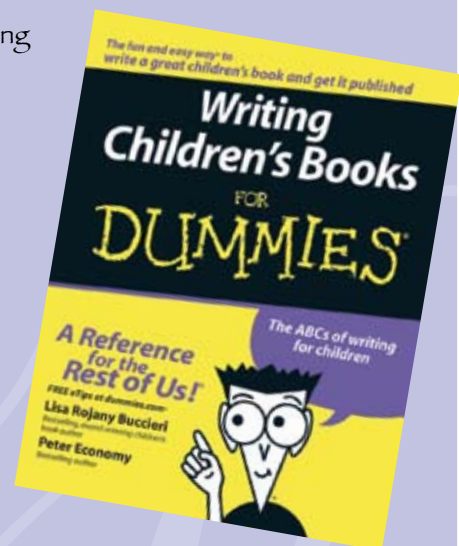
has been in business for over 20 years, and has helped many writers—of both children's and grown-up books—get published or improve their chances for publication.

ESOLA offers personalized, detailed services, everything from line editing to ghostwriting:

- Detailed line editing and critique letter
- Creative and publishing list development
- Proposal writing and editing
- Literary consultations
- Writing workshops
- Book doctoring
- Copy editing
- Ghost writing
- Proofreading

ESOLA can also help you craft a great query letter—so include it if you want help with that as well!

LISA ROJANY BUCCIERI  
EDITORIAL SERVICES OF LOS ANGELES  
Email: [EditorialServicesofLA@gmail.com](mailto:EditorialServicesofLA@gmail.com)  
[www.editorialservicesofLA.com](http://www.editorialservicesofLA.com)



Lisa Rojany Buccieri is a publishing executive with over 20 years' experience in the industry. Lisa has also written over 100 children's books. She was lead author on *Writing Children's Books for Dummies* (Wiley, 2005), and co-wrote the *New York Times* bestseller, *Fund Your Future* (Berkley, 2002) with Julie Stav. Lisa's latest comes this October: *Surviving the Angel of Death: The Story of a Mengele Twin at Auschwitz*, with Eva Kor (Tanglewood Books). Her books have received various accolades, such as reaching #1 on the Publishers Weekly Bestseller List two years in a row (*Make Your Own Valentines*, PSS/Putnam), and winning the American Bookseller's Pick of the List (*Giant Animal Fold-Outs: Kangaroo & Company*, PSS/Putnam). Most recently, she spearheaded the Intervisual Books launch of their first grown-up publishing program for Spring 2007. She was the founding V.P. & Publisher of Americhip Books, a children's book packaging company focusing on adapting technologies such as light, sound, paper-engineering, and animation for books. Lisa has also been Editorial/Publishing Director for Golden Books, PSS/Penguin Group, Intervisual Books, Gateway Learning Corp (Hooked on Phonics), and others. She charges by the hour for her editorial services, depending on the length of the manuscript or project. References available upon request.

Sensational 6th Annual SCBWI-LA Writers & Illustrators Field Trip

**GET ON TRACK WITH YOUR IMAGINATION**

# Down The Rabbit Hole

**Sunday  
October 17th**

Los Angeles Union Station  
800 North Alameda Street.  
Los Angeles 90012

**Train leaves at 8.30am**

**Field trip to San Juan Capistrano Mission  
&  
Los Rios Historic District**



**Characters making your creative mission impossible?  
Let the Mad Hatter and White Rabbit 'altar'  
your perception as they lay down the inspirational track!**

*Join your fellow creative padres as we go Down The Rabbit Hole, once again.*

*No mission will be impossible...especially the San Juan Capistrano Mission!*

*As we roll forward, our imaginations will roll backward in time and we'll explore our characters inspired by the history and mystery of the Mission and its beautiful gardens.*

*After an enlightening morning we will enjoy a fabulous lunch at Sarducci's.*

*The fun and inspiration continues as we discover the Los Rios Historic District.*

**Don't miss the Mission!**

*Enrollment is Limited.*

Field trip includes: Train Fare/ Lunch/Creative Materials/ and Loads of Fun  
SCBWI Members: \$65 /Non-Members: \$75  
Registration must be received by **September 2nd**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_ E-mail: \_\_\_\_\_

TOTAL AMOUNT ENCLOSED \_\_\_\_\_

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