

YOUNG ADULT

LIBRARY SERVICES

The official journal of
the Young Adult Library
Services Association

Volume 3
Number 3
Spring 2005
ISSN 1541-4302

AWARDS ISSUE

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More inside: All of YALSA's
newest selected booklists!

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CONTENTS

	FROM THE EDITOR	29	Selected Audiobooks for Young Adults
2			
	AUTHOR INTERVIEWS	30	Selected DVDs and Videos
4	Love and Comfort over Terror An Interview with Teen Poet and Author Leda Rodis <i>Jana Fine</i>	31	Popular Paperbacks Tenth Anniversary <i>Sally Leahey</i>
6	Heart and Ready Access to the Laugh Button An Interview with Chris Lynch <i>Penny Blubaugh</i>		
	PERSONAL PERSPECTIVES	34	BEST PRACTICES
11	The Making of a Lifelong Reader <i>Katherine Kan</i>	34	Gaming for Tech-Savvy Teens <i>Catherine Delneo</i>
15	Another Day in the Life . . . <i>Nancy Fredericks</i>	39	Attracting Young Adult Readers with Knitting Groups <i>Shannon Okey</i>
	TEEN PERSPECTIVES		
17	Best Books for Young Adults A Novel <i>Ben Laverriere</i>		
20	Involving the Youth in the Local Library <i>Renee Roberts</i>		
	2005 YALSA AWARDS AND BOOKLISTS	41	PROFESSIONAL PERSPECTIVES
21	Best Books for Young Adults	41	AT LAST! An Answer to That Vexing Question <i>Michael Cart</i>
24	Margaret A. Edwards Award	43	New Serving the Underserved Trainers Converge in Boston <i>Jessica Mize</i>
24	Michael L. Printz Award	45	First Times at Council High A True Story <i>Sheila B. Anderson</i>
24	Quick Picks for Reluctant Young Adult Readers		
		47	THE UPDATE
		50	AUTHOR GUIDELINES
		50	INDEX TO ADVERTISERS

There are times in all of our lives when we feel like we are outsiders, on the edge of new encounters. Do you remember your first day at a new school, where you knew no one and the place seemed so alien? How about your very first day at a new job in a new city? Or a first date, especially tenuous when it's a blind date! Do you recall your first ALA Conference? I remember lots of people walking with purpose (some just like me—lost!) towards the convention center. I remember trying to figure out what programs I should go to and how I was going to get there (on time, no less!). I am naturally shy, so being in a giant exhibit area with hundreds of people milling about made me feel so disconnected. Perhaps you have felt that way as well. Don't despair! If you are new to YALSA, there are many ways to be involved. From discussion lists to grant opportunities to committee participation, there is something for everyone. If you still aren't quite sure what YALSA is about, follow this link (www.ala.org/ala/yalsa/joinus/howparticipate.htm) to find ways to participate and not feel "out of it."



One of the greatest things about YALSA is that members are always willing to guide you and assist you in finding what you need. Especially during Annual Conference, when the confusing jumble of programs, exhibits, and activities can utterly confuse and daze even the most serene person! Be sure and stop by the YALSA booth for assistance, reassurance, and giveaways. This issue will also mark the beginning of a metamorphosis for YALS. We will be adding lots of book lists, teen-written articles, and some other surprises over the course of the year. Hopefully the changes will better represent what you want in a journal.

So stay tuned, as we stand at the edge of future visions and interesting times! ●

About the Cover

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Statement of Purpose

Young Adult Library Services is the official journal of the Young Adult Library Services Association (YALSA), a division of the American Library Association. The *Journal* primarily serves as a vehicle for continuing education for librarians serving young adults, ages 12 through 18. It will include articles of current interest to the profession, act as a showcase for best practices, provide news from related fields, and will spotlight significant events of the organization and offer in-depth reviews of professional literature. The *Journal* will also serve as the official record of the organization.

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Love and Comfort over Terror

An Interview with Teen Poet and Author Leda Rodis

Jana Fine

Not too long ago, I received a small black book in the mail. The title was called *From the 104th Floor*, and had a DVD with it. I sat and read this remarkable poem written by a teenage girl. When I recovered from absorbing this piece, I watched the DVD with my staff. We were stunned by the power of the words coming alive with the graphics. I wanted to know more. So the following is an interview with teen poet and author Leda Rodis. Her book is published by Steerforth Press (ISBN: 1586420798) and is available through Random House Publishing.

Fine: How did you come about writing "From the 104th Floor"?

Rodis: I actually wrote this poem for my freshman English class. It was only a few days after September 11th, and most of us were still in shock, trying to deal with the immensity of the event. To help us cope, the teacher asked us to write something. A few days earlier, I had seen images of people jumping off the tower. One image was of two people holding hands. This picture moved me: I wondered if the two people knew each other, or if they were strangers seeking comfort in each other in the face of this nightmare. It seemed to me that these two people chose love and comfort over the terror that had been imposed on them. I decided to base my poem on this.

Fine: What kind of reaction did you get from your class? And was it expected?

Rodis: My class's initial reaction is the reaction that I have gotten from everyone when they first hear my poem. Usually "From the 104th Floor" is greeted with silence. I did not really

know what to expect when I first read my poem aloud, and the silence perplexed me. However, afterwards, lots of kids came up and told me how much they liked it. I realize now that it takes awhile to process my poem, and that this time of silence is really just a time of reflection.

Fine: How did your poem get published?

Rodis: The first person I showed my poem to was my mother. She was blown away by it, and showed it to her friend and creative partner, Serguei Bassine. Serguei had been asked to do a short piece on 9/11 for Showtime Network, and when he saw my poem he instantly knew that he wanted to transform the poem into a film. He ended up creating a short, animated film that aired on Showtime on the first anniversary of 9/11. After this, the film went to many film festivals, including Aspen and Sundance, where it won the Horizon Award and an Honorable Mention, respectively.

My local newspaper, *The Valley News*, ran an article about my award at Sundance. The article also included a copy of my poem. Chip Fletcher, who owns Steerforth Press, saw the article. He was moved and decided that he wanted to publish a book working with the poem and the images from the film.

Fine: And how did you come upon the inspiration for the artwork and the merging into a DVD?

Rodis: All of the artwork for the film was done in Russia by Russian animators. Before Serguei worked with the animators, however, we sat down together to discuss our separate visions of what the film could look like. We found that we agreed on almost every point: we both

wanted something simple, in black and white. We decided on pen and ink drawings, changing the style slightly for the different "movements" in the poem. To make the animation authentic, Serguei photographed all the relevant shots in New York before going to Russia. Everything is different there, even the coffee makers, and we wanted to make sure that the drawings would feel real. Once the vision and the techniques were decided upon, it was mostly in the animator's hands, and they did an amazing job.

Fine: You have said that "From the 104th Floor" was an Honorable Mention at the 2003 Sundance Film Festival. What was that experience like?

Rodis: Yes, in 2003 I was able to attend the Sundance Film Festival. This was a truly amazing experience! Because I was one of the filmmakers, I was able to go to all the premiers and see all the big stars, like Robert Redford, Sean Penn, Dustin Hoffman, Holly Hunter, and Al Pacino. However, the most rewarding experience turned out to be the most frightening. After each screening of my film (there were four), I was asked to get on stage in front of hundreds of people to do a Q and A. Afterward, people came up to me to share their stories about 9/11, or simply to tell me that my film had really moved them. At Sundance, I was actually able to see people respond to my work, and that was an amazing feeling.

Fine: How have all of these post-9/11 events affected your life?

Rodis: I think that post-9/11 events have affected everyone. I watched as American troops went off to Afghanistan, and then as my own classmates went off to Iraq. On Thanksgiving Day, a former

classmate of mine was killed in Iraq. I'd been in an art class with him. He was a senior; I was a junior. As a senior, he was allowed to leave school grounds for lunch, and sometimes he would bring Subway food back to class with him. He would often share with me. We weren't friends, really, but I remember him very vividly, and I felt sick when I heard that he had died. I think of 9/11 as the first of many terrible moments in our country's history. Many of these moments we will never hear about. That's another reason to write: to tell the stories that will otherwise go unheard.

Fine: Are you still writing? And if so, has your vision and voice changed?

That's another reason to write: to tell the stories that will otherwise go unheard.

Rodis: I am still writing, although lately I have only had time to write college application essays! I keep a journal, however, where I sketch story outlines, and try different writing styles and techniques. I am not sure if my style has changed or not. Every piece I write is different, although I still work very hard to produce a genuine voice. I will always write, and now that college applications are in, I hope that I will have more time to be creative.

Fine: If there was one thing you could say to librarians, what would that be?

Rodis: I have always felt "at home" in libraries. I love the quiet, the way people get absorbed in what they're doing, the smell of the books, everything. This space—where I read and think and write—is created and maintained by the hard work of librarians. I would like to thank all the librarians of the world for embracing literature and promoting reading and education. I truly believe that writing helps people make sense of the world, and I think that reading can do the same thing. I have always been a lover of reading, and I have great respect for those that respect books. ●

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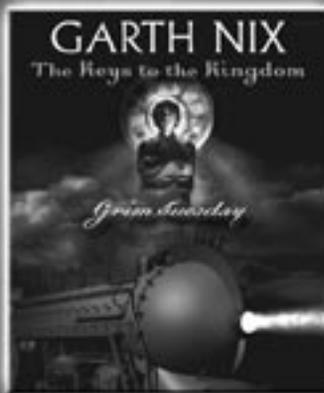
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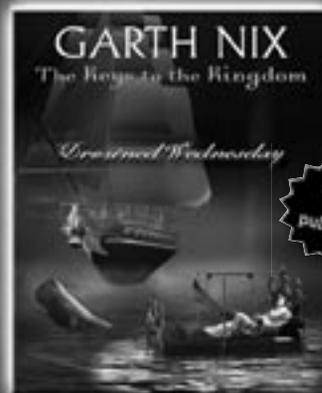
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Heart and Ready Access to the Laugh Button

An Interview with Chris Lynch

Penny Blubaugh

Chris Lynch is known as a writer who is willing to stretch, to try new things, to break molds. But no matter where his experiments take him, the one thing evident in all his writing is how much he cares about both his readers and his characters. From Elvin trying to guilt out his mom with his letters home, to Sylvia trying to save her dad from becoming the next gravedigger, Lynch always cares. Heart is a constant in his books. He says, “I am drawn to work that can illuminate the human heart without getting all operatic about it. People don’t ordinarily wail that they are sad, they sigh it.”

And it shows in his work. Watch his characters struggle to do the right thing, even when they don’t know what it is or how to do it. While you watch, listen to their voices. You’ll hear sarcasm, sadness, and humor, but you rarely find pure, screaming anger. Yes, there’s brutality, but never for its own sake; more in the service of truth and reality. And there’s laughter, too. Because, as Lynch says, “Laughter is the supreme state of existence.” He’s wise enough to know that without laughter, life is flat, dull, and gray.

Listen to Chris Lynch, the man who believes that many ills of society can be cured with a simple laugh and an attachment to the heart.

Penny Blubaugh is the YA librarian of the Eisenhower Public Library District of Norridge and Harwood Heights, Ill. She has an MFA in writing for children from Vermont College where she was lucky enough to have Chris Lynch as one of her advisors.

Blubaugh: In an interview with James M. Brewbaker (Writers for Young Adults, vol. 2, edited by Ted Hipple, Charles Scribner’s Sons, 1997, page 290) you said you gave up writing in seventh grade because it wasn’t cool. What made you start up again?

Lynch: Actually, I didn’t give it up in seventh grade because it wasn’t cool. I gave it up then because it was no longer supported. I only really picked up an interest because of my English teacher, Sister Elizabeth of Blessed Sacrament School in Jamaica Plain (Massachusetts). She made the writing thing fun, challenging, provocative. She expressed less concern with nuts-and-bolts and more with expression, with the pleasures of writing. This was a revelation. I wrote my first funny bits (I think) and found the results intoxicating. But there was no Sister Elizabeth before, and there was none after. So I retreated.

No, the uncoolness of writing really only became an issue later, when I was actually doing it, but not really letting anybody know I was doing it. I didn’t even tell my mother what I was up to until I had actually sold a novel. This represents an absurd shifting of authority (I wasn’t a writer until some higher power said I was), as well as a foolish devotion to the notions of cool and uncool. I handed power over to unseen forces, forces built on nonsense, and there was nobody to blame for that but me. The lesson was, you are who you say you are. It’s crazy to let someone else tell you.

I actually got into writing again through college. I thought I wanted to be a musician, but again, the thought of being a “creative type” was still sort



Chris Lynch

of embarrassing to me so I had a minor in music, and a major in (yikes!) political science. It was soon decided I had zero aptitude for music, so they asked me nicely to please leave their department. Then, just because of scheduling (I made my schedule around *The Beverly Hillbillies* and *Andy Griffith*) I took a news writing course. I liked it. I switched to journalism. I liked it. I drifted to a more creative nonfiction style of journalism. (Do we see a pattern emerging?)

By the end of undergrad, I was writing very creative nonfiction, to the point where I took one actual fiction class. I was doing something creative while still hiding behind the legitimacy of a “real” profession. Then I went to graduate school and studied professional writing and publishing. (Note the “professional” bit, which made it seem like I would wind up with a nice safe editor’s job someplace.)

Now, in storyteller fashion, I come to the answer to the question. I decided writing was the way to go because it was the most satisfying thing I ever came across. Despite my own hang-ups, I kept coming up with scenarios that made it possible for me to write while pretending to be pursuing some other goal. Even today, when I get frustrated with the whole writing fandango, all I have to do is envision a life without it. Then I see more clearly, and I shut up and write.

Blubaugh: *Why do you write now? What does it give you?*

Lynch: Sheesh. I guess that's best answered by inverting the thought. What would I do if I didn't write? Unimaginable. Well, not strictly unimaginable, since I am in the business of imagining scenarios, but I do often get in a mood where I think I would like to do something else with my life.

And only then do I get the grasp of appreciation. Only then, when I imagine not writing, do I realize how much more satisfying it is to be writing than it is to be doing pretty much anything else. It borders on indefinable, what the simple process of making stuff up can do for the soul. Beyond making a living, beyond the satisfaction of earning respect from one's peers or from reviewers, there is something that exists all by itself that makes being a writer such a treat. When you have done a piece of work that feels like it might be good, there is a surge of good feeling at just having produced it. It's the creative urge satisfied. Outside of all practical concerns, all earthly, sensible, useful concerns, creative satisfaction can make a person feel good no matter what else is going on.

Plus the fact that I have no idea what I would be doing with myself if I wasn't writing. The possibilities, for myself and society generally, are too gristly to contemplate.

Blubaugh: *What is a typical writing day like for you?*

Lynch: Unlike when my kids were young, my day is a very structured, quite

agreeable arrangement. I get up about 7:15, get the coffee going, and then get the kids up. I make them breakfast, tease them (it's an absolute passion of mine), make sure they have themselves together, and then get them out when their ride pulls up.

I am drawn to work that can illuminate the human heart without getting all operatic about it. People don't ordinarily wail that they are sad, they sigh it.

Then I get several uninterrupted hours for work. Inevitably, I fit in a lot of things like bill paying, plant watering, housework, etc., that could probably wait until later, but procrastination is useful, too. I'll cut off working at about 2:15 and either go running or go to the gym most days. Then I pick the kids up at school, bring them home, tease them, do more domestic stuff (this stretch used to be taken up more by playing with and caring for the children, but as they are now in secondary school and often have no use for me, I need to be busy or risk looking needy and pathetic and consequently invite their scorn and mockery), reading, business, and very rarely the odd bit of afternoon writing.

The evenings are divided among cooking, eating, cleaning, and getting people to activities such as soccer practice. Sometimes we'll go to the driving range and whack golf balls all over the place. Then we'll flop for a while in front of TV before hitting bed around ten. I go to bed when the kids do, then read for a while before conking out.

Blubaugh: *You write short stories and novels. Would you rather work in one form over the other?*

Lynch: I can't say I prefer one form to another because they feel so completely different when I'm working on them. They satisfy different impulses. The relationship a writer has with a novel over time provides a continuity, and ongoing sense of purpose, that allows you to be thinking about your work day and night, even when you aren't aware of it. This is nice, and makes the enterprise feel more organic, like something that

needs doing. These are my people, so to speak, and I must take care of them.

Short stories, on the other hand, have an energy and a pacing that can be a thrill. I rarely work for more than a few sessions on one short story because each one is born into its own particular

headspace and needs to be done within that headspace. I love doing them when I'm doing them because they allow me to follow a very different idea to my other work without worrying that I have to sustain the same feeling for a long time. This is liberating. It makes me go to more uncommon places. It opens me up to ideas and styles that might be new to me, and that can only be good for a writer.

I think it would be hard to work on short stories all the time, however, because the number of new ideas you would need to generate and develop on a regular basis would be mentally quite demanding. I enter a short story as a kind of mental sprint, and enter a novel as a more elongated process. It works well for me as an alternating kind of process, the novels and shorts complementing each other.

Blubaugh: *You've written two series, *The He-Man Women Haters Club* and the *Blue-Eyed Son* trilogy. Are the alternating chapters used in *The Gravedigger's Cottage* a different way to approach the same idea?*

Lynch: Hmm. Probably not quite the same idea. However, I am conscious of doing that—the alternating of very obviously different-toned chapters, and even different plotted chapters—and have been for a long time. Sometimes it's more obvious, sometimes less, but as a rule I like to enter a novel with two fairly distinct ideas I want to pursue. When I have two of them, it's time to get to work because then I get a useful kind of tension going, an ebbing and flowing, that I find aesthetically pleasing and interest-

ing to work on. Stylistically, I find the changes to be refreshing, and in terms of content I just think it amounts to a greater whole. I'm trying to give people their money's worth and not bore them.

Blubaugh: *Are there any general redeeming qualities in your characters that carry over from book to book?*

Lynch: I don't know if there are any overriding redeeming qualities. There may well be, in ways I'm not fully aware of, because I could be drawn to these people for what my subconscious thinks of as good reasons. I think honesty is probably a thread. I hugely appreciate a lack of pretense in people, even if they are otherwise unseemly. I reserve a lot of venom for people who are full of crap all the time, and I find it hard to be around them. Ditto people without any sense of humor.

Blubaugh: *Same question with bad qualities.*

Lynch: I cannot ever escape the feeling that people, everywhere, are driven by self-interest. I don't know if genuine altruism in the pure sense exists at all. The more I study people, the more I feel that we do what we do because it makes us—either superficially or profoundly—feel good. That's what Mother Theresa did, and that's what Charles Manson did. Having said that, I do recognize a qualitative difference between the two.

And I hasten to point out that, to my surprise, this has not made me feel bitterer about humanity. I believe it's because I feel less ripped off if I think I understand people's motivation from the start, and I find myself less frequently disappointed. I still find people as funny as I ever did, if perhaps for different reasons.

This I expect to materialize in my work more as time goes on.

Blubaugh: *Your girls are strong, smart, and seem to know themselves. Your boys are either trying to hide, or are totally clueless and seem intent on getting into the worst possible situations, most of them violent. Why?*

Lynch: I think I'm partial to the female mind. Certainly as far as adolescence goes, I find guys to be far more scattered and adrift, while girls seem to me more focused, which can be good or bad. I have found myself (oh, naïve me) being rather shocked on a number of occasions by the fierce behavior of my daughter's circle of friends. They can be psychologically very, very difficult and scary. Girls seem keener on emotional warfare, the kind that leaves deeper but less visible wounds.

Boys, on the other hand, seem to be simpler organisms, for better and worse. I think their agendas are more basic and transparent—and predictable. But this simplicity has its downside. When guys don't get things their way, they can be quick to resort to violence and brutality. They don't seem to appreciate other forms of strength to the degree that girls do, and so they equate physical dominance over someone or something with actual power. We have traditionally groomed our males to be less subtle and less tolerant and have had to live with the results. George Bush is a sterling example of when this gets really out of hand.

I think these situations tend to even out somewhat as we age, but I fear we establish patterns, strategies, habits that stay with us. All of which makes irresistible material for fiction writers.

Blubaugh: *Death and its aftermath keep showing up in your work. Iceman, Freewill, Whitechurch, The Gravedigger's Cottage, the short story "Goodbye Is Goodbye." What keeps drawing you back?*

Lynch: My father died when I was five, so I guess I'm pretty aware of that. But rather than dwelling too much on the longing for specific lost individuals, I'm concerned with the person-shaped hole that remains in the lives of those left behind. It's like a chunk knocked out of your wall; you might not have been devoted to that particular chunk, but you sure do miss it when the cold wind blows through.

Our experiences of death early on have a big impact on our levels of trust, of comfort, and fear for the rest of our

lives. These experiences inform how we feel about our own looming deaths. I know I worry about dying on my kids, and I know they worry about it. And then when you turn that over into the idea of young ones dying first . . . forget about everything else then. All my other thoughts just collapse on themselves when they meet that one, and I simply cease to be.

Blubaugh: *You have an incredible dry wit, even in your serious books. Do you plan on a "light" book soon?*

Lynch: Sort of. Next fall I have two books coming out, one a new Elvin Bishop book called *Me, Dead Dad and Alcatraz*, and the other dealing with date rape, called *Inexcusable*. Those would loosely fit into the lighter/darker equation. Personally, I find it most satisfying to go from one kind to the other and back because I need the change. At the same time, I find more elements of one type of book creeping into the other. I've always done that to a degree, but I think humor and seriousness might be coming closer together. The urge to write about deeply grim and heavy topics and to be morbidly humorous about them at the same time is getting stronger.

Laughing, regardless of the circumstances, is my idea of the supreme state of existence. All the addictions of mankind—drugs and alcohol, sex manias, gambling, gluttony, etc.—could be put out of business if we all had ready access to the laugh button.

Blubaugh: *Even in your funnier books, the difficulty of doing the right thing in the face of pretty heavy odds is always present. Is life always a struggle?*

Lynch: My experience of life has been that it's more fun than not. We as a species can be too open to melodrama, too willing to embrace the woe of life, and too stiff to hang out with the joys.

That said, one undeniable fact is that struggle is there, waiting around the corner. That's part of the deal in life, so it's part of the deal in my stories. How we handle struggle—its approach, its

presence, its aftermath—that's what our story is all about.

Blubaugh: *Freewill was a highly praised experiment in voice. What's your favorite writing voice?*

Lynch: I wish I didn't have a favorite. I wish I could move around with ease from omniscient third person to second to first, past, present, future, but it doesn't all feel right to me. *Freewill* felt exactly right in second because it got the personal internal struggle I needed combined with the disconnect the character experienced. It also allowed me to play with perception and reality in a way that served the story. I might never use second again (and I know a lot of people would like to never see it again), but here it fit.

I have used third person and past tense sparingly. I am always drawn back to first person present. It gets the immediacy I am after, and the intimacy. Some people don't like it, I think because of the demand it puts on the narrator to participate and also deliver the information in a reasonably reliable fashion. I got comfortable with it when I realized that I wouldn't recognize a reliable narrator if it bit me. By coming clean on that, and putting my narrator's biases and difficulties right on the page, I feel my books become fairer, more fun, and more like life.

Blubaugh: *Does the piece dictate the voice, or does the voice dictate the piece?*

Lynch: The voice has much more influence over the story than vice versa. If I have a strong voice, then I understand the character and his story. If I come at it story-first, then I probably do not fully appreciate how it all feels to the human at the center.

Blubaugh: *Sylvia in The Gravedigger's Cottage is your first female narrator. How did she happen?*

Lynch: The book was an exercise in consciously making use of all that surrounds me, in a way I had never done before. I was actually writing about my

house, my garden, and my dead family pets. In service of this project, I went right in and stole my daughter's voice. Sylvia owes a great deal to Sophia. (Fortunately, Sophia has the good sense to sound a lot like me, so the translation wasn't too hard.)

Blubaugh: *Has living overseas changed who and what you write about? You don't seem as steeped in Boston as you once were.*

Lynch: I am more distant from Boston now, but in my head that's where I'm still working. A little bit of Ireland and a little bit of Scotland probably creep into my stuff now, and that flavoring of the stew is great as far as I'm concerned. I leave it there when I find it happening because I hope I'm eventually going to do a kind of hybrid thing that is not strictly one place, one time, one accent.

But the essence of what I do is still primarily Boston. See, it takes me a long time to process stuff, so I'm writing now about events of thirty years ago. Probably this means I'll be more likely to write a Scots-based novel some time in the future, but it's a time-consuming fermentation process.

Recently, I've been feeling a stronger need than ever to physically get back to Boston's neighborhoods, to feel them again and get reacquainted. So I'm going to do that after the holidays.

Blubaugh: *What's your favorite music?*

Lynch: Rock is probably the briefest answer, though there are many branches of that where I would feel just as comfortable. The best of Bob Dylan's work never gets tired. Neither does the Stones' "Let It Bleed" or Pink Floyd's "Dark Side of the Moon." Aretha Franklin is probably the best singer ever, and Van Morrison's "Moondance" is very nearly a perfect album. More recently I became quite fond of Alabama 3, which is excellent running music. There is much more, so before I get frustrated, I'll stop.

Blubaugh: *If you were in a band, what would the band name be?*

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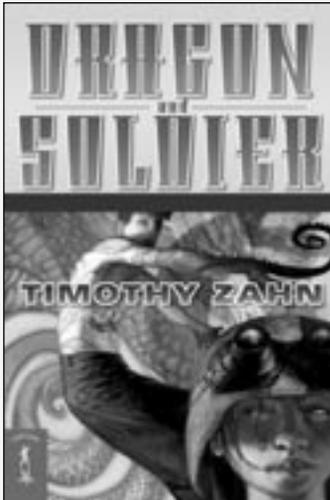
Lynch: In the upcoming Elvin Bishop book I mentioned, I created a band called The Hairy-Handed Gents, derived from the late, sorely missed Warren Zevon. Right now, that's the band name I would love.

Blubaugh: *If you were stuck on the proverbial desert island, what one book would you like to have?*

Lynch: You choose different books for many different moody reasons, but I'd go with *Brother Ray* the autobiography of Ray Charles. It's got the lot—it's intelligent, it's music, it's bright and funny where you would not expect it, and above all, every time I start feeling sorry for myself over being deserted on the island, I can dip back into any part of Ray's history and say, "Damn, I have got no business bellyaching." A work of art and humor and magisterial spirit that would make a great guide for desert island self-sufficiency. ●

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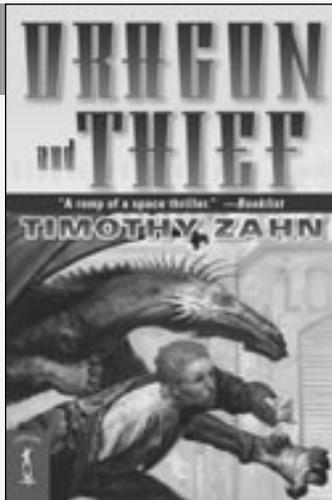
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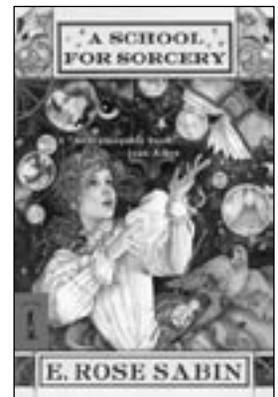
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The Making of a Lifelong Reader

Kat Kan

I'm the product of a mixed-race marriage and a military brat, as we were then called. My father is a California boy; he was blond and blue-eyed when he met my mother. She is a petite Japanese woman. They met and married in Tokyo, Japan, where I was born. I'm told my maternal grandmother held my newborn self and proclaimed "She's going to be a big girl!" How true, unfortunately.

Neither of my parents went to college, but they decided their children would. My mother, still trying to learn English, would read storybooks to me and then to my brother and sister as they were born. Before I learned to read on my own, my parents purchased a set of the World Book Encyclopedia, along with the Childcraft set, Wonder Book Classics, and a few other choice books, such as Pearl S. Buck's *The Story Bible*. I grew up with books in the house.

I remember reading through the poetry volume of Childcraft when I was about five and a half (I was in kindergarten), when I discovered "The Highwayman." The picture of the innkeeper's daughter, bound to a bedpost and straining her finger to the rifle's trigger, haunted me for years. One of my baby gifts, a book I found in my room when I was four, was a volume of Hans Christian Andersen's fairy tales. Even before I could read, I looked through that book a lot. If my mother really knew what was in those stories, I think she would have hidden it. Some of those pictures troubled me as well—the Marsh King's daughter, looking half-frog and half-human, weeping as she dug a grave for her lover; a young woman desperately crawling, her hands and feet cut off . . . and these in a book for children! Well, with intriguing and tantalizing pictures like these, I just had to learn to read the stories!

Once I started reading, in kindergarten, I never stopped. I read through

the Childcraft, *The Story Bible*, even the encyclopedia. I read everything and went back to read them again. When I started elementary school in Japan, I ransacked the Yoyogi School library, reading Babar (I even tried to read the French!), Dr. Seuss's *Horton Hears a Who* (a lifelong favorite, a plush Horton now sits in my office), and lots more. I read fiction and nonfiction; I read everything I could get my hands on, even if I didn't really understand it. I was compelled to read. I even "read" my mother's Japanese language magazines. I can't read Japanese, but I would go page by page, examining any photographs and making up stories in my head for the comic strips I found.

I would read the *Stars and Stripes* military newspaper, mostly for the comics, but sometimes some of the articles. I remember being especially taken by the Cassius Clay/Sonny Liston fight. I read the *Ramayana* (when I was supposed to be doing my math homework), I read *Robin Hood*, *King Arthur*, *Marge's Little Lulu*, *Nancy and Sluggo*, *Richie Rich*, and *Dennis the Menace* comic books. I read Greek mythology, fairy tales, and adventure stories. My third-grade teacher (Miss Durman, one of the few names I remember from back then) kept a classroom collection of some of these books, and I would race through my schoolwork so I could read. My parents took us children to the base library every so often (where I found the *Ramayana*), so libraries were an important source of books for me.

I also watched lots of movies at the base theater (a quarter would buy a movie ticket to the matinee, a box of popcorn, and a candy bar—this was in the early 1960s), was active in the Brownies, visited my grandparents in Kawasaki almost every weekend, played with the neighborhood kids at base housing, and visited often with a local mixed-race girl in Tokyo (her father was a Japanese television newsman, her mother was part German).

When we moved back to the United States in 1964, life suddenly changed. We didn't live in base quarters but in town, in Tacoma, Washington, and my siblings and I attended the public school in our neighborhood. When my brother and I both complained that we already knew everything the school was teaching us, my parents transferred us to a private school run by our church. I instantly became a pariah. Everything about me was wrong to my classmates: I was mixed-race but looked like them (as though I was some kind of spy), I hadn't grown up with them, and I was "too smart." There were no kids to play with after school except my brother and sister, no Saturday matinees. Books became my best friends.

When my parents bought a house within walking distance of school, life got a little better. Our neighbors were generally nice (I hated the girl next door, who became my little sister's buddy), there was a very cool dime store on the route to and from school, and—best of all—the local branch public library was also on our route. My class visited that library once every other week (we would walk, it was a half mile from school), and my brother and I would visit it almost every other Saturday.

Again, we devoured all the books in the children's section (except for anything I decided was a "girl's" book). My brother and I would each check out the limit—seven books apiece—and we would each read all fourteen in the two

Kat Kan has been an avid reader since she was four years old. She worked in public libraries in Hawaii and Indiana as a children's librarian and as a young adult librarian for almost twenty years. Now she uses her experience and (sometimes obscure) knowledge as a freelance book selector and writer, specializing in YA literature and graphic novels.

weeks. I discovered Walter R. Brook's Freddy the Pig series, Edward Eager's whimsical fantasies (I still love *Half Magic* the best), and science fiction. The first titles I read were *The Runaway Robot*, and *Rocket to Limbo*. I was in fourth grade, and they were wonderful. I started actively looking for more science fiction from that time on.

Within a year, I had read everything I wanted to in the children's section and had started rereading things. I decided I wanted to try more new books, so I went to the lady at the desk to ask if I could go to the other sections of the library to find more to read. To this librarian's credit, she led me to the adult section, let me browse and pick a book (I chose a biography of Japan's Crown Princess, now the Empress), and checked it out to me.

She told me to read it and come back and tell her about it. I did the next week, and then she allowed me to check out books from the adult section. I was ten years old. I never knew her name, but she was so kind and understanding with me. That was the Moore Branch of the Tacoma Public Library.

I also watched a lot of television, with a book handy during the commercials. I watched all kinds of shows, but my favorites were *Green Hornet* and *Star Trek*. Because of *Star Trek*, I started a new behavior: I would read the ending credits of each show to find out who wrote the episode. I started looking for those authors at the library. I then started doing this any time I watched a movie I'd like. I picked up a lot of classics, including Shakespeare, and such science fiction

authors as Theodore Sturgeon, James Blish, and Harlan Ellison (when I was twelve!). I was also reading lots of comics—definitely not anything other girls were doing—mostly DC titles, but I was finding comics of *Star Trek* and *Green Hornet*, too (I still have those after all these years).

Through my teen years I read lots of science fiction, mysteries, historical fiction, classics, and also lots of nonfiction, mostly history. My brother and I were still sharing books and reading discoveries; he introduced me to Robert A. Heinlein, Jules Verne, and Isaac Asimov. I didn't read what most other girls were reading back then, and I was a pretty solitary soul until, in tenth grade, I met a kindred spirit named Ruth. We became best friends, and she introduced me to the works of Anne

Kat Kan's All-Time Favorite Books

The following are books I first discovered while in school, from elementary through college years. These are the titles I have read and reread numerous times. Actually, for each author listed, I could list almost every other book they've written, but then, this wouldn't be a manageable favorites list.

The Beast Master—Andre Norton

Telepathic animals! Meerkats! And a great science fiction adventure story.

Dragonflight—Anne McCaffrey

One of my absolute favorite books. I love dragons, and this story caught my fourteen-year-old soul.

Freddy the Detective—Walter R. Brooks

There's just something about Freddy that caught my imagination . . .

Half Magic—Edward Eager

Magic in the everyday world; Eager made me think it was possible to find magic in my life.

Hamlet—William Shakespeare

My favorite of the plays; this one inspired me to do lots of research in the literature section of the library.

Horton Hears a Who—Dr. Seuss

"A person's a person, no matter how small!" The poor school librarian had to hear me tell her the entire story the first time I read it, in first grade.

An Infamous Army—Georgette Heyer

This romance includes one of the best descriptions of the Battle of Waterloo I have ever read.

Lord of the Rings Trilogy—J. R. R. Tolkien

Okay, I cheated and fitted three books here. 'Nuff said.

Madam, Will You Talk?—Mary Stewart

I love her way with romantic suspense.

Operation Chaos—Poul Anderson

A werewolf and a witch, and they're the good guys! Gotta love it.

The Oresteia—Aeschylus

I did it again and squeezed in three plays. This cycle inspired me to study the Greek language in college.

The Saint Meets the Tiger—Leslie Charteris

I loved The Saint television series when I was younger, I discovered the books in high school, and now I have just about all of them!

Slan—A. E. Van Vogt

Another great sf adventure, with telepaths.

Soldier, Ask Not—Gordon R. Dickson

Part of the Dorsai/Childe cycle; Dickson used an old Lutheran hymn and turned it into a war anthem that I still hear every time I hear the music.

Stranger in a Strange Land—Robert A. Heinlein

Our high school English class got away with studying this during my senior year, what a trip!

Tea with the Black Dragon—R. A. MacAvoy

A fantastic Chinese dragon in a contemporary fantasy.

The Three Musketeers—Alexandre Dumas

Swashbuckling action galore!

The Witches of Karres—James H. Schmitz

I've gone through three editions of this since my sophomore year in high school.

McCaffrey, Poul Anderson, Georgette Heyer (NOT for the romance, but the history!), and Dorothy L. Sayers.

One will notice I haven't mentioned any YA authors or titles. Back in the 1960s and 1970s, there were some great books being published (Paul Zindel and S. E. Hinton among other authors), but I didn't find them. The only YA book I read in high school was *The Contender*, for my ninth grade English class. By then I was already reading Kurt Vonnegut, Jean Giraudoux, Jean-Paul Sartre, Françoise Sagan, William L. Shirer . . . I no longer went into the children's area of the library, and I read adult books exclusively from tenth grade on.

I discovered YA books in college, when I started to work part-time in a bookstore. When I attended library school, I thought I would become a cataloger, so I never took any YA or children's literature courses. My first library job after my older son was born was as a library technician (paraprofes-

sional) in the Fine Arts and Audiovisual Department of the Hawaii State Library. That department shared workspace with

Children's Services for several years), and I have considered myself one ever since.

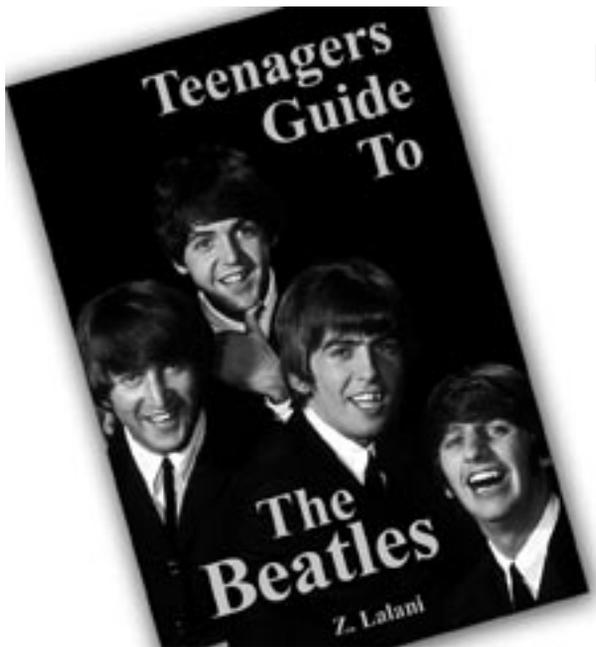
I no longer work in a library setting,

When I started working in the YA department, the manager wanted me for my knowledge of science fiction and fantasy, but she also taught me a lot about everything in YA. I learned on the job and discovered I loved working with teens.

the Children's and YA departments, and that's when I really started to read children's and YA literature. I would look at the new books they were processing and started checking them out as soon as the books were taken to the sections.

When I started working in the YA department, the manager wanted me for my knowledge of science fiction and fantasy, but she also taught me a lot about everything in YA. I learned on the job and discovered I loved working with teens. That was back in 1984. In my heart, I became a YA librarian then (even though I had detours into Federal Documents and

but I'm still a YA librarian in spirit. I still read lots of books, although nowadays I read a lot more graphic novels (and that's a whole 'nother story). I read whatever catches my fancy but usually not bestseller fiction. I'm a genre person, which has worked in YA, for I could reach the kids who are more like me at that age. I love the misfits, the oddballs, the "strange" ones, because I can still remember what it felt like to be considered a misfit, an oddball, a strange bird. I've seen a T-shirt proclaiming, "I may have to get old, but I don't have to grow up!" That's me. ●



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Another Day in the Life . . .

Nancy Fredericks

His father walks through the automatic doors of the library talking loudly in Arabic on a cell phone. Albert (Al) turns away hoping his father won't notice him; he doesn't want to be associated with this man speaking Arabic. Albert's real name is Abdul. He prefers to be called Al; he is embarrassed that he is Arab American. He felt like he was different before September 11, 2001, but now the teasing seems constant. Al has confided to me on several occasions that the teasing really gets to him. One time as Al and I were talking a group of teenagers approached Al and handed him a picture of a "camel crossing" sign they had printed from the Internet. It is a yellow diamond-shaped sign and has picture of a camel with the words "camel xing." The teens were laughing hysterically; Al was obviously embarrassed and tried to ignore them. Afterwards he shook his head and said, "They think that's funny." I didn't understand the joke, but Al did and explained that they were ridiculing his ethnicity.

Other teenagers draw pictures of Arabic teens with box cutters in their hands and show them to Al. They also joke around about playing Dungeons and Dragons with Al and that he would pick a card with a man wielding a box cutter. I don't even think there is such a card. At times, Al seems very depressed. Depression is common among teens, but at times Al becomes unusually quiet and withdrawn. When he's feeling good he socializes with his friends at the library, but on occasion he won't come in for several days or when he does his head hangs down or he covers his face with his hair or a hat.

Al's treatment by his friends is not unique. Many teenagers display seemingly contradictory characteristics of being both sensitive and mean. I believe that Al finds the library a safe place even though he is subjected to some teasing

there. When the other kids get to him, he goes over to one of the librarians and chats for a while. The other teens keep their teasing to a minimum when library staff is around. Libraries offer a place for teens to socialize while still being somewhat protected by adults. For this reason, it is vital that libraries as part of the community provide a place for teens to safely explore their world. Often adults don't understand the problems of being both a teenager and an immigrant. Libraries can and have developed programs to help immigrant teens and their families adjust to life in America while teaching tolerance. The MetLife Foundation *Reading America* Program provided a grant to thirty libraries nationwide to provide book and film discussion groups for teens and adults in order to foster communication among generations, especially in new immigrant families. The Young Adult Library Services Association sponsored a program at the ALA Conference in 2003 entitled "Living in the Salad Bowl: Serving Immigrant Teens." Deborah Ellis, author of *Breadwinner*, a book for young people about a boy in Afghanistan, spoke of teaching kids about the universality of the human experience. J. Wallace, coordinator of the Newcomer Youth Centre at CultureLink, a United Way agency in Toronto, spoke about the unique role libraries play for immigrant teens. These types of associations provide funding and inspiration to librarians who wish to develop programs that teach tolerance.

Music is another useful tool for teaching teens empathy and tolerance. Al, like other teens, listens to music for stress relief. He listens to many of the same bands that other teens listen to. He'll be attending the Next Big Thing this month, a concert of collective bands. Like most American teens, rap is part of his musical diet. Some believe that commercial rap music is crude and promotes intolerance, but there are some

lesser-known rappers spreading positive messages. A Palestinian American rapper, Iron Sheik, uses his skills to bring attention to the plight of Arab American teens through his rap songs and Web site. Through his music he encourages teens to learn more about Arab culture and politics. One link on Iron Sheik's Web site is *Beats for Peace*, "a youth driven collaborative movement of resistance that uses arts, active education and community organizing to work for social and economic justice." They sponsor events throughout the United States that encourage tolerance and compassion.

Providing access to music and the Internet allows teenagers opportunities to learn about their world and other cultures. Organizations like the American Library Association, MetLife, and Libraries for the Future sponsor conferences and grants that encourage librarians to provide programs for teens and to learn more about serving teens including immigrant teenagers. The following poem, "Trenches and Moats and Mounds of Dirt," is from *19 Varieties of Gazelle-Poems of the Middle East* by Naomi Shihab Nye and captures some of the emotions of many Arab Americans:

An ancient world thick as fleece
and layered grapes,
stones stacked into walls on
hillsides,
the neat lineage of orchards. . .
even now in shuttered rooms
silver needles pulling thread till
a bird rises from the cloth
to fly in circles
over a scene she does not
recognize.

Nancy Fredericks is a Youth Services Librarian for the Pasco County Library System located in Hudson, Florida. She is also the advisor for the Hudson Teen Advisory Board.

Where is her nesting place,
the safe slot between the
branches?

There is a language
Between two languages
called Mean but who will admit
they are speaking it?

“Let’s change places,” the teen-
agers said.
“For a week, I’ll be you and you
be me”

Knowing if they did, they could
never fight again.

Listen to them. ●

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A Novel

Ben Laverriere

When I joined my library's BBYA group, I had no idea that I'd be starting a story of my own.

A bit too melodramatic, you say? Well, perhaps just a bit, but you'll see . . . it's true.

We began our time together much like any good book—getting to know the other characters. Some people I had met before (perhaps this book is part of a series?), and some I hadn't (have to keep the readers interested, after all!).

Each new chapter found us at another meeting, each of which was delightfully different. One day, we'd be discussing the merits of a book some have condemned as "porn on a page" (*Doing It* by Melvin Burgess. Actually, I was one of the only ones who thought it had any merit at all.). The next day, we'd hear a book compared to Sour Altoids (*Vegan Virgin Valentine* by Carolyn Mackler. As Julia, one of our group's most creative analogists, puts it, "At first I expected it to be too sugary-sweet and was surprised to find a harsher note [drugs, for example] than I had expected, and only after that the tweeny-bopper sweetness. Sour at first, then slightly sweet, instead of just sugar, just like Sour Altoids."). Phrases like "tabula rasa" and "extreme feminism" were tossed around as well as talk of squirrel hunts (*The Race to Save the Lord God Bird* by Phillip Hoose) and trolls who make tea (*The Game of Sunken Places* by M. T. Anderson)—even the work of Jacques Derrida came up!

As time passed, the characters grew more familiar, the discussions got more interesting, and the excitement began to build for THE BIG DAY—the annual ALA Midwinter Meeting, being held this year in, of all places, Boston, the

closest the meeting's been in a while. (That means we get to go!) While this excitement was building, the characters also met their first challenge—discussing books without the slightest mention of their plots! All of us made valiant attempts. Some of us failed on the first few tries, but in the end everyone rose triumphantly to the occasion.

Then, at the proverbial long last, the day arrived: Sunday, January 16, smack dab in the middle of the meeting's January 14–19 run. My excitement could only do so much, however, to ease the pain of having to get up at 5:30 that morning!

Now, here's the part of the book where the big plot begins to happen—the tension builds, the mood changes, and soon we're all waiting for the climax. Standing outside in bitter cold for a quarter of an hour waiting for our train did not bode well for the rest of the day, but the train ride turned out to be magnificent. During our wait, John demonstrated the high level of creativity exhibited by all of our group members when he discovered a novel way to keep warm—being unable to stand the cold any longer, he began running laps around the parking lot while Julia sang the *Rocky* theme.

For many of us, this train ride would be our first, as would our trips on the subway later in the day. We all spent our time on the train differently: John and Dean, group members always ready for action, both seized the opportunity given them and promptly went to sleep, many of us read—and I? Well, luckily for you, I began work on this very article!

Partway through the ride, somewhere after Dover, I believe, some of us decided to check out the rest of the train. There wasn't all that much, to be honest. The café car was a hit, though, yielding bottled water and the USA Today—and more importantly, the USA

Today crossword! It was here, in fact, that we found our mission in life (well, at least for that day). In filling out the puzzle, the words intersected to form the word ETUI. Neither our group of puzzlers nor resident librarians Margaret and Peter had ever heard this word before, except perhaps while someone was spitting. (Yes, that's how it's pronounced.) It was then that Peter hit on the real way to choose a dictionary—if it doesn't have ETUI, it can't be any good. Did we ever find ETUI, you ask? Well, you'll just have to keep reading, then, won't you!

Upon arriving at Boston's North Station, we met up with Vicki, another of the librarians with whom we'd be spending the day (all of whom also happen to be part of our BBYA group). We descended from the mezzanine (far too elegant for a subway station, but that's what they called it) and boarded a Green Line train. While on the train, Julia introduced us all (as well as the rest of the train, if they were awake) to the fine and difficult art of subway surfing (You laugh, but can YOU ride the whole way standing up without holding on to anything? Didn't think so!).

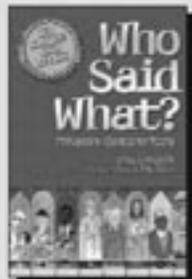
Coming out at the other end, we found ourselves at Prudential Center; specifically, we were right across from The Cheesecake Factory. (This was almost too much of a temptation for certain members. Don't you agree, Mary? And Julia? And Emily? And Anna? And . . .) Among the other attractions of the

Ben Laverriere is a sophomore, a musician, and (apparently) a writer. He had the time of his life in Boston, as you may have guessed, during which time he truly came to appreciate the value of coffee early in the morning.

Young Adult Award Winners

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WHO SAID WHAT?

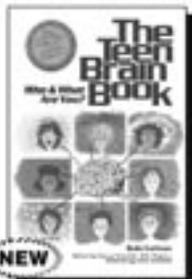
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Center, we discovered a Barnes & Noble (again, quite a temptation, but we were, after all, going to a LIBRARY meeting) and, of all things, a chapel! This non sequitur was conveniently located right next to our final destination: the Hynes Convention Center!

After we naïve Mainers checked our coats (you have to PAY for this?) and made a quick stop in the café for a breather and highly caffeinated drinks, we entered the registration line. This was it! We were about to register and go in the exhibit hall!

No, we weren't.

Finding that the electronic registration process was taking too long, the staff got us all out of the line and went off to do the work themselves.

We waited.

And waited.

And (can you guess?) WAITED.

At long last (another one!) we were given our badges, allowing us to enter the EXHIBIT HALL! At this point, certain persons (cough cough Julia cough cough) were almost in hysterics.

I think I speak for the entire group: WOW.

What an amazing place—all kinds of vendors had booths set up (including some with their own carpet—indefinitely more comfortable than the main floor) to show off their varied and astounding wares. (Well, most of them were astounding—the people selling anthropology resources, for example, were a bit dull.) We were floored.

And of course, (how could I forget) there were tons of free things! (Can't we be allowed just a little bit of materialism?) We began our collections with a little "stress ball" that looked like the earth. We had no real interest in the exhibit, but I did feel compelled to at least look at their Web site (guilt, you know). (I'm still not sure why the stress ball was shaped like the earth. We aren't supposed to take out our anger on THAT, are we?)

This would be a good point at which to explain the scoring system that developed as the day went on. (You may even want to adopt it yourself if there's a convention in your future!) Each item picked

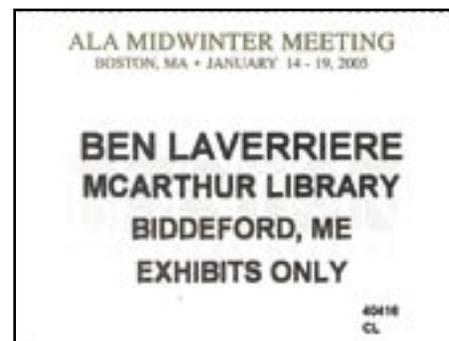
up also brought its owner a certain number of points. The list, as far as we could remember that night (we never ended up doing a final tally) ran thusly:

Button or Accessory	½ Pt.
Pen or Pencil	½ Pt.
Paperback Book	1 Pt.
Poster	1 Pt.
Calendar	2 Pt.
Tote Bag	3 Pt.
Signed Paperback Book	3 Pt.
Hardcover Book	3 Pt.
Signed Hardcover Book	4 Pt.

(This system eventually got so well developed that a woman came up to one group of us after talking with another and offered us calendars, saying, "They say these are worth two points!")

And so we went, looking and ooh-ing and ahh-ing and gathering away. Among the highlights of our travels on the exhibit floors:

- Discovering that there were, in fact, two floors. (Julia nearly went into hysterics here, too.)
- Meeting Elvis, who was singing and demonstrating the Checkpoint catalog and checkout system, and having our pictures taken with him.
- Having people that you have never met before in your life come up to you and say, "I think that you'd really like these books" and then give you a stack of galleys. (How did they know I'd like them?!)
- Stocking up on stickers at the People for the Ethical Treatment of Animals booth. Wearing stickers like "Pigs are friends, not food," we looked like bipolar vegetarians as



Midwinter Meeting Badge



Contrary to popular opinion, Elvis is alive and pursuing a successful career in the library checkout business.

we ate our hamburgers and chicken fingers for lunch.

After passing many an hour on the floors (and meeting up with Sally, the last in our band of roving librarians), it was at long last (again!) time for the climax of our story: the BBYA Teen Meeting, the time when all our reading would pay off (although my collection of pins at that point would argue that it already had).

The meeting took place in a large meeting room (appropriately enough), which had been almost totally filled with rows of chairs. The first four rows of these had been reserved for the teens, and were already almost full when we arrived! In all, somebody had told me, there had been an expected turnout of about eighty teens, most of whom had shown up. Each group was given a few copies of the final list of books that were open to consideration, and then we were off! For each page of the list, the MC would ask if anyone had anything to say about any of the books on the page (someone always did), and they would

speak their mind. We unfortunately had to move at such a pace that we didn't all get to talk about every book we wanted to, but I'd certainly say we put a lot of ideas out there for the committee!

Finally, we went through all the teens, each picking a favorite (or least favorite) book on the list. What a hard decision! I ended up with a tie (for favorite) between *Story Time* by Edward Bloor and *The Radioactive Boy Scout* by Ken Silverstein.

During the meeting, there were a few points (made by members of our group) that I think deserve further recognition:

[Daniel Half Human: And the Good Nazi by David Chotjewitz] wants to make you think, not make you cry.—Me

This book should come with a fork so you can poke yourself to distract yourself from the pain of reading it.—*John (about Lion Boy by Zizou Corder)*

This promotes more sex in the Bible . . . that girl slept with everyone and everything on the Ark!—*Emily (about In the Shadow of the Ark by Anne Provoost)*

I thought the demon was kind of cute!—*Me (about the cover of Story Time by Edward Bloor)*

I like the pigeons . . . birds . . . birds . . . —*Dean (about B is for Buster by Iain Lawrence)*

OK, so we all aren't the most eloquent literary critics ever, but you get the point, right?

And now, the climax of our novel is over. The action has reached its high point, and now things have to slow down. After the meeting, it was time for another whirlwind tour of the exhibit floors, a

subway trip to the station, and then we were on the train home, each carrying about twenty pounds more stuff than we came with. (But it was good stuff!) The ride home was the part of the book where, after the climax, everybody is deliriously happy, sometimes not making the most sense—the way you feel after a rock concert. I'm sure you've all felt like this at least once before. . . . Don't remember? Maybe these excerpts from our conversations that night will spark your memory (names omitted to protect the overtired and highly caffeinated):

- "I smell something burning . . . is it me?"
- "[This book is] a quirling cyclone of awesome bookness!"
- "I don't like your hair. Next meeting I'm bringing scissors."

We also learned (from Dean) the story of the antimacassar, that little white cloth over the back of the seats on the train ("macassar" used to be a type of hair oil, and ladies used to make little decorative cloths for the back of their chairs to save the chairs from getting all oily; antimacassars are still in use today while the macassar itself has yielded to hairspray).

Oh, and during the day, we did indeed find ETUI: it's a small, usually ornamental case for personal articles such as glasses or, as the clue described it, a "personal article case"!

So, this is the end—the end of our novel and the end of the trip. I had an amazing time, for which I have all the rest of the group (and our librarians!) to thank, and I hope that you all had just as good a time as we did. If you, the reader, feel only a tenth as good as I did, then I know I will have succeeded.

And they all lived happily ever after.
THE END. ●

Involving the Youth in the Local Library

Renee Roberts

Libraries are vital to the framework of society. A library is a safe haven for children, a quiet place to study for teenagers, and a resource for college students. Yet many communities do not embrace libraries or appreciate the workers who keep libraries alive.

My local library was my second home as a child. My mom has been a library board member for as long as I can remember, and I went to Story Hour as a young child every Tuesday. I grew to love those mornings when I would sit on the floor and hear a story read to me. That love flourished, and was carried over to the Abington Community Library Teen Literature Committee (ACL-TLC).

The goal of the ACL-TLC is to appeal to all ages, help coax reluctant readers, and challenge seasoned readers. The ACL-TLC has activities for boys and girls. Girls are invited to attend American Girl days where the girls are encouraged to bring a doll, learn about different American Girl time eras and do a cool craft. We have done Victorian teas and even a camp-out. For the boys, a Superhero Day and Pirates Day were planned. For teens, the Teen Read is a huge hit along with Game Night and book discussions. The teens on our committee are excited and enthusiastic about our library and our events. This excitement shows in the planning meetings

Renee Roberts, a freshman in high school, has been an ACL-TLC member for three years. She enjoys Dan Brown books, field hockey, and being a part of the orchestra at her school. She aspires to become a professor of linguistics or whatever other profession she investigates on her next trip to the library.

for events, where diverse ideas are suggested, and when the teens are setting up for the activities. We want the event to be a joyous time for all who attend.

Now ACL-TLC plans activities for younger children similar to Story Hour. These events encourage imagination and reading and allow children an early start at using the library. One event I remember fondly was Pirate Day. The children entered a bit nervously with wide-eyed anticipation. They were greeted by teens dressed up as scallywags who were anxious to start. Books were read as “Argggggg”! echoed across the room. Duels were enacted on the floor of our pirate ship, and soon it was time for a craft that would make seasoned sailors cringe. We crafted a parrot and soon the makeshift deck was covered with glue and feathers. The children left, and the teens settled in to clean up the mess.

Game Night was not as messy but brought just as much anticipation. Chess and checkers were spread out on the tables in preparation for the fierce competition and deliberate moves. *Dance Dance Revolution* was wired up, and music swirled in the air. Soon, teens were laughing and talking as they got to know each other. The Twister board was busy all night as the arrow spun, and teens attempted to twist and turn while giggling.

After special events like Pirate Day or Game Night, participants are encouraged to roam the library and search for books on the art of playing the skilled game of chess or the life of a pirate. All the activities are designed to draw kids into the library and hook them on reading.

To hook a child on reading is perhaps the most gratifying experience. By helping a child create a worldview and explore the mind and imagination, a solid base for life is developed. It is like the old proverb, “Give a man a fish and you

feed him for a day; teach a man to fish and you feed him for a lifetime”—“Read a child a book and you amuse him for a day; teach a child to read a book and you content him for his life.” When a child reads a book, they are transported to Lewis’s Narnia or Tolkien’s Middle-earth. The child becomes Jessica Darling or Anne Frank. When children transport themselves to another world, they are the lead character and can make any choice they want. This opens up new ways for the children to tap into their creativity. Helping a child learn to enjoy reading is what the ACL-TLC is all about.

Another popular activity is the Teen Read, which takes place every summer. Teens read books and then place a QuikRate slip in a jar with their name, phone number, the book title, and a rating. At the end of the summer, names are drawn for prizes that have been donated by local businesses. This is my favorite event of the year because Teen Read gives teens a reason to read and also draws community awareness to the library.

The ACL-TLC also hosts book discussions to bring educated minds together to discuss the minute details of a book or the reasons for an author’s word choices.

The ACL-TLC wants to help the library keep current patrons and gain new ones. We want to show every person who walks through the double doors what I learned years ago: The library is a glorious place! You can go and forget about the problems you have by reading a book, or you can solve your problems by reading a book about your problem.

Every time I come to a library activity, I am reminded of the first time I checked out a book or the first time that I asked a librarian a question and was shown how to find the answer. I

continued on page 42

This issue of YALS showcases the hard work and effort of the YALSA awards and selection committees. By placing these items in one issue, we hope that you, the reader, will find this an invaluable tool in your work with and for teenagers.

YALSA Releases 2005 Best Books for Young Adults List

The Young Adult Library Services Association (YALSA), a division of the American Library Association (ALA), has announced its 2005 recommended list of Best Books for Young Adults. The list, prepared annually, was released during the ALA Midwinter Meeting in Boston, Mass., January 14–19, 2005.

The committee narrowed its list of 214 official nominations to the final list of 86 significant adult and young adult titles recommended for ages 12–18. The winning titles make up a diverse list that features science fiction and fantasy, nonfiction, novels in verse, cutting-edge contemporary fiction, and graphic novels. To be included in the list, a book must receive 9 votes from the 15-member committee. Each nominated book is discussed in open meeting before an audience of interested librarians, publishers, authors and reviewers.

Fourteen books received a unanimous ‘yes’ vote from the committee.

- Tonya Bolden, *Wake Up Our Souls: A Celebration of Black American Artists* (Harry N. Abrams, Inc.), 0-8109-4527-4 .
 Kimberly Newton Fusco, *Tending to Grace* (Alfred A. Knopf), 0-375-82862-1.
 Jan Greenberg and Sandra Jordan, *Andy Warhol: Prince of Pop* (Delacorte), 0-385-73056-X.
 Phillip Hoose, *The Race to Save the Lord God Bird* (Farrar, Straus and Giroux: Melanie Kroupa Books), 0-374-36173-8.



Best Books 2005 Committee show their relief after a job well done.

- E. L. Konigsburg, *The Outcasts of 19 Schuyler Place* (Simon and Schuster: Atheneum), 0-689-86636-4.
 Iain Lawrence, *B for Buster* (Delacorte Press), 0-385-73086-1.
 David Levithan *The Realm of Possibility* (Alfred A. Knopf), 0-375-82845-1.
 Melina Marchetta, *Saving Francesca* (Alfred A. Knopf), 0-375-82982-2).
 Kenneth Opper, *Airborn* (HarperCollins Children’s Book Group: Eos), 0-06-053180-0.
 Meg Rosoff, *how i live now* (Random House Children’s Books: Wendy Lamb Books), 0-385-74677-6.
 Benjamin Alire Saenz, *Sammy and Juliana in Hollywood* (Cinco Punto Press), 0-938317-81-4.
 Ken Silverstein, *The Radioactive Boy Scout: the True Story of a Boy and His Backyard Nuclear Reactor* (Random House), 0-375-50351-X.
 Allan Stratton, *Chanda’s Secret* (Annick Press), 1-55037-835-X.
 Eleanor Updale, *Montmorency: Thief, Liar, Gentleman?* (Orchard Books), 0-439-58035-8.

After voting on the complete list of nominated titles, the Best Books for Young Adults committee selects a Top Ten list. Each committee member chooses their favorites from among the winning books and compiles a personal Top Ten. The lists are tallied, and the books that receive the largest number of votes become the Best Books for Young Adults Top Ten.

This year, one book appeared on every committee member’s Top Ten list, receiving fifteen votes in the Top Ten tally. The book was *Saving Francesca* by Melina Marchetta. Francesca struggles to understand the cause of her mother’s depression and faces unexpected challenges as one of a few girls who integrates an all-boys school.

The complete Top Ten list of titles showcases the quality and diversity of literature being published for teens and also adult titles with teen appeal. In *The Unthinkable Thoughts of Jacob Green* by Joshua Braff (Workman Publ., 1-56512-420-0), a teen copes with his abusive family situation through humor. A son takes revenge on his slumlord mother in *Bucking the Sarge* by Christopher Paul Curtis (Wendy Lamb Books, 0-385-32307-7). *The Race to Save the Lord God Bird* by Phillip Hoose details the tragic extinction of the Ivory-billed Woodpecker. *The Realm of Possibility* by David Levithan (Alfred A. Knopf, 0-375-82845-1) is a verse novel told from the many viewpoints of suburban high school students. *Saving Francesca* by Melina Marchetta takes place in contemporary Australia. In *Private Peaceful* by Michael Morpurgo, a World War I foot soldier stands watch through the night. Pirates attack a luxury airship in *Airborn* by Kenneth Opper. In *Under the Wolf, Under the Dog* by Adam Rapp, a teen shares the events leading up to his breakdown and hospitalization. *Sammy and Juliana in Hollywood* by Benjamin Alire Saenz chronicles the lives of teens in a 1960s New Mexico barrio. Finally, *So B. It* by Sarah Weeks tells of a daughter’s journey to uncover her mother’s past.

Despite the cold temperatures outside of the Hynes Convention Center, an audience warmed to sixty-five teens who

shared their love of books in a special committee session. Local teens were joined by their contemporaries from California, Connecticut, Maine, and New York. The crowded audience of committee members, publishers, authors, and librarians listened, laughed and cheered on these passionate readers in what has become a popular annual event. "The Newbery/Caldecott Announcement may be the Academy Awards of Books," said committee chair Angelina Benedetti, at the start of the session, "but this is the most fun you will have all Conference." Most of the teens had prepared for a year or more to attend the two-hour session. A second group of ten New Jersey teens created a videotape to share their enthusiasm.

Before the assembled teens discussed their favorite, and not-so-favorite, books, the committee's administrative assistant Rick Orsillo showed slides of his Shoreline (Wash.) Library Teen Advisory Board, who had performed many behind-the-scenes administrative tasks for the committee. The STAB teens had prepared the PowerPoint presentations used at the Conference, updated the nominations database, and tallied straw polls throughout the year.

Members of the 2005 Best Books for Young Adults committee are chair, Angelina Benedetti, King County Library System, Issaquah, Wash.; Leslie A. Acevedo, Flint (Mich.) Public Library; Edith E. H. Cummings, Allen County Public Library, Ft. Wayne, Ind.; Lynn E. Evarts, Sauk Prairie High School, Prairie du Sac, Wisc.; Betsy J. Fraser, Calgary Public Library, Calgary, Canada; Jennifer Hubert, Little Red School House and Elisabeth Irwin High School, New York City; Cindy Lombardo, Tuscarawas County (Ohio) Public Library; Kimberly L. Paone, Free Public Library of Elizabeth (N.J.); Richie Partington, Richie's Picks, Sebastopol, Calif.; Adela Peskorz, Metropolitan State University, St. Paul, Minn.; Sharon Rawlins, Piscataway (N.J.) Public Library; Lynn Rutan, Macatawa Bay School, Holland, Mich.; Karen J. Tannenbaum, Evansville (Ind.) Vanderburgh Public Library; Deborah Denise Taylor, Enoch Pratt Free Library, Baltimore, (Md.); Cheryl Karp Ward, East Hartford (Conn.) High School; Gillian Engberg, consultant, *Booklist*, Chicago; and Rick Orsillo, administrative assistant, Shoreline Library, Seattle, Wash.

An annotated list will appear in the February 15 issue of *Booklist* and on the YALSA Member's Only Web site.

Best Books for Young Adults 2005

- Elsie V. Aidinoff, *The Garden* (HarperTempest, 2004), 0-06-055605-6.
 Thomas B. Allen, *George Washington, Spymaster: How the Americans Outspied the British and Won the Revolutionary War* (National Geographic, 2004), 0-7922-5126-1.
 David Almond, *The Fire-Eaters* (Delacorte, 2004), 0-385-73170-1.
 L. G. Bass, *Sign of the Qin: Outlaws of Moonshadow Marsh, No. 1* (Hyperion, 2004), 0-7868-1918-9.
 Ann Bausum, *With Courage and Cloth: Winning the Fight for a Woman's Right to Vote* (National Geographic, 2004), 0-7922-7647-7.



Four of the eighty teens who attended the best books Sunday session.

- Tonya Bolden, *Wake Up Our Souls: A Celebration of Black American Artists* (Harry N. Abrams, 2004) 0-8109-4527-4.
 Joshua Braff, *The Unthinkable Thoughts of Jacob Green* (Algonquin Books, 2004), 1-56512-420-0.
 Melvin Burgess, *Doing It* (Henry Holt, 2004), 0-8050-7565-8.
 Gennifer Choldenko, *Al Capone Does My Shirts: A Novel* (Putnam Publ. Group, 2004), 0-399-23861-1.
 David Chotjewitz, *Daniel Half Human and the Good Nazi*, trans. Doris Orgel (Atheneum, 2004), 0-689-85747-0.
 Eireann Corrigan, *Splintering* (Scholastic, 2004), 0-439-53597-2.
 Christopher Paul Curtis, *Bucking the Sarge* (Wendy Lamb Books, 2004), 0-385-32307-7.
 Charles de Lint, *The Blue Girl* (Viking Books, 2004), 0-670-05924-2.
Dr. Ernest Drake's Dragonology: The Complete Book of Dragons, Dugald Steer, editor (Candlewick, 2003), 0-7636-2329-6.
 Clare B. Dunkle, *The Hollow Kingdom* (Henry Holt, 2003), 0-8050-7390-6.
 Nancy Farmer, *The Sea of Trolls* (Atheneum, 2004), 0-689-86744-1.
 Catherine Fisher, *The Oracle Betrayed* (Greenwillow Books, 2004), 0-06-057157-8.
 Sharon Flake, *Who Am I Without Him? Short Stories about Girls and the Boys in Their Lives* (Jump at the Sun, 2004), 0-7868-0693-1.
 Alex Flinn, *Nothing to Lose* (HarperTempest, 2004), 0-06-51750-6.
 Russell Freedman, *The Voice that Challenged a Nation: Marian Anderson and the Struggle for Equal Rights* (Clarion Books, 2004), 0-618-15976-2.
 Kimberly Newton Fusco, *Tending to Grace* (Alfred A. Knopf, 2004), 0-375-82862-1.
 Deborah Noyes, et al., *Gothic: Ten Original Dark Tales* (Candlewick, 2004), 0-7636-2243-5.
 Jan Greenberg and Sandra Jordan, *Andy Warhol: Prince of Pop* (Delacorte, 2004), 0-385-73056-X.

- Brendan Halpin, *Donorboy* (Villard Books, 2004), 1-4000-6277-2.
- Pete Hautman, *Godless* (Simon and Schuster, 2004), 0-689-86278-4.
- Phillip M. Hoose, *The Race to Save the Lord God Bird* (Farrar, Strauss & Giroux, 2004), 0-374-36173-8.
- Anthony Horowitz, *Eagle Strike: An Alex Rider Adventure* (Philomel, 2004), 0-399-23979-0.
- Paul B. Janeczko, *Worlds Afire: The Hartford Circus Fire of 1944* (Candlewick, 2004), 0-7636-2235-4.
- Marthe Jocelyn, *Mable Riley: A Reliable Record of Humdrum, Peril, and Romance* (Candlewick, 2004), 0-7636-2120-X.
- Angela Johnson, *Bird* (Dial Books, 2004), 0-8037-2847-6.
- Kathleen Jeffrie Johnson, *A Fast and Brutal Wing* (Roaring Brook, 2004), 0-59643-013-3.
- Maureen Johnson, *The Key to the Golden Firebird* (HarperCollins, 2004), 0-06-054138-5.
- Ron Koertge, *Margaux with an X* (Candlewick, 2004), 0-7636-2401-2.
- Kathe Kojka, *The Blue Mirror* (Farrar, Straus & Giroux, 2004), 0-374-30849-7.
- E. L. Konigsburg, *The Outcasts of 19 Schuyler Place* (Atheneum, 2004), 0-689-86636-4.
- Joe Kubert, *Yossel, April 19, 1943: A Story of the Warsaw Ghetto Uprising* (Ibooks, 2003), 0-7434-7516-X.
- Michael Lawrence, *A Crack in the Line* (Greenwillow Books, 2004), 0-06-072477-3.
- Iain Lawrence, *B for Buster* (Delacorte, 2004), 0-385-73086-1.
- Martine Leavitt, *Heck, Superhero* (Front Street, 2004), 1-886910-94-4.
- David Levithan, *The Realm of Possibility* (Alfred A. Knopf, 2004), 0-375-82845-1.
- Melina Marchetta, *Saving Francesca* (Alfred A. Knopf, 2004), 0-375-82982-2.
- Robin McKinley, *Sunshine* (Berkley Publ. Group, 2003), 0-425-19178-8.
- Janet McNaughton, *An Earthly Knight* (HarperCollins, 2004), 0-06-008992-X.
- Diane McWhorter, *A Dream of Freedom: The Civil Rights Movement from 1954 to 1968* (Scholastic Reference, 2004), 0-439-57678-4.
- L. A. Meyer, *Curse Of The Blue Tattoo: Being an Account of the Misadventures of Jacky Faber, Midshipman and Fine Lady* (Harcourt Children's Books, 2004), 0-15-205115-5.
- Nicola Morgan, *Fleshmarket* (Delacorte, 2004), 0-385-73154-X.
- Jaclyn Moriarty, *The Year Of Secret Assignments* (Arthur A. Levine Books, 2004), 0-439-49881-3.
- Michael Morpurgo, *Private Peaceful* (Scholastic, 2004) 0-439-63648-5.
- Walter Dean Myers, *Here in Harlem: Poems in Many Voices* (Holiday House, 2004), 0-8234-1853-7.
- Donna Jo Napoli, *Bound* (Atheneum, 2004), 0-689-86175-3.
- Blake Nelson, *Rock Star, Superstar* (Viking Children's Books, 2004), 0-670-05933-1.
- Kenneth Opper, *Airborn* (Eos, 2004), 0-06-053180-0.
- Richard Peck, *The Teacher's Funeral: A Comedy in Three Parts* (Dial Books, 2004), 0-8037-2736-4.
- Julie Anne Peters, *Luna: A Novel* (Megan Tingley Books, 2004), 0-316-73369-5.
- Terry Pratchett, *A Hat Full Of Sky* (HarperCollins, 2004), 0-06-058660-5.
- Adam Rapp, *Under the Wolf, Under the Dog* (Candlewick, 2004), 0-7636-1818-7.
- Philip Reeve, *Predator's Gold: A Novel* (Eos, 2004), 0-06-072193-6.
- Sharon Robinson, *Promises to Keep: How Jackie Robinson Changed America* (Scholastic, 2004), 0-439-42592-1.
- Meg Rosoff, *how i live now* (Wendy Lamb Books, 2004), 0-385-74677-6.
- Benjamin Alire Saenz, *Sammy and Juliana in Hollywood* (Cinco Puntos, 2004), 0-938317-81-4.
- Marjane Satrapi, *Persepolis 2: The Story of a Return* (Pantheon Books, 2004), 0-375-42288-9.
- Gary D. Schmidt, *Lizzie Bright and the Buckminster Boy* (Clarion Books, 2004), 0-618-43929-3.
- Steven T. Seagle, *It's a Bird* (DC Comics: Vertigo, 2004), 1-40120-109-1.
- Sharon Shinn, *The Safe-Keeper's Secret* (Viking Childrens Books, 2004), 0-670-05910-2.
- Neal Shusterman, *The Schwa Was Here* (Penguin USA, 2004), 0-525-47182-0.
- Ken Silverstein, *The Radioactive Boy Scout: The True Story of a Boy and His Backyard Nuclear Reactor* (Random House, 2004), 0-375-50351-X.
- Sonya Sones, *One of Those Hideous Books Where the Mother Dies* (Simon and Schuster, 2004), 0-689-85820-5.
- Todd Strasser, *Can't Get There from Here* (Simon and Schuster, 2004), 0-689-84169-8.
- Allan Stratton, *Chanda's Secrets* (Annick, 2004), 1-55037-835-X.
- Jonathan Stroud, *The Golem's Eye: The Bartimaeus Trilogy, Book Two* (Miramax, 2004), 0-7868-1860-3.
- Timothy Tocher, *Chief Sunrise, John McGraw, and Me* (Cricket Books, 2004), 0-8126-2711-3.
- Roderick Townley, *Sky* (Atheneum, 2004), 0-689-85712-8.
- Ann Turnbull, *No Shame, No Fear* (Candlewick, 2004), 0-7636-2505-1.
- Zac Unger, *Working Fire: The Making of an Accidental Fireman* (Penguin Books, 2004), 1-59420-001-7.
- Eleanor Updale, *Montmorency: Thief, Liar, Gentleman?* (Orchard Books, 2004), 0-439-58035-8.
- Dan Van Der Vat, *D-Day: The Greatest Invasion—A People's History* (Bloomsbury, 2003), 1-58234-314-4.
- Sarah Weeks, *So B. It: A Novel* (Laura Geringer Books, 2004), 0-06-623622-3.
- Nancy Werlin, *Double Helix* (Dial Books, 2004), 0-8037-2606-6.
- Scott Westerfeld, *So Yesterday* (Razorbill, 2004), 1-59514-000-X.
- Joss Whedon, *Fray* (Darby Creek Publ., Dec. 2003), 1-56971-751-6.

Kim Ablon Whitney, *See You Down The Road: A Novel* (Knopf Books, 2004), 0-375-82467-7.

Rita Williams-Garcia, *No Laughter Here* (Amistad, 2004), 0-688-16247-9.

Allan Wolf, *New Found Land: Lewis and Clark's Voyage of Discovery* (Candlewick, 2004) 0-7636-2113-7.

Chris Wooding, *The Haunting of Alaizabel Cray* (Orchard Books, 2004), 0-439-54656-7.

Jacqueline Woodson, *Behind You* (Putnam Publ. Group, 2004), 0-399-23988-X.

Jane Yolen and Robert J. Harris, *Prince Across the Water* (Philomel Books, 2004), 0-399-23897-2.

Francesca Lia Block Honored for Lifetime Contribution to Young Adult Readers with Edwards Award

Lanky Lizards! Francesca Lia Block is the slinkster-cool recipient of the 2005 Margaret A. Edwards Award honoring her outstanding contributions to young adult readers. The award was announced Monday, January 17 during the American Library Association (ALA) Midwinter Meeting in Boston. The Edwards Award recognizes Block's groundbreaking *Weetzie Bat* books, which enable teens to understand the world in which they live and their relationships with others and society.

Block encourages teens to celebrate their own true selves, helping them discover what time they are upon and where they do belong. Her books, *Weetzie Bat* (1989), *Witch Baby* (1991), *Cherokee Bat and the Goat Guys* (1992), *Missing Angel Juan* (1993), and *Baby Be-Bop* (1996), deal with complex issues such as blended families, the many types of love, and the sometimes heartbreaking real-world challenges teenagers face. In Block's Shangri-L.A., there is pain and sadness, but love, magic, and hope prevail.

"Block's work has been considered groundbreaking for its magical realism and bringing alive the L.A. scene," said Edwards Award Committee chair Cindy Dobrez. "Block takes traditional folklore archetypes and translates them for contemporary teens with her inventive use of lyrical language, transforming gritty urban environments into a funky fairy tale dreamworld."

All the books were edited by Joanna Cotler, and published by Joanna Cotler Books, an imprint of HarperCollins Publishers. The Margaret A. Edwards Award is sponsored by *School Library Journal* and administered by the Young Adult Library Services Association (YALSA). Block will receive \$2,000 at the YALSA Awards Luncheon during ALA Annual Conference in Chicago, Ill., June 23–29. Tickets for the luncheon are available on line at www.ala.org/annual.

Members of the 2005 Edwards Committee are Cindy Dobrez, West Ottawa Public Schools, Holland, Mich.; Eva Davis, Ann Arbor (Mich.) District Library; Kevin A. R. King, Kalamazoo (Mich.) Public Library; Dawn M. Rutherford, King County Library System, Bellevue, Wash.; and Gail C. Tobin, Schaumburg (Ill.) Township District Library.

Meg Rosoff Wins Michael L. Printz Award

Meg Rosoff has won the 2005 Michael L. Printz Award for her uncompromising work, *how i live now*, published by Wendy Lamb Books, an imprint of Random House Children's Books. Set during a shocking occupation by terrorist forces, Rosoff's novel is narrated by fifteen-year-old Daisy, a wry and alienated young woman who finds true love, mystical connections, and a sense of home with her cousins in England.

The announcement was made during the American Library Association (ALA) Midwinter Meeting in Boston, January 14–19. The annual award for excellence in young adult literature is administered by the Young Adult Library Services Association (YALSA), a division of ALA, and sponsored by *Booklist* magazine. The award, first given in 2000, is named for the late Michael L. Printz, a Topeka, Kans., school librarian known for discovering and promoting quality books for young adults.

"Through Daisy's evolving voice, readers see a teen who moves beyond self-absorption to become a resourceful survivor, understanding the need to care for others," said award chair Betty Carter. "Meg Rosoff achieves balance in a story both darkly symbolic and biting funny."

Rosoff was born in Boston, graduated from Harvard, and now makes her home in London. *how i live now* is her first novel.

Three Printz Honor Books were named: *Airborn* by Kenneth Oppel, published by EOS, an imprint of HarperCollins; *Lizzie Bright and the Buckminster Boy* by Gary D. Schmidt, published by Clarion Books; and *Chanda's Secrets* by Allan Stratton, published by Annick Press.

Members of the Printz Award Committee are Betty Carter, Coppell, Texas; Diana Tixier Herald, Center for Adolescent Reading, Glade Park, Colo.; Holly Koelling, King County Library System, Bothell, Wash.; Bonnie Kunzel, New Jersey State Library, Trenton; Kate McClelland, Perrot Library, Old Greenwich, Conn.; Donna McMillen, King County Library System, Renton, Wash.; Ed Spicer, Allegan (Mich.) Public School, Diane Tuccillo, City of Mesa (Ariz.) Library; Edna Weeks, Hawaii State Library, Honolulu; and Ilene Cooper, consultant, *Booklist*, Chicago.

Quick Picks for Reluctant Young Adult Readers Selects Eighty Titles

YALSA has announced its 2005 annual recommended list of Quick Picks for Reluctant Young Adult Readers. The list was released during the ALA Midwinter Meeting in Boston, January 14–19.

Compiled by a twelve-member committee, the eighty titles on the list were published late 2003 through 2004 and represent over thirty different publishers. Thirty-three of the titles are non-fiction, and forty-seven are fiction.

The Quick Picks committee seeks books that teens, ages twelve to eighteen, will pick up on their own and read for pleasure. The list is geared to the teenager who, for whatever reason,

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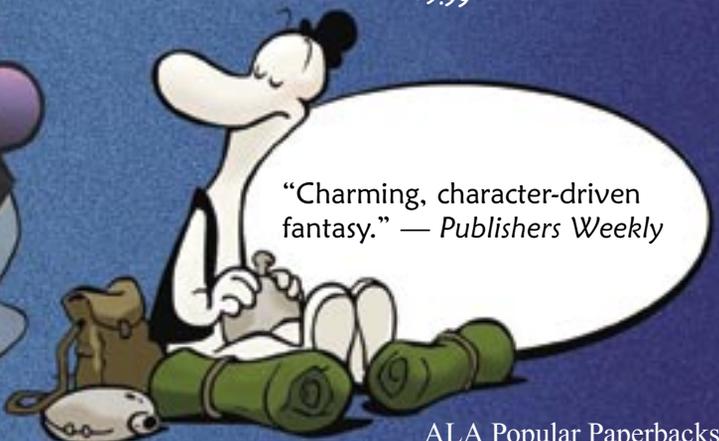
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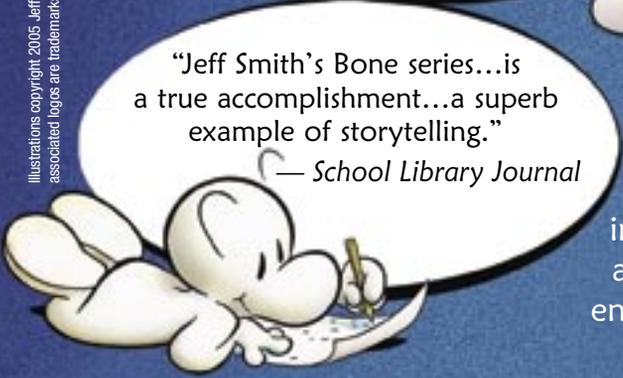
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"Charming, character-driven fantasy." — *Publishers Weekly*



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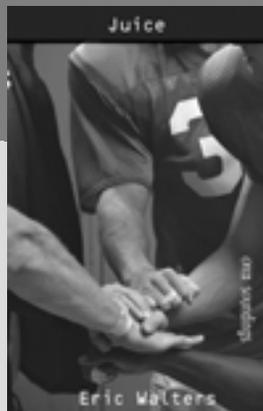
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—VOYA Magazine

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does not like to read. Teen input is a vital aspect in the final decision of the committee. The visual appearance of a book and the standard considerations in the quality of content are equally important when selecting books for reluctant young readers. The list is not intended for teenagers with reading disabilities, though some of the selected titles may be appropriate for those teens. Top Ten Quick Picks for Reluctant Young Adult Readers are:

Sharon G. Flake, *Who Am I Without Him? A Collection of Stories About Girls and the Boys in Their Lives* (Jump at the Sun, 2004), 0-7868-0693-1.

Andrew Gottlieb, *In the Paint: Tattoos of the NBA and the Stories Behind Them* (Hyperion, 2003), 0-7868-8868-7.

The Brothers Heimberg, *The Official Movie Plot Generator: 27,000 Hilarious Movie Plot Combinations* (Brothers Heimberg Publ., 2004), 0-9740439-1-5.

Rob Kenner and George Pitts, *VX: 10 Years of Vibe Photography* (Harry N. Abrams, 2003), 0-8109-4546-0.

Lee Klancher, *Monster Garage: How to Customize Damn Near Everything* (MBI Publ., 2003), 0-7603-1748-8.

Andy Riley, *The Book of Bunny Suicides* (Penguin, 2004), 0-452-28518-6.

Anonymous, as told to Tucker Shaw, *Confessions of a Backup Dancer* (Simon Pulse, 2004), 0-689-87075-2.

William Sleator, *The Boy Who Couldn't Die* (Harry N. Abrams, 2004), 0-81094-824-9.

Natsuki Takaya, *Fruits Basket* series (Tokyopop, 2004),

Volume 1, 1-59182-603-9;

Volume 2, 1-59182-604-7;

Volume 3, 1-59182-605-5;

Volume 4, 1-59182-606-3;

Volume 5, 1-59182-607-1.

Brenda Woods, *Emako Blue* (Penguin Putnam, 2004), 0-399-24006-3.

The remaining Quick Picks for Reluctant Young Adult Readers are:

CosmoGirl Quiz Book: All About You (Hearst Books, 2004), 1-58816-381-4.

Dr. Ernest Drake's Dragonology (Candlewick Pr., 2003), 0-7363-2329-6.

The Homer Book (Perennial, 2004), 0-06-073884-7.

Ripley's Believe It or Not (Ripley, 2004), 1-893951-73-1.

So What? The Good, the Mad and the Ugly: The Official Metallica Illustrated Chronicles (Broadway Books, 2004), 0-7679-1881-9.

YM's The Best of Say Anything (Bantam, 2004), 0-553-37601-2.

Hailey Abbott, *Summer Boys* (Scholastic, 2004), 0-439-54020-8.

Jamie Brisick, *Have Board, Will Travel* (Harper Entertainment, 2004), 0-06-056359-1.

Niki Burnham, *Royally Jacked* (Simon Pulse, 2004), 0-689-6668-2.

Cheo Hodari Coker, *Unbelievable: The Life, Death and Afterlife of the Notorious B.I.G.* (Three Rivers, 2004), 0-609-80835-4.

- Choyce, Lesley, *Thunderbowl* (Orca, 2004), 1-55143-277-3.
- Dana Davidson, *Jason and Kyra* (Jump at the Sun, 2004), 0-7868-1851-4.
- Melissa De La Cruz, *The Au Pairs* (Simon and Schuster, 2004), 0-68-987066-3.
- Daniel Ehrenhaft, *10 Things To Do Before I Die* (Delacorte, 2004), 0-385-73007-1.
- Alex Flinn, *Nothing to Lose* (HarperTempest, 2004), 0-06-51751-4.
- Gail Giles, *Playing in Traffic* (Roaring Brook, 2004), 1-59643-005-2.
- John Grandits, *Technically, It's Not My Fault: Concrete Poems* (Clarion, 2004), 0-618-42833-X hardcover; 0-618-80361-7 paperback.
- John Hareas, *NBA's Greatest* (DK, 2003), 0-7894-9977-0.
- Lisi Harrison, *The Clique* (Little, Brown, 2004), 0-316-70129-7.
- Brent Hartinger, *Last Chance Texaco* (Harper Collins, 2004), 0-06-050912-0.
- James Heneghan, *Hit Squad* (Orca, 2003), 1-55143-269-2.
- Kohta Hirano, et al., *Hellsing series* (Dark Horse Comics, 2003-2004),
 Volume 1, 1-59307-056-X;
 Volume 2, 1-59307-057-8;
 Volume 3, 1-59307-202-3;
 Volume 4, 1-59307-259-7.
- Valerie Hobbs, *Letting Go of Bobby James, or How I Found My Self of Steam* (Farrar, Strauss & Giroux, 2004), 0-374-34384-5.
- Cathy Hopkins, *Truth or Dare series* (Simon Pulse, 2004),
The Princess of Pop, 0-689-87002-7;
Teen Queens and Has-Beens, 0-689-87129-5;
White Lies and Barefaced Truths, 0-689-87003-5.
- Ellen Hopkins, *Crank* (Simon Pulse, 2004), 0-689-86519-8.
- Anthony Horowitz, *Eagle Strike* (Philomel, 2003), 0-399-23979-0.
- Shelley Hrdlitschka, *Kat's Fall* (Orca, 2004), 1-55143-312-5.
- Thomas Jacobs, *They Broke the Law; You Be the Judge: True Cases of Teen Crime* (Free Spirit, 2003), 1-57542-134-8.
- Geoff Johns, *Teen Titans: A Kid's Game* (DC Comics, 2004), 1-4012-0308-6.
- Patrick Jones, *Things Change* (Walker, 2004), \$16.95, 0-8027-8901-3.
- Kool Moe Dee, *There's a God on the Mic: The True 50 Greatest MCs* (Thunder's Mouth Press, 2003), 1-56025-5331.
- Ken Leiker, *Unscripted* (Simon and Schuster, 2003), 0-7434-7761-8.
- Clam Lynch, *Ruby Gloom's Keys to Happiness* (Abrams, 2004), 0-8109-5036-7.
- Carolyn Mackler, *Vegan Virgin Valentine* (Candlewick, 2004), 0-7636-2155-2.
- Sarra Manning, *Guitar Girl* (Dutton, 2004), 0-525-47234-7.
- Jeremy McGrath, *Wide Open: A Life in Supercross* (Harper Entertainment, 2004), 0-06-053727-2.
- Hugh McManners, *Ultimate Special Forces* (DK, 2003), 0-7894-9973-8.
- Timothy Miller and Steve Milton, *Nascar Now* (Firefly, 2004), 1-55297-829-X.
- Kelly Milner-Halls, *Albino Animals* (Darby Creek, 2004), 1-58196-012-3 hardcover; 1-58196-019-0 paperback.
- J. Minter, *The Insiders* (Bloomsbury, 2004), 1-58234-895-2.
- David Lee Morgan, Jr., *LeBron James: The Rise of a Star* (Gray, 2003), 1-886228-74-4.
- Walter Dean Myers, *Shooter* (Amistad, 2004), 0-06-029519-8.
- Lauren Myracle, *TTYL* (Abrams, 2004), 0-8109-4821-4.
- Haruno Nagatomo, *Draw Your Own Manga: All the Basics*, (Kodansha America, 2004), 4-7700-2951-9.
- Naomi Nash, *You Are So Cursed* (Smooch, 2004), 0-8439-5310-1.
- Caroline Naylor, *Beauty Trix for Cool Chix: Easy-to-Make Lotions, Potions, and Spells to Bring Out a Beautiful You* (Watson-Guptill, 2003), 0-8230-6957-5.
- Blake Nelson, *Rock Star Superstar* (Viking, 2004), 0-670-05933-1.
- Tyne O'Connell, *Pulling Princes*. (Bloomsbury USA, 2004), 1-58234-957-6.
- Kenneth Oppel, *Airborn* (Harper Collins, 2004), 0-06-053180-0 trade; 0-06-053181-9 libr. bind.
- Daniel Parker and Lee Miller, *Watching Alice series* (Penguin/Razorbill, 2004),
Break the Surface, 1-59514-001-8;
Walk On Water, 1-59514-002-6.
- Marlene Perez, *Unexpected Development* (Roaring Brook, 2004), 1-59643-006-0.
- M. E. Rabb, *The Missing Persons series* (Speak, 2004),
The Chocolate Lover, 0-14-250042-9;
The Rose Queen, 0-14-250041-0;
The Unsuspecting Gourmet, 0-14-250044-5;
The Venetian Policeman, 0-14-250043-7.
- Andy Riley, *The Book of Bunny Suicides* (Plume, 2004), 0-452-28518-6.
- Russ Rohrer, *Ten Days in the Dirt: The Spectacle of Off-Road Motorcycling* (Motorbooks Int'l, 2004), 0-7603-1803-4.
- Davy Rothbart, *Found: The Best Lost, Tossed and Forgotten Items from Around the World* (Fireside, 2004), 0-7432-5114-8.
- Mike Seate, *Choppers: Heavy Metal Art* (Motorbooks Int'l, 2004), 0-7603-2053-5.
- Maria Shaw, *Maria Shaw's Star Gazer: Your Soul Searching, Dream Seeking, Make Something Happen Guide to the Future* (Llewellyn, 2003), 0-7387-0422-9.
- Sonya Sones, *One of Those Hideous Books where the Mother Dies*, (Simon and Schuster, 2004), 0-689-84169-8.
- J. B. Stephens, *The Big Empty series* (Razorbill, 2004),
The Big Empty, 1-59514-006-9;
Paradise City, 1-59514-007-7.
- Laurie F. Stolarz, *Blue Is for Nightmares* (Llewellyn, 2003), 0-73-870391-5.
- Todd Strasser, *Can't Get There from Here* (Simon and Schuster, 2004), 0-8118-4033-6.
- Joyce Sweeney, *Takedown* (Marshall Cavendish, 2004), 0-7614-5175-7.

Random House

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28

- Celia Thomson, *The Nine Lives of Chloe King* series (Simon Pulse, 2004),
The Fallen, 0-689-86658-5;
The Stolen, 0-689-86659-3.
- Joe Thorley, *Avril Lavigne: The Unofficial Book* (Virgin Publ., 2003), 1-85227-0497.
- Ned Vizzini, *Be More Chill: A Novel* (Miramax, 2004), 0-7868-0995-7.
- Eric Walters, *Overdrive: Orca Soundings* (Orca, 2004), 1-55143-318-4.
- Scott Westerfeld, *The Secret Hour* (Eos, 2004), 0-06-051951-7.
- Suzanne Weyn, *Bar Code Tattoo* (Scholastic, 2004), 0-43-939562-3.
- Joss Whedon, *Fray* (Dark Horse Comics, 2003), 1-56971-751-6.
- Jacqueline Woodson, *Behind You* (Penguin Putnam, 2004), 0-399-23988-X.

Members of the YALSA Quick Picks for Reluctant Young Adult Readers committee are chair, Maureen Hartman, Minneapolis Public Library; Ty R. Burns, Cypress Springs (Tex.) High School; Sarah Couri, New York Public Library; Stacy L. Creel-Chavez, Harris County (Tex.) Public Library; MaryAnn Harlan, Arcata (Calif.) High School; Sara Catherine Howard, Sam Houston State University, Tex.; Teri S. Lesesne, Sam Houston State University, Tex.; Kimberly A. Patton, Lawrence (Kans.) Public Library; Jennifer M. Stencel, Akron-Summit County (Ohio) Public Library; Jamie Watson, Harford County (Md.) Public Library; Rollie Welch, Cleveland Public Library; consultant, Jennifer Mattson, *Booklist*, Chicago; administrative assistant, Victor Schill, Harris County (Tex.) Public Library.

An annotated list will appear in the March 15 issue of *Booklist* and on the YALSA Member's Only Web Site. For more information, contact the YALSA office by phone at 1-800-545-2433 x4390 or by e-mail, yalsa@ala.org.

YALSA Announces 2005 Audiobooks for Young Adults

The Audiobook and Media Exploration Committee is proud to announce its Selected List of Audiobooks for Young Adults.

The titles have been selected from the past two years of spoken word releases. They have been selected for their appeal to a teen audience, the quality of recording, and their enhancement of an audience's appreciation of any written work on which they may be based. While the list as a whole addresses the interests and needs of young adults ranging in age from twelve to eighteen, individual titles may appeal to only parts of that age range.

- Robert Swindells, *Abomination*, narrated by Amanda Hulme (Bolinda, 2004), 3 compact discs, 3.5 hours, 1-7403-0909-X.
- Gennifer Choldenko, *Al Capone Does My Shirts: A Novel*, narrated by Johnny Heller (Recorded Books, 2004), 5 cassettes, 5.75 hours, 1-4025-6409-0.

- Karen Hesse, *Aleutian Sparrow*, narrated by Sarah Jones (Listening Library, 2003), 1 cassette, 1.75 hours, 0-8072-7961-3.
- Sharon M. Draper, *Battle of Jericho*, narrated by J. D. Jackson (Recorded Books, 2003), 6 cassettes, 8.25 hours, 1-4025-6485-6.
- Pam Munoz Ryan, *Becoming Naomi Leon*, narrated by Annie Kozuch (Listening Library, 2004), 3 cassettes, 4.25 hours, 1-4000-9088-1.
- K. M. Peyton, *Blind Beauty*, narrated by Nicki Praull (Bolinda, 2003), 6 cassettes, 9 hours, 1-7409-4250-8.
- Paula Danziger, *The Cat Ate My Gymsuit*, narrated by Caitlin Brodnick and the Full Cast Audio Family (Full Cast Audio, 2004), 3 discs, 2.75 hours, 1-9320-7656-5.
- Archimede Fusillo, *The Dons*, narrated by Dino Marnika (Bolinda, 2003), 4 discs, 4 hours, 1-7409-3125-4.
- Janet Tashjian, *Fault Line*, narrated by Clara Bryant and Jason Harris (Listening Library, 2004), 3 cassettes, 4 hours, 0-8072-2082-5.
- Angela Johnson, *the first part last*, narrated by Khalipa Oldjohn and Kole Kristi, (Listening Library, 2004), 1 cassette, 1.75 hours, 1-4000-9066-0.
- Wendelin Van Draanen, *Flipped*, narrated by Andy Paris and Carine Montbertrand (Recorded Books, 2004), 5 cassettes, 7.25 hours, 1-4025-7307-3.
- Morris Gleitzman, *Girl Underground*, narrated by Mary-Anne Fahey (Bolinda, 2004), 3 discs, 3.5 hours, 1-7409-3526-8.
- Jonathan Stroud, *Golem's Eye*, narrated by Simon Jones (Listening Library, 2004), 10 cassettes, 16.5 hours, 0-8072-1979-7.
- Donald Davis, *Grand Canyons* (August House, 2004), 1 disc, 49 minutes, 9-8748-3739.
- Max Barry, *Jennifer Government*, narrated by Michael Kramer (Books on Tape, 2003), 6 cassettes, 9 hours, 0-7366-9102-2.
- Helen Frost, *Keesha's House*, narrated by multiple readers (Recorded Books, 2004), 2 cassettes, 2.25 hours, 1-4025-9930-7.
- Garth Nix, *Mister Monday*, Keys to the Kingdom, narrated by Allan Corduner (Listening Library, 2003), 5 cassettes, 8 hours, 0-8072-1657-7.
- Garth Nix, *Grim Tuesday*, Keys to the Kingdom, narrated by Allan Corduner (Listening Library, 2004), 4 cassettes, 7 hours, 0-8072-1728-X.
- Geraldine McCaughrean, *The Kite Rider*, narrated by Cynthia Bishop and the Full Cast Audio Family (Full Cast Audio, 2004), 6 discs, 6.75 hours, 1-9320-7638-7.
- Yann Martel, *Life of Pi*, narrated by Jeff Woodman (HighBridge Audio, 2003), 7 cassettes, 11.5 hours, 1-5651-1779-4.
- Eleanor Updale, *Montmorency: Thief, Liar, Gentleman?* narrated by Stephen Fry (Listening Library, 2004), 3 cassettes, 5.25 hours, 0-8072-2370-0.
- Michael Hoeye, *No Time Like Show Time*, narrated by Campbell Scott (Listening Library, 2004), 0-8072-0887-6.
- Dave Barry and Ridley Pearson, *Peter and the Starcatchers*, narrated by Jim Dale (Brilliance Audio, 2004), 7 discs, 9 hours, 1-5935-5979-8.

- Celia Rees, *Pirates!* narrated by Jennifer Wiltsie (Listening Library, 2004), 6 cassettes, 9 hours, 0-8072-2073-6.
- Michael Simmons, *Pool Boy*, narrated by Chad Lowe (Listening Library, 2004), 3 cassettes, 3.5 hours, 0-8072-2323-9.
- Richard Peck, *The River Between Us*, narrated by Lina Patel with Daniel Passer (Listening Library, 2004), 3 cassettes, 4 hours, 1-4000-8626-4.
- Phillip Pullman, *The Ruby in the Smoke*, The Sally Lockhart Trilogy, narrated by Anton Lesser, (Listening Library, 2004), 4 cassettes, 6.5 hours, 1-4000-8512-8.
- Philip Pullman, *The Shadow in the North*, The Sally Lockhart Trilogy, narrated by Anton Lesser (Listening Library, 2004), 6 cassettes, 9.5 hours, 1-4000-8971-9.
- Walter Dean Myers, *Shooter*, narrated by Chad Coleman, Bernie McInerney, and Michelle Santopietro (Recorded Books, 2004), 3 discs, 3.75 hours, 1-4025-8492-X.
- Sam Fink, *The Three Documents That Made America: The Declaration of Independence, The Constitution of the U.S.A. and The Bill of Rights*, read by author, documents read by Terry Bregy, (Audio Bookshelf, 2004), 2 discs, 1.5 hours, 0-9741711-2-3.
- Choctaw Storyteller Tim Tingle, *Walking the Choctaw Road* (Cinco Puntos Press, 2004), 4 discs, 3.5 hours, 0-9383-1782-2.
- Terry Pratchett, *The Wee Free Men*, narrated by Stephen Briggs (Harper Children's Audio, 2003), 7 cassettes, 9 hours, 0-0605-6625-6.
- Terry Pratchett, *A Hat Full of Sky*, narrated by Stephen Briggs (Harper Children's Audio, 2004), 8 discs, 9 hours, 0-0607-4768-4.

Members of the 2005 Audiobooks and Media Exploration Committee are chair, Carly M. Wiggins, Allen County Public Library, Fort Wayne, Ind.; Sheila B. Anderson, Dover (Del.) Public Library; Josephine Caisse, Deschutes Public Library System, Bend, Ore.; LeNee K. Gatton, King County (Wash.) Library System; Pamela Spencer Holley, Hallwood, Va.; Gail A. Richmond, Scripps Ranch High School, San Diego, Calif.; E. M. Roublow, Los Angeles Public Library, San Pedro, Calif.; Amy E. Spaulding, Long Island University, Brookville, N.Y.; Jamie Watson, Harford County Public Library, Belcamp, Md.

YALSA Selected Videos and DVDs for Young Adults Committee Have Chosen Six Videos for 2005

The Young Adult Library Services Association (YALSA) has announced its 2005 annual selected list of best videos and DVDs for young adults. The list was released during the ALA Midwinter Meeting in Boston on January 18, 2005. The thirteen-member committee solicited video submissions from film producers and distributors around the country. Committee members and teen groups viewed the entries that were received and twenty-four titles (of varying lengths) were nominated.



The annual DVD/Video list recognizes productions for technical merit, content, and use with and interest to young adults ages twelve to eighteen. Selections are chosen for the list using a round table discussion followed by a simple majority vote. After a weekend of friendly yet passionate debate, the list was narrowed to six titles that the committee considered notable.

This list includes the following titles:

- Girl Wrestler*, directed by Diane Zander (Women Make Movies, 2004), 58 minutes, www.wmm.com.
- In My Own Skin: The Complexity of Living as an Arab American*, directed and produced by Jennifer Jajeh and Nikki Byrd (Arab Film Distribution, 2004), 16 minutes, www.after911videos.org.
- Let's Get Real*, directed by Debra Chasnoff (The Respect for All Project/Women's Educational Media, 2003), 35 minutes, www.respectforall.org
- Power Shift*, written and directed by Kirk Bergstrom (The Video Project, 2003), 26 minutes, www.videoproject.com
- Wet Dreams and False Images*, directed by Jess Epstein (New Day Films, 2004), 11 minutes, www.newdayfilms.org
- What's Going On* (ten-part series), (Zenger Media, 2004), 28 minutes, www.socialstudies.com

A program at the 2005 ALA Annual Conference in Chicago will both showcase these selected titles and feature a presentation on uses for these titles in public libraries, schools, and other agencies that work with teens.

Members of the 2005 committee that participated in the selection process were chair, Shauna Yusko, Redmond, Wash.; Ashley Flaherty, Columbus, Ohio; Jeanette Larson, Austin, Tex.; Marc Laslow, Dover, Del.; Cathy Lichtman, Plymouth, Mich.; Cathy Lu, Los Angeles; Micheline Ringrose, North Bay, Ontario; John Sigwald, Plainview, Tex.; Shawn Thrasher, Pasadena, Calif.; Jeri Triano, Pine Beach, N.J.; Amnah Darwish, San Diego, Calif; consultant: Sue Ellen Beauregard, *Booklist*, Chicago. ●

Popular Paperbacks Tenth Anniversary

Sally Leahey

Who are the kinds of people who have used the lists created by the Popular Paperbacks for Young Adults (PPYA)

Committee for the past ten years?

- A new librarian wanting to build a collection for young adults
- A seasoned librarian hoping to promote recreational reading for high schoolers
- A teacher assigning a book report on historical fiction
- A parent urging a son or daughter to read for fun
- A teen looking for the next horror (or romance or mystery or fantasy or science fiction or whatever) to read

Created by YALSA in 1995 to “encourage young adults to read for pleasure,” PPYA has developed at least four topical lists each year, with as many as twenty-five titles on each list. List themes are chosen by the fifteen committee members at the ALA Midwinter Meeting, keeping in mind timely issues, fads, and perennially popular subjects. Nominations are solicited throughout the year, partially discussed at ALA Annual Conference, and then finalized at the following Midwinter.

Unlike many lists, titles for Popular Paperbacks may have any target audience and copyright date, but they must be easily available and have broad teen appeal. As a matter of fact, the updated (‘02) Selection Criteria plainly state, “Popularity is more important than literary quality.”

Over the ten years of its existence, PPYA has developed lists for an extensive variety of topics, from “Books for the Soul” to “Paranormal,” from “Facing Nature Head On” to “Tales of the Cities,” “Flights of Fantasy” to “Self Help.” The lists are developed to include books for the entire age range of young twelve-year-

olds to sophisticated eighteen-year-olds, and to represent diversity of characters, settings, formats, and genres. Each title is briefly annotated, with care given to clues about the likely age of the audience.

To visit the Popular Paperbacks for Young Adults Web page, go to <http://tinyurl.com/2vecw>. Here you will find all of the past lists (annotated for YALSA members), as well as themes for the 2006 lists. Until November anyone other than publishers and authors may nominate titles, pending a second by any committee member. Keep in mind that titles must be paperback, readily available, and may not have appeared on a PPYA list during the past five years.

Make the most of the ten years of Popular Paperbacks for Young Adults, and make these lists your own. Refer to them yourself, and pass them on to other librarians, teachers, and especially the teens you know.

Historical Background on Popular Paperbacks

According to the report entitled *YASD: A Narrative History from 1976–1992* (www.ala.org/ala/yalsa/aboutyalsab/yasdnarrative.htm), since the beginnings of YASD/YALSA, the members have always looked forward to a variety of booklists. As the years progressed, membership expressed a desire to see genre booklists that would appeal to the youth they serve. Therefore in 1988, five genre committees were formed: Horror, Mystery, Romance, Sports, and Science Fiction. Also in 1988, a grant from the Carnegie Reading List Fund enabled YASD to work with the ALA Public Information Office on development of genre booklists. Baker and Taylor Books agreed to collaborate with ALA to assist in the marketing of these lists. The results of

that cooperation were the sale and marketing of book dumps through Baker and Taylor that highlighted each genre. Genre bookmarks and tip sheets were produced and marketed through ALA. By 1989, two more genre committees were created: Fantasy and Humor. And in 1991, Historical Fiction Genre was approved as a committee. In 1992, Baker and Taylor decided to drop the sale and marketing of genre book dumps, but agreed to publish genre lists at no cost to YALSA.

According to board of directors documentation, when Baker and Taylor discontinued support for publication of the genre lists in 1994, the board voted to create a new committee with some of the same elements of the genre committees. The new committee was approved by the board at Midwinter 1995. The first meeting was held at Annual Conference in 1996. ALA agreed to publish the lists in bookmark format. The first lists were produced by the end of Midwinter 1997. The board voted to change the name from Popular Reading to Popular Paperbacks for Young Adults at 1997 Midwinter.

2005 Nominations

Fairy Tales and Fables

Holly Black, *Tithe: A Modern Fairy Tale* (Simon Pulse, 2004 [reprint]), 0-689-86704-2.

Sally Leahey has worked in school and public libraries for nearly twenty years, following many years of social work and child care administration. She received her MLS from the University of Rhode Island's Graduate School of Library and Information Studies. When not feeding her reading addiction, she enjoys travel, music, hanging out, and walking all over Portland, Maine.

- Francesca Lia Block, *Rose and the Beast: Fairy Tales Retold* (Joanna Cotler, 2001 [reprint]), 0-06-440745-4.
- Orson Scott Card, *Enchantment* (Del Rey, 2000 [reprint]), 0-345-41688-0.
- Cameron Dokey, *Beauty Sleep* (Simon Pulse, 2002), 0-7434-2221-X.
- , *The Storyteller's Daughter* (Simon Pulse, 2002), 0-7434-2220-1.
- Jean Ferris, *Once Upon a Marigold* (Harcourt Paperbacks, 2004 [reprint]), 0-15-205084-1.
- Carlo Gollodi, *Pinocchio*, illus. Gris Grimly (Starscape, 2002), 0-765-34458-0.
- Martin Greenberg and Russell Davis, eds., *Faerie Tales* (Daw Books, 2004), 0-7564-0182-8.
- Margaret Peterson Haddix, *Just Ella*, illus. Rene Milot (Aladdin, 2001 [reprint]), 0-689-83128-5.
- Christopher Hart, *Drawing Faeries: A Believer's Guide* (Watson-Guptill, 2004), 0-8230-1403-7.
- Jan Irwin, Jeff Berndt, and Jennifer Contino, *Vogelein: Clockwork Faerie* (Fiery Studios, 2005), 0-9743110-0-6.
- Patrice Kindl, *Goose Chase* (Puffin, 2002 [reprint]), 0-14-230208-2.
- Ellen Kushner, *Thomas the Rhymers* (Spectra, 2004), 0-553-58697-1.
- Tracy Lynn, *Snow*, illus. Kinuko Y. Craft (Simon Pulse, 2003), 0-689-85556-7.
- George MacDonald, *The Princess and the Goblin*, illus. Arthur Hughes (Puffin, 1997 [reissue]), 0-14-036746-2.
- Gregory Maguire, *Confessions of an Ugly Stepsister* (Regan Books, 2000), 0-06-098752-9.
- Juliet Marillier, *Daughter of the Forest* (TOR, 2001), 0-312-87530-4.
- Lawrence Marvit, *Sparks: An Urban Fairytale* (SLG Publ., 2002), 0-943151-62-7.
- Anne McCaffrey, *An Exchange of Gifts*, illus. Pat Morrissey (ROC, 1995), 0-451-45520-7.
- Patricia McKillip, *The Book of Atrix Wolfe* (Ace Books, 1996 [reprint]), 0-441-00361-3.
- Robin McKinley, *Deerskin* (Ace Books, 1994), 0-441-00069-X.
- , *Spindle's End* (ACE Books, 2001), 0-441-00865-8.
- Donna Jo Napoli, *Zel* (Puffin, 1998 [reprint]), 0-14-130116-3.
- , *Beast* (Simon Pulse, 2004), 0-689-87005-1.
- , *Crazy Jack*, (Laurel Leaf, 2001 [reprint]), 0-440-22788-7.
- Sean Stewart, *Nobody's Son* (Magic Carpet Books, 2000), 0-15-202259-7.
- Vivian Vande Velde, *The Rumpelstiltskin Problem* (Scholastic, 2002), 0-439-30529-2.
- Debbie Viguie, *Midnight Pearls* (Simon Pulse, 2003), 0-689-85557-5.
- Bill Willingham, *Fables, Vol. 1: Legends in Exile* (DC Comics, 2002), 1-5638-9942-6.
- Terri Windling and Delia Sherman, eds., *The Essential Bordertown* (Tor Books, 1999), 0-312-86703-4.
- Diana Wynne Jones, *Fire and Hemlock* (HarperTrophy, 2002), 0-06-447352-X.

Heartbreak

- Laurie Halse Anderson, *Catalyst* (Speak, 2003), 0-14-240001-7.
- Fleur Beale, *I Am Not Esther* (Hyperion, 2004 [reprint]), 0-7868-1673-2.
- Margaret Bechard, *Hanging on to Max* (Simon Pulse, 2003 [reprint]), 0-689-86268-7.
- Bruce Brooks, *What Hearts* (HarperTrophy, 1995 [reprint]), 0-06-447127-6.
- Marlene Carvell, *Who Will Tell My Brother?* (Hyperion, 2004), 0-7868-1657-0.
- Carolee Dean, *Comfort* (Grafia, 2004), 0-618-43912-9.
- Julie Reece Deaver, *Say Goodnight, Gracie* (HarperTrophy, 1989), 0-06-447007-5.
- Dennis Foon, *Skud* (Groundwood Books, 2004), 0-88899-549-0.
- E. R. Frank, *America* (Simon Pulse, 2003 [reprint]), 0-689-85772-1.
- Barbara Gilbert, *Stone Water* (Front Street, 2003 [reprint]), 1-886910-12-X.
- Beth Goobie, *Before Wings* (Orca, 2001), 1-55143-163-7.
- , *The Lottery* (Orca Books, 2004), 1-55143-280-3.
- Lori Gottlieb, *Stick Figure: A Diary of My Former Self* (Berkley, 2001), 0-425-17890-0.
- Lucy Grealy, *Autobiography of a Face* (Perennial, 2003 [reprint]), 0-06-056966-2.
- Ellen Hopkins, *crank* (Simon Pulse, 2004), 0-689-86519-8.
- Marya Hornbacher, *Wasted: A Memoir of Anorexia and Bulimia* (Perennial, 1998), 0-06-093093-4.
- James Howe, *The Color of Absence: 12 Stories about Loss and Hope* (Simon Pulse, 2001), 0-689-85667-9.
- Shelley Hrdlitschka, *Dancing Naked* (Orca Books, 2002), 1-55143-210-2.
- Davida Hurwin, *A Time for Dancing* (Puffin, 1997 [reprint]), 0-14-038618-1.
- David Klass, *You Don't Know Me* (HarperTempest, 2002 [reprint]), 0-06-447378-3.
- Marie G. Lee, *Necessary Roughness* (HarperTrophy, 1998 [reprint]), 0-06-447169-1.
- Julius Lester, *When Dad Killed Mom* (Harcourt, 2003), 0-15-524698-4.
- Ann M. Martin, *A Corner of the Universe* (Scholastic, 2004 [reprint]), 0-439-38881-3.
- Lurlene McDaniel, *Baby Alicia Is Dying* (Laurel Leaf, 1993 [reprint]), 0-553-29605-1.
- Gloria D. Miklowitz, *The Enemy Has a Face* (Eerdmans Books for Young Readers, 2003), 0-8028-5261-0.
- Terry Moore, *Strangers in Paradise: High School!* (Abstract Studio, 1999), 1-892597-07-1.
- Donna Jo Napoli, *Sirena* (Scholastic, 2000 [reprint]), 0-590-38389-2.
- Barbara O'Connor, *Moonpie and Ivy* (Farrar, Straus & Giroux, 2004 [reprint]), 0-374-45320-9.
- Connie Porter, *Imani All Mine* (Mariner Books, 2000), 0-618-05678-5.
- Frederick Reiken, *The Odd Sea* (Delta, 1999), 0-385-33338-2.
- Allan Stratton, *Chanda's Secret* (Annick, 2004), 1-55037-834-1.
- Julie A. Swanson, *Going for the Record* (Eerdmans Books for Young Readers, 2004), 0-8028-5273-4.
- Craig Thompson, *Blankets: An Illustrated Novel* (Top Shelf Productions, 2004), 1-891830-43-0.

- Ann Turner, *Learning to Swim: A Memoir* (Scholastic, 2003 [reprint]), 0-439-52831-3.
- Cynthia Voigt, *A Solitary Blue* (Aladdin, 2003), 0-689-86360-8.
- Ruth White, *Weeping Willow* (Farrar, Straus & Giroux Aerial, 1994 [reprint]), 0-374-48280-2.
- Margaret Wild, *Jinx* (Simon Pulse, 2004 [reprint]), 0-689-86541-4.
- Lori Aurelia Williams, *When Kambia Elaine Flew in From Neptune* (Simon Pulse, 2001), 0-689-84593-6.
- Tom Worthen, ed., *Broken Hearts . . . Healing: Young Poets Speak Out on Divorce* (Poet Tree, 2001), 1-58876-151-7.
- Lois-Ann Yamanaka, *Name Me Nobody* (Hyperion, 2000), 0-786-81466-7.
- Lara M. Zeises, *Bring up the Bones* (Laurel Leaf, 2004 [reprint]), 0-440-22974-X.
- Horror**
- M. T. Anderson, *Thirsty* (Candlewick, 2003 [reprint]), 0-7636-2014-9.
- Amelia Atwater-Rhodes, *Midnight Predator* (Laurel Leaf, 2003), 0-440-23797-1.
- , *Shattered Mirror* (Laurel Leaf, 2003), 0-440-22940-5.
- Clive Barker, *Abarat* (HarperTrophy, 2003), 0-06-440733-0.
- Peter Benchley, *Jaws* (Fawcett, 1991 [reissue]), 0-449-21963-1.
- Ray Bradbury, *Something Wicked This Way Comes* (Eos, 1998 [reprint]), 0-380-72940-7.
- Jan Harold Brunvand, *Be Afraid, Be Very Afraid: The Book of Scary Urban Legends* (W. W. Norton, 2004), 0-393-32613-6.
- Robert Cormier, *Tenderness* (Delacorte Books for Young Readers, 2004), 0-385-73133-7.
- Jeffery Deaver, *Speaking in Tongues* (Pocket Books, 2002), 0-671-02410-8.
- Lois Duncan, *I Know What You Did Last Summer* (Laurel Leaf, 1999 [reprint]), 0-440-22844-1.
- Paul Fleischman, *A Fate Totally Worse Than Death* (Candlewick, 2004 [reprint]), 0-7636-2189-7.
- Jonathan Scott Fuqua, *In the Shadow of Edgar Allan Poe*, illus. Stephen Parke and Stephen John Phillips (DC Comics, 2003), 1-4012-0017-6.
- Neil Gaiman, *Coraline*, illus. Dave McKean (Harper Trophy, 2004), 0-06-057591-3.
- Christopher Golden, *Prowlers* (Simon Pulse, 2001), 0-7434-0364-9.
- Ann Halam, *Dr. Franklin's Island* (Laurel Leaf, 2003 [reprint]), 0-440-23781-5.
- Thomas Harris, *The Silence of the Lambs* (St. Martin's Pr., 1991 [reissue]), 0-312-92458-5.
- Pete Hautman, *Sweetblood* (Simon Pulse, 2004 [reprint]), 0-689-87324-7.
- Geoffrey Huntington, *Sorcerers of the Nightwing: The Ravenscliff Series, Book 1* (Regan Books, 2003), 0-060-01426-1.
- Shirley Jackson, *We Have Always Lived in the Castle* (Penguin, 1984 [reprint]), 0-14-007107-5.
- Stephen King, *It* (Signet, 1997 [reissue]), 0-451-16951-4.
- Robert Kirkman, *Walking Dead: Days Gone By*, illus. Tony Moore (Image Comics, 2004), 1-58240-358-9.
- Dean Koontz, *Watchers* (Berkley, 2003), 0-425-18880-9.
- Todd Livingston and Robert Tinnell, *The Black Forest*, illus. Neil Vokes (Image Comics, 2004), 1-58240-350-3.
- Hanna Lutzen, *Vlad the Undead* (Groundwood Books, 2001), 0-88899-342-0.
- Elizabeth E. Monteleone and Thomas F. Monteleone, eds., *From the Borderlands* (Warner Books, 2004), 0-446-61035-6.
- Steve Niles, *30 Days of Night*, illus. Ben Templesmith (Idea & Design Works, 2003), 0-9719775-5-0.
- Joan Lowry Nixon, *A Deadly Game of Magic* (Harcourt, 2004), 0-15-205030-2.
- Christopher Pike, *Chain Letter* (Avon, 1986 [reissue]), 0-380-89968-X.
- T. Pines, ed., *Thirteen: 13 Tales of Horror* (Scholastic, 2004 [reissue]), 0-590-45256-8.
- Terry Pratchett, *Lords and Ladies* (Harper-Torch, 1996 [reprint]), 0-06-105692-8.
- Celia Rees, *Soul Taker* (Hodder Children's Books, 2003), 0-340-87817-7.
- Kathryn Reiss, *Dreadful Sorry* (Harcourt, 2004 [reprint]), 0-15-205087-6.
- Alice Sebold, *Lovely Bones* (Back Bay Books, 2004), 0-3161-6881-5.
- Darren Shan, *Cirque Du Freak: The Saga of Darren Shan, Book 1* (Little, Brown, 2004), 0-316-90571-2.
- Neal Shusterman, *Full Tilt* (Simon Pulse, 2004), 0-689-87325-5.
- R. L. Stine, *The Babysitter* (Scholastic, 1998 [reissue]), 0-590-44236-8.
- , *Dangerous Girls* (Avon Books, 2004), 0-06-053082-0.
- Vivian Vande Velde, *Being Dead* (Magic Carpet Books, 2003), 0-15-204912-6.
- Define "Normal"**
- Laurie Halse Anderson, *Catalyst* (Speak, 2003), 1-41-310863-6.
- Catherine Atkins, *Alt Ed* (Speak, 2004), 0-14-240235-4.
- Cherie Bennett, *Life in the Fat Lane* (Laurel Leaf, 1999), 0-440-22029-7.
- Catherine Clark, *Frozen Rodeo* (Harper-Tempest, 2004), 0-06-447385-6.
- Rachel Cohn, *Gingerbread* (Simon Pulse, 2003 [reprint]), 0-689-86020-X.
- Chris Crutcher, *Whale Talk* (Laurel Leaf, 2002), 0-440-22938-3.
- Amanda Davis, *Wonder When You'll Miss Me* (Perennial, 2004), 0-06-053426-5.
- Don R. Gallo, ed., *On the Fringe* (Speak, 2003), 0-14-250026-7.
- Gail Giles, *Shattering Glass* (Simon Pulse, 2003 [reprint]), 0-689-85800-0.
- K. L. Going, *Fat Kid Rules the World* (Speak, 2004 [reprint]), 0-14-240208-7.
- Brent Hartinger, *The Geography Club* (HarperTempest, 2004 [reprint]), 0-06-001223-4.
- S. E. Hinton, *The Outsiders* (Puffin, 1997 [reprint]), 0-14-038572-X.
- Nina Kiriki Hoffman, *A Fistful of Sky* (Ace Books, 2004), 0-441-01177-2.
- James Howe, *The Misfits* (Aladdin, 2003 [reprint]), 0-689-83956-1.

continued on page 44

Gaming For Tech-Savvy Teens

Catherine Delneo

In spite of the overwhelming popularity of gaming, many Americans remain in the dark about this pastime and the culture that has arisen because of it. Gaming is often perceived to be a niche audience activity that promotes isolation. In reality, at least 42 million Americans play video games online and there are 82.5 million casual gamers worldwide.¹ Internet gaming is inherently social because gamers use technology to interact with opponents. Gamers often congregate in order to play one another on home gaming systems or to play against others (known or unknown) online. The average age of video gamers is fast approaching thirty, and 41 percent of online gaming was done by females.² So much for the notion that gamers are mainly teenaged boys! The steadily increasing average of gamers implies that the people who gamed in their teens continue to game as they grow older. The increased interest in gaming across demographic groups shows that gaming is gaining clout as an American pastime. How can libraries respond to the consistent growth of public interest in gaming?

In order to heighten awareness of gaming and to provide concrete ways to connect teen gamers and libraries, YALSA's Technology for Young Adults Committee presented "Gaming for Tech-Savvy Teens" last summer in Orlando. The committee assembled a panel of presenters that included Virginia Konefal, school media specialist, North Hunterdon High School, Annandale, N.J.; Michele

Gorman, Wired for Youth Librarian at Austin (Tex.) Public Library; and author David Lubar. In addition to writing books for teens, David has been working as a game developer since the days of Atari. He talked about his experiences creating games as they compare to writing novels. David also gave an autobiographical history of gaming, chronicling the evolution of gaming through his eyes.

Libraries struggle with finding ways to accommodate teens' desire to play video games in public spaces. Teens enjoy gaming in large groups but often do not have the resources to do so in their homes. Banks of internet computers in school and public libraries are inviting to teen gamers—until teens find out that they are often not welcome to speak with their peers while playing, that they're limited in their daily access to these terminals, and that some libraries prohibit gaming at internet terminals. Virginia Konefal, media specialist, has worked with students and staff in her school to develop a program that provides teen gamers with the space and time to game with their peers. Konefal has hosted a number of successful events in which teens from North Hunterdon and Voorhees (N.J.) Regional high schools gather to play video game tournaments. On dedicated Fridays, the teens bring their laptops and gaming systems, and the school provides projectors and a safe, friendly environment. Participants pay a few dollars toward pizza and soda at the door. The teens involved in the gaming night have a lot of positive things to say about the event—and about gaming. The participants in the events believe games are an important part of their lives. The events reinforce the sense of community among student gamers and give them an opportunity to socialize and network with their peers. The majority of the gamers interviewed at North Hunterdon play online—but mostly with other teens they already know. Having these larger events gave students a chance to get to know

each other better in person and the opportunity to expand their gaming circles. The teen participants know they share at least one thing in common with one another and have a lot to talk about when they get together. The teens gossip, joke—and talk about gaming.

Strategy is an integral component of many video games; most games permit users to approach a problem repeatedly until it is solved. As players' skills increase, they face increasingly difficult problems. Gamers typically have a focused approach to playing and solve problems through trial and error. They enjoy discussing ways to approach difficult aspects of games and conquering problems one step at a time. The teens from North Hunterdon felt that gaming helps them to develop problem-solving skills that are useful in their academic careers and will also serve them later in life. The teens are probably right. As an example, a former game developer who observed that scientific software was not nearly as user-friendly as consumer software created GeneSifter. Scientists who use the Web-based software GeneSifter can now crunch mounds of genomic data in hours instead of the months it would have taken with traditional methods. The software developers succeeded in making a program with a gaming-inspired interface that is easy for researchers to use yet effectively manipulates data. The result is a program that performs tasks crucial to genome research—and is fun to use.³ Like the developers of this groundbreaking software, teens with an interest in gaming seem to approach technical problems as exciting challenges that can be handled by breaking them into more manageable pieces. And like the game-developer-turned-scientific-software-designer, the teens at North Hunterdon High School have an altruistic bent: North Hunterdon's The Gaming Club has been refurbishing computers and donating them to Habitat for Humanity as a side project.

Catherine Delneo is the Young Adult Librarian at the Bridgewater Branch of the Somerset (N.J.) County Library System, where she has worked for five years. She is Chair of YALSA's Technology for Young Adults Committee and Vice President of the New Jersey Library Association's Young Adult Section.

Another important aspect of gaming is relaxation. Like good books, games open up new worlds for gamers. Teens can enter into the interactive experience of a game to get away from some of the pressures of daily life. After playing, gamers describe feeling more relaxed and focused. Some of the North Hunterdon teens use gaming as a way to relieve tension or as a reward after studying. The calming aspect of gaming has been documented in the medical world, and doctors have begun to use games as tools for pain control and for trauma recovery.⁴

Michele Gorman thought of another exciting way to connect libraries and teens through gaming. Gorman collaborated with game designer Alan Watts to develop an innovative program in which teens took an active role in the creation of two video games. Groups of teens at the Carver and the Southeast Austin Community branches of the Austin Public Library met with Watts to channel their creative energies into the videogames *Aquakid!* and *Zombie High*. Watts made the programming process transparent for the teens by using accessible software (Macromedia Director MX and ShockwavePlayer), teaching the teens basic programming skills, and attaching a projector to the laptop he was working on. The teens brainstormed and developed the basic concepts of the game while learning about working together as a team on the first day. The second day was dedicated to laying out the world within the game and developing the graphic design elements of the game. Watts and the teens worked together to create images that replicated ideas the teens had for specific actions such as swimming, jumping, and squatting. This process involved teens modeling various behaviors and fine-tuning the display of the characters to match the teens' ideas. On the third day, designing the graphical elements of the game continued, and then the group moved on to programming the game. The final day was reserved for finishing touches—adding cheat codes and testing for glitches. The teens were very happy with their completed projects and with the learning process. The program provided teens with hands-on experience

in video game design and gave them a chance to share their creativity with their peers in an accessible format. The Web-based games that the two groups designed can be visited at www.datax.com/aquakid and www.datax.com/zombie_high.

Konefal's and Gorman's ideas of connecting libraries with teens through gaming are two exciting ways of bringing teens, libraries, and gaming together—but their ideas are just the beginning for gaming in libraries. As gaming continues to grow in popularity and as more generations grow up with gaming, libraries will be expected to provide more services and materials to support this interest.

YALSA's presentation also included videos of teen gamers and game developer Gareth-Michael Skarka; however, some sound system glitches prevented showing these materials to the audience. ●

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3. Kristen Philipkoski, "Better Science Through Gaming," *Wired News*, June 2004. Accessed Dec. 23, 2004, www.wired.com/news/medtech/0,1286,63984,00.html.
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Appendix. Gaming for Tech-Savvy Teens—Professional Resources

Journal Articles

Jeff Jensen, "Videogame Nation," *Entertainment Weekly*, no. 685 (Dec. 6, 2002): 20–29.
Part of a special section on the video game boom. In 2001, more than \$6.35 billion worth of computer and video game software was sold in the

United States. Some 60 percent of Americans, which amounts to more than 145 million people, play video games. In fact, apart from hip-hop and music videos, no other type of pop culture in the past two decades has so pervasively cross-pollinated other popular media as video games. The boom occurred as such Japanese firms as Nintendo and Sega began developing faster, stronger, sleeker playing machines, and the personal computing revolution brought into the home densely packed disks of multimedia that broadened the idea of what a game could be. The increase in movie-based games and online gaming is examined.

Peter Kafka, "The World Is My Game Room," *New York Times Upfront* 135, no. 12 (Mar. 23, 2003): 24–25.

At least 42 million Americans currently play video games online. Game manufacturers are attempting to increase this number by convincing consumers to stop thinking of video games as a solitary pursuit and start thinking of them as something to be shared with people across town or across the world. The rationale for the predicted increase in the numbers playing games online is twofold: the launch of high-profile online computer games such as *The Sims Online*, which allows players to interact with each other in a series of extremely complicated virtual neighborhoods, and the well-financed drive by "console" game makers Sony and Microsoft to market the new online capabilities for PlayStation 2 and Xbox products, respectively.

Walter Minkel, "They've Got Game," *School Library Journal* 48, no. 9 (Sept. 2002): 27.

Kids design their own computer games at two branches of Austin (Tex.) Public Library. Game designer Alan Watts presented two four-day workshops during which kids designed and beta-tested games that Watts programmed. Participants learned teamwork, struggled with their tasks and one another, and ultimately had a great time.

Dan O'Shea, "The Kid Rocks,"

Telephony 244, no. 21 (Oct. 27, 2003): 20.

As the chief instigators of instant messaging (IM) and mobile gaming trends, teenagers and preteens are having a growing influence on the ways in which carriers invest their content dollars. As the youth market is made up of determined buyers with disposable income, carriers have much more confidence about marketing IM, multimedia messaging services (MMS), and mobile gaming services than they had about marketing such services as short message service (SMS) and Internet access.

Rebecca Purdy, "Let the Games Begin: Playing on the Web," *Voice of Youth Advocates* 26, no. 4 (Oct. 2003): 292-93.

Rebecca Purdy and her team of teen Web surfers give practical advice on including online gaming sites on library teen Web pages and review several of their favorites.

Jennifer J. Salopek, "Going Native: Cross the Generation Gap by Learning to Speak Game," *T+D* 57, no. 6 (June 2003): 17-9.

Marc Prensky, a pioneer of digital game-based learning and CEO and founder of games2train.com, advises corporate clients on how to communicate with and train their workers through the language of game. The author of *Digital Game-Based Learning*, he has invented new generation categories, with baby boomers becoming "digital immigrants" and Generation Y becoming "digital natives." As digital natives have been using technology all of their lives, they work and play at a totally different pace, which Prensky has termed "twitch speed." He maintains that considering the following elements can help companies to improve even traditional classroom offerings for digital natives: import, engagement, practice, and payoff.

Joyce Kasman Valenza, "Hail, Ranthor!": The Rewards of the Online Gaming World," *Voice of Youth Advocates* 26, no. 1 (Apr. 2003): 29.

Online gaming meets a number of developmental needs. Two researchers describe the behaviors and motivations of members of online gaming communities. Important factors include identity exploration, relationship building, and a strong sense of achievement.

Stephen C. George, "Video Games: Good for Kids?" *Better Homes and Gardens* 81, no. 4 (Apr. 2003): 266.

Research carried out by Teachers Evaluating Educational Multimedia (TEEM), an educational group in the United Kingdom that advises teachers on educational content and the best ways to employ it in the classroom, reports that playing certain video and computer games may actually hone skills that children require to do well in school and in future careers. Specifically, TEEM's findings showed that simulation games, where children are responsible for building a world and controlling the forces that affect their simulated civilizations, help stimulate strategic building and planning abilities. The findings also suggested that some adventure games assist in sharpening problem-solving skills. Furthermore, the study revealed that children preferred to play in pairs or small groups, refuting the prevailing idea that gaming promotes solitary, antisocial behavior.

Melanie Warner, "Instant Party, Just Add Ethernet Cables: LAN Parties for Teens Playing Multi-User Computer Games," *Fortune* 142, no. 4 (Aug. 14, 2000): 42-6.

LAN parties are currently all the rage among young guys who love computing and gaming. Over a weekend, partygoers link their computers together in a mini-network and play computer games against one another. Throughout the night they eat junk food, drink lots of Coke, call each other names, and yell things like "Die, sucker!" The experiences of fifteen-year-old Matthew Cwieka from Chicopee, Mass., who has hosted around forty LAN parties in his basement over the past eighteen months are discussed.

Nonfiction Books

Atkins, Barry. *More Than a Game: The Computer Game As Fictional Form*. Manchester Univ. Pr., 2003. ISBN: 0719063655.

The author's study looks at the popular games *Tomb Raider*, *Half Life*, *Close Combat*, and *SimCity* and the evolution as tools for modern-day storytelling.

Cassell, Justine, and Henry Jenkins. *From Barbie to Mortal Kombat: Gender and Computer Games*. MIT Pr., 2000 (reprinted). ISBN: 0262531682.

Does the creation of computer games geared mainly toward boys and young men create a digital divide based on gender?

Gee, James Paul. *What Video Games Have to Teach Us About Learning and Literacy*. Palgrave Macmillan, 2003. ISBN: 1403961697.

Gee posits that video games can play a role in cognitive development, identity development, world view, deciphering meaning, and learning to take direction.

Katz, Jon. *Geeks: How Two Lost Boys Rode the Internet Out of Idaho*. Villard Books, 2002. ISBN: 037550298X.

The teenager dreams of geeky computer-loving Jesse Dailey and Eric Twilegar become a reality when the young men escape from life in a dying town through their technological prowess.

Kent, Steven L. *The Ultimate History of Video Games: From Pong to Pokemon—The Story behind the Craze That Touched Our Lives and Changed the World*. Prima Lifestyles, 2001. ISBN: 0761536434.

An extensive overview of virtually all aspects of video game development.

King, Brad, and John Borland. *Dungeons and Dreamers*. McGraw-Hill Osborne Media, 2003. ISBN: 0072228881.

This study profiles developers of such games as *Doom*, *Quake*, *Dungeons and Dragons*, and MUDs. King and Borland show the good and bad of the gaming world, from

the exclusion of women in the early years, to one designer's introduction of moral values to games that stress attributes such as honesty, justice, and honor.

Potter, W. James. *The 11 Myths of Media Violence*. Sage, 2003. ISBN: 0761927352.

Potter offers insight into the ongoing debate over violence in the media, presenting media violence as a complex issue that is not easily categorized as good or bad.

Wardrip-Fruin, Noah, and Pat Hannigan. *First Person: New Media as Story, Performance, and Game*. MIT Pr., 2004. ISBN: 0262232324.

Forget the e-book and look to computer games as the new electronic literature. Wardrip-Fruin and Hannigan, in conjunction with Electronic Book Review (www.electronicbookreview.com/v3), continue to create an online resource with new essays on computer gaming as literature.

Wolf, Mark P. *The Medium of the Video Game*. Univ. of Texas Pr., 2002. ISBN: 029279150X.

Examines the video game through the lens of film theory, which offers a way to view the unfolding storytelling of games through space, time, narrative, and genre.

Wolf, Mark P., and Bernard Perron. *The Video Game Theory Reader*. Routledge, 2003. ISBN: 0415965799. This collection provides essays by leading media theorists on the role of the \$20 million gaming industry in the larger entertainment industry and its influence on people's interactions with technology.

Teen Fiction Booklist

Baron, Nick. *Virtual Destruction*. Kensington Books, 1995. ISBN: 0821750100.

Previewing a new virtual reality game, Marc McClaren becomes alarmed when he begins to have strange nightmares and then his friends begin to die in strange accidents.

Besher, Alexander. *Rim: a Novel of Virtual Reality*. HarperCollins, 1996. ISBN: 0091056693.

In the wake of a mega-earthquake in 2027 Japan, the virtual-reality entertainment empire Satori Corporation attempts to rescue thousands of people trapped in virtual worlds.

Card, Orson Scott. *Ender's Game*. T. Doherty Associates, 1985. ISBN: 0812550706.

Ender is one of many children who spend their days learning the intricacies of a fighting game in order to become battle ready so that humans can fend off attacks from alien invaders.

Carpenter, Christopher. *The Twilight Realm*. Grosset & Dunlap, 1986. ISBN: 0448477718.

Five young people addicted to a fantasy role-playing game are transformed into characters with remarkable powers and sent into a strange and dangerous parallel world.

Cross, Gillian. *New World*. Holiday House, 1995. ISBN: 0823411664.

Fourteen-year-old Miriam agrees to test a new computer game in utmost secrecy but finds that it is more than she bargained for.

Cross, Gillian. *A Map of Nowhere*. Holiday House, 1989. ISBN: 0823407411.

Finding a note in Joseph's lost wallet referring to dungeons and warriors, Nick becomes involved in a fantasy game which takes a dangerous turn when gang members send him on a quest which involves betraying Joseph.

Foy, George. *The Shift*. Bantam Books, 1997. ISBN: 055357471X.

Burned-out soap opera writer Alex Munn finds his life in danger from a serial killer when he plays with new virtual reality technology.

Goldman, E. M. *The Night Room*. Viking Children's Books, 1995. ISBN: 0670858382.

When a group of students uses an experimental computer program that simulates their tenth high school reunion, they get an unsettling look at their possible futures.

Hogan, James. *Bug Park*. Baen Books, 1997. ISBN: 0971877739.

Visionary teens Kevin and Taki realize that they can make millions from Bug Park, a micro-mechanical entertainment park that employs direct neural interfacing, but a murderous saboteur forces them into a war of physics.

Horowitz, Anthony. *Eagle Strike*. Philomel Books, 2004. ISBN: 0399239790.

After a chance encounter with assassin Yassen Gregorovich, teenage spy Alex Rider investigates pop star Damian Cray, whose new video game venture hides sinister motives involving Air Force One, nuclear missiles, and the drug trade.

Hughes, Monica. *Invitation to the Game*. Simon Pulse, 1993. ISBN: 0671866923.

Unemployed after high school in the highly robotic society of 2154, Lisse and seven friends resign themselves to a boring existence in their Designated Area until the government invites them to play The Game, a computer simulation of a paradise.

Landsman, Sandy. *The Gadget Factor*. Atheneum, 1984. ISBN: 0689310145.

Two college freshmen create the ultimate computer game, a universe built to their own specifications, but complications arise when their formulas for time travel also work in the real world.

Lehmann, Chris. *Ultimate Game*. David R. Godine, 2003. ISBN: 1567922155.

Three friends come across a simulated warfare game that acts as a time machine, transporting each boy back to his own personal hell in the form of WWI, war-torn Bosnia, and Nazi-occupied Germany.

Locke, Joseph. *Game Over*. Bantam Starfire, 1993. ISBN: 0553296523.

When a new video arcade named Hades opens in town, the students of Dinsmore begin committing bizarre and violent acts.

Lubar, David. *Wizards of the Game*. Philomel Books, 2003. ISBN: 0399237062.

Eighth grader Mercer, whose passion is the fantasy role-playing game

Wizards of the Warrior World, hopes to use a fund-raiser to bring a gaming convention to his middle school, but instead he attracts four genuine wizards who are trapped on Earth and want his help in returning to their own world.

Norman, Roger. *Albion's Dream.* Delacorte Pr., 1992. ISBN: 0385305338.

Edward's involvement with a mysterious adventure game leads to a confrontation with his boarding school's tyrannical headmaster and an evil doctor.

Odom, Mel. *Crossings.* Simon Spotlight Entertainment, 2002. ISBN: 0743427343.

When local video game players who have been testing a new game begin exhibiting strange behavior, Anya and Xander investigate, but when Anya disappears into an alternate demon universe, Buffy must discover how to get her back.

Paulsen, Gary. *Rodomonte's Revenge.* Demco Media, 1994. ISBN: 0606071423.

Best friends Brett and Tom love the new virtual reality game, Rodomonte's Revenge, until the computer infiltrates their minds and transforms the game into something dangerously real.

Rubinstein, Gillian. *Space Demons.* Dutton Children's Books, 1988. ISBN: 0803705344.

Twelve-year-old Andrew, bored with life, becomes obsessed with a mysterious new computer game that has the power to zap him and his friends into a dangerous world of menacing space warriors.

Scott, Michael. *Gemini Game.* Holiday House, 1994. ISBN: 0823410927.

When players of their virtual reality computer game fall into a coma, Liz and BJ O'Connor, teenage owners of a computer games company, flee from the police in an attempt to locate a copy of their game and correct the programming.

Seidler, Tor. *Brainboy and the Deathmaster.* Laura Geringer Books, 2003. ISBN: 0060291826.

When the new prototype of his favorite game, StarMaster, leads him to the laboratory of software guru Keith Masterly, orphan and computer game genius Darryl Kirby finds his life plunged into danger when he uncovers Keith's diabolical scheme, which forces him to confront his painful past.

Simons, Rikki. *Reality Check!* Tokyopop, 2003. ISBN: 1591822149.

When tenth-grader Collin Meeks is at school, his cat, Catrece, puts on her owner's virtual reality helmet, assumes the identity of a cute teenager, and surfs the Virtual Internet System. (graphic novel)

Skurzynski, Gloria. *The Virtual War.* Simon and Schuster, 1997. ISBN: 0689813740

In a future world where global contamination has necessitated limited human contact, three young people with unique genetically engineered abilities are teamed up to wage a war in virtual reality.

Tangherlini, Arne. *Leo@fergusrules.com.* Leapfrog Pr., 1999. ISBN: 0965457877.

Leonora, a teenager of mixed ancestry, begins to spend most of her time in a virtual reality program but is lured into computer-generated danger when a boy she likes disappears.

Vande Velde, Vivian. *Heir Apparent.* Harcourt, 2002. ISBN: 0152045600.

A girl gamer runs into a computer glitch on a new virtual reality role-playing game and fights for her life to escape.

Vande Velde, Vivian. *User Unfriendly.* Magic Carpet Books, 2001. ISBN: 0152163530.

Hacker Arvin is thrilled to access the most advanced RPG on the planet with his band of gamer friends . . . until they can't unplug and end up playing for their lives.

Weaver, Will. *Claws.* HarperTempest, 2004. ISBN: 0060094753.

Jed and Laura, two popular Minnesota high school students, find their seemingly perfect lives suddenly in chaos when they discover that each has a parent who is having an affair with the other. A computer game like the popular The Sims is central to Jed's healing from the chaos that ensues.

Weiss, D. B. *Lucky Wander Boy.* Penguin, 2003. ISBN: 0452283949.

Obsessed with creating an encyclopedic reference of every video game ever played, Adam Pennyman continues to be frustrated by his attempts to uncover information about Lucky Wander Boy, a game that he had loved as a child, until a chance encounter takes him to Portal Entertainment, which, in turn, leads to the game's creator.

Werlin, Nancy. *Locked Inside.* Delacorte Pr., 2000. ISBN: 0385327005.

When Marnie is kidnapped by a crazed fan of her late mother, an Internet gaming friend comes to the rescue in this mystery/thriller.

Westwood, Chris. *Virtual World.* Viking Children's Books, 1997. ISBN: 0670875465.

Fourteen-year-old Jack North finds himself literally drawn into the frightening world of what he thinks is a new virtual reality game.

Wieler, Diana. *Ranvan the Defender.* Groundwood Books, 1997. ISBN: 088899270X.

Rhan Van uses his success at video games under the name "RanVan" to see himself as a modern knight and to cope with life with his grandmother and as an outsider at his Vancouver high school, with his anger, and with the enigmatic Thalie Meng, a girl he meets when she is thrown out of a car. The story continues with *Ran Van A Worthy Opponent* and *Ran Van: Magic Nation*.

Attracting Young Adult Readers with Knitting Groups

Shannon Okey

The runaway success of Debbie Stoller's 2003 book *Stitch 'n Bitch: The Knitter's Handbook* (over 215,000 copies in print—with a sequel released fall 2004 and a third in the works) spawned dozens of eponymous knitting groups all over the country. Stoller turned her private passion into a public sensation using not only her books but also the magazine she publishes (*Bust*) to promote knitting as a hip, crafty activity.

The problem? Most *Stitch 'n Bitch* groups are comprised of twenty- and thirty-somethings that meet in bars. What about younger knitters-to-be? Library-based knitting groups are an opportunity to reach out to tweens and teens, helping them develop traditional “library” skills such as reading, researching, and following directions . . . all while having a lot of fun!

Why knit? It isn't just a trendy hobby. The Seth Boyden Demonstration School in Maplewood, New Jersey, began a program called *Knitting Together a Community* that taught eighty-five children to knit. These students went on to teach their friends, families, and anyone else who would sit down with yarn and two pointy sticks! Community building, peer mentoring and knowledge sharing aren't the only benefits, though. When young adults master the hand-eye coordination, attentiveness, and fine motor skills required in knitting, as well as the math skills (stitch and row counting),

Shannon Okey is a writer and fiber artist. The first book in her *Knitrrr!* series will be published by Watson-Guptill in fall 2005. She lives in Cleveland with her boyfriend, dachshund, and yarn-loving kitten.

abstract reasoning (visualizing pattern development and project planning), and other skills inherent in the craft, they develop confidence and self-esteem. Even young adults with attention deficit disorders benefit from the challenges that knitting has to offer. Knitters who knit in a group learn faster, because they learn from each other's mistakes and can offer each other the right kind of help at the right time. Your role is to facilitate that process, offer an initial direction for the group, and incorporate library-friendly teaching into the dynamic.

What if you don't know how to knit? A good first step is to contact the nearest yarn store or fiber arts group for assistance. Emily Way maintains a comprehensive online guide to local yarn stores and knitting guilds at www.woolworks.org, and Chicago *Stitch 'n Bitch* lists known knitting groups at their www.stitchnbitch.org site.

Once you have someone to help you teach the basics of the craft, some pre-planning is in order. For example, you may want to keep extra supplies on hand for unexpected drop-ins. Since enthusiastic knitters tend to accumulate spare yarn, or stash, they'll probably thank you for taking it off their hands if you ask! Although it's less expensive, try to stay away from cheap acrylic yarns when learning or teaching the basics, as it can stick and slip in the most inconvenient way. One hundred percent wool yarn is stretchier and more forgiving of beginner mistakes. Chinese takeout chopsticks or even dull pencils can be pressed into service as needles in a pinch.

Finding group members can be as simple as creating a display of knitting books and periodicals with a poster to announce meeting times. It also helps if you have a handful of willing participants to sit with you for the first few meetings



Stitch 'n Bitch in Akron, Ohio
(photo by group leader Rae Nester)

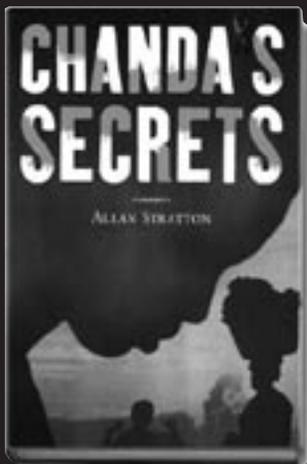
to attract interest, perhaps from a local group or your own staff. It's surprising how many nonknitters want to learn once they see someone making progress on a scarf or other simple creation. Leaving extra yarn and needles on the table is an excellent invitation for others to join in. You know best when your target audience is likely to be in the library, whether after school or in the evenings.

Once the group is established, and everyone has learned the basics of casting on, the knit stitch, and other essential techniques, try a “knit-along” project. Knitters of all experience levels enjoy these opportunities to work together on the same project at the same time, since they can solve pattern problems jointly

Michael L. Printz Honor Book

★ Best Books for Young Adults List, YALSA

★ "Editor's Choice", Booklist



by Allan Stratton

"... gripping ... authentic ... will keep kids reading."—*Booklist*, ★ starred review

"... a moving story of poverty and courage ..." —*School Library Journal*, ★ starred review

"The strong, respectful writing makes this crucial and broadly relevant story unflinchingly human." —*Kirkus*

"*Chanda's Secrets* is a novel with the lilt of Africa in its language and the urgency of adolescent struggle in every paragraph. When AIDS isn't just a faraway acronym, but a sinister invisible poison that threatens to steal your family, creep into your nightmares, break your heart, and darken your future, how do you learn to grow up with love and courage?"

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and compare notes as they go along. It's also a chance for you to educate patrons in online research techniques and the appropriate use of copyrighted and free materials.

Even if your library doesn't have an extensive knitting collection, you can use the Internet to find free patterns. Start by picking a type of project (scarves are almost always popular with new knitters) and demonstrate how to perform a Google search, such as "free scarf pattern". This search alone will garner close to two hundred thousand hits. Entering "free knit scarf pattern" cuts the results in half. Continue refining the search until the group finds a pattern they want to try, or check out a free quality pattern site, such as Knitty (<http://knitty.com>). Knitty pairs articles on technique with a sizeable pattern archive, ranked by difficulty level, which makes selecting an appropriate project easier.

Take advantage of your library's existing adult knitting collection, but if you don't already have them, consider adding a basic text like *Teen Knitting Club*, *The Yarn Girls' Guide to Simple Knits*, or (a book no knitter should be without) Elizabeth Zimmerman's *Knitting without Tears*. Given their popularity with teen knitters, a few scarf-only books would also be a good choice.

Consider asking your local yarn store to sponsor contests for the group, particularly as its membership grows. Don't use knitting speed as a criterion, since knitters of all ages and skill levels knit at different speeds. Instead, try asking for short knitting books or magazine reviews that can be shared with the group, or create a scavenger hunt for Internet-based information, such as a particular stitch pattern. If you have a local charity that accepts handknit articles (there are many across the country—see www.woolworks.org/charity.html for a sampling), you could also ask each member to knit something for the organization, then vote on the most creative entry.

Charity knitting is also a good way to bridge the age gap if you have an existing adult knitting group nearby. Yarn stores often host a mitten tree during the holiday season for their knitters to

decorate with handmade mittens, scarves, and hats. Later, the objects are donated to a local homeless shelter. Why not pair up with more experienced knitters to produce the components of a set for your own tree? If your knitting group member's mentor teaches him or her a new stitch or technique, chances are everyone else will soon be clamoring to try it, too.

However, you don't need to rely on outside teaching help if your group has good researching skills. Just about every stitch combination in existence is documented somewhere on the Internet! And many sites offer short video clips demonstrating how to do them, such as <http://knittinghelp.com>.

Knitting, like reading, is a pleasurable, relaxing activity with many benefits. (Some more obvious than others!) If you start your own knitting group for young adult patrons, please share your experiences at <http://knitgrrl.com/library>, or send an e-mail to admin@knitgrrl.com so that everyone can benefit from them. ●

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WEB RESOURCES

- Woolworks online knitting group, store and charity reference: www.woolworks.org
- Chicago Stitch 'n Bitch list of known knitting groups: www.stitchnbitch.org
- Knitty magazine and patterns: <http://knitty.com>
- KnittingHelp.com online video stitch help: <http://knittinghelp.com>
- Knitgrrl book page and library resource: <http://knitgrrl.com/library>

AT LAST! An Answer to That Vexing Question

Michael Cart

Remember the hilarious “Saturday Night Live” skit that featured Steve Martin and Bill Murray doing nothing but looking perplexedly into the TV camera while repeatedly saying—with various intonations—“What the *hell* is that?”

It was clutch-your-sides funny, but what does it have to do with *RUSH HOUR*, the subject of this article that editor Jana Fine has invited me to write? Um, quite a lot, actually, since the prevailing reaction to *RUSH HOUR*’s first two issues has been puzzlement of a scale to rival Martin-Murray’s.

So, the bewildered ask, “What the hell is it?”

Well, it’s simple, really: *RUSH HOUR* is a literary journal like the British magazine *Granta*. It’s published twice a year, in the spring and the fall, by Delacorte Press, and it’s targeted at readers aged sixteen to twenty-four. So why the confusion? I suspect it derives mostly from the fact that—though a journal—*RUSH HOUR* is not available by subscription and is published and shelved in bookstores as a book! Ok, so, why a book and not a periodical? Look for the answer under the rubric “economic realities.” It’s simply not economically feasible in today’s marketplace to publish *RUSH HOUR* as a periodical.

Loathe to abandon the idea of a journal altogether and being, after all, an erstwhile librarian, my idea of a happy compromise was to suggest to my publisher that we treat *RUSH HOUR* as a *serial*, numbering each issue sequentially. And now that two issues have been published, you can see—by having a gander at their spines—that this is, indeed, the strategy we have adopted. At the top of each spine is the *RUSH HOUR* logo; immediately beneath that are the words

“VOLUME ONE” and “VOLUME TWO,” respectively. And beneath *that* is the theme of the issue, volume one being “Sin” and volume two being “Bad Boys.”

Simple?

Simple.

And yet the confusion persists.

But this time it’s among the ranks of my fellow reviewers and seems to be a function of the fact that *RUSH HOUR* is, well, unique; it’s *sui generis*; there’s nothing else quite like it. And so some reviewers have misperceived it as being simply another theme-driven anthology or collection of the sort that—pioneered to such good effect by Don Gallo—I’ve previously done myself in such books as *Love and Sex: Ten Stories of Truth* or *Necessary Noise: Stories About Our Families as They Really Are*.

But it *isn’t* the same thing. For one thing, as noted above, *RUSH HOUR* is published periodically, twice a year; for another (and more important) thing, its content is much more eclectic. Like *Granta*, it contains not only original short stories commissioned especially for the issue(s) in which they appear, but it also contains excerpts from forthcoming novels, poems, stories-in-verse, one-act plays, experimental work like “The Silk Ball,” Terry Davis’s haunting story-as-screenplay that appeared in volume one. Then there are cartoons, full-page art, photographs, graphic stories, creative nonfiction, reportage, literary essays—a whole great gallimaufry or olio of genres, forms, styles, voices, and creative what-have-yous. In short, a journal. Have we cleared that up? Well, not quite. There are two other related issues to address: one is *RUSH HOUR*’s intended readership, and two is the simple matter of where you shelve it in your bookstore or library.

Let’s talk about readership first: I’ve already stipulated (see above) that it’s

intended for folks aged roughly sixteen to twenty-four. That’s a little unusual but hardly unprecedented, since this group is part of the newly fashionable “crossover” market that publishers and retailers are hotly courting, though no one in the book world has, as yet, quite figured out how to, as it were, consummate the relationship. The problem is the artificial divide that separates the sixteen- to eighteen-year-old end of the demographic from the nineteen- to twenty-four-year-old one. The former is regarded as young adult and the other, as adult. And the twain simply does not meet on the shelves of libraries or bookstores. And so *RUSH HOUR* (since it’s published by a children’s imprint) typically winds up in the YA section where it goes undiscovered by a large share of its potential audience. Why booksellers adamantly refuse to put *RUSH HOUR* (or any other crossover publication) in BOTH adult and YA sections is a complete mystery.

What about librarians, though?

Surely they—being the answer people—have got it right? Well, if some recent posts on YALSA-BK are any indication, I’m afraid they’re as confused as booksellers are. No one seems to know whether to shelve it with YA or adult or whether to treat it as a book or a journal.

At this point—if I were Kermit—I’d be sighing, “It’s not easy being green.” But I’m not Kermit, I’m only me, so all I can say is, “It’s not easy in today’s market-driven society, which relies on

Founding editor of *RUSH HOUR* and a former president of YALSA, **Michael Cart** is a columnist and reviewer for *Booklist*. He lectures widely about young adult literature, which he teaches at UCLA. When not on the road, he lives in San Diego, Calif.

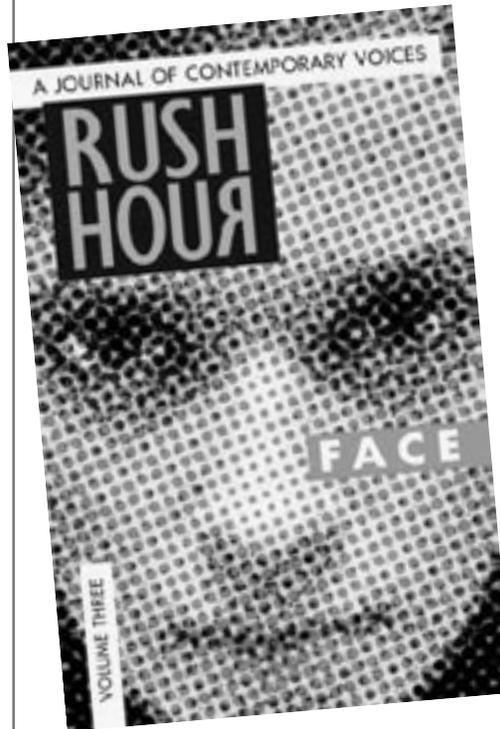
rigid, demographic compartmentalization to purvey goods, merchandise, and, yes, books and journals to consumers, to try to break rules or aspire to be original.” (Yeah, that sounds like long-winded me, doesn’t it?)

But if you care about literature and its potential for making a better world for its readers to inhabit, you’ve got to keep trying.

As far as *RUSH HOUR* is concerned, there are some simple stopgap measures one could take: booksellers could try putting copies in both adult and young adult sections (I don’t think it would be the end of civilization as we know it), and libraries could buy several copies, treating one as a periodical and cataloging the other as a book. Failing that, libraries might want to shelve the current volume with periodicals and, when the next volume arrives, catalog it and move it to the book collection.

But this is short-term stuff. What about the long haul? I think we need to recognize that we have a new category of human being here, as well as a new category of book. As for what we’ve been calling “young adult literature,” we now have three fairly distinct types (though there are the inevitable and awkward overlaps). We have middle school literature for ten- to fourteen-year-olds, we have teen literature for twelve- to eighteen-year-olds, and we have young adult literature for sixteen- to twenty-

four- or twenty-five-year-olds. This need for a new definition of young adult is supported by research that is now revealing that the human brain continues growing until age twenty-four or twenty-five.



Thus, full adulthood doesn’t arrive until the grey matter settles, and that doesn’t take place until the mid-twenties.

Libraries and bookstores need to recognize this by reorganizing their inventory and creating new young adult

sections. This new category (sixteen–twenty-four) needs to be noted, too, by our book review journals. And publishers either need to start publishing books for these various age ranges in simultaneous editions (imagine *The Curious Incident of the Dog in the Night-Time* appearing in both adult and young adult editions at the same time) or publishing books in a newly redefined young adult category.

To get these books into the hands of their intended readers, publishers, booksellers, and librarians are going to have to do more of what is being called guerrilla marketing: placing ads, press releases, and other promos in nontraditional media and venues. And publishers, at least, are going to have to try selling books in places other than bookstores—in places where the sixteen- to twenty-four-year-olds actually shop and hang out.

Geez, I can imagine you saying, all of THIS just so Cart can answer the question—vis-à-vis his precious *RUSH HOUR*—“What the hell is it?”

No, not at all. If *RUSH HOUR* were actually unique, I’d have shut up already. But it’s not. Instead, it’s symptomatic of a huge new trend that’s becoming increasingly manifest in the book world. It’s like the elephant in the living room. We’ve got to start noticing it and talking about it. For we ignore it at our peril. ●

continued from page 20

want to share those experiences with as many people as I can, and the ACL-TLC has allowed me a platform to do this. I have talked to countless people about my involvement in my library and have

sparked those people to crack open a book every once in a while.

I love going to the library. Being on the ACL-TLC has only intensified my love. The ACL-TLC has encouraged me to get more involved in my community and to think of ways to benefit those who

live around me. I enjoy planning activities and then watching as children and teens come to the library and are surprised by what the library offers inside the hallowed doors. I am looking forward to the next three years, anticipating what the library and the ACL-TLC will achieve. ●

New Serving the Underserved Trainers Converge in Boston

Jessica Mize

Do you need a YA Services expert to lead your staff training? You are in luck! At the ALA Midwinter Meeting, YALSA certified forty new trainers in their Serving the Underserved (SUS) IV training program. These new SUS trainers join the ranks of seasoned YA advocates, and they are excitedly awaiting your request for training.

Since 1994, when the first trainers participated in two seminars called "Serving the Underserved: Customer Services for Young Adults Project," SUS trainers have made more than 350 presentations for more than 20,000 librarians and paraprofessionals in a variety of settings, including public libraries, and state, regional, and national conferences. At YALSA's online Professional Development Center (www.ala.org/ala/yalsa/profdev/professionaldevelopment.htm) click on "Serving the Underserved Trainers list" to see trainers who are available by state. SUS trainers will deliver presentations on any number of topics including adolescent development, reading interest, behavioral problems, youth participation, and others.

SUS IV participants were selected from a national call for applications. Forty applicants were selected from twenty-two states as well as Canada and the United Kingdom. To be selected, applicants were asked to respond to three questions or statements and were limited to a one-page response.

- What is your philosophy of Young Adult Services?
- Describe your experience providing service to Young Adults.
- What are the three most important things a library staff member must know in order to provide quality library service to young adults?

Training revolved around Patrick Jones's *New Directions for Library Service to Young Adults* and was led by Amy Alessio, Anthony Bernier, Nick Buron, Michael Cart, Bonnie Kunzel, C. Allen Nichols, Kim Patton, and Deborah Taylor.

At the beginning of day one, participants introduced themselves and were asked to state what they hoped to get out of the training. While some cited specific problems they hoped to address, such as teen patron behavior, negative reactions to teens, and administrative apathy, most participants hoped to learn how they could direct their own enthusiasm and energy for serving teens into a message that would empower others toward teen advocacy as well. Participants were in awe of being in a room with colleagues whose works they had read, whose presentations they had attended, or with whom they had exchanged ideas through YALSA's e-mail lists.

Following introductions, Bonnie Kunzel shared an interesting timeline of YALSA's history, reminding the new trainers of the important role a professional association provides in advocacy. Later, Nick Buron asked trainees to think about "Who are your teens?" using two very different activities. First he illustrated the power of demographics and how a presenter can gain credibility by telling an audience more about their community than they may know themselves. He also demonstrated an exercise he experienced in his own SUS training that reminds the audience of being adolescent by almost literally taking them back to their own teenage years. Deborah Taylor talked about issues concerning teens in libraries, setting up discussions of the many possible problem areas that libraries asked for training to help handle, implement, or survive. Each of the presenters modeled exercises that train-



Intensive Group Discussion

ees could use to add effect, activity, and practicality to their own presentations.

Days two and three delved into the meat of training the trainer. Anthony Bernier talked about developing a philosophy of teen services and challenged trainees to rank reasons why service to teens is important. Nick Buron's discussion of "Who has the problem?" suggested creative ways to show library workers that some of the problems they experience with teens actually stem from themselves and from how they react to teens. Michael Cart shared theory and attributes of adult learners, a topic that reinforced Nick Buron's day-one discussion about having an awareness of one's audience.

Jessica Mize is a librarian for teens in Ohio and serves on the YALSA board of directors.



SUS Class of 2005

At the end of day three, forty new Serving the Underserved Trainers received certificates and a new network

of professional supporters. Reflecting on the training, Dawn Rutherford, teen librarian at the King County Library

System in Seattle, remarked, "The most important thing I learned at SUS was how to think about a program audience as adult learners and how this influences how you want to structure your teaching." Sara Ryan, teen services specialist at Multnomah County Library in Portland, Oregon, said she will remember to learn the demographics of the group she will be presenting to and use that to effectively tailor her training. And Jack Martin, young adult programming librarian at Teen Central in New York City, will remember most the exercise Nick Buron led "and how potentially powerful it is in getting adult learners to remember what it was like to be a teenager." What the other thirty-seven new trainers will remember most will be seen in the hundreds of workshops and training sessions they will lead in the years to come. Or perhaps you'll find out someday first hand when they lead your training session at Serving the Underserved V. ●

continued from page 33

- Susan Juby, *Alice, I Think* (Harper-Tempest, 2004), 0-06-051545-7.
- Jon Katz, *Geeks: How Two Lost Boys Rode the Internet Out of Idaho* (Broadway, 2001), 0-7679-0699-3.
- M. E. Kerr, *Dinky Hocker Shoots Smack!* (HarperTrophy, 1989 [reissue]), 0-06-447006-7.
- Ron Koertge, *Stoner & Spaz* (Candlewick Pr., 2004), 0-763-62150-1.
- Gordon Korman, *Son of the Mob* (Hyperion, 2004), 0-7868-1593-0.
- Ursula LeGuin, *Very Far Away From Anywhere Else* (Harcourt, 2004), 0-15-205208-9.
- David Lubar, *Hidden Talents* (Starscape, 2003), 0-765-34265-0.
- Joyce McDonald, *Shades of Simon Gray* (Laurel Leaf, 2003), 0-440-22804-2.
- Peter Moore, *Blind Sighted* (Speak, 2004), 0-14-240126-9.
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- An Na, *A Step From Heaven* (Speak, 2003), 0-14-250027-5.
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- Joyce Carol Oates, *Big Mouth & Ugly Girl* (Harper Tempest, 2003 [reprint]), 0-06-447347-3.
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- Carol Plum-Ucci, *What Happened to Lani Garver?* (Harcourt, 2004 [reprint]), 0-15-205088-4.
- Louis Sachar, *Holes* (Yearling, 2000 [reprint]), 0-440-41480-6.
- J. D. Salinger, *The Catcher in the Rye* (Little, Brown, 1991), 0-316-76948-7.
- Sherri L. Smith, *Lucy the Giant* (Laurel Leaf, 2003 [reprint]), 0-440-22927-8.
- Jerry Spinelli, *Stargirl* (Laurel Leaf, 2004), 0-440-41677-9.
- Janet Tashjian, *The Gospel According to Larry* (Laurel Leaf, 2003 [reprint]), 0-440-23792-0.
- Stephanie S. Tolan, *Surviving the Applewhites* (HarperTrophy, 2004 [reprint]), 0-06-441044-7.
- Nancy Werlin, *Black Mirror* (Puffin, 2003), 0-14-250028-3.
- Ellen Wittlinger, *Razzle* (Simon Pulse, 2003 [reprint]), 0-689-85600-8.
- Virginia Euwer Wolff, *True Believer* (Simon Pulse, 2002 [reprint]), 0-689-85288-6.
- Jacqueline Woodson, *Hush* (Puffin, 2003), 0-14-250049-6.
- Lois-Ann Yamanaka, *Wild Meat and the Bully Burgers* (Harcourt, 1997 [reprint]), 0-156-00483-6. ●

First Times at Council High

A True Story

Sheila B. Anderson

During the 2003 ALA Midwinter Meeting in Philadelphia, I was inspired to run for ALA Council. At the time, I was heading to dinner at the City Tavern, accompanied by other YALSA Board of Directors members. Some had previously served on ALA Council. They were chuckling about their former glory days at ALA Council meetings. Right there, somewhere on historic Walnut Street, I resolved that I wanted to be one of those laughing librarians.

I sought to represent two underserved populations: small states and teenagers. Being from Delaware, a state with only three counties and a population less than the city of Philadelphia, and as a former young adult librarian, I wanted to stand up for these two groups. The next day, I visited the ALA office in the convention center and picked up the form that I needed to submit. The YALSA Membership Reception was that evening, so obtaining the required number of signatures on the form was a breeze. I had no idea if my effort to serve on ALA Council would be triumphant.

About five months later, I found out that I had won the election. As a new member of ALA Council, I was intrigued when observing other members at the ALA Midwinter Meeting in January 2004, held in San Diego, Calif. I felt like an outsider looking in. Cameron Crowe, a high school dropout, was also inspired to write after observing people. At age twenty-two, he spent a year disguised as a student at Clairemont High School in San Diego. He describes his experiences in *Fast Times at Ridgemont High: A True Story*. The book was later made into a movie. Somewhere in the cracks of my mind, I was able to find striking similarities between Ridgemont High School and ALA Council.

"Hey Bud, Let's Party!" Stoned surfer Jeff Spicoli gives this suggestion multiple times throughout Crowe's movie. As a new member of ALA Council I was invited to a reception to meet other members. I brought along YALSA colleague Jennifer Bromann, who introduced herself as the party crasher. Carol Brey-Casiano, 2003–2004 ALA president-elect, was attempting to address the group although the crowd talked over her. I told the first woman I saw that if I ever became ALA president, I would not let anyone talk over me. After making that comment, I looked at the woman's nametag and it happened to be Barbara Stripling, who was running for ALA president. After mingling for an acceptable amount of time, Jennifer and I decided that it was time to leave. We found another party in the Gaslamp District.

"You must be the YALSA Councilor. No? Oh, so you were elected to represent Delaware." I heard these words numerous times in San Diego. On my badge, I wore a YALSA Board of Directors ribbon and an ALA Council ribbon. Finally, on my ALA Council ribbon, I wrote, "At-Large, so stop asking—ha ha ha!" I quickly learned that there is a social hierarchy among ALA Council members, just like in high school. A total stranger commented that she was shocked that I had won at-large, especially since I was from a public library, not an academic library. I responded that I have worked in four different states and that I was creative when writing my statement of professional concern for the ballot. When I was in high school, social status was based on brains, sports, and partying. In Crowe's book, students are ranked in social status based on the fast food joint where they work at the Ridgemont Mall. Don't expect me, however, to have an

All-American Burger nametag on my badge at future conferences. I'll stick to wearing the ALA Council ribbon.

"I'm not going to a morgue. I'll get my mom to write a note. Nobody is getting me into a room with a bunch of dead guys." A distraught student makes this statement in Crowe's movie when learning that her Biology II class will visit a morgue. Truancy by ALA Council members is not tolerated. When I had a conflict (after being asked by the YALSA past-president to attend a strategic planning session), I had to be excused from ALA Council. I wrote a note explaining why I had to miss the meeting. Deciding which meeting to attend was a bit stressful, like being in high school and trying to determine which classes to take. Expressive Writing or Algebra II? At least I did not have to choose between a morgue and an ALA Council meeting.

"Finding the right spot at Ridgemont High's outdoor lunch area was tougher than getting the best table at the finest restaurant." Just as in Crowe's book, finding a seat at ALA Council was also a challenge. When I thought that I had found a seat near Mary Arnold, councilor-at-Large and a YALSA past president, she informed me that after the first day, people sat in the same seats. I said, "Kind of like high school?" and she agreed. Of course, I had missed the first day because I was at the YALSA strategic planning meeting. After that second day, when I

Sheila B. Anderson is the Director of the Dover (Del.) Public Library and serves on YALSA's Audio Books and Media Exploration Committee. She is the editor of *Serving Older Teens* (Libraries Unlimited, 2004) and the author of *Extreme Teens: Serving Nontraditional Young Adults* (Libraries Unlimited, forthcoming 2005).

Council is the governing body of the American Library Association. Members vote and determine all policies of the association. You will have an impact on a national level, including issues that relate to young adults such as equal access, services, and standards.

Over a period of three years, you will be required to attend meetings at both the ALA Annual Conference and at the ALA Midwinter Meeting. Typically, Council meets three times at each conference.

Upon becoming a councilor, you will be added to the council electronic discussion list. Members debate issues relating to library services throughout the year. The listserv provides a forum to keep up with timely library issues.

Now that you are interested in running for council, how do you begin? First you need to contact the ALA office and ask for the proper form. You'll need to obtain signatures on the form, along with ALA membership numbers. The easiest time to do this is at a library conference. Lots of librarians will be swarming around and wearing a badge, which includes the ALA membership number. You'll also need to provide biographical information and a statement of professional concern. Your name and information will appear on the next ballot. Make sure that you will attract attention when you write your statement of professional concern. Remember that the statement gives you an opportunity to promote yourself, your library, and your commitment to young adult library services.

Councilors consist of various types. One hundred councilors are elected at-large, meaning that they ran in the national election. Other councilors are elected to represent a state, provincial, or territorial chapter. Members of the state library association usually choose these members. Each ALA division, including YALSA, has its own representative. The round tables also have representation on council.

If you cannot run for council, please vote for youth service advocates in the next election! The more representation we have on council, the stronger library services will be for teens in the future.

Like a domino effect, serving on council may lead to more opportunities. About three months before the conference in San Diego, I had submitted a form stating that I was interested in serving on an ALA Committee. I asked to be a member of the Children's Book Council (CBC) Joint Committee. The ALA president-elect is responsible for forming ALA committees. I was in the elevator in San Diego, and I didn't know where to get my ALA council ribbon. Carol Brey-Casiano, 2003–2004 ALA president-elect, happened to be in the same elevator, so I asked her. I explained that I was a new councilor. She responded that my name sounded familiar and told me to pick up the ribbon at the registration table. Four days after I had met Carol in the elevator, I was eating dinner with the YALSA board of directors. David Mowery, current YALSA president, informed me that he was at a meeting earlier that day. He had heard that I would most likely be appointed to the CBC Joint Committee. It is a good thing I did not use the steps four days earlier!

finally did find a seat, I ended up moving closer to the front of the room. It seemed as though the rowdier people were in the back of the room, and it was quieter near the front. This was kind of like how the cool high school students always sat in the back of the classroom while

the teachers and other students tried to ignore them.

"See the kids just getting out of school. They can't wait to hang out and be cool." These lyrics are from the song "We Got the Beat" by the Go-Go's. The song is played in Crowe's movie when the final

Advice from Current and Former Councilors

If you have a question about running for Council, consider contacting one of the following people, who have served on Council or have had some type of involvement with Council. They are all advocates for young adult library services:

1. Betty Acerra, bacerra@aol.com
2. Mary Arnold, YALSA Past President, marnold@cuyahoga.lib.oh.us
3. Audra Caplan, YALSA Past President, caplan@hcplonline.info
4. Michael Cart, YALSA Past President, mrmcart@aol.com
5. Catherine Clancy, cclancy@bpl.org
6. Julie Cummins, juliecummins@earthlink.net
7. Jana Fine, YALSA Past President, jfine1@tampabay.rr.com
8. Jennifer Jung Gallant, YALSA Past President, jgallant@elyria.lib.oh.us
9. Pam Spencer Holley, YALSA President-Elect, pamsholley@aol.com
10. Bonnie Kunzel, YALSA Past President, bkunzel@aol.com
11. Ann Sparanese, sparanese@yahoo.com

bell rings. The lyrics accurately describe the scene when the final ALA Council session ended. People were buzzing with activity. They were talking on cell phones, grabbing a cab for a ride to the airport, and hustling to hotel lobbies. After taking off my conference badge, my YALSA Board of Directors ribbon, and my ALA Council ribbon, with a trolley ticket held tightly in my hand, I went directly to Tijuana. ●

The Update

Rural Florida Library Receives a Ton of Library Materials from YALSA's Great Book Giveaway IX

The Hardee Senior High School Library in Wauchula, Florida, was the winner of the ninth annual Great Book Giveaway and received literally a ton of young adult and adult books, videos, CDs, and audiocassettes. The Young Adult Library Services Association (YALSA) sponsors the contest, and the award consists of items publishers and producers donated to YALSA in 2004. The estimated value of the collection is approximately \$25,000.

The past year had been devastating for Hardee County, with direct hits by two hurricanes and gale-force winds from a third. Three-fourths of the homes in the county were either damaged or destroyed, several schools in the district sustained extensive damage, and students missed a total of seventeen days of school. Along with personal property, many textbooks and library books were lost, damaged, or destroyed.

When told the news about winning the books, librarian Diane Bryan said, "That is awesome! These books will be a big help to our students!"

Hardee Senior High School is the only high school that serves the district, and approximately 74 percent of the district's school population is on free and reduced lunch. According to the 2002/2003 and 2003/2004 results of the Florida Comprehensive Assessment Test (FCAT), 75 percent of the freshmen and sophomore students at Hardee Senior High School are reading below grade level.

In the winning application, Bryan stated, "We want our students to become lifelong readers. If we were able to improve our book collection with new YA books that students can connect and relate to, their reading success would carry into the classroom and our community."

YALSA President David Mowery responded, "YALSA is pleased to be able to put over \$25,000 worth of books into the hands of young adults, especially those who endured hardships due to the destruction of the 2004 hurricane season."

The application form and information for next year's Great Book Giveaway are available on the YALSA Web site, www.ala.org/yalsa, under Awards and Grants. Applications and supporting materials must be received in the YALSA office by December 1, 2005. For more information contact the YALSA office, 1-800-545-2433, ext. 4390; or e-mail: YALSA@ala.org.

Sophie Brookover and Tori Jensen Are the Winners of the Baker and Taylor Scholarship Grants

The Division and Membership Promotion Committee of YALSA was proud to announce that Sophie Brookover and Tori Jensen have won the Baker and Taylor Scholarship Grants for 2005. Each will receive a one thousand dollars grant to attend the ALA Annual Conference in Chicago this summer.

The Baker and Taylor Scholarship is awarded for first-time attendance at an Annual Conference. The recipients must be members of YALSA and must have between one and ten years experience working with teenagers. Applications are available through the YALSA Web site (www.ala.org/YALSA) and are due December 1 for the following year's Annual Conference.

Sophie Brookover is the senior children's librarian and young adult specialist at the Camden County Library in Voorhees, New Jersey. Sophie has implemented a variety of innovative and appealing programs for young adults. She has also forged a strong relationship with the local high school to further serve her teen patrons. Sophie stated in her appli-

cation that she is looking forward to taking "advantage of the unique continuing education and networking opportunities that are only possible at a national conference of our organization."

Tori Jensen is the media specialist at John Glenn Middle School in Maplewood, Minnesota. Tori serves a population of approximately nine hundred students in grades six to eight. She is active with many projects to promote young adult literature in her school, community, and state and has a true passion for reaching and appealing to reluctant readers. Dr. Nancy Weinand, principal at John Glenn, spoke highly of Tori's accomplishments since joining the John Glenn staff. She said of their formerly underutilized media center, "[It] is now a bustling hub of activity. However, she is still actively working to create an even better Media Center for our students and teachers."

The YALSA Division and Membership Promotion Committee members who selected these winners are: Sarajo S. Wentling, chair, Hennepin County Library, Minnetonka, Minn.; Daphne Daly, Tucson (Ariz.) Public Library; Crystal Faris, Nassau Library System, Uniondale, N.Y.; Anne E. Heidemann, Chippewa River District Library, Mount Pleasant, Mich.; Erin V. Helmrich, Ann Arbor (Mich.) District Library; Celia Holm, New York Public Library; Brenda M. Hunter, Atlanta, Ga.; Sheila M. Schofer, Brooklyn (N.Y.) Public Library; and Victoria A. Vogel, Dayton and Montgomery County (Ohio) Public Library.

Amelia Shelley is the Winner of the 2005 YALSA/Sagebrush Award

The 2005 Young Adult Library Services Association (YALSA)/Sagebrush Award for a Young Adult Reading or Literature Program was awarded to Amelia J.

Shelley, the youth and outreach services division manager at the Laramie County Library System in Cheyenne, Wyoming. Shelley won the award for her literacy work at the Wyoming Latina Youth Conference (WLYC).

For the past two years, Laramie County Library System has participated in this statewide conference by providing books and bibliographies to all attendees. Library teens assisted in the selection, keeping an eye for the most appealing books as well as those that addressed pertinent issues in their lives with an emphasis on Latino authors. By giving the books to the teen conference attendees, the library created a positive attitude toward reading and put books into the hands and homes of at-risk teens.

Each year the Sagebrush Corporation provides one thousand dollars to support the recipient's attendance at the American Library Association (ALA) Annual Conference. The YALSA/Sagebrush Award is selected by the YALSA Outreach to Young Adults with Special Needs Committee of ALA. The 2005 committee members are: Kristin Fletcher-Spear, Glendale (Ariz.) Public Library; Tracy Hale, L. E. Rader Treatment Center School, Sand Springs, Okla.; Marijo Kist, Phoenix (Ariz.) Public Library; Marc Laslow, Caesar Rodney High School, Camden, Del.; Maren Ostergard, King County (Wash.) Library System; Katherine Richter, Chicago Public Library; Bette Silverman, Lincolnwood (Ill.) Public Library; Stephanie Squicciarini, Fairport (N.Y.) Public Library; Patricia Suellentrop, Johnson County (Kans.) Library; and Lisa Youngblood, Harker Heights (Tex.) Public Library.

Kimberly Archer and Christa Gunderson Named Winners of the Book Wholesalers, Inc./YALSA Collection Development Grant

The YALSA Publishers' Liaison Committee announced at the Midwinter Meeting that Kimberly Archer, the coor-

dinator of young adult services at the Sterling Municipal Library, Baytown, Tex., and Christa Gunderson, a reference library assistant at New Bern-Craven County (N.C.) Public Library, have been named winners of the Book Wholesalers, Inc./YALSA Award Collection Development Grant, administered by YALSA.

The grant, one thousand dollars donated by Book Wholesalers, Inc., is for collection development and is given to YALSA members who represent a public library and who work directly with young adults ages twelve to eighteen. The grant was announced at the ALA Midwinter Meeting, January 14-19, 2005, in Boston.

Sterling Municipal Library, located in the Houston area, serves a young adult population of 6,402. Its recently established young adult program has produced a 45 percent increase in circulation of their young adult materials. As part of establishing *Teen Central*, the Sterling Municipal Library offers teens programs and volunteer opportunities.

After surveying the local teens, Archer determined that the overwhelming majority were interested in current non-fiction subjects. She plans to use the grant to increase the amount of popular nonfiction in the collection, concentrating on the topics most requested by the teens.

The New Bern-Craven County Public Library is the only site in its region that provides young adult programs. The current young adult collection is only 888 items for a YA population of approximately 5,300. Despite the limited collection, Gunderson has increased the circulation of these materials by 56 percent, started a teen advisory board, and offered a variety of programs, including Teen Read Week and Book Bingo.

When speaking about her plans for the grant, Gunderson says, "[It will allow] us to build on the interest that has been generated in our young adult program. Our teen patrons are excited about having a voice in building the YA collection."

This year's committee members are: Jody Sharp, chair, Baltimore County (Md.) Public Library; Barbara Blossveren, Stratford (Conn.) Library Association; Theresa Borzumato, Random House,

New York; Sandra Brown, Knowledge, Trends & Ideas, Conn; Jennifer M. Duffy, King County (Wash.) Library System; Roxy L. Ekstrom, Schaumburg (Ill.) Township District Library; Phyllis D. Fisher, N.Y.; David Hrivnak, Peoples Library, Pa.; Judy Sasges, Sno-Isle (Wash.) Libraries; and Lisa Von Drasek, Bank Street College of Education, N.Y.

Major Motions of the YALSA Board of Directors

At the 2005 ALA Midwinter Meeting in Boston, the YALSA board made the following major motions. The YALSA board of directors:

- accepted the report of the Regional Institute Task Force and directed the task force to work with the fiscal officer, Allen Nichols, and the YALSA staff to develop one continuing education project by Annual 2005.
- accepted the report from the Organization and Bylaws Committee.
- accepted the report of the Graphic Novels Task Force with thanks and referred it to the Organization and Bylaws Committee for final development and vote at the Annual 2005 board meeting.
- directed YALSA staff to work with Pam Spencer Holley, YALSA president-elect, to develop a committee procedure manual for committee chairs.
- voted to accept the Strategic Plan June 2004 version.
- directed board member Jessica Mize to discuss further with YALSA member Amy Alessio her proposal to establish regional delegates and reintroduce this topic at Annual 2005.
- voted to instruct YALSA staff to pursue the possibility of collaboration with Reference and User Services Association (RUSA) to develop reference guidelines for young adults.
- voted to establish a board subcommittee to devise a specific plan of action concerning the publication of booklists. Pam Spencer Holley was

selected to chair, and board members Sarah Cornish and Francisca Goldsmith will serve as members on the subcommittee.

- tabled a proposal concerning a gaming or electronic resources list until YALSA received further feedback from various sources, including the Technology Committee.
- voted to recommend to the chairs of book selection committees to advise their members not to rely solely on audio versions of a print book for their selection committee work.
- appointed a communications subcommittee of the board to investigate priorities and a vision for the YALSA Web site. Board member Linda Braun, Mize, and Nichols were appointed to this subcommittee, with Mize chairing.
- voted to establish a virtual editorial advisory board to work closely with the editors of *YALS* and *YAttitudes* to choose themes and topics for issues and to seek out authors for articles and columns, and directed the Organization and Bylaws Committee to establish a committee structure amenable to ALA rules that could be voted upon by the board at Annual.
- voted to have the YALSA president appoint a subcommittee of the board to present a minimum of two proposals relating to the Amelia Walden bequest to the board via e-mail as soon as possible. Kevin Scanlon and Ranae Pierce were appointed to work with Beth Yoke to formulate these two proposals.
- accepted a proposal to change Audiobooks to a selection committee in concept and referred the proposal to the Organization and Bylaws Committee.
- approved in concept the preliminary list of programs for 2006.

- voted to extend the charge of the Joint Task Force on Public Library/School Collaboration Task Force through Annual 2006.

YALSA Announces 2005 Election Candidates

YALSA Vice President/President-Elect

- Anderson, Sheila B., Director, Dover (Del.) Public Library
- Nelson, Judy T., Youth Services Coordinator, Pierce County Library System, Tacoma, Wash.

YALSA Board of Directors:

- Burns, Ty R., Library Media Specialist/Technology Liaison, Cypress Springs High School, Cypress, Tex.
- Buron, Nick, Coordinator, Young Adult Services, Queens Borough (N.Y.) Public Library
- Daly, Daphne, Managing Librarian, Tucson Pima (Ariz.) Public Library
- Gentle, Maria Engracia, Youth Services Librarian, Arlington County (Va.) Public Library

YALSA Fiscal Officer:

- Alessio, Amy, Teen Coordinator, Schaumburg (Ill.) Township District Library
- Fine, Jana R., Youth Services Manager, Clearwater (Fla.) Public Library System

YALSA Division Councilor:

- Allen, Christine M., District Librarian, K-12, Riverside (Calif.) Unified School District
- Bradford, John P., Assistant Head of Adult Services, Villa Park (Ill.) Public Library

Michael L. Printz Award Committee:

- Anderson, Eunice, Branch Manager, Enoch Pratt Free Library, Pennsylvania Avenue Branch, Baltimore, Md.
- Benedetti, Angelina, Manager, Selection and Order Department, King County Library System, Issaquah, Wash.
- Brantley, Teresa, High School Media Specialist, Middle Creek High School, Apex, N.C.
- Cummings, Edith E. H., Manager, Hessen Cassel Branch Library, Allen County Public Library, Ft. Wayne, Ind.
- Gorman, Michele, Wired for Youth Librarian, Austin (Tex.) Public Library.
- Johnson, Amy, Teen Specialist, Paseo Verde Library, Henderson, Nev.
- Mize, Jessica Ann, Librarian for Teens, Westerville (Ohio) Public Library
- Wentling, Sarajo Spurgeon, Teen Services Librarian, Hennepin County Library, Minnetonka, Minn.

Margaret A. Edwards Award Committee:

- Allen, Ruth B., Youth Librarian, Multnomah County Library, Portland, Ore.
- Hastler, Mary L., Public Services Administrator, Harford County Public Library, Belcamp, Md.
- Lesesne, Teri S., Professor of Library Science, Sam Houston State University, Huntsville, Tex.
- Marlowe, Carol Ida, Senior Reference Services Librarian, Rahway (N.J.) Public Library
- Muller, Patricia O., Children's and Youth Services Consultant, Library of Virginia, Richmond, Va.
- Young, Terry, School Library Media Specialist, West Jefferson High School, New Orleans, La. ●

Author Guidelines

Young Adult Library Services is the official publication of the Young Adult Library Services Association, a division of the American Library Association. *Young Adult Library Services* is a vehicle for continuing education of librarians working with young adults (ages 12–18) that showcases current research and practice relating to teen services and spotlights significant activities and programs of the division.

Manuscript Submission and Publication

Submit manuscripts that are neither under consideration nor accepted elsewhere. Send copies of the manuscript to the addresses below; send one copy electronically via e-mail or one copy on a disk. The editor will acknowledge receipt of all manuscripts and may send them to at least two referees for evaluation. Accepted manuscripts with timely content will have scheduling priority.

Manuscript Preparation

Request detailed guides for preparing disk files and the ALA Production Services Style Guide from the editor at the address below.

Use author-date text citations as described in the 15th edition of the *Chicago Manual of Style*, section 16.

Submit manuscripts of up to twenty pages, double-spaced (including references, tables, notes, and bibliographies) either on a 3½-inch disk, CD, or as an e-mail attachment.

Submit manuscript in either Microsoft Word or WordPerfect format. Use a minimal amount of formatting in files. Do not use right-justified margins, tabs, indents, or centering. Insert two hard returns between paragraphs.

Place tables on separate pages and include captions. Notations should appear in text for proper table and figure placement. Supply charts and graphs as camera-ready copy (a clean, crisp photocopy is acceptable) or as electronic files.

Artwork submitted electronically must be a minimum of 300 dots-per-inch (dpi) or higher to be published. Web-resolution images (72 dpi) or images embedded into the Microsoft Word or WordPerfect file will not be accepted as they are not of sufficient quality for printed material. If you are using a digital camera, please check the manufacturer's instructions for camera settings. If you are submitting screen captures, please contact the editor for instructions on creating print-quality images.

Include a cover sheet indicating the title of the article and the full name, title, affiliation, phone number, fax number, e-mail address, and complete mail-

ing address of the first author. Label the disk with the first author's name and all file names.

Writing and Bibliographic Style

Young Adult Library Services follows the fifteenth edition of the *Chicago Manual of Style* and Random House Webster's College Dictionary. Authors are responsible for accuracy in the manuscript, including all names and citations. The editor may revise accepted manuscripts for clarity, accuracy, and readability, consistent with publication style and journal audience.

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INDEX TO ADVERTISERS

ALA Membership	3	Libraries Unlimited	14
Annick Press	40	Hyperion Books for Children	cover 3
AverStream Press	13	Orca Book Publishers	26
BWI/Follett	cover 4	Random House Books on Tape	28
Bick Publishing House	18	Scholastic	5, 25
Farrar, Straus & Giroux Books	cover 2	Starscape Books	10
Full Cast Audio	16	YALSA	51–52

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**Best of the Best
Preconference***

Thursday, June 23, 7–9 p.m.,
Friday, June 24, 9 a.m.–5 p.m.
Select the best books for young adults from the past decade! Preconference participants will choose one hundred titles from YALSA's annual Best Books for Young Adults, ALEX and Michael L. Printz awards lists. To facilitate selection, participants will be divided into ten groups. Each group will discuss titles published during a designated year from 1994 through 2004. The goal of each group will be to select ten titles from its assigned year that have lasted, or should last, through the years, remaining the "Best of the Best" books for young adults. At the end of the preconference, all lists will be combined and named the "100 Best of the Best for the 21st Century."

**Margaret A. Edwards
Award Luncheon***

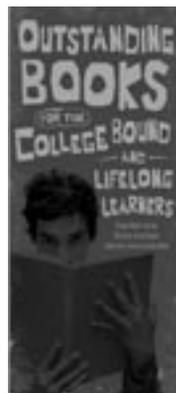
Saturday, June 25, NOON–2 p.m.
Lanky Lizards! Francesca Lia Block is the slinkster-cool recipient of the 2005 Margaret A. Edwards Award honoring her outstanding contributions to young adult literature. Join us for lunch and hear Francesca Lia Block speak about her writing.



**Brainstorming Books—
Making the Most of
Outstanding Books for the
College Bound (OBCB)**

Saturday, June 25, 1:30–3:30 p.m.
Cosponsored by ACRL

The Outstanding Books for the College Bound—classics, award winners, new voices—learn how you can make these lists work for your readers! Speakers Betty Carter, Marc Aronson, and a panel of 1999 and 2004 OBCB committee members will offer tips and ideas.



**Hear Here: Audiobook Trends
in Libraries**

Presented by PLA,
Cosponsored by YALSA
Saturday, June 25, 1:30–3:30 p.m.
This program will cover the evolution of audiobooks in libraries. Participants will get an overview of the current audiobook market from a professional. They will also explore the future of MP3s and other format changes in audiobooks. Downloadable audio for circulation in public libraries will also be explored.

**Alex Award
Winners—
2005**

Saturday,
June 25,
4:00–5:30 p.m.

The Alex Awards are given annually to ten adult books that appeal to teen readers. Come and learn what the 2005 Alex Award winning books are and how to booktalk them to young adults at this panel presentation. Questions and answers will follow.



**Slippery Slope—
Cyber-Ethics for Teens in
an Information Age**

Sunday, June 26, 8–10 a.m.

Learn about teaching ethical behavior to teens, particularly with using technology. Hands-on strategies and information on how the developmental stages of teens relate to ethics will be highlighted during this presentation.

**AASL/ALSC/YALSA Who's
Afraid of the Big Bad
Legislator? Not Me!**

Sunday, June 26, 10:30 a.m.–NOON
Do the words *lobbying*, *advocacy*, or *legislation* frighten you? Have you wondered if you should be getting more politically involved but have no idea how? This program will feature a panel of speakers who will demystify the legislative process. A nuts-and-

bolts introduction to lobbying will tell you HOW to be effective with government officials, and guest speakers will tell you WHY it's important and necessary for librarians to become politically involved.

Teaching Young Adult Literature Discussion Group
Sunday, June 26, 9:30–11:00 a.m.

Serving Young Adults in Large Urban Populations Discussion Group
Sunday, June 27, 9:30–11:00 a.m.

Reaching Reluctant Readers
Sunday, June 26, 1:30–3:30 p.m.
Come hear authors speak about why their books appeal to reluctant readers and listen to a book designer discuss the importance of an appealing book cover.

We've Got Your Back: Librarians and Teens Speak Out on Intellectual Freedom
Presented by IFRT,
Cosponsored by YALSA
Sunday, June 26, 1:30–3:30 p.m.
This program seeks to provide practical information on how young adult librarians can stand strong in defense of intellectual freedom. Real-life challenges to intellectual freedom will be shared by teens and librarians, and discussion will follow, with audience participation encouraged. Tracy Truly, a lawyer and author with expertise in the area of teen rights and intellectual freedom, will be present to offer suggestions on how librarians can react to such challenges.

Program This! Student Web Instruction for Teachers and Students (SWIFT)
Presented by ALSC,
Cosponsored by YALSA
Saturday, June 25, 1:30–3:30 p.m.

The SWIFT Project is a partnership between Hennepin County Library and area schools dedicated to improving online research skills among students and teachers. Through classroom visits, teacher development workshops, and online interactive tutorials, SWIFT teaches students and teachers to use online resources such as the Library's TeenLinks site to access databases, websites, and the library catalog. Involving the schools has been key to SWIFT's success. Learn how SWIFT can be adapted to meet the needs of your community.

How the Children's and Young Adult Professional Censors
Presented by AASL,
Cosponsored by YALSA
Sunday, June 26, 1:30–3:30 p.m.
The panel will discuss censorship and the anxiety that causes many media specialist to self censor their collections to avoid problems within their school and their community. Issues involving censorship within schools including developing policies, collection development, meeting the needs of students and appealing to student interest will be part of the discussion.

Video Visions: New Videos and DVDs for Young Adults
Sunday, June 26, 4:00–5:30 p.m.
Come view the showcase of the selected films from the 2005 Selected DVDs and Videos for Young Adults list.

Easier than Rocket Science: Practical Applications for Research Methods
Monday, June 27, 10:30 a.m.–NOON
Think research is all numbers and statistics and no fun? Think again! Join us as YA experts Cindy

Mediavilla, Ginny Walter, and Teri Lesesne show you easy and practical applications for research in your classroom or library.

Libraries: A Supportive Environment for Teens!
Presented by PLA,
Cosponsored by YALSA
Monday, June 27, 10:30 a.m.–NOON
This program will provide information on creating a supportive environment for teens. It will address teen stereotypes, ways to form relationships with teens and ways to improve teen customer service.

YALSA's President's Program & Membership Meeting: Teen Literacy is a Four Letter Word: Reading, Equity of Access, Advocacy, Diversity
Monday, June 27, 1:30–3:30 p.m.
In today's society, teen literacy takes new forms and presents new challenges to the library profession. Listen to dynamic discussion of the challenges of 21st century literacy and exciting new directions for librarians.

Michael L. Printz Award Program & Reception*
Monday, June 27, 8–10 p.m.
Come listen to the Michael L. Printz winning author of *how i live now*, Meg Rosoff, and honor book authors, Kenneth Oppel for *Airborn*, Allan Stratton for *Chanda's Secrets*, and Gary D. Schmidt for *Lizzie Bright and the Buckminster Boy*, speak about their writing, followed by a dessert reception.

*Indicates this is a ticketed event.

Tickets may be purchased at www.ala.org.annual.



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