

system and chair of the Alaska Library Association Intellectual Freedom Committee since 1984, has written a level-headed guide both to the general principles of intellectual freedom as based on current interpretation(s) of the First Amendment and to practical and tactful ways of dealing with disputes as they arise.

For challenges to items in the collection, a library's first and best line of defense is a written collection development policy, ideally written before any challenges occur. Pinnell-Stephens writes, "If it's not on the books in advance, the person filing the complaint will never believe it wasn't written just to frustrate her" (2). She also stresses the importance of having a detailed Internet use policy, providing a written example and a checklist. The author also provides examples of forms that patrons can use to express their concerns about library materials and form letters that libraries can use to respond to complaints.

Although responding to complaints about library materials is the public face (as it were) of the First Amendment at work in the library, Pinnell-Stephens makes it clear that defense of intellectual freedom takes many forms and encompasses many topics, including ratings systems, access to library materials for minors and disabled people, and federal laws regulating Internet use.

Protecting Intellectual Freedom has two much-needed reminders that some librarians will find distasteful. The first is that patrons who protest items in a public library's collection are not to be written off as prudes or would-be censors: they're exercising their First Amendment right to "petition the Government for redress of grievances" (xi). Second, a library that has a lecture hall, meeting room, or auditorium available for public use cannot deny its use to an individual or group on the grounds of a disagreement with their views or a desire to avoid controversy. This reviewer discovered first-hand how difficult it is for some librarians to grasp this latter (and elementary) point when a Holocaust-denial group booked his workplace's auditorium.

For a book dealing with such knotty topics as the legal definition of obscenity and the First Amendment's Establishment Clause as it applies to libraries, *Protecting Intellectual Freedom* is a surprisingly quick read. Pinnell-Stephens writes clearly and concisely. Interspersed throughout the book are helpful "Focus" sections—brief summaries of important issues and legal decisions.

This book's only flaws are minor ones. For example, the author briefly discusses collection development issues, such as book donations and new formats (e.g., computer games), which are not entirely relevant to the overall topic. Likewise, it is unclear why a list of the "50 Most Popular Websites" is included (38–39).

Protecting Intellectual Freedom in Your Public Library is an essential addition to staff professional development collections. Every public librarian in America should read it.—Kevin O'Kelly, *Reference and Community Languages Librarian, Somerville Public Library, Somerville, Massachusetts*

The Readers' Advisory Guide to Horror, 2nd edition. Becky Siegel Spratford. Chicago: ALA, 2012. 170 p. Paper \$48 (ISBN 978-0-8389-1112-9).

Horror has been a popular genre in literature at least since the publication of Horace Walpole's *The Castle of Otranto* in 1765, and there are no signs that it will ever fall out of readers' favor. Becky Siegel Spratford's *Readers' Advisory Guide to Horror* should help the public services librarian feed her horror-loving users' appetites. This second edition updates *The Horror Readers' Advisory: The Librarian's Guide to Vampires, Killer Tomatoes, and Haunted Houses*, co-authored by Spratford and published in 2004.

Spratford's definition of horror requires a story to introduce "situations in which unexplainable phenomena and unearthly creatures threaten the protagonists and provoke terror in the reader." She cautions that some readers themselves do not adhere to this definition, so a bit of initial reconnaissance might be required to determine that, for example, the patron really wants a *frightening* zombie novel and not merely a story that happens to feature zombies.

Spratford provides a brief history of the genre, dividing the 250 years' worth of writing into six clearly delineated eras and providing examples of major works from each. She also puts forth some theories on why readers crave novels that scare them silly, including the opportunity to let us safely explore our darker natures, the desire for escapism, and the validation of belief in the supernatural.

To assist librarians in conducting an effective readers' advisory interview, Spratford dissects the horror genre into several subgenres: the classics, ghosts and haunted houses, vampires, zombies, shape-shifters, monsters and ancient evil, witches and the occult, Satan and demonic possession, and comic horror. She devotes a chapter to each of these subgenres, opening with some background information, followed by a list briefly summarizing specific titles, and finally offering her three picks. A subsequent chapter on whole collection readers' advisory offers suggestions for introducing horror aficionados to other genres such as supernatural thrillers or dark fantasy. Finally, Spratford provides resources for finding book reviews and core lists, and offers suggestions for marketing a library's horror collection.

Spratford's writing is clear and engaging. The book is nicely organized and the plot summaries are not only useful, they may even convert librarians who do not think they are horror fans. This reviewer circled several titles to read on some future dark and stormy night.—Liorah Golomb, *Humanities Librarian, University of Oklahoma, Norman, Oklahoma*

The Reader's Advisory Guide to Street Literature. Vanessa Irvin Morris. Chicago: ALA, 2012. 138 p. Paper \$48 (ISBN 978-0-8389-1110-5).

One in the series of ALA Editions Readers Advisory Guides, this title is ground-breaking in its introduction to the