

genre “street literature.” Morris has brought her expertise in street literature from her beautifully written blog, *Street Literature* (www.streetliterature.com), to this book. She begins by broadening the definition of this type of literature and distinguishes it from urban fiction. According to Morris, street literature is a subgenre of urban literature (fiction), but also encompasses nonfiction. It includes all ethnicities. The street itself is not just the setting, but a “silent antagonist.” “As a motif, the streets symbolize possibility and the enactment of choice; it is an ominous, mysterious, four-sided intersection with no directional signs” (20).

Every point in this book is supported by research, and this underlying scholarship brings Morris’s passion for street literature to the forefront. Her years as a librarian at Widener Public Library in Philadelphia have given her authentic experience with street literature and the patrons who read it. The book includes a thorough but brief history of street literature and emphasizes the importance of applying collection development principles—respect what customers want without censorship or judgment. Morris’s knowledge of this genre is evident in the thorough discussions of key authors, fiction and nonfiction, tone, and appeal to readers. A good discussion of types of publishers is included, and the book includes practical information on readers’ advisory and marketing techniques that are applicable to any situation. This title is a unique and comprehensive examination of an often overlooked and misunderstood genre of literature. This reference work is well-written and chock-full of information about the genre’s history, appeal, authors, and publishers. Particularly useful is the practical advice for building a collection, connecting with patrons, and marketing the library’s collection. *The Readers Advisory Guide to Street Literature* is the tool with which to begin or improve library service to an underserved population. Recommended purchase for all academic, school and public librarians, but a “must” purchase if the library serves urban populations.—*Jenny Foster Stenis, Children Services Coordinator, Pioneer Library System, Norman, Oklahoma*

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**Technology and Literacy: 21st Century Library Programming for Children and Teens.** Jennifer Nelson and Keith Braafladt. Chicago: ALA, 2012. 129 p. Paper \$50 (ISBN 978-0-8389-1108-2).

Conducting technology programming for children and teens is not always easy. This book starts at the very beginning with information about why technology programs in libraries are important. This is helpful for librarians who wish to gain support for embarking on a technology program. One useful section of the book focuses on ways to do effective marketing, find time and staff to implement programs, and work with information technology staff to procure hardware and software. Preparing a space and selecting equipment are also covered. The authors highlight a free technology program, Scratch, and use it in their sample plans and project templates, which includes screen shots for learning how to use the program.

This book is great for librarians who want to implement technology programs in their libraries. Although it focuses mainly on public libraries, it could also be helpful for school librarians who want to offer something new to their students. Most importantly, the authors provide information about how Scratch integrates literacy into the technology program and the learning outcomes, which makes it more educational than simply playing on a computer. Although this reviewer would have liked to see more examples of different programs that fit under the “technology and literacy” umbrella, several different types of programs can be taught using Scratch. The sections on planning and implementation are particularly useful for those starting a new program. Overall, this is a good resource for librarians who want to begin technology programming or are interested in giving Scratch a try.—*Melanie Wachsmann, Reference/Teen Librarian, Lone Star College, CyFair Branch, Cypress, Texas*

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**True Stories of Censorship Battles in America’s Libraries.** Ed. by Valerie Nye and Kathy Barco. Chicago: ALA, 2012. 176 p. Paper \$50 (ISBN 978-0-8389-1130-3).

Warning! *True Stories* gets you excited about librarianship. Some readers will rise from their chairs, pump their fists, and shout “Heck, yeah!” Others will express their empathy quietly. Either way, this is a provocative book. Share it with colleagues. Read it with future librarians. Fruitful discussion and feelings of solidarity are sure to follow.

*True Stories* is, unsurprisingly, a collection of true stories. Each is a brief personal account of one librarian’s fight against censorship. In some, librarians face a protracted flurry of written challenges and red tape. In others, they withstand intense public scrutiny and personal attacks. Minor characters include school principals, school board officials, television personalities, religious groups, and the FBI. The most common conflict is the book challenge, but there are many other experiences to learn from too. More than one librarian deals with covert censorship from within their own library. Another handles tribal input while implementing a sensitive Native American collection. And another defends the erotica collection at her college library. That’s just to name a few.

One point is clear: Libraries need collection development policies and materials reconsideration policies designed to meet these challenges. The librarians make this point ad nauseam, but that’s okay. If the point didn’t need to be made, stories like these wouldn’t be so common.

Some essays lack depth or beg explanation, but even the flawed entries add valuably to the breadth of experiences represented. Every story is somehow unique, shining the flashlight into a new nook or cranny of the issue. Perhaps that’s why the writings sound by turns bold, uncertain, confessional, professional, proud, ashamed, and empowered.

In the best of these narratives, librarians explain their feelings at each stage of the battle. Instead of a single confrontation, they face a series of obstacles in an impressive display of