

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

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*

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*

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