Background Information for Library Materials in Review

Book Title: *Ask the Passengers*	**Synopsis** Imagining that she is sending love to passengers in airplanes flying overhead, Astrid Jones, a teen from a small town torn by gossip and narrow-mindedness, struggles with her family's dysfunction and hides her love for another girl. Source: Novelist Plus - accessed via SCDiscus
Book Author King, A.S.	
Copyright Year: 2012	

Professional Reviews of *Ask the Passengers*

Source: Follett Titlewave

Booklist starred (September 15, 2012 (Vol. 109, No. 2))
Grades 9-12. Astrid has a lot of love to give, and she gives it freely to schoolmates, friends, and even her dysfunctional family. But most of all, she sends her love to the passengers in the planes whizzing high above her small, gossipy, intolerant town: "Because if I give it all away, no one can control it." But she does love her coworker Dee and her best friend Christina, whose biggest secret she keeps. Printz Honor Book author King (Please Ignore Vera Dietz, 2010) continues to expertly plumb the lovely numbness of a young person struck by emotional paralysis. Afraid to come out, afraid to be boxed in, and afraid to fall under the scrutiny of her town, Astrid lives a rich inner life, which King depicts with deft magical realist conventions that recall Everybody Sees the Ants (2011). Astrid's consciousness is exemplified by Socrates, an agent of truth and logic who silently judges her for not owning up to her personal truths. King also incorporates the first-person narrations of the passengers in the planes, whose stories unknowingly parallel and carry Astrid's affections and desire for escape. Another thoughtful, and often breathtaking, achievement for King, whose star is ascending as quickly as one of Astrid's planes.

Kirkus Reviews starred (September 1, 2012)
Big-town girl stuck in a small-town world full of lies falls for another girl. Astrid's parents moved both her and her sister away from their New York City home years ago to a small town symbolically called Unity Valley. Since then her mom has drunk the society Kool-Aid, and her dad takes mental vacations in the garage to smoke weed. Astrid doesn't feel like she fits in anywhere. Two friends keep her sane: her closeted BFF, Kristina, and Dee, a star hockey player she met while working for a local catering company. Sparks fly between Astrid and Dee, causing Astrid to feel even more distanced and confused. Meanwhile, Kristina and her boyfriend/beard Justin use Astrid as cover for their own same-sex sweethearts, adding more fuel to the fire. King has created an intense, fast-paced, complex and compelling novel about sexuality, politics and societal norms that will force readers outside their comfort zones. The whole town--even the alleged gay characters--buy into the Stepford-like ideal, and King elegantly uses Plato's "Allegory of the Cave" to help readers understand life inside and outside of the box. Only Astrid knows what she wants. She's in love with Dee, but she's not sure if she's a lesbian. She's ignoring all of the labels and focusing on what she feels. Quite possibly the best teen novel featuring a girl questioning her sexuality written in years. (Fiction. 14 & up)

Publishers Weekly (September 3, 2012)
The philosophical searching, surprising spiritual guides, and powerful observations of contemporary life that characterize previous works by King (Everybody Sees the Ants) are in full evidence in a story that's at once

much more than a coming-out novel and one of the best coming-out novels in years. High school senior Astrid Jones moved from New York City to Unity Valley, Pa., with her family years ago, but it still doesn't feel like home. Astrid isn't comfortable labeling herself gay ("I'm not in this to be a member of some club. I'm not going through this so I can lock myself in the one of them box"), and the community's homophobia and aggressive rumor mill weigh heavily on her. When several secrets become public, Astrid's relationships are further strained, and she copes by silently sending love to the passengers of airplanes flying overhead (whose brief stories indicate they can sense Astrid's questions and feel the love she unleashes) and carrying on imaginary conversations with Socrates. Funny, provocative, and intelligent, King's story celebrates love in all of its messy, modern complexity. Ages 15-up. Agent: Michael Bourret, Dystel & Goderich Literary Management. (Oct.) (c) Copyright PWxyz, LLC. All rights reserved.

School Library Journal (October 1, 2012)
Gr 10 Up-Astrid Jones is a high-school senior in a small, Pennsylvania town. She's a top student and loves philosophy. (She gives Socrates a first name-Frank.) Her favorite pastime is to lie on the picnic table she and her father built in the backyard and send her love to passengers in the airplanes as they pass overhead. The teen sends her love off to strangers, because she has no use for it at home. She has an agoraphobic, type-A mother who wears business suits and heels when she works from home. While emotionally unavailable to her first born, she regularly plans boozy "Mommy and Me" nights with Astrid's younger sister. Her mother also has a texting relationship with Astrid's best friend. Astrid's father is underemployed and smokes pot all the time. Her sister just wants to fit in with small-town life. And Astrid herself is ambivalent about her sexuality and is being pressured by her lesbian work friend to come out. Her school friends, members of the homecoming court, are pretending to be a couple but are actually gay. The townspeople are small-minded and gossipy. Astrid's overwhelming need to send messages of love to anonymous passengers sometimes appears to touch those passengers, who are also leading lives of quiet desperation. And, sometimes, maybe they can send love to Astrid. King's thoughtful, sad, funny, and frank book is finally about paradox and will appeal to any mature teen resisting the pressure to conform or rebel; anyone who wants to define herself on her own terms; and anyone whose family life belies the 1950s sitcom myth.-Nina Sachs, Walker Memorial Library, Westbrook, ME (c) Copyright 2012. Library Journals LLC, a wholly owned subsidiary of Media Source, Inc. No redistribution permitted.

Horn Book Magazine (January/February, 2013)
Astrid would be the quintessential Q-for-Questioning girl in her high school's LGBTQ support group if her small-town, small-minded school had such a thing -- and the gay question is only one of many weighing her down. When her humanities teacher explains that learning the Socratic method "will be a time of asking questions and not rushing to answer themâç¦ a time of thinking and not knowing," Astrid muses, "Perfect for meâç¦ I am the not knowing queen." Socrates himself starts making periodic appearances, visible only to Astrid (who calls him Frank). Frequently driven outside by her nuthouse of a family, Astrid reclines on a picnic table and watches airplanes. She sends her questions and her love (because "it feels good to love a thing and not expect anything back") to the passengers; each time, readers get a glimpse of a passenger's own struggle with the question Astrid has asked -- plus his or her satisfying epiphany, reached after experiencing a sudden sensation of love. As in Printz Honor recipient King's previous novels, including Everybody Sees the Ants (rev. 1/12), these moments not only add humor to the book's societal critique but also provide vivid images that heighten the story's emotion. Astrid ultimately decides not to live a lie, as her closeted best friend Kristina has done for years, but wonders whether she can handle people's reactions; she can (evident when she introduces girlfriend Dee to her family), and the book ends with Astrid's skyward message to a young lesbian being flown to "gay conversion camp": "Stay strong." It's a fine conclusion to a furiously smart and funny coming-out-and-of-age novel. jennifer m. brabander

Library Media Connection (March/April 2013)
Astrid Jones is transplanted against her will to a small town from New York City. She is a self-proclaimed nerd who doesn't understand why her mom prefers her athletic sister. At her catering job she meets Dee, a hockey player whose smile melts Astrid. They have meetings inside the deep freezer where things heat up between them. Astrid is also dealing with the burden of her best friend Kristina's secret, that she is gay. Astrid finds escape in lying on the backyard picnic table where she sends people her love. Random passengers play a part throughout the book where they have epiphanies of receiving this love. Readers will have no problem identifying with Astrid's struggle. However, this title does not come close to King's earlier works, Please Ignore Vera Dietz (Knopf, 2012) and Everybody Sees the Ants (Little, Brown, 2011). This is another identity book to put with LGBTQ titles with an authentic teenage voice. Jessica Lorentz Smith, Teacher Librarian, Bend (Oregon) Senior High School. RECOMMENDED

Awards/Distinctions Awarded to *Ask the Passengers*

Source: NoveList Plus

American Library Association Rainbow List Top Ten: 2013
Los Angeles Times Book Prizes for Young Adult Literature: 2012
School Library Journal Best Books of the Year: 2012
YALSA Best Fiction for Young Adults: 2013

Background Information for Library Materials in Review

Book Title: *Collateral*	**Synopsis** The gripping story of a woman torn between love for her boyfriend, a dedicated Marine deployed to Afghanistan, and the resentment she has for the war that is tearing their lives apart. Source: Follett Titlewave
Book Author Hopkins, Ellen	
Copyright Year: 2012	

Professional Reviews of *Collateral*

Source: Follett Titlewave

Booklist (October 1, 2012 (Vol. 109, No. 3))

Having made the leap from YA to adult fiction with her novel in verse, Triangles (2011), Hopkins continues to tackle mature themes in the same form. A tale highlighting the stress military life places not just on soldiers but on those who love them, Collateral focuses on Ashley, a 19-year-old student, and Cole, a young marine. In a case of near opposites attracting, the two fall in love, and Hopkins uses her signature poetic style to chart the heightened emotions of their relationship during the separation and anxiety of four deployments to Iraq and Afghanistan as well as the pair's subsequent joyful reunions. As Hopkins alternates between past and present, readers witness the unraveling of a once promising romance, with Cole growing increasingly hardened and Ashley confronting doubts about a future with a man she realizes she barely knows. When a sympathetic professor befriends Ashley, she becomes even more confused. Hopkins' resolution of this triangle is a little too neat and feels rushed, but her point is well made: collateral damage in war often extends to soldiers' families.

Kirkus Reviews (October 1, 2012)

Written in Hopkins' signature free verse (Triangles, 2011, etc.), this book examines the relationship between a young California woman and the Marine she loves in language that ranges from raw to tender. Ashley and her Marine boyfriend paint their relationship in searing physical terms in this uneven tale of two best friends and the men they love. Ashley, a college student who still relies on her parents to support her, and Darian, her roommate, meet Cole and Spencer at a club one night. The two Marines are stationed nearby, but Wyoming-born Cole seems gentle and poetic to Ashley, despite his brutal profession. Ashley's parents deplore the relationship, and her mother, who hates the military, is especially critical of the pairing. She believes Cole is a butcher, but Ashley, who knows that Cole writes poetry and has a loving, sweet side, is convinced he is a much more complex man than her parents realize. Darian and Spencer are another story, though. Their rocky relationship bounces from heaven to hell faster than a melting ice cube, and Darian's sexuality is like a sign she wears around her neck. Although eventually married to Spencer, she can't seem to stop finding other men with whom to occupy her time. Hopkins specializes in writing long-form free verse, and her fans are rabid about her work, but for those who've never before dipped a toe into this style, the book may prove tough going and, in some places, overtly sexual. Although the author assures readers she meticulously researched the book for details about the military and military life, she insists on calling Cole a "soldier," which is a term appropriate to the Army, but eschewed by members of the Marine Corps. She gets many of the other details of military life right and brings much passion to her work, but that one major stumble may turn off military readers. A melodramatic and very often overwrought volume that attempts to capture the heart and soul of what it's like to be the girl left behind.

Publishers Weekly (September 10, 2012)
Bestselling author Hopkins turns her signature free verse style to modern war and its fallout for her second adult novel (after Triangles). College student Ashley Patterson meets Cole Gleason, a Marine, in a bar; they fall in like, in lust, in love. Their relationship spans the ups and downs of five years and four deployments. Cole's experiences in the war zone, what he has to do to survive, and how it translates to the home front define the relationship, as Ashley struggles to build a life simultaneously with and without him: "Semper Gumby. Always flexible." She works with veterans at the VA hospital: "A few showed me their ramblings. I could/ fix their grammar. But not their memories." Free verse from two perspectives (using different fonts; san serif for Cole, serif for Ashley) mixes with earnest, often sorrowful poems written by Ashley and Cole: "Ask/ a soldier// what he believes in./ He'll tell you God. Country./ The patient hands of death-." The link between war and poetry is nothing new, and, over almost 500 pages, Hopkins turns the sum of her disparate parts into a clear narrative that is uplifting and heartbreaking, but also familiar and a little too easy, featuring characters grappling with the serious issues of our time. Agent: Laura Rennert, the Andrea Brown Literary Agency. (Nov.) (c) Copyright PWxyz, LLC. All rights reserved.

Library Journal (June 15, 2012)
Having triumphed last year with an adult novel, Triangles, YA phenomenon Hopkins returns with the story of two women, two men, and the military that comes between them. MFA student/band backup singer Ashley never thought she would fall for a soldier until she met Cole and then endures five years' worth of deployments, uncertain whether to commit to marriage. Best friend Darian does marry a marine but finds life as a military wife unbearable and has decided on divorce when tragedy strikes. Expect a big audience; with a reading group guide. (c) Copyright 2012. Library Journals LLC, a wholly owned subsidiary of Media Source, Inc. No redistribution permitted.

Library Journal (September 15, 2012)
YA author Hopkins's (Triangles) second adult novel examines the effects of war on those serving in the military as well as their spouses and loved ones back home. Ashley is not yet married to her Marine, Cole, but she is still deeply affected by the changes that war has brought to their relationship and to Cole's mental health. Since meeting and falling in love with Cole, Ashley has planned her life around his military career. Over the course of the novel readers start seeing the effects Cole's frequent deployments have on his psyche. Hopkins examines the difficulties often overlooked in military marriages, such as limited communication, infidelity, worry over injury, loneliness, and the physical and mental issues of returning veterans. -VERDICT Though the story will appeal to many readers (including those interested in romance, beach reads, military life, and poetry) the fact that the book is written in verse might scare away less-than-confident readers. Recommended.-Brooke Bolton, North Manchester P.L., IN (c) Copyright 2012. Library Journals LLC, a wholly owned subsidiary of Media Source, Inc. No redistribution permitted.

Awards/Distinctions Awarded to *Collateral*

Source: n/a

Background Information for Library Materials in Review

Book Title: *A Court of Mist and Fury*	**Synopsis** Feyre has undergone more trials than one human woman can carry in her heart. Though she's now been granted the powers and lifespan of the High Fae, she is haunted by her time Under the Mountain and the terrible deeds she performed to save the lives of Tamlin and his people. Source: Publisher Website
Book Author Maas, Sarah J.	
Copyright Year: 2016	

Professional Reviews of *A Court of Mist and Fury*

Source: Follett Titlewave

Booklist (May 1, 2016 (Vol. 112, No. 17))
Grades 10-12. Once-human Feyre and her faerie lover Tamlin bested the wicked Amarantha in A Court of Thorns and Roses (2015), but a happy ending this is not. Feyre, traumatized and guilt-ridden over all she experienced, struggles to regain her sense of self, while Tamlin grows both more protective and more constricting. Making matters worse is the bargain Feyre made with enigmatic Rhysand, High Lord of the feared Night Court: one week every month, Feyre must go to Rhysand's home, where, in a Hades-and-Persephone variation, she finds that the Night Court might not be such a place of nightmares. But a greater threat is looming—one that may affect even the human family Feyre left behind. At times, this straddles the line between YA fantasy and adult romance—Feyre is almost 20, and her sexual encounters are many and detailed. But the world is exquisitely crafted, the large cast of secondary characters fleshed out, the action intense, and the twist ending surprising, heartrending, and, as always, sure to guarantee readers' return. HIGH-DEMAND BACKSTORY: When has Maas not churned out a best-seller? Her ongoing Throne of Glass series is enormously popular, and this sequel in an equally devoured new series is primed for similar success.

Kirkus Reviews (April 1, 2016)
After the events of A Court of Thorns and Roses (2015), Feyre struggles to pull herself back together while imminent threats loom. In the months after defeating Amarantha and escaping hellish captivity Under the Mountain, Feyre hasn't been doing well. She's drowning in guilt over the prices she paid and unable to escape the feeling that she's trapped. Tamlin is perhaps coping even worse--he's consumed by the fear of failing to protect her and in denial. While their physical relationship is mutually pleasurable--and graphically hot--their happily-ever-after fairy-tale wedding is further derailed by Rhysand, the High Lord of the dreaded Night Court, who demands that Feyre fulfill their bargain by coming with him (one week a month). Rhys believes war is coming, and he needs Feyre for his dangerous scheme to win it. As Feyre travels between courts and explores the consequences of her resurrection, she learns more about Prythian, its history, and peoples (including its darkest sides: misogynistic cultures and tensions between High Fae and lesser faeries). Occasionally the characters fall too neatly into wholly good or completely bad boxes, which at its least subtle comes across as manipulative of readers, but the large cast provides relief from Feyre's deep psychological wounds. The erotically charged lead-up to the romantic storyline's climaxes (pun intended) adds stakes to the cliffhanger. Hits the spot for fans of dark, lush, sexy fantasy. (Fantasy. 14 & up)

Publishers Weekly (March 21, 2016)
Maas broadens the world she created in her bestselling A Court of Thorns and Roses with a new enemy that threatens both the seven Fae Courts and the mortal world her heroine left behind. After having escaped the sadistic Amarantha, Feyre's return to the Spring Court isn't the happily-ever-after she imagined. Feyre no longer knows who she is or where she belongs, and she is grappling with her body's strange new powers after the seven High Lords resurrected her as a Fae. She and her lover, Tamlin, are wracked with nightmares from their time "Under the Mountain," and Tamlin's concern for Feyre's safety has become stifling. Worse, she's still beholden to the Night Court, and Rhysand, its High Lord, calls in their bargain at the most inconvenient time. Fans may be frustrated by Feyre's shifting romantic allegiances, but Maas lets the relationship dynamics change organically, and her talent for creating chemistry between her characters (including some fiery sexual encounters) is as strong as ever. Maas gives Feyre the space to regain her agency and prove herself the equal of any High Lord, resulting in an immersive, satisfying read. Ages 14-up. Agent: Tamar Rydzinski, Laura Dail Literary Agency. (May) © Copyright PWxyz, LLC. All rights reserved.

School Library Journal (May 1, 2016)
Gr 10 Up-Maas continues to uphold her reputation for building alluring and breathtaking worlds and creating characters who feel so real they could walk off the pages of the book. In this volume, which picks up where A Court of Thorns and Roses left off, Feyre is engaged to Tamlin, the High Lord of the Spring Court, whose kingdom she went to great lengths to save under the mountain. The Spring Court is grateful for the sacrifices she made, but Tamlin is all too happy to lock Feyre up in his castle and protect her from the many dangers of his world. Struggling with her own depression, Feyre sets her needs aside to make Tamlin happy, but when his overbearing tendencies go too far, Feyre nearly breaks. She is rescued by Rhysand, the feared High Lord of the Night Court, with whom she struck a deal and to whom she has been bonded ever since in ways she can't explain. He shows her a new life and, with the assistance of his Fae friends, helps Feyre learn to control her newfound powers and tap into the strength she forgot she had, which may just be the key to saving Prythian from the evil King of Hybern. The sensuous romance that develops between Feyre and Rhysand will take readers on a whirlwind so fun and addicting they won't be able to put it down until the very end. Peppered with titillating scenes, the love story evolves in ways that may frustrate some readers, but remains true to real life. VERDICT A must-have where the author's previous works are popular.-Candyce Pruitt-Goddard, Sno-Isle Libraries, Marysville, WA © Copyright 2016. Library Journals LLC, a wholly owned subsidiary of Media Source, Inc. No redistribution permitted.

Horn Book Guide (Spring 2017)
Feyre (A Court of Thorns and Roses) has become immortal, but her heart remains human. After fleeing Tamlin's oppressive Spring Court for Rhysand's Night Court, she heals, hones her Fae powers, and prepares for war. The love-interest shift (Tamlin to Rhysand) is satisfyingly slow and subtle. Maas includes plenty of sass, sexual tension, and female empowerment in this high fantasy's massive second volume.

Awards/Distinctions Awarded to *A Court of Mist and Fury*

Source: https://www.goodreads.com/choiceawards/best-young-adult-fantasy-books-2016; https://www.goodreads.com/choiceawards/best-of-the-best-2018

Goodreads Choice Award Winner - Best Young Adult Fantasy and Science Fiction: 2016
Goodreads Choice Award Nominee - Best of the Best: 2018

Background Information for Library Materials in Review

Book Title: *A Court of Thorns and Roses*	**Synopsis** When nineteen-year-old huntress Feyre kills a wolf in the woods, a terrifying creature arrives to demand retribution. Dragged to a treacherous magical land she knows about only from legends, Feyre discovers that her captor is not truly a beast, but one of the lethal, immortal faeries who once ruled her world. At least, he's not a beast all the time. As she adapts to her new home, her feelings for the faerie, Tamlin, transform from icy hostility into a fiery passion that burns through every lie she's been told about the beautiful, dangerous world of the Fae. But something is not right in the faerie lands. An ancient, wicked shadow is growing, and Feyre must find a way to stop it, or doom Tamlin-and his world-forever. Source: Publisher Website
Book Author Maas, Sarah J.	
Copyright Year: 2015	

Professional Reviews of *A Court of Thorns and Roses*

Source: Follett Titlewave

Booklist starred (May 1, 2015 (Vol. 111, No. 17))
Grades 10-12. Faeries and humans live apart, separated by a wall and generations-old hostility, and resourceful Feyre struggles to keep her poor family alive. She kills a wolf one winter day, and a monstrous creature arrives at her home, demanding her life as punishment. What follows is a Beauty and the Beast–style retelling as Feyre is spirited away to the grand lands of this creature, who turns out to be Tamlin, High Fae, under a mysterious curse. Feyre's feelings for him and his world morph slowly from an angry combativeness into a strange affection, but a mysterious disease is ravaging his home, and at risk of losing everything she has begun to hold dear, Feyre begins a journey that takes her Under the Mountain, the dangerous home of the faerie queen. The ensemble is exquisitely developed, as is the sultry romance between Feyre and Tamlin. The end result is a story that, despite its hefty page count and ambitious scope, simply dazzles. Refreshingly, there are no cliff-hangers here, but enough open-endings ensure that the clamor for a sequel will be deafening. HIGH-DEMAND BACKSTORY: Maas' Throne of Glass series has been a smash hit, and with a six-figure marketing campaign, this new series is primed to follow.

Kirkus Reviews (April 1, 2015)
A wild new take on "Beauty and the Beast" in a world where humans and the faeries who once enslaved them live separated by a wall erected under Treaty. Feyre keeps her once-great, now-impoverished family fed--but just barely--by hunting. On a desperate trip, she kills a large wolf that's actually a fae, which she learns when a large beast tears into their cottage demanding the murderer. For retribution, he brings her to the faerie lands she grew up hating and fearing--with reason, as many dangerous faeries love tormenting humans. She learns truths and lies about faeries, who have been afflicted by a mysterious, magical blight. When not in beast form, Tamlin is beautiful, powerful, and one of the seven High Lords of faerie. Their romantic courtship sizzles with sexual tension before reaching a consensual consummation conveyed in appropriately brutish language (Tamlin is a shape-shifter, after all). Feyre knows the fae are keeping dangerous secrets from her, but by the time she finds out the truth it might be too late. In the end, it's Feyre who must face nigh-impossible trials and cruel court games to save Tamlin. The plot is not without its occasional weak moments, most notably a late exposition dump and a too-easy final riddle. Nevertheless,

the sexual tension and deadly action are well-supported by Maas' expertly drawn, multidimensional characters and their nuanced interpersonal dynamics. A satisfying conclusion to the storyline leaves the door open for future books. Sexy and romantic. (Fantasy. 14 & up)

Publishers Weekly (March 23, 2015)
When 19-year-old Feyre kills a wolf in the borderland forest between the human world and the faerie kingdom of Prythian, she unknowingly breaks a wary truce and must repay the murder with her life. Tamlin, the shapeshifting Fae who comes to collect, offers Feyre a way out: spend the rest of her days on his lands in Prythian. She reluctantly agrees, leaving her starving family behind for the deceptive luxury of the faerie world. As Feyre begins to accept and even enjoy her new surroundings, not to mention the attentions of her host, she learns that the faerie world is crumbling under a blight that robs people like Tamlin of their magic and lets monsters roam free. Maas (the Throne of Glass series) draws themes and plot points from several fairy tales, fueling a well-developed world and complex relationships. The gruesome politics and magical might of the Fae may seem to leave Feyre hopelessly outmatched, but her grit and boundless loyalty demand that her foes-and readers-sit up and pay attention. Ages 14-up. Agent: Tamar Rydzinski, Laura Dail Literary Agency. (May) © Copyright PWxyz, LLC. All rights reserved.

School Library Journal (May 1, 2015)
Gr 9 Up-When 19-year-old Feyre kills a wolf in the barren woods near her home in Prythian, she thinks it might be enough to help her family survive another long winter. Instead, a monstrous creature soon comes to the cottage, accusing Feyre of murder and demanding she return with him to the Fae realm as payment for the life she took. Feyre finds herself held on a lavish estate belonging to an elite Fae creature known as Tamlin. Over the course of her captivity, Feyre soon learns that life in the Fae realm can be as much of an opportunity as a punishment. When her feelings for Tamlin shift from loathing to lust, Feyre also realizes little will be able to keep them apart-not even the threat of evil lurking on the borders of the estate. Something that has cursed Tamlin for centuries may destroy him and his realm if Feyre can't find a way to stop it. Maas follows up her "Throne of Glass" novels (Bloomsbury) with this series opener. Readers will find the author's trademark blend of action, romance, and witty banter as well as a sexier, edgier tone. This retelling of "Beauty and the Beast" and "Tam Lin" (with elements from ancient Greek mythology thrown in) has a strong focus on Feyre's physical attraction to Tamlin, but characters lacking in dimension detract from Feyre's strengths as a capable but rash heroine. Uneven pacing includes a slow start followed by a game-changing information dump, and then a more action- and less romance-filled second half. VERDICT A weak fantasy with strong romance elements. Good for fans of Maas's previous books looking for a more mature read.-Emma Carbone, Brooklyn Public Library © Copyright 2015. Library Journals LLC, a wholly owned subsidiary of Media Source, Inc. No redistribution permitted.

Horn Book Guide (Fall 2015)
An evil fairy queen has controlled the seven fairy courts for forty-nine years. Nineteen-year-old human Feyre finds herself among the fairies, and she must outsmart the queen to save herself; the fairies; and her true love, Tamlin. Maas weaves folk- and fairy tales from multiple origins, fairy lore, adventure, and romance into an exciting new YA fantasy series.

Awards/Distinctions Awarded to *A Court of Thorns and Roses*

Source: https://www.goodreads.com/choiceawards/best-young-adult-fantasy-books-2015; http://booklists.yalsa.net/book/10451/a-court-of-thorns-and-roses

Goodreads Choice Award Nominee - Best Young Adult Fantasy and Science Fiction: 2015
YALSA Best Fiction for Young Adults: 2016

Background Information for Library Materials in Review

Book Title: *Living Dead Girl*	**Synopsis** Alice, a fifteen-year-old girl who was abducted by Ray when she was ten, lives in fear of what he is going to do to her and hopes death will save her from the nightmare. Source: Follett Titlewave
Book Author Scott, Elizabeth	
Copyright Year: 2008	

Professional Reviews of *Living Dead Girl*

Source: Follett Titlewave

Kirkus Reviews (August 15, 2008)
Scott, best known for such chick-lit pleasers as Bloom (2008), breaks the mold with this harrowing tale of abuse leavened only by lyric writing à la Adam Rapp (33 Snowfish, 2003, etc.). When Alice was ten, Ray kidnapped her; five years later, Alice wishes only to escape by dying, as the last Alice did. But her freedom comes at a price--a new girl for Ray. Bit by bit, Alice reveals the depths of psychological and physical terror that hold her captive. Her voice is convincingly naïve yet prematurely aged; vivid but never graphic, details of the sexual abuse perfectly capture the way in which she has normalized her situation while still recognizing the truth. Ray is a complex abuser, perhaps a bit too psychotic but terrifying nevertheless; he himself was abused, and the logic of how his own past has shaped his present and his treatment of Alice never falters. Choosing Ray's next victim does not provide a re-entry into empathy, a bold but believable choice. Scott provides neither easy answers nor a happy resolution, although the ending provides a grim sense of release. (Fiction. 16 & up)

Publishers Weekly (September 8, 2008)
Fans of Scott's YA romances Perfect You or Bloom may be unprepared for the unrelieved terror within this chilling novel, about a 15-year-old girl who has spent the last five years being abused by a kidnapper named Ray and is kept powerless by Ray's promise to harm her family if she makes one false move. The narrator knows she is the second of the girls Ray has abducted and renamed Alice; Ray killed the first when she outgrew her childlike body at 15, and now Alice half-hopes her own demise is approaching ("I think of the knife in the kitchen, of the bridges I've seen from the bus... but the thing about hearts is that they always want to keep beating"). Ray, however, has an even more sinister plan: he orders Alice to find a new girl, then train her to Ray's tastes. Scott's prose is spare and damning, relying on suggestive details and their impact on Alice to convey the unimaginable violence she repeatedly experiences. Disturbing but fascinating, the book exerts an inescapable grip on readers--like Alice, they have virtually no choice but to continue until the conclusion sets them free. Ages 16-up. (Sept.) Copyright 2008 Reed Business Information.

School Library Journal (October 1, 2008)
Gr 9 Up-The numb voice of a teen who has been devastated by five years of captivity and compliance, a girl who has been named "Alice" by her abductor, relates her grim story. At 15, she still believes the threat by which Ray controlled her when she was almost 10 and he walked her away from a school field trip: he's made it clear that if she bolts he will kill her family. The trauma of multiple rapes on a child is portrayed, as is Ray's ongoing need to control her and his daily, multiple demands for sexual submission. Now that she's a

teen, Alice is being starved; his disordered logic tells him that this will keep her a little girl. His control over her is so absolute that, although she can leave his apartment during the day and goes on her own to have a wax job, her only rebellion is to steal small amounts of food. When Ray decides it is time for a new little girl, Alice complies by locating a likely next victim. In the process she meets a needy teen boy and a police officer, both of whom suspect she is in trouble and want to help her, but all does not end happily. This story lacks the vivid characters and psychological insights of Norma Fox Mazer's chilling The Missing Girl (HarperCollins, 2008). For an ultimately hopeful, but still realistic portrayal of a damaged survivor of abduction and sexual imprisonment, see Catherine Atkins's When Jeff Comes Home (Putnam, 1999)-Carolyn Lehman, Humboldt State University, Arcata, CA Copyright 2008 Reed Business Information.

Horn Book Magazine (November/December, 2008)
This horror story goes far beyond the familiar YA subgenre of the sexual abuse novel. Alice used to have a real name -- Kyla -- and she used to live in a real home with loving parents. But when she was ten, a man named Ray offered her a ride home and took her instead to the forest, where he raped and beat her and subjugated her body and mind. She doesn't dare leave or ask for help, because Ray has told her that he will kill her parents if she does; and indeed, that is what appears to have happened to the parents of Ray's previous victim after she grew past Ray's desire and was found dead in the river. Now Alice is fifteen -- and Ray likes little girls. Like the pretty child Alice has chosen, at his bidding, to be her successor. Alice tells her story in a flat, curt voice that reflects her emptiness and despair, and the lurid details of Ray's sexual and physical abuse are suggested obliquely in a matter-of-fact style that is more horrifying than actual graphic description ("'You'll hold her,' he says, and everything I own is easily pushed down, away, clothes falling off me like water. 'You'll hold her and I'll love her.'"). A thoroughly unpleasant but magnetic read, Scott's novel is repellent in exact proportion to the brilliance of its execution.

Library Media Connection (January/February 2009)
From time to time you come across a book that is compelling. You might not even truly care for it? it might be difficult to read or uncomfortable? but you are driven to finish. Living Dead Girl is such a book. Alice is abducted when she is ten. Ray, her abductor, threatens that if she leaves him, he will kill her parents. As time progresses, Alice settles into a victim mentality. Since she is now fifteen, Ray desires a younger companion. He enlists Alice's help in searching for one. Alice has hopes of finding Ray a new girl, training her, and being released to return to her family. Those thoughts drive Alice to visit playgrounds and find the perfect victim. Elizabeth Scott delivers an ending that does not disappoint. The book is gritty with violence and sexual, physical, and emotional abuse. It is a short book, which makes it an easy read, but it delivers incredibly difficult content. It is haunting and will stay with you long after you finish reading. Because of its content you will need to know your audience before purchasing this novel. Highly Recommended. Emily Garrett Cassady, Librarian, North Garland High School, Garland, Texas

Awards/Distinctions Awarded to *Living Dead Girl*

Source: https://www.librarything.com/bookaward, https://bccb.ischool.illinois.edu/blueribbons/, http://booklists.yalsa.net/

Amelia Bloomer Project List Young Adult Fiction Pick: 2009
Bulletin of the Center for Children's Books Blue Ribbon Award Winner: 2008
International Reading Association Young Adults' Choices Reading List Pick: 2010
YALSA Amazing Audiobooks for Young Adults: 2010
YALSA Best Books for Young Adults: 2009
YALSA Popular Paperbacks for Young Adults: 2010
YALSA Quick Picks for Reluctant Readers: 2009

Background Information for Library Materials in Review

Book Title: *More Happy Than Not*	**Synopsis** After enduring his father's suicide, his own suicide attempt, broken friendships, and more in the Bronx projects, Aaron Soto, sixteen, is already considering the Leteo Institute's memory-alteration procedure when his new friendship with Thomas turns to unrequited love. Source: Novelist Plus - accessed via SCDiscus
Book Author Silvera, Adam	
Copyright Year: 2015	

Professional Reviews of *More Happy Than Not*

Source: Follett Titlewave

Kirkus Reviews starred (April 15, 2015)

In a Bronx neighborhood of the near future, it's no secret that at least one person has taken advantage of the Leteo Institute's new medical procedure that promises "cutting-edge memory-relief." Reeling from his discovery of his father in a blood-filled bathtub, there are lots of things that Aaron Soto would like to forget--the smile-shaped scar on his own wrist attests to that. Puerto Rican Aaron meets a boy named Thomas from a neighboring (and sometimes rival) project who shares his love of comic books and fantasy fiction. The two develop a friendship that makes Aaron wonder if he's a "dude-liker," leading to a breakup with his girlfriend. When Thomas doesn't reciprocate, Aaron considers the Leteo procedure for himself. This novel places a straightforward concept--what if you could erase unwanted memories?--squarely within an honest depiction of the pains of navigating the teen years and upends all expectations for a plot resolution. Debut author Silvera has an ear for dialogue and authentic voices. He scatters references to his characters' various ethnicities in an unforced manner--of a midnight showing of a movie based on their favorite fantasy series, Thomas says "I was the only brown Scorpius Hawthorne." Thomas is the foil to Aaron's conviction that there's an easy way out in a multifaceted look at some of the more unsettling aspects of human relationships. A brilliantly conceived page-turner. (Speculative fiction. 13-17)

Publishers Weekly (April 13, 2015)

Aaron Soto, 16, lives in the projects in a Bronx similar to the real one except for the existence of the Leteo Institute, a neighborhood facility where patients can have painful memories erased (the most fantastical element of this procedure perhaps being that it is covered by Aaron's insurance). If anyone deserves to have his past wiped clean, it's Aaron, who has experienced poverty, his father's suicide, and the violent death of friends in his short life. But what Aaron wants most to forget is that he's gay, especially because the boy he loves is no longer able to be with him, and because his own inability to fly under the radar has made him a target. Silvera's debut is vividly written and intricately plotted: a well-executed twist will cause readers to reassess what they thought they knew about Aaron's life. It's also beyond gritty-parts of it are actually hard to read. Silvera pulls no punches in this portrait of a boy struggling with who he is in the face of immense cultural and societal pressure to be somebody else. Ages 14-up. Agent: Brooks Sherman, Bent Agency. (June) © Copyright PWxyz, LLC. All rights reserved.

School Library Journal (January 1, 2016)
Gr 9 Up-Aaron Soto shares a one-bedroom apartment in the Bronx with his mother and brother, his father committed suicide, and his friends aren't the greatest. The bright spot in his life is his girlfriend, Genevieve, but she's away for a month-long art retreat. Aaron begins spending time with Thomas, a new boy who doesn't quite fit in with his group of friends, and soon discovers he's happier than he's ever been before. Maybe too happy. Before long, Aaron realizes he's romantically interested in Thomas, but Thomas doesn't reciprocate, and his friends won't tolerate having a gay friend. Aaron turns to the Leteo Institute, known for their memory-relief procedures, to try to get his life on track. Ramon de Ocampo voices the myriad characters and brings Silvera's tale to life. VERDICT Tackling issues including race, class, and sexuality, this book is fitting for mature teens. Amanda Stern, Northwest Village School, Plainville, CT © Copyright 2016. Library Journals LLC, a wholly owned subsidiary of Media Source, Inc. No redistribution permitted.

School Library Journal (May 1, 2015)
Gr 9 Up-Debut author Silvera pulls readers into the gritty, (near-future) Bronx world of 16-year-old Puerto Rican, Aaron Soto, with a milieu of tight-knit, sometimes dysfunctional relationships. Aaron struggles to find happiness despite the presence of his mother, older brother, and girlfriend, as well as a set of childhood buddies and a new, intriguing friend, Thomas. He is haunted by painful physical and emotional scars: the memory of his father's suicide in their home, his own similar failed attempt with its resulting smiley face scar, not to mention his family's poverty and his personal angst at an increasingly strong attraction for Thomas. This first-person narrative raises ethical, societal, and personal questions about happiness, the ability to choose to eradicate difficult memories (through a scientific procedure), and gender identity. The protagonist is as honest with readers as he is able to be, and it is only after Aaron is brutally beaten by friends attempting to set him "straight," that he remembers the entirety of his life story through shocking, snapshotlike revelations. More surprising is the knowledge that his family and girlfriend have known his backstory all along. VERDICT A gripping read-Silvera skillfully weaves together many divergent young adult themes within an engrossing, intense narrative.-Ruth Quiroa, National Louis University, IL © Copyright 2015. Library Journals LLC, a wholly owned subsidiary of Media Source, Inc. No redistribution permitted.

Horn Book Guide (Fall 2015)
Aaron Soto would love to forget many things: his father's suicide, his burgeoning but unrequited feelings for new friend Thomas, the casual violence he faces on a regular basis. With cutting-edge Leteo technology, he can. Speculative twists to an otherwise realistic coming-out story add allegorical undertones and narrative unreliability to this meditation on identity, memory, class, and consequences.

Awards/Distinctions Awarded to *More Happy Than Not*

Source: NoveList Plus

American Library Association Rainbow List: 2016
Booklist Editors' Choice - Books for Youth - Older Readers Category: 2015
School Library Journal Best Books for Young Adults: 2015
YALSA Best Fiction for Young Adults: 2016

Background Information for Library Materials in Review

Book Title: *Perfect*	**Synopsis** Everyone has something, someone, somewhere else that they'd rather be. For four high-school seniors, their goals of perfection are just as different as the paths they take to get there. Cara's parents' unrealistic expectations have already sent her twin brother spiraling toward suicide…
Book Author Hopkins, Ellen	
Copyright Year: 2011	Source: Novelist Plus - accessed via SCDiscus

Professional Reviews of *Perfect*

Source: Follett Titlewave

Booklist (August 2011 (Vol. 107, No. 22))
Grades 10-12. In this companion to Impulse (2007), Hopkins addresses teens' struggles with unrealistic expectations in gut-wrenching free verse. Top student and athlete Cara wrestles with sexual orientation, while her twin brother and suicide survivor Connor struggles to overcome parental pressure to achieve. Cara's boyfriend, Sean, battles steroids' effect on his psyche, while would-be model Kendra descends into anorexia, and Andre tries to find the courage to tell his parents he intends to follow his dream to be a dancer. Fans of Hopkins' heartfelt, direct, and empathetic voice will not care that format and thematic material are much the same as previous titles.

Kirkus Reviews (August 15, 2011)
While not razor-edged like her previous work, Hopkins' portrait of four 12th-graders who are expected to be perfect will nonetheless keep teens up all night reading. In a Reno suburb, expectations take heavy tolls. Trying to excel at baseball and get into Stanford, Sean takes steroids and spirals into rage and rape. Kendra does pageants but wants to model, so she schedules plastic surgery and stops eating. Andre takes dance lessons in secret, funding them with money that his wealthy, status-conscious parents give him for fashionable sweaters. Cara seems faultless at everything from cheerleading to grades, but she's falling in love with a girl. The four first-person narrations are set in different type and have mildly different styles, but the free verse lacks Hopkins' trademark sharp, searing brittleness. However, the less-sharp tone works here, because these characters are more depressed than dissociated. The ostensible focus on perfection is a coping mechanism against families that are absent, cold and brutally silent, so the consequences-anorexia, drugs, booze, rape, delusion, deception-all ring true. It also rings true that some characters buckle, worst off at the story's end, while others find themselves and may make it. This page-turner pulls no emotional punches; readers should find Impulse (2007) first, because this is a sequel at heart, and knowing the prior work in advance adds crucial layers of meaning. (author's note) (Fiction. 13-17)

Publishers Weekly (July 4, 2011)
Hopkins sticks to the signature style that has made her books bestsellers, blending verse poetry with controversial topics. In her eighth novel, four teenage protagonists alternately narrate their struggles with perfection. Sean and Kendra's struggles are physical-he's a baseball player who turns to steroids, and she's an aspiring model who develops a severe eating disorder ("Real control is/ not putting in more than you can work off.... Shaving off every caloric unit you can/ without passing out"). Cara and Andre's issues are more about identity (Cara is an all-American girl realizing she is a lesbian, while Andre is under parental pressure to

pursue a lucrative, ambitious career path and is afraid to admit his passion for dance). This is a sequel, of sorts, as Cara's twin, Conner, a protagonist in Hopkins's suicide-themed book, Impulse, makes an appearance. There is an overabundance of plot points, as readers learn about Sean's dead parents, Kendra's racist father, a vicious attack on Kendra's sister, and more. But Hopkins explores enough hot-button issues (rape, teen plastic surgery, cyberharassment, etc.) to intrigue her fans and recruit new ones. Ages 14-up. (Sept.) (c) Copyright PWxyz, LLC. All rights reserved.

School Library Journal (August 1, 2011)
Gr 9 Up-This companion to Impulse (S & S/Pulse, 2007) can stand alone, but packs considerably more punch when read contiguously as intended. Impulse featured the interlocking narratives of Vanessa, Tony, and Conner, teens confined to a psychiatric facility after failed suicide attempts. Cara, Conner's twin, is Perfect's first narrator. Her story begins immediately after Conner's departure for the facility. She is on the cusp of her high school graduation and attempting to figure out who she is, if not the perfect image her mother expects. Kendra, Conner's ex-girlfriend, will do anything to become a model, regardless of what it means for her health or sense of self-worth. Andre wants to be a dancer, though this goal couldn't be further from what his parents expect for him. Sean is dead set on being with Cara for the long haul and dreams of playing ball at Stanford, but what will he sacrifice to get there? As Hopkins's readers have come to expect, each of the teens' lives spins out of control over the course of the novel as they stumble through sexual awakenings and violations, violent crime, and confrontations with racism. Some characters' voices are less clear than others. Andre's story, for example, focuses so much on his relationship with Kendra's daredevil sister that his important internal struggle-to dance or not to dance-is underplayed. Yet Hopkins's legions of fans will no doubt devour Perfect and welcome the return of the characters they learned to love in Impulse.-Jill Heritage Maza, Montclair Kimberley Academy, Montclair, NJ (c) Copyright 2011. Library Journals LLC, a wholly owned subsidiary of Media Source, Inc. No redistribution permitted.

Horn Book Guide (Spring 2012)
In Hopkins's latest verse novel, four self-obsessed characters (each with his or her own verse form) express concerns about achieving success. While the novel is supportive of one young woman coming out as a lesbian, female heterosexual activity mostly ends in rape or prostitution. Fans of Hopkins's style will appreciate this volume, but she breaks no new ground in style or content.

Awards/Distinctions Awarded to *Perfect*

Source: NoveList Plus

American Library Association Rainbow List: 2012
YALSA Quick Picks for Reluctant Young Adult Readers - Fiction: 2012