



*voice of
youth
advocates*

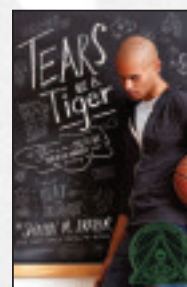
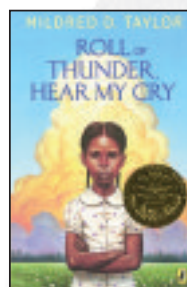
VOLUME 42 ► NUMBER 2 JUNE 2019

the library *magazine serving those who serve young adults*



► INTERVIEW WITH WILL HOBBS

► CONNECTED LEARNING
IN THE LIBRARY



► CSK AWARDS TURN 50



► CLASSROOM LIBRARIES



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REVIEWS

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On the cover: Young adult author Will Hobbs poses with Blatchley Middle School students on a whale watching trip in Sitka Sound, Alaska. The trip was an award for students who read most of Hobbs's books before his school visit.

Cover credit: Kari Sagel, librarian, Blatchley Middle School





Ten Years with VOYA

May 1 marked my tenth anniversary as Editor-in-Chief of VOYA Magazine. I remember my day-long interview at Scarecrow Press with Edward Kurdyla and the VOYA staff in the early spring of 2009. I was super excited when I was offered the job at the end of the interview day. I hoped to fill the shoes of the editors before me and leave my own impression on the publication.

The best part of this job is communicating with the many, many writers of the sixty-one issues I have edited, reading their ideas and articles and getting to know them at a professional level. Some of them were experienced PhDs, and some were newbies and first-time writers, and many were in between—at different stages of their careers and education. All of them had great ideas to share with librarians doing the job I enjoyed for many years—young adult librarian.

I hope you have enjoyed reading it as much as I have enjoyed putting it together. Thank you for being a VOYA reader these past ten years.

BOOKLISTS

We have three interesting and helpful booklists this month. Two offer books about future careers for teens. “Books about Teens Exploring Their Professional Passions” by YA fiction editor Jackie Dever, and “The Library as Career Exploration Hub: Helping Teens Discover Options in the Medical Field” by Jillian K. Dunne. The third list is “Religion and Spirituality in YA” by Bethany Dietrich. In response to an article stating otherwise, Dietrich proves with her booklist that there *are* YA titles featuring religion and spirituality.

AUTHOR INTERVIEW

With twenty novels under his belt, young adult author Will Hobbs is a familiar name in young adult collections. In “Looking Back, Looking Ahead with Author Will Hobbs,” Diane P. Tuccillo talks to Hobbs about his book and what is upcoming for his readers.

Lindsay Delaney tells us about “My First Year After Library School.” Tell us about your first year after library school. Was it what you expected? What do you wish you would have known?

“Coretta Scott King Book Awards Turn 50,” and librarian Deborah Taylor has been an active part of the committees selecting winning books and authors. She reflects on the selections over the years for the CSK awards.

Megan Barrett and Rebecca Ranallo, librarians and coauthors of **Cultivating Connected Learning: Library Programs for Youth**, will help you discover ways to engage teens in learning experiences in the library in “Create Deeper Learning Opportunities with Connected Learning.”

Teachers who have classroom libraries are making a concerted effort to connect students with books they will love. Read c. j. bott’s interviews with several of those teachers in “Classroom Libraries.”

Jessica Brushaber’s library is creating positions for teens that teach not only necessary work-life skills but also provide

meaningful experiences for resumes. Read about it in “Work with Us! An Internship for Teens.”

PROGRAMS

Four really great programs to try with your teens: “Add Some Sizzle with Pop-Up STEAM Programs” by Amy Wyckoff; “The Traveling Paper Kimono Project: The Little Library Program That Turned Big” by Valerie Colston that is a culture program and an art program; “Game Coding for the Win!” by Sarah Kepple, who shares a coding class you can do in the library; and “Breaking out of the Box: Breakout Boxes in the Library” by Cassandra Rondinella and Beka Miles, who put together escape rooms with real-life lessons.

October is the traditional issue packed with programs. Send your best programs to rmludt@voyamagazine.com to be included.

COLUMNS

New VOYA columnist Sarah Cooke starts her debut *Fantasy Quest* column with “Four Young Adult Fantasy Novels with Empowering Female Protagonists.” Cooke will be discussing the fantasy genre with reviews and commentary.

Hannah R. Gerber explains esports—arena style video games—and how librarians can host the events in the library in *Level Up! “Esports: Bridging a New Demographic.”*

Rebecca A. Hill discovers the current health of the Great Lakes in *Real Science* “Guarding the Great Lakes: Interview with Dan Egan, Author of **The Death and Life of the Great Lakes.**”

Jessica Snow looks at the Twitter hashtag #We Need Diverse Books and asks if it is going to make a lasting difference in *Teen ServicesVocate 4.0* “Is #WeNeedDiverseBooks a Trend?”

Rachel Metzler reviews titles with a bit of magic in *Audio Talk* “Ain’t No Basic Witch.”

Sharon Colvin asks the question in *Research Connections*, “Are the Rich Kids Okay?” Does “privileged” mean a teen doesn’t need our library services?

Christina Giovannelli-Caputo continues her series about working with homeschooled teens in the library in *Hanging with My Homies* “The Law and Compulsory Attendance.”

Kat Kan reviews popular and important graphic novels in her column *Graphically Speaking* “New Takes on Old Characters.”

REVIEWS

And then there is the other half of the magazine—professional reviews of young adult literature, reference books, and professional books for YA librarians! ■

Publisher’s Note: The June issue does not have a regular complement of book reviews. We apologize for that. We will post additional reviews online in July and also include them in the August 2019 issue.

Looking Back, Looking Ahead with Author Will Hobbs

► DIANE P. TUCCILLO

Will Hobbs' nineteen novels, still in print, have won numerous awards. His twentieth, **City of Gold**, will appear in 2020 from HarperCollins. **Downriver** and **Far North** are honored on the American Library Association's list of the "100 Best YA Books of the 20th Century." Like these, most of his titles are realistic fiction framed as adventure stories such as **Crossing the Wire**, but they are always much more than that. His mystery, **Ghost Canoe**, won the Edgar Award; **Jason's Gold** and **Down the Yukon** are historical fiction; **Kokopelli's Flute** is fantasy, and **Go Big or Go Home** is infused with science fiction. Will grew up the third of five children in an Air Force family that was on the move every two or three years, heightening his draw toward adventure.

Diane P. Tuccillo: *How far back do you trace your love of books and wild places?*

Will Hobbs: Both imprinted me during a few formative years in Alaska. In fourth grade, my teacher read **Call It Courage** to the class, and I was hooked and inside that story. By fifth grade, I was frequenting the library.

DPT: *Were you writing stories in grade school?*

WH: Just book reports and such. Today's kids, thanks to their teachers, are way ahead of where I was. The desire was there, but my first attempts were in college. Several times, I asked my profs to accept a piece of short fiction connected to a reading. They always said yes—this was Stanford in the late '60s. I wrote an epilogue chapter to **Moby Dick** that I called "On Queequeg's Coffin." Wouldn't you know, it was my favorite.

DPT: *Were you an English major?*

WH: I nearly had a double major in history. Like a lot of us, I wasn't career oriented. I left grad school hoping to become a writer someday. How I would accomplish that, I had no idea. **The Whole Earth Catalog** was calling me to learn to work with my hands. At the wheel of a junker pickup, I headed for Idaho and my first job—five weeks picking fruit alongside men from Mexico.

DPT: *I hear an echo of **Crossing the Wire**.*

WH: Which came thirty-some years later. That experience was the beginning of decades of adventures with Jean, my wife of forty-six years, which provided no end of grist for novels. A simple twist of fate—wrecking that pickup in an early winter storm—turned out to be a career move. It put us on a bus back to northern California. In survival mode, we went to work as substitute teachers. My first day with the eighth graders in Upper Lake turned into more than a semester in the same classroom. At \$17 a day, the pay was less than I'd made picking fruit, but I liked the kids and teaching quite a lot.



WILL HOBBS

DPT: *What brought you to the Southwest?*

WH: Teaching in public schools would enable us to live just about anywhere, and we had our eye on the Rockies. I completed my certificate in northern New Mexico, and we both found teaching jobs in southwest Colorado. We've been here ever since. I taught high school for two years, then junior high for twelve.

DPT: *As a teacher, you kept writing?*

WH: I squeezed it in during the summers when I wasn't hammering nails, weeding the garden, milking the goats, backpacking, and running rivers.

DPT: *That sounds challenging. Was it difficult getting your first novel published?*

WH: It took eight years to climb that mountain. In the summer of 1980, I wrote my first novel. Of course, I thought it would be published right away, as is.

It turned out to be the first of six drafts of my second novel, **Bearstone**. I sent it to every house in New York that was accepting unsolicited manuscripts.

DPT: *What kept you going?*

WH: Along with the rejections, I got a few responses to the effect of, "If you ever revise this, we'd like to see it again." I kept at it, but the results never made the grade.

DPT: ***Changes in Latitudes**, your first to be published, came out in 1988. VOYA called it "an excellent novel," by the way. How did it come about?*

WH: I remember! In '84, with **Bearstone** stalled, I started a new novel. **Changes in Latitudes** grew out of a short story I wrote in '81 during the Aspen Writers Workshop. I wrapped the plot around the central image of the short story, brothers swimming with sea turtles. The book caught the eye of Atheneum's Gail Paris, who has my eternal gratitude.

DPT: *You were on your way. What then?*

WH: Gail called and asked if I had another story. "One that's been rejected by every house in New York," I volunteered, "including yours." "But I've never read it," Gail countered. "Send it to me." That took a while. I decided to start over without looking at the earlier versions. I knew the Ute boy and the old man by heart, and I knew the high country settings like the back of my hand. I wrote new scenes and came up with a stronger through-line. I was feeling it, and somehow the quality of the writing soared.

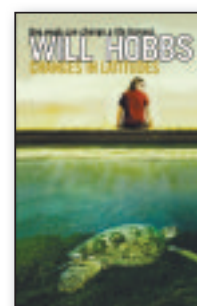




PHOTO CREDIT: JOHN LOFTUS

JACKIE'S WILD SEATTLE



PHOTO CREDIT: KARI SAGEL

SITKA ALASKA READERS

DPT: *Bearstone* garnered a stellar 5Q 5P from VOYA.

WH: Surprising and amazing things were happening. SLJ called *Bearstone* “far above other coming of age novels.” Prentice Hall chose *Bearstone* to succeed *Where the Red Fern Grows* as the unabridged novel in their literature anthology.

DPT: *How did you transition to full-time writing?*

WH: I was a classroom teacher with two published novels in '89 when Marc Talbert invited me to speak at his conference for aspiring writers in Santa Fe. Richard Peck heard me read from my first two books. Jean remembers Richard sitting next to her and saying, “Home run.” What an interest he took in emerging writers. Richard gave me invaluable pointers, including “You need to travel.”

DPT: *I take it you followed his marching orders.*

WH: So much so that days later, I invited myself to speak at Colorado's IRA chapter. They generously shoehorned me into their conference. A visiting leader of the school librarians in Arkansas happened to be there, and I went home with my first out-of-state invitation. I also went home with an invitation for a week of middle school visits in the Grand Junction area.

DPT: *What was that like?*

WH: The energy was off the charts. All of the students had finished one of the books. They'd all been taught as classroom novels. It's a fantastic thing to hold a book in your hands with your name on it, but it's exponentially better to find your audience excited about reading on account of your book. I went on to visit schools, public libraries, bookstores, and conferences in forty-seven states.

DPT: *I remember when you came and spoke to the teens at my former library in Arizona. It's a great memory, as is the one when you were selected the winner of the Judy Goddard/Libraries Limited YA Arizona Author Award. What was it like to be suddenly self-employed after so many years in the classroom?*

WH: After all the commotion at school, it was eerily quiet.

DPT: *So many teens would like to become writers. What would you tell them?*

WH: Write for enjoyment and to get better, but mainly, keep reading. As your life goes on, you'll have plenty to write about. When I wrote *Downriver*, I'd already rowed my raft through the Grand Canyon a bunch of times and knew how relationships are tested by the stress of running all those huge rapids.

DPT: *Where did those memorable characters come from, including Troy, the manipulator?*

WH: I based Troy on a boy who was sent home from the boarding school where I did my student teaching. A few of the characters I made up, but most began with a characteristic from someone I knew. Adam began with a newspaper story of a teen sent to detention for climbing a tree and leaving roses on a girl's pillow.

DPT: *You broke the mold of outdoor adventures with a girl as your lead character and narrator. Was Jessie based on a real person?*

WH: An eighth-grade student of mine in Durango. I imagined her as sixteen-year-old from Boulder going through a rough patch. At the outset of my third draft, when I began to write in Jessie's voice, the novel finally took off. The first and second-draft narrators didn't make it into the story.

DPT: *Three drafts told by three different characters. That's a new one on me.*

WH: Aspiring writers might be relieved to know that after my first three books, I was able to recognize false starts for what they were. The Kerlan Collection at the University of Minnesota has all three drafts of *Downriver*, along with all my manuscripts and papers.

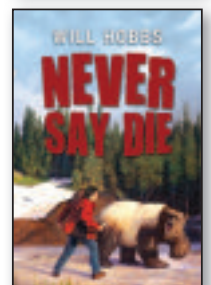
DPT: *I have to say, **Downriver** is a favorite of mine, but it's hard to choose. I know it won Colorado's Blue Spruce Award and the California Young Reader Medal, both voted in by teenagers.*

WH: It means a whole lot to get that kind of affirmation. The presentation in California was attended by a large number of enthusiastic high school students, and several of them spoke about the book.

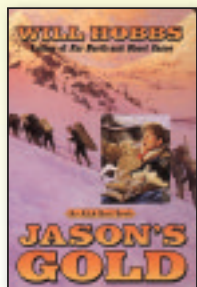
DPT: *I would think that **Downriver** was right up Richard Peck's alley.*

WH: For a year, everywhere he spoke, Richard held up *Downriver* and hailed it as “the quintessential young-adult novel.” What a boon that was.

DPT: *You must have been very proud of having such an impressive youth literature icon as a fan. After your early titles, you went north with many of your settings, all the way to the*



Arctic Ocean in *Never Say Die*. One personal favorite of your many “journey stories,” especially to booktalk during classroom visits, was your first historical novel, *Jason’s Gold*. You dramatized the entire Klondike gold rush in one teenager’s story. It’s thrilling and gritty and authentic. I appreciated your maps and your extensive and informative Author’s Note.



WH: Weaving the content into the fiction was quite a challenge. Sometimes you find a first line that’s like a magic key. I reached for something to encapsulate the furious momentum of the Klondike, and I came up with “When the story broke on the streets of New York, it took off like a wildfire on a windy day.”

DPT: Nearly all your novels, it seems, have begun with personal experience. Despite all the research, was that true with *Jason’s Gold*?

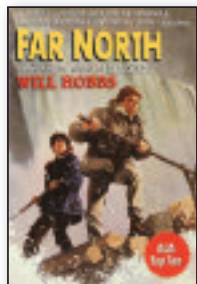
WH: On a road trip to Canada’s Yukon, we visited Jack London’s cabin in Dawson City, the destination of the rush. Then and there, I hit on the idea of writing a novel that would include Jack London as one of the characters.

DPT: All these years later, you’ve written another historical novel, *City of Gold*. Please dish.

WH: It’s set in southwest Colorado in the fall of 1900, mostly in Telluride. The story begins with the theft of two mules in Hermosa, up the valley from Durango. Ma and her two boys have recently arrived from Kansas. Owen, the man of the family at fifteen, won’t be able to plow their new ground unless he can recover the mules, Hercules and Peaches. The trail of the rustler—one of the Wild Bunch as it turns out—leads over the mountains to Telluride, where the miners are up against it in the era of the Robber Barons. Owen’s kid brother arrives on the train to provide dubious assistance and comic relief. Till is nine and more than a handful.

DPT: You’ve already pulled me in. Telluride is a spectacular and iconic location.

WH: With an amazingly colorful history that includes Butch Cassidy—his first “bank job” was in Telluride in 1889. Telluride’s notorious marshal, James Clark, was thought by many to have taken a bribe to be out of town that day. Both of them feature in the novel.



DPT: And the Sundance Kid?

WH: I couldn’t leave him out! Butch and Sundance fled to Argentina in February of 1901. What happened in the fall of 1900 to convince them to cash in their chips? *City of Gold* provides the answer.

DPT: I can hardly wait! All of your books appeal to middle school kids. Which have had the greatest appeal with high school students and their teachers and librarians?

WH: *Downriver*, *Far North*, and *Crossing the Wire*.

DPT: *Far North* is a story of winter survival and the survival of a way of life. I remember glowingly reviewing it for *VOYA* back in 1997. How did this story come about?

WH: Jean and I and a friend flew in with a bush pilot to run the South Nahanni in Canada’s Northwest Territories. It’s a big-volume river that pours over a 385-foot waterfall. I had no



RIVER RAPIDS IN GRAND CANYON

PHOTO CREDIT: JEAN HOBBS

idea the trip would lead to a story; it just sounded like a great adventure. As we were portaging the falls, a park warden told us of an incident the summer before. A floatplane had its engine die and nearly went over the falls. Around the campfire that night, I was imagining two boys out on the floats and paddling for their lives.

DPT: My favorite character is Johnny Raven. He is such an inspiring adult figure for both of the boys.

WH: Same here and the same goes with readers of all ages.

DPT: Did you get feedback from way up there?

WH: From British Columbia to Newfoundland. The coolest response ever came from a husband-and-wife team teaching at Nahanni Butte. The kids couldn’t get over that the story was about them. The elders were coming to school and sharing what it was like when they were growing up on the land before they lived in houses. Some of the Dene’s Johnny Ravens are still among them.

DPT: For readers back home, *Far North* describes a whole other world. How successful was it?

WH: It gave me the most readers and was behind invitations from all over the country. *Far North* took me so many places, including to the incredible English Festival at Youngstown State. It even took me to Prince of Wales Island in Alaska, and that led to working on a salmon troller with a teacher and her father, and that led to *Leaving Protection*.

DPT: I’d be remiss if we didn’t talk about *Crossing the Wire*. It’s as relevant today as when it came out in 2006 and has become a go-to novel on immigration. Some say it’s a modern classic.

WH: I can hope it will be around for a long, long time. It’s been the fastest selling of my books since it came out.

DPT: What was your impetus for writing it?

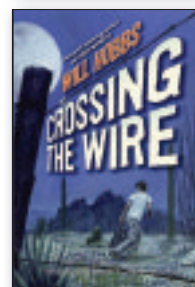
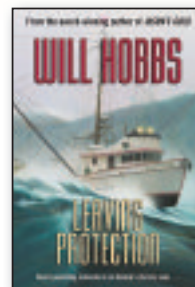
WH: People were dying in the desert by the hundreds, and the coverage I was seeing was frustratingly shallow. I was appalled by the brutal reality of it and the hypocrisy involved. I was picturing the men I’d worked with in the fall of ’71 in that orchard in Idaho having to risk their lives—some of them dying—just to return to the work we needed them to do and were unwilling to do ourselves. I knew that hundreds of thousands of our agricultural workers spent the winter in Mexico with their families and migrated on “the circuit” without the benefit of a visa of any kind.

DPT: What were they like, the migrants you worked with?

WH: They were men to admire. They lived in a bunkhouse in the orchard outside of Emmett, Idaho. One of them would go into town to buy the groceries. It was all about the work, so that they could send the money home to their families. Ten hours a day, up and down the ladder. There was only one day I filled as many bins as the best pickers.

DPT: This from your Author’s Note: “I was moved to learn all I could, and to write a book that would put a human face on the complex and controversial subject of illegal immigration.” That must have been a daunting task.

WH: It was, especially since it was living history and the books



hadn't come out yet. **Enrique's Journey**, the non-fiction best seller, came out the following year. A lot of my sources were human-interest stories from Arizona newspapers, the **Arizona Star** and the **Arizona Republic**, about crossers who had died in the desert and coyotes smuggling people and drugs. I learned about the Central Americans risking the freight trains from a feature in the **Denver Post**. I did a lot of research on the ground, on both sides of the Arizona border.

DPT: *The story begins in a poor village in central Mexico where farming has collapsed and most of the men are away working in the United States. Is Los Arboles based on a real place?*

WH: I fictionalized the remote village where my niece, Annie, had recently spent a summer. She lived with a family while working on an Amigos de las Americas project. I'd been to the state of Guanajuato a couple times to visit its beautiful colonial cities, but the novel needed to begin in the countryside. I had learned that 1.5 million subsistence corn farmers in Mexico had lost their livelihood in the wake of NAFTA, and many resorted to the desperate journey to "El Norte" to find work. At fifteen, Victor would be one of them. It was essential for readers to know where Victor was coming from. I couldn't have detailed life in his village without Annie's help.

DPT: *Victor contends with a gauntlet of dangers on his way north to find work in the U.S. and send the money home. Tell us about the opening line: "The end was coming, but I didn't see it coming."*

WH: I'd been immersing myself in Victor's character for months, imagining what he'd be like and what was on his mind. So much of writing is intuitive. I liked the first line that appeared on my screen. The ominous sound of it portends trouble. Right away, readers would be wondering who is speaking and what's going to happen.

DPT: *Why did you favor first person for **Crossing the Wire**?*

WH: First person would carry more emotion and keep me from telling when I should be showing. The big picture would be revealed scene by scene. After writing a few pages, I knew Victor's voice could go the distance. Imagining what it's like to be someone else is what novelists do, so readers can do the same. As an aside, I would add my conviction that young readers who have walked in the shoes of countless characters are much more likely to become empathetic and open-minded adults.

DPT: *The voice works, and it's a page-turner.*

WH: Dramatic tension is what keeps readers turning the pages, and the possibilities were endless with so much danger involved. Readers would realize this was a different sort of adventure story, all too real. From the first I knew it would end with Victor wiring his first money home to his family. He knew his mother would take the bus to the city once a month to look for it.

DPT: *That was really emotional.*

WH: So much so for me that I was crying as I wrote it: "My mother's tears would flow on that money, not only for the amount, but also to know, after eleven long weeks, I had made it safely across the wire."

DPT: *I should mention that Will's website (WillHobbsAuthor.com) has an interview with photos for each of his nineteen novels. Just a couple more questions, starting with your thoughts on why strong school and public libraries are important to children and teenagers.*

WH: They're the bedrock of equal opportunity, and they need to be fully funded everywhere. In Colorado and so many states, we've been losing ground. When kids have full access to learning, the sky's the limit. A seventh grade girl in my English class went on to become an astrophysicist and worked for years on the Hubble telescope. Every kid in every school has that kind of potential and deserves equal opportunity.

DPT: *Thanks so much, Will. For aspiring writers, including young writers, do you have any parting advice?*

WH: Whittled down, every story is about a character with a problem. Plot is the hardest thing, and you can save yourself a lot of time and effort if you develop a dynamic premise before you start writing. Your "what if," spoken in one sentence, should have a tremendous amount of kinetic energy. If there's a secret to writing, it's this: Think of your readers as 50/50 partners. Don't hit them over the head. Respect their intellect and their imagination and let them figure things out for themselves. You have a contribution to make. Good luck with it! ■

NOVELS AND PICTURE BOOKS BY WILL HOBBS

- Beardance.** Atheneum, September 2004, 1993. 154p. \$7.99 Trade pb. 978-0-689-87071-2. **VOYA** December 1993. **4Q 3P M J**
- Beardream.** Atheneum, April 1997. Illustrated by Jill Kastner. 32p. \$17.99. 978-0-689-31973-0.
- Bearstone.** Atheneum, August 2004, 1989. 160p. \$7.99 Trade pb. 978-0-689-87071-2. **VOYA** December 1989. **5Q 5P J S**
- The Big Wander.** Atheneum, October 1992. 160p. \$21.85. 978-0-689-31767-5. **VOYA** December 1992. **4Q 5P M J**
- Changes in Latitudes.** Atheneum, September 2004, 1988. 176p. \$9.95 Trade pb. 978-0-689-87069-9. **VOYA** June 1988. **5Q 4P S**
- City of Gold.** HarperCollins, forthcoming 2020.
- Crossing the Wire.** HarperCollins, April 2007, 2006. 224p. \$7.99 Trade pb. 978-0-06-074140-2. **VOYA** April 2006. **4Q 4P J S**
- Down the Yukon.** HarperCollins, April 2002, 2001. 208p. \$10.99 Trade pb. 978-0-380-73309-5. **VOYA** June 2001. **4Q 4P M J**
- Downriver.** Atheneum, July 2012, 1991. 200p. \$7.99 PLB. 978-1-4424-4547-5. **VOYA** August 1991. **4Q 4P J S**
- Far North.** Morrow, September 1997, 1996. 216p. \$6.99 pb. 978-0-380-72536-6. **VOYA** February 1997. **5Q 4P M J S**
- Ghost Canoe.** Morrow, July 1998, 1997. 208p. \$6.98 Trade pb. 978-0-380-72537-3. **VOYA** August 1997. **3Q 3P M**
- Go Big or Go Home.** HarperCollins, February 2008. 192p. \$15.50. 978-0-06-074141-9. **VOYA** April 2008. **4Q 4P M J**
- Howling Hill.** HarperCollins, September 1998. Illus. by Jill Kastner. 32p. \$24.50. 978-0-688-15429-5.
- Jackie's Wild Seattle.** HarperCollins, April 2003. 208p. \$19.99. 978-0-688-17474-3. **VOYA** August 2003. **3Q 4P M**
- Jason's Gold.** HarperCollins, October 2000, 1999. 240p. \$6.05 Trade pb. 978-0-380-72914-2. **VOYA** December 1999.
- Kokopelli's Flute.** Atheneum, July 2005, 1995. 160p. \$6.48 Trade pb. 978-1-4169-0250-8. **VOYA** February 1992. **4Q 4P M J**
- Leaving Protection.** HarperCollins, April 2005, 2004. 192p. \$8.99 Trade pb. 978-0-380-73312-5. **VOYA** October 2004. **3Q 3P M J S**
- The Maze.** Avon, August 1999, 1998. 256p. \$6.98 Trade pb. 978-0-380-72913-5. **VOYA** February 1999.
- Never Say Die.** HarperCollins, January 2013. 224p. \$16.99. 978-0-06-170878-7.
- River Thunder.** Delacorte, February 1999, 1997. \$6.99 pb. 978-0-440-22681-9. **VOYA** October 1997. **3Q 2P J S**
- Take Me to the River.** HarperCollins, May 2012, 2011. 208p. \$6.99 Trade pb. 978-0-06-074146-4. **VOYA** June 2011. **5Q 3P M J**
- Wild Man Island.** HarperCollins, April 2003, 2002. 184p. \$6.99 Trade pb. 978-0-380-73310-1. **VOYA** June 2002. **4Q 4P M**

Diane P. Tuccillo worked as a teen services librarian for forty years in New Jersey, Massachusetts, Arizona, and most recently in Colorado; has written for professional library journals; has presented for and served as an officer for various professional organizations; is an emeritus member of the **VOYA** Board; and currently serves on the board of the Poudre River Friends of the Library. She is the author of **Library Teen Advisory Groups** (Scarecrow, 2005; 2nd edition, Rowman & Littlefield, 2018) and **Teen-Centered Library Service: Putting Youth Participation into Practice** (Libraries Unlimited, 2010). Her forthcoming book is **Totally Tweens & Teens: Youth-Created and Youth-Led Library Programs** (Rowman & Littlefield, 2020).

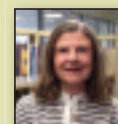


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