

# FOREVER YOUNG (ADULT)

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## WHAT'S NEW ON THE TEEN SCENE

**K**IDS TODAY!  
It used to be, back in the day, you know, when we were walking to school miles in the snow — uphill, both ways — that teens snuck adult books. Now quite the opposite is true as adults are diving head-first into the flourishing young adult fiction market.

For this role reversal, we've got to blame two boys in particular, whose names are probably already quite familiar: Harry Potter and Edward Cullen.

"I hadn't paid much attention to YA novels until the Harry Potter craze, which threw the door to YA wide open for adults," says inspirational author Brandilyn Collins, who co-writes a YA series, *Rayne Tour*, with her daughter Amberly. "After that of course came *Twilight*."

*Twilight!*

You can't have a young adult fiction feature without mentioning the juggernaut of a series, which came out of left field (Arizona, to be exact) to steamroll girls everywhere (and their moms) into a frenzy.

That was the thing. Everyone loved to read about Harry Potter, sure. But moms and daughters the world over loved Edward.

Edward got the attention of the Collins clan. "Amberly really got into the *Twilight* series (as did millions of other girls her age)," says Collins. "These books are fascinating to me as a writer in that they appeal to all ages."

It was a bonding experience, a way for mothers and daughters to connect, even when warring over curfew and whether those skinny jeans were too skinny (they almost always are, but isn't that the point?). There was one thing they all could agree upon: that Edward sure was dreamy.

"Melody and a group of her friends and their moms went to see the movies on premiere night," says *RT* columnist Marsha Hunt of her 15 year-old-daughter. Hunt is grateful for the plethora of YA fiction Harry and Edward have spawned, because they've gotten her daughters to do something far more important than swoon over fiction-

al characters — they've gotten her daughters reading.

"I have always loved to read, but it has been a struggle getting my girls to read," Hunt says. "Melody is now enjoying books more than ever, and I think it is because of the books that are out there for her. YA has come a long way since Nancy Drew and the Hardy Boys. I don't think YA books are just for teens anymore. It's nice to be able to read something with Melody."

Now that Edward and Bella are married off, Hunt and her daughter have been enjoying James Patterson's *Witch & Wizard*. "She was just so excited talking about it," Hunt says of Melody's reaction to the book. "It's a shared common interest."

"I had to tell someone how good it was," enthuses Melody, "and it's nice to have a conversation about the book, not just, 'How was your day at school?'"

"We get so many benefits from reading together," says Cindy Hudson, a mother who, yep, wrote the book on mother-daughter co-reading, *Book-by-Book: The Complete Guide to Creating Mother-Daughter Book Clubs*. "We talk about what we read, and we learn about each other as people, not just as mom and daughter."

And Hudson, like Hunt, hasn't found reading teen-appropriate material a drawback to sharing books with her daughters. "I love reading teen books," she says. "They often get right into the action. Young adult writers know they're competing for teens' attention with homework, social media and other activities. Teen books also give me a window into the kinds of issues my daughters and their friends may be facing in school or in life. And they remind me what it was like for me when I was their age," all of which can only help strengthen the mother-daughter bond.

That maternal bond was something the Collins ladies stressed during the creation of their *Rayne Tour* series, which, as it turns out, only came about because of a mother's devotion. Collins recalls being approached by her publisher Zondervan, who was starting a YA line and wanted the veteran suspense author to contribute. Already booked, Collins declined.

"However, the YA editor, a savvy salesperson, said, 'Well

now, don't you have a daughter who's 16 — in the range of the target audience? How about if you wrote the series with her? Good grief," Collins remembers. "What was I, a loving mother, to do? Turn down a chance for a three-book contract involving my daughter? 'OK, where do I sign?'"

The Collins' teamwork has earned them generation-spanning fans. "One of the most rewarding things to me is hearing

from readers in the same family: 'My grandmother, mom and I all love your books!' " says Collins. "How fulfilling to know my daughter and I have created a series that other mothers and daughters, even grandmothers, can enjoy together."

Something grandmothers, mothers and daughters can agree upon? Now that's magical. We're sure Edward and Harry would agree. ✧ — EP

## CHOOSE YOUR OWN (TEEN) ADVENTURE

### WANT TO GO TO THE PAST?

**Pick a time period: 1920s and '30s? or 1980s?**

#### JAZZ AGERS

**Should you bob your hair? Dance the Charleston? Wait in a bread line?**

SOME PEOPLE claim teens don't want to read books set in the past, but authors such as Libba Bray, Scott Westerfeld, Anna Godberson and Philip Pullman are bucking that notion. And after Judy Blundell's *What I Saw and How I Lied*, set in the post-WWII 1940s, won the 2008 National Book Award for Young People's Literature, authors are taking another look at old times, specifically the '20s and '30s.

"I've always loved the movies, music and fashion of the 1930s," says Justine Larbalestier, who is now writing the first of an as-yet-unsold series set in early 1930s New York. "I've written 60,000 words of the first book and so far I've only covered a few weeks of 1931. At this rate I may not even make it to 1932, let alone the end of Prohibition in 1933."

Godberson, who chronicled the glamorous doings of young Manhattanites in the Gilded Age, moves into the 1920s with her November book, *Bright Young Things* (HarperCollins). Planned as a four-book series, the books will follow three teenage girls as they live the flapper life in New York City and the Gatsby-esque mansions of Long Island. Godberson's editor, Farrin Jacobs, says, "This time period felt like a natural next step to Anna after *The Luxe*, because where the Manhattan society of *The Luxe* is all about rules, the world of *Bright Young Things* is the Roaring '20s — an anything-goes time."

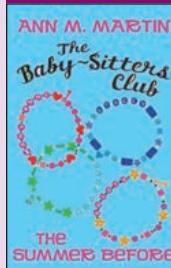
"There's something so decadent and carefree about that decade," says Little, Brown Young Readers Senior Editor Alvina Ling, who is working with Bray on a supernatural historical fantasy series called *The Diviners*. The first of four books is slated for a fall 2012 release, and Ling notes that it will feature a heroine who's "a little bit Zelda Fitzgerald, a little bit Dorothy Parker." Ling adds that Bray does "a ton of research" on the era to get the settings just right. "She captures the energy and spirit of the '20s perfectly," Ling concludes.

Perhaps that's due to love of that time period. Larbalestier, a proud history buff who researched her era meticulously, says "I hope my enthusiasm will translate into a series of books people just can't put down no matter what their age." — LF



#### AWESOME '80s

**Love teasin' your bangs and hangin' at the mall?**



EVER WONDER WHAT happened to Jessica and Elizabeth Wakefield? (You know you did.) Well, series creator Francine Pascal has *Sweet Valley Confidential: Ten Years Later*, out in 2011 from St. Martin's. With Diablo Cody's upcoming *Sweet Valley High* movie, everything's coming up Wakefield!

"They're so campy and over the top you really have to read them to believe it," says Robin Hardwick, she of the wonderfully snarky blog, [TheDairiBurger.com](http://TheDairiBurger.com) (the Wakefield's hamburger hangout, remember?) where she recaps the series, which began in 1983, and ran for more than 100 titles. "They're very movie-of-the-week after-school special, with the '80s values, and are full of rich, beautiful kids in sunny, magical California — which we were all obsessed with."

In another '80s throwback, *The Baby-Sitters Club* creator Ann M. Martin pens a prequel from Scholastic about *The Summer Before*, which chronicles events leading up to *Kristy's Great Idea*.

Why the flashback instead of forward? "Over the years I've heard many suggestions about what the girls should be doing in the future," says Martin, "but my favorite age group to write for is middle grade. It's the voice that seems to come most naturally to me." Guess that means the girls are stuck in middle school forever, though Martin was game to (conversationally) envision their future: "I think Kristy would be in charge of something, whether she's running her own business or in politics. Mary Anne I think became a teacher. Claudia did something with her art, and Stacey became something involved with fashion or design, maybe on the business end."

As for the SVH crew, YA author Amanda Howells, who ghostwrote for the *Sweet Valley University* spin-off, has some ideas: "I envision Bruce Patman involved in a hedge-fund scandal; Elizabeth as a correspondent in Afghanistan; and Jessica a rehab reality TV star."

Like, totally. — EP

# WANT TO STAY IN PRESENT DAY?

*Déjà vu all over again? Got a wandering eye?  
Who's telling your story? Do you see dead people?*

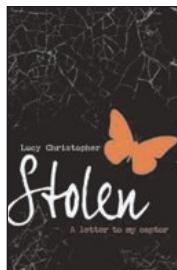
## HEY YOU!

**You sure do like letter writing and uninterrupted dark monologues.**

"YOU SAW ME before I saw you." That's the first line of Lucy Christopher's grim tale of abduction, *Stolen*, from Chicken House, written in the second person. "I knew right from the start that I wanted to write this book in the form of a letter," says Christopher, who penned the book as her doctoral thesis. "My Ph.D. supervisors were a little anxious about my perspective choice," she admits. Charles Benoit, author of the upcoming, buzzworthy *YOU*, experienced similar skepticism when writing his dark tale of a boy recounting the months leading up to a tragedy. "Several of my author friends — many times — tried to talk me out of it," Benoit admits, and after a year of trying to sell the manuscript, the author himself considered making some changes. But Benoit's agent's belief in the project held firm, and soon the book was purchased by HarperTeen.

Both authors believe the POV choice worked for their targeted young adult age range. "Teens are much more accepting of unusual narrative approaches than other readers," says Benoit. "Who doesn't like a story that makes them the center of attention?"

"Writing letters, or e-mails/texts/tweets, etc., is something teens know a lot about," says Christopher. "I wanted a narrative style that would grab the reader immediately," which, she hoped, "could bring the reader straight into my protagonist's emotional world." Benoit also favored the inherent immersion, saying, "By writing in second person, it becomes your story — you're making the bad decisions, you're letting opportunities slip by — and at every twist you as the reader find yourself wondering if you really would have done anything different." — EP



## LOVE THE ONE YOU (AREN'T) WITH So ... uh, has anyone else noticed that your best friend's boyfriend is super cute? Uh-oh.

"THE WHOLE CONCEPT of forbidden love is so hot," says Susane Colasanti of the predicament she places her main character in when poor Lani falls for Jason, her best friend's boyfriend in *Something Like Fate*, out now from Viking. "They just connect right away in a way that's unexplainable but undeniable."

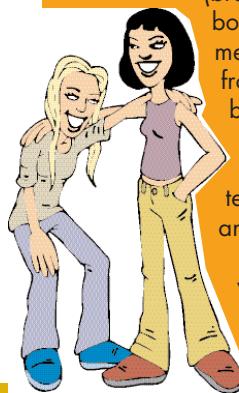
But everyone knows there are certain lines you don't cross," says the author, "there are these social rules and ethics," *The Unwritten Rule*, as it were, like the aptly titled recent release from Elizabeth Scott, which tackled the very same concept: you don't steal your BFF's BF.

And yet YA authors are putting their characters through the paces. "My poor main character!" laughs Jandy Nelson, whose protagonist Lennie

(brace yourself) cheats on her boyfriend with her dead sister's former flame in *The Sky Is Everywhere*, from Dial. "It's such a nightmare because the guilt is terrible,"

Nelson says, but it's all about the heightened emotions. "As a teenager the hormones are flying, and there's so much temptation."

Especially when, as a teen, you're with your friends — and most likely their boyfriends — all day, every day. "During my teen years I



## LOVE 4-EVER (AND EVER)

**You get a strange feeling about that cute guy in chem lab. Have you met before?**

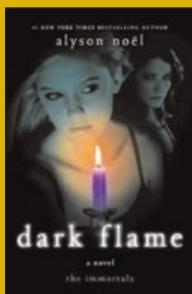
REINCARNATION JUST KEEPS coming back as a popular theme in YA fiction. "If you can suspend disbelief, it's one of those ideas that can explain a lot: déjà vu, phobias, special talents, why we long for a place we've never been," says Kirsten Miller, who's branching out from her middle-grade Kiki Strike books to write the *Eternal Ones* series, which is geared toward older readers. Book one, *The Eternal Ones*, is due out in August from Razorbill.

Miller adds that reincarnation also could go a long way toward explaining why we're drawn to some people and repelled by others. "There are some people we're supposed to meet." And of course there's the whole love of your life — or is that love of your *lives* — angle.

"I think there's something incredibly romantic about the idea of two soul mates finding each

other again and again, through the course of several lifetimes," says Alyson Noël, whose characters in the *Immortals* series do just that. *Dark Flame*, book four in the series, releases this month from St. Martin's Griffin. Noël says she's "intrigued by the earth plane as a sort of 'school' we revisit over and over again until we've learned all our lessons, worked out our accumulated karma and are free to move on — it's just rife with storytelling opportunities!"

Lauren Kate uses those opportunities with her *Fallen* series for Delacorte, which has an eternal love triangle and a heroine, Lucinda, who dies every 17 years. Kate says that the "genesis" of her series had more to do with fallen angels and the battle of good vs. evil, with reincarnation as a "smaller element, something I've always been fascinated with." *Torment*, September's sequel to last year's *Fallen*, moves the action from Savannah, Ga., to a new location. But Kate is really pulling out the stops for book three, which will be a "prequel" that traces the lifetimes of her star-crossed lovers from ancient



## Are you dead? Is someone you love dead?

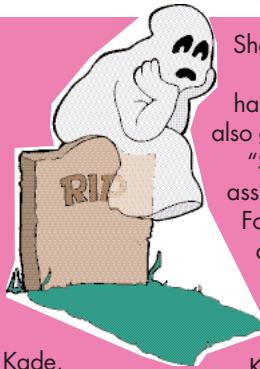
### DEATH 101

**So, yeah. You're dead. Now what?**

ADMIT IT. As a teen, you envisioned your own funeral. Your crush, weeping over your casket. Your mom, feeling pretty bad about that last fight. Well, two authors of the latest *Lovely Bones*-esque takes on death, where the protagonist is dead and then sticks around to tell us about it, are guilty of the same funereal fantasy.

"Perhaps I was slightly morbid," says Stacey Kade, whose *The Ghost and the Goth*, out this month from Hyperion, kills off the Queen Bee and has her haunt the school outcast. "But you wonder, 'What would people talk about at my funeral?' 'Would anyone even show up?'"

"I remember often fantasizing as a teen about my own death: I used to imagine how people would react," says Lauren Oliver, author of *Before I Fall*, a *Groundhog Day*-ish novel from HarperCollins, where Oliver's main character, Samantha, must keep reliving her last day alive. "Before she dies, I gave Sam a chance to do what I believe all teenagers wish they could do.



She gets to see herself through other people."

Alas and alack, as if these characters don't have it hard enough, what with their untimely deaths, they've also got to accept that people move on. Sometimes quickly.

"She's very egotistical and self-centered, and she's assuming that everyone's life will just stop in its tracks.

Forever," says Kade of her main character. But Kade has a rude (un)awakening for Alona. "I especially remember a guy I knew, I went to a very small high school, and he was out walking by the side of the road late at night and he got hit by a car and died," says Kade.

"There was a very strong sense of shock, but then, you know, a few days later, people moved on and then you start to think of things like, 'Prom is next week.'"

Want to try some other peeks into the great beyond? For a retro vibe, consider Christopher Pike's most excellent 1989 *Remember Me*, which is being reissued from Simon Pulse this July, or Amy Huntley's *The Everafter*, from Balzer + Bray.

What's the appeal of such death-centric books? "I'm addicted to drama," enthuses Kade, a trait certainly many teens (and, ahem, adults) can relate to. "Is there anything more dramatic than an untimely death?" — EP

wouldn't even go a day without talking to my friends; you really need that social support," says Colasanti, making the prospect of being without friends, thanks to a shady boyfriend maneuver, pretty scary.

"In the teen world everything is a thousand times more intense," says Colasanti, but she hopes that by writing heavy plotlines, "I feel like I can connect, help teens feel they're less alone, like, I'm not the only one who's had this problem and survived." — EP

Israel to now. "It's a great history and research project," says Kate, who experienced a possible past-life déjà vu while watching a documentary about Irish castles.

Miller doesn't have any past-life memories, but a very devoutly religious friend told her how she used to regale her siblings with very detailed stories of "being a mommy" when she was quite young. "When I asked her, does that work with being Catholic, she said, 'It makes perfect sense to me!'" Miller says.

"With a significant portion of the world's population believing in reincarnation, I think it's a concept that's definitely worth exploring," Noël says. The author went under hypnosis for several past-life regressions as part of her research, and puts herself in the "believer" column. "Reincarnation means there are no permanent goodbyes — it practically guarantees that you'll see each other again and again!" — LF

### GRIEF 101

**Your sister, your best friend, your boyfriend. Someone important has died. And now you've got to deal.**

"I THINK SOMETIMES we do forget that teens deal with death," says Tricia Mills, author of August's *Winter Longing*, the story of Winter, who only gets to spend one perfect day with the boy she's loved for years before he's killed in a plane crash. "Emotions are very heightened when you're a teenager, everything is life and death, and so these books are very literal," says Mills, who was contracted by Razorbill to write "teenage tearjerkers."

"What is it about us, sometimes we just want to sit in front of a movie or read a book and sob our heads off?" asks Jandy Nelson, who kills her main character's sister and best friend in *The Sky Is Everywhere*. "It's a catharsis, especially when you're a teen and everything is so emotional. It could be a safe place to experience a lot of life before they're ready for it themselves."

"You're dealing with a lot of firsts as a teen," says Jennifer R. Hubbard, who killed off Colt's secret girlfriend in *The Secret Year*, from Viking. Hubbard points out that teens today aren't quite as sheltered as we'd like to think. "I think in most high schools — even in a relatively sheltered American teenager's life — there will be someone who dies in a car accident or has a fatal illness at a very young age.

"Death is a big part of life," says Hubbard, a point to remind ourselves of when we begin to worry about the darkness inherent in all of these fatalistic books.

"Every generation, society becomes more open," says Mills. "I do think teens deal with more today than they did a generation ago, but I'm not a big believer in 'the good old days' kind of thing, because every generation believes that, and if you go back in time, when were the good old days? When there were cavemen?" — EP



# WANT TO GO UNDER WATER OR INTO THE FUTURE?

Are you under the sea? Gone back to the future?

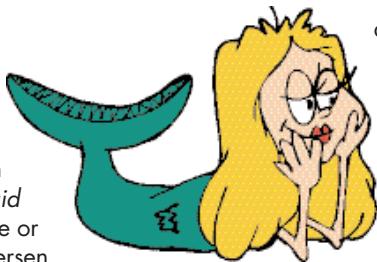
## CATCH A WAVE

**You're really, really into the ocean. A denizen of the deep.**

SCHOOLS OF SEA CREATURES, mer-people and sirens are swimming into YA fiction these days. Maybe it's *The Little Mermaid* influence, either that of the Disney movie or the darker, deeper Hans Christian Andersen fairy tale. Or maybe a lifelong fascination with the mysteries of the undersea world.

"The ocean is so vast and unknowable, especially to someone who can't swim," says Aimee Friedman, author of the 2009 release, *Sea Change*. "It's literally fathomless, the depth of it all," she adds. *Sea Change* takes place off the Georgia coast on the fictitious Selkie Island, but it doesn't actually feature any selkies — women of Irish and Scottish legends who could turn into seals, according to Friedman, who adds "they weren't as sexy as mermaids." The novel does have Leo, a mysterious possible mer-boy and Selkie Island "local" who attracts the attention of skeptical New York visitor Miranda. "I loved the story of the Little Mermaid growing up," Friedman says of the H.C. Andersen version. "I wondered, what if it was a boy from the sea?" She continues, "Mermen haven't been explored as much as mermaids, plus it's a great metaphor for teen love and teenage boys in general. Boys are so unknowable at that age to girls, they're like alien creatures."

Alien, yet familiar, says Tricia Rayburn, whose July book from Egmont, *Siren*, is the first in a series. "Sea creatures



are fascinating because they come from a world that, unlike other fantasy settings, actually exists." She continues, "We haven't explored every inch of ocean, and until we do, we can't rule out the existence of specific sea creatures. In this way, I think sirens are akin to alien life on other planets: We haven't seen them or interacted with them ... but what if? Why not?"

Rayburn, who confesses to a "somewhat recent fear of all creatures of the deep," despite growing up near the water in Long Island, opines that sirens will especially appeal to female teens. "After all, what teenage girl today wouldn't want the ability, at least once, to mesmerize the boy of her choosing?"

Certainly not the mermaid princess heroine of Tera Lynn Childs' *Forgive My Fins* (June, Katherine Tegen), who is aware of her powers. Unfortunately, her bond-kiss, the one that is supposed to cleave her soul mate to her, is with the wrong boy! Childs, who was a competitive swimmer, says she "dreamed about being a mermaid" when she was young. "After seeing *Splash* [the 1984 Darryl Hannah/Tom Hanks fish tale], my cousin and I tried to turn into mermaids in the bathtub."

Childs is betting that the teens who grew up watching *The Little Mermaid*, Disney version, will be "excited to have fiction about a girl living on land who does know her powers." Plus, there's the allure of freedom: "They can be on land or on water," Childs says of sea creature characters, "and go places we can't."

Other marine-themed books to catch: *Forbidden Sea* by Sheila A. Nielson; *The Mermaid's Mirror* by L.K. Madigan. — LF

## END OF DAYS

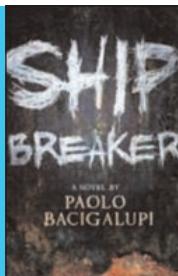
**Are you in the future? Is it awfully bleak?**

EKING OUT AN existence after a cataclysmic event is hard enough without also having to deal with ordinary teen concerns.

Of course, a broken future doesn't make parents any easier to understand or first loves any less turbulent. And anything that makes life hard for the characters tends to make for compelling fiction.

Plus, from the author's point of view, it also makes the act of writing itself more interesting. Michael Grant writes the *Gone* series, the latest of which, *Lies*, came out in May from Katherine Tegen Books. In the *Gone*-iverse, everyone over the age of 15 disappeared one day, and the teens and children who are left must battle sinister creatures, mutating animals — and each other.

Sound like a lot to handle? That's the idea. "When I write a series," Grant says, "I pack heavy. It's a little like you're moving to a desert island" where you don't know how long you'll be there — or how many books you'll end up writing — and you want to make sure you have



enough material to stick it out for the long haul.

But building in plenty of material for a long-running series won't help if readers aren't interested. So, Grant says, he thinks of 12-, 13- and 14-year-olds and asks, "How am I going to keep you up all night reading my books?" He says that "the advantage of a futuristic setting is that you write all the rules," allowing authors free rein over their universes.

Sci-fi writer Paolo Bacigalupi calls this sort of free-wheeling, make-your-own-rules approach an "anarchic playground," in which the setting functions as "a torn-apart character that other characters are traveling through."

Bacigalupi chooses a dystopian setting for his tales because of his concerns about "environmental and social issues," issues many teens are interested in exploring as well. *Ship Breaker* (Little, Brown, May) is set in a world in which the oil has run out and most heavy manufacturing has ceased as a result.

"A lot of the time, I'm looking at trends around me that are of concern," he says, adding that he extrapolates those trends to their logical end and then sets stories "inside of that broken future," giving readers the chance to "use a future broken space to reflect back on the present." — SK

# CLASS REUNION

School's back in session for these old favorites



HAT'S OLD IS NEW AGAIN.

As the YA genre expands, publishers aren't forgetting their roots. On a quick walk through the bookstore you'll see lots of new offerings for teens, sure, but you'll also spy some familiar faces.

Sometimes literally.

This déjà-vu-rific experience is thanks in part to people like Jennifer Hart, vice president, associate publisher at Harper Perennial. Realizing that Maud Hart Lovelace's Betsy-Tacy books, published in the 1940s and '50s, still had a rabid fan base, Hart convinced the publishing house that the series needed to be reissued — and kept intact.

"I felt really strongly about using the original cover art, because the Vera Neville illustrations are very much associated with the series," says Hart, who is one of those aforementioned Betsy-Tacy fanatics. In 2009, Hart spearheaded three 2-in-1 reissues of Betsy's adventures in high school and beyond (the series begins with children's books when Betsy is 5, and then advances in reading level as Betsy ages), including *Heaven to Betsy and Betsy in Spite of Herself*; *Betsy Was a Junior* and *Betsy and Joe*; and *Betsy and the Great World* and *Betsy's Wedding*.

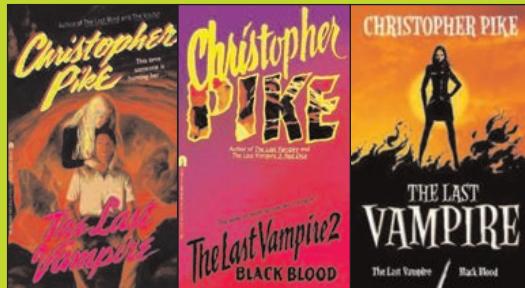
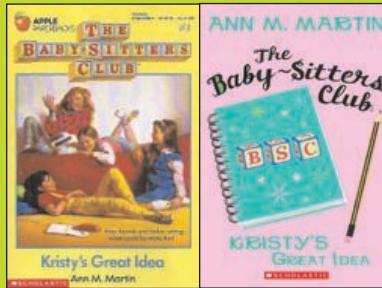
"We kept it all as it was," says Hart of the text, a tactic not all old-school reissues subscribe to.

"We made them what my editor calls 'time neutral,'" says Ann M. Martin, creator of Scholastic's much-beloved *Baby-Sitter's Club*, of the seven planned reissues from the series. "We took out references to technology; we'd say, 'Let's just have them watch a movie,'" says Martin, instead of having the girls use a VCR or a DVD player to tame their rambunctious charges.

In addition to some smoothing over of '80s technology, Martin's book covers are also getting a facelift.

"I really love them," says Martin of the original images, but she admits, "when I look at them now they really do look dated, and since we want to appeal to this newest generation now," they decided to update the look.

That's an interesting question when considering these reissues: just who is the target audience? Older, nostal-



gic fans who went to the bookstore monthly to find out what was going on with Kristy, Mary Anne, Stacey and Claudia? Or, (dare we say it) kids today?

"I am hearing from a lot of older readers who want to reintroduce them to, if not their own children, then nieces and nephews," says Martin. "There really is a sense of the older generation passing the books along, so we're targeting both audiences."

And those audiences are proving to be quite enthusiastic.

A recent set of 3-in-1 releases from Christopher Pike's popular '90s vampire series has sold very well, proving that vamp-loving teens is really not a new trend, after all. *Thirst No. 1* [which includes *The Last Vampire*, *Black Blood* and *Red Dice*] has spent 33 weeks on the *New York Times* bestseller list. *Thirst No. 2* [*Phantom*, *Evil Thirst* and *Creatures of Forever*] debuted at No. 1 and has

spent 12 weeks on the *NYT* list," says Assistant Editor at Simon & Schuster Emilia Rhodes, who handles the titles for the elusive author. "I think some of the people buying these reissues are Pike's fans from the '80s and '90s, but he's also reaching a new generation."

The Betsy-Tacy novels were so popular that additional releases of Betsy's travails are being planned for this fall.

"They've been doing really well," says Hart, "the entire series has gone up in sales."

So what's the appeal? There's nostalgia, certainly, as well as a whole new generation of teens to ensnare.

"I think the success of the reissues is a culmination of things," says Rhodes, "a great package, a genre and story that people love and very devoted fans."

Sounds like a — timeless — can't-miss formula to us. — EP

**TALKBACK:** Tell us what you think of this feature and your feelings about young adult fiction.

E-mail [Elissa@RTBookReviews.com](mailto:Elissa@RTBookReviews.com) and your letter may appear in a future issue. For more YA titles, head to our Teen Scene section on page 60.