

**Chapbook...**

**Volume 65, Winter 2009**

**Quarterly Journal of the Youth Services Section  
North Carolina Library Association**

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**\_ Message from the Chair**

My Fellow Chapbook Readers:

Just a short column this issue to remind you that Spring is the air and you know what that means – Summer Reading! Yes, most of you have already planned out your highly imaginative Summer Reading Programs and are just champing at the bit to get started. This year's themes, "Be Creative @ Your Library," is both challenging and fun to program and plan for, and has hopefully got your creative juices flowing. Don't forget to share your wonderful and inventive ideas with colleagues throughout the state (and beyond). You can submit an article to our Chapbook editor, Loretta Talbert, or e-mail the NCKids listserv to get your ideas out (and maybe brag a little about how creative **you** are).

Looking ahead to the Fall, the NCLA Biennial Conference will be held in Greenville, October 6-9. The Youth Services Section Board is currently planning several programs that you won't want to miss, so be sure to mark your calendars and join us. We will have more information on the 2009 Conference in the Summer issue of Chapbook.

Stay tuned....

Lara A. Luck

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**From the Editor.....**

**I**nvoke our readership to submit articles to the Chapbook; to share your tried and true special programs, or interesting projects, or upcoming events whereby all readers may be informed or even motivated to try something new. There is no deadline.  
Send as a single-spaced, 1-4-page Word attachment to:

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## North Carolina Children's Book Award

**NORTH CAROLINA CHILDREN'S BOOK AWARD PROGRAM announces its 2008 winners!**



[Scaredy Squirrel](#), by Melanie Watt is the winner of the Picture Book category.



[Frankenstein Makes a Sandwich](#), by Adam Rex is the winner of the Junior Book category.

A grand total of 138,676 votes were cast. We had well over 550 schools to vote and several public library systems reporting as well. *Scaredy Squirrel* won with 24564 of the 120,796 votes cast in the Picture Book category. *Frankenstein Makes a Sandwich* won with 2410 of the 17,880 votes cast in the Junior Book category.

The North Carolina Children's Book Award Program is a children's choice award program sponsored by the school and public librarians in North Carolina designed to introduce children to current children's literature and to instill a love

of reading.

The list of titles nominated for the 2009 North Carolina Children's Book Award Program will be announced in mid-May. Nominated titles will be highlighted at the October NCSLMA Conference and at other workshops throughout North Carolina.

### Picture Books

- [Big Bad Wolves at School](#) by Krensky, Stephen. Simon & Schuster, 2007.
- [Dogku](#) by Clements, Andrew. Simon & Schuster, 2007.
- [An Egg is Quiet](#) by Aston, Dianna Hutts. Chronicle Books, 2006.
- [Henry's Freedom Box](#) by Levine, Ellen. Scholastic Press, 2007.
- [Hey Mama Goose](#) by Zalben, Jane Breskin. Dutton Juvenile, 2005.
- [Knock Knock](#) by Freymann, Saxton. Dial, 2007.
- [Lily Brown's Paintings](#) by Johnson, Angela. Orchard Books, 2007.
- [Marimba!: Animales from A to Z](#) by Mora, Pat. Clarion Books, 2006.
- [Millie Waits for the Mail](#) by Steffensmeier, Alexander. Walker Books for Young Readers, 2007.
- [Mr. Pusskins: A Love Story](#) by Lloyd, Sam. Atheneum, 2006.
- [The Perfect Nest](#) by Friend, Catherine. Candlewick, 2007.

### Junior Books

- [Birmingham 1963](#) by Weatherford, Carol Boston. Wordsong, 2007.
- [City of Dogs](#) by Michael, Levi. Putnam Juvenile, 2007.
- [Diary of a Wimpy Kid](#) by Kinney, Jeff. Abrams Books for Young Readers, 2007.
- [Dogs and Cats](#) by Jenkins, Steve. Houghton Mifflin, 2007.
- [Hey There Stink Bug!](#) by Bulion, Leslie. Charlesbridge Publishing, 2008.
- [How to Steal a Dog](#) by O'Connor, Barbara Farrar. Straus & Giroux, 2007.
- [Lawn Boy](#) by Paulsen, Gary. Wendy Lamb Books, 2007.
- [Martina the Beautiful Cockroach: A Cuban Folktale](#) by Deedy, Carmen Agra. Peachtree Publishers, 2007.
- [Night of the Howling Dogs](#) by Salisbury, Graham. Wendy Lamb Books, 2007.
- [One Thousand Tracings: Healing the Wounds of World War](#)

- [Previously](#) by Ahlberg, Allan. Candlewick, 2007.
- [Snow Day!](#) by Laminack, Lester L. Peachtree Publishers, 2007.
- [Who is Melvin Bubble?](#) by Bruel, Nick. Roaring Brook Press, 2006.
- [Wolf's Coming](#) by Kulka, Joe. Carolrhoda Books, 2007.
- [II](#) by Judge, Lita. Hyperion, 2007.
- [Paint the Wind](#) by Ryan, Pam Munoz. Scholastic Press, 2007.
- [Peak](#) by Smith, Roland. Harcourt Children's Books, 2007.
- [The Penderwicks: A Summer Tale of Four Sisters Two Rabbits and a Very Interesting Boy](#) by Birdsall, Jeanne. Knopf Books for Young Readers, 2005.
- [The Road to Paris](#) by Grimes, Nikki. Puffin, 2008.
- [Rules](#) by Lord, Cynthia. Scholastic Press, 2006.

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## **Be Creative @ Your Library with Origami: North County Origami Club**

Why origami? And what is it anyway? And what does origami have to do with libraries and literacy? And isn't it too hard? Sure, it's creative, but...

First of all, origami is folding all kinds of paper. It requires fine motor skills, listening skills, attention to detail, visual acuity, and the ability to follow both visual and oral directions, which all translate into literacy skills. Moreover, learning to read and use origami books requires understanding the international symbols of paper folding to create ever more complex structures.

Different people learn in different ways and this applies to origami. Starting with an origami book and working through the basic folds and terminology is one way to begin. Another way is to find someone who is willing to teach you or join an origami group and learn from them. YouTube has lots of origami tutorials. Teaching origami to children does not require complex models but does require practice and familiarity with the terminology used in origami. For instance; use 'corners', not 'points', when you want them to "match up the corners," ("Tips for Teaching SIMPLE Models", posted on *Papercrane- Australian Origami*, <http://www.papercrane.org/index/Diagrams/42> .)

For additional help, refer to: "Teaching Tips" on the *OrigamiUSA* website, [http://www.origami-usa.org/teaching\\_tips](http://www.origami-usa.org/teaching_tips). The *British Origami Society* also has teaching tips at <http://www.britishorigami.info/practical/highlite/130-39.htm> with examples of how to describe the model as you are teaching with a short summary as follows:

"So...

1. Get everybody's paper in the best position for the next move.
2. Say what you're folding, from where, to where and how.
3. Describe the shape/colour of the model when the move is completed..."

At our monthly North County Library Origami Club, I provide the paper and the children keep everything they create. Paper doesn't have to be square or "origami" paper. It can be gift wrap, copier paper, or newspaper. It should be sturdy enough not to tear easily and not too thick so it can be easily folded. Test whatever paper you are using before using it in a program.

Diagrams for models can be found in books and online. I usually start with something with simple folds like the traditional swan. Next, I make some kind of a container such as a boat, box, or hat. Then, I make something fun to play with like an airplane or an action model. If there is time, and depending upon the abilities of the children, I try something a little more complex. I always have the books and patterns with me that I am using and cite the source and creator of the model I am teaching. Books to check out on origami are on display on a nearby table for checkout or for use in the library. The program lasts 45 minutes to 1 hour.

I have been doing this program for a little more than two years now and find it to be one of the programs I look forward to the most. It is challenging, yet rewarding, and there are

surprises and encouragement when you least expect it. Below are pictures of the youngest of three sisters who have been attending regularly during the last two years. She is wearing a placard with 100 origami models that she and her sisters created and displayed for her “Kindergarten-100 Days” parade. Many of the models are ones they made in our Origami Club. Her mother emailed them to me saying, “Thought of you when we made this.”

Origami is a creative art form using the hands and is as relaxing or stressful as you want it to be. Remember, you are the teacher, and you are in control. Above all, have fun!

Photos used by permission of Audrey Lates



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## **Manga Art Class a “Draw” for Youth at the Camp Lejeune Base Library in Jacksonville, NC**

**By Jan Guitar**

In the summer of 2007, the Camp Lejeune Base Library welcomed a new Director, Grace D. Paul, to the library. In order to get to know the library and its employees, she met with each one individually. While meeting with Jana Guitar, they began to brainstorm about ways to bring in the teens and introduce them to the library. Jana is an artist, and was working at the circulation desk. Out of that meeting, the concept for a Manga Art class was born. She prepared material and handouts for teaching the class and in October of that year, the first Manga Art class was offered to teens, ages 13-18. Shortly after that, she was moved to the Youth Services department of the library.

Manga is a Japanese art form that is very popular with the teens here in the U.S., as well as Japan. In conjunction with the Manga Art class, a Manga comic and graphic novel book section was begun in the Teen Room at the library.

The Art class is set up with tables, chairs, handouts on drawing Manga characters, pencils, erasers, fine and ultrafine black ink Sharpies, colored pencils, tracing paper and white, blank paper. Also in the room is a white board and markers for the instructor. A book cart filled with Manga art comic and graphic novels and books on learning how to draw Manga, dragons and mecha robots is placed in the room where the class is held. A refreshment table is set up with chips, cookies and sodas. There are door prizes to be given away, with names drawn from the sign-in sheet.

The class is advertised a month in advance, and because of the limited size of the conference room, there is a sign-up sheet with a stand-by list attached at the circulation desk. Initially we could fit 35 in the conference room, but with the overwhelming response, we were able to fit in 40 (but it was tight!). Funny thing, the teens did not mind! They loved the class and it became a wonderful venue for meeting other teens, and most of all, coming to know the library and the services offered.

At the beginning of each class, I welcome them and tell them about the library and the programs and services offered. I point out the books on the cart for them to check out, and tell them how many can be checked out and for how long. I make the class as relaxed and fun as possible, and let the teens know to help themselves to refreshments at any time during the class.

Then I begin the class, ask them to look at the handouts in front of them and explain how they will be used in class. I offer a brief history of Manga Art, which they always find fascinating. I ask them if any know when Manga really began – most of the teens know where it started - in Japan. It is a good “ice-breaker” to

get them interacting in the class. They are genuinely surprised to learn it began all the way back to the 1880's in Japan, and that the word "Manga" means "whimsical" or "light-hearted." There are three styles of Manga: simple, realistic and heroic. I am teaching the simple style so anyone can learn how to draw.

Using a circle, a triangle and two straight lines, I teach the teens how to draw a face (see figure 1). Starting with a circle, you draw a line across the circle (from left to right), making the line below what would be the halfway mark of the circle. Because Manga characters have a childlike face you have to have a higher forehead, as you see on babies and younger children.

Another line is drawn from the top of the circle to just a little bit below the bottom of the circle, straight down the middle. The line across the circle is where the eyes are drawn. The eyes are always enormous, so I encourage the teens to draw them as large as they like. They do a half-circle above the line on either side of the middle line that is down the middle of the circle, and then they draw another half-circle below the line, completing the eyes. The eyes are "circles within circles, within circles" – a total of four circles, counting what they just drew. Each circle will be smaller than the first, until the last one, which is the reflection of the eye. They are to blacken in the next to the last circle, which is the pupil. The line across the circle where they just drew the eyes is also where the top of the ears will be, so starting at the line on the either side of the outside of the circle, they draw two small half-circles for ears (see figure 1).

The nose is very simple, just a reverse "L" at an angle, and the mouth is an inverted triangle, with a "v" underneath it for the lower lip. To make the chin, they just follow the outside of the bottom of the circle with two lines that meet at the end of the line drawn down the middle of the circle – another inverted triangle for a chin. The hair can be any way they like, but always there is lots of hair. I just draw it out from the outside of the circle then over the forehead and around the ears for the boys, and pig tails for girl characters.

In the class, we draw a male "hero", a female "heroine", and a villain or "bad guy". The bad guy is always a hit. We get crazy and creative with this character, with everyone offering suggestions on facial features (scars, piercings, tattoos), and really bizarre hairdos (or lack of hair). A "Mohawk" hairstyle is a favorite.

I include a handout with drawings of different styles of eyes, noses, and eyebrows in different positions. They can take the handouts with them to practice combining different features to create characters and expressions. Also, on the handout showing the three Manga art styles (simple, heroic and realistic), I show how each one looks and how to draw the different styles using the size of the head for proper measurement and proportions (see figure 2). Included in the handouts is a black and white drawing I did of a Manga character (see figure 3). With that I teach them coloring techniques to make their characters look like what is in the graphic novels or comics. I have three color

samples of the same drawing which shows the simple technique. Figure 4 shows one of the color samples. If the coat is going to be blue, then I teach them to outline the coat in dark blue, making the color heavier wherever there is a black line. Using the same blue colored pencil, make the inside of the rest of the coat a lighter shade of the same color. I tell them if they do that with all the colors on the drawing and it will look more realistic.

During the class, while they are drawing or coloring, I will stop and pick a name for a door prize. I have about three door prize bags to give away, which include books on drawing Manga, wooden figures that can be put in different poses, colored pencils, Manga comic books or samples from publishers (age appropriate), and sketch pads. It varies, depending on the age and size of the classes.

Since 2007, we have done to date 16 Manga art classes, with separate classes for ages 7 to 11, 12 to 18 (teens) and 18 and up for adults. We have introduced between 300 to 500 new patrons to the library using these classes.

The Beginning Manga Art class has three levels to it, continuing on to Manga 2 and Manga 3. The teens have their own three levels and the adults theirs. We go on to learn how to draw bodies, hands, fists, weapons such as samurai swords, guns, etc. and mecha robots. In one class, we learn how to combine the body and the sword and draw a complete Manga character with a sword, in a foreshortened perspective.

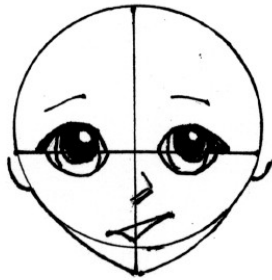
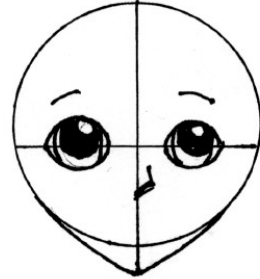
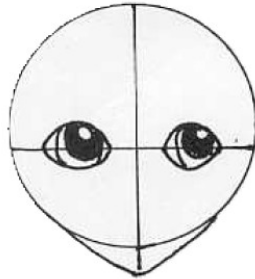
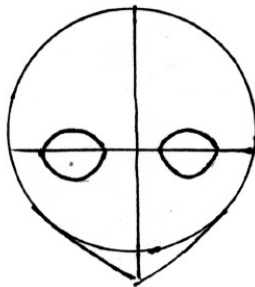
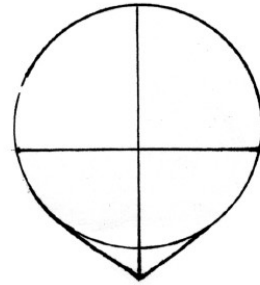
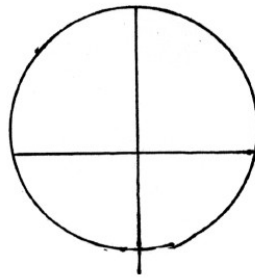
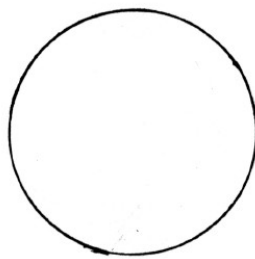
The joy of doing the art classes is to see these teens and children involved in other programs at the library and checking out books during the week. We have had art classes where some of the teens are there for the first time and are very shy. By the time we are drawing the Manga “bad guy” character, they are piping up with their suggestions on how to make him as weird as possible.

I emphasize to the class to always sign and date their work, because they never know if they will become famous artists later on. If they want to, I ask if they want to leave a drawing with me, to display in the teen or children’s section of the library. This brings them back in with their parents to see their artwork on the bulletin board that showcases the Manga Art class, and becomes another opportunity to introduce their parents to the library.

I am starting a new class called Superhero Art class and I am already overbooked for the first class. Art is a wonderful vehicle to bring new teens and children and their parents into the library. You don’t have to be a great artist to use these materials to start a Manga Art class at your library.

The theme for this year’s Summer Reading Program is “Be Creative” and this would be a wonderful program for all ages. I hope this will inspire and help you make this the best Summer Reading Program ever at your library!

MANGA ART CLASS  
Basic Shapes. Circles Triangles

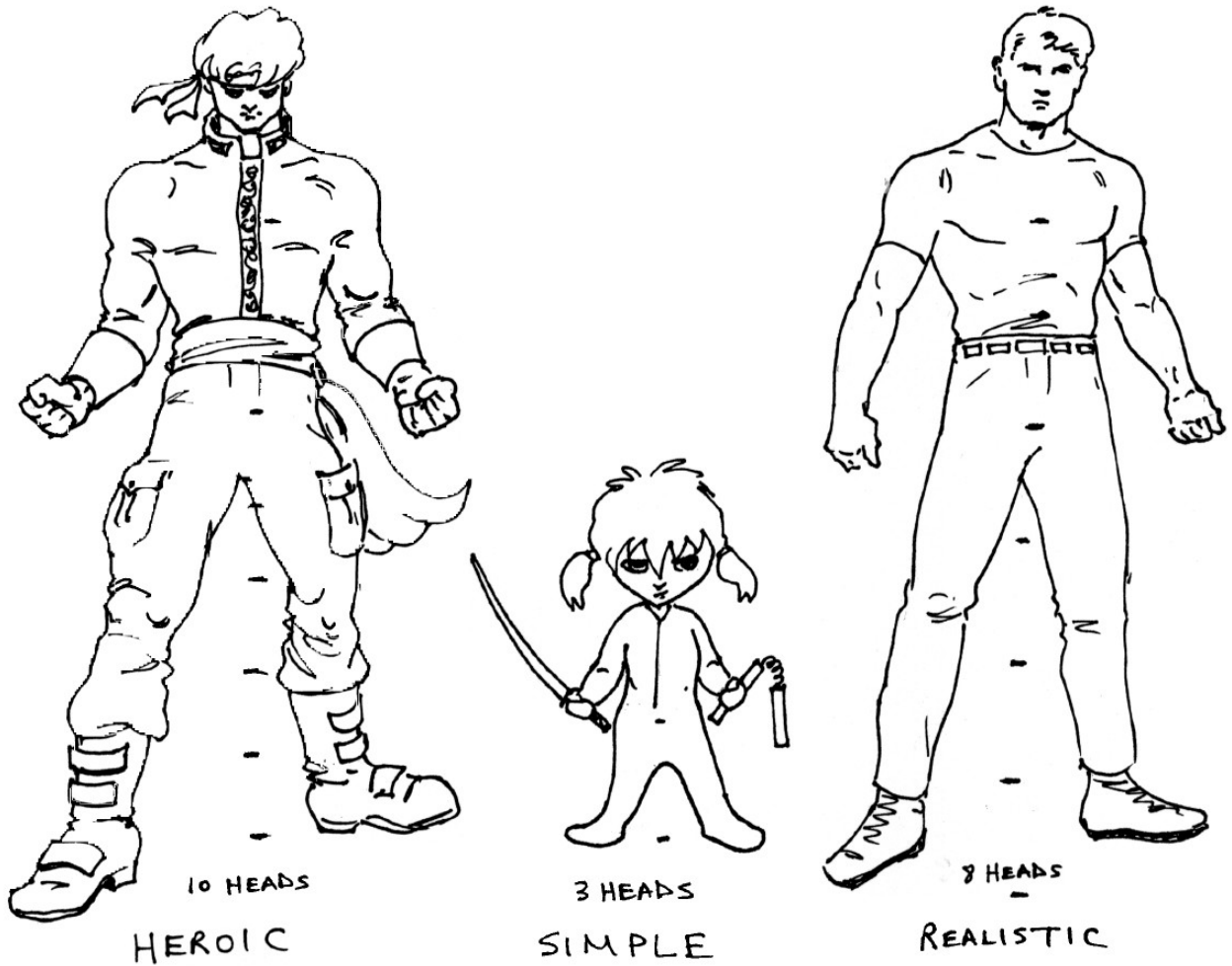


MANGA ART CLASS  
Male, Female / Bodies, Proportions

Simple Body: 2 - 4 Heads Tall (BIG head, small body)

Heroic: 10 - 15 Heads Tall (small head, BIG body)

Realistic: 8 Heads Tall (looks normal, but can be muscular)



MANGA ART CLASS  
Coloring Techniques





## Twilight Movie & Book Review

By Claire Ramsey

I love watching movies. I love writing movie reviews. That's why I do it. When it is a movie based on a book, I like to read the book so I can do a comparison. But where do I start – what do I say – when the book is better than the movie (no surprise there) but feels like a watered-down version of other books I have read? For example, I am watching a movie at a drive-in theater with a double feature, and I like the second feature better than the one I came to review (and the second feature is *Bolt!!*)

Such were my experiences with both the book and movie *Twilight*. My first thought during the movie was “How can this girl have grown up in America, old enough to remember *Interview with the Vampire*, and not recognize Edward and his family for what they are?” I suppose we must give Bella the benefit of the doubt – how often really do you expect to find vampires attending high school with you? Nevertheless, as much as humans idolize vampires and their stories, I would think some of us would be delighted to discover a family of super-strong beautiful bloodsuckers at local high schools. Vampires would be the first thing we would think of.

However, I will give Bella's oblivious nature a pass. I remember how it was to be a teen and not notice anything besides my own hormone imbalances. Sadly, the most interesting thing in *Twilight* the movie to write about was the vampire baseball game. (Edward and his family have to wait until thunderstorms hit to play baseball, since the crack of bat and ball when wielded by vampires can be heard several counties away.) The effects were fun to watch in this scene, and the idea creative and funny. That was the best moment.

Edward's seesawing from cold to friendly to cold again got stale very quickly, and Bella was a Johnny-one-note. Not surprisingly, as soon as she believed Edward was a vampire, she wanted to become one herself. Also not surprisingly, Edward refused to change her, thus providing a nice cliffhanger (together with the werewolf scenario) for the next film. (OK, the part about the racial enmity between the Native Americans/werewolves and the vampires was interesting). However, as an Anne Rice fan of sorts, I found it hard to find any tension in a story about a family of vampires who control their impulses so completely. I am sure the director intended to have me on the edge of my seat, wondering when and if Edward, Carlisle, or any of the others would break, but I was really wondering when I could get a refill on my Dr. Pepper.

Similarly, Bella's voice in the book (in the first person) gripped me at the beginning but how she continually thought and felt about him and whether he is a vampire or not, quickly got tiresome. I found myself waiting for the action sequences at the end (the movie plot follows the book very closely) just to have something new to read. Thankfully, there was one way in which book-Bella was more interesting than movie-Bella; at the very least, she was quicker on the uptake about Edward's true nature.

Still, librarians across the country will no doubt find their copies of *Twilight* and its sequels "flying" off the shelves, vampire-style, and some will want to buy the rights to

show the movie, because your teen girls (and the bored teen boys they drag in with them) will be lining up for more about Bella and Edward. Maybe I was wrong about Bella and her pop-culture savvy; maybe *Twilight* is the next generation's *Interview with the Vampire*, just with more "bloodless" vampires and lots of teen angst.

## Tale of Despereaux: a Movie Review

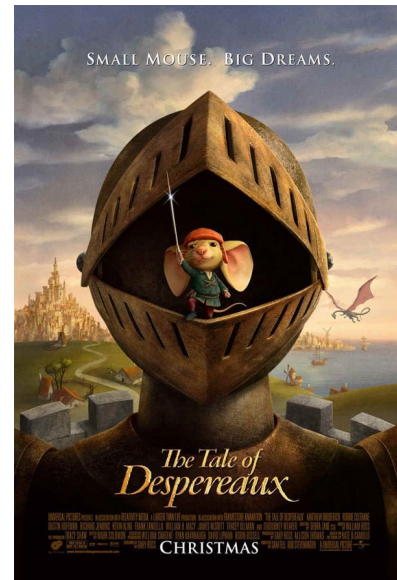
By Claire Ramsey

What do you get when a mouse simply refuses to be timid... scared... mousetrap-shy; in fact, all the things a mouse should be? You get Despereaux!

When all the other well-brought-up little mice crawl under their desks when their teacher holds up a picture of a cat, Despereaux just looks curiously at it. His principal and parents are growing concerned. What will happen to a little mouse who won't flinch or cower; especially, when he is smaller than most, and has such big ears? Well, one thing is certain: what happens to Despereaux will never happen to any other mouse (unless it has happened once before...)

Some reviewers insist *The Tale of Despereaux* departs from the book almost immediately by recreating Despereaux as fearless. When I read the book, it didn't seem to be as large a departure as they portrayed. Despereaux is like all of us: afraid of some things and not others, but for the right reward willing to face his fears. In Despereaux's case, his reward is the friendship of the Princess Pea. Yet, the movie makes what was surely a beloved and unconventional story, more regular movie fare. For instance, in the book it is the queen, rather than the whole kingdom, who loves soup. The filmmakers cinematize that simple taste into a national emblem: people have parades for soup, carry signs for soup, which is much more fantastic and filmable than the queen's quiet affection. Still, the book and movie come together again at the death of the queen which causes the king to ban soup, bowls, spoons, and, of course, rats. (Rats?? What rats? I thought this was a story about a mouse.) To borrow the tone of *Despereaux* author Kate DiCamillo: rest, dear reader. All will be clear when you read this story or watch its big-screen version.

All in all, when I watched *The Tale of Despereaux*, I could not help but forgive the writers and producers for their practical changes. Featuring the voice talents of Matthew Broderick, Emily Watson (better known as *Harry Potter*'s Hermione Granger), Dustin Hoffman, Sigourney Weaver, Christopher Lloyd, Robbie Coltrane, Kevin Kline, and many more, *The Tale of Despereaux* is definitely in the same class with other animation favorites like *Toy Story*, *Flushed Away*, and, of course, *Wall-E*. It earns its status through great drawing, quirky characters, and a charming story that is hard to put your finger on but ensures you will walk out of the theater smiling.



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