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Among the Hidden

BY

Margaret Haddix

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SUMMARY

Luke has never been to school. He's never had a birthday party, or gone to a friend's house for an overnight. In fact, Luke has never had a friend.

Luke is one of the shadow children, a third child forbidden by the Population Police. He's lived his entire life in hiding, and now, with a new housing development replacing the woods next to his family's farm, he is no longer even allowed to go outside.

Then, one day Luke sees a girl's face in the window of a house where he knows two other children already live. Finally, he's met a shadow child like himself. Jen is willing to risk everything to come out of the shadows -- does Luke dare to become involved in her dangerous plan? Can he afford not to?

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ABOUT THE AUTHOR

Margaret Haddix's Biography

Born: April 9, 1964; Washington Court House, Ohio

Margaret Peterson Haddix is a versatile author who writes in various genres. She grew up surrounded by oral stories as a child. This led her to wanting to be a storyteller. However, she chose to write down her stories. She reported for newspapers before turning to writing young-adult novels.

Haddix's first novel, *Running Out of Time*, is a mystery with a unique historical slant. Jessie Keyser lives in a Western frontier town in 1840. When an outbreak of diphtheria threatens the community, she learns that she is actually living in the 1990's and that her town is a modern tourist village that was created twelve years earlier as a scientific experiment. She sneaks out to seek medical assistance and although distracted by the strangeness of the modern world, accomplishes her mission.

Don't You Dare Read This, *Mrs. Dunphrey*, and *Leaving Fishers* are realistic fiction. Mrs. Dunphrey is an English teacher whose students keep journals to record ideas for other writings. She promises not to read her students's journals, until Tish pours out her problems in her journal and eventually allows the teacher to read it in order to get help. In *Leaving Fishers*, Dorry is pulled so fully into a religious cult that she finds herself threatening dire consequences to the children she is babysitting if they do not convert along with her. This realization eventually moves her to extricate herself from the group.

Haddix moved to science fiction with *Among the Hidden*. In a totalitarian state that enforces a two-children-only policy with Population Police, Luke Garner is a third child who has spent his entire life in hiding. One day, he notices a shadowy figure in another house that he suspects is another person in hiding. This leads him to meet Jen and an entire network of hidden children who communicate via the Internet. In the sequel to this book, *Among the Imposters*, Luke becomes Lee Grant and is sent to a boarding school with terrifying consequences.

As in *Running Out of Time*, *Turnabout* involves a science experiment that goes awry. The story is set in 2085, when two elderly women reverse their aging by taking a drug. As they become younger, they expect to be able to stop the process when they reach their ideal ages; however, they go all the way back to the ages of children and must find someone to act as their parents, while trying to avoid a reporter who has uncovered their experiment.

Just Ella continues the Cinderella fairy tale. Ella Brown plans to live happily ever after with her Prince Charming. However, her expectations quickly fade. Her soon-to-be husband proves to be boring, and she finds doing endless needlework dull. Ella decides that she cannot go through with her marriage, but her prince refuses to let her go. With the help of a servant girl, Ella escapes to seek a life where she is in charge.

Margaret Peterson Haddix has won a number of awards for her writing. *Just Ella*, *Don't You Dare Read This*, *Mrs. Dunphrey*, *Running Out of Time*, and *Among the Hidden* were all honored with American Library Association Best Books for Young Adults awards.

by Kay Moore, Salem Press for EBSCO Publishing, July 2003



BOOK REVIEWS

Editorial Reviews

School Library Journal Review: Gr 5-8-Born third at a time when having more than two children per family is illegal and subject to seizure and punishment by the Population Police, Luke has spent all of his 12 years in hiding. His parents disobeyed once by having him and are determined not to do anything unlawful again. At first the woods around his family's farm are thick enough to conceal him when he plays and works outdoors, but when the government develops some of that land for housing, his world narrows to just the attic. Gazing through an air vent at new homes, he spies a child's face at a window after the family of four has already left for the day. Is it possible that he is not the only hidden child? Answering this question brings Luke greater danger than he has ever faced before, but also greater possibilities for some kind of life outside of the attic. This is a near future of shortages and deprivation where widespread famines have led to a totalitarian government that controls all aspects of its citizens' lives. When the boy secretly ventures outside the attic and meets the girl in the neighboring house, he learns that expressing divergent opinions openly can lead to tragedy. To what extent is he willing to defy the government in order to have a life worth living? As in Haddix's *Running Out of Time* (S & S, 1995), the loss of free will is the fundamental theme of an exciting and compelling story of one young person defying authority and the odds to make a difference. Readers will be captivated by Luke's predicament and his reactions to it.-Susan L. Rogers, Chestnut Hill Academy, PA

Publishers Weekly Review: Haddix (*Running Out of Time*) chillingly imagines a dystopia in this futuristic novel. Born into a totalitarian state that brutally enforces a two-children-only policy, 12-year-old Luke Garner, an "illegal" third child, has spent his entire life hiding from anyone outside his immediate family. His troubles multiply when the government makes his dirt-poor parents sell the woods surrounding their farm in order to build a housing development for "Barons" (the privileged elite), and it therefore becomes too dangerous for Luke to go outside. Next, the Garners are hit with a crippling tax bill and ordered to sell their hogs, so Mom has to get a factory job. Luke spends every day alone, hidden in his attic room, until he meets Jen, a "shadow child" secreted in the Baron house next door. She turns his whole world upside-down, introducing him to her secret Internet chat room and giving him literature analyzing the government's repressive policies. After Jen's foolhardy rally of shadow children ends in bloodshed, Luke is faced with a decision that will irrevocably determine his fate. The plot development is sometimes implausible and the characterizations are a bit brittle, but the unsettling, thought-provoking premise should suffice to keep readers hooked. Ages 8-12.

Novelist

Accessed 11/1/05



DISCUSSION QUESTIONS

1. When do you think the story takes place? Where do you think the story takes place?
2. Should Luke contact the other third child? Why or why not?
3. Would you be brave enough to cross the open ground to enter the house? Why or why not?
4. Was Jen brave or stupid for going to the rally?
5. Why do you think Luke didn't go to the rally? Would you have gone? Why or why not?
6. Do you think the government is telling the truth? Are there clues in the book to help support your answer?
7. Could you change your name and leave your family forever?
8. What do you think will happen to Luke now?
9. Do you think Mr. Talbot is a good guy or a spy?
10. If you were Luke could you stay "hidden?" What would you do during the day while you were "hidden?" What do you think would happen to you if you were caught?
11. Would you be a legal child or an illegal third child in your family? How many kids in your class would be illegal third children?
12. Are there any countries in the world where it is illegal to have a certain number of babies? Where are they and what is the number?

2003 Kim Carlson

Why is access to information so important in the story?

Everyone needs information to make decisions, and the more information one has, the better one is able to think about all the consequences of one's choice. For this reason, the Government controls access to information and is able to control the decisions people will make. As Mr. Talbot puts it, "Totalitarian governments never like truth" (p. 135); by truth, he means more than one set of facts. For instance, the Garners are afraid for Luke because the Government

gives it out that Thirds can be tracked in many different ways. The Government doesn't have that capability, but the Garners, without any other sources of information, don't know that. If the Garners had had more information, like Jen and her family do, they might have made a different decision and have let Luke use the computer or watch television. They also might not be so afraid of the Government.

Mr. Talbot explains that Luke has read propaganda from both sides -- but still doesn't have the whole picture (p. 134). Even the underground resistance is controlling information to convince people to agree with them. They emphasize some information and downplay or leave out other facts in order to make a point. But there are even more facts than the Government or the underground are publicizing. Luke and Jen's experiences themselves are information about the Population Law.

Information is also the antidote for Luke's boredom. Luke's resources are limited: few books, no computer, and no television (which is nothing more than government propaganda in the story anyway). When he meets Jen, he reads new books and starts thinking more. He makes an extra effort to understand the difficult information. With the information Mr. Talbot gives him, Luke finally understands that his existence is illegal, not wrong, and he changes how he thinks about himself and his role in the world.

What does the story tell you about the power of fear? What constitutes courage or bravery in this book?

The Garners are ruled by fear of discovery and punishment. Luke thinks that having him took all the defiance of the Government they had. Their fear makes them treat Luke differently. Mrs. Garner seems to treat Luke like a young child and makes sure he has treats and privileges that his brothers do not. Mr. Garner seems to be stricter with Luke and speak more harshly to him.

Jen, on the other hand, does not seem to be afraid. She is eager to go out in public and protest the Law. But Jen may be more afraid of staying hidden and having a limited life than she is of being exposed and in danger. She may be making a choice between two very strong fears, just as Luke must at the end of the book. Was not being afraid, and the measure of caution that gives a person, the reason she was killed? If so, that says something about Jen's bravery and what she was able to accomplish by being brave in this way.

Mr. Talbot shows a different type of bravery when he works against the government. He says that he works for the Population Police "because sometimes you have to work from behind enemy lines" (p. 134). Jen never thought that he was brave, but sometimes being an infiltrator, and all alone, can require more courage.

Luke has to overcome his fear often to make and sustain his friendship with Jen. After all, Jen is only the fifth person he's ever met. He is afraid to go across to her house, he is afraid of computers, phones and televisions, and he is afraid of disappointing Jen. In the end, Luke's levels of fear and courage change so drastically through his friendship with Jen that he can make the decision to leave his family and everything he has known. Luke determines his own way of living his life and of opposing the Population Law. Despite the fact that he learned courage with his friend, Luke's new courage resembles Mr. Talbot's more than Jen's sort of bravery.

How does isolation affect the characters?

The secret of the Third Children isolates everyone in the story from outsiders, from other families, and even from other family members. The very fact of being an illegal Third means that Luke and Jen are isolated. Only a few people can know their secret. Luke is extraordinarily isolated. By the end of the book, he still has only talked to seven people.

Jen, however, can connect to other "shadow children" through the net and her chat room. Sharing her experiences with others makes her physical isolation easier. She also gets to go out shopping with her mother and presumably interacts with others at the mall.

Isolation doesn't only affect the Third Children in the novel either. Mr. Talbot is isolated from his co-workers by the fact that he has an illegal Third and that he is working actively against the Population Law. He must lie to his colleagues, even when face-to-face with them in his own home. The Garners are isolated on their farm from their family and neighbors. Mrs. Garner is the only woman in her family and depends on Luke often to keep her company when her husband and sons are working. Her need for Luke shows how lonely she is. One reason she is so upset when Luke decides to leave is that she recognizes how alone she will be.

Mr. Talbot says, "People seem to work hardest when they are right on the edge of survival" (p. 136). What does the story say about the truth of that statement?

This statement is the basis of the Government's argument for resource allocation and the Population Law. According to some history books, this economic strategy works. Indeed, the Garners work very hard to supplement their rations with food they grow on the farm. The Barons, on the other hand, who have most of the food and privileges, do not seem to work as hard to get what they need. The Government must achieve a very careful balance. If they make life too difficult, people feel despair and give up, or take action for change. If they make life too easy, then people will not work as hard and they might have time to plan action for change.

The need for survival might be one reason Luke made a different choice about action than Jen. Jen, as a comfortable Baron, had the time, information and connections through the Internet to plot a rebellion against the Population Law. Luke and his family focus their energy and resources on their own survival. They are working so hard for themselves, they do not think about banding together

with other people in the same situation to make a change. In fact, they think they are the only people struggling so much, because they think they are the only people with a Third Child.

Both families work very hard at concealing their Thirds because discovery would mean death. The Garners keep the shades down and finally make Luke sit on the stairs so no one will see him at the dinner table. Even when Luke's help would make the farm more productive, he stays inside to keep everyone safe. The greater the Garners' fear of discovery, the greater the measures they take in order to conceal Luke, as when they keep him in the attic all the time. The Talbots have heavy drapes and hang mirrors across from windows and doors, but, as Jen explains, they have a certain amount of protection because they are Barons and because of Mr. Talbot's Government position. As a result, they are willing to take risks such as going shopping.

How are the mothers in the story different from the fathers?

Luke's mother wants to keep him close and safe. In many ways she treats him as a young child. It seems that she wants him around to fulfill her needs, and doesn't pay much attention to what Luke needs. Mrs. Talbot wanted a girl and used her influence and money to ensure that her Third Child would be female. She takes risks like getting a shopping pass for Jen, but Jen doesn't feel much of a connection with her mother. Again, Mrs. Talbot seems to use her Third Child to fulfill her needs, while ignoring most of her daughter's desires and needs. So both Mrs. Talbot and Mrs. Garner have a Third Child, putting both families and the children in danger, for their own comfort and companionship.

Luke's father expresses mostly great fear about Luke, both fear of discovery and of its consequences for Luke and himself. But in the end, when Mrs. Garner wants Luke to stay, Mr. Garner tells him to go so that he can have a better life. Mr. Talbot is actually Jen's stepfather, but he gives Jen as much as he can. Both he and Jen think of their relationship as a true and loving father-daughter

relationship. He seems to respect her and her intelligence, as when he gave her reading materials about the Population Law. However, he admits that he gave her biased information, wanting to make her feel better. Both fathers seem to have a deep desire to protect their Third Children, but also to want for them the best life they can have -- even if it costs Mr. Garner and Mr. Talbot their own comfort.

What is the attitude toward rules and laws in the novel?

The characters show a wide variety of attitudes toward the laws. Jen says, "Government Leaders are the worst ones for breaking laws" (p. 72). Jen's mother conceived Jen with fertility tests; Jen went to a playgroup of Baron Third Children and some had pets (p. 102); Jen has junk food (p. 93). The Barons seem to regard laws as made to be broken. But almost the only examples of the Garners breaking the law are having Luke and eating the meat from the hogs, though eating meat is outlawed (p. 80). The Garners break some laws, but on the whole, they do not question them.

Mr. Talbot, Jen and Luke ask about the reasoning behind the Population Law and do research on the history of it. They doubt its efficacy. They argue about the purpose and validity of the laws. Jen, in fact, decides that the Population Law must be legally changed; the goal of her rally in the capitol is to force the Law to be repealed. Luke, like Mr. Talbot, decides that the Law must be resisted from underground and by taking illegal action.

The Government and the people who make up the Government are distinguished clearly through Mr. Talbot. The Government as a whole is portrayed as deceitful, unreasonable, controlling and unfair. How does that compare with what we see of Jen's dad, a person in the Government? He and Jen have a close and loving relationship. He shelters Luke, lying to hide him from the Police at his own risk. In other words, he does for Luke, a boy he just met, what he did for the daughter he loved.

The purpose of rules and laws should be to protect. Luke's parents have very strict rules for him in order to protect him from exposure, but eventually Luke feels so constrained by the rules that he rebels and breaks them. The Government literature says that the Population Law is to protect the people from famine and starvation, but the underground resistance argues that the Law really protects the people in power, like the Barons, and not the common people, like the Garners.

"Hope doesn't mean anything. Action's the only thing that counts." Jen (p. 113). Is Jen right?

Jen phrases it so that hope and action are opposites. However, hope is necessary for action: if Jen did not hope that her actions would change the situation, she would not act. Before she leaves for the rally, Jen herself says, "We can hope" (p. 118). Jen is arguing that hope is required, but will not be enough to effect change. She researches carefully what she will do, and she chooses what will have maximum effect. Jen actively works against the law, but is killed in the process.

Another example of someone who needs hope to act is Mrs. Garner. She had hoped that the Population Law would be repealed by the time she gave birth to Luke. When Luke leaves, Mr. Garner's hope for a better life for Luke must be stronger than his fear for his son and pain at his choice.

Luke does not do anything specifically to protest the Population Law. At the end of the book, Luke too decides that he must do something to help the other Shadow Children. He bases his action on two hopes: that life will be better for him if he leaves, and that he can make a difference with his work. Unlike Jen and more like Mr. Talbot, he expects to work alone, slowly and covertly. Luke decides that action isn't the only thing that counts: careful action is.

November, 2004

This Book Discussion Guide was developed by Ruffin Powell, a middle school librarian in Chapel Hill, North Carolina, and YA graphic novel consultant.



AUTHOR INTERVIEW

An Interview with Margaret Haddix

1. *What made you become a writer?*

MPH: I loved to read when I was a kid, and as soon as I realized that an actual person got to make up the books I loved so much, I decided that that was the job for me.

2. *Who was your role model as a child?*

MPH: Hmm, that's a toughie. If you mean role model as a writer, I'm not sure that there was any one person in particular that I tried to imitate. I liked books by E.L. Konigsburg, Barbara Corcoran, Eleanor Cameron, Frances Hodgson Burnett, Louisa May Alcott and lots of others and I'm sure I learned a lot from reading their books. But I think I learned a lot from reading in general--even from reading badly written books.

3. *What was your favorite book as a child?*

MPH: I had several. For a while, it was Burnett's "The Little Princess." Then it was Konigsburg's "From the Mixed-Up of Mrs. Basil E. Frankweiler." I also loved a book called, "She, the Adventures," but I'm not even sure who wrote that.

4. *What is your favorite book you have written?*

MPH: That's a hard question to answer--it's almost like saying which of my kids is my favorite (and I would never, never do that.) There's something about each of my books that I'm really proud of, and there's something about each of my books that I cringe over.

5. *Do your children read your books or do you read them to them?*

MPH: My kids are still a little young for my books (much to their dismay.) They think it's really unfair that I don't write for a younger audience. However, my daughter, who is 8, has read "Running Out of Time," "Among the Hidden," "Among the Impostors," "The Girl with 500 Middle Names," and part of "Turnabout." My son, who's 6, is interested in hearing me tell him about the books, but he hasn't wanted to hear them or read them yet.

6. *What are some new books you will be writing?*

MPH: I'm working several books ahead, so I'll just tell you which books are coming soon. In June, I have a sequel coming out to "Among the Hidden"--it's called "Among the Impostors," and it will be joined in 003 by another sequel, "Among the Betrayed." Then in the fall I have a contemporary YA book called "Takeoffs and Landings" coming out.

7. *What do you like most about writing?*

MPH: When it's going well, there's nothing like it. It's just so much fun to make up characters, situations, and everything else about a story. I have so much freedom and flexibility to do whatever I want. I also like playing around with the words; I love it when I feel like I've picked the exact right word to describe whatever it is I'm trying to describe.

8. *How long does it take to write a book normally?*

MPH: This varies somewhat. Generally I finish a first draft in 2-6 months, then I set it aside for a while so that when I come back to it I can read it with fresh eyes and figure out how to improve it. Sometimes I'm very happy with my first draft and only spend a day or two revising it; sometimes I can spend as long revising a manuscript as I spent writing it in the first place. Then after I've sent my revised draft to my agent and editor, they suggest more improvement and again, this revision phase can take anywhere from a few hours to a few months.

So the process can stretch into more than a year, though I'm not working constantly on that one book for that whole year.

9. How long have you been writing your books?

MPH: I started trying to write when I was in second or third grade, which was more than 25 years ago. However, it's only been about ten years that I've treated my writing seriously, like a job (as opposed to being like a hobby).

10. Is there anything that you don't like about being a writer? If so, how do you work around the bad parts to keep writing?

MPH: Notice how in question 7 I said "When it's going well..."? Well, this is the flip side of that. When writing isn't going well--when I can't figure out what should happen next, when my characters won't let me know what they're like, when everything I write comes out flat and dull--then the bad thing about being a writer is that I have such freedom and flexibility to do what ever I want, that I also have the freedom and flexibility to do something badly, and no one else can fix it for me.

Fortunately, I've never experienced this problem for any long period of time. Sometimes I've forged on, and eventually the bad stuff I'm writing turns into better stuff. Other times, I've just walked away from what I was working on, and figured I'd have a better perspective when I came back to it. In the extreme cases, I've asked someone else (my husband, my kids, my agent or editor) for an opinion, and sometimes that's spurred me to get passed my problem.

11. How do you usually get your ideas for your books?

MPH: My ideas come from lots of different places. My first three books were inspired by newspaper articles I've worked on as a reporter in Indianapolis. Other books have grown out of things that happened to me or other people, things I've overheard, or just weird thoughts and speculations that floated through my brain.

12. *All of your books seem really different from each other--we think that is really neat! Which genre is your favorite to write in though?*

MPH: I'm not sure that I have a favorite. I like the variety.

13. *We read that you used to be a reporter. How is writing for the newspaper different from writing your own creative stories?*

MPH: The deadlines are much, much longer with books. When I was a reporter, a lot of times I'd come in at 8:30 a.m., get an assignment right away, interview somebody (or several people), turn the story in by 9:30, and have the finished story in the paper that landed on my desk by noon. Now I write a book over a period of months or years, and when I'm done with it, usually another year goes by before I see it in print. It's hard to be patient and wait.

On a more positive note, though, I also have a lot more control over what I write when I get to make things up, instead of having to stick to the facts. And I know (or, at least, hope) that my books don't get thrown out in the recycling pile right away, the way my newspaper stories did.

14. *What is the thing that you like most about being a children's book author?*

MPH: I like the fact that kids are willing to be imaginative and go along with me when I'm telling strange tales.

15. *Have you had any challenges to your books? How do you feel when this happens?*

MPH: Strangely enough, the book that people have raised the most concerns about was "Just Ella." That's taken me totally by surprise. All the concerns have been from people who would like to be able to promote the book for younger kids--fourth and fifth graders in particular--but feel they can't because of the few mentions of topics such as rape and virginity. When I was writing the book, I was not expecting younger children to have any interest in the book. If I had to do it over again, I would probably not write the book any differently. But I can sympathize with the people who have questioned it, because I won't let my own

daughter read it yet, either.

16. *We really like the book "Leaving Fishers"--what made you decide to write about a religious cult?*

MPH: That book grew out of an article I wrote as a newspaper reporter: I investigated a church that was being accused of being a cult. The whole situation was very interesting to me, because it's so difficult to define exactly what a cult is. I was also intrigued by the views of former members of the church who were still searching for a way to be religious--they hadn't lost their faith in God, but they were struggling with the whole notion of how to worship and serve Him. I just thought that was fascinating, so I gave Dorry in "Leaving Fisher's" a similar problem.

Think Quest 2001

When Margaret Peterson Haddix wrote *Among the Hidden*, about Luke, a third child raised in hiding because the government only allows families two kids, she wasn't planning to continue the story. But she kept hearing from people, including her husband, who wanted a sequel, and her publisher, Simon & Schuster, wanted a series. "I kept saying, 'No, I'm not going to do it,' "she recalls. Then she got ideas that she wanted to explore. "I kind of talked myself into it," she says.

Her third installment, *Among the Betrayed*, features a new protagonist, who was a very minor character in the second title, *Among the Imposters*. The population police interrogate Nina, who has been accused of treason, then imprison her with suspected third children, pressuring her to inform on them. She must decide if she should sacrifice them to save herself. Luke, she says, does make an appearance at the very end.

Haddix says that writing a series has tradeoffs. For one thing, it's difficult to know how much background information to include in each book. "My attitude has been that I want book three to be a book you can pick up and enjoy even if you haven't read books one and two. And that's hard."

But it's fun to revisit characters, she says, and to develop them further. "With every book I've ever written, there's been some little tangent or something about a character that I've known in my head but it hasn't fit in the book. And by doing the series, I've been able to think, 'Okay, well, I can't fit it in this book, but it may go in the next book.'"

A voracious reader as a child, Haddix says she had wanted to become a writer since the second or third grade. She published a few pieces while at Miami University in Ohio, where she majored in creative writing and journalism. She also wrote her first novel, about a high school graduate unsure about what to with her life, as a senior honors project.

After college, Haddix took newspaper jobs writing in her spare time and published short stories, almost all for adult audiences, before quitting to become a fulltime writer. "I didn't ever have any grand epiphany--like, 'Aha, I'm supposed to write for kids!' It was more that several of the story ideas I had bouncing around in my brain seemed to be best suited for kids," she says. Now, living in a suburb of Columbus, Ohio, with her husband and two children, Meredith, nine, and Connor, seven, Haddix has published nine books; *Among the Betrayed* will be her tenth.

She's already written number four in the series, *Among the Barons*, and another novel, *Because of Anya*, is due out in fall. She is also working on revisions for *Aunt Memory*, which is to be published in the fall of 2003. "I've got kind of a backlog there," she says.

She works with Simon & Schuster's David Gale, who has been her editor since her first published novel, *Running Out of Time*. Haddix says she feels lucky to have been able to work with the same editor throughout her career, and has a lot of respect for his edits. "In fact," she says, "my husband is a newspaper editor, and he says that he's learned from looking at the comments that David has had on my work."

Are there other characters she wants to return to? She admits she has some ideas for sequels to a couple of her books. "Right now my platter's pretty full," she says. "So, I'm thinking, Okay, I'll get through this series before I start thinking about continuing any other stories."

She noted on a recent school visit that readers seemed glad to hear that more books in the series on their way. "When I said that there were going to be a total of seven books, the kids were like, 'Yeah!'" she says. "So that was really encouraging."

Publishers Weekly, April 1, 2002 v249 i13 p26



IF YOU LIKE...

Among the Hidden

by Margaret Haddix,
you might like the following books, too!!

The White Mountains by John Christopher

The City of Gold and Lead by John Christopher

The Pool of Fire by John Christopher

The City of Ember by Jeanne DuPrau

The Ear, the Eye, and the Arm by Nancy Farmer

The House of the Scorpion by Nancy Farmer

Among the Imposters by Margaret Haddix

Among the Betrayed by Margaret Haddix

Among the Barons by Margaret Haddix

Hole in the Sky by Pete Hautman

The Cure by Sonia Levitin

The Giver by Lois Lowry

Gathering Blue by Lois Lowry

Shade's Children by Garth Nix