



THREE RECOMMENDED PLAYLISTS

SOLITARY PLAYLIST #1:

FOR THE WALKMAN

1. "Oscillate Wildly" by The Smiths
2. "Leave in Silence" by Depeche Mode
3. "Watch Me Bleed" by Tears For Fears
4. "Someone Somewhere in Summertime" by Simple Minds
5. "Invisible Sun" by The Police
6. "Oomingmak" by Cocteau Twins
7. "Please, Please, Please Let Me Get What I Want" by The Smiths
8. "Thieves Like Us (Instrumental version)" by New Order
9. "Just One Kiss" by The Cure
10. "Souvenir" by Orchestral Maneuvers in the Dark
11. "But Not Tonight" by Depeche Mode
12. "Musette and Drums" by Cocteau Twins
13. "There Is a Light That Never Goes Out" by The Smiths

SOLITARY PLAYLIST #2: FOR THE IPOD

1. "Black Mirror" by Arcade Fire
2. "Losing Touch" by The Killers
3. "Houses" by Great Northern

4. "Come Alive" by Foo Fighters
5. "Ghosts" by Ladytron
6. "Until the Night Is Over" by M83
7. "Hearts on Fire" by Cut Copy
8. "Theft, and Wandering Around Lost" by Cocteau Twins
9. "Highway of Endless Dreams" by M83
10. "If You Were Here" by Cary Brothers
11. "Wait for Me" by Moby
12. "Beautiful" by Ruth Ann
13. "Strangers In The Wind" by Cut Copy
14. "2-1" by Imogen Heap
15. "Alice" by Cocteau Twins

SOLITARY PLAYLIST #3: FOR THE MOVIE

1. "Be a Good Boy" by Thomas Newman (from the *Little Children* soundtrack)
2. "Twin Peaks Theme" by Angelo Badalamenti
3. "Eli and Oscar" by Johan Söderqvist (from the *Let the Right One In* soundtrack)
4. "Any Other Name" by Thomas Newman (from the *American Beauty* soundtrack)
5. "Oscar In Love" by Johan Söderqvist (from the *Let The Right One In* soundtrack)
6. "Cool at Heart" by Tangerine Dream (from the *Melrose* album)
7. "Bruise" by Thomas Newman (from the *Flesh and Bone* soundtrack)
8. "Town of Austere" by Alexander Malter (from the *Fireflies In the Garden* soundtrack)

9. "The First Goodbye" by David Helpling and Jon Jenkins (from the *Treasure* album)
10. "Night Life in Twin Peaks" by Angelo Badalamenti (from the *Twin Peaks* soundtrack)
11. "Be with You" by James Newton Howard (from *The Happening* soundtrack)
12. "Leaving Hope" by Nine Inch Nails (from *Still* album)
13. "The Letter That Never Came" by Thomas Newman (from *Lemony Snicket's A Series of Unfortunate Events* soundtrack)

BEHIND THE BOOK: SOME KIND OF WONDERFUL

One of the reasons I'm a novelist is because of John Hughes. The director of eighties classics like *Ferris Bueller's Day Off* and *Sixteen Candles* inspired my love of both film and storytelling. It wasn't just that he captured moments of the era I grew up in; it was that he captured the soul of a teenager.

Three movies stand out to me: *The Breakfast Club*, *Pretty in Pink*, and *Some Kind of Wonderful*.

As someone who attended four different high schools, I felt like I had four completely different high school experiences. I had different personas for each of the schools I went to. At times I was a jock, a rebel, an outcast, or part of the popular clique. All along I saw myself in John Hughes's films. The agony of being a teen, the thrill of falling in love, the angst of saying good-bye, and the utter hilarity of being a teenager.

The music and mood of these films helped define my teenage years. My life could have been a John Hughes film. I wanted to be Blane from *Pretty in Pink*, but really I was Duckie. I spent my fair share of time in detention, yet I wasn't as cool nor did I have one-liners like John Bender. I was always falling in love and making cassette tapes based on that love. I was that kid with the giant posters of musical groups plastered all over his bedroom walls.

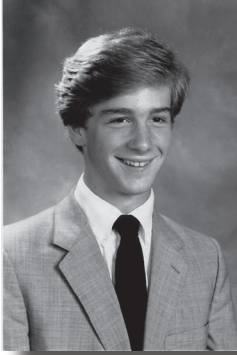
John Hughes died on August 6, 2009, when I was still writing *Solitary*. I had already pitched this series as part *Pretty in Pink* and

part scary movie. I wanted to detail some of my high school experiences with these books.

I believe the first eighteen years of a person's life define the remaining ones. I was such a naïve kid when I was in high school, but that's the beauty of that time. I didn't know the big, bad world, and in ways, I was fortunate for it.

When I look back at those John Hughes films, there's a certainly amount of naïveté about them. But there's also a lot of heart. That's what teen movies lack today: that passionate, beating heart.

This series is a nod to those years, and to one of the men who helped shape them.



This ninth grader didn't do anything noteworthy except for one thing: writing and finishing his first novel. Titled *The Adventurer*, it was written in pencil on notebook pages. While he never tried to get it published, the author realized that if he could do this once, he could do it again.

For more information on Travis Thrasher,
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