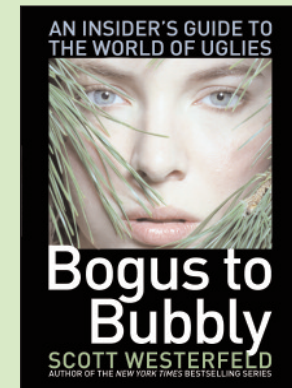
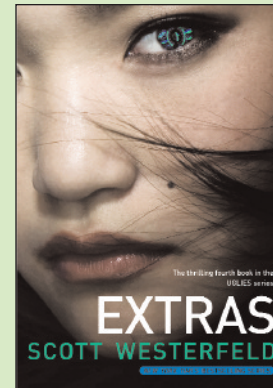
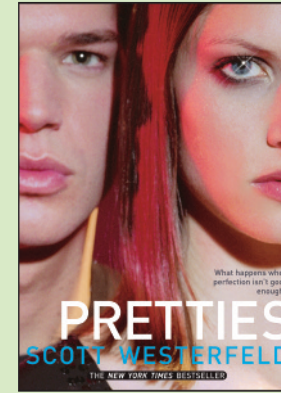




A special look inside the  
*New York Times* bestselling series

by **SCOTT WESTERFELD**

# A GLOSSARY FOR THE UGLIES SERIES



The world of the Uglies series is different from ours, so it's full of unfamiliar words. But if you haven't read the books yet, put this glossary down! It's better to learn the language by picking it up along the way. Read the books first.

So why have a glossary at all? Well, I've gotten a lot of questions from readers about where the words come from and exactly what they mean. Here are some answers.

Read *Bogus to Bubbly* for more!

**Little, ugly, pretty,** and **crumbly** mean roughly the same as “child,” “teenager,” “adult,” and “elderly person.” Of course, uglies get the operation and become pretty when they turn sixteen, which is a little earlier than adulthood in our world. That’s why at first they’re called **new pretties**, and aren’t expected to take things very seriously yet.

Trivia: “Little” is Australian slang for a little kid, and “crumbly” is British slang for an older person. In the Italian translation, pretties were called *perfetti*, which literally means “perfects.”

**Uglyville, New Pretty Town, Crumblyville** are all parts of the city. Once you see those names, you realize how divided the city is. People of different ages live in different parts of town, and rarely interact. (Littlies live with their crumblies, of course.)

**Bubbly** and **bogus** drive some readers crazy. Why do these two words get used so much in *Pretties*? Well, bubbly means a lot of things to pretties: the champagne they drink, the way they act at parties, and how they feel when they like someone. Anything good, basically; and bogus means anything bad. It’s a lazy way to talk, but the pretties are lazy-brains, so I thought it made sense for their world to fall into two simple categories. Of course, when Tally and Zane start to be cured, they start using “bubbly” as their secret code for “thinking clearly.”

Trivia: “bubbly” and “bogus” are used as slang in Evelyn Waugh’s *Vile Bodies*, about a rich, partying social group in the 1920s. The “pretty young things” in Waugh’s novel also use “shaming” and “nervous-making,” so I stole those, too.

**Specials** and wardens are the city’s two kinds of enforcers. Wardens deal with simple issues like trespassing and truancy. But Specials are members of Special Circumstances, the secret branch of the city government that has

replaced the military and intelligence services. They have their own kind of surgery, that makes them **cruel pretties**, beautiful but scary.

Trivia: In his utopian *Culture* series, Scottish novelist Iain Banks uses the term “Special Circumstances” for the government’s secret enforcers. So I stole it.

**Icy** is what the Cutters say instead of “bubbly.” Specials are much scarier than pretties, so I wanted them to use a word that sounded cold and sharp instead of frothy and fun. “Icy” was the logical choice.

**Tricks** are very important in the world of Uglies. The city is very tightly controlled, so any time uglies can trick the authorities, they score a small victory. That’s why I use “tricking” in the way we use “hacking”—not fooling just one person, but undermining a whole system.

**The Smoke** is where the rebel **Smokies** live, and it’s called that because in the future, only runaways who’ve rejected the cities would burn wood for heat.

Trivia: In the early industrial age, London was nicknamed “The Smoke,” because its factory smokestacks filled the sky with gray clouds. Are the Smokies headed back to that benighted era?

**Rusties** are the oil-dependent culture that destroyed itself three hundred years before the books take place. They are, of course, us. Everyone calls them Rusties because that’s all that’s left of them: rust-covered ruins.

Trivia: Some readers get confused and wonder if the Rusties *all* died, how did the cities appear? Well, when Rusty culture collapsed, a few million people survived. They still possessed our technology, but made a conscious decision to let the earth recover from the industrial age. That’s why the cities are so

**cautious and controlled:** They are the descendents of a fewtraumatized survivors.

**SpagBol** is Australian slang for spaghetti bolognese. Australians avoid saying long words if they can help it.

Trivia: Back when she was a little, my sister-in-law ate almost nothing but spaghetti bolognese for six years. I thought that was funny, so I had Tally undergo a similar experience: SpagBol, SpagBol, SpagBol . . .

**Pings** are messages carried by the city interface, the ever-present system of communication and control. Pings carry any kind of data you want, like a cross between E-mail, voicemail, and text-messaging.

Trivia: I stole this from corporate slang for an E-mail that reminds you to do something, as in, “She didn’t send me that budget on time, so I pinged her about it.”

**Hoverboards** are an old science fiction idea: a magnetically levitating surface halfway in size between a surfboard and a skateboard. I figured that boarders would wear magnetic **crash bracelets**, so if they fell off they wouldn’t splat. And once you had that technology around, you’d probably make some **bungee jackets**, a way to jump from burning buildings . . . or just to have fun.

Trivia: All of my books have some kind of flying, climbing, or falling in them. I have flying dreams, and in college I used to climb buildings. But don’t try these things at home (or at college).

**Extras** are all the people in Aya’s city who aren’t famous. They’re stuck in the background, with no one watching.

**Eyescreens** are devices put into people’s eyes, so that they can watch the feeds and get info from the city interface at all times. Feeds and fame are so important in Aya’s city that people never want to stop watching.

**Face rank** is what people in Aya’s city call fame. Every time someone talks about you, watches you on TV, checks out your website, or even hums a tune you wrote, your face rank gets bumped. It’s the ultimate maker of status and wealth.

**Kickers** are like bloggers or journalists today; they “kick” stories about cool and interesting stuff. Basically, kickers become famous by gathering all the amazing news happening during the mind rain.

**Manga-heads** surge to make themselves look like manga characters: huge eyes, high cheekbones, and wild hair.

**Merits** are given to teachers, doctors, and other workers in Aya’s city who aren’t famous. It may not be as glamorous as face rank, but this half of the system is what keeps things running.

**Mind-rain** is the explosion of creativity and invention caused when the cure turned everyone from bubbleheads into normal-brained people. It’s a great time to be alive, if a little confusing.

Trivia: I liked “mind-rain” because it also sounds like “mind-drain.” So you’re not quite sure if it’s good or not.

**Surge-monkeys** are people who use cosmetic surgery in crazy ways. We first see them in Diego in Specials, but by the time Extras is happening, they’re much more freaky. Video-screen skin? Feathers? How about a tiny snake for your little finger?

Simon Pulse

[www.FeelingBubbly.com](http://www.FeelingBubbly.com)  
[www.ScottWesterfeld.com](http://www.ScottWesterfeld.com)

Extra Content for:

# Bogus to Bubbly: An Insider's Guide to the World of the Uglies

SCOTT WESTERFELD

September 25, 2008

One of the things you'll learn in *Bogus to Bubbly* is that *Extras*, the fourth book in the Uglies series, was originally written from Hiro's point of view. But after writing about 60 pages, I realized that everything interesting was happening not to Hiro, but to his little sister. So I started over from Aya's POV. (This was not a happy day for me, throwing out months of work.)

*Bogus to Bubbly* includes the final version of that discarded first effort. But here for your delectation are two excerpts that are even older. Let's start with the very first words I put on paper for *Extras*, written in early November 2006: ""

*Hiro awoke to a bright sky, the heavy clouds like burnished gray metal. He rubbed his eyes, yawned, and gave the room his usual command:*

*"Darker, and show my count."*

*The window opaqued, and numbers appeared on the wall. Hiro sighed softly as he stared at the digits. Overnight, he'd slipped out of the top ten thousand.*

*That's what came of sleeping late.*

That opening seemed fairly flat and boring to me, so I kept fiddling. By December, the book's first paragraphs looked like this:

*Hiro woke to the usual ping-bashing: thousands of messages, one night's buildup of tips and scams and invitations. They gabbled at him from attached soundfiles, flickered with*

*videos of surge-monkeys and manga-heads, and bubbled up smiley faces, exclamations, and fluttering hearts.*

*He lay in bed for a moment, eyes closed, enjoying the rumble of the multitude clamoring for his attention. A good omen for the day.*

*“Tea, please,” he asked the room. “And show my face rank.”*

This was much better, with a more complete sense of the world. Of course, it was completely replaced when I switched to Aya's point of view. But even in the final version, some of these same phrases appeared in a completely different chapter:

*As she scanned the list of pings for any new assignments, her eyes froze on one . . .*

*It was anonymous and spitting animations, like the fluttering hearts that littlies decorated their pings with. But these weren't hearts, or exclamation points, or smilies.*

As you can see, it can take a long time to nail down the opening of a book. Many words are discarded between first draft and final. But once you've written an idea, it never completely disappears.

For more insider info like this, I hope you'll take a look at *Bogus to Bubbly: An Insider's Guide to the World of Ugliers*. It goes on sale October 21.