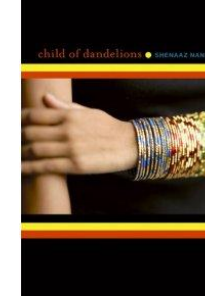


	<p>From Booklist: In his native Brazil, novelist Coelho is outsold only by Colombia's Gabriel Garcia Marquez, and he will undoubtedly establish himself here with the publication of this, his second novel, which has been a hit all over Latin America, Europe, and Asia. Coelho's story seems like something from the land of Scheherazade, told by one lover to the other in postcoital bliss, all with the outward simplicity yet deep resonance that is common to fables. "The boy's name was Santiago," it begins; Santiago is well educated and had intended to be a priest. But a desire for travel, to see every part of his native Spain, prompted him to become a shepherd instead. He's contented. But then twice he dreams about hidden treasure, and a seer tells him to follow the dream's instructions: go to Egypt to the pyramids, where he will find a treasure. After that, a wise man informs Santiago that "to realize one's destiny is a person's only real obligation," and that life is full of omens one must read and follow. Santiago parts with his flock and sets off for Tangier en route to Egypt. In Tangier Santiago flourishes, and much time passes. But at last he joins a caravan heading eastward and meets a famous alchemist, who further points Santiago in the direction of his treasure. Santiago makes it to the pyramids and there learns where his fortune is actually to be found. Beneath this novel's compelling story and the shimmering elegance with which it's told, lies a bedrock of wisdom about following one's heart. Coelho teaches the lesson with originality and dignity and without excess emotion.</p>
 <p><i>Child of Dandelions</i></p>	<p>From Booklist: Sabine is 15 years old in the summer of 1972, when Ugandan president Idi Amin issues his proclamation that all "foreign Indians" must leave the country within 90 days. Unlike many of the Indians in their Kampala community, Sabine was born in Uganda, and although she is of Indian ancestry, she feels as much a Ugandan as her best friend, Zena, an "ethnic African." As the countdown continues, though, the terrifying street violence reaches into Sabine's home, and she realizes that despite her family's Ugandan citizenship, they aren't immune from the president's decree. Naniya, who grew up in East Africa, exposes a period of shocking, rarely viewed political history in this vivid story that makes the horrors feel both personal and universal. Sabine's close, realistic friendship with Zena, who admires "Dada Amin," mirrors societal warfare over issues of class, race, and nationhood. The story's authentic emotions and relationships balance the detailed cultural and historical explanations and combine in a gripping story of a remarkable teen who helps her family face impossible loss.</p>
	<p>From Booklist: Growing up in a progressive family in Bombay during World War II, 15-year-old Vidya hopes that college is in her future, though her classmates are preparing for arranged marriages. After her father is severely injured in a riot, her life suddenly, irrevocably changes. Vidya, her older brother, and their parents move to Madras to join her grandfather's traditional household, where men and women live separately and Vidya's powerful aunt disdains the newcomers. When Vidya finds time after chores and schoolwork, she escapes upstairs to her grandfather's library, where she meets a young man who seems to understand her. In her first novel, Venkatraman paints an intricate and convincing backdrop of a conservative Brahmin home in a time of change. Vidya's first-person narrative conveys her pain, guilt, and hopes, as well as the strong sense of self that enables her to act with courage and occasionally with nobility in difficult circumstances. In an author's note, Venkatraman comments on several elements of the novel, including Gandhi's nonviolent revolution, Indian volunteers in the British army during World War II, and her family history. The striking cover art, which suggests Vidya's isolation, as well as the unusual setting, will draw readers to this vividly told story.</p>
	<p>From School Library Journal Review: Marji tells of her life in Iran from the age of 10, when the Islamic revolution of 1979 reintroduced a religious state, through the age of 14 when the Iran-Iraq war forced her parents to send her to Europe for safety. This story, told in graphic format with simple, but expressive, black-and-white illustrations, combines the normal rebelliousness of an intelligent adolescent with the horrors of war and totalitarianism. Marji's parents, especially her freethinking mother, modeled a strong belief in freedom and equality, while her French education gave her a strong faith in God. Her Marxist-inclined family initially favored the overthrow of the Shah, but soon realized that the new regime was more restrictive and unfair than the last. The girl's independence, which made her parents both proud and fearful, caused them to send her to Austria. With bold lines and deceptively uncomplicated scenes, Satrapi conveys her story. From it, teens will learn much of the history of this important area and will identify with young Marji and her friends. This is a graphic novel of immense power and importance for Westerners of all ages. It will speak to the same audience as Art Spiegelman's <i>Maus</i>.</p>
	<p>From Booklist: In his first novel for young adults, the Pulitzer Prize-winning author of <i>The Mambo Kings Play Songs of Love</i> (1987) proves himself to be a powerful, adept storyteller for teens. Rico, a Cuban American teen growing up in Harlem in the late 1960s, is tired—of working extra jobs to help his family; of the chaos and tragedy at school, where students are so inured to violence that, when classes close after a shooting, they behave "like it was suddenly a holiday"; of being hassled for his light skin and hair. When his parents threaten to send him to a military school in Florida, he runs away. Together with his best friend, Jimmy, who has just kicked a heroin habit, Rico hitchhikes to Wisconsin, where Gilberto, an older-brother figure from Harlem, has bought a farm that he shares with several hippie college students. In an unwavering, utterly believable voice, Rico details his midwestern year, in which he adjusts to rural life, falls in love, and pursues his comic-book-writing aspirations. Most of all, though, he searches for a sense of self, ultimately realizing that "where you are doesn't change who you are." Frank, gritty, vibrant, and wholly absorbing, Rico's story will hold teens with its celebration of friendship and its fundamental questions about life purpose, family responsibility, and the profound ways that experience shapes identity.</p>

	<p>From Booklist: Though the police say that his sister, Rosa, died of natural causes, 17-year-old Pancho Sanchez is convinced she was murdered, and he is looking to exact revenge. With no surviving family (his mother died when he was five, and his father only three months before Rosa), Pancho is placed in an orphanage in Las Cruces, where he meets D.Q., a boy who is dying from a rare form of brain cancer. D.Q. is not just determined to find a cure, he's also equally set on training Pancho to become what he calls a "Death Warrior." Together, the unlikely companions embark on a quest to Albuquerque (Stork acknowledges echoes of Don Quixote here), and though they travel for their own reasons, once arrived, each will have to come to terms with what it might actually mean to be a Death Warrior. Stork (Marcelo in the Real World, 2008) has written another ambitious portrait of a complex teen, one that investigates the large considerations of life and death, love and hate, and faith and doubt. Though the writing occasionally tends toward the didactic, this novel, in the way of the best literary fiction, is an invitation to careful reading that rewards serious analysis and discussion. Thoughtful readers will be delighted by both the challenge and Stork's respect for their abilities.</p>
	<p>From the Publisher: Danny's tall and skinny. Even though he's not built, his arms are long enough to give his pitch a power so fierce any college scout would sign him on the spot. Ninety-five mile per hour fastball, but the boy's not even on a team. Every time he gets up on the mound he loses it. But at his private school they don't expect much from him. Danny's half Mexican. And growing up in San Diego means everyone else knows exactly who he is before they find out he can't speak Spanish, and before they realize his mom has blond hair and blue eyes. And that's why he's spending the summer with his dad's family. To find himself, he might just have to face the demons he refuses to see right in front of his face.</p>
	<p>From School Library Journal: Hiking in the mountains of Pakistan in 1993, Mortenson got lost. He found his way to a small village where the locals helped him recover from his ordeal. While there, he noticed that the students had no building and did all of their schooling out of doors. Motivated to repay the kindness he had received, he vowed to return to the village and help build a school. Thus began his real life's journey. Mortenson's story recounts the troubles he faced in the U.S. trying to raise the money and then in Pakistan, trying to get the actual supplies to a remote mountain location. His eventual success led to another, and yet another, until he established a foundation and built a string of schools in Pakistan and Afghanistan. Mortenson manages to give the story an insider's feel despite being an outsider himself. His love of the region and the people is evident throughout and his dedication to them stalwart. The writing is lively, if simplistic, and for the most part the story moves along at a fairly quick clip. In this specially adapted edition for young people, new photographs and an interview with Mortenson's young daughter, who often travels with him, have been added.</p>
	<p>From the Publisher: When it happened, Miguel was sent to Juvi. The judge gave him a year in a group home—said he had to write in a journal so some counselor could try to figure out how he thinks. The judge had no idea that he actually did Miguel a favor. Ever since it happened, his mom can't even look at him in the face. Any home besides his would be a better place to live. But Miguel didn't bet on meeting Rondell or Mong or on any of what happened after they broke out. He only thought about Mexico and getting to the border to where he could start over. Forget his mom. Forget his brother. Forget himself. Life usually doesn't work out how you think it will, though. And most of the time, running away is the quickest path right back to what you're running from.</p>
	<p>From Booklist: Just imagine Annie Yung. She's 38, with a good software job in Silicon Valley, but now she's listening to Patsy Cline, wearing tight jeans, cowboy boots, and a "bleached-blonde hairdo that looked for all the world like a plastic stalagmite." She's looking for love in a cowboy bar in Rosarita Bay (aka Half Moon Bay, California). It's no surprise that the guy she meets turns out to have as many complications as she does. And Annie is typical of the Asian American characters you'll meet in these lyrical and intriguing short stories. There's surfer Duncan Roh, whose search for a woman to marry is getting nowhere. One of his lovers is a reference librarian whom he met at a meditation class where she was seeking relief from the great stress in her life caused by people asking stupid questions. She dumps Duncan for his lack of self-awareness. Each of Lee's achingly vulnerable characters deals with totally believable fears, plus an added layer of racial awareness. The final story, "Yellow," sums it all up in the struggles of handsome Danny Kim, whose perspective is continually skewed by his fear of racism. The Rosarita Bay setting provides connection, but the characters also mingle, adding texture to a compelling, beautifully written collection.</p>