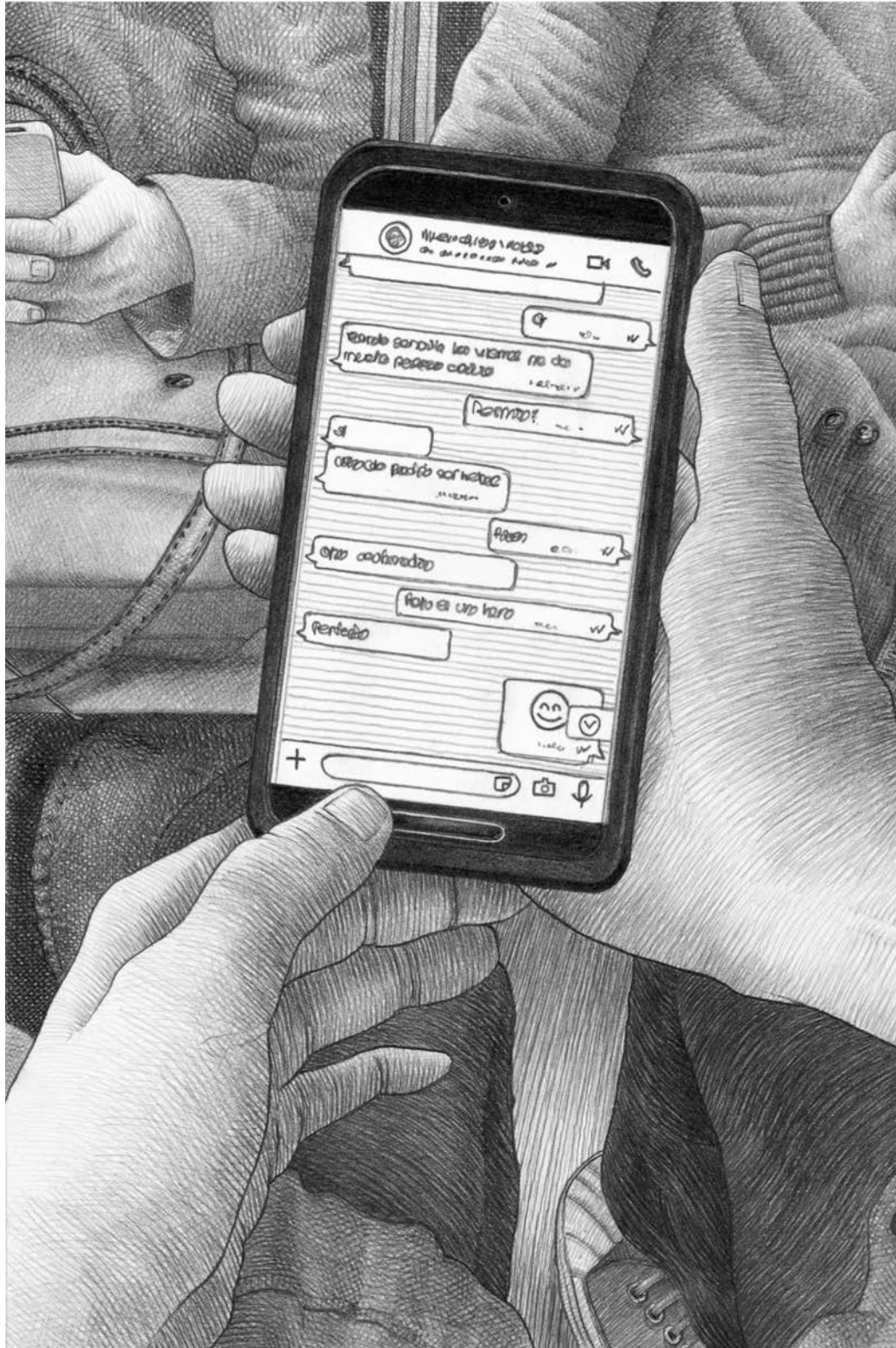


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LEVINE QUERIDO

SPRING 2021





Mission Statement

LEVINE QUERIDO is born of a fervent mission to give voice to a uniquely talented, exceptionally diverse group of authors and artists whose books will inspire young people while offering them a sense of their (and others') rightful place in the world.

Our books will be characterized by great storytelling, undeniably powerful and beautiful artwork, and a fearless commitment to telling deep truths. (Full disclosure: Sometimes we will make you laugh while doing so.)

Levine Querido is a team of passionate book-lovers, and our audience is as wide and diverse as that term encompasses. We look forward to an ongoing, exciting relationship with you about books, authors, and artists, and making the world a better place, book by book.

Our Two Lists

Arthur A. Levine

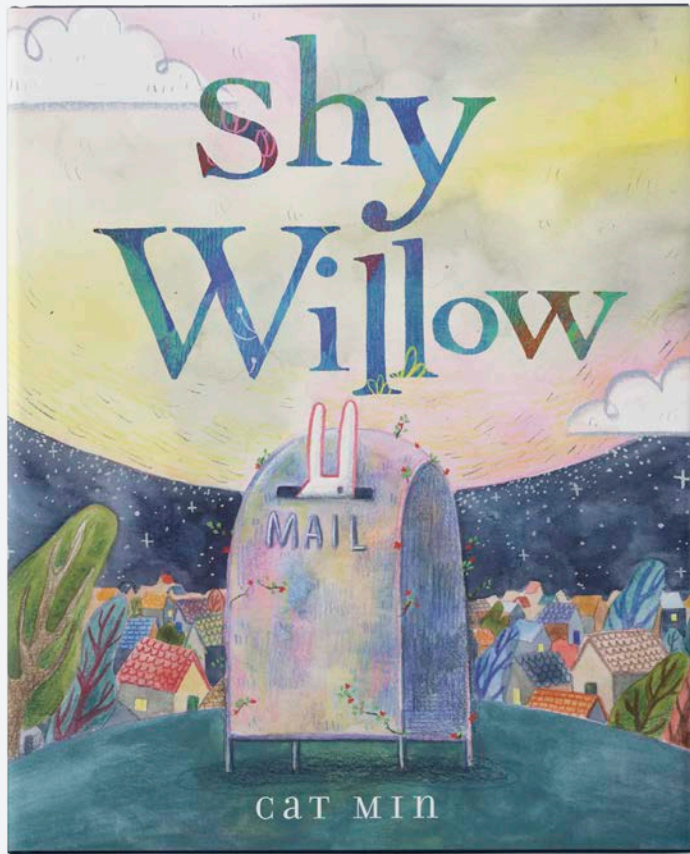
Extraordinary Picture Books, Poetry, Novels, Nonfiction, and Graphic Novels, written & illustrated by, and centered on the experiences and points of view of the magnificently diverse creators among us, writing in English.

Em Querido

An exciting selection of the work of some of the world's most gifted authors and artists, translated from other languages around the world, created and curated in partnership with Querido NL.



PICTURE
BOOKS

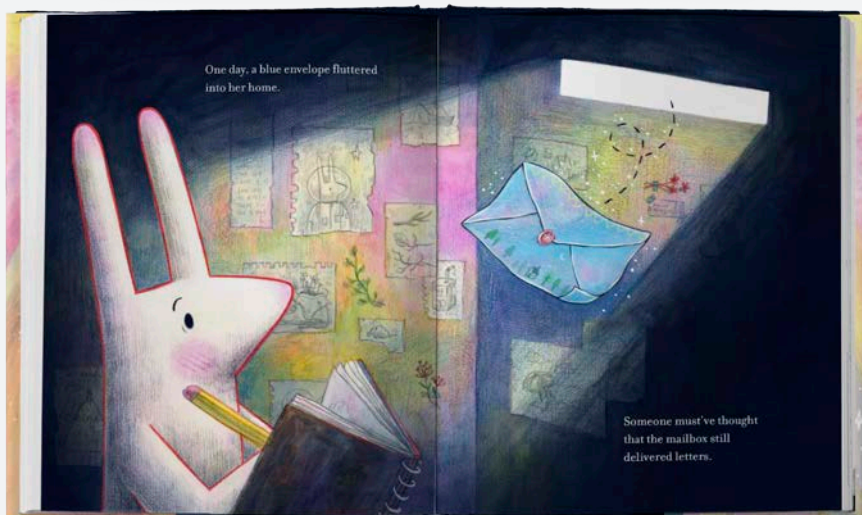
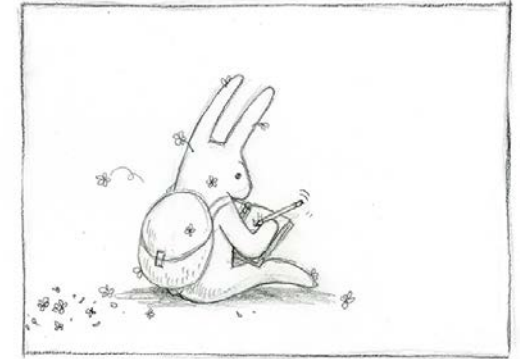


SHY WILLOW

By Cat Min

Willow is shy. VERY shy. Her home is in an abandoned mailbox, and she'd rather stay put. Outside kids scream and soccer balls collide, trees look like monsters, and rain is noisy in a scary kind of way. It's much nicer to stay inside, drawing. But then a young boy drops a letter in Willow's mailbox: it's a note to the moon asking for a special favor. Willow knows that if she doesn't brave the world outside, the letter will never be delivered, and the boy will be heartbroken. Should she try? Can she?

Cat Min delivers a breathtakingly illustrated story about shyness, the power of empathy, and what it means to make a friend.



CAT MIN is an illustrator, animator, and writer. Cat grew up as a shy kid in Hong Kong, where she spent most of her childhood drawing and making comic books out of printer paper and staples with her best friend. She studied animation and film at New York University, Tisch School of the Arts, and completed the Illustration & Visual Storytelling Summer Residency Program at the School of Visual Arts in New York. She is also a member of SCBWI. Her (not so) guilty pleasures are: McDonald's french fries, sappy romance comics, mobile escape game apps, visual novels, and all things cheese.

Shy Willow

\$17.99 U.S. • £12.99 U.K. • Jacketed Hardcover •
978-1-64614-035-0 • Trim: 8½ x 11 • 48 pages • Picture Book •
Rights: World All Languages • On Sale: February



Dear Reader,



This is me, Cat Min, illustrator & author of "Shy Willow." It's about a very shy rabbit who bravely leaves her home to deliver a letter from a small boy to the moon, and this is the story of how it all started:



In 2010, I did a sketch of a little girl inside a mailbox with a letter sitting in front of her.

Come 2016, I decided to finally sit down and write a story about someone who lives in an abandoned mailbox. At the time, I was really into drawing rabbits, so it was natural for me to change the character into a rabbit.



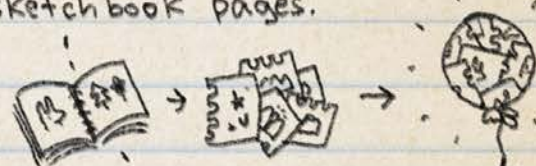
Willow didn't like being outside very much.



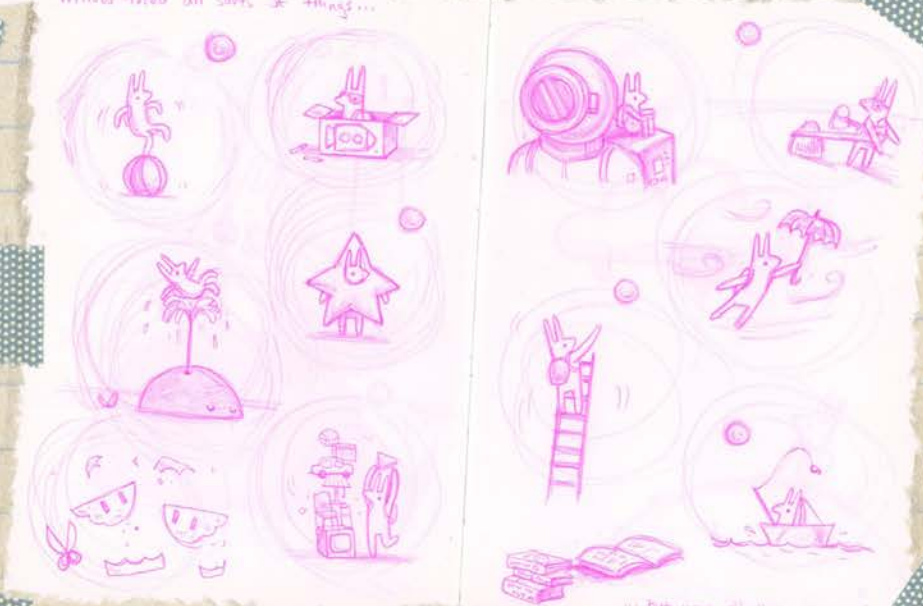
...just the way she liked it.

The initial story was about a rabbit named Willow who lives in an abandoned mailbox and receives a letter for the moon. She sets out on her journey and runs into different characters (a mouse, elephant, bird, etc.) who help her.

In the first stages of the story, I originally wanted Willow to find the balloon stuck in a cloud as it was passing by. It was cute, but it became more meaningful when I changed it to Willow making the balloon with her sketchbook pages.



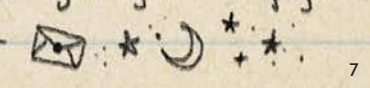
Willow tried all sorts of things...



...but none of them worked.



This spread is from an older version of the dummy that shows Willow trying different ways to reach the moon. While this spread didn't make it to the final book, you can see it fully rendered on the book case cover when you get your copy. ☺



OSNAT AND HER DOVE

The True Story of the World's First Female Rabbi

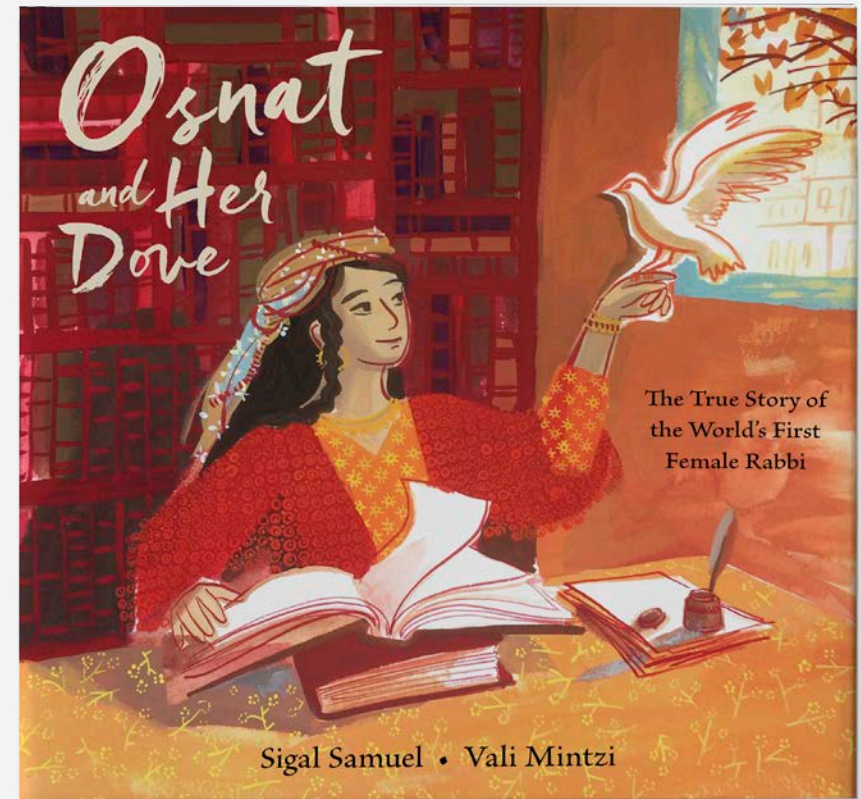
By Sigal Samuel, Illustrated by Vali Mintzi


Osnat was born five hundred years ago—at a time when almost everyone believed in miracles. But very few believed that girls should learn to read.


Yet Osnat's father was a great scholar whose house was filled with books. And she convinced him to teach her. Then she in turn grew up to teach others, becoming a wise scholar in her own right, the world's first female rabbi!

Some say Osnat performed miracles—like healing a dove who had been shot by a hunter! Or saving a congregation from fire!

But perhaps her greatest feat was to be a light of inspiration for other girls and boys; to show that any person who can learn might find a path that none have walked before.

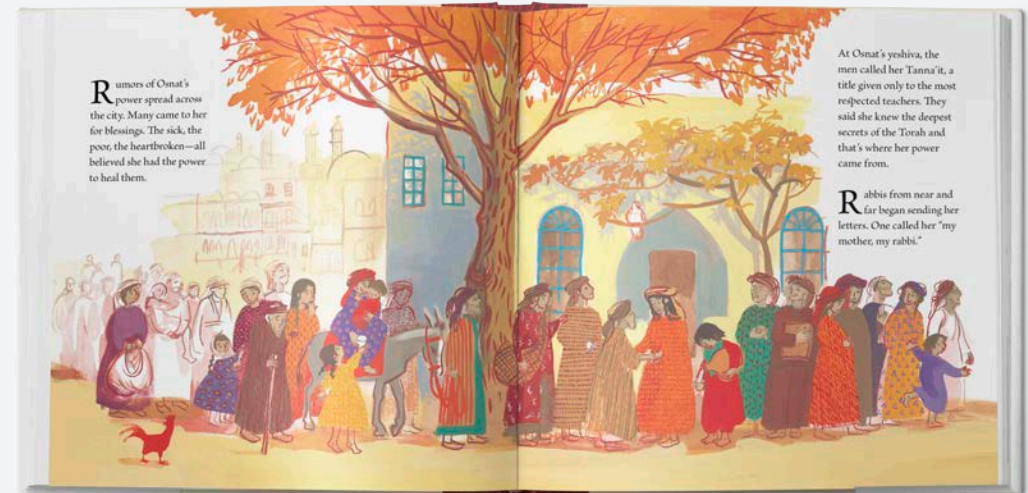


 **SIGAL SAMUEL** is an award-winning novelist and journalist. Currently a Staff Writer at Vox, she previously worked as Religion Editor at *The Atlantic*, Opinion Editor at the *Forward*, and Associate Editor at the *Daily Beast*. She earned her MFA in Creative Writing from the University of British Columbia. *The Mystics of Mile End*, her debut novel, was nominated for the International Dublin Literary Award and won the Canadian Jewish Literary Award and the Alberta Book Publishing Award. Sigal hails from an Iraqi Jewish family in Montreal, and now lives in Washington, DC.

 **VALI MINTZI** is an illustrator of children's books, a graphic designer, and puppetry designer. She was born in Romania and she graduated from the Bezalel Academy of Art in Jerusalem where she lives and works. The *New York Times* praised her artwork for a picture book by Rita Jahan Foruz, saying: "The *Girl With a Brave Heart* is strikingly enhanced by Vali Mintzi's exquisite naïf illustrations, which seem a happy meeting of Gauguin and mid-career Matisse."

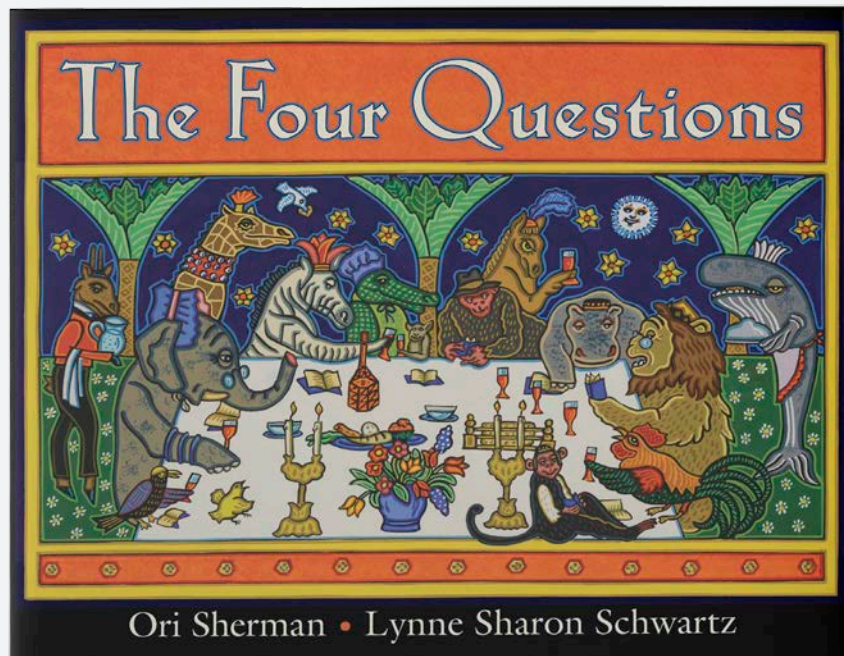
Osnat and Her Dove

\$17.99 U.S. • £12.99 U.K. • Jacketed Hardcover •
978-1-64614-037-4 • Trim: 9 x 9 • 40 pages • Picture Book •
Rights: World All Languages • On Sale: February



THE FOUR QUESTIONS

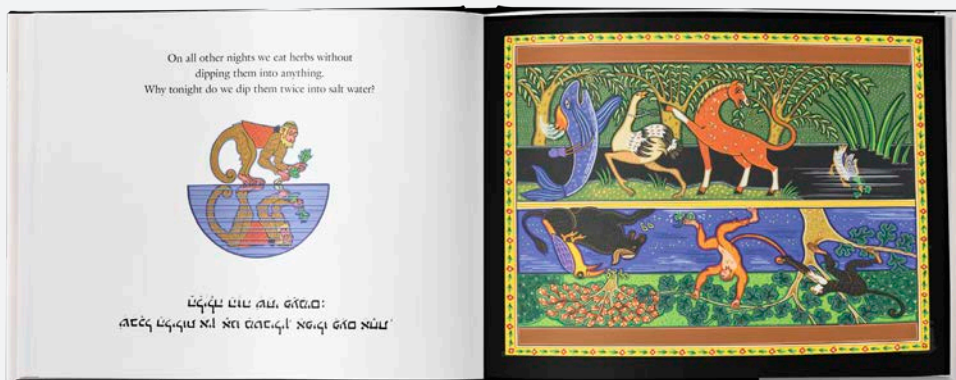
By Lynne Sharon Schwartz, Illustrated by Ori Sherman



Why is this night different from all other nights? Every year when families gather for the Passover holiday, the youngest child poses that question as part of the poetic Four Questions near the start of the Seder. The answers are no less than the story of a people bound in slavery, their suffering in a foreign land, and their ultimate liberation—the story of Passover.

Here the Four Questions are presented in breathtakingly luminous paintings by Ori Sherman. Whimsical animals parade through a unique format that can be read straight through in English or turned upside down to focus on the delicate Hebrew calligraphy and ingenious split-frame pictures. Each side of the Seder table can see its own variation of the richly colored scenes as elephants eat matzoh, monkeys dip herbs into water, and lions recline in newfound freedom. Author Lynne Sharon Schwartz answers the questions with refreshing clarity, providing insight into the symbols and rituals of the holiday.

Experience a glorious art book, a beautiful gift for the kids who find the afikomen, and a wonderful way to experience Passover and its unique celebration of freedom.



LYNNE SHARON SCHWARTZ is a celebrated author of novels, poems, short fiction, and criticism. Schwartz began her career with a series of short stories before publishing her first novel, the National Book Award-nominated *Rough Strife* (1980). She went on to publish works of memoir, poetry, and translation. Her short fiction has appeared in the Best American Short Stories annual anthology series several times. Schwartz lives in New York City, and is currently a faculty member of the Bennington Writing Seminars.

ORI SHERMAN was born in Jerusalem and emigrated with his family to New York when he was three years old. He began his art studies at the High School of Music and Art and went on to a degree in fine arts from the Rhode Island School of Design. After moving to California, Mr. Sherman also earned a masters degree in English from San Francisco State University. He was an exhibiting fine artist in a variety of media—paper, wood, fabric, and metal, but went on to concentrate on the art of illustrating picture books later in his life. Mr. Sherman passed away in 1988.

The Four Questions
 \$17.99 U.S. • £12.99 U.K. • Jacketed Hardcover •
 978-1-64614-036-7 • Trim: 11 x 9 • 40 pages • Picture Book •
 Rights: World All Languages • On Sale: January



WHAT OLLIE SAW

By Joukje Akveld, Illustrated by Sieb Posthuma,
Translated by Bill Nagelkerke

Ollie doesn't see things the same way everybody else does (and he certainly doesn't see things the same way his older sister does). Instead of cars in traffic, Ollie sees a circus parade. Instead of cows grazing in a field, Ollie sees deadly bison with sharp horns and hooves. And at school, instead of letters on the board, Ollie sees birds with pointy beaks, and fish with flapping tails in the big blue sea.



Ollie knows he doesn't need glasses, because he likes the world better the way he sees it. But will his parents and bossy sister see things his way?



JOUKJE AKVELD studied Dutch and has worked for various publishing houses. As a journalist, she writes about children's books and theater for newspapers and magazines, while also writing her own books.



SIEB POSTHUMA was an award-winning Dutch illustrator whose books have been published around the world. His work has been adapted into television shows, theater, opera, and shown in numerous expositions.

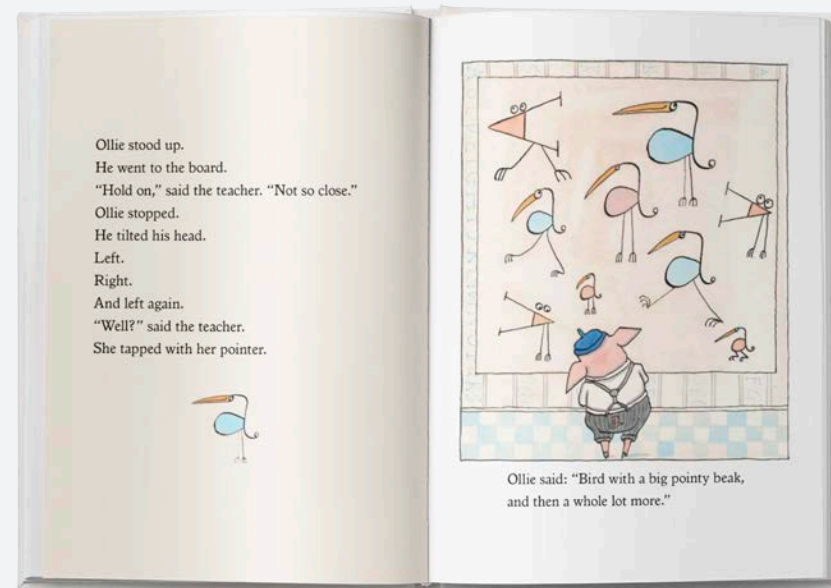
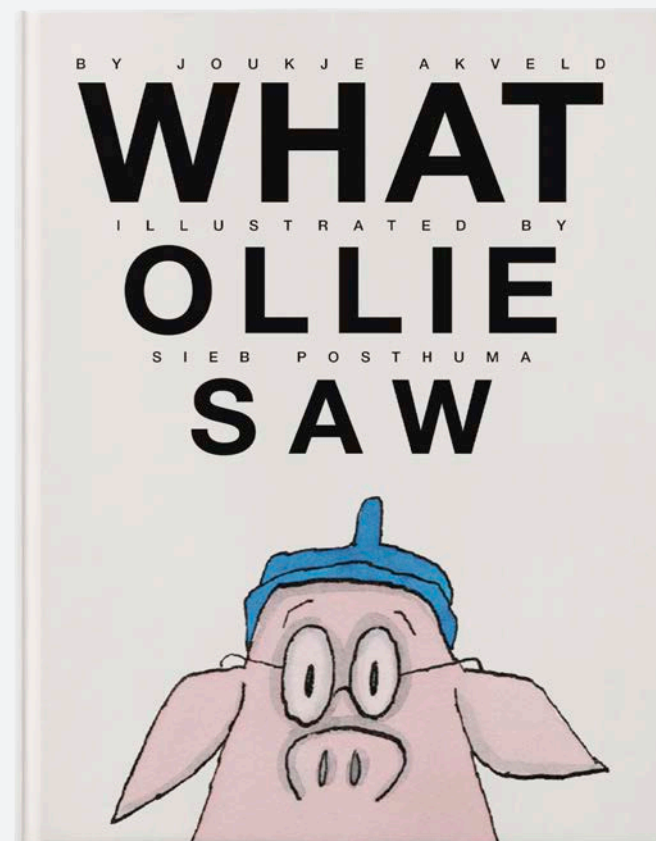


BILL NAGELKERKE is a prolific children's writer, translator, and former librarian. His stories, poems and plays have appeared in many New Zealand anthologies. In 2013 Nagelkerke was awarded the Storylines Margaret Mahy Medal and Lecture Award in recognition of his dedicated contribution to children's literature and literacy in New Zealand.

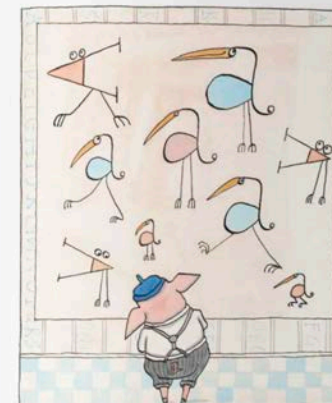


What Ollie Saw

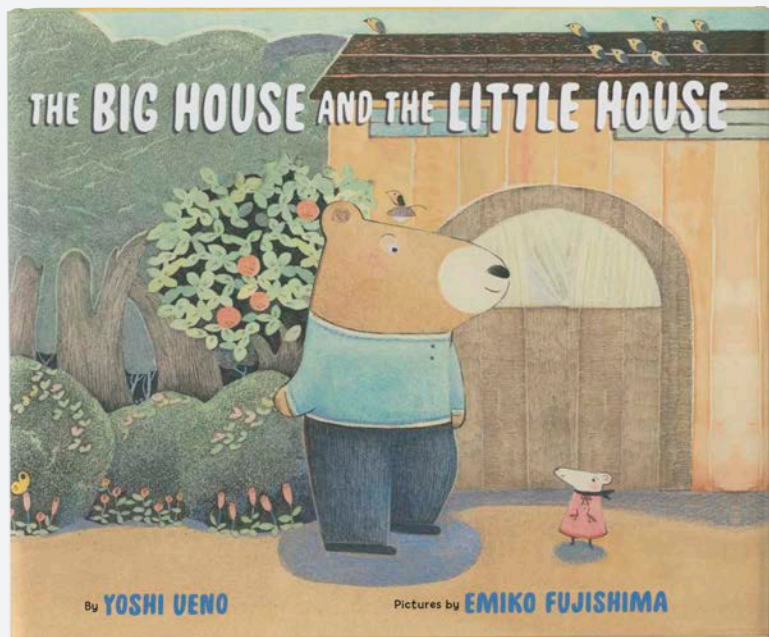
\$14.99 U.S. • £10.99 U.K. • Paper Over Board Hardcover •
978-1-64614-039-8 • Trim: 6 x 8 • 56 pages • Picture Book
(Paper over Board) • Rights: World English • On Sale: April



Ollie stood up.
He went to the board.
"Hold on," said the teacher. "Not so close."
Ollie stopped.
He tilted his head.
Left.
Right.
And left again.
"Well?" said the teacher.
She tapped with her pointer.



Ollie said: "Bird with a big pointy beak,
and then a whole lot more."



THE BIG HOUSE AND THE LITTLE HOUSE

By Yoshi Ueno,
Illustrated by Emiko Fujishima



Little Mouse and Big Bear live on opposite ends of the same road, and they both would like a friend. But every morning, Little Mouse and Big Bear pass by each other, unnoticed. Until one day, their eyes meet!

It's a little awkward at first—as most new friendships can be—but soon enough they're sipping warm tea together in Big Bear's cozy home, and making plans to meet again the following Sunday.

When a nasty storm blows into town will it wreck everything they've built?

This tale of friendship and bravery will warm your heart like a cookie and a warm drink shared with a friend.



YOSHI UENO was born in Tokyo and graduated from Chuo University. After working as a children's book editor for more than 40 years, he turned to writing children's books. His books include: the *Wampaku-dan* (*Naughty Three Kids*) series, *Akamaru-chan to Kuromaru-chan* (*Red Dot and Black Dot*), *Ton Ton Ton* (*Knock, Knock, Knock*), and *Futago no Donguri* (*Twin Acorns*). He enjoys happy moments of watching Akira Kurosawa movies while his black cat rests on his knees, and loves to hike and play tennis. Yoshi is currently a director of the Japan Children's Writers Association.



EMIKO FUJISHIMA was born in the Akita prefecture of Japan and graduated from Kyoto Seika University, Faculty of Arts, with a major in Design. In 2006, her work was selected for Bologna Children's Book Fair, Illustrators Exhibition. Works she has illustrated include the Barber Luna series from KAISEI-SHA Co., Ltd. Emiko works as a part-time teacher of picture book making and manga at an art school. She lives in the Akita prefecture with a cat, surrounded by rice fields and rich nature, and loves to take walks in the fields and mountains.



The Big House and the Little House

\$17.99 U.S. • £12.99 U.K. • Jacketed Hardcover •
978-1-64614-049-7 • Trim: 9¼ x 8¼ • 48 pages • Picture Book •
Rights: World English and Dutch • On Sale: March



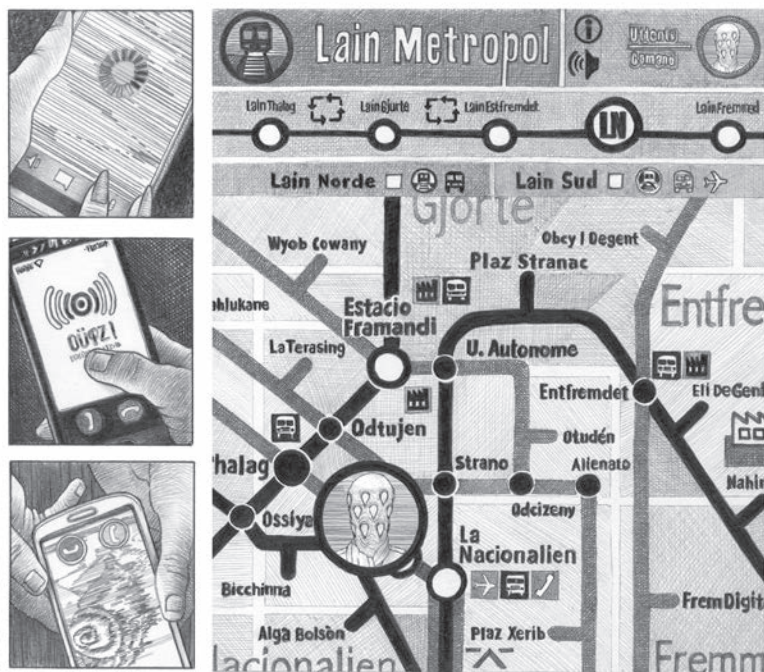
ALIEN NATION

By Sandro Bassi



A stunning picture book debut reminiscent of David Wiesner and Chris Van Allsburg.

Originally published in Mexico, *Alien Nation* explores the theme of technology in all of our lives, for the young and for the old. Open its pages and embark on an unforgettable wordless journey into a world totally different from our own ... or is it?



SANDRO BASSI is an illustrator from Venezuela; his work was selected for the 2019 Bologna Children's Book Fair Illustrator Show. *Alien Nation* is his debut.

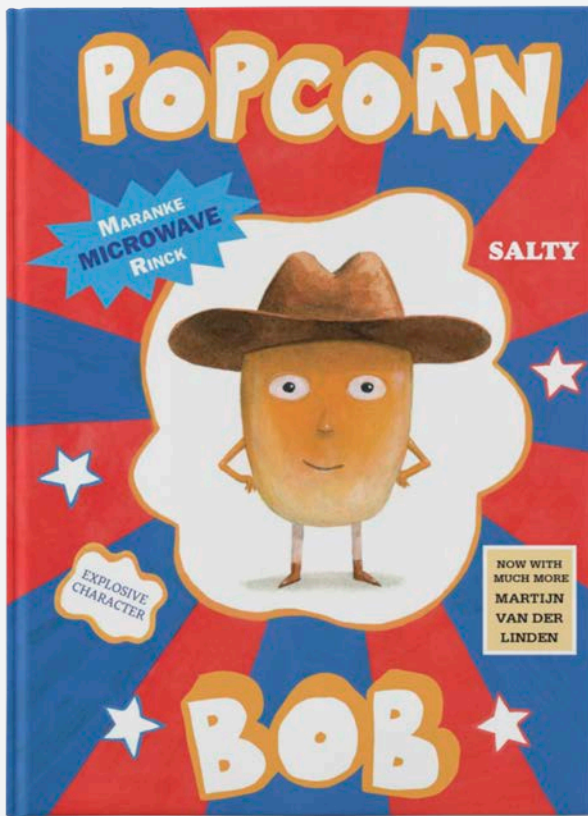
Alien Nation

\$18.99 U.S. • £13.99 U.K. • Jacketed Hardcover •
978-1-64614-038-1 • Trim: 7½ x 10½ • 56 pages • Picture Book •
Rights: World English and Dutch • On Sale: April



CHAPTER
BOOKS





POPCORN BOB

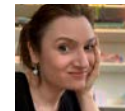
By Maranke Rinck, Illustrated by Martijn van der Linden,
Translated by Nancy Forest-Flier



Ellis loves popcorn. Who doesn't?

But one day her school goes on a healthy eating campaign and her dads decide to follow suit, banning all snack foods from their house, INCLUDING POPCORN. Unfair. Ellis has got to get around that edict, so one night she pops a bag of popcorn out back in the garage...and she's met with more than just her favorite salty snack. One kernel refuses to pop, and soon it's sprouted a face, arms, and legs! He introduces himself as Popcorn Bob, and he is NOT in a good mood. (Ever, really.) He's absolutely ravenous, and no amount of food keeps him from being hangry. Bob causes no end of chaos for Ellis, and she decides to rid herself of him once and for all, except...she actually starts to like him.

A chapter book for all ages, POPCORN BOB is a laugh-out-loud story about the power of friendship, and a perfect bowl of popcorn.



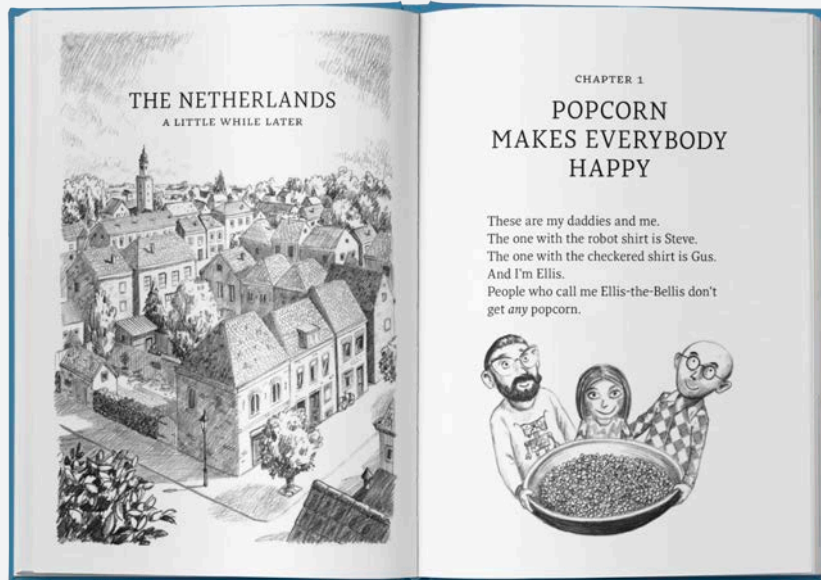
MARANKE RINCK is an award-winning children's book author who seeks to make reading and writing fun for the young and old. She often works with her husband, illustrator Martijn van der Linden. They live in a former butcher shop in Rotterdam with their three children. You will not find sausages and meatballs in their house anymore, though; the cold stores are full of manuscripts, drawings and paintings.



MARTIJN VAN DER LINDEN, the illustrator, has won multiple awards including the Dutch national award for best children's book. His books have been translated into over 12 languages. Martijn works from his home in Rotterdam where he lives with his wife, children's book writer Maranke Rinck, and their three children.



NANCY FOREST-FLIER is an American-born translator, editor, and writer living and working in the Netherlands. She has translated several adult and children's novels from Dutch to English, her writing has appeared in many British and American museums, and she has translated for numerous Dutch museums and institutes including the Anne Frank House. She has six children, ten grandchildren, and one cat.



Popcorn Bob

\$14.99 U.S. • £10.99 U.K. • Paper Over Board Hardcover •
978-1-64614-040-4 • Trim: 5½ x 8 • 152 pages • Illustrated
Chapter Book • Rights: World English • On Sale: April



Interview between Martijn van der Linden and Maranke Rinck about *Popcorn Bob*

MARTIJN VAN DER LINDEN: Maranke, in our book a girl named Ellis absolutely loves popcorn. Not only because of how it tastes, but also for everything else: the smell, the way it pops, how it looks . . . she makes popcorn every single day. Are you a popcorn fan too? Or is there anything else you never tire of?

MARANKE RINCK: You know I like popcorn! Especially homemade, with Parmesan and black pepper. Or sweet and salty combined. But I do not make popcorn every day, like Ellis does. There are other things I never tire of. Like you and our beautiful kids, obviously. And our cats. And trees. And books. And music. So I can definitely relate to Ellis. When the adults in her life tell her popcorn is not allowed anymore, that is something huge. You might think of it lightly; *it's just popcorn, right?* But popcorn makes her truly happy. And they want to take that away! That is as big as someone forbidding me to listen to Sting. Or write books.

MVDL: I remember when our son first started cooking popcorn in the microwave. He was so proud of the result. It is kind of magical, the transformation from kernel to popcorn. He never put a kernel that didn't pop back in the microwave, though. Ellis did, with great consequences. I really like that scene, where Bob comes to life. Is it your favorite part of the story too?

MR: Well, I think it is the first scene I really visualized. I saw it happening in my head, like a little movie: Ellis puts the kernel that didn't pop back into the microwave, and there it starts to grow. It changes into a living creature, with arms and legs and a face. This little corn man gets angry because Ellis doesn't open the door of the microwave as quickly as he wants. I saw him shaking his little fists in my head and thought that was so funny. He immediately got this explosive personality that suited who he was: a corn kernel that explodes when he gets angry.

How about you, Martijn, have you ever exploded with anger?

I love working with you so much, there is nobody I can work with on that same level. We understand each other without words.

MVDL: I rarely explode with anger. But do you recall when we had to record those videos about the making of Popcorn Bob a while ago? I kept forgetting my lines and I had to do it over and over again. And then, when I finally got it right, I had to do it AGAIN, because they wanted it shot from another angle. Aaagh, I tried to be cool about it, but I could've screamed with frustration to be honest. If I was a corn kernel, I would have exploded. If I had a cowboy hat like Bob, I would have thrown it through the room.

MR: Ha ha, I know. I was right there with you. Why did you draw Bob with a cowboy hat anyway? You also gave him a pair of boots. I didn't write anything about that.

MVDL: Well, otherwise the sun would shine in his eyes and he would get cold feet. No, seriously, I drew him like that to give him more character and color.

Maranke, what do you think is the hardest part of working together as partners?

MR: I love working with you so much, there is nobody I can work with on that same level. We understand each other without words. We never run out of ideas and we always have a lot of fun. There is a hard part about it though, when things don't go so smoothly. That happens sometimes too. For example, when we don't like each other's feedback or opinion about something we made. That can be disappointing and can ruin the spirit a bit sometimes and then there is no escape. We still have to eat at the same dining table and sleep in the same bed.

But then we eat popcorn together, and everything is alright again. Martijn, I almost forgot to ask: what is *your* favorite popcorn flavor?

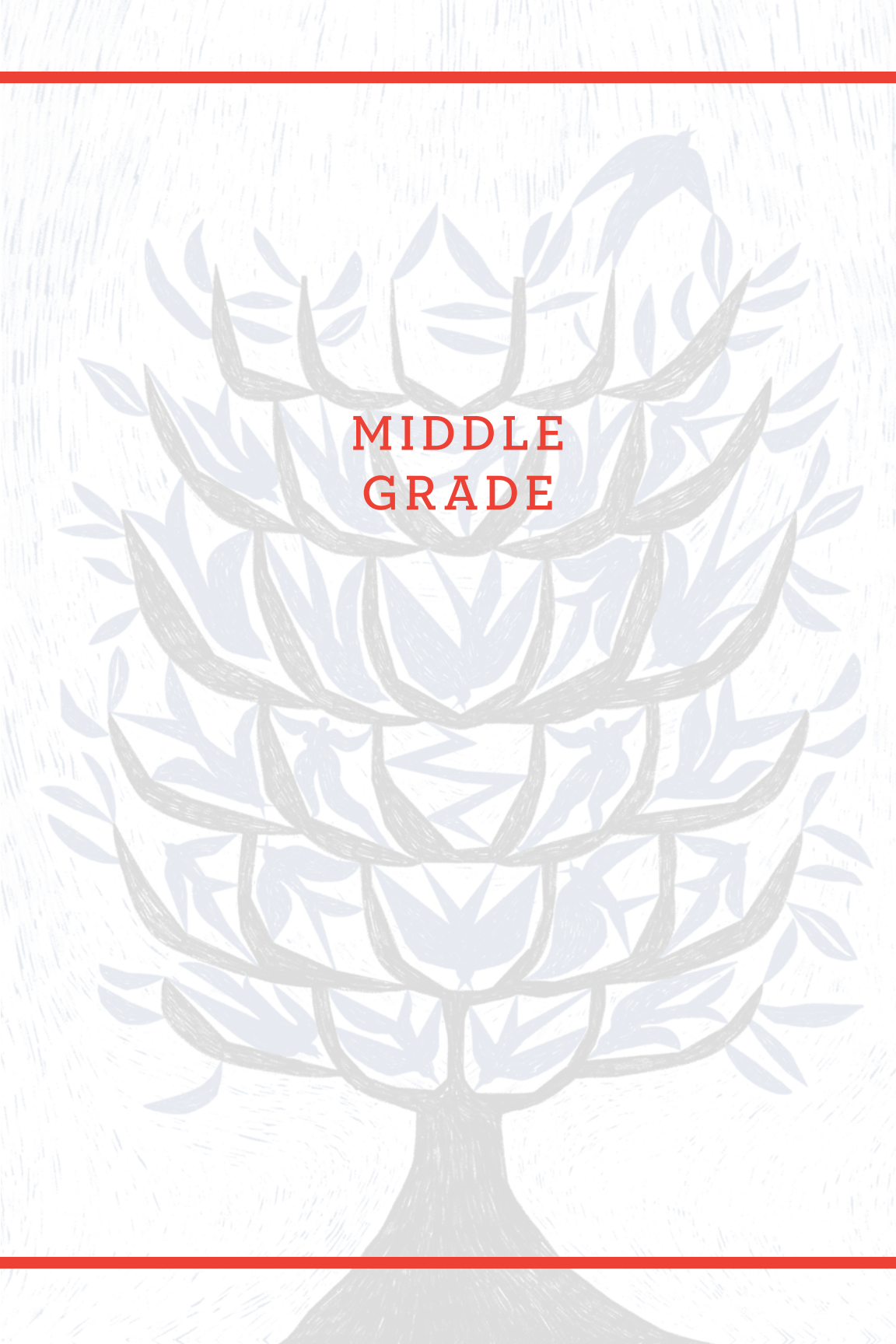
MVDL: Well, you know what I would really love? I never had it before . . . pizza popcorn, does that exist? Let's find out!

HUNGRY FOR MORE
☆ POPCORN BOB? ☆

COMING SOON



Book Two
coming
Fall 2021!



**MIDDLE
GRADE**

THE STOLEN PRINCE OF CLOUDBURST

By Jaclyn Moriarty

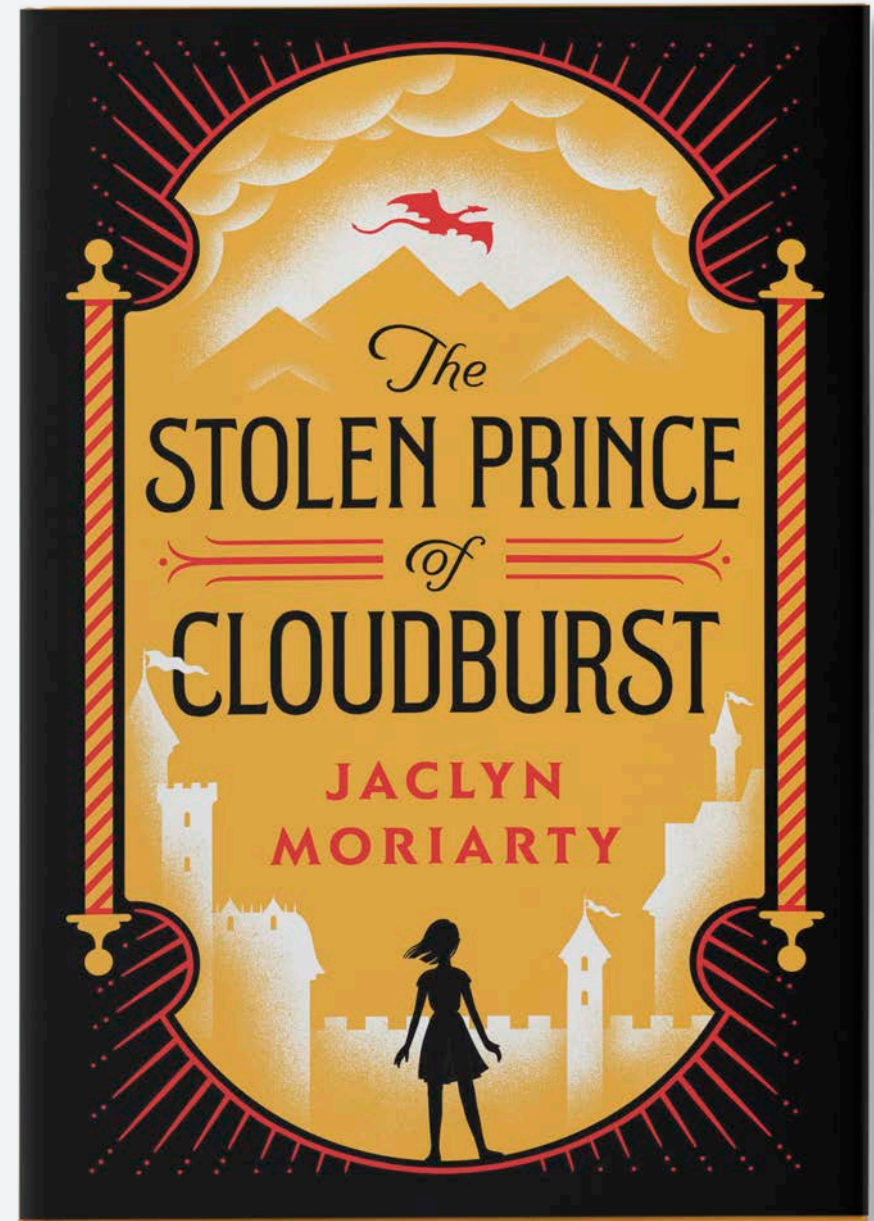
A tale of mystery, magic, and power reclaimed! Esther is a middle child, in her own mind a pale reflection of siblings who are bright, shining stars. Her mother doesn't show the slightest bit of interest, no matter what Esther does. Still, she's content to go back to school, do her best, hang out with her friends, and let others take care of things.

When it all goes to pieces it happens stealthily, in ways that no one else seems to notice. Her best friends aren't at school when she gets there. It's weird that they didn't tell her they wouldn't be coming back. Hurtful that they didn't reply to messages. But stuff like that happens. And it's bad luck that her new teacher makes Esther the butt of all kinds of jokes and makes her feel worse about herself. Mrs. Pollock is rumored to be an ogre—and maybe she IS one. Could be. Then things go from “unfortunate” to outright dangerous. The mountains surrounding the school—usually sparkling with glaciers and lakes, alive with Faeries, and sheltering a quaint town with really great bakeries, are now crowded with Shadow Mages, casting a noticeable pall, and clearly—to Esther—signifying something very dark and threatening.

As the people she might have depended on to help are either strangely absent or in hiding, it's left to ordinary, middle-child Esther (“just Esther”) to act. But she'll have to burst out of the box of mediocrity she's been put in, and do something absolutely extraordinary.



JACLYN MORIARTY is the award-winning author of *The Year of Secret Assignments*, *The Murder of Bindy Mackenzie*, *The Ghosts of Ashbury High*, *The Spell Book of Listen Taylor*, the *Colors of Madeleine* trilogy, *The Extremely Inconvenient Adventures of Bronte Mettlestone*, and *The Whispering Wars*. A former media and entertainment lawyer, Jaclyn grew up in Sydney, Australia; lived in the US, Canada, and the UK; and now lives in Sydney again. She is very fond of chocolate, blueberries, and sleep.



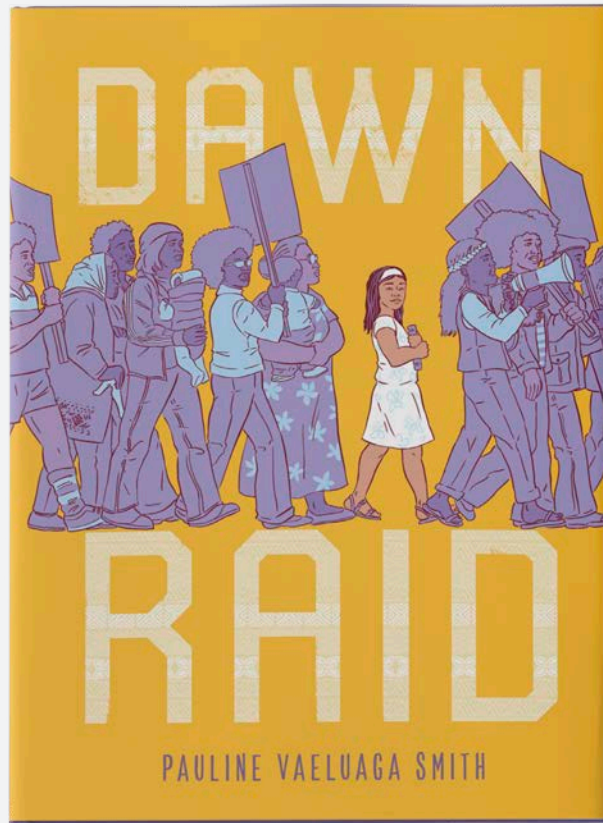
The Stolen Prince of Cloudburst

\$17.99 U.S. • £12.99 U.K. • Jacketed Hardcover •

978-1-64614-076-3 • Trim: 5 7/8 x 9 • 448 pages • Middle Grade

Novel • Rights: World North American English • On Sale: March





DAWN RAID

By Pauline Vaeluaga Smith, Illustrated by Mat Hunkin

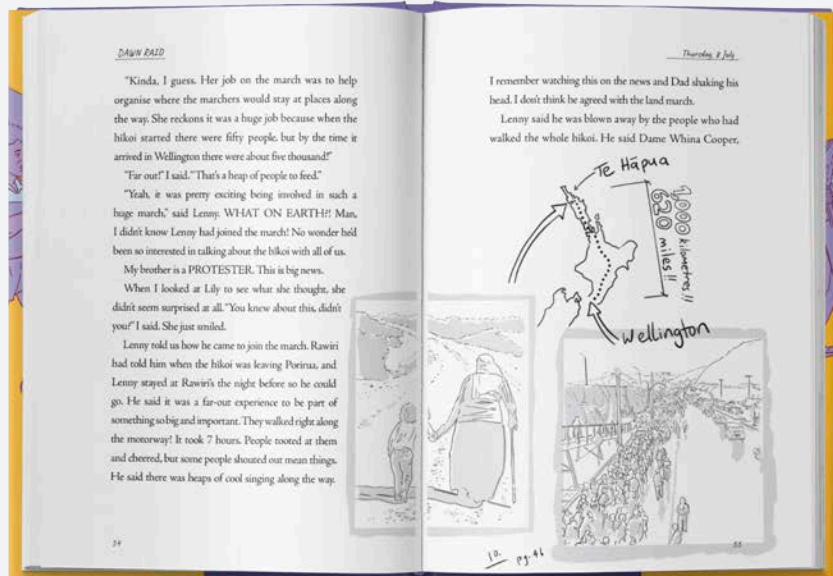
"Imagine this: You're having an amazing family holiday, one where everyone is there and all 18 of you are squeezed into one house. All of sudden it's 4 o'clock in the morning and there's banging and yelling and screaming. The police are in the house pulling people out of bed . . ."

Sofia is like most 12-year-old girls in 1976 New Zealand. How is she going to earn enough money for those boots? WHY does she have to give that speech at school? Who is she going to be friends with this year?

It comes as a surprise to Sofia and her family when her big brother, Lenny, starts talking about protests, "overstayers," and injustices against Pacific Islanders by the government. Inspired by the Black Panthers in America, a group has formed called the Polynesian Panthers, who encourage immigrant and Indigenous families across New Zealand to stand up for their rights. Soon the whole family becomes involved in the movement.



Told through Sofia's diary entries, with illustrations throughout, *Dawn Raid* is the story of one ordinary girl living in extraordinary times, learning how to speak up and fight.



Dawn Raid is the first book by **PAULINE VAELUAGA SMITH**. For it, she received Best First Book at the New Zealand Book Awards for Children and Young Adults and a Storylines NZ Notable Book Award. Pauline's heritage is Samoan, Tuvaluan, Scottish and Irish. Her work is heavily influenced by her experiences growing up in the 1970s, her roles as a teacher and university educator, her passion for civil rights and justice, and her deep interest in uplifting NZ Māori and Pasifika culture. She lives in a small seaside town at the bottom of the South Island of Aotearoa-New Zealand.



MAT HUNKIN is an award-winning illustrator who has drawn for children's books, films, graphic novels, advertising, and magazines. Of Samoan and pālagi descent, Mat has a passion for illustrating history and sharing stories that matter with young readers. He currently works in the film industry in Auckland, New Zealand, enjoying the beach and bike rides with his wife and two children.

Dawn Raid

\$17.99 U.S. • £12.99 U.K. • Jacketed Hardcover •
978-1-64614-041-1 • Trim: 5½" x 8½" • 224 pages • Illustrated
Middle Grade Novel • Rights: North American All Languages &
UK English • On Sale: March



THE SEA-RINGED WORLD

Sacred Stories of the Americas

By María García Esperón
Illustrated by Amanda Mijangos,
Translated by David Bowles

Fifteen thousand years before Europeans stepped foot in the Americas, people had already spread from tip to tip and coast to coast. Like all humans, these Native Americans sought to understand their place in the universe, the nature of their relationship with the divine, and the origin of the world into which their ancestors had emerged. The answers lay in their sacred stories.



Author María García Esperón, illustrator Amanda Mijangos, and translator David Bowles have gifted us a treasure. Their talents have woven this collection of stories from nations and cultures across our two continents—the Sea-Ringed World, as the Aztecs called it—from the edge of Argentina all the way up to Alaska.



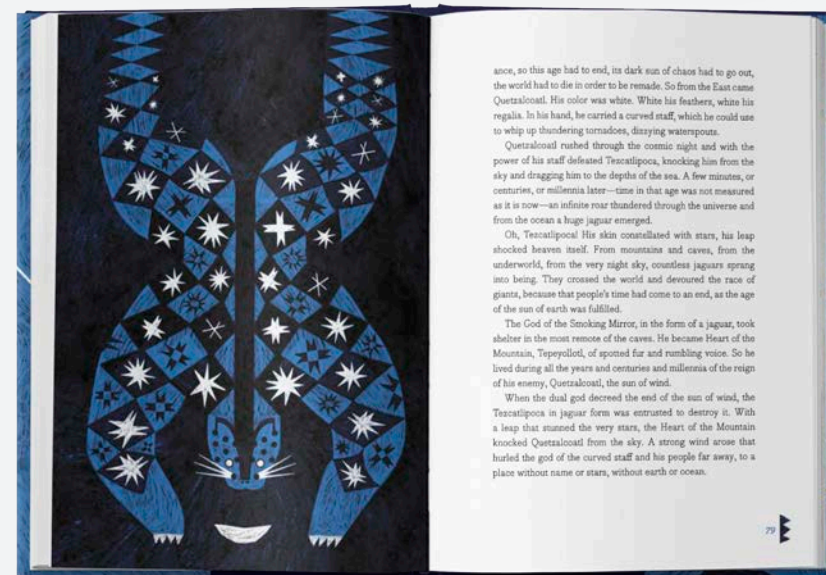
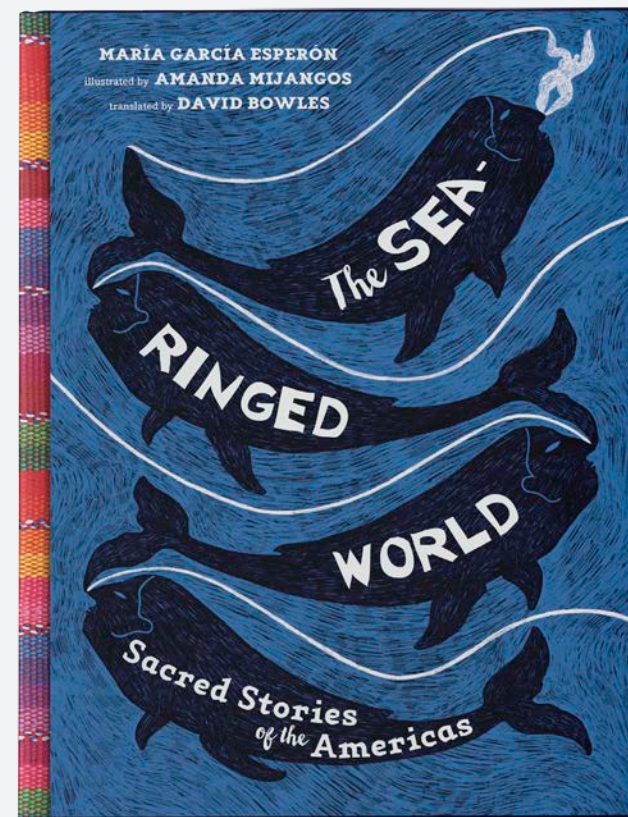
MARÍA GARCÍA ESPERÓN was born in Mexico City and has won many awards including the Hispanic American Poetry Award for Children. Her novel *Dido for Aeneas* was selected in 2016 on the IBBY Honour List.



AMANDA MIJANGOS was born in Mexico City and is the founder of the illustration studio Cuarto para las 3. Her work has been recognized with awards several times and in 2017 she was the winner of the VIII Iberoamerica Illustra Catalog.



DAVID BOWLES is a Mexican American author and translator from South Texas. Among his multiple award-winning books are *Feathered Serpent*, *Dark Heart of Sky: Myths of Mexico*, and *They Call Me Güero*. In 2017, David was inducted into the Texas Institute of Letters.



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Simultaneous Spanish edition (see later)

David Bowles and Anton Treuer on Language

*This conversation has been edited for length.
The full unabridged Q&A will appear on levinequerido.com.*

DAVID: What role (if any) can academia play in the reclaiming, preservation, and popularization of Indigenous languages? Is there a danger of too much of this work being done by non-Indigenous folks?

ANTON: Native people should lead in the revitalization of their own languages. Otherwise we are just window dressing to non-Native academics' careers. Our languages are living—we need dictionaries, literature, software, and data of all kinds. Academics are good at that. We just need to be sure that Natives are in charge of their own cultures and languages while we do it. And that means more Natives in academia as well as every other front in the battle to keep our languages alive.

DAVID: Continuing with that thought, where does one draw the line between the promotion of Indigenous languages / culture for the collective and individual benefit of the heirs of those traditions, and fascination—whether academic or otherwise—of outsiders?

ANTON: Colonization is violence and violence dehumanizes everyone, both victors and victims. And reconnecting to our indigenous roots is healing. We have more than a vestigial remnant of totally different worldviews and ways of solving problems in Native America, which should pollinate the garden we are all trying to harvest from. But here is the distinction and boundary from my view. All humans are indigenous to somewhere. True healing means each of us reconnecting to that. It does not mean appropriating someone else's indigeneity or customs or culture. It means relearning our own.

DAVID: What role should pre-contact or colonial variants of Indigenous languages play in efforts to sustain and spread knowledge / use of those languages in the present day? In other words, can modern dialects be enhanced by "folding in" elements of the older varieties?

ANTON: This has to be explored on a case-by-case basis. All languages change over time and Native people do not need to be frozen with theirs; we can be both modern and ancient, recognizable to our ancestors and making history right now. So each tribal language community needs to make important decisions about language change and revitalization. The Hawaiians have a long literary tradition and tomes of untapped resources, which are great for lexical expansion and dealing with dialect variance. Others, like

Ojibwe, have a lot of speakers with deep morphological knowledge of the language, and reconstructive work with older verb forms or vocabulary is interesting but better fruit for a linguistic article on proto-Algonquian than teaching Ojibwe today. For more depleted languages, such efforts may be deeply helpful.

ANTON: Why do you think it's so important to center indigenous voices in your work?

DAVID: It's connected with why I've de-centered European heritage in my own identity and life. For too long, Native languages, and culture have been erased from the conversation in the Americas. Mexican Americans and other Latin Americans arising through "mestizaje" (the historical blend of European and Indigenous) can have more nuanced, balanced, and satisfying lives when they stop allowing / participating in this erasure. It's why I write books that explore the connections between Mexican Americans and Indigenous nations of modern Mexico, and why I translate ancestral texts from around the time of the Spanish conquest.

ANTON: How does language encapsulate the unique worldview of a people? Are some things lost in translation?

DAVID: As someone who grew up bilingual and has now studied a dozen other languages, I feel confident that the cultural specifics of a people do indeed impact the way they use language to describe the world around them. So, particular lexical items or syntactic structures make maximum sense to people within the culture that speaks a given language. Now, people are profoundly similar across the globe. As a translator, I feel certain there is no concept, feeling, or saying that I cannot translate from one language to another. But something will indeed be lost.

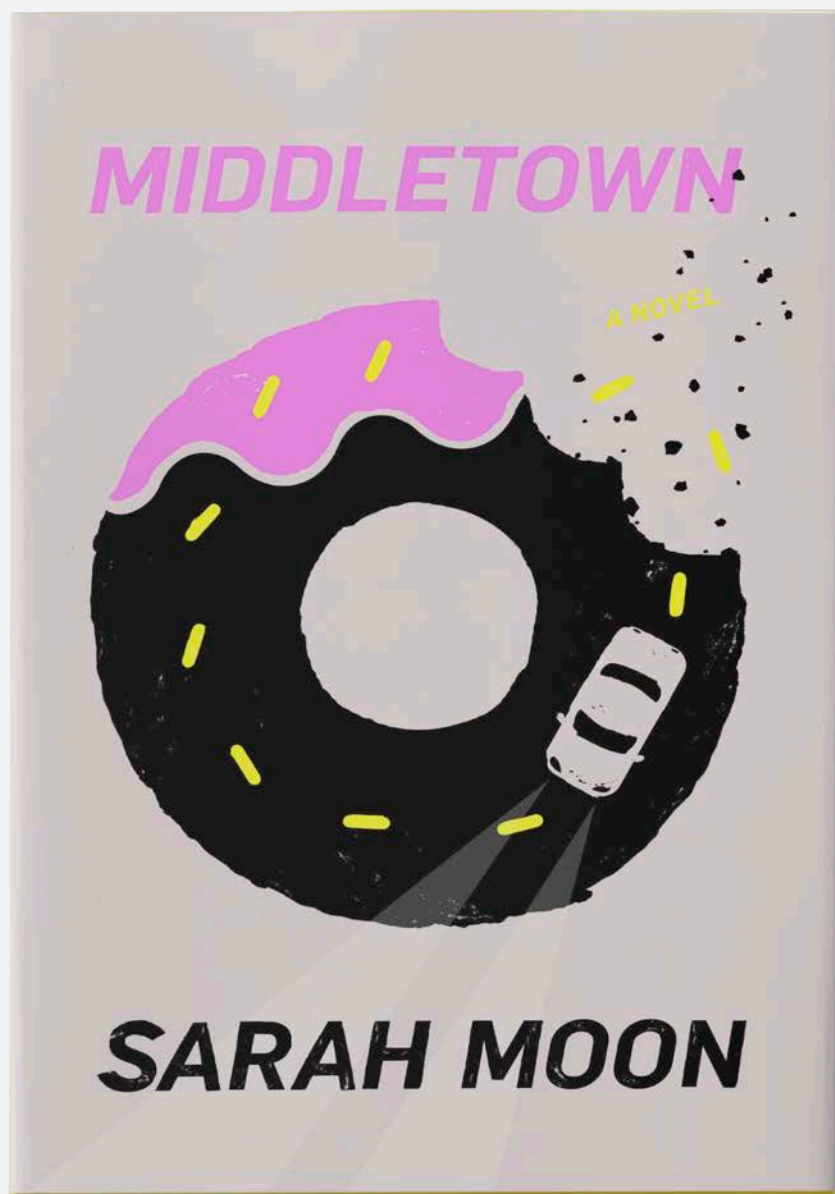
ANTON: What does the connection between a living language and culture mean to you?

DAVID: It's hard to overstate the importance of the connection between a culture and the living, responsive language. And, of course, that creates a tension between elders and the youth, between those who want to preserve language in a more ancestral form and those who want it to evolve as the need arises. Modern varieties of Nahuatl, for example, have integrated Spanish words and syntax so deeply that it would be nearly impossible to "revert" to a "purer" version of the language without doing damage to its speakers.

Colonization is violence and violence dehumanizes everyone, both victors and victims.



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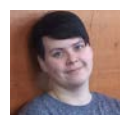
MIDDLETOWN

By Sarah Moon

“Eli wasn’t a tomboy, or at least not in the way that people thought of tomboys. Eli had never made contact with a ball willingly; she hated the outdoors and couldn’t tell the difference between a lug wrench and a screwdriver. Anna had tried to get her to play soccer when they were younger, but all Eli would say was, ‘I’m not that kind of boy.’ Eli wasn’t any kind of boy, Anna would explain, just her own kind of girl. The world didn’t always agree with Anna.”

Thirteen-year-old Eli likes baggy clothes, baseball caps, and one girl in particular. Her seventeen-year-old sister Anna is more traditionally feminine; she loves boys and staying out late. They are sisters, and they are also the only family each can count on. Their dad has long been out of the picture, and their mom lives at the mercy of her next drink. When their mom lands herself in enforced rehab, Anna and Eli are left to fend for themselves. With no legal guardian to keep them out of foster care, they take matters into their own hands: Anna masquerades as Aunt Lisa, and together she and Eli hoard whatever money they can find. But their plans begin to unravel as quickly as they were made, and they are always way too close to getting caught.

Eli and Anna have each gotten used to telling lies as a means of survival, but as they navigate a world without their mother, they must learn how to accept help, and let other people in.



SARAH MOON is a teacher and writer. She lives and works in Brooklyn, New York, with her wife, Jasmine, and their daughter, Zora. She is the co-editor of *The Letter Q*, a young adult anthology. Her first YA novel is the critically acclaimed *Sparrow*.

Middletown

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Novel • Rights: World All Languages • On Sale: April



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Sarah Moon's Inspirations Behind *Middletown*

This conversation has been edited for length. The full unabridged Q&A will appear on levinequerido.com.

ARTHUR A. LEVINE: I looked it up and found, like, dozens of “Middletowns,” from Ohio to Connecticut. How or why did you settle on the town of Middletown as the setting for your story?

SARAH MOON: There are, indeed! I am from a tiny town near the Connecticut version, so that’s the easy answer. The embarrassing answer is that I was a *Simpsons* fan growing up, and they chose Springfield because there were so many of them, and I always noticed that about my Middletown, too. The writerly answer is that I like the way it suggests being in process, in the middle, as both Eli and Anna (and their mom, too) are.

AAL: Some folks may not know that you are an educator in Brooklyn. What do the students you work with teach you about writing for young adults?

SM: I’ve had a lot of different jobs with young people (camp counselor, Latin teacher, Spanish teacher, health teacher, translator at a school in a jail, grade dean, now, college counselor) and no matter how we’ve spent our time together, their voices are very much in the room when I’m writing. I hear them laugh at me when I hit a false note; they poke and poke and poke (as only the teen and tween can do) when I’m hiding from some truth in a story. Sometimes, my students clue me in to what’s changed since I was a kid, but more often than not, they remind me that not much has. That it’s just as hard as it ever was to protect your heart and open it at the same time, that getting to know yourself is both excruciating and essential, and that a sense of humor and a good song will save you almost every time.

AAL: There’s a powerful line in *Middletown* where Anna looks back and thinks how much she had tried to protect Eli, “but even nine-year-old Eli knew more than nine-year-olds should.” Why was it so important to explore sibling relationships in this book?

SM: *Middletown* is dedicated to my sister. Very little of what happens to Eli and Anna resembles anything like what our lives were like, but the feelings they have for each other are the same as how I feel about my sister and how I know she feels about me. How hard she tried to always protect and take care of me, even when it made me mad, how much I thought she was basically magic. The novel is based off of one specific memory: soon after my parents’ divorce, my sister and I had an enormous fight and I threw a dish near her (fine, at her). And we both looked around this empty kitchen with shards of porcelain all over the floor and we finally

just started to laugh, because no one was going to come clean it up but us. I wanted to write about the feeling of laughing with someone right after you threw a dish at her head, which I think while not exclusive to sisters, is a special quality of that relationship.

AAL: Let’s talk about Eli. She is not a tomboy. She’s an openly gay kid in middle school, and you describe that she’s often mistaken for a boy by strangers. You also describe her as being “her own kind of girl.” How did this character come to life?

SM: Eli is as close to writing about myself as I will ever come, is the truth. I grew up at a time when we didn’t have the same kind of language or understanding of gender as we do now, but I had a mother who understood me. What she always said was there were as many ways to be a girl as there were girls in the world, and whatever kind of girl I was was just fine. I was definitely not a tomboy (in fact, I was a figure skater, but I did it in a suit, not a skirt), but the first time I was mistaken for a boy, I was 6 years old, and (for some reason, because this rarely happened), wearing a dress. There was something just “not girl” about me, there still is, and Eli has it, too.

AAL: It’s exciting to more and more YA and Middle Grade books by queer voices. Do you have any literary pet peeves about the way LGBTQ+ characters are written or marketed?

SM: I should. I know I should. Mostly, I am still just thrilled by how much is out there! I guess it’s not so much a pet peeve as a preference, but for me, there’s a reason Eli is already out when *Middletown* starts. Coming out stories aren’t the only stories that queer kids live, and coming out isn’t a destination as much as it is a process, and a repetitive one at that. But there’s so much good stuff out there, from *Felix Ever After* to *On a Sunbeam*.

AAL: As we write this, it’s July 2020, and we’re going into the 5th month of a nationwide shut down. Has this new reality changed your writing/revision process at all?

SM: HAHAHAHAHAHAAAA. I have a toddler. I am a teacher. Again, gratitude for my mother both because we moved in with her for four months to have childcare, and because she showed me by example that if you need to write and you have a small child, you find a way. She wrote on the inside of my happy meal boxes while waiting to pick me up from piano. I wrote at 4am, the only time I could be alone. I feel extremely lucky that I had that time, and the support of my wife and my mom to be able to get the work done.

I grew up at a time when we didn’t have the same kind of language or understanding of gender as we do now, but I had a mother who understood me.

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FRANCISCO MONTAÑA IBÁÑEZ is an award-winning author for children and a professor at the National University of Colombia (IIE). *The Immortal Boy* is his first book translated into English.



DAVID BOWLES is a Mexican American author and translator from South Texas. Among his multiple award-winning books are *Feathered Serpent*, *Dark Heart of Sky: Myths of Mexico*, and *They Call Me Güero*; he is also the translator of *The Sea-Ringed World: Sacred Stories of the Americas*. In 2017, David was inducted into the Texas Institute of Letters.

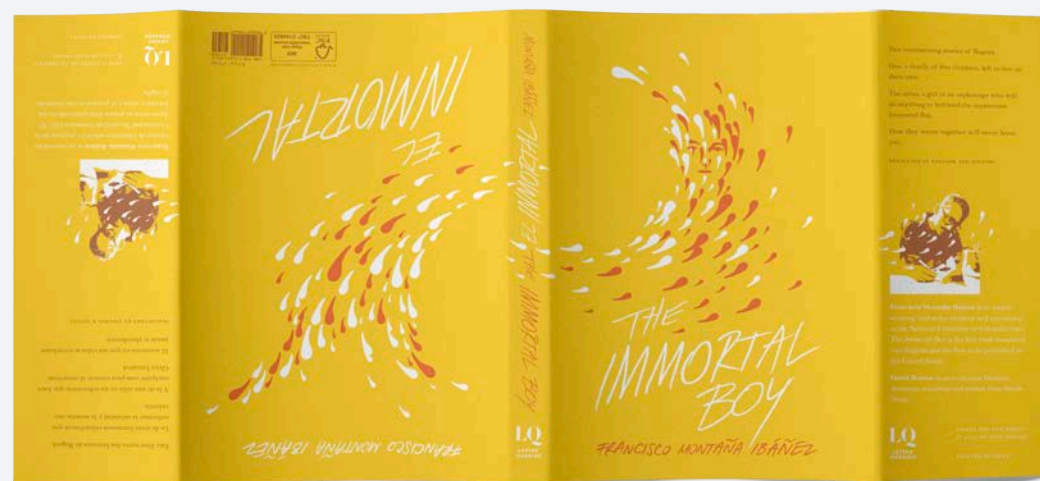
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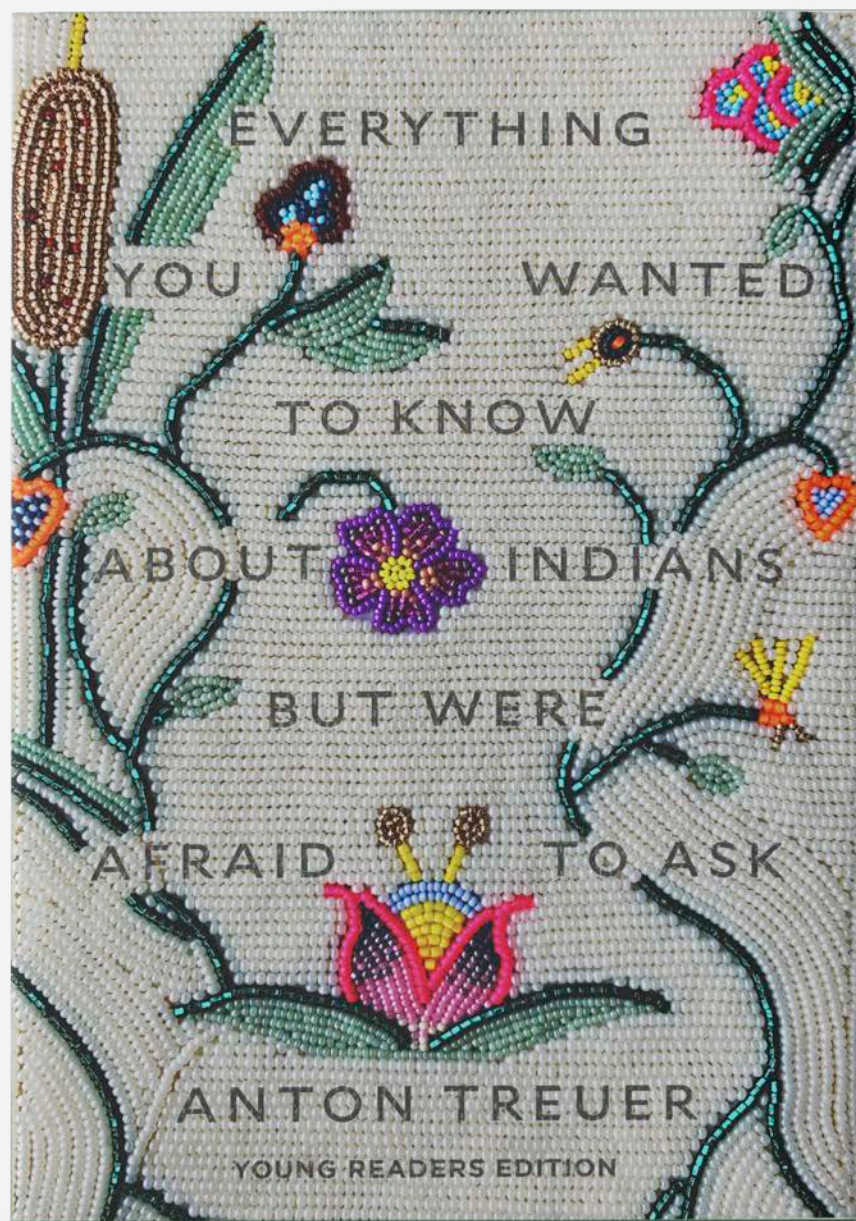
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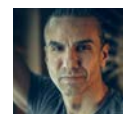


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DR. ANTON TREUER (pronounced troy-er) is Professor of Ojibwe at Bemidji State University and author of 19 books. He has a B.A. from Princeton University and a M.A. and Ph.D. from the University of Minnesota. He is Editor of the *Oshkaabewis* (pronounced o-shkaah-bay-wis) *Native Journal*, the only academic journal of the Ojibwe language. He has sat on many organizational boards and has received more than 40 prestigious awards and fellowships, including ones from the American Philosophical Society, the National Endowment for the Humanities, the National Science Foundation, the MacArthur Foundation, the Bush Foundation, and the John Simon Guggenheim Foundation. Treuer is on the governing board for the Minnesota State Historical Society. In 2018, he was named Guardian of Culture and Lifeways and recipient of the Pathfinder Award by the Association of Tribal Archives, Libraries, and Museums.



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Por María García Esperón, con David Bowles, Ilustrado por Amanda Mijangos



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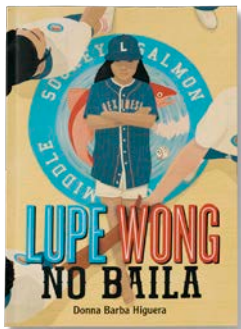
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LUPE WONG NO BAILA

Por Donna Barba Higuera, Traducido por Libia Brendas



Lupe necesita sacar 100 puntos de calificación en todas sus clases para conocer a su lanzador favorito, Fu Li Hernández, quien es mexichino como ella. Pero ¿qué pasa cuando el baile de cuadrillas llega a la clase de gimnasia? Seguramente Lupe no piensa quedarse con los brazos cruzados.

Son raras las ocasiones en las que una novela debutante presenta un personaje tan memorable, simpático y emocionalmente inteligente como Lupe. Hasta los fanáticos del baile de cuadrillas estarán de acuerdo...

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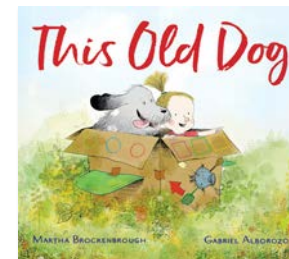


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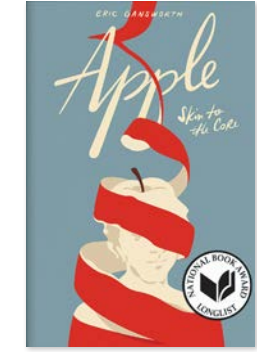
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