

Antonia Kerrigan Literary Agency

New Titles

NEW AUTHOR * **Víctor del Árbol**



La tristeza del samurái

(The Samurai's Grief)

Editorial Alrevés, 2011 / 414 pages



This is a story of a struggle for power in family and government over the course of three generations. Set alternately in the pro-Nazi Spain of 1941 and the Spanish transition to democracy between 1976 and 1981.

1941. Isabel becomes involved in a plot to kill her powerful Fascist husband only to be betrayed by her mysterious lover who in reality is employed by her husband's right-hand man. The story turns around this event and how it plays out in the lives of many people, where a Japanese sword ("The Samurai's Grief") converges and cuts all.

1976. María, a young lawyer takes on the case that converts her from an unknown, struggling lawyer into a household name: An inspector is accused of brutally torturing a police informant leaving him for dead. María is the defense for Ramoneda, the victim, and she manages to convict the inspector César Alcalá. Throughout the trial Ramoneda is in a coma, and María ignores the fact: César's daughter had been recently kidnapped, and he went to Ramoneda demanding to know her whereabouts. Though María senses there could be more to the story, she sends César to prison for his crime without investigating the circumstances. Five years later, this act comes back to haunt her, as Ramoneda -and some other people- reappears in her life and she is forced to confront not only her own actions, but those of her father's past. No one is innocent, everyone suffers for his or her sins, though almost never through the workings of the law. Isabel by loving someone and trying to save herself, caused nothing but pain: her older son is disowned by his father and sent to die; her younger son is put into an asylum and mysteriously disappears for some years. César, in wanting to save his daughter, tortures Ramoneda, changing him in the process from a simple peon into a calculating killer, but he is not the only one.

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Spain (Paperback)

Círculo de Lectores

Spain (Book Club)

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Víctor del Árbol (Spain, 1968) holds a degree in History from the University of Barcelona. He works as a civil servant since 1992. In 2003, he was the runner-up for the VIII Fernando Lara Award with *El abismo de los sueños* (*The Abyss of Dreams*) and in 2006, won the Tiflos de Novela Award with the *El peso de los muertos* (*Weight of the Dead*). *The Samurai's Grief* is his latest novel.

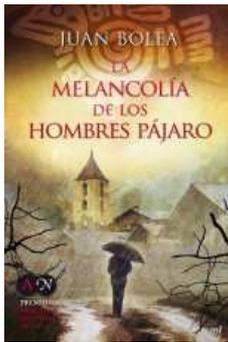
Juan Bolea



La melancolía de los hombres pájaro

(The Birdmen's Sadness)

Martínez Roca, 2011 / 318 pages



The II Novel Lawyers Award

Francisco Camargo is a controversial Spanish businessman. He is the owner of a shipping company, a fleet of planes, a hotel and supermarket chain, several banks in Spain, as well as having important economic interests on Easter Island, where he is busy building the island's most luxurious hotel and financing a unique project, with the purpose of uncovering a series of Moais Statues of great value.

In Tejo, a few kilometers from Santander, Spain, lives Jesús Labot, Camargo's brother-in-law, a prestigious criminal lawyer, accustomed to defending society's worst and most corrupt criminals. His peaceful and comfortable life will, however, take an irreversible change when he finds his daughter Gloria brutally murdered. Several days after the tragic loss, on the occasion of a total eclipse, which will take place on the 31st of December and coincide with the hotel's inaugural date, Camargo invites Labot and his wife Sara to the Island, as well as Martina de Santo, a famous police inspector who works in homicides, Ursula Sacramonte, a very successful novelist, and José Manuel de Santo, Spain's Ambassador to Chile and cousin to Martina, among other guests. During the brief five minutes the eclipse lasts, another mysterious crime will be committed...

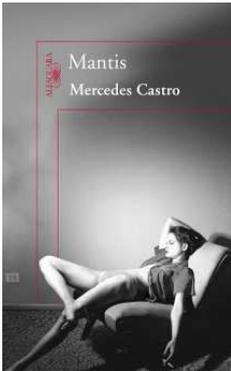
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Juan Bolea (Spain, 1952) has a degree in History and Geography, though he has been working as a journalist for twenty years. He started his literary career with the short novel *El palacio de los jardines oblicuos* (*The Palace of the Slanting Gardens*), which received the Ciudad de Alcalá Award in 1981. Then he published two novels that were highly acclaimed by the critics: *Mulata* (*Mulata*, Mira 1992), set in Castro's Cuba, and *El color del Índico* (*The Color of the Indian Ocean*, Rey Lear 1996/2008), which takes place in Africa. While directing cultural affairs for the city of Zaragoza, he promoted rock concerts –an experience from which he drew the inspiration for writing: *El manager* (*The Manager*, Ediciones B 2001). With *Los hermanos de la costa* (*The Brothers from the Coast*, Ediciones B 2005), Bolea began the successful series protagonizing the deputy inspector Martina de Santo, which was followed-up with *La mariposa de obsidiana* (*The Obsidian Butterfly*, Ediciones B 2006), *Crímenes para una exposición* (*Crimes for an Exhibition*, Ediciones B 2007), *Un asesino irresistible* (*An Irresistible Assassin*, Ediciones B 2009) and *Orquídeas negras* (*Black Orchids*, Espasa Calpe 2010). With his latest novel *La melancolía de los hombres pájaro* (*The Birdmen's Sadness*, Martínez Roca 2011) he won the II Premio Abogados de Novela (The II Novel Lawyers Award).



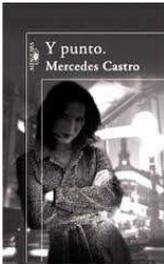
Mantis (Mantis)

Alfaguara, 2010 / 456 pages



Teresa hides secrets in her stove that manage to stir real passions. She is a woman with a successful career as a chef, with a television program as well as her facet as a revolutionary recipe book-writer, who nonetheless never seems to be fully satisfied. Perhaps it is because her lovers disappear without leaving a trace. Maybe through that cranny of silence that no one is able to reconstruct in her past. To flee her loneliness, Teresa forces herself to find a soul-mate she never quite manages to come upon and, determined to satisfy her voracity, decides to concentrate herself on the kitchen, her real obsession. In her nights marked by memories and insomnia she will create delicacies of unforgettable flavour and impossible to identify, so full of mysteries like her very own life, so brimming with enigmas like the ingredients that no intrepid has been able to decipher. *Mantis* captivates us with a psychological plot worthy of a poisoned fairytale, laden with black humour and a perverse sense of suspense. It is the story of a *femme fatale* who longs to flee from her fate.

Backlist



Y punto. (And period.) Alfaguara, 2008/ 632 pages

“He accuses me of having feelings. He tells me I am weak and fragile, subtle, feverish, almost puerile. Not at all manly for my profession, when I should be, that where does such a sentimental policewoman believe she is going?”

Clara Deza is contradictory and cheeky; Clara Deza is a police officer, wife and companion, as sensitive as she is within as she is strong in the outside. Immersed in a hostile world, marked by the clash between two conflicting spheres: the work related, littered by policemen that fluctuate between incomprehension or super protection; junkies that inspire her tenderness and superiors that do not respect her; and the personal, that revolves around a marriage that is on the one hand a refuge and a menagerie, a haven of peace and a tank of storms. Clara will soon learn to show her more combative and mordant side when, after receiving a disconcerting message from her most reliable informer, she learns that one of the most elusive gangsters is planning a hit. Moved by the premonition that she is facing her most important mission, she begins to dig in the sewer of what appears of be a glittering society, but which in truth is terribly cruel.

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Mercedes Castro (Spain, 1972) holds a law degree from the Autonomous University of Madrid and for several years worked as an editor. Her first novel *Y punto. (And Period.* Alfaguara 2008) was hailed by the critics as well as being chosen the best opera prima in Spanish by the Chambéry Festival (France). Her latest novel, *Mantis* is an absorbing work of physiological intrigue. Of her previous literary productions worth mentioning are the *Poetical Anthology of Rosalía de Castro*, first bilingual edition published in Spanish and Galician; a critical edition of the works of Pérez Galdós, *Trafalgar*, and the book of poems “The Discount Girl”.

Elsa Drucaroff

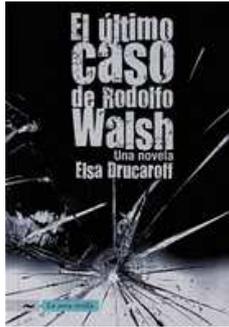


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El último caso de Rodolfo Walsh

(Rodolfo Walsh's Last Case)

Norma, 2010 / 224 pages



“A novel that reads like a good and fast thriller” *Revista Ñ, Clarín*

In December of 1976, Rodolfo Walsh publicly recounts in his famous *Letter to my friends*, how his daughter Maria Victoria died in an uneven armed combat against army troops. From that brief and extraordinary text, Elsa Drucaroff concocts an action-filled plot, with a good dosage of espionage and suspense, recreating without taboos the guerrilla resistance at the beginning of one of the bloodiest military dictatorships in Latin America. Drucaroff's new historical novel is a thriller that moves at a vertiginous pace, in which once again Walsh incarnates the sleuth as in the best of his detective stories. With complex characters on each side of the divide, caught between their love and their political passion, and an electrifying sequence of intrigues and conspiracies, *Rodolfo Walsh's Last Case* studies recent Argentinean history through bold fiction, without however, falling into the usual traps.

Backlist



El infierno prometido (Hell's Promise). El Aleph, 2010 / 334 pages

Poland, 1926. Dina is a sixteen-year old Jewish girl. She lives in the small village of Kazrilev. At school, the Polish kids ignore her. One day, Dina bumps into Andrei, a classmate, in the forest. Andrei comes up to her quietly and kisses her tenderly. She consents. In the end, he rapes her. Soon thereafter, the entire village knows what has occurred. Dina feels unclean and evil. Every one accuses her of her misfortune. Her parents are ashamed. Some time later the solution is found: A Buenos Aires Jew is willing to travel to the village to meet her. Grosfeld arranges all the paperwork in order to take her back to his country. The documents he carries with him state that Dina is twenty one years old. They marry according to the Jewish ritual. When they land in Buenos Aires, Dina is directly taken to a brothel on Loria Street. She immediately understands that the rumors that circulated in her village were true. Jewish girls go to Argentina to get lost. The brothel belongs to a prestigious Jewish organization by the name of “Warsaw”. Dina will meet one of the nation's judges, an anarchist and a journalist. She will be desired by all three, but only one will be willing to help her -if he can- escape slavery.

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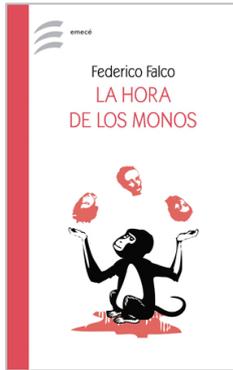
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Elsa Drucaroff (Argentina, 1957) is a writer, essayist, researcher and professor. She has published the novels *La patria de las mujeres* (*Women's Country*, Sudamericana 1999), *Conspiración contra Güemes* (*Conspiracy against Güemes*, Sudamericana 2002) and *El infierno prometido* (*Hell's Promise*, El Aleph 2010). She is author of essays *Mijail Bajtin, la Guerra de las culturas* (*Mijail Bajtin, Cultural Wars*, 1995) and *Roberto Arlt, profeta del miedo* (*Roberto Arlt, Fear Prophet*, 1998). She is presently a professor and researcher at the Arts and Letters Faculty of the University of Buenos Aires. *El último caso de Rodolfo Walsh* (*Rodolfo Walsh's Last Case*, Norma 2010) is her latest novel.



La hora de los monos (Monkeys' Time)

Emecé, 2010 / 264 pages



*Selected as one of
The Best of Young Spanish Language Novelists
Granta 11 - October 2010*

“The title, in my opinion excellent, relates to one of the stories, but I am not going to explain it, because it’s a real pleasure to reach it and discover what it hints at. Each story seems to have grown around a unique poetical image, in-between the everyday and the very strange.”

Antonio Muñoz Molina

“Upon reading one story after the other, one has the sensation of being hypnotized by that which differentiates one writer from another: style.”

Fernando Krapp, *Radar Libros. Página 12*

What is the flipside of the everyday plot? What lies beneath that apparent calm that occurs day in and day out? When what is “normal” shows its loose threads, it might just very well do so with the tone of the stories we encounter in *Monkeys' Time*. A strange wakefulness that colors, amongst other tales, the movements of the village’s adolescents who move about in-between death and their streets; or in an afternoon that ends up in a senseless tragedy in a supermarket parking lot; also on the eve of a plane trip that takes off from the Brazilian jungle; and the intimacy of a couple beleaguered by madness; or the relationship of an elderly woman with the zoo; and the strange rites of a dance altogether too avant-garde. Each of Federico Falco’s stories unveil the character behind the canvas, like a painting by Francis Bacon that duplicates infinity, that hides an order, that borders on the sinister. Moreover, a personal prose that builds unique climaxes -and not from dizzying action- his narrative strategy and, most importantly, imbues it with its extreme originality.

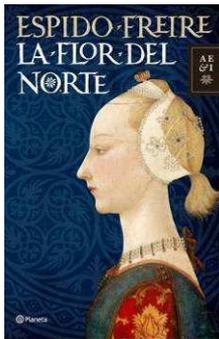
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Federico Falco (Argentina, 1977) holds a degree in communications. He has published the following short stories books: *222 patitos* (*222 Ducklings*, La Creciente 2004), *00* (*00*, Alción 2004), and has taken part in the anthology *La joven guardia* (*The Young Guard*, Norma 2005), *In Fraganti* (Mondadori / Reservoir Books 2007), *Replicantes* (*Replicants*, El fin de la noche 2009), *Es lo que hay* (*That’s the way it is*, Babel 2009), *Hablar de mí* (*Talking about Me*, Lengua de Trapo 2009) and *Asamblea Portátil* (*Portable Assembly*, Casatomada 2009). He teaches Film and Literature and also Contemporary Art at the Universidad Blaise Pascal. In 2004 he was given the young writers award by the Spanish Cultural Centre of Córdoba. In 2005, he received a grant for improvement from the National Trust for the Arts of Argentina, and in 2009, a scholarship from New York University and Banco Santander Foundation to obtain MFA in Creative Writing in Spanish. His latest publication is *La hora de los monos* (*Monkeys' Time*, Emecé 2010).



La flor del norte (The Northern Flower)

Planeta, 2011 / 362 pages



A story about the mysterious Kristina Haakonardottir, the young Norwegian princess forced to become Princess of Castilla on marrying Don Felipe, brother to Alfonso X, The Wise. Kristina will embark upon a journey from her cold northern country to Castilla, to finally end up in a Seville that is beginning to bloom and which amazes her with its customs, colors and brand new sensations. But all of her discoveries will be impregnated with suffering and agony by the inevitable destiny that her mysterious illness will lead her to. Poor Kristina will die

betrayed and loathed far from her home, in the midst of a country that always saw her as the Foreigner.

‘My name is Kristina Haakonardottir, daughter and grand daughter of kings, princess of Norway, Princess of Castilla. I am called The Northern Flower, The Golden Present, The Foreigner, and, in the last couple of months, Poor Doña Cristina.’

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Espido Freire (Spain, 1974) studied music and graduated in Philology from the University of Deusto, where she also got a degree in Editing and Publishing. Espido debuted as a writer with Irlanda (*Ireland*, Planeta, 1998), a novel which received the French award Millepage. Donde siempre es octubre (*Where it is always October*, Seix Barral) was published in 1999. Six months later she received the Premio Planeta for Melocotones Helados (*Frozen Peaches* Planeta, 1999), becoming the youngest ever recipient of the award. She also received the Qué Leer 2000 Award as best Spanish novelist for this book. Afterwards she published Diabulus in Musica (Planeta, 2001), Nos espera la noche (*Night Awaits*, Alfaguara 2003); second part of a trilogy which was begun with *Where it is always October* and Soria Moria (Algaida, 2007), winner of the Ateneo de Sevilla Award 2007. *La flor del norte* (*The Northern Flower*, Planeta 2011) is her latest novel. She has written five essays: Primer amor (*First Love*, Temas de Hoy 2000), on fairies and love; Cuando comer es un infierno (*When Eating is Hell*, Aguilar 2002), on eating disorders; *Dear Jane, dear Charlotte* (Aguilar, 2004), on the life and works of Jane Austen and the Brönte sisters; Mileuristas, la generación de los mil euros, (*Mileuristas, the Generation of the One Thousand Euros*, Ariel 2006), on present-day Spanish youth; Mileuristas II, la generación de las mil emociones” (*Mileuristas II, the Generation of the One Thousand Emotions*, Ariel 2008), where she wrestles with the personal relations of said generation. Espido is also a prolific short story writer and has published the following collections: El tiempo huye (*Time Flies*, 2001), which won the NH of Short Story Award; Cuentos malvados (*Wicked Tales*, Punto de Lectura 2003) and Juegos míos (*My Games*, Alfaguara 2004).

Luis García Jambrina



El manuscrito de nieve

(The Snow Manuscript)

Alfaguara, 2010 / 282 pages



A new case for coroner Fernando de Rojas in Salamanca at the end of the XV century. The bachelor in law receives an assignment to investigate the strange assassination of a student from the University of Salamanca. And with this, we begin an intense adventure, moving about the most diverse environments in a city where nothing and no one are what they seem. While we enter into this conflictive story, until we discover the secrets of various crimes whose roots are sunk into the past and threaten to trigger a war. Throughout the story we are presented with many characters; from a known rogue to Queen Isabel la Católica, onto the stone cold stare of Medrano, the Machiavellian Archbishop of Santiago, Don Alonso de Fonseca, and the future saint Fray Juan de Sahagún. *The Snow Manuscript* is a novel that exalts friendship, the equality and study of Humanities, in a time of hate, discrimination and barbarism.

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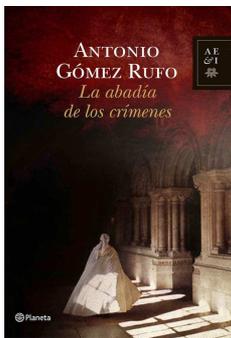
Luis García Jambrina (Spain, 1960) is a full professor of Spanish literature at the University of Salamanca. He is PhD in Hispanic Philology and an expert in fiction screenplay for television and cinema. He has published a number of articles and several books of essays on literature, as well as putting together anthologies and editions of great Spanish poets. He has received, among others, the 1999 Fray Luis de Leon Award for Essay and the 2006 Short Story Award, Fundación Gaceta Regional. He is poetry critic for the ABCD supplement *Las Artes y las Letras* (Arts & Letters). He is the author of the short story books *Oposiciones a la Morgue y otros ajustes de cuentas* (*Oppositions to the Morgue and other Settling of Scores*, 1995) and *Muertes S.A.* (*Deaths Inc.*, 2005). His stories have been translated into several languages and appear in various anthologies. *El manuscrito de piedra* (*The Stone Manuscript*, Alfaguara 2008. Acquired by: FBE Edizioni/Italy, Laguna/Serbia, Nha Nam/Vietnam, WAM/Poland, and audio rights to Recorded Books/USA) was his first book of the series featured by Fernando de Rojas, honoured with the 2009 International Award for Historical Novel of City of Zaragoza, followed by *El manuscrito de nieve* (*The Snow Manuscript*, Alfaguara 2010).



La abadía de los crímenes

(The Abbey of Crimes)

Planeta, 2011 / 390 pages



It's the year 1229, in the middle of the Reconquista. In the Monastery of San Benito in Lerida, Spain, a series of horrible crimes have shattered the peace of its novices. His Majesty, Jaime I, King of the Crown of Aragon and Count of Barcelona, settles in the Abbey, along with Queen Leonor and six of her ladies-in-waiting, so as to closely follow the investigation of the strange events that Doña Constanza of Jesus, a Navarre nun famous for her deductive abilities, will spearhead. While the investigation leads them to a much gloomier reality than expected, the Queen wastes away in her cell from lack of love, upon learning that her husband has sought the Pope's permission to annul his marriage.

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Antonio Gómez Rufo (Spain, 1954) studied law at the University Complutense of Madrid, and while still a student started collaborating in various media as a journalist. In 1983 he was asked to head the Cultural Hall of Madrid's Town Council and the Cultural Centre of the Capital City of Madrid. In that same year he published the book of short stories *Opera 5* and *El último verano de la familia Manela* (*The Last Summer of the Manela Family*), and a novel *El último goliardo* (*The Last Goliard*), which was shortlisted for the Vertical Smile Award (Tusquets Editorial). From 1987 to 1992, he published various novels: *Así es Madrid* (*Thus is Madrid*), *Nathalie*, *El Club de los osos traviesos* (*The Club of the Mischievous Bears*), *Aguas tranquilas, aguas profundas* (*Calm Waters, Deep Waters*) and *El carnaval perpetuo* (*The Perpetual Carnival*); the essays *Madrid, bajos fondos* (*Madrid, Underworld*), *Juegos eróticos de salón* (*Erotic Salon Games*) and the children's book *El Cazador de nubes* (*The Cloud Hunter*). From 1991 to 1994 he worked on his novel *La Leyenda del falso traidor* (*The Legend of the False Traitor*) and collaborated in various news media. In 2005 he won the Fernando Lara novel award, with *El secreto del rey cautivo* (*The Secret of the Captive King*). It is also worth noting that he belongs to the Editorial Committee of the magazine GALERNA (Montclair State University, New Jersey, USA) and is a Knight of the Literary Order Francisco de Quevedo. Gómez Rufo is Vice-president of the Collegiate Association of Spanish Writers (ACE). He was president of the Madrid Literary Circle and presently, he is a member of the Spanish section of the World Alliance Against Poverty (founder and coordinator of the platform of Writers for Peace) and member of the Spanish Association of Noir Writers.

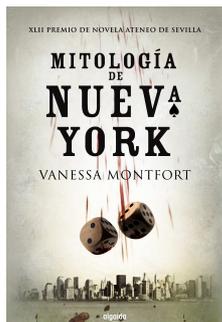


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Mitología de Nueva York

(Mythology of New York)

Algaida, 2010 / 336 pages



Ateneo de Sevilla Award 2010

“I ask only one chance. This is a gamble on just one hand. If I win, if I can convince you in time, you won’t read a particular page from this book. But let me play out my cards according to my own rules.” So begins his story Daniel Rogers, a player infiltrated by the police into the world of illegal gambling in order to investigate the brutal murders committed by the “Sons of Chance”, a bloodthirsty organisation that gambles on the lives of its victims in cards games. Events turn when

Laura crosses his path. She is an unsuccessful painter recently arrived to the city from some corner of Europe with the dream of living the great adventure that can change her life forever. A strange attraction is born when they discover that their fates are linked by the *Mythology of New York*, a novel compiling murders that now seem to be happening in the real world. Through this mysterious book, a breakneck race begins full of hidden messages, twists and revelations on the way to uncovering the identity of murderers. A dangerous game where the line between fiction and reality threaten to burst forever. Desire, gambling, lies, fantasy and madness converge in a mythical city where every street is the backdrop to a novel or film from any time in history, inhabited by unforgettable characters, villains descended from the pages of Marvel comics, cinema and literature.

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Vanessa Montfort (Spain, 1975) is a novelist, playwright and journalist. She is author of the following play scripts: Quijote Show (*The Quixote Show*, Madrid 2000), Paisaje Transportado (*Transported Landscape*, Madrid 2003), Estábamos destinadas a ser ángeles (*We Were Destined to be Angels*, Madrid 2006); that same year she was awarded the XI Ateneo de Sevilla award for young novelists for her first work El Ingrediente Secreto (*The Secret Ingredient*, Algaida 2006), earning critical and public praise. During the same year, she was invited to take part in two programmes run by the Royal Court Theatre in London (*International Residency for Emerging Playwrights 2007* and *Spanish Voices 2008*), where she participated in workshops with some of the most important British playwrights including: Harold Pinter, Tom Stoppard, Martin Crimp and Simon Stephens amongst others. Her time in London included the translation into English of the following plays: *Flashback* (London, 2007), La mejor posibilidad de ser Alex Quantz (*The Best Possible Alex Quantz*, London 2008) and La cortesía de los ciegos (*The Courtesy of the Blind*, London 2008). She has been part of the anthology *Jekyll & Hyde* (Madrid, 451 Editores 2009), and is author of the essay De Galatea a Barbie: autómatas, robots y otras figuras de la construcción femenina (*From Galatea to Barbie: Automata, Robots and Other Figures of the Feminine Construction*, Lengua de Trapo 2009). Some recognitions of her work include *La orden de los descubridores* awarded by St John’s University, New York, the National Award for Living Culture 2009 and the Revelation Author of the Year. Currently she is devoted to literature, offering workshops and courses in Spain and around the world, and she is permanent member of the teaching staff at the Centre for Novelist Training in Madrid. *Mitología de Nueva York* (*Mythology of New York* -Ateneo de Sevilla Award- Algaida 2010) is her latest novel.



Prométeme que serás libre

(Promise me that you will be free)

Temas de hoy, 2011 / 768 pages



Molist immerses us, with his latest work, in the fascinating world of the Renaissance through a documented story that speaks to us of love, passion, revenge, fear, valour and books:

One morning in 1484, a band of pirates assault the small village of Llafranc. Ramon Serra dies trying to defend his family, but is unable to prevent his wife and daughter from being abducted. In his agony he asks his twelve year old son: “Promise me that you will be free”. After losing his family, Joan and his little brother travel to Barcelona. There, Joan works as an apprentice in the Corró family’s bookstore, who he soon comes to love as his new family. These are troubling times and the bookseller and his wife are burned at the stake by the Spanish Inquisition for defending the freedom of speech in literature. This new loss reasserts for Joan his deepest desires; to rescue what is left of his family, recuperate his home in Italy and to become a bookseller, but he finds himself accused of killing a man and is condemned to serve as a rower in the galleys of the feared admiral Bernat de Vilamarí. Sardinia, Sicily, Naples, Rome, and Genoa are the scenes of his odyssey. He soon participates as a galley slave and as a gunner in various battles, meeting extraordinary characters; he becomes involved in the intrigues and fights desperately for his love and to keep his promise.

K

Jorge Molist (Barcelona, Spain) has an Industrial Engineering Degree from the Polytechnic University of Barcelona, and an MBA from ESADE. He started his professional career in an American multinational company of fast-moving consumer goods, which led him to live in different places in Spain and the USA. Back in Europe he settled in Madrid and took up executive positions in different companies. He was responsible for business in several European countries and has chaired business associations in his sector. In January 1996 he started to write what would be his first novel, *Los muros de Jericó* (*The Walls of Jericho*), which was published in Spain in the year 2000. The core of the novel is the author’s experience in multinational companies, and the clash of spirituality and materialism. In the year 2002 he published *Presagio* (*Presage*), which takes place in the Mexican Baja California and the North American California, and deals with the cultural differences in the two territories. *El anillo* (*The Ring*, 2004) became a big success for both critics and readers and became an international success with translation into 21 languages: Heyne/Germany, Planeta/Brazil, Bertelsmann/China, Enalios/Greece, Sirene/The Netherlands, Sperling/Italy, Daekyio/Korea, AST/Russia, Crown/Taiwan and Atria/USA among others. *La reina oculta* (*The Hidden Queen*, 2007) gained the prestigious Alfonso X the Wise Historical Novel Award. This novel surpassed the success of even *The Ring* in Spain, and is starting to be translated into several languages as well.



El salón de la embajada italiana
(The Hall of the Italian Embassy)
Temas de Hoy, 2011 / 350 pages



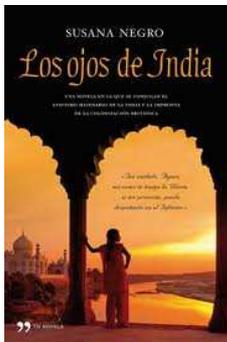
The day her aunt died, Carmela, journalist and writer, recalls the liberty and sophistication that the woman of Italian origin, related to international diplomacy, tried to install in her and that in time ended up buried beneath the weight of family responsibilities.

Months earlier, the quiet and unfulfilled life of Carmela wobbles when Mateo, a handsome business man, shows up in Bilbao to make a strange commission for which he is willing to pay any amount of money: investigate and write the biography of his father, long dead. Bewilderment ruins the first interviews with Mateo, but a series of events will give her strength to discover, not only the mysteries that seem to surround the request, but also those that her heart begins to feel. From that moment on, Carmela will intuit that life need not be built on renunciations, that loyalty can waver, that history hides secrets that must be confessed and that all liberties have a price tag. She will discover the clues to penetrate that world in the life of her late aunt.

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Elena Moreno (Spain) has a degree in media studies from the Autonomous University of Barcelona. She has worked in different media outlets such as a Radio Euskadi, Cope, Punto Radio, Eit, Canal Euskadi or Bilbavision. Winner of several literary short story awards, *El salón de la embajada italiana* (*The Hall of the Italian Embassy*, Temas de Hoy 2011) is her first novel.

Los ojos de India
(The Eyes of India)
Temas de Hoy, 2011 / 352 pages



India lives with consternation the advance of the British colonization on its land. Cotton farming, trade in textiles and other handicrafts are the way of life for many families that will see, powerless, how the control over their properties and occupations are diluted in favor of the English, intent on imposing their rules. The Prakachiralli clan, nevertheless, will remain faithful to their unbending tradition. Kantal, the matriarch, repository of those traditions, is in charge of transmitting them, as well as looking for alliances and arranging the

most convenient weddings for her descendants amongst the families that belong to her same caste. Savitri, incorporated to the caste of Prakachiralli as bride to one of the clan's males when she was only six years old, will become a widow for life when her future husband dies. This is when Kantal decides to send her to the Barwick mansion, to a wealthy English couple that has arrived in India to exploit the production of dyes. Thus, Savitri becomes the witness and accomplice of the passion that will end the apparent calm that their masters enjoy thanks to their privileged situation set in the middle of the world and of characters that struggle to sustain their identity and their beliefs.

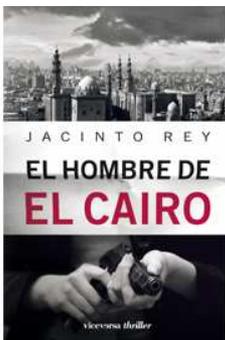
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Susana Negro (Argentina, 1941) is a History teacher. She has participated in seminars and congresses, teaching classes at the University of Belgrano and has been a director of the Cultural Institute in Belgrano as well as director of the Institute of Cultural Integrity of Buenos Aires. Presently she alternates her activity as a teacher with writing the content for an Internet portal *La barca de cultura*, and directing several creative writing courses. In 2008, she published her first novel in Spain, *El pescador de cangrejos* (*The Crab Fisher*, El Andén 2008). Her latest novel is *Los ojos de India* (*The Eyes of India*, Temas de Hoy 2011).

Jacinto Rey



El hombre de El Cairo (The Man from Cairo) Viceversa, 2011 / 336 pages



A man shows up dead in a warehouse with diamonds in his pocket; in his car, parked not far from there, the police find a missile launcher. It's inspector Cristina Molen, of the homicide brigade of Amsterdam, who must resolve the case. Although in all appearances the main suspects are clear, Cristina finds herself immersed in a spiral of startling events which will take her to a city diametrically opposed to hers: Cairo.

Backlist



El último cliente (The Last Client) Viceversa, 2009 / 250 pages

A fascinating thriller that will take the reader into the heart of Amsterdam. A hanged woman is found in an Amsterdam floating house. Police Inspector Cristina Molen investigates what appears to be a suicide. When hours later the corpse of a prostitute is discovered in a run-down Amsterdam hotel, Inspector Molen starts to believe that the two deaths are somehow related, and that nothing is what it seems to be.

K

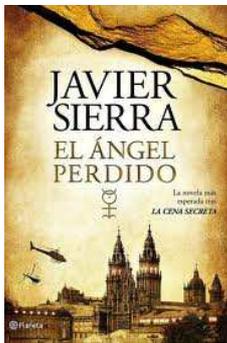
Jacinto Rey (Spain, 1972) worked for several multinational companies in Germany and Switzerland after completing his studies in Economics in Spain and in the UK. His first novel *El cirujano de las Indias* (*The Surgeon of the Indies*) was published in 2007. *El último cliente* (*The Last Client*, Viceversa 2009) and *El hombre de El Cairo* (*The Man from Cairo*, Viceversa 2011) are the first two thrillers in the series featuring Amsterdam police inspector Cristina Molen. A polyglot and impenitent traveller, Jacinto Rey currently lives in France.

Javier Sierra



El ángel perdido (The Lost Angel)

Planeta, 2011 / 544 pages



“Pure thriller.” *Qué Leer*

“A high-voltage experience.” *La Vanguardia*

While working on the restoration of the Portico da Gloria of Santiago de Compostela, Julia Alvarez receives a devastating piece of news: her husband has been kidnapped in a mountainous region of northeast Turkey. From that moment on, Julia, unwillingly, will be involved in an ambitious race to control two ancient stones that, supposedly, permit contact with supernatural entities, and have aroused the interest from a mysterious oriental sect to the President of the United States.

The Lost Angel bears the characteristic Sierra hallmarks, combining action and documentation, dazzling narrative feats and an invitation to reflect upon our physical existence on Earth and the connection every reader has with the Beyond.

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Javier Sierra (Spain, 1971) studied Journalism at the Complutense University of Madrid and is author of the New York Times bestselling novel *La cena secreta* (*The Secret Supper*, Plaza y Janés 2004). He is also author of three other successful novels: *La dama azul* (*The Lady in Blue*, Martínez Roca 1998), *Las puertas templarias* (*The Templar Gates*, Martínez Roca 2000) and *El ángel perdido* (*The Lost Angel*, Planeta 2011). Amongst his non-fiction books, concerning historical and scientific enigmas, we can find *El secreto egipcio de Napoleón* (*Napoleon's Egyptian Secret*, Esfera de los libros 2002) and *La ruta prohibida* (*The Forbidden Road*, Planeta 2007). His work has been translated into over forty languages.

Paraíso es tu memoria
 (Paradise is Your Memory)
 Alfaguara / 296 pages



“The descriptions of objects is reminiscent of Proust as well as the prose of Lezama Lima.”

Fernando del Paso

“There are several parallelisms in the story's plot that can compare with Lampedusa's *Gatopardo*. The characters witness their own decadence and try handling as best they possibly can, although in the end they will suffer the same fate.” **Jorge Volpi**

Paradise is Your Memory spans Justo de Llave's family history, a fifty-year-old aristocratic bachelor, who with stupor witnesses the crumbling of a regime and a system—his own—which he thought imperishable before the outburst of the Mexican Revolution. He has never worked and his fortune is slowly depleting in a convulsed and ever changing modern landscape which questions everything. Before the uncertainty that lies before him, one thing is clear: that to preserve the politesse and his obsession for the arts (he is a hopeless music lover) is the only way to defend what is left. In his quest to find answers to his personal crisis, he decides to take a trip to Europe just like a few of his friends have, nevertheless, on his return to Mexico he still faces the same dilemmas, including his love for Chelin, his great love, rejecting the opportunity to marry her, or even the possibility of living together, as he considers he lacks the sufficient economic means to do so. Much to his own regret, it just might be time for him to find a job and begin a new life.

K

Rafael Tovar (Mexico, 1954) holds a law degree from the Metropolitan Autonomous University of Mexico, and also studied International Relations at the University of the Sorbonne, Paris. He has been a diplomat, an ambassador and has practiced law, and was also President of the National Council for Arts and Culture. He has published two non-fiction books, *Modernización y política cultural* (*Modernization and Political culture*, Fondo de Cultura Economica 1994), and *El último brindis de Don Porfirio* (*The Last Toast of Don Porfirio*, Taurus 2010); he is also the co-author of *El patrimonio cultural de México* (*Mexico's Cultural Heritage*). *Paraíso es tu memoria* (*Paradise is Your Memory*, Alfaguara) is his first novel.

Javier Vásconez



La piel del miedo

(Fear's Skin)

Seix Barral, Viento Sur 2010/ 188 pages



“An excellent novel.” *El país*

“A beautiful and well plotted novel” *El Cultural, El Mundo*

The story starts with a couple shoots a drunken father, crazed by hate, fires in the middle of the night. The narrator (“a man dispossessed of attributes, who incessantly rummages his consciousness, that dark zone where his writing aires itself”) suffers his first epileptic attack. What follows is an educational journey, in which the transition from childhood to adolescence, from adolescence to youth, and from youth to the budding of maturity take place, with the successive revelations of loneliness, friendship, sex, and love. Throughout this journey, a cast of memorable characters (Papi George, Dr. Kronz, the singer Fabiola Duarte; Ramón Ochoa, the tattoo artist) file by, each trapped in their own dream, which will turn out to be their ruin. In the end, learning what was at the origin of it all: fear, an observatory from which the narrator contemplates his own life. Fear, turned into some sort of passion, which reveals itself as the substance of all experience and the very subject of that disease that the protagonist suffers and which threatens to strip him of the thing in which his salvation lies: the words that name and which, on doing so, comprehend. All the elements that characterize Javier Vásconez appear in a state of grace in this suggestive novel, written with the penetrating fluency of a parsimonious and absorbing prose. A novel which is marked by its very own autobiographical imprint, given the very peculiar manner in which, far from resolving it, progresses in the direction of the enigma of its meaning, which remains in suspense.

K

Javier Vásconez (Ecuador, 1946) studied literature at the University of Navarre, Spain, and in Paris. In 1982 he published a book of short stories, *Ciudad Lejana (Far-Away City)*, and in 1983 he was awarded the first mention in the magazine *Plural* of Mexico, with the story *Angelote, amor mio (Angelote, my love)*. In 1989 *El hombre de La Mirada oblicua (The Man with the Slanting Gaze)* appeared, and in 1994 *Café Concert*. His stories have been translated into English, French, Swedish and German. In 1996 he published the nouvelle *El Secreto (The Secret)*, and the novel *El viajero de Praga (The Traveler from Prague, Alfaguara 1996)*. This last title was very well received by the public and the critics alike in both Latin America and in Europe. With *Un extraño en el Puerto (A Stranger in the Port, Alfaguara 1998)*, a selection of his stories, Vásconez reached a significant moment of maturity in his writing. *La piel del miedo* (Seix Barral 2010) is his latest novel.

Jorge Volpi



Oscuro bosque oscuro (Dark Forest Dark)

Salto de página, 2010 / 148 pages



Dark Forest Dark marks the clever return of Jorge Volpi to the theme which distinguished him as the author who probes the roughest areas of recent history. Having completely renewed his idea of fiction, the author of *In Search of Klingsor* examines extreme circumstances that occurred during World War II. In 1945, five hundred civilians who devoted themselves to pacifist activities elderly, tailors, artisans... were drafted to form battalion 303 of the police reserve, and of which were assigned to uproot the oldest problem of the Arian nation. While they were forced to persecute and exterminate their very own Jewish

neighbors, some of the recruits visited a sinister forest, which combined the scenery of children's stories with the memory of the atrocities carried out throughout such a mission. To reveal that the story took place in a European country would limit the reach of this impressive novel, Volpi's most successful to date: a story which places the reader as one of the central characters, making him look into the role that he too plays in today's literature.

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Jorge Volpi (Mexico, 1968) has doctorate in law from UNAM as well as PhD in Hispanic Philology from the University of Salamanca. He has received grants from the Guggenheim Foundation, has been professor at the universities of Emory, Cornell, Las Americas de Puebla and is presently a member of the National System of Creators in Mexico and Director of (Channel) Canal 22 Television. He is author of novels: *A pesar del oscuro silencio* (*In Spite of the Dark Silence*, 1993), *Días de ira* (*Days of Wrath*, 1994), *La paz de los sepulcros* (*The Peace of Sepulchers*, 1995), *El temperamento melancólico* (*The Melancholic Spirit*, 1996) and *El juego del Apocalipsis* (*The Apocalypses Game*, 2000). His essays include *La imaginación y el poder, una historia intelectual de 1968* (*Imagination and Power, An intellectual History of 1968*, 1998) and *La guerra y las palabras, una historia del alzamiento Zapatista* (*War and the Words, A History of Zapatista Uprising*, Seix Barral 2004) and the collective volume *Crack, Instrucciones de uso* (*Crack, Users Manual*, Mondadori 2005). He received the Biblioteca Breve Award in 1999 for his novel *En busca de Klingsor* (*In Search of Klingsor*, Seix Barral 1999), which has been translated into more than 20 languages and was also awarded the French Deux Océans-Grinzane Cavour Award. He is also author of the novels *El fin de la locura* (*The End of Insanity*, Seix Barral 2003) and *No será la Tierra* (*Season of Ashes*, Alfaguara 2006). In 2008 he published *Mentiras Contagiosas* (*Contagious Lies*, Páginas de Espuma) a work half-way between essay and fiction. In the same year his novel *El jardín devastado* (*The Devastated Garden*, Alfaguara) appeared. *Oscuro bosque oscuro* (*Dark Forest Dark*, Salto de página 2010) is his latest publication.

Other Highlights

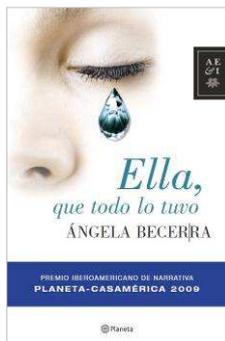
Ángela Becerra



© María Lorente

Ella, que todo lo tuvo (Ella, Who Had It All)

Planeta, 2009 / 422 pages



Planeta-Casamérica Award 2009

After suffering a serious accident, Ella no longer writes. Defeated and lost, she travels to Firenze in search of a fascinating story that her father had told her and which she wants to turn into a novel. In her eagerness to feel alive, she creates a silent and enigmatic character, La Donna di Lacrima, who is visited in her splendid penthouse in the Via Ghibellina by men who spill out their lives and who adore her body and silence. No one will guess that she is the solitary and sad writer that restores books and that every afternoon at seven visits the old bookshop of the Mercato Nuovo, where another being, a bookseller as solitary and mysterious as herself, awaits her. In this deep and moving story, heartbreaking and full of sensuality, Ángela Becerra explores the depths of solitude, human beings' frailties and the real meaning of life.

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Ángela Becerra was born in Cali. She worked as copy and creative director for several advertising agencies in Colombia. In 1988 she moved to Barcelona, where for thirteen years she was creative vice-president of one of the most prominent advertising agencies. Her *De los amores negados* (*Of Denied Loves*, Planeta 2004) was chosen as the 'Best Colombian Fiction Book of 2005' by the Booksellers Association of Colombia, and won the Latin Literary Award as well as for her next two novels: *El penúltimo sueño* (*The Penultimate Dream*, Planeta – winner of the Azorín Award 2005) and *Lo que le falta al tiempo* (*What Time Lacks*, Planeta 2007). Her works have been translated into 15 languages.

Sabina Berman



La mujer que buceó dentro del corazón del mundo

(The woman who dove
into the heart of the World)

Destino, 2010 / 316 pages



“She has stolen my heart. Rebellious, misunderstood, brilliant; I can’t stop thinking of her. An unforgettable book on liberty and difference.”

Ana María Matute

When Isabelle awoke in her hammock, on the shores of the Mazatlán Sea, a savage girl, with matted hair was looking at her. A girl who thanks to the affection and perseverance of Isabelle, will learn how to speak, read and write; will study zoology at the university, although she will fail most of her courses there, and will end up being the world’s greatest tuna entrepreneur, as well as one of the oddest creatures alive.

Useless in certain intellectual aspects, in other areas she is an authentic genius. Karen Nieto, is ready to preserve life in the oceans, swims amongst tuna in the sea and amongst humans on land, producing smiles and bewilderment. Perhaps this is her strangest virtue: she is incapable of using metaphors or euphemisms to hide reality. Authentic and amazing, Karen seems destined to remain amongst us for a long while.

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Sabina Berman (Mexico, 1956) was initially recognized as a playwright, four time winner of the National Theatre of Mexico Award along with a dozen critics' awards. Berman inaugurates a new work practically every two years in Mexico and her works have been toured extensively within the country and in Canada, USA, Central-America and South-America. To mention a few; *Entre Pancho Villa y una mujer desnuda* (*Between Pancho Villa and a Naked Woman*, 1992); *Muerte súbita* (*Sudden Death*), Molière, *Feliz nuevo siglo doktor Freud* (*Happy New Century Doctor Freud*); eXtras. She has also worked in cinema. *Entre Pancho Villa y una mujer desnuda* (*Between Pancho Villa and a Naked Woman*, 1992), co-directed by Berman and Isabelle Tardan, was translated to celluloid in 1994 and represented Mexico in the Oscars that year. *El árbol de la música* (*The Music Tree*, 1995), also co-directed by Berman and Isabell Tardan also represented Mexico in the Oscars. *Backyard* (2009) written by Sabina Berman, produced by Tardan/ Berman and directed by Carlos Carrera, won various international awards, among them; Habana Film Festival and the silver metal in the Film Festival in Toronto as well as several "Ariels", award delegated by the Mexican Academy of Arts and Cinema. She is considered as one of the most esteemed playwrights by the public and critics of Mexico. In prose she has written two short books and two journalistic chronicles: *Un grano de arroz* (*A Grain of Rice*) and *La bobbe* (*The bobbe*). *Democracia cultural* (*Cultural Democracy*) and *Un soplo en el corazón de la Patria* (*A Murmur in the Heart of the Nation*). From 2006 she is a columnist for the influential weekly magazine *Proceso* and for the two most prestigious literary magazines in Mexico; *Letras Libres* and *Nexos*. Sabina also presents a weekly talk show, *Shalalá*, interviewing cultural personalities on television. She has also been two time winner of the National Journalist Award. From 2009 she has been writing a screenplay for the director Alejandro González Iñárritu (*Babel*, *Biutiful*). *La mujer que buceó dentro del corazón del mundo* (*The Woman Who Dove into the Heart of the World*, Ediciones Destino 2010) is her first novel.

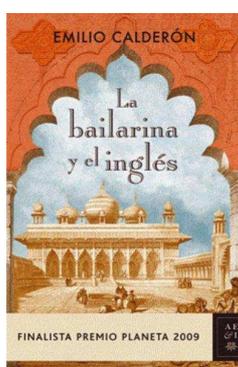
Emilio Calderón



La bailarina y el inglés

(The Ballerina and the Englishman)

Planeta, 2009 / 306 pages



2009 Planeta Award Runner-Up

In *The Ballerina and the Englishman* we travel back in time to the deaththroes of the British Raj in the midst of World War II, prior to India's independence from Great Britain. Henry Masters, a British-born subject, is appointed, without any previous experience, Chief of Police of Jay Town. Somnambulist, in love with the ballerina Lalita Kadori and owner of "Henry II", the weapon with which a crime is committed, he is witness to a sudden change of destiny in which his relationships only seems to go against him. He, thus, finds himself immersed in a conspiracy which can land him in jail without him quite understanding why. Calderon's precise use of language and his tightly-knit narrative skills and deep knowledge of the period, endow *The Ballerina and the Englishman* with awesome verisimilitude and make it a remarkably interesting and entertaining read.

K

Emilio Calderón (Málaga, 1960) is a historian, editor and writer. For ten years he devoted himself exclusively to children's literature, and published, amongst others, the following works: *Continúan los crímenes en Roma* (*The Crimes in Rome Continue*, Anaya 2004), *Julieta sin Romeo* (*Juliette without Romeo*, Anaya 2007) *El último crimen de Pompeya* (*The Last Crime of Pompey*, Edelvives 2004), and *El misterio de la habitación cerrada* (*The Closed Room Mystery*, Anaya 2004) His first adult novel, *El mapa del creador* (*The Creator's Map*, Roca 2006) was edited after enjoying a literary creation grant from the Spanish Royal Academy in Rome. This work became an instant international success, selling its translation rights in 23 countries worldwide. Other novels published by this author are *El secreto de la porcelana* (*The Porcelain Secret*, Roca 2007), *El judío de Shanghai* (*The Jew of Shanghai* - Fernando Lara Fiction Award - Planeta 2008) and *La bailarina y el inglés* (*The Ballerina and the Englishman*, Planeta Award Runner-Up 2009).

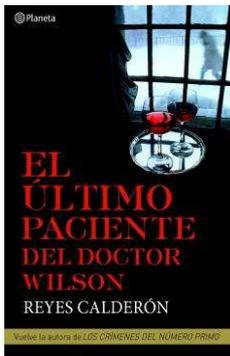
Reyes Calderón



El último paciente del doctor Wilson

(Dr. Wilson's Last Patient)

Planeta, 2010 / 484 pages



During a congress in Barcelona, Judge Lola MacHor receives a manuscript in her hotel in which an individual by the name of Rodrigo shares with her his macabre experiment: to commit a series of murders and put his sanity to the test. What seemed like a joke soon turns into a game of life and death, upon the discovery of a wave of crimes methodically carried out throughout the entire globe. With the help of her husband and inspector Iturri, MacHor will face one of the most unusual and Byzantine cases in her career: to arrest Rodrigo having very little clue as to his identity.

Reyes Calderón delves with skill into the tortuous by-ways of the criminal mind to achieve her most disturbing and addictive novel to date.

K

Reyes Calderón (Spain, 1961) is PhD in Economics and Philosophy, a professor and first vice-dean of the Faculty of Economics Sciences and Business at the University of Navarra. She is a visiting professor at the Sorbonne and at the University of Berkley, and centres her professional career focusing on good governance and anti-corruption. Columnist and habitual lecturer, she combines her academic work with writing. Reyes Calderón is author of *Ego te absolvo* (*Ego your Absolved*), *Gritos de independencia* (*Shouts of Independence*), and *Las lágrimas de Hemingway* (*Hemingway's Tears*). *Los crímenes del número primo* (*The Crimes of the Prime Numbers*, RBA 2008. Rights acquired by Nord/Italy, Muza/Poland and Bertrand/Portugal) became a best seller with more than 50.000 sold copies in Spain. It is her first novel in which judge Lola McHor appears, followed by *El expediente Canaima* (*The Canaima File*, RBA 2009) and *El último paciente del doctor Wilson* (*Dr. Wilson's Last Patient*, Planeta 2010).

María Dueñas



El tiempo entre costuras (The Couturier)

Temas de Hoy, 2009 /638 pages



More than 1.000.000 sold copies in Spain

The young seamstress Sira Quiroga leaves Madrid months before the up-rising, dragged by her unbridled love for a man whom she hardly knows. Together they settle in Tangiers, a mundane city, exotic and vibrant where all the unthinkable can become real, even betrayal and desertion. Alone and hounded by debts, Sira moves to Tetuan, capital of the Spanish Protectorate in Morocco. With unspeakable schemes and the help of friends of ill repute, she forges a new identity and manages to get a select atelier underway in which she attends to clients of a remote origin and other unsuspected ones. From then on, with the war recently concluded and the European one about to begin, the heroine's destiny becomes linked to a handful of historical characters of which we should underline Juan Luis Beigbeder—the enigmatic and scarcely known Minister of Foreign Affairs of the initial Francoism—, her lover, the eccentric Rosalinda Fox, and the naval attaché Alan Hillgarth, Chief of British Intelligence in Spain during the Second World War. Between them all she is pushed towards a risky compromise in which the cloths, the stitches and the standards of her occupation become the visible façade of something much murkier and dangerous. Written in splendid prose, *The Couturier* moves at an unstoppable pace through maps, memory and nostalgia, taking us all the way to the legendary colonial enclaves of North Africa, the pro-German Madrid, and the immediate post-war years as well as to a cosmopolitan Lisbon flushed with spies, opportunists and rudderless refugees. *The Couturiers* is a thrilling adventure in which the ateliers of haute couture, the glamour of fancy hotels, political conspiracies and the obscure missions of the secret services, blend with the loyalty towards those whom we cherish and the unhinged power of love.

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María Dueñas (Spain, 1964) has a PhD in English Philology and titleholder professor at the University of Murcia. She has taught in North American Universities and is the author of academic pieces, as well as having participated in multiple educational, cultural, and editorial projects. *El tiempo entre costuras* (*The Couturier*, Temas de Hoy 2009) is her first novel.

Carlos Gamerro



© Daniel Mordzinski

El secreto y las voces

(The Secret and the Voices)

Norma / Edhasa, 2011 / 256 pages



“A captivating and fascinating novel” *La Tribune*

“Excellent Novel.” *La Nación*

The Chief of Police of Malihuel receives from his superiors the order to eliminate Darío Ezcurra, one of the village’s inhabitants. The case should present no great difficulties, except for some practical questions: How to keep the murder of a conspicuous neighbor secret in a village where everyone knows each other? How to untangle the plot of relations in which the chief of police and the victim are inextricably involved in? How, in short, to carry out, in a small village version, the perfect crime?

Twenty years later, Fefe, the main character of *The Secret and the Voices*, returns to his mother’s and grandparent’s village, the village of his youth, with the purpose of writing a novel regarding the disappearance of Darío Ezcurra. Fefe covers Malihuel door to door, gathering statements. The voices of his interlocutors, voices that deny or confirm, self-accusatory or accusatory, which twist about themselves in their effort to find the truth or to flee from it, and in their echoes and intertwining they paint the picture of a shared secret which they all try to avoid and precisely because of that they constantly allude to. And there comes the point in which Fefe must admit that the stories that he is being told are, also, his own.

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Carlos Gamerro (Argentina, 1962) studied and taught Literature at Buenos Aires University (UBA) and presently teaches at the Universidad de San Andrés and at the MALBA. In 2007 he was Visiting Fellow at Cambridge University and in 2008 he participated in the International Writers Workshop (Iowa). He is author of the novel *Las Islas* (*The Islands*, Simurg 1998/ Norma 2007 / Edhasa 2012) which has recently been acquired by And Other Stories Publishing (UK) and adapted as a theatre play. He has also published the novels *El sueño del señor juez* (*The Dream of Mr. Judge*, Editorial Sudamericana 2000), *El secreto y las voces* (*The Secret and the Voices*, Norma 2002) *La aventura de los bustos de Eva* (*The Adventure of Eva’s Breasts*, Norma-Belacqua 2004); a short stories book, *El libro de los afectos raros* (*The Book of Strange Affections*, Norma 2006) and the essays *El nacimiento de la literatura argentina* (*The Birth of Argentine Literature*, Norma 2005) and *Ulises, Claves de lectura* (*Ulysses, Clues to Reading*, Norma 2008). In collaboration with Rubén Mira he has written the script for the film *Tres de Corazones* (*Three of Hearts*, 2007) directed by Sergio Renán. His translations into Spanish include Graham Greene’s *A World of One’s Own*, W.H. Auden’s *The Dyer’s Hand*, Harold Bloom’s *Poetry and Repression* and William Shakespeare’s *Henry VIII* and *Hamlet*. This year his latest novel *Un yuppie en la columna del Ché Guevara* (*A Yuppie in Ché Guevara’s Column*, Edhasa) will be published.

Adolfo García Ortega



El mapa de la vida (*The Map of Life*)

Seix Barral, 2009 / 540 pages



“Adolfo García Ortega always provides the reader with a luminous effect.”

Antonio Muñoz Molina

“Comparable with Sebald and Magris.”

El Periódico

One must be very brave to keep on going when the map of life has been shattered. One must be very brave to love once again. Ada and Gabriel have survived the Madrid 3-11 terrorist attack. Their souls and bodies were left in a pretty dismal state after the train wrecks. However, life has handed them the gift of finding one another and overcoming the horror through an unexpected love story. In *The Map of Life* there are Angels that envision a universe of mythical wonders that intertwine in a portentous manner like 14th century Florence, the figure of Mahomet, Guantanamo prison, the Nazareth of young Miriam and the most absolute hotchpotch of the present-day city. Only Adolfo García Ortega could draw such an original narrative mosaic. An impacting novel, which constitutes a lovely hymn to life.

K

Adolfo García Ortega has been involved in the world of books and literature since 1980, as translator, literary critic, journalist (*El País*), and editor (he was Director of Seix Barral and now is Associate Publishing Director of the Planeta Group). As writer, his works enjoy a distinguished reputation. Among his very diverse books the novels, *Lobo* (*Wolf*, Ollero & Ramos 2000), *Autómata* (*Automaton*, Bruguera 2006. English Rights to Harvil Secker, Greek to Paryrus), *Café Hugo* (*Bar Hugo*, Bruguera 2007) and *El comprador de aniversarios* (*The Anniversary Buyer*, Seix Barral 2008. Dutch rights to Mouria) stand out: all which bestowed upon him considerable public recognition receiving important Awards as well as being widely translated. *El mapa de la vida* (*The Map of Life*, Seix Barral 2009) is his latest novel.

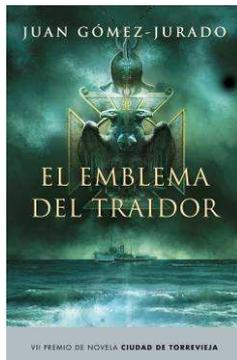
Juan Gómez-Jurado



El emblema del traidor

(The Traitor's Emblem)

Plaza & Janés, 2008 / 456 pages



VII City of Torrevieja Award for Novel

The Straits of Gibraltar, 1940. At the epicentre of a storm, Captain González rescues a group of German castaways. When the storm subsides, the leader gives him in gratitude a solid gold emblem. In their brief exchange there are two words the captain will not forget: betrayal and salvation. The emblem will be the centre of Paul's adventures. Paul is a young orphan who lives with his mother and uncles, the Von Schroeder baron. A strange revelation regarding the death of his father will unleash a dangerous investigation in Munich. Not even his love for Alys, an intrepid Jewish photographer, will put an end to his determination to find out what really happened to his father. But what Paul ignores is that his inquiries will bring about unpredictable consequences and will forever change the destiny of those who surround him. Freemasonry, Nazism, love and betrayal blend in a thriller full of surprises in the quest for truth and the steep price paid to attain it.

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K

Juan Gómez-Jurado (Spain, 1977) is a writer and journalist. His first two novels *Espía de Dios* (*God's Spy*, Roca 2006) and *Contrato con Dios* (*The Moses Expedition*, El Andén 2007) launched him to international recognition. Till today his novels have been bought in 40 countries and sold over a million copies worldwide. His latest novel, *El emblema del traidor* (*The Traitor's Emblem*, Plaza & Janés 2008), won the prestigious City of Torrevieja Award.

Elvira Lindo



Lo que me queda por vivir

(What I have Left to Live)

Seix Barral, 2010 / 270 pages



“The whole text of *Lo que me queda por vivir*, is an incantation, a need to recount it all. In her new novel, Elvira Lindo has spilt her heart, enormous emotion and feeling, and a high fled literary knowledge.”

Lluís Satorras, *Babelia. El país*

Antonia is twenty six years old when she finds herself with a four year old child in the changing Madrid of the eighties. Hers is the story of an inward journey, of a woman who faces youth and maternity while she tries to make a place for herself in the world, in a city and in an accelerated time-period, more favourable to confusion than to certainty, especially for someone who has had an experience of loss and solitude ahead of time.

K

Elvira Lindo (Spain, 1962) studied journalism and has been a radio host for Spanish Public Radio (RTVE). She wrote scripts for SER Radio Station and several television programs. It was in these scripts that the character of Manolito Gafotas (*Manolito 'Four-Eyes'*, Alfaguara 1994) first appeared. Manolito Gafotas is a children's classic in Spain, where it has inspired feature films and TV series. It has also been published in twenty other countries. Elvira Lindo, winner of Spain's National Children's Book Award 1998, wrote for a younger audience a total of five books, whose main protagonists are Olivia and her Bosom Friends which appeared in 1997. Then there are her adult books, *El otro barrio* (*The other Neighbourhood*, Alfaguara 1998) and *Algo más inesperado que la muerte* (*Something far more unexpected than death*, Alfaguara 2007); a piece for the theater, *La ley de la selva* (*The Law of the Jungle*), as well as her lively chronicles for El País' summer supplement Tinto de verano (*Summer Wine*), *El mundo es un pañuelo* (*The World is a Handkerchief*), and *Otro verano contigo* (*Another Summer with you*). In 2005 she received the Biblioteca Breve Award for her novel *Una palabra tuya* (*A Word from You*, Seix Barral 2005 and also published by Mondadori/Italy, Presença/Portugal, MM Boeken/The Netherlands, People's Literature/China, Achuzat Bayit/Israel, Noran Kiado/Hungary, Pegi/Albania, and Prozoretz/Bulgaria), whose cinematographic version has already been premiered in the cinema. She has also written a number of movie scripts. Elvira Lindo is regular contributor in the El País, Spain's leading newspaper. *Lo que me queda por vivir* (*What I have Left to Live*, Seix Barral 2010) is her latest novel.

Ana Manrique



No es tan fácil llevar bragas
(It's Not very Easy to Wear Panties)
Temas de Hoy, 2010 / 320 pages



Three women filled with rage against the world and against themselves, trapped in a life which is an antithesis of their ideal.

Carmen, Rebeca and Susana live lives they don't want, silently suffering the role that fate has bestowed upon them, seeking desperately a way out of their failed lives, struggling against everything and everyone to preserve a minimum piece of dignity and of their own essence. The three know each other and all three distrust one another, although deep down they share more than they imagine: Carmen cleans for Susana, who exploits her and makes her do four days worth of work in two, imposing upon her the same Spartan discipline that she applies to herself, while her life is an absolute hell. Rebeca is a rebel who changes her name in order to break free of her surroundings which are too chauvinist, and who hates to work and believes that women nowadays are doubly enslaved: they work outside the home while maintaining the responsibility of running a household. But she is married to a millionaire who, although she is unwilling to recognize, is as chauvinistic as the rest. Susana is the super executive: at work and with her partner everything is perfect, until she finds out her husband is cheating on her in her very own bed. Susana then changes her behavior altogether. She meets Rebeca and the advice she gives her penetrates deep inside of her.

It's Not very Easy to Wear Panties is the realistic reverse of the chic-lit, a novel that raises the issue of if indeed today's women have gained ground in their relation *vis a vis* a man or, somehow, have come out losing. How does a super executive woman manage, -used to having it all under control- the fact that her husband cheats on her in her very own bed? How does a woman who renounces the role of the great majority of her contemporaries face the reality that her husband refuses to collaborate in the household chores? And how does a woman suffocated by her circumstance of physical abuse escape? With these three stories, Ana Manrique builds a bitter mosaic all while making us ponder the role and the achievements of women in this recently inaugurated century.

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K

Ana Manrique (Spain, 1964) is a Fine-Arts graduate and alternates painting with writing, working as an editor, translator and screenwriter. She is author of the novels *Nadie dura siempre* (*No-one Lasts for Good*, Barataria 2003) and *No es tan fácil llevar bragas* (*It's Not very Easy to Wear Panties*, Temas de Hoy 2010).

Sonsoles Ónega



Encuentros en Bonaval

(Encounters in Bonaval)

Temas de Hoy, 2010 / 254 pages



Santiago de Compostela, end of the eighties, Mariana, a young budding author wanders through the city in search of answers. She has lost her mother, and her father -a journalist educated in the old style- is immersed in his problems. In the middle of this distressful situation the protagonist will venture into the heart of foggy Santiago and will meet Timoteo, a mysterious character halfway between magic and reality, who will lead her to the place where all the answers and the much sought after happiness can be found. *Encounters in Bonaval* follows in the wake of Galicia's magic literature and is poetically loaded. Reality and fantasy, feelings, suggestive characters... are the ingredients that coalesce in this tender and profound novel.

K

Sonsoles Ónega (Spain, 1977) studied journalism in the University San Pablo CEU in Madrid. While studying for her degree she worked as an editor in the channel SER, in Spanish National Radio, in La Razón and, also in the Fax Press Agency. In 2000 she joined the editorial staff of CNN+ and, five years later, the news bulletin Noticias Cuatro where she worked as a reporter in the area of justice. Since 2008, she works at the news bulletin Informativos Tele5 as a parliamentary correspondent in the Chamber of Deputies. In 2004 she was awarded the III Letras Award for Short Novel with her first book, *Calle Habana, esquina Obispo* (*Habana Street, Corner Bishop*, Septem Ediciones, 2005) Her second novel *Donde Dios no estuvo* (*Where God didn't Venture*, Guiñol 2007), was one of the first novels inspired on the terrorist attacks of March 11, in Madrid. *Encuentros en Bonaval* (*Encounters in Bonaval*, Temas de Hoy 2010) is her latest novel.

Félix J. Palma



El menor espectáculo del mundo

(The World's Smallest Show)

Páginas de Espuma, 2010 / 212 pages



Ladies and gentlemen, welcome to the smallest spectacle in the world!

Hold your breath and witness the most amazing wonders: meet the incredible man that communicates with a ghost by writing messages on the door of bar rest-rooms, the extraordinary she-cat in love with her neighbour, the encyclopedia salesman who ends up impersonating the son of one of his clients, the fabulous girl who receives letters from her lost doll, the remarkable man who splits at every decision he takes, and an entire troupe of wonderful creatures that will bring pleasure to the entire family. Only a writer as extraordinary as Félix J. Palma could pull off a triple somersault to find the most absurd side of our existence and leads us, with an imaginative writing, sewn with troves and unforgettable images, towards that magical territory where poetry and delirium, melancholy and humour reside. Come on through, ladies and gentlemen, and read these nine stories regarding the most universal theme in literature, love, *The World's Smallest Show* because it can only be seen by two spectators at one same time. Can you hear the drums roll?

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Backlist



El mapa del tiempo (The Map of Time)

Algaida, 2008 / 628 pages

Ateneo de Sevilla Award 2008

“The Map of Time is not only the best of the Ateneo de Sevilla Award in its 40 editions... it is not only a milestone that transcends the Victorian fantasy genre called Steampunk... It's a heck of a novel of temporal paradoxes, scientific dreams, literary myths and love stories with no expiration date, which will remain imbued in the reader's mind.”

Ricard Ruiz, *El periódico*

“This Félix J. Palma can be considered a book of post-modern adventures. It possesses a plot skillfully built, intelligent dialogues and a magnificent resolution. The result, apart from being pleasurable, comes close to excellence.”

ABC

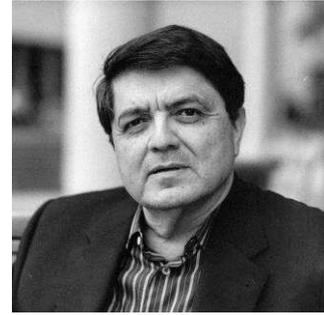
Set in Victorian London with characters real and imaginary (including Alan Quartermain, Jack the Ripper, Jules Verne, and the Elephant Man), the novel boasts a triple-play of intertwined plots in which a skeptical H.G. Wells is called upon to investigate reported incidents of time-travel, imagined or real, and thereby save the lives of an aristocrat in love with a murdered prostitute from the past; of a woman bent on fleeing the structures of Victorian society by searching for her lover somewhere in the future; and of his very own wife, who may have become a pawn in a 4th-dimensional plot to murder Henry James, Bram Stoker, and the author of *The Time Machine* and *The War of the Worlds*, himself, in order to alter their identities and steal their fictional creations.

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K

Félix J. Palma (Spain, 1968) has been recognized by the critics as one of today's most brilliant and original short-story writers and has been awarded with the Gabriel Aresti and Miguel de Unamuno awards among others. In his first volume of stories, *El vigilante de la salamandra* (*The Lizard's keeper*, Pre-Textos 1998) stood out his ability to introduce fantasy into the every day -one of the main traits of his narrative. As a novelist he has published the YA novel *La hormiga que quiso ser astronauta* (*The Ant that wanted to become an Astronaut*, Quorum 2001), *Las corrientes oceánicas* (*The Ocean Currents*, Algaída 2006 -winner of the 2005 Luis Berenguer Award for Novel), and *Las interioridades* (*Interiors*, Castalia 2002). He is columnist, consultant and literary critic. *El menor espectáculo del mundo* (*The World's Smallest Show*, Páginas de Espuma 2010) is his latest publication.

Sergio Ramírez



El cielo llora por mí
(The Sky weeps for Me)
Alfaguara, 2008 / 320 pages



Murder and drug trafficking, police and cartels. No one is innocent.

The Inspector Dolores Morales and the Deputy Inspector Bert Dixon, the Narcotics Department of the Nicaraguan Police, and ex-guerrillas, investigate a woman's disappearance. The only clues are an abandoned yacht in the coast of Laguna Perlas, suspected of carrying drugs, a burnt book and bloodied t-shirt (afterward a suitcase with a hundred thousand dollars and wedding gown will surface). The detectives create an unusual spying ring in which the DEA and Mrs. Sofia, a menial worker of the police, play an equally important role. Things get hot when a series of murders take place including the main witness's death. Managua, chaotic and scorching, is the working background of these two policemen who take on with humour and courage, the powerful cartels of Cali and Sinaloa. This detective story, narrated with tension and irony, and where surprise jumps at us from each page, the power of good some times turns out to be the power of evil. Sergio Ramírez explores the prerequisites of those powers, where life runs impetuously.

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Sergio Ramírez was born in Nicaragua in 1942. His first book was published in 1963; the following year he earned a law degree at the University of Nicaragua. After a lengthy voluntary exile in Costa Rica and Germany —during which he continued to write works of fiction and non-fiction — he became active as the leader of the Group of Twelve, consisting of intellectuals, businessmen and priests united against the Somoza regime. With the triumph of the Sandinista Revolution in 1979, he became part of the Junta of the Government of National Reconstruction, where he was elected vice-president of Nicaragua in 1984, an office he held until 1990. Sergio Ramírez has authored many celebrated novels, as well as collections of stories and essays. He has received Spain's Dashiell Hammet Award, France's Laure Bataillon Award, Cuba's José María Arguedas Latinamerican Award, a Guggenheim Fellowship, and the Alfaguara International Novel Award. A Chevalier des Arts et des Lettres of France, and a doctor honoris causa of Blaise Pascal University (France), he is also recipient of the International Award for Human Rights awarded by the Bruno Kreisky Foundation, and the Order of Merit of the Federal Government of Germany. He held the Robert Kennedy Professorship in Latin American Studies at Harvard University in 2009. His recent books include *Catalina y Catalina* (*Catalina and Catalina*, Alfaguara 2001), *Sombras nada mas* (*Shadows nothing more*, Alfaguara 2003), *Mil y una muertes* (*A Thousand Deaths Plus One*, Alfaguara 2005), *El Reino Animal* (*Animal Kingdom*, Alfaguara 2006) and *El cielo llora por mí* (*The Sky weeps for Me*, Alfaguara 2008). His work has been widely translated.

Eugenia Rico



Aunque seamos malditas
(Even though we are Dammed)
Suma de Letras, 2008 / 476 pages



“On reading it I felt as if I were inhaling an aroma of Bergman; it’s full of sentences one jots down -in my next stories I will use some of Eugenia’s phrases to head them.”

Luis Sepúlveda

There is certain type of accusation which marks one for life... What have you been accused of? We have all, at some point in time, felt persecuted... Ainur, who always felt persecuted, has just won the first trial in Spain for mobbing. But her ex-boss’ thugs are looking for her to kill her. This is why she has to take refuge in the village of her ancestors, a strange place in the north, pummeled by the sea. And here is where she will meet the novel’s peculiar characters: the lighthouse keeper, who lives in a watchtower that doesn’t work and who is also pursued for a crime he did not commit; the Dark Man, a man in whose house light does not penetrate; or Satan, the wolf dog, who appears before her on and off...

It is in this mysterious place where Ainur is aroused by the figure of Selena, a woman who was burnt at the stake for “witchcraft” 400 years earlier. This search will turn out to be a more captivating refuge than the love against the oppressive atmosphere of the village. And while Selena struggles to avoid the witch hunters of the past, Ainur will have to do the same in the present when the thugs finally catch up with her... and her only escape is to reveal Selena’s secret. But, is she really an innocent victim? Or rather a Machiavellian guilty party? Rights acquired by: **Hoffman und Campe** Germany

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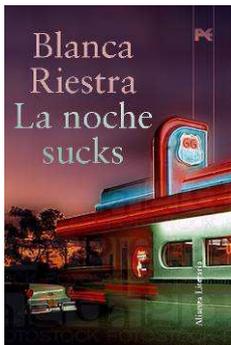
Eugenia Rico (Spain, 1972) studied law, international relations and specialized in Human Rights, but abandoned it all for literature. Her breakthrough with her first novel *Los amantes tristes* (*The Sad Lovers*, Planeta 2000), with which she initiated the trilogy *Eros and Kafka*, won her unanimous praise from the critics and was chosen as one of that year’s best novels. With *La muerte blanca* (*White Death*, Planeta 2002) she was awarded the 2002 Azorín Award, and with *La edad secreta* (*The Secret Age*, Espasa Calpe 2004 – Runner-up of the Primavera Awards 2004-) she finished her trilogy dedicated to passions. In 2005 she published the essay *En el país de las vacas sin ojos* (*In the country of the eyeless cows*) and won the Spirituality Award. For her entire oeuvre she received the Valle-Inclán Fellowship from the Real Academia de España in Rome. *El otoño alemán* (*The German Autumn*, Algaida - Ateneo de Sevilla Award for Novel 2006) was her first novel dedicated to the cycle of the Four Elements (Water), and Luis Landero describes it as “a fabulous and brilliant novel”. Her latest novel, *Aunque seamos malditas* (*Even though We are Dammed*, Suma de Letras 2008), is the second in the tetralogy (Fire). Eugenia collaborates in the *Revista de Occidente*, *El País* and *El Mundo*. She has participated as a speaker in the summer courses of the Escorial, Universidad Menéndez y Pelayo, Universidad Carlos III, and in the Universidad Castilla-La Mancha, among others, and is and has been a lecturer in national and international forums—from the European Parliament in Brussels, to Iraq or to Cartagena de Indias.

Blanca Riestra



La noche sucks (Night Sucks)

Alianza, 2010 / 252 pages



Night falls over Albuquerque. An adolescent is hitchhiking along the interstate. Logan prepares to open the Launchpad. Benny Gonsales listens to the King singing from his trailer. Two twin nerds play with firearms in the garage of their house and Poppa Neutrino strums a guitar and devises soccer techniques. On the other side of the Rio Grande an elderly woman reads a hymn in front of her trailer and the vagrant on Fourth Street, lying between cardboard boxes, dreams that his thoughts can build the world. In the dark intimacy of his room, a Serbian chats with virtual girlfriends, and a woman or a child goes walking through subterranean paths that lead to the centre of the earth. Night falls on Albuquerque, a crossroads in the middle of nowhere that smells of beans and burritos, a bypass surrounded by motels, diners, scattered sad-looking houses, with swings in the veranda and a flag almost always at half-mast for some dead person. And Michael Astorga, murderer of the deputy sheriff of Bernalillo, tries to escape although knows he has nowhere to go.

Blanca Riestra presents us with a circular novel in *Night Sucks* and with a series of erratic characters that seek each other out but do not meet, while wandering the streets rimmed with neon lights. With short strokes, she submerges us in their alienated, solitary, nights, in an Albuquerque that, in the form of a funnel, suctions everything into the darkness of the night. With certain reminiscences of Barnes, Bolaño, Ford and Dos Passos, the author shapes her own vision of the total novel, of the forest novel, in an Albuquerque that is an expressionist of the dirty realism that intones this sad ballad as a voice of voices, the pivotal character of the interlaced experiences of beggars, Navajo Indians, war veterans, TV shopping addicts and old poets that await death. Night falls in Albuquerque.

K

Blanca Riestra (Spain,1970) has published the novels: *Anatol y dos más* (*Anatol and Two More*, Anagrama 1996), *La canción de las cerezas* (*The Cherries' Song*, Algaida - Ateneo Award 2001), *El Sueño de Borges* (*Borges' Dream*, Algaida - Tigre Juan Award for Novel 2005), *Todo lleva su tiempo* (*Everything Takes its Time*, Alianza - finalist of the Fernando Quiñones Award for Novel 2007), *Madrid blues* (Alianza 2008). *La noche sucks* (*Night Sucks*) is her latest novel. She is a regular collaborator in the following newspapers: El País, La Voz de Galicia, El Mundo, ABC.

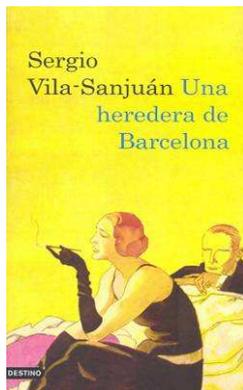
Sergio Vila-Sanjuán



Una heredera de Barcelona

(A Barcelona Heiress)

Destino, 2010 / 318 pages



“A powerful chronicle of Barcelona during the 20s, which allows us to discover its mysteries and unravel its clues. With a journalist’s keen eye and the narrative vision of the writer, Vila-Sanjuán has managed to create an irresistible reading which explores the entire gamut of a society, a time and a fascinating city.”

Carlos Ruiz Zafón

“Sergio Vila-Sanjuán draws an impeccable portrait, photographed in sepia tones, of the elegant, gunrunning and turbulent Barcelona of the 20s. This novel takes us on an a thorough journey through that city, shaken by the end of a world that agonizes and the roar of the storm that was to tear Spain apart, and Europe a decade later.”

Arturo Pérez-Reverte

In the 1920’s Barcelona a young lawyer and monarchic journalist comes in contact with a diverse bunch of characters: a beaten cabaret girl who does not confess to all she knows; an anarchist leader who hesitates between compromising or violence; a newly-arrived general intent on imposing order without a second thought, and a handsome and moneyed countess determined to maintain her independence... Guided by Pablo Vilar we travel from the caverns of Montjuic’s, to high-society’s lavish parties at the Ritz or the Laberinto of Horta; and from the anarchist communities to the court rooms where justice is administered or delayed. While the city grazes its zenith, Pablo also fears that his youth will disappear with the coming storm. Based on real facts and people, and on documents from the author’s family files, *A Barcelona Heiress* proposes a new and different look at a complex and dazzling period.

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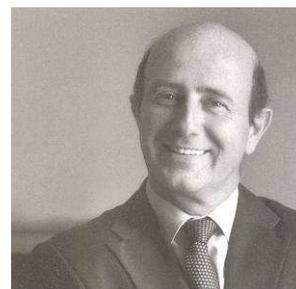
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K

Sergio Vila-Sanjuán (Spain, 1957) comes from a Barcelona family of writers and journalists. With a Bachelor’s in History, he has worked since 1997 as a cultural journalist. He is presently coordinator of the cultural supplement of *La Vanguardia* newspaper. He is a specialist in the world of books and literary information. He is the author of the essays *Pasando página. Autores y editores en la España democrática* (2003) and *El síndrome de Frankfurt* (2004). He was also the curator for the Year of the Book and of Reading 2005 and has organized anthological exhibits of painting such as *Realismo de vanguardia* (1997) or *Realismo Cataluña* (1999). *Una heredera de Barcelona (A Barcelona Heiress, Destino 2010)* is his first novel.

Pedro L. Yúfera



El milagro de las abejas

(The Miracle of Bees)

Destino, 2010 / 540 pages



Carlos Jorquera, of a long line of lawyers, struggles between the grief caused by his father's death (to whom he never showed enough affection), and the emotional pangs that assail his fortieth year, when he discovers of what seems to be a manuscript of a novel in the family home. The story carries him to a world that turns out to be as alien as it is breathtaking, since it narrates the adventures of an immigrant that sets sail, in the bustling Santander of 1885, to the no-less rough-and-tumble Mexico of the period.

Combining the enquires of the distressed lawyer to discover why his father has bequeathed that manuscript with the flashes of the mysterious and violent history of the emigrant to America at the turn of the nineteenth century, Pedro L. Yúfera offers us a suggestive first novel in which the painting of Valdés Leal "The Miracle of Bees, missing since the time of the Napoleonic Wars, plays a decisive role.

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Pedro L. Yúfera (Spain, 1957) graduated in Political Sciences and Sociology, is presently dean of The Bar Association of Barcelona. He is a Professor of Civil Law of the University of Ramon Llull (ESADE), and has an extensive bibliography published in his specialty. *El milagro de las abejas* (*The Miracle of Bees*, Destino 2010) is his first novel.

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