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RDC AGENCIA LITERARIA S.L.
SPANISH LANGUAGE AUTHORS

ALBIAC, Gabriel
BARILLI, Ayanta
DÍEZ, Luis Mateo
DORFMAN, Ariel
ESTEBAN, Ana
FRABETTI, Carlo
GREUS, Jesús
JIMÉNEZ LOZANO, José
LEGUINECHE, Manuel
LORIGA, Ray
LLAMAZARES, Julio
MAYORAL, Marina
MILLÁN, José Antonio
MUIÑO, Luis
NAVARRO, Justo
PÉREZ-REVERTE, Arturo
PRADO, Benjamín
PUÉRTOLAS, Soledad
REVERTE M., Jorge
SÁNCHEZ, Roberto
SERRANO, Secundino
SOLER, Antonio
TORRES, Maruja
TRAPIELLO, Andrés
ZÚÑIGA, Juan Eduar

Luis Mateo Díez—EL AMO DE LA PISTA
The Master of the Dance Floor
Alfaguara, 2024. 293 pages

The new novel by **Luis Mateo Díez,** bright **2023 Premio Cervantes**, is another example of high upmarket literature.

Cantero is a disoriented and weak-willed young man who does not know what to do with his life. He lost his parents and has been expelled from his uncle's house, who feels betrayed by him. He is living on the edge and ends up at the mercy of Cirro Cobalto, a character who entangles him in a bad way and will keep him under his strange orders. Two other mysterious characters, Denis and Lombardo, will intervene in the events that will lead him to the most unexpected situations, between the risk and the unreality of what could seem like a crazy movie. **El amo de la pista** is a novel full of wit and prodigious imagination about the vulnerability and manipulation capacity of human beings and the dangerous fascination for mystifiers. A disturbing fable. In it, **Luis Mateo Diez** shows himself once again as one of the most original creators of current Spanish literature.

"[His work stands out] for its singular prose, which surprises by its continuous and new challenges, his expertise and mastery of language, as well as his expressionist humor with which he portrays human complexity". From the minutes of the **2023 Premio Cervantes** jury

Luis Mateo Díez (Villablino, León 1942) has recently been awarded the **Premio Cervantes 2023,** probably the most prestigious award in the Spanish-language literature. He also has the **Premio Nacional de Literatura** and **Premio de la Crítica**, as well as many other major prizes and awards along his long career and numerous novels. He is regarded as one of the most relevant narrators in the Spanish literary arena today. His works have been translated into several languages. He is a member of Real Academia Española.

About the author and his works
"[His narrative stands out for] a technique and poetic language of extraordinary richness and a constant concern for the moral dimension of the human being." **Jury of the Premio Nacional de las Letras Españolas (National Prize of Spanish Letters)**

"He is a renovator of literature" **Pilar Adón**

"A narrative writing of the utmost originality, perhaps the most original at this moment in Spanish literature" **Santos Sanz Villanueva**

"His literature is universal, on universal themes and set in imaginary worlds" **Paloma Díaz-Mas**

"The literary work of **Luis Mateo Diez** is, nowadays, one of the most solid and best-worked in Spanish literature". **Adolfo García Ortega**

"The castaways of **Luis Mateo's** world not only know defeat, although sometimes it seems that they have settled in it forever. They know emotion. It is the narrator's excited gaze that illuminates their lives forever." **Soledad Puértolas**

"**Luis Mateo Díez** has a serene imagination. [**El amo de la pista**] is a story with the typical core of **Luis Mateo Diez**'s stories: characters between the surreal and raw life, with the symbolic as a pole, with a certain moral condition as a spark plug. A story about misdirection, about the outdoors, about the murky twists and turns of manipulation. Beings between innocence and disaster. [...] You can start reading him anywhere: all his books lead to the same center. (…) To experiment, to search or to launch the words further from life, he doesn't need to get out of himself or make pirouettes (…)". **Antonio Lucas, El Mundo**

Justo Navarro-DUMDUM. ESTUDIO DE GRABACIÓN
DumDum, Recording Studio
Anagrama, 2024. 169 pages

Upmarket sci-fi to the highest level**, DumDum, estudio de grabación** is a journey into a dystopian cyberpunk universe with the hallmarks of **Justo Navarro**, ***"one of the great Spanish prose writers of recent decades"* (Antonio Lozano, Librújula*):*** the relationship between memory and imagination, the figure of the double and unreliable narrators, control and surveillance systems and an atmosphere of suffocating intrigue, with music and the city of Granada as a backdrop landscape. Like the best science fiction**, DumDum, estudio de grabación** succeeds in making us feel strange in the presence of that which, being unfamiliar, is nevertheless recognizable.

Surveillance and sanitary-police control in a cyberpunk Granada, Spain. Who is behind the spirit or drug of invisibility, which has caused so many chosen blackouts - a euphemism for suicide? That is what Agent Santos Ololquiaga, from the Department of Harmonization and Hygienization of UniComplex, the organism that dominates the world through neurochips of well-being and health, or rather of localization, surveillance, and sanitary-police control, is investigating. All the people turned off by their own choice have something in common: they have gone through DumDum, a studio-laboratory for recording and remixing psychovisions -mental visions, daydreams, shareable and marketable sono-visual hallucinations- run by Antonio Vigo in Granada. With the help of pharmacist Ruth Rull and the complicity of Voight (also known as Stein), Vigo uses, installs, and sells anti-surveillance devices that worm the brain and make it invisible, thus avoiding control technology. Once the drug wears off, those who have injected it feel watched again by the neurochips and develop an insurmountable withdrawal syndrome. In his search for those responsible for the invisibility drug, Santos Ololquiaga will unveil an internal struggle within UniComplex, where not only control is at stake, but also the way to exercise it: it is impossible to avoid the fear of being turned off at any moment.

Justo Navarro (Granada, 1953), winner of **Premio de la Crítica** for **Un aviador prevé su muerte** has published numerous novels, many of them prestigiously awarded. He is regarded as a very literary upmarket author, loyally read by a demanding readership. Elegant, enigmatic, and very independent in his choice of topics, his works have been translated into several languages.

About the author and his works
"Whatever they are about, there is always in **Justo Navarro**'s novels a pattern that leads them. That pattern is writing, creating somewhat hazy atmospheres and human types, comfortable in a certain existential indeterminacy." **J. Ernesto Ayala-Dip, Babelia**

"One of the great Spanish prose writers of the last decades" **Antonio Lozano, Libranda**

"Discreetly, book by book, without exhibitionism or fuss, **Justo Navarro** has become one of the most valuable and singular voices of contemporary Spanish narrative" **Ignacio F. Garmendia, El Día de Córdoba**

"**Justo Navarro** is a challenging author. And it is fortunate for his readers that this is so" **José María Pozuelo Yvancos, ABC**

"With a sense of humor and his sharp critical vision, he underlines some of the great paradoxes of our time" **María Luisa Blanco, El País**

Arturo Pérez-Reverte-LA ISLA DE LA MUJER DORMIDA
The Island of the Sleeping Woman
Alfaguara, 2024. 409 pages

A novel of sea, love, and adventure set on an island in the western Greek Cyclades, in the Aegean Sea, during the years of the Spanish Civil War. In April 1937, while the Civil War is raging in Spain, the merchant seaman Miguel Jordán Kyriazis is commissioned by the fascist rebels to clandestinely attack the naval traffic from the Soviet Union carrying military aid for the Spanish Republic. At the base of operations, a small island in the Aegean Sea, the life of the Spanish corsair will intersect, in a murky triangle, with that of the owners, Baron Katelios and his wife, a seductive mature woman who searches, with cold desperation, for a way to escape her fate.

Arturo Pérez-Reverte (1951) has sold more than twenty-seven million copies of his works worldwide. He was a war correspondent for 21 years. Many of his books have been adapted into and television. He is a member of the Real Academia Española and the Association of Marine Writers of France. He is widely known for his accurate and artfully told historical novels which become instant best- sellers. His books have been translated into over forty languages.

About the author and his works
"The most perfect novelist of Spanish literature of our time".**El País**

"I like **Pérez-Reverte**. He reminds me of **Dumas** and **Salgari**." **Umberto Eco**

"**Arturo Pérez-Reverte** knows how to keep the reader turning the pages." **The New York Times Book Review**

"A magnificent, complete, rounded book that fully meets all the demands of the genre." **Santos Sanz Villanueva El Cultural**

"A perfect book, written with a scalpel." **Karina Sainz Borgo ABC**

"The author has the most fun (and) approaches crime as one of the fine arts, following **De Quincey** (...) Fun and evocative, a game, a theory." **Raúl del Pozo, El Mundo**

"**Arturo Pérez-Reverte** is the great European storyteller of the 21st century in the tradition of **Dumas**" **Simon Sebac Montefiore**

"**Arturo Pérez-Reverte** brilliantly illustrates the sheer delight of fiction." **Daily Telegraph**

"**Pérez-Reverte** achieves an intense novel, of stifled emotions and infrequent virtues, including the perhaps controversial virtue of recognizing the merit, courage and nobility of enemies." **Domingo Ródenas de Moya, Babelia**

"**Pérez-Reverte** at his best. His novels trace links with each other, until they form a warp that is what the classics called style, and the moderns, world" **José María Pozuelo Yvancos, ABCultural**

"The magic consists in the fact that **Arturo Pérez-Reverte** offers [the readers] a tapestry of the historical data and the mental coordinates of the moment. [...] This is not easy, but it borders on virtuosity when the life and history lesson also come dressed in adventure, the kind that keeps you from looking up from the page" **Jesús García Calero, Zenda**

Benjamín Prado-EL ANILLO DEL GENERAL
The General's Ring
Alfaguara, 2024. 354 pages

Another **political literary thriller** by **Benjamín Prado**, within **The Cases of Juan Urbano** series.

"*Forget the commonplace, there is nothing cold in revenge, only embers that revive with the slightest breath*"

Can one feel pity for someone who has been a monster? Between today's Spain and its darkest years of Franco's regime and the Argentine dictatorship in the 80s, this political thriller offers us another case for the professor / detective Juan Urbano, appealing character featuring **Prado**'s witty, intriguing, and gripping contemporary political crimes.

Buenos Aires, 1987: mysterious assailants break into the tomb of General Perón and steal his hands. Esoteric, political and economic theories were considered, but the enigma has never been solved: who took them and why?

Madrid, 2024: a new law devoted to Historical Memory (measures in favor of those who suffered persecution or violence during the Spanish Civil War and dictatorship), opens the door to prosecute some repressors of Franco's regime and Juan Urbano is commissioned to find El electricista, one of the most feared torturers of the regime, who blackmailed and stripped some detainees and their families of their properties.

Juan Urbano, the professor-detective will take us from Perón's house in Spain, where Nazis and Freemasons met and black magic rituals were practiced with Evita's mummy, to the Torremolinos of the 70s, a mixture of slums and Hollywood stars, passing through the tax havens where many murderers hid their money. Who founded the Triple A (Apostolic Anticommunist Alliance)? Why did some of its gunmen act in Spain, for example, on the attempt of coup d'état on Feb 23, 1981? What became of Isabelita, Perón's third wife? Where is the fortune of the three-time president of Argentina? In an increasingly dangerous labyrinth, all the questions lead to the great final dilemma: can one feel pity for someone who has been a monster?

Benjamín Prado was born in Madrid in 1961. He has published several poetry books and novels. His works are received enthusiastically by the critics and readership. Nowadays, **Benjamín Prado** confirms himself as one of the most profound and original writers of his generation, translated all over the world.

About other titles in the series The Cases of Juan Urbano

"Halfway between **Chandler's Philip Marlowe**, **Philip Roth's Zuckerman** and **Vázquez Montalbán's Carvalho**".**Jesús Ruiz Mantilla, El País**

"A great novel about dignity and power, about the violence of money and the reparative capacity of memory"**Almudena Grandes**

"**Ortega y Gasset** used to say that there are books that cut you off**; Los dos reyes** is one of them: I haven't read it, I've devoured it." **Luis Landero**

"Disdaining the arrogant onslaughts of the intellect and the challenges of cultural prêt-à-porter, **Benjamín Prado** remains faithful to authentic literature and the dreams of childhood." **Juan Marsé**

Soledad Puértolas-LA NOVELA OLVIDADA EN LA CASA DEL INGENIERO

The Forgotten Novel In The Engeneer's House
Anagrama, 2024. 209 pages

A new **literary novel** by **Soledad Puértolas's** pen!

A story within a story within a story, in which the mechanisms of fiction fit together perfectly. An endless game of mirrors… One day, a writer of young adult novels receives from a friend a manuscript found in a country house where an engineer lived for years. The text immediately arouses curiosity and imagination, because everything in it seems to be touched by mystery. Who is really the author of this manuscript? What links must he or she have had with the owner of the house? Is everything that is told about the history of a family true? And where does the literary value of this story lie?

This novel is indeed a game of mirrors where the narrators multiply while the voice that guides the manuscript seems to glide between them, graceful and elusive. It is also a tribute to fiction, with an extraordinary mastery of prose and the psychology of the characters, **Soledad Puértolas** orders chaos and turns it into harmony.

About the work and the author

"It is a novel that always finds its tone, its being, its literary fullness in the revealing suggestion, in the eloquent omission, in the suspensive points (...) She is a writer who always finds her tone, her being, her literary fullness in the revealing suggestion, in the eloquent omission, in the suspensive points" **" Iñaki Ezkerra, Las Provincias**

"Her way of understanding fiction does not aim for aesthetic changes or risky stylistic bets, but to absorb the complexity of reality in such a way that the created reality is easy to recognize and, above all, in it it is easy to recognize oneself" **Pilar Castro, El Mundo**

"It is a voice that reflects a world of manners, not at all different from that of any of the majority of her readers; the world of accepted everyday life, we might even call it, the proudly accepted everyday world. In the end, however, a gap opens up in that world that from the outside seemed so coherent and stable" **Santiago Rodríguez Guerrero-Strachan, El Norte de Castilla**

"The author refines the language with mastery, in the line of **Chekhov** and **Alice Munro**" **Ovidio Parades**

Soledad Puértolas (Zaragoza, 1947) winner of major prizes and awards in the Spanish-language literature (**Premio Planeta** for **Queda la noche**; **Premio Anagrama** for **La vida occulta**) Subtle and refined, her upmarket literary works have been translated into several languages; her short stories are part of many international anthologies. She is a member of the Real Academia Española.

Antonio Soler-EL DÍA DEL LOBO
The Day of the Wolf
Galaxia Gutenberg, 2024. 369 pages

Literary novel by **Antonio Soler**, winner of the **Premio Nacional de la Crítica** on two occasions. He takes us back to Malaga in 1937 in this gripping novel that rescues from memory a tragic episode unjustly forgotten.

"*That was the story of my childhood. The most impressive one. The story I always asked my grandmother to tell me. Her trip to hell. Where the wolf was always lurking. Showing sharp fangs, his thirst for blood. The wolf that came every day. There were no enchantments, witches or three-headed monsters that could compare to that story*."

The wolf that chased thousands of men, women and children fleeing from Malaga in February 1937, in the middle of the Spanish Civil War. A winding road, a river of people, animals, and vehicles surrounded by the roar of engines, the buzz of bombs and shrapnel. In its wake, piles of clothes and flesh in the gutter. Blood, mud, smoke. The silhouette of a black dog. A hanged man. A dead child inside a suitcase? The wolf that attacked those who fled in a mass exodus, yes, but also the wolf of the sieged Malaga. The wolf that runs through the streets in the Madrid of "*No pasarán*", that does not growl or howl. It searches, bites, tears. It executes.

In the Malaga exodus, there are members of two families, the Soler and the Marcos, who are the reflection of beings dragged by the weight of History. Antonio, descendant of those two sagas, gathers with his own and borrowed words, from his relatives and other protagonists, the direct testimony of those who survived rabidly when "*everything was a wolf's mouth and the wind howled as if the air had also been infected by the dark soul of the beasts*".

Antonio Soler (1956) is one of Spain's most talented living writers Awarded both the **Premio Herralde** in 1996 and **Premio Nacional de la Crítica** in 1997), he was also the winner of the the **Premio Nadal** in 2004 for **El camino de los ingleses** for which he penned the screenplay for the movie adaptation, *Summer Rain*, directed by **Antonio Banderas**. His novel **Sur** was listed by nation-wide circulation media **El Cultural** and **ABC** as one of the **Best Books** in 2018, unanimously highly acclaimed with excelleent reviews,.and awarded with the prestigious **2018 Francisco Umbral Prize**, and the **Alcobendas Juan Goytisolo**. His books have been widely translated all over the world.

About the author and his works

"Impressive" ***Times Literary Supplement***

"Splendid" ***ABC***

"(…) Antonio Soler becomes a splendid **Joyceian Ulysses**. Expresionist, lubric, desolate, polyphonic, disquietingly human, and with Malaga as a backdrop **.." Mercurio**
"Soler constructs a vibrant psychologistic tale of incomprehensible and incomprehensible interiors and achieves a disturbing diagnosis of the human condition**" Santos Sanz Villanueva- El Cultural**

Andrés Trapiello—ME PIDEN QUE REGRESE
I Am Asked to Return
Destino, 2024. 395 pages

Political literary thriller by the masterful storyteller **Andrés Trapiello**!

In 1945, after the Spanish Civil War and when the Second World War is about to end. the American secret services ask the American Benjamin Smith to return to Spain to carry out a dangerous mission: to "remove" a hierarch of the regime whom he does not even know. The historical moment is decisive: the World War is about to end, and no one is safe. Least of all Benjamin Cortés / Benjamin Smith, protagonist of this story, the young Spaniard, American by adoption.

After ten years of absence, an unusual Madrid awaits him, a hotbed of intrigue, of aristocrats and military men, spies and diplomats, dazzling and gloomy at the same time. Action, love and ideals. The city of the aristocratic salons and the underground. The big world and the shady suburbs. On one side, those who are not willing to give up the privileges of victory, and on the other, those who try to prolong the struggle, surviving as best they can in defeat. A city in which the parties at the Palace Hotel, the dances at the fashionable Pasapoga nightclub, the Balenciaga costumes and the success of bullfighter Manolete coexist with the chains of prisoners led on foot along the Gran Vía, fear, misery and petty smuggling.

The appearance of a young, rich, attractive and independent woman in Benjamin's life will change everything.

In the author's own words

"As editors say, it is a novel in which there is a bit of everything: action, love, ideals; intrigue, struggle and danger. And it is set in an unusual Madrid, that of 1945. Crucial in the history of Spain, the year of the defeat of Nazism and Fascism and in which the powers that defeated them, mainly England and the United States, decided to give continuity to Franco's fascist regime.

The characters in this story belong to two close worlds: that of Madrid high society of the victors, and that of the diplomats, almost all of whom are employed in espionage by their respective countries. From one world to the other will go Benjamin Cortes, an outcast (he comes from the humblest social extraction and represents those defeated in the war). The love for an aristocrat and the politics at the highest level carried out by the American secret services will conduct this dangerous transit."

Andrés Trapiello (1953) has lived in Madrid since 1975. He was awarded the **Premio Nacional de la Crítica** in 1993 for **Acaso una verdad, Premio Nadal** in 2003 for **Los amigos del crimen perfecto, Premio Plaza & Janés** in 1992 for **El buque fantasma,** the **José Manuel Lara Foundation Award** in 2004 for **Al morir don Quijote**, and **Ayer no más** (chosen **Best Novel by the readers of El País**, 2012) among his other novels. He also has published twenty-four volumes of his journals **Salón de pasos perdidos,** labeled as "a novel in progress". He currently writes for the newspaper **El Mundo**. He has received, among others, the **Premio de las Letras de la Comunidad de Madrid** and the **Premio de Castilla y León** for his entire work as a whole and has adapted **Miguel de Cervantes's Don Quixote** into modern Spanish. His works have been translated worldwide.

SELECTED BACKLIST

GUILLERMO ARRIAGA:

EXTRAÑAS
Strange Creatures
Alfaguara, 2023. 489 pages

"It wasn't an animal, perhaps not a human being either; it seemed to be a broken angel, lost, neglected" England, 1781. William Burton, a young nobleman, has an encounter whose intensity will leave a mark on his life and change it forever. He is the first-born of a lineage whose ancestors date back to 971. From childhood he has been educated by his father to honor the family traditions and rule Evergreen's vast domains, as all his ancestors have done for centuries. But his life will change when he discovers himself at the back of a stable, surrounded by cattle and chained to a post just like an animal, the naked figure of a malformed man. An encounter that will awaken in him a vocation for medicine and will drag his life to a crucial dilemma: to be faithful to himself and to his inclination for reason and knowledge, or to remain attached to religion and the obligations and duties imposed by the family name. The author, who has always had a clear preference for the borderline spaces around ethics, travels back to England in the 18th century to tell us about the conflicting moral frontier that separated science and religion. He does so through a main character who will defy the social conventions of the time and renounce the privileges of his lineage to become a doctor and help the most disadvantaged in society.

At the heart of this novel lies a deep reflection on the inscrutable human condition, offering us an empathetic glimpse via a parade of engaging characters whose lives are pushed to the limit. **Guillermo Arriaga** writes thus his first historical novel and makes a shift in his narrative with this masterful work, whose ferocity leaves readers dizzy, forcing them to look at themselves and their most intimate fears, pains, and prejudices.

Foreign sales: Giunti (Italy), Bookzone (Romania), Polyandria (Russia)

SALVAR EL FUEGO
To Save The Fire
Alfaguara, 2020. 664 pages
2020 Premio Alfaguara

A story of violence in contemporary Mexico where love and redemption are still possible. Marina, a married woman with three children and a settled family life, a choreographer of some prestige, becomes involved in an improbable love affair with an unthinkable man. **Salvar el fuego** portrays two Mexicos completely split from each other, where Marina, who belongs to the highest social class, becomes involved with a man at the extreme end of society. This is a novel that portrays the contradictions of a country and the deepest contradictions of human nature. It is a novel of love and it is a novel that in the

end brings hope. A polyphonic novel that narrates with intensity and exceptional dynamism a story of violence in contemporary Mexico where love and redemption are still possible. The author uses both an extraordinary visual force and the recreation and reinvention of colloquial language to achieve a work of disturbing verisimilitude. The different narrative planes have the human body as a common thread, a motif of celebration and exposed to numerous excesses.

Foreign sales: Meridiaan (The Netherlands), Giunti (Italy), Fayard (France), Klett-Cotta (Germany), Polyandria No Age (Russia), Ikaros (Greece)

EL SALVAJE
The Untameable
Alfaguara, 2016. 697 pages

The groundbreaking and acclaimed **BAFTA-winning screenwriter of *Amores Perros* and *21 Grams*** returns to his literary roots with **The Untameable**, an emotionally rich coming of age story about the family ties that bind us, but that can also suffocate us if we don't learn to let go of the past.

Yukon, Canada's far north. A young man tracks a wolf through the wilderness. The one his grandfather warned him about:
"Of all the wolves you will see in your life, one alone will be your master."

In Mexico City, Juan Guillermo has pledged vengeance.
For his murdered brother, Carlos.
For his parents, sentenced to death by their grief.

But in 1960s Mexico justice is sold to the highest bidder,
and the Catholic fanatics who killed Carlos are allied to Zunita, a corrupt and influential police commander.

If he is to quench his thirst for revenge
Juan Guillermo will have to answer his inner call of the wild
and discover what links his destiny to a hunter on the other side of America.

When Juan Guillermo is just an embryo in his mother's womb, his twin brother Juan José dies, strangled, before their birth. Juan Guillermo is left guilt-ridden for surviving, certain that his family blames him for his twin's death. But in the impressionable mind of a young and sensitive boy, Juan Guillermo comes to believe that he intentionally killed his twin brother and will forever be haunted by his ghost.

In the throes of a tumultuous adolescence, Juan Guillermo quickly learns that for all the beauty in the world, humanity's violence pursues him…no one in his family is safe, not his parents, his beloved older brother Carlos, his loving grandmother, nor their dog. And he will be drawn to vengeance in their name.

Taking readers from 1960's Mexico, during a time of revolutionary politics, literary and cinematic heroes, LSD, and the rock and roll of Jimi Hendrix, to the radical transformations of the 20th century, **The Untameable** is a visionary and moving saga of one man's desperate search for answers.

An epic novel of revenge and retribution, in which the story of a teenage boy seeking vengeance for the murder of his brother by a sinister cabal is interwoven with that of an Inuit wolf hunter and his prey, **The Untameable** is a story of pure adventure, unfolding in the fragmented, non- linear fashion that Arriaga is famous for, and set against a backdrop of repression, police brutality and Church intrigue.

Goodfellas meets White Fang. A gripping coming-of-age thriller of vengeance and destiny set

between Mexico City's murderous 1960s underworld and the bleak tundras of Canada's most remote province.

Foreign sales: Atlas Contact (The Netherlands), Giunti (Italy), Citic (China), Fayard (France), Klett-Cotta (Germany), Foksal (Poland), Art (Romania), MacLehose (UK); Alma (Lithuania)

Guillermo Arriaga is a writer, director and producer who was born in Mexico City in 1958. His previous novels have been widely translated into the world's major languages. He achieved worldwide fame for the award-winning films such as *Amores Perros, 21 Grams, Babel, The Three Burials of Melquiades Estrada* and *The burning plain.* In 2017 he also won the Mazatlan Prize for Literature for *El salvaje*, and in 2020 his novel *Salvar el fuego* won the Alfaguara Prize.

About the author

"One of the most powerful, intense and original exontemporary authors writing in Spanish" **Exprés**

"An absolutely unique author." **Guadalupe Nettel**

"(…) the best contemporary Mexican writers and and indisputable figure, among the world's leading writers." **Gabri Ródenas, Zenda.**

"One of the most powerful, intense and original writers in contemporary literature." **sinembargo.mx**

"**Arriaga** proves to be equally as great a director as he is a great writer." **Roberto Piorno, Guía del Ocio**

"Then, one morning in 2000, on the culture page of **The Washington Post** I saw a huge photo of Guillermo; below, in letters made from a million dots, an exclusive was announced with the hottest writer in Mexico, who was in the United States promoting **Amores perros**." **Álvaro Enrigue, Letras Libres**

"With extreme sensitivity and visual power, consistently connecting characters and situations that initially appear to be unrelated [...], **Arriaga** shows that, in addition to being a superb screenwriter, he is also a good director." **Carlos Boyero, El País**

"The Untameable consecrates its author as the best contemporary Mexican writer and as an indisputable figure among the world's leading writers" **Gabri Ródenas, Zenda**

ARIEL DORFMAN

ALLENDE Y EL MUSEO DEL SUICIDIO

Allende and the Suicide Museum

Galaxia Gutenberg, 2023. 574 pages

(RIGHTS for Brazil and Portugal only)

An eccentric and obsessed billionaire, Joseph Hortha, convinces a writer in crisis to help solve one of the great mysteries of Latin American history: the death of Salvador Allende during the military coup of

September 11, 1973. Did he commit suicide, as the military claims, or was he killed, a thesis supported by most Chileans and much of the international community? For the two protagonists the legendary figure of Allende has a personal meaning. Having saved their lives when they were in danger, they both feel indebted to him and will do anything to find out the truth about his death. But that search is complicated by the shameful secrets both men hide. Before the investigation reaches its surprising conclusion, they will, each in their own way, have faced the afflictions of guilt and cowardice, trauma, and betrayal.

Allende and the Suicide Museum is, however, much more than an ingenious detective novel with a Chilean theme. It involves all of humanity, as Joseph Hortha has conceived a delusional plan: to create a museum dedicated to all suicides in history as a way of alerting the public about the collective suicide towards which global warming is inexorably leading us. As if the juxtaposition of two suicides, the possible one of Allende and the probable one of our species, was not original enough, **Ariel Dorfman**, the author of **The Suicide Museum**, has decided to insert himself, with his name and the trajectory and meticulous chronology of his own life, as an alter ego who narrates this adventure. Such an aesthetic strategy leads readers to experience a hybrid text that, by boldly mixing fiction and reality, imagination and history, confession and chronicle, truth and lies, explores the limits of the novelistic genre, and extends that genre in an unsuspected and exceptional way. The audacity of incorporating into the fictional plot real and historical characters who come from contemporary events (statesmen, ministers, guerrillas, human rights lawyers, rock stars, movie celebrities, Allende's relatives and, of course, Allende himself), results in a provocative, controversial, and daring thriller, an intellectual roller coaster ride.

This brief description fails, however, to convey the emotional core of this multifarious novel filled with unforgettable characters: a wedding photographer who can predict the future of the couples he portrays; a policeman who must find the serial killer who is killing refugees in an Embassy; a revolutionary imprisoned for trying to kill a dictator; and, above all, the complex women who support, for their own obscure reasons, the protagonists in their mission. **Allende and the Suicide Museum** delves fiercely into the enigmas of love and sex, into the relationships of parents with their children, asks hard questions about violence and exile and hope, machismo and fascism and the origins of the Holocaust, and wonders how we can find the truth if we cannot trust our own labyrinth of memory. At a moment in history when so many countries and social movements are faced with the dilemma of how to address the tremendous injustices of our global system, whether through peaceful or violent means, the discovery of how Allende lived and enigmatically died ends up providing a roadmap or blueprint for humanity as we try to resolve our current crisis.

Ultimately, though, **The Suicide Museum** must be understood, as the culminating literary work of an author who, translated into more than fifty languages and with theatrical works mounted in more than a hundred countries, a contributor to the most important newspapers, has been consecrated as one of the greats of our time, a "grandmaster of literature" (**Time**) whom the **The Washington Post** has called "a world-class novelist of the first category."

Ariel Dorfman's many internationally acclaimed works of poetry, fiction, and non-fiction include his best-selling memoir **Heading South, Looking North**, which was the basis for the documentary film **A Promise to the Dead**, directed by Peter Raymont and shortisted for the Academy Awards in 2008. **Death and the Maiden**, and his other plays have been staged in over one hundred countries and adapted into a famous film directed by **Roman Polanski**, starring **Sigurney Weaker** and **Ben Kingsley**. **Dorfman**'s books have been published in more than fifty languages. **Dorfman** is a frequent contributor to major media worldwide.

About the author and his works

"One of the most important voices coming out of Latin America" **Salman Rushdie**

"**Ariel Dorfman** is one of those rare, deeply feeling writers whose work is both wonderfully elegant and instilled with defiant spirit." **Oscar Hijuelos**

"Grandmaster of literature" **Time**

"A world-class novelist of the first category" **The Washington Post.**

"Those who survived (the coup against Salvador Allende) found that their role had changed, transformed from people actively building a more just tomorrow into something like guardians of historical memory. The best known among these, over the past five decades, has been the writer **Ariel Dorfman**. Now eighty-one, **Dorfman** has a resume that is quite fantastic, as broad as it is sprawling ... The book is set largely in the 1990s, and its focus is on the day in 1973 when La Moneda, Allende's presidential palace, was stormed. However, it is also a novel that looks to the future and wrestles anew with Allende's legacy and its relevance... Allende remains a subject of fascination and conjecture; in **Dorfman**'s new novel, her fate may matter for our shared future." **Jonathan Dee, The New Yorker.**

"An intricate examination of guilt and grief, **Allende and the Suicide Museum** evokes **Philip Roth**. His prose is intelligent and assured, propelling the reader forward through the intensity of his ideas." The narrator "confronts his grief for Allende...and for the Chile he lost. Watching him carry this through is deeply moving, reminding us of that courage, however unheroic, can happen on any scale." **NY Times Book Review**

"**Ariel Dorfman** is, without a doubt, the modern conscience of Latin America. He is the elegant scribe of its blue sky, as well as of its iron hand. And the lucid and loyal witness of its stuttering attempts at democracy. **Allende and the Suicide Museum** is the story he was always destined to write. In this novel, his prodigious talents are evident everywhere: in his impressive gifts as a storyteller; in his fierce pursuit of the truths of history; in his sly and deliciously wicked humor; in his essential humanity… It deserves a universe of readers." **Marie Arana "Chica Americana: Dos mundos y una infancia" and "Bolívar: Libertador Americano."**

"Intriguing and playful ... **Allende and the Suicide Museum** explores the boundaries of fiction: it is a thriller nested within a literary novel nested within a memoir. ..." **Rebecca Chace, The Los Angeles Review of Books**

"It is an exciting crossover of genres, where history, chronicle, autofiction, memoirs, thriller and essay converge, and where a complex moral reflection and a call for political rebellion take the form of an investigation into one of the fundamental myths of the twentieth century: the death of Salvador Allende. **Ariel Dorfman** has written the book of his life" **Javier Cercas**

JULIO LLAMAZARES:

VAGALUME

Vagalume
Alfaguara, 2023. 216 pages

We all have three lives: the public, the private and the secret.

A writer is a light in the night, like a firefly the Galician word that gives its title to the novel...

A writer researches the life of another writer who taught him how to be a journalist and who stopped writing

by choice at a very young age, and whose father, likewise, was another writer who published hundreds of newsstand novels without anyone knowing his real name. An unexpected and surprising discovery after his death, as well as a series of revelations, turn the missing man into a mystery that the narrator tries to understand while reflecting on the nature of the act of writing and its necessity, as well as on the secret lives we all carry within the one we have. A story like a Russian doll that hides other stories inside the main one…

"In the darkness of the night the lights of the buildings showed that there were people awake in them, that behind the red and yellow windows, depending on the light of the lightbulbs turned on, there were people like me who were still connected to life, each of them with their dreams and fears accompanying them like what happened to me when I wrote alone in the night like the vagalume (firefly) *in Manolo Castro's novel or like him when he was alive. The lights of their windows, now definitively turned off, were for years the frame for the fantasy into which their owners peered, those men who spent their lives writing at night so as not to arouse suspicions or to not disturb their families, who slept soundly while these men wandered through their imagination like the fireflies they turned into. Because from lighting up the night so much they themselves became light, that light that was so needed to illuminate the world when the loneliness of people becomes unlivable, and they need someone to talk to them and express what they feel or crave without asking in return anything more than admiration. That admiration that makes readers the inseparable and necessary friends of writers, because it is to them that we write even though we think that we are alone on the planet while we do it. Behind every illuminated window is a soul like our soul, a castaway from sleep and a survivor of the day that is ending or about to begin who is waiting for someone to speak to them in order to respond, even though their words are never heard. They are fireflies as well, but their light is not enough to pierce the night."*

Internationally renowned award-winning author J**ulio Llamazares** (1955) is considered an icon of the up-market Spanish literary scene, with such emblematic works as **Luna de Lobos (Wolf Moon)** and **Escenas de cine mudo**, among others. His books invariably rank on best-selling lists. **La lluvia amarilla (The Yellow Rain*),*** a contemporary classic among Spanish students, has more than thirty reprints to date, and it has been translated all over the world.

Foreign sales: Il Saggiatore (Italy)

About the author and his works

"**Llamazares** writes extraordinary books. He is an author who makes us grow" **Berna González Harbour, El País**

"Each new book by Julio **Llamazares** is an event" **Miguel Munárriz, Zenda Libros**

"**Llamazares** [...] always writes well, without arrogance, unprejudiced, with a sense of humor and with affectionate indulgence when he portrays. Perhaps that is the key [...]. The author is in love with what he describes and what he discovers" **Andrés Barba, El Cultural**

"**Julio Llamazares** is, without a doubt, one of those writers who writers who reconcile us with the exercise of literature" **Aurelio Loureiro, Leer**

"The novelist with the greatest poetic breath in current Spanish literature" **Ignacio Amestoy, El Mundo**

"**Julio Llamazares** continues to be a special writer, someone capable of looking at the world in a different way" **El Correo Gallego**

“In this somber and elegiac novel, **Llamazares**'s first to be translated into English, the last, dying resident of a deserted village in the Spanish Pyrenees, summons the ghosts of his past. (…) **Llamazares**'s gorgeous prose evokes the empty streets and desolate landscape as effectively as it suggests ambiguities in the narrative's truth (…) A gorgeous, heartbreaking meditation on memory and solitude, and a poetic accounting of physical and spiritual decay, **Llamazares**'s slender novel transports readers to a grim and unforgettable world” **Publishers Weekly**

“Reminiscent of **Camus' A Happy Death** (1972) in its poetic language and existential pondering, **The Yellow Rain** is a poignant, fictionalized memoir. **Llamazares** depicts the sad life of a man who has lived a full, and largely tragic life, and now faces death, the last holdout in Ainielle, a crumbling Spanish mountain town. **Llamazares** surprises with his ability to create dramatic tension in this soliloquy-style narrative through vivid description, attention to all the senses, and the detailed reenactment of past scenes. While the primary story consists of the protagonist's personal reflections, this is also the story of a village abandoned in the wake of civil war and progress, now, like him, facing extinction. Memories rain down in Ainielle, pouring through doors and windows, haunting the streets, and staining everything with the aged yellow color of time's passage. From utter loneliness to ghostly visions to near madness, Llamazares tackles the things that come to us--memory, feelings, visions, dreams--and cannot easily be washed away.” **Janet St. John--Booklist**

"A beautiful book, a somber memoir and moving elegy for a lost part of the world." **Le Monde**

"It recalls the work of **García Márquez**. But here the baroque has been replaced by a shuddering lyricism." **El Periódico**

“Poignant and exquisite… A sublime and relevant fable” **Scotland on Sunday**

“Immediately satisfying… A haunting farewell to a way of life” **Time Out**

“A novel that does honor to Spanish literature” **Corriere della Sera**

RAY LORIGA:

CUALQUIER VERANO ES UN FINAL
Any Summer is an Ending
Alfaguara, 2023. 138 pages

Edgy, original, and always surprising **Ray Loriga**. **Loriga**’s writing is as usual elegant, with a deeply wry sense of humor…

Love is built, I suppose, with such foolish strands, or it doesn’t exist at all

It's winter and Yorick, a publisher and a man, he says, of little ambition and little merit, is driving through Switzerland in a cab. Only a year ago, the aftereffects of a serious illness had caused his death during a couple of minutes on an operating table. Now he is visiting his friend Luiz, who is now living by lake Constanza, and who’s considering the possibility of putting an end to his existence. He is in an institution providing euthanasia and assisted suicide, whose only legal requirement demands the patient's willingness to die. Luiz is neither ill nor depressed, but now that his youth is behind him, he wonders why to extend life, however much privileged, fun and kind it may still be. Some personal matters, however, take him back to Lisbon, promising to his friends they will all meet again in July, as they do every summer.

Yorick's memory brings back the recollection of many trips, of faraway cities, beaches, bars, parties, and nights laughing and drinking with Luiz, his best friend and favorite person. Their relationship is made of chance encounters, infinite conversations, and complicit silences. And with them, a woman, Alma, who, with her beautiful illustrations for Yorick's editorial project, moves between love and misunderstandings… The prospect of losing the friend around whom his life orbits around, takes Yorick to look for an explanation for Luiz's stay in Switzerland and his absurd suicidal plans. But summer arrives, the friends are reunited in a cottage by the sea, and the days go by as smoothly as usual. For a moment, death becomes a remote possibility, a foregone conclusion that we won't have to think about until winter arrives.

Friendship, love, and the end of youth are the threads that run through **Ray Loriga**'s novel. A work narrated by a man who comes from the very border between life and death and who is reluctant to project the absence of a loved one, a friend who, with a touch of disappointment, a note of laziness and dandy-like manners, questions whether it is worthwhile to go on once they have reached maturity. With their differences, their asymmetries, and their dilettante spirit, he and Luiz dwell between an insistent sense of decadence and a vitality that drives them to seize a second chance, to enjoy what may be one last summer, to make of death not a fatal outcome but a life option. **Ray Loriga** delves into death, illness, and finitude, and addresses a controversial issue with a tenuous sense of humor and a writing of apparent lightness that moves through sentences of an aphoristic conciseness. The style that the author has been building throughout his career acts here as a perfect counterpoint to a subject that, in his hands, is detached from all dramatism without losing any depth or nuance.

From the steep streets of Lisbon to the peaceful simplicity of a Portuguese seaside village, passing through New York, Santo Domingo and Venice, Yorick's story leads us through a varied geography in which laughter, remorse, desire and jealousy intertwine in a wheel that never stops. **Cualquier verano es un final** speaks to us of the will to die and of the passage of time, celebrating life and the summer days that are still to be enjoyed before the arrival of winter.

RENDICIÓN
Surrender
Alfaguara, 2017. 216 pages
2017 Premio Alfaguara

Ten long yearas have passed since war first broke out, and one couple still does not know the wherabouts of their children or what their country is fighting for. They follow orders and their lives go by simply, until one day the auhorities announce that the area needst to be evacuated. Everyone must relocate to "the transparent city." The city is a paradise, a stunni9ng glass dome of endless highways, buildings, trains, and markets. Everything its inhabitants need is provided— food, protection, shelter— and the family unquestioningly settles into their new life. But neigher secrets nor walls are permitted here, strict order, authoritarian clam, and transparency reign supreme. In a society in which everything private is public, the most chilling portent of our future emerges. Sueerender is an urgent novel about dignitiy and rebellion and the lenghts we go to preserve love, hope, and humanity.

Rendición won the **2017 Premio Alfaguara,** one of Spain's most prestigious literary prizes. Among other things, the Alfaguara jury called it: "*A Kafkaesque and Orwellian story about authority and collective manipulation, a parable on our societies exposed to the gaze and judgment of all. Through the use of a modest and thoughtful voice, with unexpected bursts of humour, the author constructs a luminous fable about exile, loss, paternity and attachment*."

About the author

"**Loriga** belongs to a select group of writers who, like **Houellebecq** and **Murakami**, are redefining twenty-first century fiction" **Wayne Burrows, The Big Issue**

"**Ray Loriga** is a fascinating crossing between **Marguerite Duras** and **Jim Thompson**." **Pedro Almodóvar**

"The voice of a new generation." **The Daily Telegraph**

"**Ray Loriga** is an emerging cult author, distilling talent in every page" **Scotland on Sunday**

"**Surrender** calls to mind **The Handmaid's Tale** by **Margaret Atwood** and **Blindness** by **José Saramago**" **Alfaguara Prize winner's citation.**

"Engaging, thought-provoking… A suspensful novel that will maintain reader's interest right up to the surprise ending" **World Literature Today**

"**Surrender**'s climax packs abundant weight… This novel has plenty of power" **Kirkus Reviews**

"**Loriga** is the rock start of European letters" **New York Times**

"A crucial element in the narrative of the author of *Héroes* (is) that apparent indifference towards the reader, a way of narrating as if from the perspective of a novel written by **Albert Camus**, a certain distance from the human materials he gradually incorporates into his story, but which in the end leave a deep imprint on whoever is reading" J. Ernesto Ayala-Dip, *Babelia*

"Very elegant writing that carries the exactitude of **Loriga** in his maturity even a bit further" **Nadal Suau, El Español**

"**Ray** never makes obvious phrases. At times I feel he doesn't want to provoke anything in the reader for how understandable and direct his writing is" **Elena Poniatowska, Babelia**

"When life sometimes puts us one step away from sinking, we find a particular book that becomes our lifeline and allows us to stay afloat" **Óscar López, Página Dos, (**about **Rendición)**

"Polished writing, in short paragraphs, that doesn't describe but rather glides silently, like the tires on an automobile over a motorway" **J.A. Masoliver Ródenas, La Vanguardia**

Foreign sales: Houghton & Mifflin / Harcourt (USA), Masaa Publishing & Distribution (Arabic language), Kiraathane Basin (Turkey), Culturbooks (Germany)

Ray Loriga (Madrid, 1967), novelist, screenwriter and director, is the author of several novels and collections of stories. Hiw workS has been translataed into the major languages in the world. And he is one of the most highly regarded authors, by both national and international critics. As a screenwriter for the cinema he has collaborated, among others, with **Pedro Almodóvar** and **arlos Saura.** His works published in English received rave reviews in the New York Times, The Washington Post, and elsewhere.

ARTURO PÉREZ-REVERTE

EL PROBLEMA FINAL
The Final Problem
Alfaguara, 2023. 317 pages

June 1960. A storm strands the nine guests staying at the small local hotel on the island of Utakos, off Corfu. What should be a peaceful wait turns into an unsuspected detective challenge when a hanged woman is found in the beach pavilion. Edith Mander, a discreet English tourist, is found hanged. All signs point to suicide, but Hopalong Basil, a fading British actor who became famous for his portrayal of Sherlock Holmes in the movies, suspects that behind the death there is a clever and thoughtful criminal act. Encouraged by intuition and applying the methods he learnt from **Arthur Conan Doyle** and Holmes' legendary character, he begins an investigation to unravel the truth. In a place where no one can enter and no one can leave, everyone will become a suspect in this plot that evokes the classic enigma of the locked room. Thus, **El problema final** pays tribute to great masters such as **Arthur Conan Doyle** and **Agatha Christie**, and recovers, with an original detective storyline, the classic problem-novel.

Masterfully crafted combining both the upmarket literary quality of **Pérez-Reverte**'s writing with the potent commercial vein of his stories, **El problema final** is much more than a crime novel. The crime investigation is not the only plot thread. As he usually does in his works, he introduces extensive reflections on other areas which transcend the simple genre mechanics. Here, insights on detective stories in movies and literature, and their evolution undergone over the last few decades. Through the protagonist, Hopalong Basil--who is 65—**Pérez-Reverte** expresses his nostalgia for the stories of yesterday. In the long conversations the protagonist has with Paco Foxá--a Spanish writer of pulp fiction and newsstand novels who has become a particular Watson-- it is recalled that "*until the end of 1930s, thousands of novels with enigmas were published. That killed the genre. Solving a crime while drinking cups of tea [...] sounds soft today. The novel that we call noir, more innovative, cornered the elegant enigmas*."

Arturo Pérez-Reverte (1951) was a war correspondent for 21 years. any of his books have been adapted for the cinema and television. He is a member of the Real Academia Española and the Association of Marine Writers of France. He is widely known for his accurate and artfully told historical novels which become instant best- sellers. His books have been translated into over forty languages.

About the author and El problema final

"I like **Pérez-Reverte**. He reminds me of **Dumas** and **Salgari**." **Umberto Eco**

"**Arturo Pérez-Reverte** knows how to keep the reader turning the pages." **The New York Times Book Review**

"A magnificent, complete, rounded book that fully meets all the demands of the genre." **Santos Sanz Villanueva El Cultural**

"A perfect book, written with a scalpel." **Karina Sainz Borgo ABC**

"The author has the most fun (and) approaches crime as one of the fine arts, following **De Quincey** (...) Fun and evocative, a game, a theory." **Raúl del Pozo, El Mundo**

Foreign sales: Azbooka (Russia), Soyuz (audio-Russia), Asa (Portugal), Ednorog (Bulgaria), Patakis (Greece), ArtRage (Poland), Laguna (Serbia), Gallimard (France); Hachette (USA)

REVOLUCIÓN
Revolution
Alfaguara, 2022. 464 pages

This is the story of a man, three women, a revolution, and a treasure. The revolution was the one in Mexico in times of Emiliano Zapata and Francisco Villa. The treasure was 15,000 20-peso gold coins of what were known as *maximilians*, stolen from a bank in Ciudad Juarez on the 8th of May in 1911. The man was called Martin Garret Ortiz and he was a young Spanish mining engineer. Everything began for him this same day, when from his hotel he heard a shot fired off in the distance. He stepped out on the street to see what had happened, and from that moment his life changed forever… **Revolución** is much more than a novel about the dramatic events that shook the Mexican republic in the first third of the twentieth century. It is a tale of initiation and maturity through chaos, lucidity, and violence: the astonishing discovery of the hidden rules that determine loyalty, love, death, and life.

"The creative stage that **Arturo Pérez-Reverte** is going through is amazing. Is **Revolución Pérez-Reverte**'s best novel? At least, and without a doubt, one of the best." **Sergio Vila-Sanjuán La Vanguardia**

Foreign sales: Azbooka (Russia), Mondadori (Italy), Gallimard (France), Asa (Portugal), Fabula (Ukraine), Laguna (Serbia)

EL ITALIANO
The Italian
Alfaguara, 2021. 400 pages

Set in 1942 and 1943 and based on a true story, **El italiano** is the title of the new novel by **Arturo Pérez-Reverte**, recounts an episode of war and espionage that happened during the Second World War in Gibraltar and Algeciras Bay.

El italiano tells an amazing story of love, the sea, and war. In 1942 and 1943, during the Second World War, Italian combat divers sunk or damaged 14 allied ships in Gibraltar and Algeciras Bay. In this novel, inspired on true events, only certain characters and situations are imaginary. One day while walking on the beach at daybreak, Elena Arbués, a 27-year-old bookshop owner, finds one of these scuba divers passed out among the sand and water. As she comes to his aid, the young woman has no idea that her resolve will change her life, and that love will only be part of a dangerous adventure.

"I've been wanting to write this almost unbelievable story, faithful to the facts, since my father told me it when I was a boy. And I hope I have succeeded", explained the writer.

About the author and his works

"**Arturo Pérez-Reverte** is the great European storyteller of the 21st century in the tradition of **Dumas**" **Simon Sebac Montefiore**

"**Arturo Pérez-Reverte** brilliantly illustrates the sheer delight of fiction." **Daily Telegraph**

"**Pérez-Reverte** achieves an intense novel, of stifled emotions and infrequent virtues, including the perhaps controversial virtue of recognizing the merit, courage and nobility of enemies." **Domingo Ródenas de Moya, Babelia**

"**El italiano** is for me **Arturo Pérez Reverte**'s best novel so far. All its chapters smell of cleanliness, of the awakening of summer mornings, of croissants, of the Floyd of the hairdressers of yesteryear, of the bars at nine o'clock, freshly swept and scrubbed, when the smell of bleach has gone. To those magical mountains of the first school trips. His prose is crossed by the tremor of illusion. [...] Reading it I have remembered **Graham Greene**, **Simenon** and **Conrad**, **Vittorio De Sica** and **Rossellini.**" **José Luis Garci**

"An astonishing tribute to the Mediterranean as a homeland, and to the marble and bronze of its gods and heroes" **Raúl del Pozo**

"There are books capable of locking the reader to reality while pushing him to enter the most unusual part of the world. Because life is best realized in small things. **El italiano** is one of them: [...] a secret kept by the hours" **Antonio Lucas, El Mundo**

"**Pérez-Reverte** at his best. His novels trace links with each other, until they form a warp that is what the classics called style, and the moderns, world" **José María Pozuelo Yvancos, ABCultural**

"The magic consists in the fact that **Arturo Pérez-Reverte** is able to put the reader, with all the depth of field he is capable of appreciating, because he offers him a tapestry with the historical data and the mental coordinates of the moment. [...] This is not easy, but it borders on virtuosity when the life and history lesson also come dressed in adventure, the kind that keeps you from looking up from the page" **Jesús García Calero, Zenda**

"For the same price, a beautiful love story and a war story. And what a war story!" **Jacinto Antón, El País**

"A stupendous adventure of love, honor and war: a great true story with a dash of imagination. [...] The Spanish Dumas" **José María de Loma, La Opinión de Málaga**

"An espionage plot that will give you that rumble of the great thrillers, [...] a Mediterranean hero [that] tinges these pages with the melancholy that usually derives from the inevitable passage of time" **Javier Ors, La Razón**

Foreign sales: Azbooka (Russia), Mondadori (Italy), Ednorog (Bulgaria), Asa (Portugal), Patakis (Greece), Gallimard (France), Folio (German)

BENJAMÍN PRADO:

LOS DOS REYES
The Two Kings
Alfaguara, 2022. 267 pages

With **Los dos reyes**, the series **Los casos de Juan Urbano** (*The Cases of Juan Urbano*, created in 2006 by **Benjamín Prado**, reaches it's sixth instalment.

The professor and detective Juan Urbano looks for information in Ceuta about the Green March, when the Sahara was abandoned by Spain, and also about a lucrative business: the sale of desert sand to real estate and tourism companies. His plan with his future wife, Isabel Escandón, is to visit the Tindouf refugee camps and the former Spanish protectorate, where various entrepreneurs began their epic story.

But a new case comes his way when a mysterious client hires him to find a man and a treasure: the soldier

who received the order to kill Hassan II and, having him at his mercy, spared his life, and a document the king signed that could destroy his legend. Two Spanish nannies who saved Mohammed VI, king of Morocco, that day hold the key to a secret hidden for half a century.

The sixth case for Juan Urbano takes the reader from an intriguing Morocco to Ceuta and Melilla, from Paris and northern Europe to a Granada right out of *One Thousand and One Nights,* in a thrilling plot full of adventures, double identities and dangers: pull the string, and in the end the spider appears.

Benjamín Prado was born in Madrid in 1961. He has published several poetry books and novels. His works are received enthusiastically by the critics and readership. Nowadays, **Benjamín Prado** confirms himself as one of the most profound and original writers of his generation, translated all over the world.

LOS CASOS DE JUAN URBANO (THE CASES OF JUAN URBANO)

Todo lo carga el diablo (2020)
Blame it on the Devil
A complex story of medical scandals, psychiatric hospitals turned into jails and manipulated biographies.

"An ambitious novel […] about the lives of a representative group of women whose intellectual and athletic careers were cut short and silenced" **Enrique Bueres, *GQ.***

"Accurate and effective prose […] in which Prado shelters the reader, enthralled from the first pages by a plot that grabs their interest and keeps them anxiously waiting" **Enrique Bueres, *GQ***

Los treinta apellidos (2018)
Thirty Surnames
Pop Eye Prize for Literature

A family saga wrapped up in a plot about greed and shady businesses over generations.

"A great novel about dignity and power, about the violence of money and the restorative capacity of memory" **Almudena Grandes**

Ajuste de cuentas (2013)
Settling Scores
Humour, irony, and mystery, with the latest financial crisis as the backdrop. An unsettling portrait of the get-rich-quick era in Spain.

"A work written in a style that is direct, clear, agile, concise, unadulterated, that avoids mannerisms and demagogy, and above all is an exciting detective story with a surprise ending" **Luis Benvenuty, *La Vanguardia***

Operación Gladio **(**2011)
Operation Gladio
The tortuous road that brought Spain from dictatorship to democracy, full of conquests and resignations, historic agreements, and shameful pacts.

"The book that all Spaniards should read to have another perspective on the Transition, and because some of the keys to our democracy are fictionalized here**" José Luis Chacón, Diario de Burgo**

Mala gente que camina *(*2006)
Bad People Walking
A novel that delves into the black waters of the Franco regime.

"A tough and moving story, based on real events, that draws us into the darkest evil of those who won the Civil War" **Javier Rioyo, *El País***

ANTONIO SOLER:

YO QUE FUI UN PERRO
I Who Was Once a Dog
Galaxia Gutenberg, 2023. 291 pages

Antonio Soler has written a novel with a single point of view, that of a medical student obsessed with his girlfriend, and the result is a sketchy portrait of an abuser with narcissistic traits. As the author himself has revealed, the basis of the novel was an actual real diary he found by chance. The protagonist, also the narrator of it all, is a sociopath who wants to impose his conception of the world by justifying himself with false universal values based only on his own obsessive and controlling criteria. Written with lean verbiage and extreme fixation on details as a psychotic trait, the reader witnesses how **Soler** slips into the mind of a dastardly man with a disturbing personality, who observes--watches--his girlfriend, neighbor of the building across the street and pretends that the world, especially hers, is governed by his rules as if it were a sentence. She is minutely analyzed, in each of her gestures, in her outings out of the house, alone or with friends, in each dress she wears, and it all provokes anger, jealousy or complacency in him. In addition to his girlfriend and her family, his mother, his colleagues, and friends are also subjected to the meticulous scrutiny with which he makes an exhausting catalog of "defects", classifying them, taxonomically, and all are either under suspicion or are his enemies. The novel makes a cross-section of a Spain before the euro, cell phones and e-mail, in which sexism was normalized and assimilated.

Antonio Soler shows us once again his mastery as a storyteller by unraveling the deviated mechanisms in the perversive mind of someone who believes himself to be the sole owner of the people with whom he shares his life. In a psychologically outstanding portrait that freezes the reader's blood, **Antonio Soler** dissects the creepy logic behind every abuser by simply describing his daily routines, where we will witness in its total banality the evil and toxicity towards his world around.

SACRAMENTO
Sacrament
Galaxia Gutenberg, 2021. 416 pages

A real event. Until now carefully hidden amid the darkness of the 1950s. A priest who was considered a saint by much of the city. Many took him to be an enlightened soul. For others, he was simply a depraved man who used religion to fulfil his darkest desires. Was the altar used to make him a martyr or for sacrilegious desecration? Spiritual elevation, sensual ceremonies, erotic marriages, orgies. Secrecy, controlled by the Franco regime and the church, shrouded this personality. Hipólito Lucena. A boy who entered the seminary pursuing the shadow of Saint Bruno, asceticism, silence, and ended up immersed in a legend of perversion. This is his story.

"**Soler** constructs a vibrant psychologistic tale of incomprehensible and incomprehensible interiors and achieves a disturbing diagnosis of the human condition" **Santos Sanz Villanueva- El Cultural**

SUR
South
Galaxia Gutenberg, 2018. 505 pages

Listed by nation-wide circulation media **El Cultural** and **ABC** as **one of the best books in 2018**, unanimously highly acclaimed with excelleent reviews,.and also awarded with the prestigious **Francisco Umbral 2018 Prize**, and the **Alcobendas Juan Goytisolo**, **Sur** has lead the literary events of 2018.

At dawn, on a scorching day in August 2016, the body of a dying man, crawling with ants, appears in a vacant lot in the city of Malaga. This insignificant event in the police reports inspires the story of one day in a city and its jumbled reality: police and delinquents, adolescents and pensioners, priests and street musicians, doctors and reporters, writers and murderers, drug addicts and junk dealers, mystics and survivors, waiters and builders, the living and the dead.

The variety of characters, situations, linguistic registers, narrative techniques, make **Sur** a dazzling and fascinatingly rich novel, where all the stories that simmer in a city exist, fluctuating each day between hell, salvation, or insignificance.

In the great tradition of novels that unfold in the course of just one day, like **Ulysses** by **James Joyce**, **Virginia Woolf**'s *Mrs. Dalloway* or *Under the Volcano* by Malcolm Lowry, and the novels that focus on how life unfolds in a city, such as *Manhattan Transfer* by John Dos Passos, *Berlin Alexanderplatz* by Alfred Döblin or Andrei Bely's *Petersburg*, this new novel by this new novel by **Antonio Soler** is without a doubt his most ambitious work, one that only a novelist of his experience could undertake

"In **Sur**, **Antonio Soler** becomes a splendid Joyceian Ulysses. Expresionist, lubric, desolate, polyphonic, disquietingly human, and with Malaga as a backdrop .." ***Mercurio***

Considered one of Spain's most talented living writers, **Antonio Soler** was born in 1956. He is a novelist and the author of essay collections **Las bailarinas muertas** *(***Premio Herralde** 1996 and **Premio Nacional de la Crítica** 1997), as well as **El camino de los ingleses** (Premio Nadal 2004) for which he penned the screenplay for the movie adaptation, *Summer Rain*, directed by **Antonio Banderas**. His novel **Sur** was listed by nation-wide circulation media **El Cultural** and **ABC** as **one of the best books in 2018**, unanimously highly acclaimed with excelleent reviews,.and awarded with the prestigious **Francisco Umbral 2018 Prize**, and the **Alcobendas Juan Goytisolo.** His books have been widely translated all over the world.

Foreign sales: Peter Owen Publishers (UK), Payot & Rivages (France)

About the author

"Impressive" ***Times Literary Supplement***

"Splendid" ***ABC***

"(…) Antonio Soler becomes a splendid Joyceian Ulysses. Expresionist, lubric, desolate, polyphonic, disquietingly human, and with Malaga as a backdrop **.." *Mercurio***

"Soler constructs a vibrant psychologistic tale of incomprehensible and incomprehensible interiors and achieves a disturbing diagnosis of the human condition**" Santos Sanz Villanueva- El Cultural**