



RANDOM HOUSE MONDADORI

FOREIGN RIGHTS GUIDE

2004 / 2005

For further information, please contact  
Justyna Rzewuska • email: [jrzewuska@randomhousemondadori.es](mailto:jrzewuska@randomhousemondadori.es)  
Random House Mondadori  
Travessera de Gràcia 47-49 • Barcelona • Spain  
Tel: +34 933660291 • Fax +34 933660313



---

---

FOREIGN RIGHTS GUIDE / *Fiction*

---

---

Álamo Antonio.....	7
Belnome Ricardo.....	8
Briante Miguel.....	9
Dal Masetto Antonio.....	10
Estrázulas Enrique.....	11
Martoccia María.....	12
Lamborghini Osvaldo.....	13
Prieto Susana.....	14
Saorín José Luis.....	15
Sasturain Juan.....	16
Vélez Lea.....	14

---

---

FOREIGN RIGHTS GUIDE / *Poetry*

---

---

Balasz Albert.....	18
Goytisolo José Agustín.....	17
Pombo Álvaro.....	18

---

---

*Non Fiction*

---

---

Aranguren Teresa.....	19
Balcameda Carlos.....	20
Batista Antoni.....	21
Berdún Lorena.....	22
Del Valle Ely.....	23
Elizalde Laura.....	33
Gadet M <sup>a</sup> Pilar.....	24
Graziano Walter.....	25
Ménendez Isabel.....	26
Montes-Bradley Eduardo.....	27
Morató Cristina.....	28
Ordaz Pablo.....	29
Orgambide Pedro.....	30
Raich Jordi.....	32
Sáenz Dalmiro.....	33
Samper M <sup>a</sup> Ángeles.....	31
Sierra Julio A.....	34
Vinyes Ricard.....	35
Zin Hernán.....	36

---



## El incendio del paraíso

(*The Fire of the Paradise*)

Antonio Álamo

Mondadori

pp. 250

Pub. date: February 2004

**El incendio del paraíso** is a novel of exceptional dramatic charge which, through the character of Santiago Lizarrabengoa, describes the heart-rending road towards madness caused by love.

Santiago has been admitted to the Psychiatric Hospital in Sevilla, where he is being submitted to all kinds of examinations, whose purpose is to assess the degree of his responsibility for the crime he has been charged with: the murder of Sara Carmona, his partner of many years. The relationship between Santiago and Sara goes to pieces when Sara admits she has been unfaithful to him. From that moment, Santiago falls in the grip of obsession and self-destruction and that turns the relationship into real hell. However, in spite of all the suffering, the couple unable to make a clean break, continues the perverse game. The conversations with the hospital psychiatrist and the recreation of the last year of Santiago and Sara's life together will tell the reader what the motives of the crime were and how the deep hatred, the other side of what once was love and passion, was unleashed.



Antonio Álamo was born in Córdoba in 1964. In 1986 he published his first collection of short stories *Los Gatos o los perros*, and in 1999 another collection entitled *Quien se ha meado en mi cama?*. He is the author of the following novels: *Breve historia de la inmortalidad* (Lengua de Trapo Award, 1996), *Una Buena idea* (1998) and *Nata soy* (Literatura Mondadori, 2001). His deep interest in the dramatic art has made him one of the pillars of the Spanish theatre. In 1991 he received the Marqués de Bradomin Award for *La oreja izquierda de van Gogh*. In 1993 he was given the Tirso de Molina Award for *Los borrachos*, the Ercilla Award for the best staging of the year and he was also short-listed for the Premio Nacional de Literatura. In 1996 he was awarded the Premio Born de Teatro for *Los enfermos* and in 2000 the Premio Caja España for *Grande como una tumba*. His latest theatrical performance is *Caos*. Some of his plays have been translated into different languages and performed abroad. At present he is director of the Teatro Lope de Vega in Sevilla, his place of residence.

---

---

**Deseo***(Desire)***Ricardo Belnome**

Mondadori

pp. 340

Pub. date: October 2004

---

**Deseo is an original and enjoyable book. It takes the readers into the world of sensuous pleasure where those best-equipped to do so will teach them how to enjoy eroticism.**

Daniel Danelou, a writer of Russian origin, has an idea for an erotic novel and such is his determination and insistence that he manages to sell it to one of the major publishing houses. However, once he sets down to work, he realizes how difficult it is to write an original book about sex. Daniel makes a tremendous effort to collect pertinent documentation, visiting the best bookstores and libraries in Paris. In the history of erotic literature there are many examples of the art of writing about pleasure but Daniel wants to create something original and unique, something that is close to perfection. To keep pace with his burning creative ambition, the adventures and erotic experiments he embarks on are both ingenious and thrilling. In all this, he is being helped by Julia, a young editor's assistant.



Ricardo Belnome is the pen name of the Italian writer who has worked in different areas and is the author of many non fiction books. This is his first novel.

## ■ ■ Al mar y otros cuentos

(*To the Sea and Other Stories*)

Miguel Briante

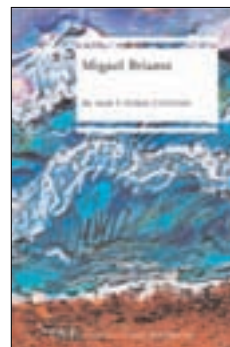
Sudamericana

pp. 224

Pub. date: September 2003

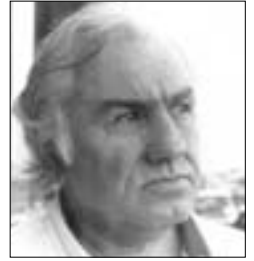
■ ■ Miguel Briante presents us with three types of story: stories of beach resorts, stories of provincial towns and stories of the new urban picaresque. Each one related with equal mastery.

On a beach, in the suburbs, in a sort of outdated bar or in a no less outdated disco, an apparently insignificant event suddenly acquires proportions that are denied by the miserly and submissive “reality”. Only the spy-like eye of Miguel Briante, who successfully complements his profession as a journalist with that of a natural storyteller, adapts our perception and accommodates our feelings so that the short story becomes, at once, a revelatory expression: the plain and reticent nature of the character and the matter hanging over him which transforms him with anonymous gravity into the definitive hero of an obscure situation.



■ ■ Miguel Briante was born in General Belgrano, province of Buenos Aires, in 1944, and died there in January 1995. At the age of seventeen, he won first prize for the 2nd Competition of South American Storytellers for his story *Kincón*. His first book of stories, *Las Hamacas voladoras*, was published in 1964. In 1993, a new version of his only novel *Kincón* was published. His other two books of stories, many of which form part of anthologies, were *Hombre en la orilla* (1968) and *Ley de juego* (1983).

Antonio Dal Masetto was born to farm-working parents in Intra (Italy) in 1938, his family emigrated to Argentina in 1950, to settle in Salto. There he learnt Spanish by reading books that he chose at random in the town library. In his youth he worked as a mason, painter, ice cream seller, travelling salesman, clerk and journalist. His novel *Siempre es difícil volver a casa*, 1985, was turned into a film in 1992. *El padre y otras historias* (2002) has also been published. At present he is a regular contributor to the newspaper *Página/12* in Buenos Aires.



## La tierra incomparable

(*The Incomparable Land*)

**Antonio Dal Masetto**

*Sudamericana*

pp. 256

Pub. date: August 2003

**An immigrant who has lived in Argentina for forty years decides to return to her native Italy as an elderly woman.**

It is not difficult to outline the plot of *La Tierra Incomparable*. Yet it is impossible, on the other hand, to transmit the intensity and emotion with which the author relates this nostalgic homecoming voyage. A wonder of concision and tenderness, meticulous and subtle perceptiveness, *La tierra incomparable*, draws upon the essential themes of the Argentinian Literature, with the unmistakable imprint of Antonio Dal Masetto.



## Oscuramente fuerte es la vida

(*A Darkly Forceful Life*)

**Antonio Dal Masetto**

*Sudamericana*

pp. 224

Pub. date: January 2003

**This novel is a hymn to passion, strength and tenderness.**

The woman who narrates the story of *Oscuramente fuerte es la vida* is already one of the archetypes or legendary characters of the Argentinian narrative. And with good reason, too. Through her voice we recover a faith, a hunger, and a stoicism that will remain with us forever. And what this voice relates, doubly true as a work of fiction, resounds in the conscience of the readers. Looking back over the course of her lifetime, a long one by virtue of her stubbornness and courage, this woman, born in 1911, recovers those formative events and dreams for which she has become an emblematic figure for many immigrants, who find in her voice their own.



## ■ ■ Los manuscritos del caimán

(*The Caiman's Manuscripts*)

Enrique Estrázulas

Sudamericana

pp. 224

Pub. date: July 2004

---

■ ■ The protagonist of this captivating story falls in love with the unrecognised daughter of a famous dictator of a Caribbean island.

Raiza, the narrator as well as the other protagonists -Adviser, the Poet, and the Caiman- are all memorable, characters that, through their depth and definition, belong to the best of Latin American literature. Estrázulas follows in the novelistic traditions of literature that has so many illustrious antecedents: *Persona non grata* by Jorge Edwards, *El Señor Presidente* by M.Á. Asturias, *El otoño del patriarca* by García Márquez. He makes an incursion into this genre with a notable fruition and great subtlety. The dictator is not a caricature. Archetypes don't dominate, the action is fluid, and every detail is observed with precision. From the first line, the reader is cast from his reality and is capable of recognizing in the voice of *Los manuscritos del caimán* an inflection capable of unravelling the intrigues of power as well as the affairs of the heart.

■ ■ Enrique Estrázulas was born in Uruguay in 1942. He has written five books of poetry, five novels and three short stories collections. His novels and stories have been translated into several languages, especially his famous fiction *Pepe Corvina*. He has worked as a journalist from a young age and, as a reporter and diplomat, he has travelled extensively. Julio Cortazar, Juan Rulfo, Juan Carlos Onetti, among others, have considered him to be at the forefront of Latin American literature.

## Los oficios

(*The Professions*)

María Martoccia

Sudamericana

pp. 192

Pub. date: March 2003

In a remote part of the mountains in Córdoba, Argentina, a group of people of different backgrounds converse. The conversation passes from one topic to the next in the same easy manner as that of those who are conversing.

From the start, *Los oficios* captures the reader in an imperfect but wonderfully harmonious world. The indiscretions and trivialities transmitted by the characters, that at first seem to be motives for polite conversation or pretexts for small talk, begin to show, as the plot thickens, an extraordinary trajectory of events, that cast light and shade upon the versions of reality of each one of the characters. The characters of this subtly defined novel conquer us as soon as they talk about their eccentricities or way of referring to happenings. And when they act they also conquer us, because the episodes are impregnated with a private logic, that isn't a whim of the narrator, but rather an internal requirement of the story, of its prodigious literary autonomy. *Los oficios* ends up being quite the opposite of an exercise in evasion: the inventive invasion of a fictitious crowd that comfortably inhabits our world.



María Martoccia was born in Buenos Aires, in 1957. She currently lives in San Marcos Sierras with her family and various animals (dogs, cats, horses and uncountable toads). She looks after her allotment, translates and writes. She has published a book of short stories, *Caravana*, Sudamericana, 1996 and together with Javiera Gutiérrez *Cuerpos frágiles, mujeres prodigiosas*, Sudamericana, 2002.

■ ■ Osvaldo Lamborghini was born in 1940 in Buenos Aires. He died in Barcelona in 1985. His three books published in his lifetime-*El fiord*, *Sebregondi retrocede* and *Poemas*- were such complete demonstrations of a rare talent that he became a writer with a devoted and even fanatical following. The material, compiled and transcribed by César Aira, is one of the most valuable additions to the Argentinian narrative over the past thirty years.

## ■ ■ **Novelas y Cuentos**

**Osvaldo Lamborghini**

Edition by César Aira

*Sudamericana*

Vol 1 - pp. 320, Pub. date: May 2003

Vol. 2 - pp. 318, Pub. date: July 2003

This first volume begins with *El fiord*, published in 1969, a book with an allegorical character and legendary prestige. In 1973, shortly after the publication of *Sebregondi retrocede*, Enrique Pezzoni wrote of the book: "Literature built upon itself and set upon destroying itself over again in order to recommence. Lamborghini's subversion consists not only in his determination to open with effrontery a new dimension, but also in the disquieting possibility of other dimensions that will be opened inexorably." The prophetic character of the criticism is fulfilled within the horizons of the author's literary output, his work remaining unpublished throughout the rest of the dark decade. Unpublished but not inactive: many of the texts, novels and stories in this volume stem from these years. Whilst many of the novels and stories may not be easy reading, once the key to Osvaldo Lamborghini's style is discovered, his writing immediately becomes a kind of addiction. And the key is that which Enrique Pezzoni reveals in his early review: a continual defiance, an unbeatable sense of humour and ingenuity and a vast knowledge of literature.



## ■ ■ **Poemas completos 1969-1985**

**Osvaldo Lamborghini**

Edition by César Aira

*Sudamericana*

pp. 560

Pub. date: May 2004

For the first time, the poetic work of Osvaldo Lamborghini has been collected together. It is unlikely that there exists a more consistent body of work in the Argentinian poetry over the past decades than that of this writer.

To the rare and unusual thematic coherence- incorporating personal mythologies, political poetry, psychoanalysis, gaucho literature, and the best of the surrealist writers- one should add his quest of a writer who is always attentive to oral inflections, to their propagation and combination on the page.

## El desván

(*The Attic*)

Susana Prieto and Lea Vélez

Plaza&Janés

pp. 416

Pub. date: June 2004

Mystery, humour, sensuality and drama weave a web throughout this novel, entrancing the reader from the first page through to the unexpected ending.

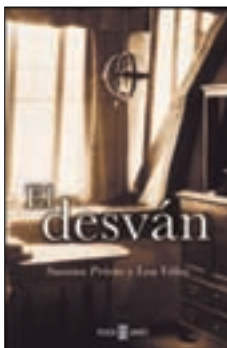
With a direct style that on occasions is rooted in magic realism, the authors of the novel transport us to the Spain of 1959 to narrate not only a story of love and intrigue, but also a universe full of vivid and charming characters, who find themselves trapped by the conformism of the years of Franco in which they live.

Rocío is a girl with beautiful green eyes. Of humble origins, she is left an orphan at the age of five and is taken in by a wealthy family with government connections that never entirely accept her. The Marquis of Villanueva, a disturbing man who exerts a powerful influence over her adopted parents, gives her life an unexpected turn when he makes her a gift of a hunting house. There, in the attic, Rocío discovers a wounded man. With his help, she attempts to uncover a past crime that the whole town has kept secret during twenty-five years.

Susana Prieto was born in 1962 and studied Public Relations in Madrid.

Lea Vélez was born in 1970. She studied Communication Science at the Complutense University and graduated from the ECAM (Cinema School of Madrid), specializing in cinema screenplay.

Both screenwriters for cinema and television, they have been writing together since 1999 and are the creators of the very successful television series *El secreto*, *La verdad de Laura* and *Luna negra*. *El Desván* is their first novel.



## ■ ■ Fusiones, Confusiones, Infusiones

(Fusions, Confusions, Infusions)

José Luis Saorín

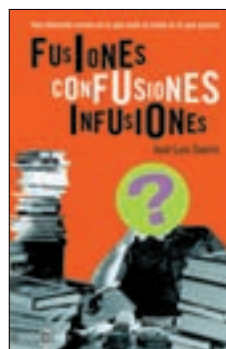
Plaza & Janés

pp. 272

Pub. date: June 2004

■ ■ A stimulating and entertaining novel that takes place in the publishing world where nothing is as it seems.

A forty-two year old editor, director of an important publishing group fights for the dignity of a profession-that of editor- on the verge of extinction. He must confront the harassment of the 'sharks' in the business and their methods of efficiency and reduction of costs. Ramón Ferrero is, in secret, Nomar Wallace, author of romantic novels of reasonable success that he himself, as editor, has published in his business. In this context of double personality, his boss, Luvic, has secretly prepared, with the absolute complicity of his superiors, a plan to put an end to authors by instigating a ready-made system of writing capable of reducing all the costs entailed by authors' rights and advances. Luvic maintains that the basic objective will be to make books without writers. In bad working conditions and during interminable days, a team of graduates from South America will write the new novels with the aim of publishing them quickly. Nevertheless, there is a group of authors unwilling to accept this system of writing. Two of them will die in strange circumstances... When Luvic, the boss, attempts to convince Nomar Wallace to accept this new way of working, Ferrero finds himself forced to kill off his alter ego with the help of one of the 'mulatta' who Ferrero ends up falling in love with...



■ ■ José Luis Saorín is an engineer living in Tenerife. He has had two children's novels published, *Gogar y el misterio del punto infinito* and *El reloj levógiro*.

## Manual de perdedores

(*The Loser's Manual*)

Juan Sasturain

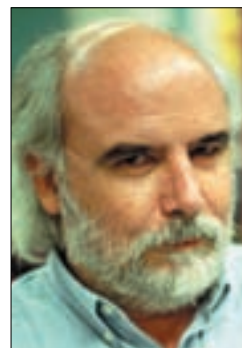
Sudamericana

pp. 512

Pub. date: December 2003

Each one of the scenarios, responses or actions of detective Echenique are gems- unusual and happy, one of the comforts of reading- to be treasured momentarily as we become as one with our heroes.

In telling a story about the days of the military dictatorship and doing so with a voice that isn't explicit and falsifies nothing, reality solicits disenchantment. And, in order to keep a perspective, it needs humour. And indeed it is the narrative experience and talent of Juan Sasturain, what gives free reign to irony. The character Echenique has the mature charm of the antiheroes of Chandler and Hammett. He also has a Porteño twist, apparent in each of his ripostes and in a long tradition of losers with the gold of the final word or final punch. Events reach to a climax and the reader cannot fail to enjoy this endearing novel.



Juan Sasturain (Argentina, 1945) works and writes in Buenos Aires. He has taught literature at university and has been a journalist since 1970. Between 1985 and 1988, three novels about the detective Etchenique were published: *Manual de perdedores I and II*, re-edited in one volume and *Arena en los zapatos*. In the early nineties, he lived in Barcelona for a period and wrote the novels *Parecido S.A.* and *Los dedos de Walt Disney* -published in Spain- and *Los sentidos del agua* (1992). His volumes of short stories include: *Zentiram* (1996), *La mujer ducha*, Sudamericana 2001 and *La lucha continua*, Sudamericana, 2002. His detective novels were published in La Serie Noire by Gallimard and Perramus -Amnesty International prize 1988- has been printed in a dozen countries.

## ■ ■ Los poemas son mi orgullo

Antología poética

José Agustín Goytisolo

Lumen  
pp. 438  
Pub. date: 2003

■ ■ This book is a definitive anthology of the work of José Agustín Goytisolo, who, as well as being an important member of the generation of the fifties, is, undoubtedly, one of the most read, quoted and remembered poets of the later half of the Century. Carme Riera, the greatest authority upon Goytisolo's work, has made a rigorous chronological selection of the Catalan author's best poems. A book that is essential for poetry lovers and also for those who want to adventure into the poetry of one of the most interesting writers in the Spanish literature of the past century. As Carme Riera says in her splendid prologue «Goytisolo was of the opinion that poetry belongs not to whom crafts it but rather to whom needs it. And his is necessary to us.»



■ ■ José Agustín Goytisolo was born in Barcelona in 1928 and died in the same city in 1999. His childhood was marked by the death of his mother, Julia Gray, in one of the bombings that destroyed the city in 1938. He began to study Law at Barcelona University and finished his course in Madrid, where he met other poets of his generation, like José Ángel Valente or José Manuel Caballero Bonald. As a poet he came to prominence with *El retorno* (1955), which turned him into the most famous poet of what later came to be known as the generation of the fifties, of which Jaime Gil de Biedma, Carlos Barral and Angel González also formed a part. With *Salmos al viento* (1956), he won the Boscán Prize and in 1959 the Ausias March Prize with *Claridad*. Of special importance in his extensive literary output are *Bajo tolerancia* (1973), *Taller de arquitectura* (1977), *Del tiempo y del olvido* (1980) or *Como los trenes de la noche* (1994). His last book was *Cuadernos de El Escorial*, which Lumen published at the end of 1995.

## ■ ■ De Amore, Antología Poética

Manuel Machado, Pedro Salinas, Pablo Neruda, Olga Orozco, Gabriel Ferrater, Carlos Barral, José Agustín Goytisolo, Jaime Gil de Biedma, Alejandra Pizarnik, Luis Izquierdo, Cristina Peri Rossi, Ana María Moix, Javier Velaza, Albert Balasch...

Lumen  
pp. 120  
Pub. date: 2004

*De amore* is an anthology of the best Hispanic love poetry in recent times published by Lumen. Fourteen poets come together in this volume, almost all indisputable classics of XXth Century poetry and especially celebrated for their capacity to delve into the complexities of love, undoubtedly the essential preoccupation of a poet.

## ■ ■ Decaer

(Decay)

Albert Balasch

Lumen  
pp. 96  
Pub. date: 2003

*Decaer* is, undoubtedly, one of the most convincing poetical manifestations of recent years. With a surprising literary maturity, Albert Balasch, just thirty years old, has crafted an art of poetry, free of all concession, a language undisputably unique and original, perfectly set, at the same time, in the voices of his ancestors. Each poem in *Decaer* is, one could say, an epitaph, the failed attempt of an impossible but necessary transcendence.

Albert Balasch (Barcelona, 1971) is also author of a *nouvelle* titled *A fora* and of another book of poems, *Què ha estat això?* (Premi Recull, 2002)

## ■ ■ Protocolos (1973-2003)

Álvaro Pombo

Lumen  
pp. 228  
Pub. date: 2004

This volume compiles the four books of poetry written by Álvaro Pombo. Recognized as one of the most exceptional and reformist narrators of Spanish literature of the past decades, Pombo is likewise a splendid poet, with a voice that is staggeringly original, mixed with images and unusual rhythms which furthermore act as an ideal counterpoint to his prose. As José Antonio Marina says in his prologue: "The triumph of Álvaro Pombo's narrative has meant that his poetry has passed discreetly, almost on tiptoes, unnoticed, for the Spanish literary landscape. A blatantly unfair phenomenon, because his work is brilliant and innovative, containing furthermore the key to the rest of his literature."

Álvaro Pombo (Santander 1939) graduated in philosophy from the University of Madrid and with a Bachelor of Arts in philosophy from Birbeck College in London. From 1966 until 1977 he lived in England. A member of the Spanish Royal Academy, his most notable novels include *El héroe de las mansardas de Mansard*, *El metro platino iridiado*, *Donde las mujeres*, *La cuadratura del círculo* or *El cielo raso*, all published by Anagrama.

---

---

**■ ■ Palestina, El hilo de la memoria**

(*Palestine, The Thread of Memory*)

**Teresa Aranguren**

*Caballo de Troya*  
pp. 224  
Pub date: March 2004

---

■ ■ **A book that gives a clear appraisal of the conflict between the Palestine and the State of Israel, combining elements of a chronicle, a novel, a reportage and a memoir.**

Written in a very attractive narrative style and rhythm, this book relates the history of the conflicts between the Palestine and the State of Israel. From the Palestine's expulsion from its lands in 1948 until the building of the actual dividing wall. The author alternates her personal vision with the historical chronicle and witnesses accounts of many Palestinians and Jews: personal stories, human tragedies, struggles, assassinations, kamikaze women and failed attempts to find a solution. *Palestina, El hilo de la memoria*, reconstructs the voices and memories of a people, putting a face and giving a name to a collective tragedy.



■ ■ Teresa Aranguren is a journalist and International Director of Telemadrid. She has collaborated with various newspapers, El Pais, El Mundo, and The Palestine Independent. *Palestina, El hilo de la memoria* is her first book.

**■ ■ El evangelio de Evita**

(*Evita's Vangely*)

**Carlos Balcameda**

Sudamericana

pp. 320

Pub. date: October 2003

---

■ ■ **There are two Evita's in this book: the one that history consecrated, and the other that only fiction can re-instate in the historical memory: the fears of a woman who is drawn headlong towards death, the strangeness of inhabiting a body that no longer belongs to her.**

Two days after renouncing her candidature for the vice-presidency, in the greatest of mysteries, Eva Péron leaves for Mar del Plata. It's not a public visit, and still less a political one: she is driven by her fury towards a man, Juan Domingo Péron, who has recently betrayed her. Shut away in a mansion in front of the sea, with the solitary and faithful company of a nun, Sister Teresa, impelled by an utter sense of abandon, Evita begins to write. The next five days will basically be a long monologue on paper, a complete and fevered revision of her life: her distressing childhood, her acting days, her certainty at being chosen by God, her meeting with Péron, her arrival to power, her unimaginable pain for not having had children, the detailed account of a cancer that eats away at her by the minute, the sensation of having been betrayed not only by Perón but also by God, who is now taking her from this world.

■ ■ Carlos Balcameda was born in Mar del Plata in 1954. He has published two books of stories, *La otra muerte* (1985) and *Leyendas de Mar del Plata* (1987), as well as the novels *El condenado Angelo Couso y su papagayo Hamlet* (1996), and *La plegaria del vidente*, which was a finalist of the Planeta novel prize.

## Voces sobre Euskadi

(*Voices on Euskadi*)

Antoni Batista

Plaza&Janés

pp. 320

Pub. date: January 2005

The most recent history of the Basque country related by some of the most prominent players. A living testimony, the Basque story told my Basques. It's socio-political reality; it's identity, auto-determination, terrorism, repression, governability, peace processes, its most conflicting experiences, the suffering and hope.

*Voices on Euskadi* begins with the narration of the bombing of Guernika by two survivors of the massacre: the past. And it ends with a vision of the country given by university students; the future.

In between these two chapters, the stories of eighty and twenty-year-olds, we read about the presidents of the Basque governments. Secret sources about ETA and the police, and victims of all the violence, of the assassinations, torture and imprisonment. The author gives voice to all sources, even those from whom his view differs. Surely nobody has better credentials to interview such a wide and exhaustive cross-section, as does Antoni Batista.



Antoni Batista (Barcelona, 1952) is a graduate in Computer Science from the Universidad Autonoma in Barcelona, and is also a music teacher. He began his journalistic career in the clandestine anti-Franco press. Since 1989, he has been the editor for *La Vanguardia*, specializing in the Irish and Basque conflicts. He has carried out hundreds of reports and interviews with the principal figures in the political, economic, social and cultural life of Euskadi, as well as interviews with the leaders of ETA. He is author of dozens of books, two of which are about ETA and one about political repression under Franco. Plaza & Janés has published *Diario privado de la guerra vasca* and *Euskadi sin prejuicios*.

## ■ ■ **Nuestro sexo**

(*Our Sexuality*)

**Lorena Berdún**

Grijalbo

pp. 230

Pub. date: June 2004

■ ■ A book written for a young readership which answers all those questions that a girl/ boy may have with regards to their sexuality.

The book, *Nuestro sexo*, is a book for women that tackles sexual issues arising from birth, puberty, adolescence, youth, etc. The various chapters of the book deal with all manner of subjects that affect, directly or indirectly, upon female sexuality: menstruation, mother-daughter relationship, first sexual contacts, orgasm, disfunctions, masturbation, relationships between couples, lesbianism, infidelity, foreplay...



■ ■ Lorena Berdún is a graduate in Psychology and Sexology. During the past four years, she has directed and presented the radio show, *En tu casa o en la mía*. This programme, broadcast daily on *40 principales* radio station, was awarded the *Ondas* prize in 2000 and a had a prime-time audience. She has published three books about sexual education: *En tu casa o en la mía*, *Cómo hacer el amor (bien)* and *Qué nos pasa (en la cama)*. At present she directs and presents the television programme *Me lo dices o me lo cuentas*. She is a weekly contributor for *El Mundo* newspaper.

## ■ ■ Un adolescente bajo mi techo

(*An Adolescent under my Roof*)

Ely del Valle

Grijalbo

pp. 270

Pub. date: May 2004

■ ■ A book about terror, the terror of discovering that behind his bedroom door your son has turned into an adolescent. This is not a self-help book, rather a book written with a tongue-in-cheek humour in which the author records those kafkaesque situations that occur when one generation suddenly collides with another.

«When he was little I could have eaten him, now that he is big I regret not having done so». The phrase sums up the contents of this book that is full of a mother's anecdotes and reflections when she comes to realize one day that she no longer lives with that sweet and kind baby, that her son

is fourteen years old, has spiky hair and, of course, has piercings all over his body.



As Del Valle says, if your son spends more time preening himself in the bathroom than getting dirty in the mud...it's because he's reached adolescence. The author details all those daily situations that occur between an adolescent and his mother: conflicts of ideas, differences of opinion, etc.

■ ■ Ely del Valle is a journalist. In 1992, she directed and presented the prime-time show *La Radio en Punto*. In 1994, she was editorial head of the programme *Buenos días*, for which she continues a collaboration in the section dedicated to women. She began working in television in 1997 on the programme *Cuenta, cuenta* on Canal Ella TV. In 1998 worked on the programme *Hoy de Mañana* for Antena 3TV. In 2000, she collaborated with the writer Cristina Morató in the afternoon show *Quédate conmigo* for Tele5. At present, she presents *El círculo a primera hora*, where she interviews politicians and cultural figures.

■ ■ **Secretos de belleza natural**

*(Secrets of Natural Beauty)*

**M<sup>a</sup> Pilar Gadet**

Grijalbo

pp. 260

Pub. date: November 2004

---

■ ■ **Recipes for the elaboration and use of natural and homemade cosmetics. A book that gathers together a new, but essentially very old, philosophy of life that is causing a big stir in our society.**

This book recompiles the recipes that, from generation to generation, have proved their cosmetic value, based on natural products. Without underestimating commercial cosmetics, which are very effective, and often more comfortable to use, this book promotes the relationship between mankind and nature, the natural source of well-being for the body, health and spirit. Given are some easy to follow homemade recipes that will help to obtain this natural balance. Everything from chamomile tonics, silky eyelashes with almond oil, anti-cellulite oil, spray for lifeless hair, fennel toothpaste, spinach facemask to prevent ageing... They are easy to follow because all that is needed can be found in the household pantry or on the shelves of any shop or supermarket and there are no difficulties in their preparation as they are clearly explained. Most of the plants that are used in the recipes are very easy to grow in any patch of soil or flowerpot with a minimum of care.

■ ■ María del Pilar Gadet is a beautician. She has always been interested in natural cosmetics and has been collecting recipes and testing their efficacy over the years. This book offers the reader her compilation.

## ■ ■ Hitler ganó la guerra

(*Hitler won the War*)

Walter Graziano

Sudamericana

pp. 240

Pub. date: March 2004

■ ■ Who helped Hitler from the United States? What relation exists between the Bush clan and the Bin Laden clan? Does there exist a secret plan for global domination?

Whoever thinks that many of the great problems in the world will begin to be solved if there is a change of president in the United States are gravely wrong. The actual president is no more than the "tip of the iceberg" in a complicated power structure, carefully contrived over a long period by a small elite of very wealthy family clans, the real owners-in-the-shadows of the most important petroleum, banking, laboratories, arms factories, universities and communication media, among other sectors, in the world. They are so different from those who financed Hitler before and during the Second World War, enabling him to come to power and establish himself, providing the basic materials for the Third Reich, fomenting the Führer's racist ideology and extolling the virtues of the Nazi movement in Germany. Chilling, revealing, soundly based, *Hitler ganó la guerra* will lead readers to discover previously unconsidered connections between the events of past and present.



■ ■ Walter Graziano was born in 1960 in Argentina. He graduated in Economy from the University of Buenos Aires. Until 1988, he was a clerk for the Argentine Central Bank and he was awarded a grant from the Italian Government and The International Monetary Fund to study in Naples and Washington DC. Since 1988, he has collaborated with graphic and audiovisual media in Argentina as well as in his profession as an economic consultant.

## ■ ■ Alimentación y sentimientos

(*Nourishment and Feelings*)

Isabel Menéndez

Grijalbo

pp. 250

Pub. date: April 2005

---

■ ■ How much truth is there in the affirmation “ We are what we eat”? This innovative book plants as a hypothesis a relationship between conflicts with food and difficulties in facing up to and accepting what we really are.

This book analyses our relationship with food, a relationship full of symptoms linked to problems in our emotional well-being and advises about internal conflicts, difficulties in expressing what we feel and how we feel. Intended for anyone who has an interest in their connection to what they eat, for those who suspect that their pangs of hunger or lack of appetite allude to psychological factors that need to be heeled, from psychological desires of love, alimentation in childhood, adolescent anguish, to the influence of the maternal and paternal figures over nutritional and effective alimentation.

■ ■ Isabel Menéndez, a graduate in psychoanalysis from the Universidad Autónoma in Madrid, has worked in a private clinic for twenty years. She won the second journalistic prize of the 6th edition, awarded by the Official School of Psychologists of Madrid, for her collection of articles published in the *Dunia* magazine. She has also compiled a book of Sigmund Freud's *Clinic reports*, 1996 (Ed. Siruela, re-edited by De Bolsillo in 2003) and is a weekly contributor to the magazine *Mujer de Hoy*.

## ■ ■ Cortázar sin barba

(*Cortázar without a Beard*)

Eduardo Montes-Bradley

Sudamericana

pp. 336

Pub. date: May 2004

■ ■ In *Cortázar sin barba*, Eduardo Montes-Bradley tackles an unusual genre: a biography regardful of the facts, documents and testimonies and devoid of adornment or theoretical backgrounds.

Julio Cortázar seemed to purposefully make the task of future biographers more difficult, with the same conscientiousness with which he crafted his work. The not to be missed fact in biographical profiles of his “accidental” birth in Belgium-and the fabrications that detractors or idle columnists persist in perpetuating are effects of that conduct. Meticulously analysed and unmasked in the book, which cites reliable sources, Cortázar’s “mystery” doesn’t lose its charm but finds its true resonance.



■ ■ Eduardo Montes-Bradley is a documentary film maker. He has carried out research for documentaries about several authors: *Harto The Borges* (1999); *Soriano: Un retrato* (2000); *Bayer. Los cuentos del timonel* (2001); *Cortázar: apuntes para un documental* (2002); *Marcos Ribak alias Andrés Rivera* (2003); *Laiseca: Deliciosas perversiones polimorfás* (2003) and *Tizón: Le mot juste*. In 2001 his book of short stories was published, *Ya sé que todo es mentira*.

## ■ ■ **Las Damas de Oriente**

(*Ladies of the Orient*)

**Cristina Morató**

Plaza&Janés

pp. 340

Pub. date: April 2005

---

■ ■ **Lady Mary Montagu, Lady Hester Stanhope, Lady Jane Digby, Isabel Arundell, Lady Anne Blunt, Gertrude Bell, Agatha Christie and Freya Stark are the protagonists of this new book by a best-selling author Cristina Morató.**

This book provides an in-depth and highly readable investigation into the lives of eight exceptional women who shared a fascination for the exoticism and sensuality of the Orient. Brave women who lived extraordinary lives: they loved, suffered and found pleasure in places far removed from where they came from. They adapted to a completely different culture, different customs, another way of life that they never forgot. They were in harems, travelled to far away deserts, explored excavations, disguised themselves as Arabs. Eight women from the XVIII XIX and XX centuries, some aristocrats, others eccentrics, many of them learned women, who arrived in Turkey-the gateway to the Orient-legendary Arabia, Egypt and other countries of such current importance as Iran or Iraq.



■ ■ Cristina Morató is a Catalan journalist who has mainly worked in television (both behind and in front of the cameras), radio and press. A tireless traveller and photographer, she published her first book, *Viajeras intrépidas y aventureras*, to notable public success and an outstanding media impact. Her second book, *Las Reinas de África*, was an acclaimed bestseller in 2003 and has been translated into Portuguese and Polish.

## Voto de castigo

(Vote of Punishment)

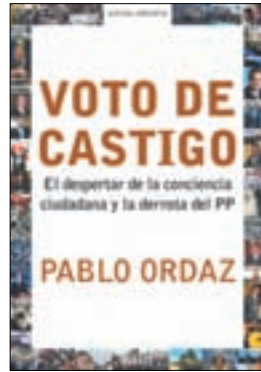
Pablo Ordaz

Debate

pp. 220

Pub. date: May 2004

What has happened within the Spanish Society for a consolidated government- for all its positives and negatives-to suffer an unexpected electoral defeat? What are the determining factors that have led to this situation? A reply is given to these and many other questions-in the minds of everyone- in this brilliant journalistic account of the social and political analysis.



Combining public opinion with a detailed insider knowledge of political manoeuvrings, Pablo Ordaz has researched and interpreted the key factors in the political life of Spain to offer an informed explanation of the strategies adopted by Aznar, of the collapse of the PP leadership's public image and of the surprising victory of the PSOE led by Rodríguez Zapatero. The author reveals how, following the outright electoral triumph of 2000, Aznar's government adopted a 'comportment manual' to counteract the problems that arose. Its conduct following the outrage of 11 March 2004 coincides with the strategy employed during the disaster of the Prestige, the mass manifestations against the war or the accident of the Yak-42. *Voto de castigo* outlines Aznar's drift towards political isolation as well as the collective awakening of a large sector of society, which ended up by changing the political direction of the country. A scintillating, enjoyable and informed book that begins with an event which for many signified Aznar's farewell to the image of the everyday man that boosted him to power: the 'state-like' wedding of his daughter Ana in the El Escorial monastery.

Pablo Ordaz was born in Seville in 1965 and is a journalist. His work, for both radio and press, has always been as a reporter. For the past fifteen years he has written for *El País*. He is a co-author of the book *Crónica negra del Prestige*.

## ■ ■ Un tango para Gardel

(*A Tango for Gardel*)

Pedro Orgambide

*Sudamericana*

pp. 160

Pub. date: March 2003

■ ■ A journey into the heart of tango, a Buenos Aires nightlife where honour and love can be sealed with a voice and two guitars or by an altercation of pistols and knives.

On the 24th June 1935, in the El Techo airport of Meddelin, an aeroplane prepares for take-off. Gardel is sweating as he settles into his seat, and as the aeroplane accelerates, he sees, fleetingly on the runway, the shadow of a man or perhaps a man, at any rate the shadow of a dead man, of a death that is imminent. A few moments later the story will change definitively. The great voice of tango will be silenced forever and take its place in the realms of myth. The accident will remain shrouded in mystery, which inevitably accompanies such unbearable misfortunes. But a witness who survived will attempt to decipher, or at least relate, what happened. Who was that person whom several believed they saw and who surely caused the plane to crash? What terrible story therein lies hidden?



■ ■ Pedro Orgambide is an Argentinian narrator, dramatist, and essayist. He has published around forty works. In many he has researched into a “woman’s world”, as is the case in *Las hermanas*, *La convaleciente*, *La mulata y el guerrero*, *Mujer con violoncello* and *Un amor imprudente*. He founded in Argentina the magazine *Gaceta Literaria* and in Mexico the magazine *Cambio* together with Juan Rulfo, José Revueltas, Eraclio Zepeda, Miguel Donoso Pareja and Julio Cortázar. Included among his numerous distinctions are: Casa de las Américas Prize, Mexican Novel Prize, and in 1997, the Trayectoria Artística Prize awarded by the National Foundation of the Arts.

## ■ ■ Isabel, La Católica

(*Isabel, the Catholic*)

M<sup>a</sup> Ángeles Samper

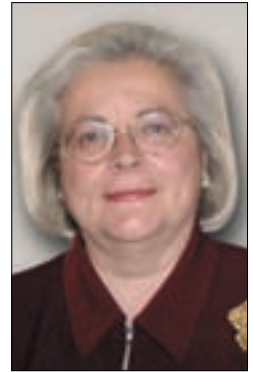
Plaza&Janés

pp. 320

Pub. date: November 2004

■ ■ The intense life of a universally famous queen who devoted her life to her country are brought together in this detailed and comprehensive biography that gives an impression of the human and political aspects of the queen, as well as some of the more overlooked events of the era.

In spite of the opposition at the time to recognize the rights of female sovereignty, Isabel the Catholic succeeded in taking the crown following a civil war and in becoming, furthermore, respected and admired for her qualities as a sovereign. She undertook her duty of office, establishing her reign from the beginning on the rule of law, which she later transformed into a great legislative statute. She reigned for thirty years, sharing power with her husband Fernando, consolidating her power and the authority of the Monarchy, pacifying the country, undertaking various reforms, fostering arts and literature and developing an active religious policy, although one of her most terrible decisions was the creation of the Inquisition as a means of orthodox control against the Jews and Moors. She was a devoted wife and sovereign, dedicated to the education of her five children, although as a mother she suffered greatly the loss of her offspring who all died young, except Joana La Loca, whose mental indisposition prevented her from ruling.



■ ■ M<sup>a</sup> Ángeles Samper (Barcelona 1949) is a professor at Barcelona University and a don of Modern History. She has been involved in various national and international research teams, with several projects funded by diverse institutions, such as the European Union, the Ministry of Education and the Generalitat de Catalunya. Included among her published books and articles are *Historia Moderna de España 1665-1808*, Océano-Éxito, 1993, *Las monarquías del absolutismo ilustrado*, Síntesis, 1993, *La vida y la época de Carlos III*, Planeta, 1998, *La España del Siglo de las Luces*, Ariel Practicum, 2000, *La Casa de Borbón*, en colaboración con María Victoria López-Cordón y María Teresa Martínez de Sas, Alianza Ed., 2000, and *Isabel de Farnesio*, Plaza & Janés, 2003.

## El espejismo humanitario

(*The Humanitarian Illusion*)

Jordi Raich

Debate

pp. 390

Pub. date: September 2004

A thought-provoking work about humanitarian aid and its contradictions, presented through exciting personal experiences in the world's worst troublespots.

*El espejismo humanitario*, narrated in the first person, collects the author's experiences and concerns during almost two decades of working for humanitarian organizations in a score of wars, famines and epidemics throughout the world. Anecdote, sociological essay, sadness and humour combine in this text that explores the limits of

political, ethical and moral boundaries and the difficult relationships between the humanitarian worker and those around him: selfish victims, corrupt politicians, unscrupulous journalists, fanatic soldiers... Written in a provocative and revealing style, the author does not attempt to discredit humanitarian aid, but instead to divest it of its undeserved and harmful aura of sanctity in order to humanize it and make it more understandable.

Some of the experiences narrated in the book include: his illegal entry into Afghanistan, Somalia, and his reputation in Rwanda as a "passeur de frontières"; his journey to the war in Yugoslavia in 1991; his three week arrest in Uganda, accused of spying for the CIA; his meeting with Christiane Amanpour of CNN news between Rwanda and Zaire; the arrival of the United States army in Somalia in 1992 and the "greenline" or frontier zone between North and South Mogadisco; the NGO paying armies; military and humanitarian operations.

Jordi Raich is an expert in co-ordinating humanitarian projects. He studied International law and International relations. He has worked in humanitarian aid for sixteen years and in twenty-five countries throughout America, Africa, Asia and Europe, in all the major humanitarian emergencies: Yugoslavia 1991, Somalia 1992, Rwanda 1994 and 1996 and Afghanistan 2000-2001.



## ■ ■ El profanador, Herodes el Grande

(*The Profaner, Herod the Great*)

Dalmiro Sáenz and Laura Elizalde

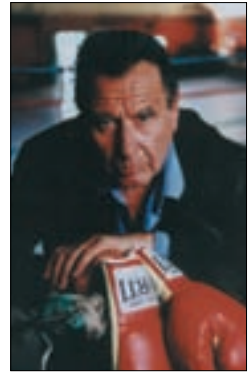
Grijalbo (Argentina)

pp. 192

Pub. date: May 2004

■ ■ With a text that is full of poetry, philosophy and eroticism, Dalmiro Sáenz and Laura Elizalde, give new life to Herod the Great, the king of the Jews, a man about whom much has been written about but little is known.

“I can’t think like a man, I tend to think like a God, like that God whom I don’t know...” A Jew of Arab ancestry who first fights against the Romans but who, following the defeat and death of his friend Mark Anthony, celebrates the triumph of Octavius and becomes the principal ally of Rome. The question of his true identity guides but also enriches this story. Beauty, perfection, cruelty, friendship, memory, love and, of course, death, motivate the conduct and thinking of Herod, as does his zeal for the building of Cesarea or the defence of his continually besieged people.



■ ■ Dalmiro Sáenz was born in Buenos Aires in 1926. His work covers various literary genres. Among his books of stories are: *Setenta veces siete* (Premio Emecé, 1958), and *No y Treintatenta*. Among his novels: *Yo también fui un espermatozide* (1968), *La patria equivocada* (1991), *El sátiro de la carcajada* (1995), *La mujer del vientre de oro* (1996), *Isabel, la razón de su vida* (1998) and *El depredador Ptolomeo II de Egipto* (Grijalbo, 2002) is co-written with Laura Elizalde.

Laura Elizalde was born in Maipú, province of Buenos Aires, in 1971. She is a graduate in Sociology and has studied epistemology. Her first novel, *El depredador Ptolomeo II de Egipto*, co-written with Dalmiro Sáenz, was published in this same collection.

## ■ ■ **Grandes asesinatos del siglo XX**

(*Great Assassinations of the XX Century*)

**Julio A. Sierra**

Sudamericana

pp. 264

Pub. date: June 2003

---

■ ■ The saga of assassinations spans the XX Century as one additional ingredient in a century of maximum violence, and Julio A. Sierra, author of notable biographies and novels, recreates these stories with the intensity and avidness that only good narrators are able to transmit.

From the fateful assassination in Sarajevo in 1914, to the assassinations of the Kennedy's and the absurd deaths of Lennon and Versace, many public figures have fallen at the hands of a murderer or political fanatic. These cases -based upon historic investigations and journalistic inquiries- detail the abruptly interrupted lives of the archdukes of Austria, Nicholas of Russia and his family, Rasputin, Trotsky, John and Robert Kennedy, Martin Luther King, Anwar Sadat, Isaac Rabin, Indira and Rajiv Gandhi, John Lennon and Versace. At the same time, various keys to the understanding of several mysteries are offered: What did the murder victims represent? Who killed them? How? And, of course, why?



■ ■ Julio A. Sierra was born in Mendoza, Argentina, and graduated in Philosophy. He specialized in Philosophy of Art and History of Art at London and Cambridge Universities. At present he works as an independent journalist. A translator of articles and novels, he is also author of *Primeras Damas Argentinas*, Buenos Aires, 2002, biographies of the most famous wives of Argentinian presidents.

## El daño y la memoria

(*Hurt and Memory*)

Ricard Vinyes

Plaza&Janés

pp. 280

Pub. date: October 2004

An emotive, forceful and rigorous history of women imprisoned for political reasons during the Spanish post-war told through the experiences of María Salvo Iborra, who was jailed between 1941 and 1957 in various female prisons.

María is a young militant of the UGT (General Workers Union) in Barcelona who, following Franco's victory in 1939, becomes a political underground agent in the PCE (Spanish Communist Party) in crisis under the disputed leadership of Heriberto Quiñones. In 1940 María

is imprisoned after being detained in unbelievable circumstances. The vicissitudes of her experiences alternate from the most terrible and personal such as torture or the daily life of the inmates to others of more general scope such as the administration of prisons during the Franco period, prisoners' parole, punishments and reprieves, and orders of exile. It is the historical account of a group of women who struggle to maintain their dignity and self-esteem as individuals and as a group. With several poignant passages, such as the mutual support among prisoners, resentments, betrayals, mothers whose children are wrenched away from them, the consequences of inflicted tortures, the solidarity, the mutinies and the hunger strikes, the correspondence with Antonio, her lifelong boyfriend who is in exile in Mexico...By way of an epilogue we learn about María's life when she left prison and discovered that Antonio had been married for several years in Mexico, her decision not to emigrate there and the new life she began in Madrid.



Ricard Vinyes is a historian and university professor of Modern History. He has been a researcher for the Giangiacomo Feltrinelli foundation and is a member of the Centre of Studies on Franquism and the Democracy of the University of Barcelona. He has researched and published various investigations about social movements and their cultural roots, which include *La Catalunya Internacional* (1983), *La presència ignorada* (1990), *El soldado de Pandora, una biografía del s.XX* (1998), *Irredentas. El universo carcelario femenino del franquismo, 1939-1952* (2002) and *Los niños perdidos del franquismo* (2002) in collaboration with Montse Armengou and Ricard Belis. He writes for several scientific magazines such as *Studi Storici*, *Wiener Tagebuch*, *Spagna Contemporanea*, *Ayer*, *Cahiers d'Histoire*, *Historia Social* and *L'Avenç*.

## Lo dejé por una buena causa

(*I Left it for a Good Reason*)

**Hernán Zin**

Plaza&Janés

pp. 220

Pub. date: March 2005

The book is the result of several meetings that the author had with people who decided one day to radically change their lives in order to dedicate all their energies and efforts to helping others, specifically the most weak. The people selected are very close to the author: teachers, employees, traders, students, who one day, after much consideration, decide to turn their lives around and prove that there are always new lessons to be learnt and challenges to overcome. Twelve stories, twelve protagonists, who have carried out their work in Asia, South America, Africa and Spain and who have demonstrated to all that the construction of a fairer world is not the exclusive work of a few. These are people who have founded schools, computer academies, health centres, environmental projects and diverse programmes that have helped, at least, those that were most in need. The book ends with an appendix in which the author gives practical advice upon how to change one's life.



Hernán Zin, born in Buenos Aires in 1971, has worked as a special correspondent for the Argentinian newspapers *El Cronista* and *La Nación*, and travelled in dozens of countries from Asia to South America. He is the author of the script for the documentary *Calcutta, Life in the Station of Death* and of *Calcutta, Part Two*, a programme for Spanish Television. As a result of his experience in India, he published *A voluntary in Calcutta. Lessons of Life in the City of Poverty*, Temas de Hoy 2002. Since 1998 he has presided over the sister organization of Action for Childhood in Madrid and is dedicated, through conferences, forums and articles, to solidarity works in favour of the children. In 2003 he published *Helado y patatas fritas*, a denunciation of the sexual exploitation of children in the Third World, to notable public success and an outstanding media impact, which was translated into Italian language.

SELECTION OF BACKLIST TITLES / *Fiction*

<b>Autor</b>	<b>Título</b>	<b>Rights sold</b>
César Aira	<i>Como me hice monja</i> <i>El Mago</i>	Portugal Italy
Javier Argüello	<i>Canto Castrato</i>	Greece, Brasil
Roberto Bolaño	<i>Siete cuentos imposibles</i>	Italy, France, Poland
Josan Hatero	<i>Una novelita lumpen</i>	Italy
Julia Navarro	<i>El pajarito bajo la lengua</i> <i>La Hermandad de la Sabana Santa</i>	Germany Germany, Italy, Greece, Portugal, Brasil, Turkey, Poland

SELECTION OF BACKLIST TITLES / *Non Fiction*

<b>Autor</b>	<b>Título</b>	<b>Rights sold</b>
Cristina Morató	<i>Las Reinas de Africa</i>	Portugal, Poland
Fernando Savater	<i>Diez mandamientos para el siglo XXI</i>	Italy, France, Holland, Germany, Brasil, Korea
Valérie Tasso	<i>Diario de una Ninfomanía</i>	United Kingdom, Italy, Portugal, Hungary, Slovenia, Poland, Serbia, Czech Republic





