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FOREIGN RIGHTS AGENCY

LONDON BOOK FAIR 2014

ABOUT US

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BARCELONA · SPAIN

caterinadalisca@argosyagency.com

Caterina focuses on fiction books from Catalonia and Francophone countries.

SARAH KATOOKI

LISBON · PORTUGAL

sarahkatooki@argosyagency.com

Sarah mainly works with Portuguese, Brazilian and Latino American fiction authors.

ARANTXA MARTÍNEZ

VALPARAÍSO · CHILE

arantxamartinez@argosyagency.com

Arantxa is literary scout for Chilean and Latin American literature.



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PORTUGAL

Fernando Sobral*O Segredo do Hidroavião*

BRAZIL

Lucia Bettencourt*A secretária de Borges***Liliane Prata***A revelia**Tres Viúvas***João Gilberto Noll***Harmada**Solidão continental***Godofredo de Oliveira Neto***Menino oculto**O Bruxo do contestado*

CATALONIA

David Gálvez*Cartes mortes*

CHILE

Claudia Apablaza*Siempre te creíste la Virginia Woolf**Goo y el amor***Maori Pérez***Instrucciones para Moya*

BOLIVIA

Cristina Zalabaga*Pronuncio un nombre hueco*

ARGENTINA

Elvira Orphée

Dos veranos

María Angélica Bosco

La muerte baja en el ascensor

Horacio Convertini

La soledad del mal

Martín Doria

Postales de Río

Javier Chibrando

Caza Mayor

BELGIUM

Guy Vaes

Octobre, long dimanche

L'envers

L'usurpateur

Henry Verne (ed)

Bob Morane

La vallée infernale (1953)

La galère engloutie (1953)

Sur la piste de Fawcett (

La couronne de Golconde (1959)

L'Ombre Jaune (1959)

La revanche de l'Ombre Jaune (1959)

Organisation Smog (1966)

Un parfum d'Ylang-Ylang (1967)

Alias M.D.O.

Le diable du Labrador

Terreur à la Manicouagan

Des loups sur la piste

For more information on Translation and Publication Grants, visit our website.

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FERNANDO SOBRAL

Fernando Sobral is a Portuguese journalist who has worked for many national newspapers including *Semanário*, *O Independente* and *Diário Económico*. He was also managing editor of the weekly entertainment magazine, *Se7e*. He still works for various prestigious Portuguese newspapers and has written the novels: *Ela cantava fados* and *L Ville*, both published by Quetzal/Bertrand. He also co-authored *Barings, a História do Banco Britânico que Salvou Portugal*.

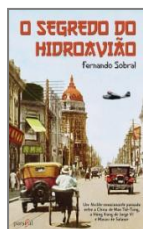
O SEGREDO DO HIDROAVIÃO

The Secret of the Missing Seaplane

The story of the first missing seaplane in the history of aviation

On the 16th of July 1948, the seaplane Miss Macau went on one of its usual trips between Macau and Hong Kong. Among the passengers was a group of Chinese men who planned to hijack the plane, making it look as if it disappeared in the ocean, killing the crew and all the people on board. The only survivor will be killed years after, near the door of the cellar where he was imprisoned, right after his release. The question is: why? The price of gold, regulated during World War II by the Bretton-Woods Treaty, led to illegal trades, and to frenzy among smugglers in that particular area of Asia. What nobody knows is that on board of the Matco/Cathay Pacific plane there was also something wanted by many influential people in Macau and China. Who is behind the hijack attempt of Miss Macau, the first of its kind in the history of aviation? What are the reasons for it?

Based on real events, the author builds a fast paced historical thriller that will introduce readers to the fascinating world of political conflicts in China during the time of Mao Tse-Tung. A tale of burning ambitions and intrigues that will shed a new light on the interests of the Portuguese community in Macau.



PUBLISHER: Ed. Parsifal
LANGUAGE: Portuguese
YEAR: 2014
PAGES: 220
GENRE: Historical novel/Thriller
RIGHTS: World
 English sample available





LÚCIA BETTENCOURT

Lúcia Bettencourt is the recipient of several awards, including the 2005 SESC Literature Prize for *A secretária de Borges* (Record, 2006), the 2007 Josué Guimarães Prize for the short stories *A mãe de Proust* (Proust's mother), *A caixa* (The box), and *Manhã* (Morning); and the Osman Lins Prize for the short story *Acicatriz de Olímpia* (Olympia's scar). She is a contributor to *Rascunho*, a literary journal based in Curitiba, Paraná, and *Ideias*, the *Jornal do Brasil* literary supplement. She is also the author of *Linha de sombra* (Shadow line; Record, 2008), a second short-story collection; and *O amor acontece* (Love happens; Record, 2012) a novel.

A SECRETÁRIA DE BORGES Borges's secretary

In this collection, Lúcia pays homage to consecrated writers such as Borges and Kafka. Her writings use literature itself as their subject.

In the title story, an already blind Jorge Luis Borges is assisted by a secretary who begins to intrude in his stories. In *The Insect* the author inverts the distressing situation of Kafka's *Metamorphosis*. And *Marcel Proust's Last Three Days* narrates the French writer's final moments, haunted by the characters he created.

The plotlines of *A secretária de Borges* are well developed. The language is fast-paced, direct, and carefully crafted. The characters, nearly all women, express themselves through speech, thoughts, and feelings that evolve naturally. A captivating book of appealing stories and refined writing.

Two of the short stories in this collection have been published in English on Words Without Borders.



PUBLISHER: Record
LANGUAGE: Portuguese
YEAR: 2006
PAGES: 166
GENRE: Short Stories
RIGHTS: World
Sample in English available

2005 SESC Short Story Prize

"This debut presents an array of promise." – **Ronize Aline, O Globo newspaper**

"Lúcia's appreciable creative efforts blossom. And she reveals a knowledge of the literary realm that is rare among debuting writers." – **Dúlio Gomes, Jornal do Brasil**

"This book shows imagination, style, and consistency. The work of a mature writer, ready for publication." – **Marco Polo Guimarães**

"With her skilled and fluid storytelling, Lúcia depicts the intense rhythm of daily life, creating believable characters and making use of brief but deep dialogue."
– **Glauber da Rocha, A literatura na blogosfera, Portal IG**





LILIANA PRATA

Liliane was born in Formiga (Brazil) in 1980 and now lives in São Paulo. With degrees in Journalism and Philosophy, she worked for eight years for the magazine *Capricho*. She's the author of the YA series *Deborah's Diary*, which has sold over 70.000 copies, and of *The new world of Muriel*, published by Planeta. Since she became a professional writer, she has dedicated herself only to writing. She is now working on a new book that will be published by Planeta next year.

A REVELIA

Without knowing

Pedro is a 50 year old university professor whose life is pretty much like his classes: organized, monotone and where nothing special ever happens. Busy with his teaching, he put to the side his big dream of becoming a writer. He even stopped reading books, which to him are just filled with unrealistic situations that only remind him of how different his married life with Vera, a very sweet and old fashioned woman, is. Everything suddenly changes when he meets Betina, a young 30 year old actress: beautiful, full of life, independent and passionate. Although all the elements of the usual "love triangle" story are present, this debut by the author into the world of adult fiction is quite different. Liliane sharply plays with the characters to present readers with a harsh human comedy, and to reveal what can often hide behind a mask: fear, resentment, and pain.

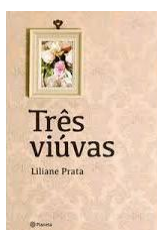


PUBLISHER: Letras do Brasil
LANGUAGE: Portuguese
YEAR: 2011
PAGES: 236
GENRE: Novel
RIGHTS: World
Title represented on behalf of
Marisa Moura

TRES VIUVAS

Three widows

When Claudia loses her husband she can't bring herself to cry. Her life, professional and private, has never been the way she wanted, and consequently her marriage had turned bland soon after it began. When her husband Rodrigo, dies in a car crash, her guilt takes the place of grief. Isis, on the contrary, tries to overcome the loss of her partner, who was in the same car as Rodrigo, by keeping constantly busy with activities that help her fill her now empty life. Soraia, Isis' mum, had been a widow for a very long time and realized that life, although at times cruel, goes on no matter what. While widowhood brings Claudia and Isis closer, the unlikely friendship between the two challenges what they always thought about solitude, love, anxiety, guilt and relationships. This experience is going to bring one of them closer to her inner peace and to leave the other completely lost. Liliane Prata, through the tales of three different women, shows us a unique story that never stops being intense, and that makes us think about the role of the individual in a relationship.



PUBLISHER: Planeta
LANGUAGE: Portuguese
YEAR: 2013
PAGES: 144
GENRE: Novel
RIGHTS: World
Title represented on behalf of
Marisa Moura





JOÃO GILBERTO NOLL

João Gilberto Noll, born in Porto Alegre in 1946, occupies a privileged place in the pantheon of contemporary Brazilian writers. Winner of five Jabuti Prizes; two awards by the Associação Paulista de Críticos de Arte and twice a finalist for the Portugal Telecom Prize, he was also given a Prize for Best Fiction by the Academia Brasileira de Letras and a Premio Bravo! Prime da Cultura. Moreover, he is one of the most academically studied authors alive. His books have been translated into Spanish, English and Italian. He was invited to teach Brazilian literature at Berkeley in 1997, received a Guggenheim Fellowship in 2002, and spent a two-month writing residency at the Centre for the Study of Brazilian Culture & Society at King's College London in 2004.

SOLIDÃO CONTINENTAL

Continental loneliness

Solidão Continental tells the story, in the first person, of a middle aged professor of literature who travels from the USA to the south of Brazil, passing through Mexico. During his trip through the States he gets involved with a receptionist on who he projects the rejuvenated image of an old lover, and while in Mexico he has a strange sexual encounter with the daughter of the gardener of the Trotsky Museum. The main character is typical of Noll's works: reclusive, almost autistic, insecure, an aimless wanderer who feels a foreigner wherever he goes. This becomes even more clear when he gets to his hometown, Porto Alegre, where he once again finds himself wandering without a destination, this time in the company of one of his young students, Federico, who appears to be Italian (as in all of Noll's books, characters are never fully defined, and often take part in the story without telling much about themselves). At one point in his journey, Federico suddenly faints, and the main character starts to carry him around on his back through the streets of Porto Alegre where he will go through a series of dreamlike adventures in the attempt to finally reach his home and get back to his magnificent solitude. Once home and back to his original state of isolation, the main character discovers that there can be a chance for a new beginning and maybe even the possibility of love.

Prêmio Açorianos de Literatura 2013



PUBLISHER: Record Editora

LANGUAGE: Portuguese

YEAR: 2012

PAGES: 128

GENRE: Literary fiction

RIGHTS:

Author represented for Europe and English speaking countries on behalf of Agencia Shahid

HARMADA

Harmada

A jobless actor hides out in a homeless shelter and start to play the role of the "Storyteller of the Tribe", staging every week to his older fellow interns stories "that I said were episodes lived or witnessed by me" in the attempt to overcome, through the cathartic power of theatre, the grief for the death of his best friend.

Years later, after escaping the shelter, he sets up with his adopted daughter, Cris, the production of a mournful theatrical monologue. This dramatic adaptation triggers a series of allusions to Juan Rulfo's *Pedro Páramo*, both in the tone of the home-returning motif as well as the image of past specters' lingering around, reminding the present of the task of mourning. The desolation of time, of history, is made present as a task for memory in the form of a scene that depicts a frustrated journey back home.

After being back home in the city of Harmada for some time, having accumulated some personal memories, reencountered old friends, and revisited ruined buildings, the protagonist's reconnection with his lost past leads to a climactic encounter with the legendary figure of Pedro Harmada, founder of the city named after him.

Harmada ironically revisits the *romance de fundação*, the Brazilian novelistic tradition of inquiry into the foundations of the polis, but in this case the portrait is not longer that of a heroic foundation but an act of memory that attempts to reconstruct ruins.

Winner of the 1994 Jabuti Prize for Best Novel

**Harmada was chosen by Bravo! magazine
as one of the top 100 Brazilian works
of all time**



PUBLISHER: Record editora

LANGUAGE: Portuguese

YEAR: 1996

PAGES: 126

GENRE: Literary fiction

RIGHTS: Spanish: Adriana Hidalgo;

UK: Boulevard Books (1997) trans by David Treece

Author represented for Europe and English speaking countries on behalf of Agencia Shahid Full English text Available; Sample in italian





GODOFREDO DE OLIVEIRA NETO

He was born in Blumenau, Santa Catarina. He has been a professor of literature at the Federal University of Rio de Janeiro since 1980. He has published ten books and been a finalist for the Jabuti Prize (with *Menino oculto*; Record, 2005) as well as the Portugal Telecom and Zaffari-Bourbon Prizes (Marcelino; Imago, 2008). *The Folha de São Paulo* named Oliveira's novel *O bruxo do Contestado* one of the ten most important works of 1996. In 2013, the *Brazilian National Library's* Machado de Assis magazine ran excerpts of the work. Critics have hailed *Amores exilados* as the first novel to portray the world of Brazilians exiled in the 1970s; the work is currently being adapted for film. The novel *Ana e a margem do rio* (2003), was highly recommended by the National Children's Book Foundation of Brazil, was featured at the Bologna Children's Book Fair, and appears in the White Ravens Catalogue. *Menino oculto* is part of the Brazilian Ministry of Culture's public library collection.

MENINO OCULTO

Hidden Child

Alberto is a great forger of famous paintings with a selfish and schizophrenic personality. When he is hired to forge Candido Portinari's *Dead boy*, he begins to lose, without any apparent reason, the sense of space and time until the point where he runs away without finishing the painting.

The book presents readers with an array of different characters mixed together in the most peculiar way: there are smugglers, mythological creatures -typical of Babilonga bay and of the streets of Rio-, classical musicians and famous writers.

Mastering the art of composition, the author uses words to paint skillful watercolors depicting the universe of the main character, Aimoré Seixas. Through sharp snapshots of Rio de Janeiro and of the clear waters of the southern seas, outlining essential moment in the history of Brazil, Aimoré will have to find Ana Perena, his dream woman. The sudden arrival on the scene of two gangs of forged art dealers looking for a copy of *Dead Boy* by Portinari, the work that accompanies the existence of Aimoré, is the perfect final twist to give the story a taste of the thriller genre.



PUBLISHER: Record Editora
LANGUAGE: Portuguese
YEAR: 2005
PAGES: 225
GENRE: Literary fiction
RIGHTS: World
French Sample available

O BRUXO DO CONTESTADO

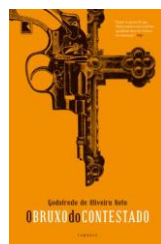
The Righteous Will Be Made Whole

O Bruxo do Contestado (first edition, 1996) revives the conflict of the Contestado, a regional war marked by Messianic movements that rocked Brazil from 1912-1916 with international repercussions for the young Brazilian republic.

Largely forgotten today, the historical event is focused through the dramatic story of the runnel family, as narrated by Tecla Jonhasky. Terminally ill, tecla leaves a complex testimony that interweaves her own history - she witnessed the Second World War as a child, fought against the military regime in Brazil during the '60s, and subsequently went into exile - with that of the tormented Gerd runnel. Tecla's fascination with the Contestado and with the consequences of Gerd's messianic fixation provide a rich tapestry of historical recuperation that goes far beyond the regional war to describe how World War II affected German immigrants in Southern Brazil, expanding to a contemporary perspective on the utopian ideals that motivate the book's main characters. The skillful recovery of the subjective experience of historical truth, coupled with an inventive narrative form, assure the novel of its place among the grand narratives of Brazilian literature

Along with providing historical context, the author paints a broad picture of European immigration to Brazil.

Hailed as one of the landmarks of Brazilian literature of the turn of the century,



PUBLISHER: Record Editora
LANGUAGE: Portuguese
YEAR: 2012 (First edition 1996)
PAGES: 240
GENRE: Historical/Literary fiction
RIGHTS: World
English Sample available
Total printing in Brazil: 17.000 copies (first edition) 3.000 copies (2nd edition)

Featured in the National Library's Machado de Assis magazine – aimed at disseminating the work of Brazilian authors abroad

"Reopens the wounds of a struggle left out of history books."

— **O Globo newspaper**

"Anyone who complains there's a lack of worthwhile new authors should read *O bruxo do Contestado*."

—**Veja magazine**

"With *O bruxo do Contestado*, Godofredo takes his place with Bernardo Carvalho and Rubens Figueiredo as one of Brazil's three important contemporary writers."

—**The Dirty Goat**

"Blends past and present in a disturbing and unsettling way."

—**Estado de São Paulo**



DAVID GÁLVEZ



David Gálvez (Vilanova i la Geltrú, 1970) lives in Andorra and writes both en Catalan and Spanish. He collaborates with several radio stations and works as literary critic. He writes for underground magazines,

fanzines and Catalan, Spanish and Argentinean reviews: *Diari d'Andorra*, *Papers de recerca històrica*, *Nación Apache*, *Viure als Pirineus*. He's editor in *Portella*, *Andorra Lletres i Arts*. He's coautor of *Cortázar sin barba* (Editorial Sudamericana, Buenos Aires).

CARTES MORTES

Dead Letters

Cartes Mortes is homage to the obsession for literature done through a series of letters with no recipient.

A hysterical narrator obsessively hunts for the mysterious connection between novels, writers, works of art and his own existence. There are no limits between literature and reality. Readers find themselves lost between Buenos Aires, Paris, some small German villages nobody can really locate, Bombai and Andorra, in a constant race after historical figures such as Artaud, Kafka, Gombrowicz and Hitler.

The book never leaves one indifferent and it is certainly one of the most iconoclast works of the new Catalan literature.

"The great Argentinean novel, written in Catalan."

Damià Gallardo

"I could write an endless list of all the things I liked about this book, most of all the small impulses, twists, notes, fugues and quips towards the absolute that the author juggles with great ability, yet always with an eye looking at the abyss. Gálvez has written music that sounds like a poem, conceived with the apparent logic of lunacy."

Luis Harss



PUBLISHER: Males Herbes
LANGUAGE: Catalan
YEAR: 2014
PAGES: 280
GENRE: Literary fiction
RIGHTS: World
Spanish & English Sample available



CLAUDIA APABLAZA

(Santiago de Chile, 1978) She got a BA in Psychology, a MA in Literary Theory at the Universidad de Chile and is doing a Postgraduate Course in Comparative Literature at the Universidad Autónoma de Barcelona. She has been working at LOM Ediciones and Cuarto Propio ediciones (Chile). She has published over five books, among which are EME/A (Editorial Altazor, Lima, Perú 2010), *Diario de las Especies* (Lanzallamas, Chile; Jus, Mexico City, 2008; Barataria, Spain, 2010), *Autoformato* (Lom Ediciones, Chile, 2006), *Siempre te creíste la Virginia Woolf* (La Calabaza del Diablo, Chile, 2011), *GOO y el amor* (La Habana, Editorial Arte y Literatura, 2013). At present, she divides her time between Santiago de Chile and Barcelona. She teaches at the Laboratorio de Escritura de Barcelona and is currently an editor at Ediciones Barataria, where she coordinates a collection of contemporary Latin American writers. She also writes for the online magazines like 60Watts, Dado Roto, Literaturas.com. Her short stories have been featured in the anthologies: *The end of the world by young Latin American writers* (Ed. Flaneur, Sao Paulo) and *Latin American auto(bio)graphies*.

SIEMPRE TE CREÍSTE LA VIRGINIA WOOLF

You thought you were Virginia Woolf

In this book of short stories, Claudia Apablaza talks about the subject of writers without being self-referential. The book could be divided into three parts: how someone falls in love with writing, on how writers work, and how a writer can also be a girlfriend whose partner doesn't understand her.

In *Poseída*, a veterinary student feels the need to write in the middle of class and ends up being pompously called a writer.

In *Consejos para una joven cuentista* a group of young writers avidly seek the advice of an old famous writer whom, sitting alone in a bar, starts a monologue about how people should write.

Every story describes, with a good dose of humour, bookfairs, wannabe writers, known writers, publishers and agents. *Siempre te creíste Virginia Woolf* is not a book about writers or the literary scene, it is an exercise of style and an experiment on language.

PUBLISHER: Libros de la Calabaza del diablo | **LANGUAGE:** Spanish | **YEAR:** 2012 | **PAGES:** 96 | **GENRE:** literary fiction | **RIGHTS:** World

GOO Y EL AMOR

Goo & love

ALBA prize for Latin American and Caribbean Young Writers (2012)

The book is a contemporary reflection on the subject of love, seen through the demystification of the myth of love as a fairy tale force that empowers women and gives them meaning. For Apablaza there are no handsome knights on white horses, no salvation thorough the magical power of love. Men are essentially predators and women are better off without the illusion of finding their perfect prince.

Goo, the main character, is an intelligent and educated woman with low self esteem. She looks for love on the Internet and met a man that turned out to be very different from what she thought. Through emails to this man, to her mother and her father, the plot sees Goo going on a trip to Portbou, on the borders between France and Catalonia, where her idol, Walter Benjam, died. There she will find her true self and realize that she doesn't need a man to feel more of a woman.

A chaotic existentialism is the backdrop of a novel where the favorite narrative platforms are short messages and emails, introducing the reader to a world of erotism, solitude and death-all seen through the lens of a sharp irony.

PUBLISHER: Editorial Arte y Literatura | **LANGUAGE:** Spanish | **YEAR:** 2012 | **PAGES:** 176 | **GENRE:** literary fiction | **RIGHTS:** World | **Sold to:** Barataria (Spain)

Prizes

Finalist in the *Joven Talento Booket* 2008, Editorial Planeta, Spain
Honorable mention on the Short stories contest Jorge Luis Borges 2008, SESAM Magazine, Argentina
First place in the Short Story contest of Paula Magazine 2005, organized by Editorial Alfaguara, Chile
First place in the Short Story contest Filando cuentos de mujer 2004, Asturias
National first place in the XI Contest of stories from the rural world, 2003; published on an anthology of stories from the rural world, 2003, edited by the Ministry of Agriculture and DIBAM (Directorate of Libraries, Archives and Museums in Spanish). The story is included in the Oral Literature Archive of the National Library
Honorable Mention in the II Story contest *Mi vida y mi trabajo*, 2003; published in the Anthology *Mi vida y mi trabajo*, 2003, edited by the Ministry of Labour and the Journal *La Nación*
Third place of the Región Metropolitana, in the X Contest of stories from the rural world, 2002; published on an anthology of stories from the rural world, 2002, edited by the Ministry of Agriculture and DIBAM. The story is included in the Oral Literature Archive of the National Library.

Anthologies

Mejores cuentos del siglo XXI, selección de Camilo Marks, Mondadori, 2012 ; *Novísima relación*. Antología de narrativa amerispánica en el siglo XXI, Universidad de Zaragoza, 2012; Coordinated the 16 narradoras chilenas Junta de vecinas, Algaída, España, 2011; Published CHIL3, Ediciones B, Chile, 2011; *Imaginario* (Lima, Altazor, 2010), *El libro de voyeur* (Ediciones del Viento, España, 2010), *Las mujeres cuentan* (Chile, 2010), *Asamblea Portátil* (Casatomada, Lima, 2009), *Letras rojas* (Lom, Chile, 2009), *Porotos granados* (Catalonia, Chile, 2008); *Quince golpes en la cabeza* (CajaChina Editorial, Cuba, 2008); *Tiempo de Relatos* (Booket, Planeta, Spain, 2008); *El Arca: Bestiario & Ficciones de 31 cuentistas hispanoamericanos* (Sangría Editora, Chile; La Buena Vida, Peru, 2008); *Bitácora perdida del Teniente Bello* (2007), Pozo (Lanzallamas, Chile, 2006), *Mi nombre en el Google y otros cuentos* (Alfaguara, Chile, 2005), *Lenguas: Dieciocho jóvenes cuentistas chilenos* (J.C. Sáez Editor, Chile, 2005), *Que el libro sea la llave* (Asterión, Chile, 2004).





MAORI PÉREZ

(Santiago de Chile, 1986) He studied English and Spanish at the Universidad Metropolitana de Ciencias de la Educación. Writer, musician and teacher, he was awarded the Roberto Bolaño literary prize for young creation and is the leader of the post-punk band *Los Pianopunks*. He has published the books *Cerdo en una jaula con antibióticos* (short stories, 2003), *Mutación y registro* (short stories, 2007), *Diagonales* (novel, 2009), *Lados C* (short stories, 2011), *Oceana* (YA novel, 2012) and *Instrucciones para Moya* (novel, 2013). He has also been commissioned a script for a Wii game called *La vida otra vez*.

INSTRUCCIONES PARA MOYA

Instructions for Moya

Instrucciones para Moya is a short novel, a novelette; composed using different narrative platforms, of 50 small fragments linked together to form a delusional and disturbing love story. It is also a manual of instructions that describe the ideal forms of behaviour when approaching someone you instantly like.

The main character, Sebastián Moya, is a young twenty-something, who loves listening to music and attending wild parties in the home of millionaires. The story takes place in less than a day in the life of the character (seven hours and six minutes, to be specific), from when Sebastián leaves his house, where he performs his daily routine made of trivial habits, until he returns, lies down in bed, sleeps and begins to dream. The plot begins to disembrace when Sebastián Moya attends a party at the house of his wealthy friend Shinjiro, and meets Camila Mena Mora and feels instantly attracted to her. After a couple of hours of dancing and messing around, while Sebastián is absorbed in his own thoughts about whether the girl is really into him or not, two guards crash the party and take Camila away. Moya continues on partying and meeting girls, but the thought of the disappearance of Camila makes his drunken mind wander a very dark territory.

While attempting to be a metaphor for the disappearance of people during the dictatorship, this book can also be seen as a parody of wild parties at the Blondie Discotheque in Santiago, and of illegible contemporary novels such as *Ulysses* or *In search of lost time*. Pérez's novel seems to create a space for resistance within the borders of literature, turning a hectic stream of consciousness (his own, but also the consciousness of others) into a mature, funny, risky text, worth reading and re-reading.



PUBLISHER: Libros La Calabaza del diablo
LANGUAGE: Spanish
YEAR: 2013
PAGES: 78
GENRE: Contemporary fiction
RIGHTS: World





CRISTINA ZABALAGA

Cristina Zabalaga (1980) raised in Bolivia, is a Portuguese and Bolivian citizen. She has published her debut fiction novel *Pronuncio un nombre hueco* (2012, Gente Común, Bolivia) and short stories (2011, 2012, Letralia, Venezuela). Her work explores the interaction between literature, photography and cinema. She holds a University degree in Journalism by the Complutense University of Madrid, and a Masters degree in European Studies with a specialization in Intercultural Communication in Leuven (Belgium). Her professional experience includes both the private sector and international institutions across several countries in Europe. Currently, Cristina lives in Lisbon.

PRONUNCIO UN NOMBRE HUECO

Pronouncing an empty name

Structured in twelve chapters, *Pronuncio un nombre hueco* is a fictional retelling of Roberto Bolaño's life from 1958 to 2003. Bolaño is depicted as the poet, R, B, the writer, the author, the foreigner, the Chilean, the father, the lover, the husband. While trying to live up to an almost suicidal premise "To write or to die!", the young poet experiences the early days of Pinochet's dictatorship in Chile, the students' revolts in Mexico and the democratic transition in Spain. Multiple voices contribute to the narration, reinforcing or contradicting each other.



PUBLISHER: Gente común
LANGUAGE: Spanish
YEAR: 2012
PAGES: 208
GENRE: Literary fiction
RIGHTS: World

TINGA Y SUS CONOCIDOS

Tinga and his friends

Tinga, the main character of that short story, is not an exceptional man, and he certainly hasn't an interesting life (he is a books salesman and a failed writer), but because the narrator has chosen to focus on him, we, the readers, have to stick to what happens to him. The narrator is constantly drawing attention to the fact that this story is also about missed opportunities, anyone and anything is relevant as long as it is related to Tinga.

RÉPLICA

The reply

A short story inspired by Oliver Sachs' syndrome prosopagnosia or face blindness. The story opens with the narrator telling: "A man of certain age has learnt to hide lots of things, except happiness". And then, switches to the first person narrator, a husband who says: "Today I woke up next to a stranger". The story is built around the anxieties, fears, and panic attacks of a man who is convinced that he is living with a copy of his wife, Alicia, who looks, smells and acts like his wife, but she isn't.

EL FIAT ROJO

The red Fiat

A short story that plays back and forth with the possibility of travelling from Argentina to Italy in a red Fiat on a Sunday afternoon. The narrator, a young woman, tries to compensate her recent divorce and lack of other resources by making up a fictional reality where her children, the twins, can live freely and fully.



ELVIRA ORPHÉE



Elvira Orphée was born in 1922 in San Miguel de Tucuman and at the age of fifteen she moved to Buenos Aires. She married the painter Miguel Ocampo and they lived in Italy during the late 50s.

She was a personal friend of famous writers and filmmakers such as Italo Calvino, Federico Fellini, Elsa Morante and Alberto Moravia.

She then moved to Paris where she worked as an editorial consultant for Gallimard, helping to build their prestigious Latin American Fiction Collection.

She has written several novels, *Dos veranos* (1956), *Uno* (1961), *Aire tan dulce* (1966), *En el fondo* (1969), *Su demonio preferido* (1973), *La última conquista del ángel* (1976), *La muerte y los desencuentros* (1989) and the collection of short stories: *Las viejas fantasiosas* (1981) and *Ciego del cielo* (1991).

DOS VERANOS

Two Summers

This novel tells the story of two summers in the life of Sixto Riera. Sixto is a 13 years old Indian guy, orphan and homeless. In order to get something to eat and survive, he starts to work as a servant for a very rich Argentinean family. He starts to care for a woman who has been immobilized in bed for the past 15 years while at the same time he has deal every day with a completely different world: the world of white, rich and arrogant people.

Elvira Orphée has created a rare book, a true picture of provincial life in the northwest of Argentina that shows readers the country's deepest qualities but also its contradictions. The novel shed a new light on the oppressiveness of a society dominated by the view of white people who think of themselves as the sole holders of economic power and speak about the fight of a boy, whose skin color is not like everyone else, who suffers anguish that belong to a universal dimension.

Orphée's work gives a real feeling of the local soul of a region of Argentina that is mostly unknown by tourists, and shows us how the story of Sixto could have happened only in that specific place of the world.



PUBLISHER: Eduvim
LANGUAGE: Spanish
YEAR: 2013 [1st edition 1956]
PAGES: 186
GENRE: Literary fiction
RIGHTS: World



MARÍA ANGÉLICA BOSCO



María Angélica Bosco (Buenos Aires 1917 -2006), novelist, short-story writer, essayist, translator (she published an excellent version of *Madame Bovary*). She has received numerous prizes and awards for her writings while being very active in public life as an instructor and later as director of the Fondo Nacional de las Artes (National Funds for the Arts) in Argentina. Her first novel was *La muerte baja en el ascensor*, which won the Emecé Novel Award in 1954. Among her books are: *La trampa*, *El comedor de diario*, *¿Dónde está el cordero?*, *Borges y los otros*, *La negra Vélez y su ángel*, *Carta abierta a Judas*, *Cartas de mujeres*, *En la piel del otro*, *Burlas del porvenir*, *La muerte vino de afuera*, *Memoria de las casas* and *La noche anticipada*.

After publishing *La muerte soborna a Pandora*, she started to work for the newspaper *Clarín* and in 1960 she was awarded a third place Prize by the Buenos Aires City Council. In 1987, María Angélica Bosco was named Literary Personality of the Year by the Rotary Club of Buenos Aires and in 1990 she was awarded by the Italian government.

She was considered by many of her colleagues as the Argentinian Agatha Christie, for her dedication to detective fiction.

LA MUERTE BAJA EN EL ASCENSOR

Death takes the elevator

In the early hours of the morning, a woman is on an elevator on her way down of a fancy building in Road Santa Fe. She's young, gorgeous and dead. With this opening image starts one of the greatest crime novels ever written in Argentina. A woman has been murdered and it is immediately apparent that all the suspects have secrets to hide.

Although there is evidence that she died after taking a dose of cyanide, there is little reason to think it was a suicide. The detective investigating the case has to patiently gather information on all the various residents of the building and conduct interviews, aided by his assistant sergeant. All of the building's denizens are fascinating: even their names are enigmatic: Adolfo Luchter, Boris Czerbo. The detective traces the connections among the neighbours and discovers their secret vices and passions. Some of the suspects are eccentric, some merely sick or mentally feeble, and others are tormented by their past. Extortion and blackmail precipitate a dangerous situation.

As he uncovers the facts in the case, trying to make order out of the puzzle, he reasons logically, using the typical cause-and-effect sequence to fit everything together. The solution in this novel depends on something that happened during the war, and a woman's lipstick is an integral piece of the well-conceived plot.

Written after the war years, the book assembles all the ingredient of a classic detective novel, with echoes of the moral and psychic disjunctions occasioned by World War II, where many immigrants made their way to Argentina during the 1940s, and the German past haunted the survivors' memories. Most South Americans distrusted the Europeans that immigrated after the war, assuming they had something to hide.

A novel of *Costumbrista* tradition, it can be linked to a new narrative dynamic of the genre that asserts the classic rules of detective fiction but at the same time it refreshes and changes them.

This novel won the Emecé Novel Award in 1954 and has just been reprinted by the Fondo de Cultura Económica as part of the *Serie del Recienvenido* with a prologue by Ricardo Piglia.



PUBLISHER: FCE
LANGUAGE: Spanish
YEAR: 2013 [first published in 1955]
PAGES: 154
GENRE: Crime novel/Literary fiction/ Classics
RIGHTS: World

"One of the best Argentinean
 detective novels of the XX century"
-MDZ Magazine





MARTÍN DORIA

Martín Doria (1973) was born in Barranquilla, a seaside city in northern Colombia. He lived there until the end of the 80s, a decade profoundly defined by violence, civil war and the rise to power of the narco-bourgeoisie. Since then he moved to Argentina, where he works as a doctor. His novels and short stories have won several Prizes in both Colombia and Argentina.

POSTALES DE RÍO

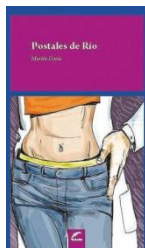
Postcards from Río

Festival Azabache 2012 Crime Novel Prize (Argentina)

During the Argentine great depression of 2001, the torrid streets of Buenos Aires were the place where different demands would come together and where different actors could all be united by the common claim: "Throw them all out". 2001 also symbolized the top of the slope where the involuntary race to social decline was experienced with violence. That same sudden deterioration of all social schemes is the frame of this convulsive and decadent noir, where health workers, exotic dancers and thugs are all connected in a network of suspicions and drug traffic, spiraling towards the abyss.

Luna is a doctor working in a local hospital. He is a tired individual, partly because of the nature of his job and of the insalubrious working conditions, but also because his love life is stalled. The current relationship with his ex-wife, the mother of his gothic teenage daughter, constantly reminds him of the mistakes he has made in his life. The whole country is dominated by zombie like figures and the hospital is almost a war zone in the hands of drug traffickers, where dead bodies suddenly disappear and where there is a pretty girl in a coma: Maria do Río, simply known as "Río". Luna patiently waits for her to wake up; he loves her and nurtures her during a month that seems never ending.

A tale of different hells, where the plot seems to disappear into the infernal inner conditions of many individuals floating in an atmosphere of eternal night, where the only light is the hope of love.



PUBLISHER: Eduvim
LANGUAGE: Spanish
YEAR: 2012
PAGES: 180
GENRE: Crime Novel / Noir/ Literary fiction
RIGHTS: World

"Martin Doria tells a love story filled with dark beauty. He moves you, shakes and chokes you and lights all the necessary fires in order to challenge one's expectations towards this urban chronicle that soon turns into a journey to the end of the night that would have made Celine proud." - **Guillermo Orsi**



JAVIER CHIABRANDO

Javier Chiabrando (Santa Fe, 1961) is an Argentinean writer and musician. He is one of the organizers of the Festival Azabache (Noir and Crime) in Mar del Plata and gives regular writing workshops in Argentina and at international events. He has already published three novels, among which *Todavía no cumplí cincuenta y ya estoy muerto* (Ed. Barataria, Spain), shortlisted in 1999 for La Sonrisa Vertical Prize for erotic literature (Ed. Tusquets).



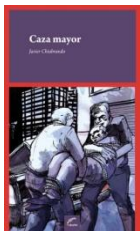
CAZA MAYOR

The Big Game

Pierino Baldacci, an Argentinean Jew of Italian descent, is "a man who trained to hunt rabbits and one day, just behind a eucalyptus tree in the middle of nowhere, found a lion." Working as a clothes seller, he's always travelling around the country. However, he is primarily a hunter, but hares and rabbits are a mere figure of speech to hide his true activity. Pierino is in fact a Nazis hunter who finds, in a small village fallen off the map, exactly what he's been looking for for his entire life: the man responsible for the killing of his whole family.

A dark crime novel with an oppressive atmosphere, this story is set in a place of Argentina, where police are accomplices of murderers and justice is relative: a place where all the conflicts that had started in Europe seem to be deemed to come to an end. As the mystery deepens through the story, in a crescendo of suspense, logical reasoning seems to be the only element that can help solve the case.

At one point in the novel, Pierino turns into a meticulous researcher: collecting data, interviewing witnesses, making conjectures and finally reaching out for the truth or at least for a small portion of it. A skilled character creator (Pierino is a sort of tribute to Primo Levi) and a crafty and ironic storyteller who presents a strong plot where everything seems to fall into place all the way through the end, Chiabrando delivers a solid crime novel that doesn't disappoint.



PUBLISHER: Edivim
LANGUAGE: Spanish
YEAR: 2012
PAGES: 100
GENRE: Crime novel/Noir/Literary fiction
RIGHTS: World

"Chiabrando works with a genre which is not much explored in Latin American literature and his talent is the proof that he has nothing to envy to far more experienced European or North American crime writers".

- Magazine Letras Emergentes, Mexico



HORACIO CONVERTINI



Horacio Convertini (1961) was born in Buenos Aires. He's journalist and he recently published his novel *Reinforcement*, finalist at the prize Gabriel Sijé 2008. Has also published a book of short stories, *Los que están afuera* that won the second place in the prize *Fondo Nacional de las Artes* 2007. He has won and has been shortlisted in many national and international literary competitions.

<http://horacioconvertini.blogspot.com.es/>

LA SOLEDAD DEL MAL

The bad loneliness

Báez Ayala, a ruthless murderer, roams around the city like a hungry wolf, looking for victims that deserve the sacrifice of death. To do it, he makes perverse plans that allow him get close to the victims, win their confidence and find in their insignificant souls the breaking point that will make the crime a liberating ritual.

A psycho who kills using a refined psychologic sadism, till he comes across someone different: an enigmatic woman who defies him, who attracts him (perhaps because she resembles to him), someone who will make him shiver for the first time.

The crimes of a murderer who before being a victimizer was a victim. And an idea: evil carries an irretrievable loneliness, whose only way out is the destruction of the neighbours.

With accurate brushstrokes, Convertini manages to draw with mastery his characters: a murderer, a conventional teacher, a jaded housewife, a jilted lesbian, a paedophile priest, a failed actor...

A precise language of high literary quality allows the author to reflect on painful aspects of the human condition, without affecting the development of the action.

First prize winning novel at the Azabache Festival in 2012

Prize Memorial Silverio Cañadas xxvi Black Week of Gijón 2013

"Convertini investigates successfully on the idea that every victimizer was a victim first. The solitude of Evil enlightens certain deep darkness of the human condition". **Marín Kasañetz, supplement Radar**

"Convertini shows us the darkest things that can nest inside oneself". **Leonardo Oyola, jury of the Azabache Prize**

"Horacio Convertini reinvents with originality the rules of detective stories". **Norberto Battista, ADN Cultural Magazine**



PUBLISHER: Eduvim
LANGUAGE: Spanish
YEAR: 2012
PAGES: 144
GENRE: Crime novel/Literary fiction
RIGHTS: World.
SOLD TO : Mexico

"We thought, after seeing the level of the work, that it had the potential to become part of the canon of the genre. This is a novel deprived of all cheap sensationalism; a tale as deep as the deadly relationship that the main character establishes with their victims".

Guillermo Orsi





GUY VAES

(Antwerp, 1927-2012) He was a Belgian author whose magic realist fiction has roots in modern psychological investigation and the existentialist notions of alienation. Fond of English Literature and of the fantastic genre, he was deeply influenced by the works of Woolf, Melville, Stevenson, Verne, Faulkner and Kafka. In forty years he published several novels, poetry, and essays written in French. He became famous with *Octobre long dimanche* (1956; tr. *October Long Sunday*, Peter Lang, 1997), a book praised by the kind of Julio Cortazar and Pascal Pia, considered the masterpiece of European magical realism. He then dedicated his career to essays, going back to writing novels only later on in his career. Among his books are: *L'Envers* (1983), *L'Usurpateur* (1994), *Les Apparences* (2001), and *Les Stratèges* (2002). These titles met with renewed critical acclaim. An accomplished photographer, Vaes was also a film critic for the Brussels magazine *Spécial*, and his reviews were published in 2007 as *111 Films: chroniques de cinema* (1970-1983).

OCTOBRE, LONG DIMANCHE

October, long Sunday

First published in 1956 by Plon, *October Long Sunday* is considered a master piece of the Magic Realism. It tells the story of Laurent Carteras, a sensitive and cultured young man, who gradually discovers that friends and colleagues no longer recognize him. The novel explores Laurent's tormented consciousness as he moves towards an extraordinary destiny. In this poetic and intriguing narrative of mental and physical metamorphosis, the Belgian author Guy Vaes displays a mastery of both realistic and fantastic forms that reflect many of the exciting innovations of modern European fiction.

ORIGINAL: French | PUBLISHER: Plon | FIRST EDITION: 1956 | PAGES: 356 | RIGHTS: World

I have read your book all in one gulp. I felt as someone who nearly drowned and, while grasping for air, was overcome by a sense of nostalgia for that state of almost death where the past flashes before one's eyes and the future dwindles and turns into ashes and silence. [...] I was trapped by this feeling for hours and froze in dismay at the thought of having discovered a writer whose blood was the blood of a king.

Letter by JULIO CORTAZAR

***Octobre, long dimanche* is an experimental novel on the style of *Le voyeur* by M. Robbe-Grillet. However, Vaes' skills far surpass the ones of Robbe-Grillet. While I struggled through Grillet's books, I devoured Vaes'.**

PASCAL PIA

L'ENVERS

The other from Antwerp

Bruno Wölfin, a man from Anversa who is married to an Englishwoman, has a special connection with Broderick Mattheson, an art lover who teaches him how to understand what lies behind a painting. One day, while touring Skye island, Bruno falls off a cliff. His friends jump on a boat and begin to search for his body, not succeeding due to the arrival of a heavy storm. Four years later, his wife returns to the place of the accident and finds his body behind a rock: Bruno still breathes! They take him to a hospital in London and Bruno wakes up from what appears to have been a nightmare: he is resuscitated.

An unusual, metaphysical book, filled with mystery that talks about a walking dead and explores the concept of "limits." Clearly influenced by the works of fantasy English writers and German romanticism, this novel bounces between dream and reality, the everyday and the afterlife, life and death.

ORIGINAL: French | PUBLISHER: Jacques Antoine Bruxelles | FIRST EDITION: 1983 | PAGES: 272 | GENRE: Literary fiction | RIGHTS: World

Winner of the Prix Victor Rossel

L'USURPATEUR

The usurper

Story of a life consumed by obsession. Hans Feldsohn is trapped in a dark vortex for nearly fifty years due to an event that marked him as a teenager: during a costume party, he was assaulted and raped by an androgynous Harlequin. But the most disturbing thing is that it's all just a vague memory, blurred by the war and the German invasion.

Ambiguous and fascinating, this novel is almost a meditation about the power of the mind and the ghosts that haunt the frontiers of identity.

ORIGINAL: French | PUBLISHER: Labor Bruxelles | FIRST EDITION: 1994 | PAGES: 208 | GENRE: Social novel, Literary fiction | RIGHTS: World

Foreword by Hubert Lampo



HENRI VERNES



Henri Vernes (1918, Ath, Belgium), pseudonym of **Charles-Henri-Jean Dewism**, is an author of action and science-fiction novels, of which has he published over 200 titles. He is most noted for the creation of the character Bob Morane, a hero whose adventures spanned fifty years and went from straight adventure and science-fiction to fantasy. Vernes also wrote the text of many comics albums and animated movies. Born in 1918 in Belgium, he moved to Paris in the 40s and wrote for a while for an American news agency and French newspapers. In 1953 he was invited to write an adventure novel for the series *Marabout-Junior* (Éditions Gérard). His *Conquérants de l'Everest* (*Conquerors of the Everest*) was an instant success, and he became a leading writer of that collection. Those books saw the debut of Vernes's most popular hero, Bob Morane. The first comics album, *L'oiseau de feu* (*The Fire Bird*) came out in 1959, drawn by Dino Attanasio, and was another resounding success. Between 1959 and 1967 Bob Morane was the star of many more books, albums, a short film, *L'espion aux cent visages* (*The Spy with a Hundred Faces*) (1960), and a TV series that ran through 26 episodes. After 1967 the Marabout-Junior collection was reformatted and renamed *Pocket Marabout*. Vernes continued writing for the series, with old and new characters. His popularity remained strong, and by 1970 the series had sold over 15 million books. His 200th novel, the Bob Morane adventure *La guerre du Pacifique n'aura pas lieu* (*The Pacific War Will Not Happen*) was issued in 1996. A 1998 animated series named *Bob Morane* was produced by Canal+ and France 3. Vernes was the subject of a documentary, *Henri Vernes, un aventurier de l'imaginaire* (1997), and in 1999, at age 81, he was decorated as *Officier* in the Belgian Order of Arts and Letters. A fan club, Club Bob Morane, was created in 1986 on the hero's 33rd anniversary. www.bobmorane.fr



LA VALLÉE INFERNALE

The Valley of Hell

PUBLISHER: Perro éditeur | **LANGUAGE:** French | **YEAR** 2013 | **PAGES:** 536 | **GENRE:** Adventure

La vallée infernale (1953) *Bob Moran in the Valley of Hell*

Serious troubles for Morane: constant twists, many adventures, hopeless situations-the Valley of Hell won't spare him anything. Morane will deploy all its strength and genius to overcome the obstacles that nature and reckless bloodthirsty men have set aside for him.

La galère engloutie (1953) *Bob Moran and the Sunken Galley*

Nobody could have predicted that the sale of a painting from a follower of Raphael, would have been the beginning, for Morane and his friend Frank Reeves, of an exciting new adventure full of ups and downs. The beautiful and inoffensive portrait of the "Belle Africaine", is going to take them far from the Hôtel Drouot, first to an Ancient Egyptian tomb in search of a sarcophagus and then deep down a beautiful and mysterious underwater kingdom.

Sur la piste de Fawcett (1953) *Bob Moran and the Fawcett Mystery*

Against his own will, Morane has to look for a famous explorer who disappeared while searching for the legendary city of Musus, a place in the jungle that nobody has ever been able to locate. After many adventures, involving fighting against wild animals, flash-eating fishes, gigantic snakes and native warriors, Morane is closer than ever to uncover the secret of Manus.

DANS L'OMBRE DE MR MING

In the Mr Ming Shadow

PUBLISHER: Perro éditeur | **LANGUAGE:** French | **YEAR** 2013 | **PAGES:** 504 | **GENRE:** Adventure

La couronne de Golconde (1959) *Treasure of the Golcondas*

A young Indian chap living in Britain finds himself torn between the two worlds he's growing up in. The inheritance of his father's fortune, place him alone against powerful dark forces, led by Mr. Ming (later known as the "Yellow Shadow") coming from the Ancient Asian world. Morane will help him through all dangers and allow him to carry on his father's legacy.



L'Ombre Jaune (1959) *The Yellow Shadow*

Who is the Yellow Shadow? Every police officer in the world have heard this name but nobody knows who it is. Every time that a mysterious crime happens, the Yellow Shadow is around, like an ubiquitous and eerie presence that can kill from afar. The Shadow's intelligence is incredible. So, who or what is this creature? Nobody knows...that, of course, until Bob Morane came into play.

La revanche de l'Ombre Jaune (1959) *The Revenge of the Yellow Shadow*

No, the Yellow Shadow is not dead! And it is planning to retaliate against Bob Morane. In Paris, the terrible Mr. Ming and his band of thugs, are plotting and preparing diabolical inventions that will spread terror among mankind.

CORPS À CORPS AVEC YLANG YLANG

The fight against Ylang Ylang

PUBLISHER: Perro éditeur | **LANGUAGE:** French | **YEAR** 2013 | **PAGES:** 512 | **GENRE:** Adventure

Organisation Smog (1966) *Organisation Smog*

It is time for a well-deserved vacation for Bob Morane. Together with his friend, Bill Ballantine, he is spending some peaceful and sunny days in Martinique. Of course, the peace is soon broken by the sudden arrival of Miss Ylang -Ylang and her dangerous Organization Smog.

Un parfum d'Ylang-Ylang (1967) *A scent of Ylang- Ylang*

Bob Morane, last of the knights-errant and unrepentant daredevil, is now chasing mobsters in his latest incredible adventure. This time, the mobster took the shape of the mysterious, the dangerous, yet the charming Miss Ylang-Ylang.

Alias M.D.O. (1968) *Alias M.D.O*

What sort of mischievous destiny is always putting Miss Ylang-Ylang and her Smog Organization on the way of Bob Morane? He could never leave secret agent M.D.O. in her evil hands and in order to rescue him, he has to fight once again against Miss Ylang -Ylang and her loyal lieutenant, the Man with the Golden Teeth!



AUTHORS

Vergílio Ferreira (Portugal)	Worldwide (except Brazil and Spain)
Fernando Sobral (Portugal)	Worldwide
Cristina Zabalaga (Bolivia)	Worldwide
Rodrigo Lacerda (Brazil)	Worldwide
Godofredo De Oliveira Neto (Brazil)	Worldwide
Claudia Apablaza (Chile)	Worldwide
Maori Pérez (Chile)	Worldwide
Ileana Elordi (Chile)	Worldwide
Marc Romera (Catalonia)	Worldwide
Max Besora (Catalonia)	Worldwide
Raúl Portero (Catalonia)	Worldwide
Guy Vaes (Belgium)	Worldwide
Bryan Perro (Quebec)	Worldwide
Dominic Iannuzzi (Quebec)	Worldwide



REPRESENTED PUBLISHERS & AGENTS

Catalonia: Males Herbes, La Breu
Quebec/Canada: Coup de Tête, Hélio trope
Argentina: Eduvim
Brazil: Marisa Moura, Valeria Martins- Agencia Shahid

COAGENTS

Japan: Japan UNI Agency
Poland: Macadamia Literary Agency
Czech Republic: Kristin Olson Literary Agency
Hungary, Croatia, Slovenia, Serbia: Kátai & Bolza Literary Agents
Turkey: AnatoliaLit Agency

