

## **A Catalan series of crime fiction: ‘La Cua de Palla’ and its sequels (1963-2009)<sup>1</sup>**

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### **Catalan translation in the 1960s**

In 1939 the Spanish dictator Francisco Franco banned Catalan from official use, which meant, among other things, that Catalan literature and translations into Catalan were forbidden from the public sphere: whatever translations were to take place, they were destined to be clandestine (see Gallofré i Virgili 1991, Manent 1988, Ortín 2004 and Samsó 1994-1995). The first translations were the fruit of private patronage. They circulated secretly in bibliophile editions and their readership was very limited.

After the victory of the Allies in 1945, Franco was forced to offer a less restrictive image, and first authorisations to publish translations were correspondingly granted. The process, however, remained subject to extreme vigilance as the censor had to regard the translations as literary creations rather than simply as translations. Among the translated works allowed were the *Odyssey* translated by Carles Riba (1948), Milton’s *Paradise Lost* translated by Josep Maria Boix i Selva (1950) and the three volumes of the *Divine Comedy* translated by Josep Maria de Sagarra (1947-1951). It was not until 1951 that translations were allowed as translations in their own right; and it was not until 1957 that they became relatively common. During the period 1951-1962, translations were a way to re-establish the normality of Catalan culture. In many cases, they were re-editions of translations published before the Civil War.

This changed in 1962, a year in which the regime adopted a more liberal profile under the tutelage of Manuel Fraga Iribarne, the

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minister of Information and Tourism, who — after twenty-three years of dictatorship and with a desire to soften the image of the Dictatorship abroad — authorized the translation of foreign literature into Catalan. In that year the publishing house Edicions 62 was born, and with it a catalogue of translations and Catalan literature which became larger and larger and which still exists today. Edicions 62 incorporated several series in its catalogue, among them a series called ‘El Balanci’ which published foreign novels (from 1965 onwards) and a series of crime fiction called ‘La Cua de Palla’ (1963-1970, but with several sequels until 2009). The period from 1967 to 1972 is characterised by an over-saturation of publishing in Catalan in the marketplace in the Catalan language since the readership was not wide enough owing to the lack of schooling in Catalan and the absence of mass media in that language. From 1972 onwards growth took place and soon the translations accounted for between 15% and 20% of the production of Edicions 62, a figure which may be deemed as usual in any ‘normal’ culture (Vallverdú 1987: 117-121).

#### **‘La Cua de Palla’ (1963-1970)**

The series of crime fiction ‘La Cua de Palla’, directed by the writer Manuel de Pedrolo, ran from 1963 to 1970 including a total of seventy-one titles (a list of titles is provided in the Appendix). ‘La Cua de Palla’ (literally, ‘the tail of straw’) is a Catalan expression that means to be guilty in an affair: guilty people have their tail made of straw, and therefore it ends up burning sooner or later (i.e. towards the end of the crime novel). ‘La Cua de Palla’ was the first attempt in the crime fiction genre in Catalan as well as the first literary series published by Edicions 62. Until its appearance in 1963, readers could only enjoy crime fiction in Spanish (or in the original language, usually English or French) due to the lack of such a genre in Catalan.<sup>2</sup>

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<sup>2</sup> The first crime novel translated into Spanish was Dashiell Hammett’s *The Maltese Falcon* (1930): it was published in 1932 under the title *El halcón del rey de España* (i.e. ‘The Falcon of the King of Spain’) by Ediciones Molino in the series ‘Biblioteca de Oro’. Many years later, in 1966, the Catalan

The purpose of the series was therefore to offer crime fiction in the readers' native language — at popular prices and in paperback, with the intention of reaching the widest possible audience and of 'normalizing' the language. Apart from this, the series aimed — as an unsigned appendix to the first translation points out (Pedrolo 1963: 127-128) — to create Catalan literature in the crime fiction genre, something which hardly existed except for five novels.<sup>3</sup> Pedrolo's appendix, a statement of intentions, makes it clear that

We want it to be read by everybody; by those who seek in a book simple entertainment at the end of a day's work and by those who enjoy a faultless style or perfect construction in the technical richness of a work. And if there are people who are lucky enough to appreciate both things, the story and its success in literary terms, all the better. (Pedrolo 1963: 127)<sup>4</sup>

The series, therefore, aimed to offer a service to every reader who (its director envisaged) might find therein a lowbrow 'doorway to other curiosities' (Pedrolo 1963: 128); that is, an entrance to other types of (highbrow and middlebrow) literature. The series was initially received with mixed feelings by the critics: they acknowledged that a gap that had existed for many years was now being filled; yet they found some moral reservations in the stories (Torres 1964; Vilaginés 1964).<sup>5</sup> They also remarked on the 'living and successful language' of the translations (Agut 1964a). More particularly, the language

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translation was published in the 'La Cua de Palla' series. The span of thirty-six years indicates just how long it took for a minority (and minoritized) language and culture like Catalan to incorporate 'essential' authors, whereas the Spanish translation appeared only two years after the original.

<sup>3</sup> The novels are Manuel de Pedrolo's *Es vessa una sang fàcil* (1954), *L'inspector fa tard* (1960) and Rafael Tasis' *La Bíblia valenciana* (1955), *És hora de plegar* (1956) and *Un crim al Paralelo* (1960).

<sup>4</sup> All translations from Catalan are mine.

<sup>5</sup> Manuel de Pedrolo (1972: 44) was to argue that 'In spite of some statements to the contrary, it has not yet been proved that there is a relationship between the increase in criminality and the ever-growing blood crimes in fiction, in the cinema and on television'.

employed in the translations seemed very adequate to the critics: it was a basic but solid Catalan, free of Hispanisms, through which natural prose and agile, vigorous — even crude — dialogues were created (Calders 1964: 96; Guansé 1964: 55; Triadú 1964b: 95).

The prose model used was that of the Catalan originals of the 1930s, before the Civil War took place (see Fontcuberta 2007: 53); but in many cases a new language — the language of the street — had to be created *ex nihilo* because it did not exist (Canal 1996: 69; Cris Mora 2002: 123, 127 and 130; Martín Escribà 2005: 73). The resulting idiom was therefore ‘lively and cheeky’ but ‘somewhat artificial’ (Canal 1996: 69) and ‘imaginative’ (Lladó 2004: 216). In June 1964 the critic Joan Triadú (1964a: 38) observed that, of the sixty titles that had appeared in Catalan in the 1963-1964 season, twelve belonged to ‘La Cua de Palla’ — this represents 20% of the output, a high figure indeed. Another critic praised certain of its works for being a reflection of contemporary American society (Agut 1964b). The titles in the series, though, were varied: they comprised mainly French and American titles but also others in German (works by Friedrich Dürrenmatt, for example) with special emphasis on Georges Simenon, who had twelve volumes in the series, roughly 17% of the titles published. The reasons behind the prominence of Simenon were purely economic: his volumes sold twice as much as the other volumes (Pedrolo 1972: 45).<sup>6</sup> Apart from that, variety came from another flank: the series aimed to be an anthology of ‘crime’ fiction, the label comprising such varied fiction as hard-boiled novels, suspense novels, private detective novels, action novels, spy novels and psychological thrillers. As there was no competition between Catalan publishing houses,<sup>7</sup> ‘La Cua de Palla’ felt free to publish all kinds of crime fiction and all kinds of writers, both French and American, both consecrated (Georges Simenon, Raymond Chandler or

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<sup>6</sup> The most published writers after Georges Simenon were Dashiell Hammet and John Le Carré, with four novels each.

<sup>7</sup> In fact in 1965 Ediciones Molino created a series called ‘L’interrogant’ which included translations of novels by Agatha Christie and which lasted only that year; and in 1964-1965 Edicions Aymà (in the series ‘Enjòlit’) published twelve volumes of the James Bond 007 series.

Dashiell Hammett) and strictly contemporary (Sébastien Japrisot, John Le Carré or Friedrich Dürrenmatt). The translators who did the translations were not by any means only professional. Besides the so-called ‘professional’ translators (like Marga Garcia de Miró), there were Catalan writers going through hard times and needing, therefore, the extra salary provided by translations: in this group we can find writers like Manuel de Pedrolo, Maria Aurèlia Capmany, Rafael Tasis, Joan Oliver, Ramon Folch i Camarasa, Joaquim Carbó or Josep Vallverdú.

If we look at the production figures (see the Appendix), we will notice that the titles did not appear on a regular basis: in 1963, 6 were published; in 1964, 18; in 1965, 10; in 1966, 12; in 1967, 11; in 1968, 8; in 1969, 2; and in 1970, 4. The series ‘La Cua de Palla’ came to an end in 1970, eight years after it was born and after 71 titles had been published. The reasons for the extinction of the series are analyzed in an article by its director Manuel de Pedrolo (1972). According to him, there are two main reasons why ‘La Cua de Palla’ failed. First of all, there was a lack of Catalan writers interested in the crime genre, a fact that would have boosted sales — the only Catalan writer to publish two works in the series was Pedrolo himself (in 1965 and 1968; see numbers 32 and 58 of the series).<sup>8</sup> And secondly, the volumes turned out to be too expensive —they cost nearly the same as ‘serious’ literature volumes (Pedrolo 1972: 45). In the summer 1971, the publishing house tried drastically dropping the price of the volumes, with the result that sales increased significantly and many people rushed to complete their collections. Nonetheless, those sales were not enough to solve the difficulties. The situation was paradoxical (Pedrolo 1972: 46): a series that had been created to

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<sup>8</sup> The output of crime fiction written originally in Catalan in the period 1963-1970 is literally nill, with the two aforementioned exceptions by Pedrolo. The period 1972-1979 produced a meagre catalogue: Maria Aurèlia Capmany’s *El jaqué de la democràcia* (1972); Jaume Fuster’s *De mica en mica s’omple la pica* (1972); Ramon Planes’ *Crim al carrer Tuset* (1973); Núria Mínguez’s *Una casa a les tres torres* (1974); Lluís Utrilla’s *Una llosa de marbre negre* (1974); Jaume Fuster’s *Tarda, sessió contínua, 3.45* (1976); and Jordi Carbonell’s *Un home qualsevol* (1979).

increase the readership in Catalan could not achieve its aim due to a price problem which existed precisely because the readership was limited and prices could not become cheaper due to larger editions. The reasons behind the fact that the readership was not wide enough were the lack of schooling in Catalan and the lack of Catalan mass media, which would have helped to 'normalize' the language ('normalization' of the language did not take place until the 1980s). We may add a third and fourth reason why 'La Cua de Palla' perished: the appearance of television (Cris Mora 2002: 128) and 'the tightening of the Franco regime's censorship as applied to Catalan, and particularly to translated works' (Pijuan Vallverdú 2004: 343). Finally, there is a fifth reason why 'La Cua de Palla' disappeared: it was considered a 'literary subproduct' (Fontcuberta 2007: 53), a 'second-class' literary genre (Fontcuberta 2007: 51), and therefore it did not sell as well as expected — even though the series was advertised in the underground and in publicity panels with the rhyming slogan 'No falla, una novel·la de la Cua de Palla' ('A Cua de Palla novel does not fail').<sup>9</sup>

#### **'Seleccions de la Cua de Palla' (1981-1996)**

At the end of the 1970s the ban on the Catalan language was lifted in schools. Schooling in Catalan, therefore, took place after forty years of being banned. In 1980 Edicions 62 began the publication of a series of school books due to demand from the schools. In 1981, therefore, the market was different from that of 1970, when 'La Cua de Palla' ceased to exist. Now there was a wider reading public, especially (but

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<sup>9</sup> The slogan was forbidden by the Spanish censure and was not allowed until 1971 (Fontcuberta 2007: 52), when the series had already perished. From 1964 onwards the problems with censorship began: James M. Cain's *El carter sempre truca dues vegades* (1964) and Georges Simenon's *El penjat de Saint-Pholien* (1964) had some passages suppressed (Canal 1996: 69). Apart from censorship, Edicions 62 suffered political persecution by the Franco regime: Max Cahner, one of the founders of the publishing house, was expelled from Spain in 1964 for having German nationality (Bonada 1987: 26).

not only) composed of students (Mansanet 1991: 8; for a didactic book on the use of crime fiction in schools, see Bassa i Martín *et al.* 1991). Therefore, it was agreed to resurrect 'La Cua de Palla'. The series changed its name to 'Seleccions de la Cua de Palla'. Initially, until number 55 (1986), the titles published in the series were rescued from 'La Cua de Palla'; from then on, though, and for nine years (from 1986 until 1994), 'Seleccions de la Cua de Palla' published regularly eleven titles per year (one per month except in August); in 1995 only nine titles were published, and the series came to an end in 1996, with only three titles being published in that year. The series could exist for so long (from April 1981 until March 1996) because circumstances had changed with respect to the old 'La Cua de Palla'. Catalan was now being normalized, not only in schools, but also in the mass media (Catalunya Ràdio and TV3 were created in 1983). Another reason why 'Seleccions de la Cua de Palla' was so successful was that the crime fiction genre became popular in the 1980s, thanks especially to the boom in the cinema (Piñol 1994; Canal 1996: 69). Crime fiction flourished: in 1986, for instance, the series 'La Negra' (Edicions La Magrana) was created, which included mostly work in this genre originally written in Catalan and in European languages — one of the main reasons why 'Seleccions de la Cua de Palla' did not include any Catalan fiction and why from number 51 onwards it published only American novels. As a result of normalization and the boom in this field, the potential reading public was much wider in the 1980s than in the 1960s: Catalan was now on its way to being 'normalized', which meant not only that it could now be used as a medium of expression in the public sphere (bookshops, radio and television) but also that there now existed a crime literature written originally in Catalan.<sup>10</sup>

In the first period (1981-1986) the titles published were rescued from the old 'La Cua de Palla', that is, they included both French and American authors with a special tendency towards the hard-boiled novel. In the second period (1986-1996) the titles were all

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<sup>10</sup> For a history of crime fiction originally written in Catalan, see Mansanet (2001), Martín Escribà (2004) and, above all, Piquer Vidal & Martín Escribà (2006).

new, and they included only hard-boiled American novels. From December 1985 onwards (number 50), Xavier Coma was appointed as new director (he continued to be so until June 1995 when the crisis of the series began); with number 50, the tradition was inaugurated of publishing an essay every 50 titles (see numbers 50, 100 and 150). Until then Manuel de Pedrolo had been in charge of selecting the titles from 'La Cua de Palla', though his direction had been more honorific than real (Canal 1996: 69).

The sales of each volume in 'Seleccions de la Cua de Palla' were higher than 3,000 copies, more than the Spanish series devoted to the genre (Piñol 1990).<sup>11</sup> In actual fact, for some writers the figures were much larger: Dashiell Hammett, for instance, sold 73,600 copies with four titles; Raymond Chandler, 64,000 copies with two titles; James M. Cain, 61,000 copies with four titles; Sébastien Japrisot, 61,700 copies with three titles; Margaret Millar, 53,000 copies with three titles; and Ross MacDonald, 50,900 copies with four titles (figures taken from Piñol 1994). In 1991 Xavier Coma commented in an interview that the readership had dwindled but he added that this was common for all books in Catalan (see Bonada 1991). Nonetheless, the volumes published in 'Seleccions de la Cua de Palla' were among the 'most read' books in Catalan in the 1980s and 1990s (Prats 1995: 154).

**Contemporary sequels: 'El Cangur - Cua de Palla' (1996-1997), 'La Nova Cua de Palla' (2006) and 'labutxaca' (2009)**

'Seleccions de la Cua de Palla' came to an end because the public's tastes changed: readers wanted 'writers, not series' (Bonada 1996: 84), which meant that crime novels appeared mostly in general, not in specialized series (Canal i Artigas 1998: 37). 'El Cangur - Cua de Palla' was a specialized series that started in 1996, while the last

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<sup>11</sup> Sales were also higher in Catalan in terms of the number of volumes sold per year: 'Seleccions de la Cua de Palla' published eleven titles per year, whereas the Spanish series 'Black' (Plaza & Janés) directed by Xavier Coma himself published nine titles per year (Bonada 1991).



volumes of 'Seleccions de la Cua de Palla' were still being published. In April 1996 there was no new title in 'Seleccions de la Cua de Palla'; instead, a new title, Stuart M. Kaminsky's *Fora de combat*, was published in the series 'El Cangur - Cua de Palla'. The initial numbering of the series 'El Cangur - Cua de Palla' followed that of 'El Cangur' but after two numbers the numbering continued that of 'Seleccions de la Cua de Palla'. 'El Cangur - Cua de Palla' had no director, lasting only two years (1996-1997). The periodicity that 'Seleccions de la Cua de Palla' had had (eleven volumes per year) disappears with the new series, which limits itself to eight titles before coming to an end. It is worth mentioning that 'El Cangur - Cua de Palla' departed from its predecessor 'Seleccions de la Cua de Palla' in that it published both European and American crime fiction.

In 2006 'La Nova Cua de Palla' appears in the market re-publishing Dashiell Hammet's *El falcó maltès*. It is followed only by another title. The design here is different from the traditional 'La Cua de Palla' and 'Seleccions de la Cua de Palla': the print and the books themselves are larger, and they have flaps, but they keep the yellow colour as distinctive of the series.<sup>12</sup>

In May 2009 four novels appear in the series 'labutxaca': none of them is published originally in that series. Due to the lack of continuity of the series, it seems that publishers prefer to publish specific writers without including them in a series that implies continuity. It is worth mentioning that James M. Cain's *El carter sempre truca dues vegades* finally restores (in 2009!) the passages eliminated by the Franco censorship in 1964 (Edicions 62, 2009).

## Conclusions

'La Cua de Palla' was born in 1963, just one year after the Franco regime authorized the translation of foreign literature into Catalan and one year after the publishing house Edicions 62 had been

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<sup>12</sup> In the rest of Europe the colour of the crime fiction series is either yellow ('I Libri Gialli', i.e. 'The Yellow Books' in Italy) or black (the 'Série Noire' in France) (see Edicions 62, 2009).

founded (in its first year Edicions 62 had published only one book, Joan Fuster's *Nosaltres, els valencians*). At the time of its birth, the initiative of publishing a series of crime fiction was absolutely innovative in the Catalan publishing world, which was fragile and precarious due to the Franco repression, not only in publishing, but also in banning Catalan from schools. 'La Cua de Palla' evolved into 'Seleccions de la Cua de Palla': it moved from publishing European and American crime fiction to publishing only hard-boiled American novels, and it became the largest series of crime fiction in Spain (Canal 1996: 70). 'La Cua de Palla' and its sequels introduced authors unknown to the public via Spanish translations, like for example Friedrich Dürrenmatt or Patricia Highsmith, or titles like Jim Thompson's *The Kill-off*, Horace McCoy's *No Pockets in a Shroud*, Donald E. Westlake's *The Fugitive Pigeon* and *The Spy in the Ointment*, William Irish's *Into the Night*, Jonathan Latimer's *The Mink-lined Coffin*, William Riley Burnett's *High Sierra* or Paul Cain's *Fast One*. 'La Cua de Palla' and its sequels proved decisive in two areas (Edicions 62, 2009). First, they contributed to expand the readership in Catalan. And second, they contributed to the consolidation of a literary genre within Catalan literature: the crime novel.

#### **Appendix: titles in 'La Cua de Palla' and its sequels (1963-2009)**

The following list includes, for the first time in the critical literature,<sup>13</sup> the author's name, the Catalan title, the year when the

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<sup>13</sup> This was true when the article was sent to the present journal for evaluation (December 2010). At the time this article is going to press (December 2011), a new book has just appeared (October 2011) which traces in great detail the history of 'La Cua de Palla' and its sequels (Canal i Artigas & Martín Escribà 2011). The book includes a list (pp. 353-417) similar to the one I give here. The differences with my list are twofold: first, I indicate which titles are re-editions of books formerly published in 'La Cua de Palla'; and second, Canal i Artigas & Martín Escribà's list gives the month of publication and the pages of the translated books, as well as the filmography derived from the original books.

translation took place and the name of the translator ('trans.') as they appeared in 'La Cua de la Palla' or in one of the following series. The name and date of publication of the original title are given in square brackets. The asterisk (\*) preceding the numbers indicates that the book is a new translation; otherwise, it is a reedition of a book originally published in 'La Cua de Palla' (1963-1970).

**'La Cua de Palla' (1963-1970)**

- \*1. Sébastien Japrisot, *Parany per a una noia* (1963) (trans. Manuel de Pedrolo) [*Piège pour Cendrillon*, 1962]
- \*2. Terry Stewart, *Mà forta* (1963) (trans. Maria Aurèlia Capmany) [*La belle vie*, 1950]
- \*3. Dashiell Hammett, *La clau de vidre* (1963) (trans. Rafael Tasis) [*The Glass Key*, 1931]
- \*4. Sébastien Japrisot, *Víctimes en fals* (1963) (trans. Joaquim Carbó) [*Compartment tueurs* 1962]
- \*5. Margaret Millar, *Un estrany a la meva tomba* (1963) (trans. Manuel de Pedrolo) [*A Stranger in My Grave*, 1960]
- \*6. Fred Kassak, *Carambolades* (1963) (trans. Maria Aurèlia Capmany) [*Carambolages*, 1959]
- \*7. Stanley Ellin, *Joc de testimonis* (1964) (trans. Ramon Folch i Camarasa) [*The Key to Nicholas Street*, 1953]
- \*8. Friedrich Dürrenmatt, *La promesa* (1964) (trans. Artur Quintana) [*Das Versprechen*, 1958]
- \*9. Ross Macdonald, *La mort t'assenyala* (1964) (trans. Manuel de Pedrolo) [*The Ivory Grin*, 1952]
- \*10. Jonathan Craig, *Departament d'investigació criminal* (1964) (trans. Ramon Folch i Camarasa) [*Case of the Petticoat Murder*, 1958]
- \*11. Margaret Millar, *Amb la por al cos* (1964) (trans. Rafael Tasis) [*The Iron Gates*, 1945]
- \*12. James M. Cain, *El carter sempre truca dues vegades* (1964) (trans. Manuel de Pedrolo) [*The Postman Always Rings Twice*, 1934]

- \*13. Pierre Véry, *Els desapareguts de Saint-Agil* (1964) (trans. Bonaventura Vallespinosa) [*Les disparus de Saint-Agil*, 1935]
- \*14. Andrew Garve, *Les sorres llunyanes* (1964) (trans. Ramon Folch i Camarasa) [*The Far Sands*, 1960]
- \*15. Ira Levin, *Una besada abans de morir* (1964) (trans. Josep Vallverdú) [*A Kiss Before Dying*, 1953]
- \*16. Pierre Véry, *Goupi Mans-Roges* (1964) (trans. M. Aurèlia Capmany) [*Goupi Mains-Rouges*, 1936]
- \*17. Georges Simenon, *La pell d'un home* (1964) (trans. Gabriel Bas) [*La tête d'un homme*, 1931]
- \*18. August Le Breton, *Batudes a la ciutat* (1964) (trans. Joan Oliver) [*Rafles sur la ville*, 1958]
- \*19. Pierre Véry, *El senyor Marcel de la funerària* (1964) (trans. M. Aurèlia Capmany) [*Monsieur Marcel des pompes funèbres*, 1934]
- \*20. Georges Simenon, *L'home que mirava passar els trens* (1964) (trans. Ramon Folch i Camarasa) [*L'homme qui regardait passer les trains*, 1938]
- \*21. Friedrich Dürrenmatt, *El jutge i el seu botxí* (1964) (trans. Artur Quintana) [*Der Richter und sein Henker*, 1952]
- \*22. Mickey Spillane, *Qui mana* (1964) (trans. Manuel de Pedrolo) [*The Deep*, 1961]
- \*23. Allan Ullman & Lucille Fletcher, *Ho sento, us heu equivocat de número* (1965) (trans. M. Giménez) [*Sorry, Wrong Number*, 1949]
- \*24. Georges Simenon, *El penjat de Saint-Pholien* (1964) (trans. Maurici Serrahima) [*Le pendu de Saint-Pholien*, 1931]
- \*25. Ed McBain, *El pispà* (1964) (trans. Ramon Folch i Camarasa) [*The Mugger*, 1958]
- \*26. Stanley Ellin, *Cal saber encaixar* (1965) (trans. Ramon Folch i Camarasa) [*Dreadful Summit*, 1948]
- \*27. William P. McGivern, *Sota la pell* (1964) (trans. Rafael Tasis) [*Odds against Tomorrow*, 1959]
- \*28. James M. Cain, *Doble indemnització* (1965) (trans. M. Aurèlia Capmany) [*Double Indemnity*, 1936]
- \*29. Georges Simenon, *Liberty Bar* (1965) (trans. M. Aurèlia Capmany) [*Liberty Bar*, 1932]

- \*30. John Evans, *La corona de llautó* (1965) (trans. Camil Pascual) [*Halo in Brass*, 1949]
- \*31. Lionel White, *Invitació a la violència* (1965) (trans. Josep Vallverdú) [*Invitation to Violence*, 1958]
- \*32. Manuel de Pedrolo, *Joc brut* (1965)
- \*33. William Irish, *La dama fantasma* (1965) (trans. Rafael Tasis) [*Phantom Lady*, 1942]
- \*34. Georges Simenon, *El carreter de La Providència* (1965) (trans. Carme Vilagínés) [*Le charretier de La Providence*, 1931]
- \*35. Albert Conroy, *Cap de turc* (1966) (trans. Ramon Folch i Camarasa) [*The Mob Says Murder*, 1958]
- \*36. Ross Macdonald, *Experiència amb el mal* (1966) (trans. Florència Ventura) [*Experience with Evil*, 1954]
- \*37. Patricia Highsmith, *Clara també* (1966) (trans. Ramon Folch i Camarasa) [*The Blunderer*, 1954]
- \*38. Margaret Millar, *Un aire que mata* (1966) (trans. Jordi Basses) [*An Air that Kills*, 1957]
- \*39. Mildred Gordon & Gordon Gordon, *En mans de l'F.B.I.* (1966) (trans. Francesc Pagès) [*Case File: FBI*, 1953]
- \*40. Gil Brewer, *Color de sang* (1965) (trans. Joaquim Rodríguez i Rodon) [*The Red Scarf*, 1958]
- \*41. John Le Carré, *Un crim de qualitat* (1966) (trans. Francesc Pagès) [*A Murder of Quality*, 1962]
- \*42. Georges Simenon, *La nit de la cruïlla* (1966) (trans. Maria Aurèlia Capmany) [*La nuit du carrefour*, 1931]
- \*43. Dashiell Hammett, *El falcó maltès* (1966) (trans. Marga Garcia de Miró) [*The Maltese Facon*, 1930]
- \*44. John Le Carré, *El mirall dels espies* (1966) (trans. Jordi Basses) [*The Looking Glass War*, 1965]
- \*45. Raymond Chandler, *La dama del llac* (1966) (trans. Ramon Folch i Camarasa) [*The Lady in the Lake*, 1943]
- \*46. John Le Carré, *L'espia que tornava del fred* (1966) (trans. Jordi Basses) [*The Spy Who Came in from the Cold*, 1963]
- \*47. Raymond Chandler, *La gran dormida* (1966) (trans. Josep Vallverdú) [*The Big Sleep*, 1939]
- \*48. Georges Simenon, *El gos groc* (1966) (trans. Maria Aurèlia Capmany) [*Le chien jaune*, 1931]

- \*49. Dashiell Hammett, *L'home flac* (1967) (trans. Josep Vallverdú) [*The Thin Man*, 1934]
- \*50. James Hadley Chase, *No hi ha orquídiess per a Miss Blandish* (1967) (trans. Josep Vallverdú) [*No Orchids for Miss Blandish*, 1939]
- \*51. Hillary Waugh, *L'assassí és del veïnat* (1967) (trans. Josep Vallverdú) [*Sleep Long, My Love*, 1959]
- \*52. Georges Simenon, *L'home de Londres* (1967) (trans. Carme Vilaginés) [*L'homme de Londres*, 1934]
- \*53. Alan Hunter, *Un assassinat, noi* (1967) (trans. Marta Martín) [*Gently Go Man*, 1961]
- \*54. Georges Simenon, *L'ombra xinesa* (1967) (trans. Maria Aurèlia Capmany) [*L'ombre chinoise*, 1932]
- \*55. Richard Unekis, *Persecució* (1967) (trans. Marta Martín) [*The Chase*, 1962]
- \*56. Ed McBain, *El ritual de la sang* (1967) (trans. Josep Vallverdú) [*Lady, Lady, I Did It!*, 1961]
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- \*67. David Ely, *Substituts* (1969) (trans. Rosa Maria Padrós) [*Seconds*, 1963]
- \*68. Nicolas Freeling, *Meinard Stam, ara difunt* (1969) (trans. Antoni Pigrau i Rodríguez) [*Gun before Butter*, 1963]
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- \*139. Harry Whittington, *Focs destructors* (1993) (trans. Mireia Porta i Arnau) [*Fires that Destroy*, 1951]
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- \*143. Don Tracy, *L'odiat* (1994) (trans. Montserrat Niubó) [*The Hated One*, 1963]
- \*144. George V. Higgins, *Els amics de l'Eddie Coyle* (1994) (trans. Esther Roig) [*The Friends of Eddie Coyle*, 1972]
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- \*159. Ed McBain, *Veure'ls morir* (1995) (trans. Jordi Arbonès) [*See Them Die*, 1960]
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- \*165. Raymond Chandler, *L'acusador* (1996) (trans. Ernest Riera i Arbussà) [*Finger Man*, 1934]
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