

**VIDA, LA GRAN HISTORIA
(LIFE, THE GREAT STORY)
Juan Luis Arsuaga**

By internationally praised anthropologist and best-seller author Juan Luis Arsuaga. A deep scientific and philosophical reflection on why is there life on planet Earth. We cannot wait to see this book turned into a documentary in the vein of Carl Sagan's *Cosmos* and Yann Arthus-Bertrand's *Human*.

Genres: Non-Fiction, Documentary
Themes: Anthropology, Humanity, Evolution, Origin of Life
Potential: Documentary, TV Documentary Series

Summary

Was life on Earth inevitable? Was it bound to result in an intelligent and technologically advanced species in the end? How much in our evolutionary history was pure chance and how much was inescapable?

There are obvious philosophical implications to these questions. How would you react to the news that the universe is teeming with life? How would you feel about finding out we're not the centre of the universe? Alternatively, what if scientists concluded it's virtually impossible for life to exist anywhere other than Earth? If that turns out to be true, the human race once again takes centre stage, despite the fact that our planet revolves around a humble yellow star perched on the periphery of a galaxy that is just one of hundreds of billions of others in the visible universe.

Relevant data

Arsuaga is a member of the American National Academy of Sciences, the Musée de l'Homme of Paris and co-director of excavations at Atapuerca. He is a widely recognized expert and a regular contributor to several scientific publications, as well as a lecturer at universities all around the world. It isn't difficult to find international colleagues to praise him!

Furthermore, *Life. The Great Story* is an unstoppable best-seller, currently on its 8th reprint. And it is also about to jump to the international front in France, Italy, Poland, Portugal, China and Romania.

Stephen Hawking's *Universe*, David Attenborough's *Our Planet* and Carl Sagan's *Cosmos* are all perfect examples that the best documentaries are often those with an expert behind. Arsuaga, whose background not only includes science and anthropology, but philosophical and humanistic approaches, would be the perfect host for such a fantastic and informative documentary about ourselves as species.



Frame from *Human* by Yann Arthus-Bertrand



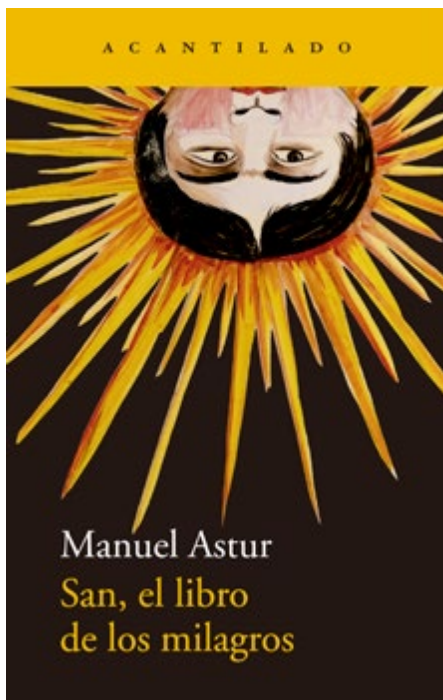
Frame from *Cosmos* by Carl Sagan

"Arsuaga's viewpoint comes as a refreshing and instructive contrast to much of the English-language literature (...) [his works] should be read by anyone interested in their own origins and our extinct relatives."
—Dr. Ian Tattersall, American Museum of Natural History, NY

International Sales: China, Guomai; France, Leduc / Albin Michel; Italy, La nave di Teseo; Poland, Znak; Portugal, Temas e Debates/ Leya; Romania, TREI

Links

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SAN, EL LIBRO DE LOS MILAGROS (SAN, THE BOOK OF MIRACLES) Manuel Astur

On the rise of rural sociological stories, including cults and choral characters, such as *Midsommar*, Manuel Astur writes its own portrait of the Asturian countryside, mixing Oliver Laxe's *O que arde*, Terrence Malick's mysticism in *The Tree of Life*, and some thriller elements to add rhythm.

Genres: Drama, Social, Rural, Crime

Themes: Rural World, Cult, Ancient Gods, Magic Realism, Nature

Potential: Feature Film, TV Miniseries

Summary

A neorrural novel that confirms the high literary expectations created around Manuel Astur. The plot revolves around Marcelino, an “idiot savant” and his journey / flight through Asturian lands after a crime. Marcelino, chased by police, locals and journalists, ends up becoming a reluctant hero, a symbol in a society that is violent, superficial and predatory, but also thirsty for the truth that can only be found in the forgotten rural world.

Echoing the choir of Greek tragedy, Astur uses a collective character representing “civilization”, to create a precious and terrifying allegory on our current society, tackling a variety of topics, from social media to old gods lost in memory.

The high-quality prose alternates a powerful and restrained lyricism with a straight punch style. All in all, the work contains in only 50.000 words a crime novel, a quest and an allegory.

Relevant data

If you are looking for an artsy, original project, Manuel Astur's recently published novel, *San, the Book of Miracles*, will make an excellent choice. Both, the astonishing landscapes of Asturian mountains and villages, and the complex characters created by Astur, combine in an explosive tale which symbolizes our society and its sins.

Its audiovisual potential has been perfectly resumed in [Filmin's special list](#) of movies related with the novel. Up to 15 films which share with San an original yet realistic rural universe, where magic and mundane mix together, making it impossible to set their boundaries.

Filmin staff have selected international classic such as Terrence Malick's *The Tree of Life*, or Bergman's *The Virgin Spring*, all along with movies by Andrei Tarkovsky and Theodore Dyer. In addition, they have also picked Spanish classics such as Jose Luis Cuerda's *El bosque animado*; and new promising voices, including Oliver Laxe's *O que arde*.



Frame from *The Tree of Life* by Terrence Malick



Frame from *O que arde* by Oliver Laxe

“It is a pleasure to be surprised by the beautiful images found during the reading of this little mythology. Brutality and scorn are mixed together with tenderness and innocence.”
–Fernández-Prieto, *La Razón*

Links

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**TODO ARDE
(EVERYTHING BURNS)
Nuria Barrios**

Felix van Groningen's *Beautiful Boy* meets Iñarritu's *Biutiful* in Madrid's shanty town –turned into a contemporary inferno– starring a teenage brother and his addict sister looking for each other in a stressful countdown into the night.

Genres: Family Drama

Themes: Sibling Love, Redemption, Drug Mafia, Coming of Age, 24h, Countdown

Potential: Feature Film, TV Movie

Summary

An original and realistic retelling of the Orpheus and Eurydice myth in which the love that motivates the journey into hell is between siblings, rather than lovers.

Lena has been out of touch for weeks until her little brother Lolo tracks her down, just as the sun is setting. Determined to convince her to return home, Lolo accompanies Lena to the shanty town where she buys drugs. So begins the journey they will make together over the course of that long night in the slums, an odyssey marked by trials and dangers.

Lolo and Lena become separated in the labyrinth of shacks. They continue their descent into hell alone, encountering on the way a number of the individuals who live there, as a violent struggle between two gangs fighting for control of the town is gearing up.

No one comes out of hell unscathed. This is the story of two lost souls who need one other, a story of light and darkness. It is only at the very end that the reader finds out who saves who.

Relevant data

An intense family drama, plenty of emotions and a breathless countdown to salvation... or nightmare. A sentimental approach into one of our current but silenced social problems: drug abuse, written by the winner of the Troa Award to the Best Fiction Book with Values.

Two protagonists and a palette of charismatic supporting characters, a unique scenario, and a 24 hours duration, are perfect features to think about its audiovisual adaptation. In addition, dialogues are realistic and effervescent, and everyday horrors are loaded with vitality, humor and tenderness. As said by critic Inés Martín Rodrigo (ABC Cultural): «*Barrios' writing shines brightly even when she portrays the darkest part of human nature.*»



Frame from *Beautiful Boy* by Felix Van Groeningen



Frame from *Biutiful* by Alejandro González Iñárritu

“The publication of Barrios’ new novel deserves a celebration. Expectations were higher than usual and they have not failed. This is a moving descent into hell, an epic story written with a naturalistic approach and excellent narrative pace.”

–Ana Rodríguez Fischer, El País

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**TOTALIDAD SEXUAL DEL COSMOS
(SEXUAL TOTALITY OF THE COSMOS)
Juan Bonilla**

Following Julie Taymor's *Frida* or Christopher Hampton's *Carrington*, the new novel by Juan Bonilla puts another brick on the Herstory building. The fascinating tale of Nahui Olin, the charismatic Mexican Lee Miller forgotten by art History.

Genres: Historical, Literary Biography, Based on True Events

Themes: Hidden Woman from History, 20th Century, Arts, Poetry, Science, Quest

Potential: Feature Film, Documentary

Summary

In 1920s Mexico, Nahui Olin was everybody's favourite muse. She was painted by Diego Rivera and Montenegro, photographed by Weston and Garduño, and drawn by Mariás Santoyo and Dr. Atl. Being an artists' model was something of a disadvantage to her career as a painter and poet. In the 30s, after the death of her great love, ship's captain Eugenio Agacino, she withdrew from artistic circles. She lived on for decades in relative obscurity, devoted to scientific research. Olin died alone and almost forgotten in 1978. Fifteen years later, Zurián, a mural restorer obsessed with her, exhibited the artist's work for the first time. Since then, recognition of her relevance, rebelliousness and reputation have grown exponentially, sparking universal admiration and debate.

Sexual Totality of the Cosmos was the title of a book Nahui Olin left unfinished, conceived of as a repository for all her knowledge, poetry and science, painting and music. It is also a novel that tells the fascinating story of the artist as well as the man who dedicated his life to rescuing her from unwarranted obscurity.

Relevant data

One of the most charismatic and original voices from Mexico's *intelligentsia* truly deserves an audiovisual adaptation. On the vein of the fundamental reinstatement of hidden woman along the History, like in Julie Taymor's *Frida* or Christopher Hampton's *Carrington*. But also following recent indie documentaries, like *The Archivettes*, or *The Worlds of Ursula K. LeGuin*. All proving that it is time for cinema to portray the "Herstory".

Furthermore, Olin's incredible charisma, her versatile skills, and the fascinating Mexican artistic background of the 20s, will serve both topics and aesthetics for a never-seen-before feature film or documentary. The history of how one of the most charismatic women in Mexican art of the 20th century was totally forgotten. And, as with photographer Lee Miller, the quest to reclaim her.



Frame from *Frida* by Julie Taymor



Frame from *Carrington* by Christopher Hampton

"There is no censorship between the objective and subjective, present and past, the private and the public, in the serpentine prose of this excellent novel that narrates while it creates and transgresses all the borders."

—Mario Vargas Llosa

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**LAS NIÑAS PERDIDAS
(THE LOST GIRLS)
Cristina Fallarás**

The dark disturbing side of Iñarri-tu's *Biutiful* Barcelona is the scenario of this cinematic thriller. A breathless investigation, like Netflix's *Jessica Jones* or BBC's *The Fall*, starring the feminist main character that only Cristina Fallarás could write. The next *True Detective*'s Ani Bezzerides.

Genres: Thriller, Crime

Themes: Murder, Investigation, Suburbs, Pregnancy, Intrigue, Strong Women

Potential: Feature Film, TV Miniseries

Summary

There is another Barcelona: the one far removed from tourism and fashion. It is in this other, villainous city that detective and ex-journalist Victoria González moves confidently. Victoria or Vicky was born in the suburbs and has her office in the neighbourhood of El Chino. She is five-months pregnant and has a case of two missing little girls on her hands. One is found dead and tortured. The other one need to be find quickly. Vicky's faithful assistant, Jesús, warns her it's not the case for her, not in her condition. The commissioner says the same, as does her instinct. But she won't give up.

The novel narrates the investigation from the point of view of this detective: the disappearance of two sisters aged 3 and 5, an uncomfortable tour through Barcelona's underworld, a place where paedophilia, drug trafficking and child pornography are common currency.

Relevant data

The dark side of a shiny tourist dream. A cruel crime. A strong female detective, whose pregnancy makes harder to stay emotionally detached from the terrible case she is investigating. The three main ingredients of the thriller receipt, but with the feminist twist that only Cristina Fallarás can give. It reminds us of the great female detecives that have lately apperaed in films and television, like *The Girl with the Dragon Tattoo's* Lisbeth Salander or *True Detective's* Ani Bezzerides.

The Lost Girls was critically acclaimed, awarded with the L'H Confidential International Noir Novel Prize, the Gijón Noir Week Director's Award and the International Dashiell Hammett Prize for Detective Fiction 2012. In addition, it was translated to French and Italian.

Already written with cinematic aproach and turbid visual images, its disturbing plot and scenario, the dark humor and jarring prose make it the perfect new thriller in the vein of Netflix's *Jessica Jones* or BBC's *The Fall*.



Frame from *True Detective* by Nic Pizzolatto



Frame from *Jessica Jones* by Melissa Rosenberg

"Surprising and original. Written in true cinematic style, Fallarás makes excellent use of imagery, with fast-paced, dynamic prose and rapid-fire, startling sentences, pumped up on adrenaline."

–Thriller Magazine Italia

International Sales: France/Métailié; Italy/Feltrinelli

Links

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JAVIER GUTIÉRREZ

Un buen chico

LITERATURA MONDADORI



UN BUEN CHICO (A NICE BOY) Javier Gutiérrez

Imagine James Bridges' *Bright Lights, Big City*, but with 90s Madrid as the scenario. Then, add a plot of disturbing nostalgia and disquieting past. Finally, paint everything with Bret Easton Ellis' brush. The result is *A nice boy*, an instant cult movie

Genres: Drama

Themes: Past, Nostalgia, 90s, Guilty, Desire, Relationship, Friendship.

Potential: Feature Film, TV Series

Summary

"It's ok" - Polo tells himself-, "everybody has a past".

And it's true, everybody has a past. But seriously, Polo, no one keeps in their past what you keep.

Polo runs into Blanca, an old friend, on a street in Madrid. What begins as casual conversation soon results into an extremely painful trip into the past and a horrifying revelation of devastating consequences.

A raw, intense and fascinating story that reveals itself through multiple conversations and recollections, in a perfect clockwork mechanism that engages the reader from the very first page. Violent and lyrical at once, *Un buen chico* is a rare display of literary ambition and a deeply disturbing read.

Relevant data

Written with perfect rhythm and great main characters, this is a vertiginous novel that starts as a friends meetup, and turns to be an hypnotic and deeply disturbing tale of the days that have already gone and all our decisions we made by then.

The ghosts of the past, guilt and desire, as well as a disturbing sense of nostalgia are the main ingredients of this novel that has been compared to the books by Bret Easton Ellis, author of the later cult movies *Less Than Zero* (Marek Kaniévski) and *The Rules of Attraction* (Roger Avary). It also reminds us of Jay McInerney's also adapted *Bright Lights, Big City*, as well as Michael Winterbottom's *The Killer Inside Me*.

Madrid is the city, and the nineties the decade. Already a theatre play, all its ingredients point directly to an instant cult movie.



Frame from *Bright Lights, Big City* by James Bridges



Frame from *The Killer Inside Me* by Michael Winterbottom

"A hypnotic, pulsating work that hovers somewhere between truth and lies, creating an atmosphere of oppression akin to that created by David Lynch in *Mulholland Drive*."

—La Gazette du Nord

International Sales: Brazil/Record - Verus; France/Autrement; Italy/Neri Pozza

Links

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**JAUJA
(EDEN)
Use Lahoz**

Almodovar's nostalgia, Carla Simon's family drama in *Estiu 1993*, and even Richard Linklater's sense of time in *Boyhood*. You will find all these emotions in the new novel by Use Lahoz, already on its 4th reprint.

Genres: Family Drama, Rural
Themes: Nostalgia, Past, Father and Daughter
Potential: Feature Film

Summary

María Broto is a recognized theater actress heading into her forties. On the way out after playing Luba Andreyevna in Chekhov's *The Cherry Orchard*—the performance she's always dreamed of—she finds a man waiting for her by the back door of the theater. At first, María doesn't recognize him, but he insists on telling her who he is and why he's come for her.

In this way, María learns of the sudden death of her father, Teodoro Broto. The unexpected news is accompanied by the man's offer to accompany her to the village where they lived as children to attend the funeral, which will take place the following day. But María doesn't realize the consequences that might result from this journey into the past or reopening the wounds of her childhood, which still remain throbbing inside her.

Jauja weaves together different time periods, places, and emotions, telling us the story of a father and daughter and the difficulties that come from always trying to do things right and struggling for the things we want.

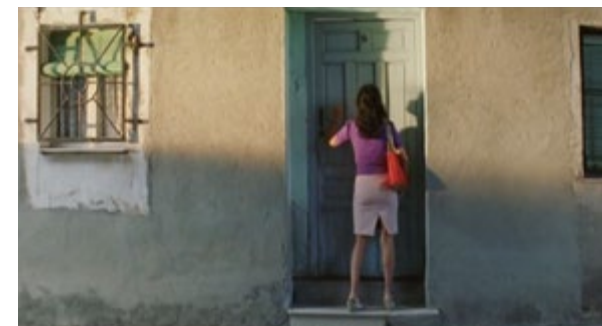
Relevant data

Coming back to the “empty Spain” is certainly a trend on our literature and our cinema. But going back to the roots from the city is also an universal feeling of hurtful self-discover. Using the realist tradition of Spanish literature (from Cela to Delibes), but also from French writers like Zola or Balzac, and, of course, the greatest classics of theatre like Chekov, Lahoz has written a profound tale about the weight of the past.

With Almodovar's sensitive approach on *Todo sobre mi madre* and, of course, *Volver*, combining Carla Simón's fantastic treatment of a family drama in *Estiu 1993*; or the great sense of nostalgia displayed by Richard Linklater in *Boyhood*. If this does not seem enough, the novel is full of “agile dialogue, excellent environment description and great character building”, as said by the critics at La Razón.



Frame from *Estiu 1993* by Carla Simón



Frame from *Volver* by Pedro Almodóvar

“The best work to date. In his novels the pain is real and you get excited and cry because that sadness is unbearable. This is so rare to find today and that is why “Jauja” is a literary event.”

–Manuel Mateo Pérez, El Mundo

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**TÚ BUSCAS AMOR, YO COBERTURA
(YOU LOOK FOR LOVE, I LOOK FOR
RECEPTION)**

Bruno Oro

A commercial romantic comedy in the vein of *High Fidelity*, *Forgetting Sarah Marshall*, *500 Days of Summer* or *Foodie Love*, with a touch of Spike Jonze's *Her*. Written by an acclaimed actor and scriptwriter, and with an original narrator that will immediately hook the audience.

Genres: Romantic Comedy, Humor
Themes: Fame, Love, Sex, Friendship, Humor, Technology, Romance, Entertainment.

Potential: Feature Film, TV Movie, TV Miniseries

Summary

Introducing the romantic, tender, somewhat melancholic, and definitely hilarious debut novel by Bruno Oro, already well-known as an actor and scriptwriter.

'I have got barely a year left. I don't feel like dying though. Not yet. Human life makes for a very entertaining show. As addictive as a soap opera. I'd love to stay just a little bit longer, but I am afraid I have been programmed to disappear. So before the final call, I'd love to pass on a kind of posthumous message, as it were—my owner's story. No one knows him better than I do. I think it sounds really exciting and entertaining as is, though I'd rather have summed it up as a text message. After all, I am just a cell phone!'

Bruno Oro's debut novel will appeal to male and female readers alike. In addition to the rowdy humor, this romantic comedy deals with topics such as fame, art, love, sex, friendship, family and some mysterious missed calls. A brilliant debut!

Relevant data

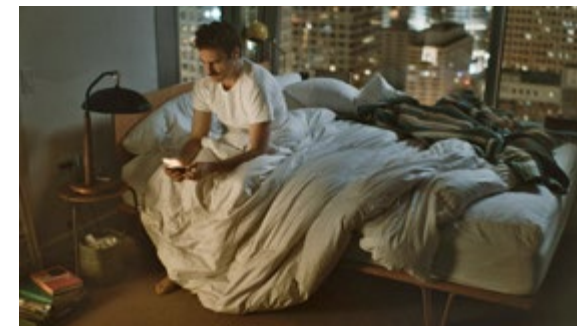
Bruno Oro is, of course, deeply entangled with the TV and film industry, not only as an actor (*Platos sucios*, *El comisario*, *Las cerezas...*), but also as scriptwriter and dramaturg.

In *You Look for Love, I Look for Reception* you will find the best ingredients for a perfect comedy: great rhythm, plot twists and humor, but also universal and contemporary topics, from love and fame, to privacy and technological obsolescence!

High Fidelity, *Foodie Love* or *Fleabag* are examples of the good health of modern comedys with an adult and contemporary touch. It's time to portray our relation with technology, like in Spike Jonze's *Her*, from a funnier perspective. Don't you think?



Frame from *Foodie Love* by Isabel Coixet



Frame from *Her* by Spike Jonze

"A remarkable debut by Bruno Oro. An original, enjoyable and thrilling novel."

—Qué Leer

Intermation Sales: Catalan/PRH-Rosa dels Vents; Brazil/Record

Links

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**EL MAPA DE LOS AFECTOS
(THE MAP OF THE AFFECTIONS)**
Ana Merino

A mosaic of charismatic characters and situations that make a town a place of feelings, rather a point in the map. On the vein of Paul Haggis' *Crash* or Iñárritu's *Babel*, with the drama and intrigue of fictional series like *This is Us*.

Genres: Drama, Rural

Themes: Intrigue, Rural, Butterfly Effect, Emotional Ties, Intersecting Stories

Potential: Feature Film, TV Miniseries

Summary

Valeria, a young schoolteacher in a secret relationship with Tom, who is thirty years her senior, is confronted with a sentimental dilemma and wants to understand the meaning of love. In the tiny town where she lives, Lilian disappears without a trace while her husband is on the other side of the world. Obsessed with women, Greg, frequents a brothel on the outskirts of town to get away from his problems, until he gets found out in the worst way possible.

Through moments like these that make up the life of a small rural community, we are plunged into the day-to-day mysteries of its inhabitants. Not only will their lives cross over the course of fifteen years, but they will be influenced by the magnetic force of affections, the randomness of chance, the poetic justice that at times gives rise to the most unexpected occurrences.

Relevant data

Winner of the 2020 Nadal Award, one of the main prizes in Spanish narrative, *The Map of the Affections* follows the trail of the people whomake up the hidden stories of places—places that evoke absences and strange events, where inexplicable crimes take places, where private and family tensions abide and the drive for goodness is the only thing that permits people to go on living.

Set in an only town, the novel presents an impressive van of charismatic characters, lyrical situations and mystery plots, perfectly turned into a mosaic film of the different anecdotes that make a village something else than a place on the map.

For lovers of character-driven plot where all stories are connected, like Paul Haggis' *Crash*, Paul Thomas Anderson's *Magnolia*, and Iñárritu's *Babel*. With people who are simultaneously heroes and villains, courageous and spineless. A map of relationships, indeed, where everyone is entangled in a broader story that goes beyond their own fate.



Frame from *Babel* by González Iñárritu



Frame from *This is Us* by Dan Fogelman

“This tableau of lives is a representative portrait of the world today, with its disturbances and evils that are never described antiseptically, but are instead explicitly denounced. Well written, with an agile rhythm and staging of its different episodes, it offers us hours of reading as welcome as they are pleasurable.”
—Ana Rodríguez Fischer, *Babelia* (El País)

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**LA CORTE DE LOS ESPEJOS
(THE COURT OF MIRRORS)
Concepción Perea**

With Tolkien's world building, Game of Thrones epic and Amazon's Carnival Row fairy touch, Concepción Perea has written a perfect fantasy novel. Once you meet TerraLinde's legendary landscapes and creatures, you will never want to leave.

Genres: Fantasy, Worldbuilding
Themes: Epic, Magic, Fairies, Family, Justice, Revenge
Potential: TV Series

Summary

An action-packed, adventure-filled fantasy novel in which, for once, good fairies are nowhere to be seen.

TerraLinde is a kingdom where the fairies believe there's no such thing as humans, an old city that swung the balance in the War of the Slumbering Queen. Years have passed since that bloody conflict, which left in its wake a fragile peace, a long list of grudges to bear and a precarious reign.

The city is home to Nicasia, a knocker from the Engineers Guild, and Dujal, a phoka with a weakness for risk-taking. The two have been locked for years in a power struggle in which Marsias, an affable satyr who runs a brothel, does his best to keep the peace. The murder of Manx, Dujal's tutor and Marias and Nicasia's comrade in arms, leaves them with no choice but to join forces to hunt down the culprits. Together they embark on an investigation that will take them from the forest of centaurs to the mountains of TocaEstrellas, where fierce goblins lie in wait, hounded at all times by the long shadow cast by the mysterious Lady Tunne Irunner.

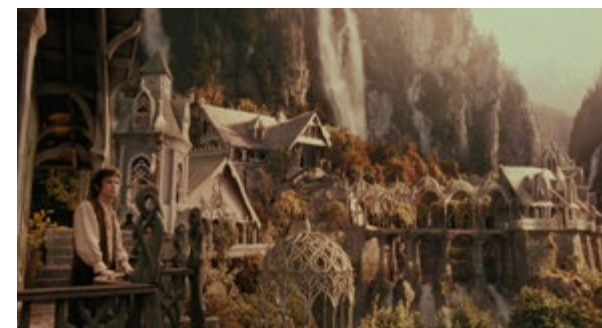
Relevant data

Concepción Perea brings together all the ingredients of perfect fantasy story. Firstly, an incredible worldbuilding work. TerraLinde is an immense scenario, full of life and magical creatures, entirely devoted to the plot. Secondly, the tale, a labyrinth of adventures, mysteries and breath-taking tension perfectly entangled. Thirdly, its characters, from goblins to steampunk fairies, complex and polifacetic, far from the good vs. evil narratives, struggling with issues like sexuality, functional diversity, relationships, family, justice and revenge.

All this, wrapped in the aesthetics of British legends iconography and the *Changeling* role game's folklore. For fans of Tolkien's *The Lord of the Rings*, Amazon's *Carnival Row*, as well as *Game of Thrones* or *The Witcher*.



Frame from *Carnival Row* by René Echevarria



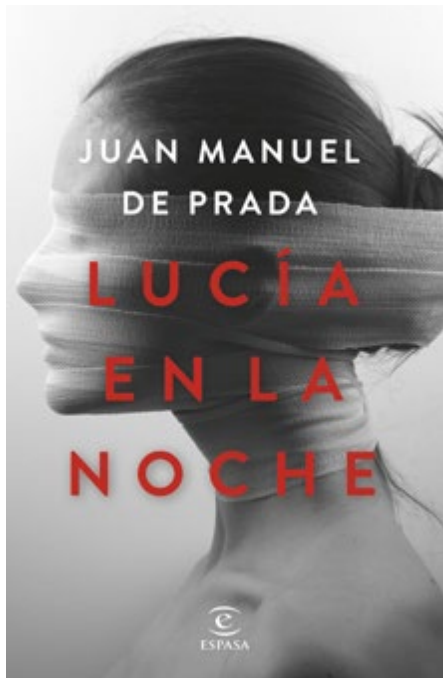
Frame from *The Lord of the Rings* by Peter Jackson

“A great fantasy novel. Amazing magical world-building, attractive and original characters and an addictive rhythm.”

–Fantifica

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**LUCÍA EN LA NOCHE
(LUCÍA IN THE DARK)
Juan Manuel de Prada**

An homage to Alfred Hitchcock's masterpiece *Vertigo*, by one of our most cinephile writers. The identity mirror game of Almodovar's *La piel que habito*, or Carlos Vermut's *Quien te cantará*, adding the suspense and the mystery of classical thrillers like Reed's *The Third Man*, or Lynch's *Blue Velvet*.

Genres: Psychological Suspense, Mystery, Thriller

Themes: Love, Passion, Mystery, Failed Writer, Obsession, Self-Destruction, Intrigue.

Potential: Feature Film, TV Movie

Summary

Love and grief, suspicion and absence, death and resurrection, messages that seem to come from the world of dreams or beyond – nothing in this book is what it seems.

Alejandro Ballesteros is a writer whose waning inspiration and general decline have led him to give up on himself and the world around him. One drunken night, he meets Lucía and starts to feel life is worth living again. But who is Lucía - this awkward, surly girl who seems to know everything about him?

Lucía's disappearance marks the beginning of a desperate search, punctuated by startling revelations from a shadowy world. Alejandro will have to dig deep in order to find answers he might have preferred not to know. His is a journey to the heart of fear and into places where only angels pass freely. Prada's plot captivates the reader from the outset, full of mystery and poetry.

Relevant data

We are sure that Juan Manuel de Prada does not need an introduction. He is a public figure, as well as a critic's favorite: he has been awarded with the Premio Nacional de Narrativa, the Premio Planeta, Premio Biblioteca Breve, Premio Primavera, Premio Ojo Crítico... But perhaps you didn't know that he was, in fact, a cinema lover and a big expert on film history.

Moreover, *Lucía in the Dark*, his latest novel, is an homage to one of the greatest film directors ever, Alfred Hitchcock. And, in particular, to one of his most famous masterpieces: *Vertigo*.

Lucía in the Dark is a canonic psychological suspense, almost a thriller, with an addictive plot of mystery, obsession and intrigue, but also redemption, death and resurrection. Starring a failed writer and a new Kim Novak, we can see its potential as a feature film in the vein of acclaimed thriller directors: not only Hitchcock, but Bergman, Fincher, Lynch and the less-surrealist Buñuel.



Frame from *Vertigo* by Alfred Hitchcock



Frame from *La piel que habito* by Pedro Almodóvar

“A thriller and a love story bursting with passion and mystery, that Prada strengthens with his usual command of language and a remarkable poetic power (...) Cleverly plotted and full of surprises, the novel grabs the reader from page one.”

–Juan Madrid, La Razón

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CANDIDATO (CANDIDATE)

Antonio J. Rodríguez

Eloy de la Iglesia's masterpiece *El diputado* meets our current political scenario. An intelligent portrait of the millennial politics, as well as the new liberal right wing parties. For lovers of *House of Cards* and Netflix's *The Politician*.

Genres: Drama, Social, Political
Themes: Politics, Corruption, Elections, Feminism, Millennial
Potential: TV Series, Feature Film

Summary

A political novel about ambition, vanity and the inner workings of the institutions of power. It is also an essay on freedom, progress and gender identity in today's society. Rania Al-Jatib and Simón Soria meet at an academic conference in Jerusalem. She is a young, feminist filmmaker of Palestinian origin who has fled Islamism, violence and oppression; he is a professor of politics who is tired of his career and has been side-lined because of his controversial ideas.

Through Rania, Simon comes into contact with the leadership of the brand new Spanish Democratic Party. In the feverish months running up to elections, they find in him a way to revitalize the founding tenets of conservatism. In glittering journalistic prose, the novel tracks the scandalous twists and turns of a campaign tarnished by betrayals, unexpected ghosts from the past and the emergence of a sex tape. This is socio-political satire that ranks alongside Reza's *Dawn, Dusk or Night: A Year with Nicolas Sarkozy* and Houellebecq's *Submission*.

Relevant data

Any connections with Eloy de la Iglesia's *El Diputado* are mere coincidences. Are they? In the recent years, bridges between the eighties young generation and the contemporary millennials have been prolifically built (have you seen *Quinqui Stars*?). Both generations were promised a brightly future that never came, and were force to face bad work conditions, household crisis and violent repression.

Antonio J. Rodríguez' *Candidate* is a portrait of our political time, written by a millennial himself. "One of the best novels of its generation" critic Alberto Olmos said, "immediately recalls Michel Houellebecq and Virginie Despentes." For lovers of *House of Cards*, or *Vota Juan*. But also older classics, like Michael Ritchie's *The Candidate*, *True Colors* by Herbert Ross, George Clooney's *The Ides of March* and Zaillian's *All the King's Men*



Frame from *El diputado* by Eloy de la Iglesia



Frame from *House of Cards* by Beau Willimon

"A work about our current political reality written with genuine power and incisive nature. It fearlessly tells hard truths and faces a delicate matter with courage."

–Santos Sanz Villanueva, *El Cultural*

Una de las mejores novelas de su generación, un formidable retrato del sujeto político en nuestros días. El libro recuerda enseguida a Michel Houellebecq y a Virginie Despentes"

–Alberto Olmos, *El Confidencial*

Links

[More information](#)
[Spanish Sample](#)



**CA LA WENLING
(WENLING'S)
Gemma Ruiz**

An unforgettable story of friendship and solidarity between women from different corners of the world, in the vein of nineties classic as *Steel Magnolias* by Herbert Ross and *The Joy Luck Club* by Wayne Wang. An emotional tale of intercultural sorority, perfect for the times of the international feminist movement.

Genres: Dramey, Social

Themes: Feminism, Friendship, Sorority, Neighbourhood, Intercultural, Racism, Migration

Potential: Feature Film, TV Film

Summary

Someone from the other end of the planet decides to live in your country. Chooses you as a neighbor. Wants their children to grow up in your language and love the things you love. And works in a hair salón twelve hours a day, six days a week. Wenling moved from China to Barcelona. This is her story.

There is a lot here about Wenling's China. A lot about the Zhejiang Province she came from ten years ago. But in this beauty parlor, amongst manicures, haircuts, and perms, there are also the aromas of elsewhere. And retirees from Barcelona's Gràcia neighborhood, stubborn youngsters, a pregnant woman in love, tears from the Vietnam War, French cosmetics, injustices forged in America, and deep-seated racism.

That's why it's called Wenling's Home: because the modest exterior conceals an enormous reserve of humanity, a catalyst for shared confidences, the unearthing of tragedies, and big bursts of laughter.

Relevant data

A dramedy with strong female characters as protagonists by bestseller Catalan author Gemma Ruiz. Following the line of famous nineties classics such as *Steel Magnolias* by Herbert Ross and *The Joy Luck Club* by Wayne Wang, based on Amy Tan bestseller, *Ca La Wenling* tells a fabulous story of female friendship and solidarity in between a Catalan journalist and a Chinese esthetician. With the feminist movements putting into question their own inter-solidarity networks since last 8M strike, tales like Ruiz' show us that even when we come from different corners of the world, we have so much more in common than we think.

At the end, *Ca La Wenling* is optimistic and powerful, full of confidences and loud laughs. It doesn't shy away from tragedies, and explicitly denounces the racism and classicism of our day-a-day. It takes a glimpse into how inter-solidarity can work, and it's beautifully emotional. You are warned!



Frame from *Steel Magnolias* by Hernert Ross



Frame from *The Joy Luck Club* by Wayne Wang

****An instant bestseller****

"Ruiz is simple and direct, sincere and natural... and wise enough to move us cautiously and to never weary the reader."

–El País

"A living and breathing work, a moving, committed, intense, deep and perfect novel."

–El Mundo

Links

[More information](#)

[English Sample](#)

[Spanish Sample](#)



**ARRÓS COVAT
(YOU'RE PAST OUR DUE DATE)
Juanjo Sáez**

Already an awarded animated TV series, this amusing and charming comic by Juanjo Sáez is ready to become a live action production. Following Phoebe Waller-Bridge's *Fleabag*, TV3's *Dates*, or Isabel Coixet's *Foodie Love* this will be the next masterpiece of millennial humour.

Genres: Comedy, Social
Themes: Millennial, Humour, Relationships, Age Crisis, Indies, Family
Potential: TV Series

Summary

Xavi is a young designer, cool and successful, who lives with the girlfriend of a lifetime. He thinks he's happy, that he is completely in love with his girlfriend, but lately he can't stop looking at other women, especially at Luz, who becomes the object of his desire. His friendship with Luz causes a crisis that will lead the couple to rethink their lives both personally and professionally. Xavi has just turned 30 and has a bitter feeling that he's past his prime...

Relevant data

Juanjo Sáez does not need an introduction. He has written and illustrated several advertising campaigns for various international brands, such as Nike, Perrier or Converse, and he is the creator of the Lowi campaign for Vodafone. He is also a regular contributor to various newspapers, magazines and radio shows.

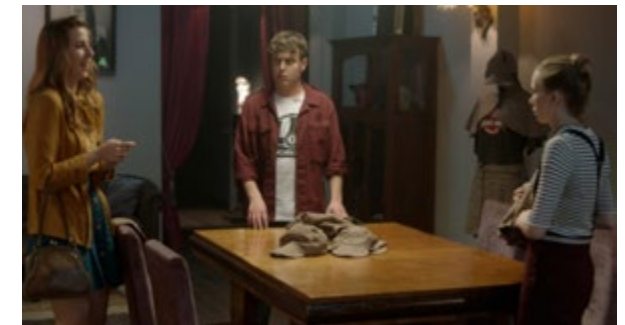
Arrós Covat, [his first animated series](#), premiered by TNT Films in Spanish, and by TV3 in Catalan, was the winner of an Ondas TV Prize, the Spanish most important TV awards. Seven years later, he created another hit from Catalan television: *Heavies Tendres*, the story of two rock lovers and their transition from childhood to adolescence during the 90s in the pre-Olympic Barcelona.

Both the comic and the series perfectly portray the crisis of Barcelona's indie millennials approaching the 30 and 40. Sex, work, friends, parties, shitty djs, top designers and, of course, bad cooked riced with tomato, are the main topics of this hilarious story.

In the vein of recent successful comedy series, like Phoebe Waller-Bridge's *Fleabag*, or *How I Meet Your Mother*. And also closer examples, like TVE's *Drama*, TV3's *Cites*, and Isabel Coixet's *Foodie Love*. We think *Arrós Covat* could also be turned into a real character TV series which humourously portrays the problems and non-sense of the youngest adult generation.



Frame from *Fleabag* by Phoebe Waller-Bridge



Frame from *Cites* by Pau Freixas

****Winner of the Ondas Award 2010 to the best animated TV series****

****Best graphic novel of 2010, as voted by the readers of Rockdelux Magazine****

Links

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[Sample Episode](#)



**EL RÍO BAJA SUCIO
(THE RIVER RUNS DIRTY)
David Trueba**

David Trueba does not need an introduction. His first crossover novel is a charming coming-of-age story with a natural paradise turned into a polluted dump. For lovers of Richard Linklater's *Boyhood*, Wes Anderson's *Moonrise Kingdom* and Rob Reiner's *Stand By Me*.

Genres: Crossover

Themes: Coming of Age, Friendship, Growing old, Contamination, First Love

Potential: Feature film

Summary

Two friends, a polluted river, and a holiday that will change their lives forever.

Tom and Martin's Easter holidays are usually fairly predictable. They spend time with their families, friends, bikes, the river, the great outdoors ... Nothing too memorable happens except meeting up again and enjoying the friendship that has united them since they were little kids.

But now, almost fourteen years old – and in what looks like being their last holiday together – fate has something in store that will change how they see the world forever. First they meet the mysterious man who lives in a house called Los Rosales and then his daughter Danae. The arrival of both on the scene sends shockwaves through the lives of the two friends, precipitating them into hitherto unknown territory where they find out that growing up means a loss of innocence. While the adults carry with them a painful past that will not let them go, the young begin to build lives and futures of their own.

Relevant data

A coming of age where the disturbing sensation of growing up meets the disquieting killing of the planet, all symbolized by that summer river that now runs contaminated. Written by one of our most famous film directors, David Trueba, whose *Vivir es fácil con los ojos cerrados* was a smash hit with audiences, being longlisted for the Oscars 2015 in the Best Foreign Film category and winning the Goya Awards for Best Film, Best Director and Best Original Screenplay.

Trueba intelligently brings together boyhood and environmental issues, but with the emotional nostalgia of a coming-of-age novel about the summer when everything changes. It could be described as Richard Linklater's *Boyhood* meets Rob Reiner's *Stand By Me*. With a Wes Anderson's *Moonrise Kingdom* touch and the classic spirit of Dicken's *Great Expectations*.



Frame from *Boyhood* by Richard Linklater



Frame from *Stand By Me* by Rob Reiner

“Shows a cinematic flair for the way urban lives intersect—and collide. A snaking, swerving tale.”

–The Independent

“Writer, screenwriter and film director - the wonder boy of the Spanish cultural scene.”

–Le Figaro Magazine

Links

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[Press Dossier](#)

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