
2024

**GENERAL FICTION
LITERARY FICTION
UPMARKET FICTION
NARRATIVE NON FICTION**



Author: GIULIA BALDELLI

Title: THE WORDS YOU LEFT ME

(LE PAROLE CHE MI HAI LASCIATO)

Pages: 250

First Publisher: Guanda

Publication date: May, 2024

Rights: Worldwide

THE REMAINS OF THE SUMMER - Rights sold: Dumont Buchverlag (Germany), Editorial Dos Bigotes (Spain), Melhoramentos (Brasil). ENGLISH SAMPLE AVAILABLE

AFTER HER DEBUT NOVEL *THE REMAINS OF THE SUMMER*, WHICH TELLS A FULL-LENGTH LOVE STORY IN WHICH A LOVE TRIANGLE BETWEEN THREE FRIENDS IS AT THE CENTRE, GIULIA BALDELLI RETURNS WITH A NOVEL ABOUT THE DEEP AND UNBREAKABLE BOND BETWEEN A BROTHER AND HIS SISTER, A BOND SO UNIQUE THAT NOT EVEN HER DEATH CAN BREAK IT.

Growing up in our disorientated time without emotional footholds can be a complicated path, but it can also lead to a greater understanding of oneself, one's emotions and relationships with others.

What does it mean to grow up in our disoriented time without emotional clinging? What is a sentimental upbringing today?

Seventeen-year-old Adriano has an older sister, Betta, who for a long time has held his hand in place of his good but weak mother. When his father, who has always been absent, abandons them, making them lose track of him, Adriano, in his obstinate search for the reasons for this choice, closes in on himself. He loathes his mother, guilty in his eyes of not having been able to hold his father back, and comes to despise his sister, who is no longer the sunny and determined girl he relies on, but has begun to use drugs and shy away from confrontation. Until one night Betta lies down on the train tracks without even writing him a message. All Adriano is left with is the memory of a sister in crisis, of a family that has failed, but he realises that right there, in his wounded memory, he must have the courage to look. Whose responsibility is it for what happened? Her father's? Her mother's? Or his own? His need for answers leads him to a stranger, Aisha, a 20-year-old woman of Moroccan origin who had become involved with Betta in recent months. And who will push him to rediscover his true feelings for his sister and to understand what it means to be a brother.

THEY HAVE WRITTEN ABOUT HER DEBUT NOVEL:

“A story of clear writing, with continuous implications of waiting with its differentiated rhythms, thanks also to a rich world that revolves around the three protagonists, with many characters none of which superfluous and indeed well delineated even psychologically”.

Ermanno Paccagnini, La Lettura Corriere della Sera

“As in a long sequence shot, this debut sneaks under the skin and makes us reflect on what has been, on what remains and on what, in order to survive, we had to let go. ”

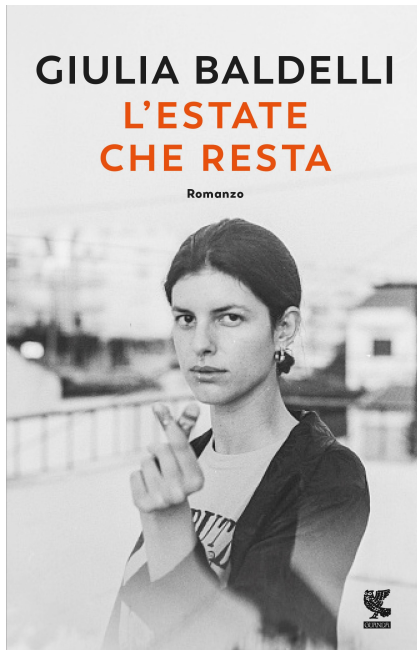
Marta Cervino, Marie Claire

“The thousand ways in which love dresses up, narrated in a story that does not care about genders and tolerates abandonment”. **Io Donna**

“A powerful and unusual story about the essential truth of passion”. **Elle**

“A stylistically mature novel, which tells a reckless and moving love story with many implications”. **Giornale di Brescia, Francesco Mannoni**

Giulia Baldelli was born in Fano, on the Adriatic Sea, in 1979. In 1998 she moved to Bologna, where she obtained a degree in Chemistry and Pharmaceutical Technology. She writes and lives in Bologna, together with her husband and three children. Her debut novel, *L'estate che resta*, is published by Guanda, and has received a rave review and has been finalist at several Literary Awards.



Author: GIULIA BALDELLI
Title: THE REMAINS OF THE SUMMER
(L'ESTATE CHE RESTA)

Pages 400

First Publisher: Guanda

Publication date: 20th January, 2022

Rights: Worldwide

Rights sold: Dumont Buchverlag (Germany), Editorial
Dos Bigotes (Spain), Melhoramentos (Brasil).

[ENGLISH SAMPLE AVAILABLE](#)

[FINALIST AT MASSAROSA AWARD 2022](#)

[FINALIST AT LETTERARIA AWARD 2022](#)

[FINALIST AT DOLORES PRADO AWARD 2022](#)

[FINALIST AT SANT'ILPIDIO A MARE AWARD 2022](#)

**A SURPRISING DEBUT THAT BRINGS US INSIDE
OF A LOVE STORY THAT GOES BEYOND GENRES STEREOTYPES**

THREE INTENSE CHARACTERS, FROM CHILDHOOD TO ADULT AGE: A FRIENDSHIP BORN IMMEDIATELY, BEAUTIFUL AS A BATH IN THE RIVER IN SUMMER, THAT TURNS INTO SOMETHING OVER THE YEARS MORE DEEP AND TOTALIZING.

A STORY THAT CELEBRATES LOVE IN ITS MOST TOUGH FORM, THE ONE WHO DOESN'T CARE ABOUT GENRES, SUPPORTS ABANDONMENTS AND IN THE END, WHEN BURNS, LEAVES A SPECIAL ASH FROM WHICH LOVE CANNOT BE REBORN.

"A story of clear writing, with continuous implications of waiting with its differentiated rhythms, thanks also to a rich world that revolves around the three protagonists, with many characters none of which superfluous and indeed well delineated even psychologically". **Ermanno Paccagnini, La Lettura Corriere della Sera**

"As in a long sequence shot, this debut sneaks under the skin and makes us reflect on what has been, on what remains and on what, in order to survive, we had to let go." **Marta Cervino, Marie Claire**

"The thousand ways in which love dresses up, narrated in a story that does not care about genders and tolerates abandonment". **Io Donna**

"A stylistically mature novel, which tells a reckless and moving love story with many implications". **Giornale di Brescia, Francesco Mannoni**

«I think that if one day love betrayed me, I would cut my hair» she whispers. Yet another oddity, hair and betrayal. I stand by, her back skin is stretched by the cold. She says nothing more, then I'll come out. «Not me» I tell her in a challenging tone.

For a few minutes she hides behind the towel, then she suddenly sits down. She has the marks of stones on her face and a sadness never seen before. She caresses my hand, stares at it for a long time without changing her expression.

«It's not my reassurance you want» I say.

«You're wrong» she answers with a clear voice.

«I don't think so» I stutter and I am ready to raise the flag of war. Ready to despair without restraint and to hang on to the fence so she doesn't run away. Because insecurity is the worst enemy. It doesn't need to move forward. It waits patiently, widens in the voids, feeds on doubt, manipulates the memory and encumbers every present moment to confuse the future. And in fact today, I am certain that I am thinking about Mattia, not her at that moment. It's me sitting by his side in front of the clear waters, with the shortness of the breath and the absolute certainty that Cristi has resumed contacts with him and I cloud her voice. I refuse to listen to her, to understand betrayal on our future.

Summer, early nineties. In a small town, Giulia, a particular intelligent child, daughter of a caring father and a rigid mother but always present, is forced to take care of Cristi, the Bolognese niece of Ida, an old friend of Giulia's mother, who lives in the oldest and poorest part of the town. After a first child's hesitation, who is younger, silent and much more beautiful than her friends in the town, Giulia becomes curious about Cristi's life. She discovers that she is the daughter of Lilli, a young mother, and of a father who abandoned her soon after birth, but above all, she discovers that she is endowed with an extraordinary sensitivity. This pushes Giulia to bond deeply to the child, that despite the fact she speaks very little, she is able to understand her more than anyone else. At the end of August just when Giulia realizes that her friend's silences are due because of her inability to read and write, Lilli takes her daughter back to Bologna to leave her in the village again with her grandmother for the following summer. Giulia realizes that the feeling she feels for Cristi is much more than a friendship. However, Mattia, a child from Genoa, who spends his summers in the town and that immediately makes a breach in Cristi's heart, even teaches her how to write. Giulia assists, in spite of herself and with great jealousy the beginning of their love which summer after summer, forces her to play an increasingly marginal role. At the end of the fourth summer, events separate the three. Cristi's mother gets married with Fausto, a rich manager from the North of Italy and Cristi no longer gives news of herself. Mattia no longer returns to the town and he will follow his mother abroad after a few years. Even Giulia's life changes. Her father in fact, after a dismissal gets sick of a strong depression. This undermines the serenity and the family economic situation leads to the sale of the beloved family home. Giulia and Cristi meet again in Bologna after ten years: Giulia, brilliant law student is only obsessed by the desire to recover the childhood home. Cristi, first-year student of history, maintained by Lilli's husband, is unable to study and completely alone. Giulia discovers herself to be still deeply in love with Cristi, who is confirmed to be the only person able to understand her, she welcomes her in the apartment and they establish a loving relationship. Also this time however, Mattia reappears and together with Cristi adheres to movements against globalization, while Giulia, now a career lawyer is forced to step aside again, spectator of a visceral love story between them. However events make sure that she does not detach from them, as Mattia is imprisoned because he

was guilty of an arson attack on a bank of Bologna. Giulia, at the request of Cristi's parents, agrees to defend him while Cristi, destabilized by the arrest, confesses to be pregnant and begs her not to reveal the pregnancy to Mattia. Some years will follow in which Cristi's traces are lost and Giulia is committed to defending Mattia at best, and building her reputation as a brilliant young lawyer, while Mattia studies in prison, determined to rebuild his life. It's just a truce. Because the three end up meeting again after almost seven years, spending summers in the town. **Giulia tells her story, now in her sixties and with a short future ahead. She tells us with intense and intriguing prose, often moving but always dry and clear, about love in its most tenacious form, the one that doesn't care about genders, endures abandonment, betrays because betrayed and in the end, when it burns, it leaves a special ash from which love can only be reborn.**

Giulia Baldelli was born in Fano on the Adriatic Sea in 1979. She moved to Bologna in 1998 where she graduated in Chemistry and Pharmaceutical Technologies. She works as an employee but has always cultivated a passion for reading and writing. She lives with her husband and her three children. *L'Estate che Resta* is her debut novel.





Author: SIMONA BALDELLI
Title: THE WELL OF DOLLS
(IL POZZO DELLE BAMBOLE)

First Publisher: Sellerio Editore
Publication date: 7th March 2023
Pages: 406

Rights: Worldwide

Rights sold: Eichborn, Bastei Lübbe (Germany)
Film Rights sold

ALFONSINA AND THE ROAD: Rights sold: Eichborn, Bastei Lübbe (Germany)
EVELINA AND THE FAIRS: Rights sold: Roca Editorial (Spain)

WINNER AT THE NATIONAL LITERARY PRIZE WOMAN WRITERS SAVONA 2023

THE LATEST NOVEL BY THE AUTHOR OF "ALFONSINA AND THE ROAD", A GREAT PUBLIC AND CRITICAL SUCCESS.

A POIGNANT NOVEL ABOUT SOLIDARITY, A SENSE OF BELONGING AND THE STRUGGLE FOR A COMMON PURPOSE

ITALY BETWEEN 1946 AND 1968, THROUGH NINA'S EYES, FROM HER CHILDHOOD IN THE ORPHANAGE TO THE HISTORIC OCCUPATION OF THE LANCIANO TOBACCO FACTORY, WHEN THE TRANSFORMATION OF AN ENTIRE COUNTRY SEEMED POSSIBLE.

"A story of struggle and freedom, a story of women and sisterhood, in the years after the war and then the economic boom, in the poor milieus of mothers who abandoned their children and the factory workers who had to occupy the factories to avoid being fired. (...) A musical writing, which allows one to breathe in the dust of the factory, to smell its odours, to participate in the passing of time. From the Italy of Vajont and the death of Pope John XXIII, to the America of John Fitzgerald Kennedy and the dream of Martin Luther King."

La Repubblica

«Simona Baldelli's style reaches the essence of what cannot be seen, capturing thoughts, desires and frustrations of the characters [...], opening up to visions and fantasies». **Cinzia Lucchelli, IL VENERDÌ DI REPUBBLICA**

THROUGH THE GAZE OF A MEMORABLE CHARACTER, SIMONA BALDELLI RECOUNTS THE ITALY THAT RAN FROM THE RUINS OF THE WAR INTO THE 1960S CHASING THE DREAM OF REDEMPTION.

Nina is abandoned at an orphanage in the immediate post-war period. Nuns skim off from the food and the alms, there is a very fine line between discipline and oppression, and corporal and psychological punishments are an integral part of the education system. When Nina turns seven, along comes Lucia, who is her age and doesn't have the thick skin it takes to survive the senseless cruelty of the nuns. Nina feels compelled to defend her. Together with friendship, she discovers the difference between what is fair and what is unfair, while her sense of exclusion intensifies.

Beyond the walls of the institute there is a world to which they don't have access, and where sensational events take place - the birth of television, the revolutionary speech of a black minister, the assassination of J.F. Kennedy, dams that collapse and drag thousands of bodies downstream, the death of the Good Pope. When at eighteen Nina leaves the orphanage, an unexplored continent lies before her. Her life seems to start all over again: she meets new friends, and with them she participates in demonstrations and strikes and in the historical occupation of the great tobacco factory of Lanciano, in May of 1968, that lasted forty days. The girls' personal and sentimental vicissitudes intermingle with public ones; around them, Italy is changing, it seems as if it is leaving behind the darkness of the past, it's discovering consumption and advertising, fashion and the first economy cars, while transistor radios tell a tale of transformation in lifestyle to the rhythm of songs. The soundtrack of what could have been and never was.

The well of dolls encompasses many novels: a coming of age story, about discovering the world little by little; an adventure about boarding schools, institutes, dormitories and kitchens, places where you grow up and change; a historical fresco of the post-war period that is also a story of factories and fights; and above all a novel about women who become conscious, who make mistakes, who move forward and back in a long and difficult struggle that Simona Baldelli describes with rhythm, verisimilitude, attention and sensitivity.

Alfonsina and the road's quotes

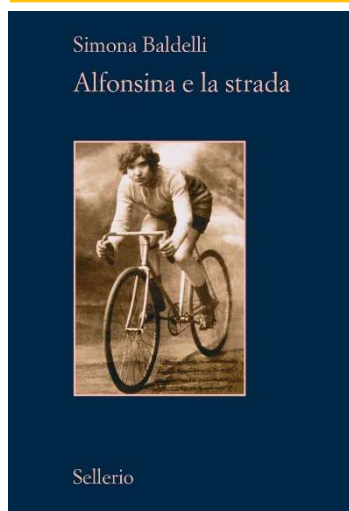
Alfonsina Strada's story is a story of sport and determination, of the fight against prejudices, for equality and respect, for the right to do what makes us happy. A story of disobedience learned on two wheels. Read more now than ever". **Tuttolibri, La Stampa**

"The *corridora* (the runner in an Italian feminine declination) described with humanity by Simona Baldelli in the magnificent novel *Alfonsina e la strada*, speaks to us about contemporaneity: "I am boundless". Like all women, like all mothers." **Il Sole 24 ore**

"Simona Baldelli does an excellent job of wrapping us in a web of passion and despair, willpower and ringworm, triumphs and thumps." **Il Foglio**

"In 1924, In a Giro without champions they accepted Alfonsina (by removing the final" a "from the name) to revive interest. A character like her: who at 14, just to leave the house, marries a young and mad mechanic who gives her a surname-prophecy, Strada. Her who runs to pay the fee to the asylum. Who does not accepted a medal pinned by the Duce, but by the Tsarina, yes. Her who doesn't cares what people tell her, or worse, what they scream at her. Her who completes a stage in 21 hours, always in the saddle. "How beautiful you are up there, never get off" Her husband also told her. Only the mad see possibilities where others see obstacles". **Gabriele Romagnoli, La Repubblica**

Simona Baldelli was born in Pesaro and lives in Rome. Her first novel, *Evelina e le Fate* ("Evelina and the Fairies", 2013) was shortlisted at the Italo Calvino Prize and won the John Fante Literary Prize in 2013. She has published *Il Tempo Bambino* ("Child Time", Giunti 2014), *La Vita a Rovescio* ("Life Inside Out", Giunti 2016), *L'Ultimo Spartito di Rossini* ("Rossini's Last Musical Score", Piemme 2018). With Sellerio Editore she has published *Vicolo dell'Immaginario* ("The Alley of Imagination", 2019), *Fiaba di Natale. Il sorprendente viaggio dell'Uomo dell'aria* ("Christmas Fairy Tale. The surprising journey of the Man of the air", 2020) and *Alfonsina e la strada* ("Alfonsina and the road", 2021).



Author: SIMONA BALDELLI
Title: ALFONSINA AND THE "ROAD"
(ALFONSINA E LA STRADA)

Pages: 300
First Publisher: Sellerio
Publication: 29th April, 2021

Rights sold to: Eichborn, Bastei Lübbe (Germany)

Rights: Worldwide

SPORT LITERARY PRIZE "MEMO GEREMIA" CITY OF PADUA - VII EDITION 2021

ENGLISH SAMPLE AVAILABLE

"With this novel, Simona Baldelli has stolen from the oblivion a story that is a fable and epic all together: the life of Alfonsina Strada, the first woman who participated to the Tour of Italy, challenging the prejudices of the world and her own limits" **Antonio Sellerio**

"What a great portrait of a strong woman living her dream! The story about Alfonsina Strada Morini, the only woman who ever drove the Giro d'Italia, is thrilling and sensitive. You get very close to this courageous woman who, at the beginning of the 20th century, fought for recognition as a sportswoman in the world of cycling and never let herself be beaten down. An intense and powerful story that will enrich the program of Eichborn Verlag Germany with its inspiring message." **Iris Gehrman, Eichborn Verlag.**

An engaging novel and sometimes a fairy tale. The endeavors of Alfonsina Strada, a revolutionary cyclist who first took part in the Tour of Italy in 1924.

THE STORY AND ADVENTURES OF ALFONSINA STRADA, THE REBELLIOUS FEMALE CYCLIST WHO WAS THE FIRST TO CHALLENGE MACHISMO IN SPORTS, AND THE ONLY WOMAN TO TAKE PART IN THE TOUR OF ITALY IN 1924, ACCUMULATING NUMEROUS INTERNATIONAL AWARDS.

FROM POVERTY TO FAME AND FINALLY TO OBLIVION, ALFONSINA'S LIFE FINDS IN THE LANGUAGE AND SENSITIVITY OF SIMONA BALDELLI A VOICE TO NARRATE THE EXHAUSTING AND GROUNDBREAKING FEAT OF A WOMAN WHO REFUSED TO LIMIT HERSELF.

When they reached the finish line, she had taken the lead with more than a bike length to spare. She cut the rope with her hands in the air, laughing and crying, free like she had never been. The handlebar wobbled out of control, lurched to one side and sent the bike into the ditch. Alfonsina fell face-first, but she didn't care as she had never known a joy so great. The race organizers, some little boys and the giant asked, "Are you hurt?" She jumped up, full of vigour. "Not really, it was

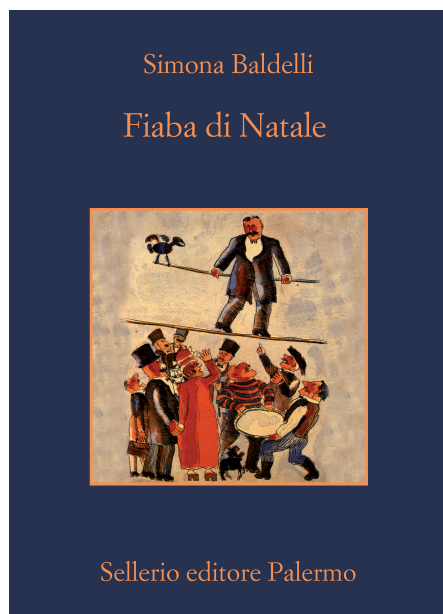
fun!" The cap had landed in the ditch in her fall, and remained there. She picked it up and smacked it against her leg to remove the mud. She shook her head and her hair fell down to her neck. The organizers, the little boys and the giant jumped back and said, "But she is a girl."

Alfonsina and the road, tells the life story of the corridor, from the hard and starving times of Fossamarcia (next to Bologna) where she was born on the 1st March of 1891 and lived until the age of 68 years old, to the 13th of September of 1959, day when she died while the probe Lunik 2 touched for the first time the lunar soil and the humanity crossed its limit towards the sky. In between there were two world wars; a March to Rome where one of Alfonsina's brothers took part, D'Annunzio that gave her a golden star; and an award that Mussolini wished to deliver but she didn't go to collect it. Also, there were a medal that Tsar Nicholas II wanted to pin personally on her chest and the birth of the Southern Question. The kidnapping and the murder of Giacomo Matteotti occurred during the Tour of Italy in 1924. The years passed performing in the European circus. Two weddings. The first one when Alfonsina was 14 years old and found a way to run away from home, because there she was obliged not to ride her bicycle. The young husband Luigi Strada, working as a mechanic, was a kind man with a fragile psyche. He died after long and painful years closed in a mental institution. He sincerely loved her and she loved him back. She maintained his surname even after the second marriage with her colleague Carlo Messori.

In 1924, The Tour of Italy risked not to start for a mass defection due to a refusal from the organizer of granting money compensations to the most famous athletes. Some of the greatest "champions" were missing and the race risked passing unnoticed. Therefore, the organizers became convinced to accept the request of a thirty years old woman that longer insisted to be registered for the competition. Here she was, Alfonsina Strada, who had already taken part in two Tours of Lombardia. Many people were afraid that this Tour could appear as a farce. The route of the contest crossed the peninsula for 3.613 kilometers, including twelve stops punctuated by eleven days of rest. The registered members were 108 and there were just 90 at the start. Only thirty cyclists completed the race and Alfonsina Strada was one of them.

In addition, to the story of Alfonsina, there is also one about a continent, Europe, being developed between wars and starvation, and the long journey of women on the road. The ones we can now define as equal opportunities recounted also through citations from newspapers' articles and documents of the time. ***Alfonsina and the Road* is the novel of a continuing, constant battle of a woman in order to obtain dignity and a place in the world. And the right to go beyond her own limits.**

Simona Baldelli has worked for many years in the performing arts field as an actress, director, playwright, and cultural events manager. She is also a presenter and author for the Italian radio. Her debut novel, *Evelina e le fate* (Giunti, 2013), was shortlisted for the Calvino Prize and was awarded the John Fante Literary Prize in 2013. Her second novel, *Il tempo bambino* (Giunti, 2014) was shortlisted for the Onor d'Agobbio Literary Prize. Her subsequent novels are *La vita a rovescio* (Giunti, 2016), winner of the Città di Cave Literary Prize, *L'ultimo spartito di Rossini* (Piemme, 2018), *Vicolo dell'immaginario* (Sellerio, 2019) and *Fiaba di Natale* (Sellerio, 2020). She is the author of the forthcoming audio series *La notte che caddero le stelle* (Emons, 2021).



Author: SIMONA BALDELLI
Title: CHRISTMAS FAIRY TALE. THE SURPRISING JOURNEY OF THE AIR MAN
 (FIABA DI NATALE. IL SORPRENDENTE VIAGGIO DELL'UOMO DELL'ARIA)

Publisher: Sellerio
Publication date: November 25, 2020
Pages: 210

Rights: Worldwide

ENGLISH SAMPLE AVAILABLE

A SMALL POETIC, VISIONARY, MOVING STORY THAT RESTORES CHRISTMAS TO ITS UNIVERSAL VALUE

“Simona Baldelli’s writing style goes to the essence of what is not visible to the eyes. It captures the thoughts, desires and frustrations of the characters. Through stubborn and slow crossing opened to visions and fantasies that leads to a magical realism which contains everything”. [Il Venerdì di Repubblica](#)

“A steel cable stretched between a library and a ruined church. An old tightrope walker starting the crossing while one by one the important people of his life appear: his daughter, friends and loves. And those 175 metres that become recapitulation and new beginning”. [Marie Claire](#)

“This Christmas fairy tale written by Simona Baldelli is close relative of the Little Prince for delicacy of tones, enchanted atmospheres and density of poetic language. More than ever right for this time because we can find in the story symbolically represented our misfortunes, our fears, but also and above all our desire and ability to dream”. [L’Osservatore Romano](#)

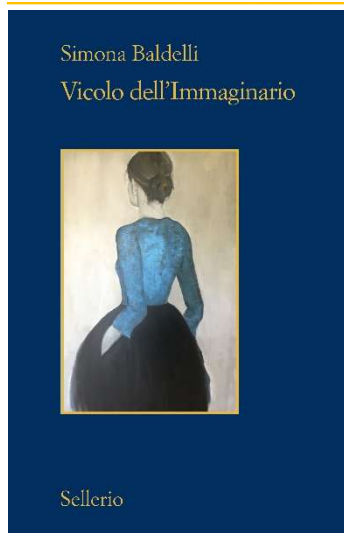
An ordinary man, in an ordinary day, in a city, like many. He is seventy-seven years old and was a tightrope walker. Much time has passed since the last passage, since people called him the Air-Man.

Christmas is approaching and the old tightrope walker dreams to give her daughter a gift. He doesn’t see her since she became an adult. He dreams a small exploit: sweeping over a strand the distance between the municipal library’s balcony towards a ruined church bell tower in the city where he lives. Without notice, without asking for permission nor arranging insurance. The reason would suggest that is an act of madness, but there are reasons for the heart to listen. We will understand them, step by step, along with the 175 metres of the passage, the hanging road that leads to the end, or to a new beginning.

At the first, the city observes astonished, then baffled, eventually passionate and the cameras arrive. One at a time people that had an important role in the man’s life (the

daughter, the librarian, old a new loves) overlook the strand through the mobile pad of the fire truck and call to account about the inconsiderate action. Down, the citizen and the civil society through microphones and cameras, give their personal interpretation of the show performed upon their heads. The Air Man, over the suspended rope, becomes steel, between wind and rain, he finds the strength of when he was a boy and discovers the fragility of the incipient old age. But he goes ahead, stubborn, in search of the Colour Man (met many years before while he crossed a mountain lake over the strand) and destined to rewrite up there, not just for himself but also for all those that are waiting for him from below. A small poetic, visionary, moving story that restores Christmas to its universal value.

Simona Baldelli was born in Pesaro and lives in Rome. Her first novel, *Evelina e le Fate* (Giunti, 2013) was shortlisted for the Italo Calvino Prize and winner at the John Fante Literary Prize in 2013. She also published *Il Tempo Bambino* (Giunti 2014), *La Vita a Rovescio* (Giunti 2016), *L'Ultimo Spartito di Rossini* (Piemme 2018) and *Vicolo dell' Immaginario* (Sellerio 2019). Her latest novel *Alfonsina e la strada* (Sellerio, 2021) has been translated into German by Eichborn in 2021 (Luebbe Group).



Author: SIMONA BALDELLI

Title: **THE ALLEY OF THE IMAGINARY
(VICOLO DELL'IMMAGINARIO)**

Pages: 300

First Publisher: Sellerio

Publication: January, 2019

Rights: Worldwide

A LITERARY NOVEL ABOUT SENSE OF GUILT, REGRETS AND REMORSES IN WHICH MAGICAL REALISM MEETS TRADITIONAL ITALIAN FAMILY SAGA. A STORY SETS BETWEEN ITALY AND PORTUGAL IN THE SEVENTIES: THE YEARS WHEN IT SEEMED THAT EVERYTHING WAS ABOUT TO CHANGE FOREVER.

«The surprising debut novel by Simona Baldelli is a magical book [...], a narration that manages to mix life and traditions, suffering and true history with absolute naturalness, little moments of joy and absolute pain». **La Repubblica**

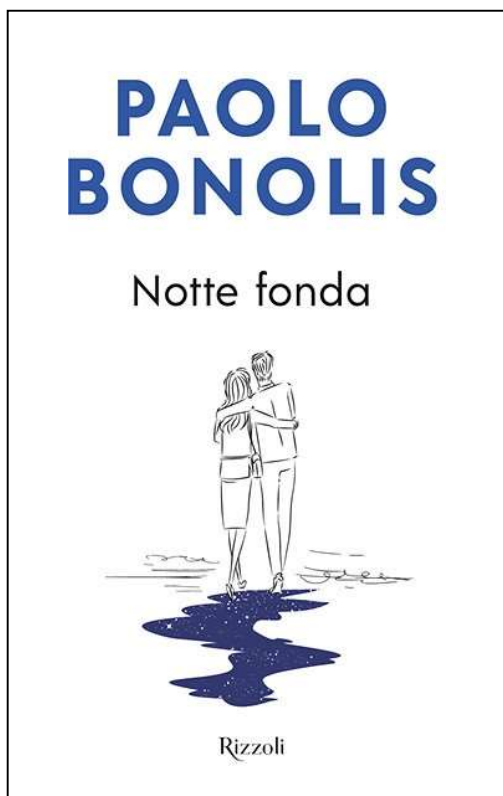
Clelia lives in a small village in the province of Reggio Emilia, she works in a joust factory and her job allows her to support the family: her widowed mother, enraged with the world, who never misses an opportunity to blame her for everything, and her sister Maria, suffering from poliomyelitis.

Clelia, however, has a side life, a point of observation of her own, from which she immerses herself in the feelings, in the opportunities, in the great changes that take place in the late 50s, and then in the first social demands of the '60s and the harbinger of a darker and more conflictual period. In the stomach she has a lost love and a tangle of sharp stones that will lead her to abandon Italy, turn the page and invent a new life, becoming Amalia.

Amalia arrives in Lisbon in the early '70s and she tries to understand why a small and clear black shadow accompanies her for some time, visible even in the dark. To survive she takes care of an elderly lady, Francisca Josefa, sick with love, who awaits the arrival of the fog and the return of Sebastiano I, the leader who died in the battle of Alcacer-Quibir at the end of the sixteenth century.

In the spare time Amalia sews clothes and in the evening she works in the restaurant of Tia Marga, in the *Vicolo dell'Immaginario*, which welcomes Amalia in her particular community. She teaches her to prepare the cod, according to a precise ritual to be repeated with patience, to talk with the water, to listen to the fish while they are preparing them, until arrives the awaited day in which the mist falls to cover roads and houses and the souls of the Tagus and the living meet to dine and discuss, to scrutinize the past together and dream of the future.

Simona Baldelli was born in Pesaro and lives in Rome. Writer, actress and speaker, her first novel, *Evelina e le Fate* (Giunti, 2013), was finalist at the **Italo Calvino Prize 2012** and winner at the **John Fante Literary Prize 2013**. Giunti published also *Il Tempo Bambino* (2014) and *La Vita a Rovescio* (2016), winner of the **Città di Cave Caffè Corretto Literary Prize 2016**. Her last novel, *L'ultimo spartito di Rossini* (Rossini's Last Score) was published by Piemme in May 2018.



Author: PAOLO BONOLIS

**Title: LATE NIGHT
(NOTTE FONDA)**

Pages: 179

First Publisher: Rizzoli

Publication date: 4th October 2022

Rights: Worldwide

**PRINT RUN 30.000 COPIES
REPRINT AFTER TWO WEEKS!**

AFTER HIS BESTSELLER "PERCHE' PARLAVO DA SOLO" (3 REPRINTS AND MORE THAN 50.000 COPIES SOLD) PAOLO BONOLIS, WELL KNOWN FOR HIS EXTRAORDINARY LINGUISTIC VERVE, WANTED TO TACKLE FICTION WRITING.

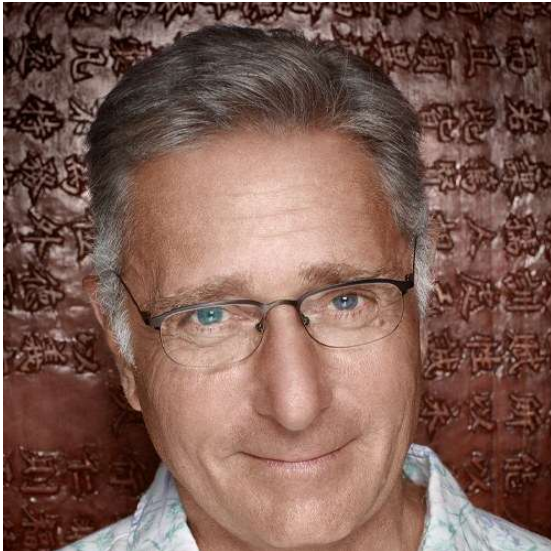
"Bonolis stages, as in a chamber drama, a direct confrontation with his own conscience to offer us an intimate and collective reflection, lucid and provocative, on the issues that question humanity yesterday and today, from the illusions of religion to the mystifications of power, to touching the raw nerves of a hyper-technological society that has delegated to artificial intelligence the control of our children, exposing them to the risks of a present without memory and a future without freedom."

«He shifts his gaze to his wife's grey eyes. Around them, the flat bathed in silence. And around them, the city, noisy, electric, coming through the window. From outside, from the darkness of the night, theirs is one of many, hundreds, thousands of illuminated windows.»

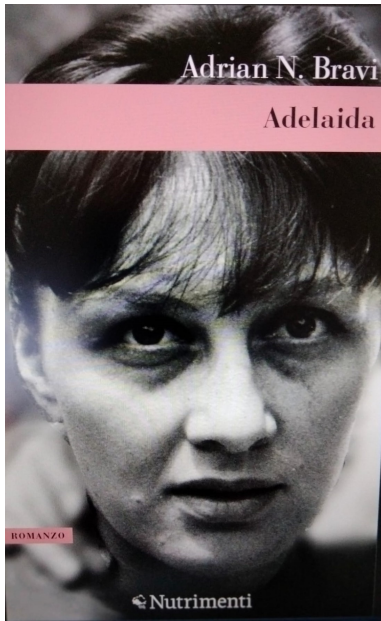
A man and a woman, husband and wife, leave an 'aperitif' and walk home. It has been a long time since they have walked together, and the opportunity is there to have a freewheeling conversation. She hurts her shoes, but he finds them seductive. From the smallest things one is quick to move on to the highest systems in the verbal ping pong. Does the Dome (San Peter), i.e. the Church, oppress us or enchant us? The Almighty: who is he or what is he? When they get home, the close dialogue does not stop and it is enough to glance into the son's room, currently on a school trip, to see concerns arise, between a poster of *Sfera e basta* and a pair of astronomically priced trainers: why does he want to leave the Catholic school? Why is he always alone?

From there, husband and wife turn back on themselves and each other's jealousies: who is Mizuko and who is Rocco, the lifeguard she dug up on Facebook?

The exchange of jokes leaves one breathless and meanwhile the two eat, drink, make love. And they resume talking about everything, about the ravages of technology and gorging on sushi. All night long. Until morning.



Paolo Bonolis (Rome 1961). He has been one of the most popular entertainment stars in Italy over the last thirty years. He hosted the successful TV show for kids *Bim Bum Bam* (from 1982 to 1990), and then worked for Fininvest and for Rai hosting TV shows such as *Non è la Rai* (“This is not Rai TV”), *I cervelloni* (“Brainiacs”) and *Beato tra le donne* (“Blessed Art Thou Among Women”). He was instrumental in creating *Ciao Darwin* (“Hello Darwin”) and *Chi ha incastrato Peter Pan?* (“Who Framed Peter Pan?”), he hosted *Striscia la notizia* (alongside Luca Laurenti), two editions of the Sanremo Festival and the talk-show *Il senso della vita* (“The Meaning of Life”). Rizzoli has published his bestseller *Perché parlavo da solo* in 2019.



Author: ADRIÁN N. BRAVI

Title: ADELAIDA

Publisher: Nutrimenti

Pages: 180

Publication date: February, 2024

Rights: Worldwide

**FROM THE AUTHOR FINALIST AT THE CAMPIELLO
AWARD 2023!**

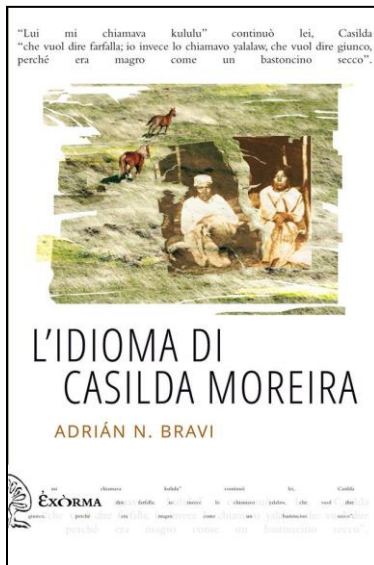
*"For Adelaida, I was convinced, beauty was an open
wound".*

A WOMAN, AN ARTIST, A MOTHER. ADELAIDA GIGLI WAS ONE OF THE MOST SURPRISING FEMALE FIGURES IN ARGENTINA IN THE LAST CENTURY. READY TO HIDE WEAPONS AND DISSIDENTS IN HER HOME, TO LAUGH IN THE FACE OF POWER, TO REBEL AGAINST CONVENTIONS, TO SHOW HERSELF EXUBERANT AND IRREVERENT, ADELAIDA ALWAYS EXPRESSED HERSELF TO THE FULL AND HAD TO PAY FOR THE HORROR OF CENSORSHIP, DICTATORSHIP AND LOSS IN HER OWN SKIN. ADRIÁN N. BRAVI'S PORTRAYAL OF HER IS PASSIONATE AND VIVID, UNMISTAKABLE.

Born in Recanati in 1927 - the daughter of the painter Lorenzo Gigli who, with his family, decided to leave Italy behind during Fascism for Argentina - Adelaida Gigli was a non-conformist and brilliant artist, funny and ironic despite her dramatic and painful past. As charming as Jeanne Moreau, as full of spirit as Wislawa Szymborska and as passionate about cigarettes as Ingeborg Bachman, Adelaida was in Buenos Aires in the late 1940s and immersed herself in the political and literary life of the city. Together with her husband David Viñas and other intellectuals, she founded the magazine *Contorno*, destined to become a point of reference for the Argentina of the 1950s, an experience from the bottom and politically aligned with the poorer classes, in contrast to Victoria Ocampo's wealthy and upper class *Sur*. In those years Adelaida has two sons, Mini and Lorenzo, militants of the revolutionary group *montoneros*. Both 'desaparecidos', she in 1976, he in 1980. Immediately after the 1976 coup d'état and the heartbreaking loss of her children, Adelaida was forced to leave Argentina for her native Recanati, where she began a new artistic and personal life. Also in the city of Leopardi, she died in 2010, in a hospice, where she spent her last nine years in solitude. Adrián N. Bravi retraces with friendship and grace the stages of the life of an exceptional woman, whom he got to know and of whom he was a confidante, and as he does so, he tells us about the years of the dictatorship, the political commitment of the most young people, the cultural ferment, and the strength of Argentine literature. How does one remain in the world after the loss of one's children? How did those who saved themselves by fleeing political persecution live? In this biographical novel, the formidable humanity of a

woman and an artist emerges and moves, while the writing recounts the power of memory, affection and resistance against all attempts at erasure and oblivion.

Adrián N. Bravi was born in Buenos Aires, lived in Argentina until the age of 25, then moved to Italy to pursue his studies in philosophy. He lives in Recanati and is a librarian. In 1999, he published his first novel in Spanish and in 2000, he started writing in Italian. His published books: *Restituiscimi il cappotto* (Fernandel 2004), *La pelusa* (Nottetempo 2007), *Sud 1982* (Nottetempo 2008), *Il rapporto* (Nottetempo 2011), *L'albero e la vacca* (Feltrinelli 2013), *L'inondazione* (Nottetempo 2015); *Variazioni straniere* (racconti, EUM 2015); *La gelosia delle lingue* (saggi, EUM 2017). In 2010 he published a children's book, *The thirsty tree* (Helbling languages). His last books, *L'idioma di Casilda Moreira* (Exorma 2019), *Il levitatore* (Quodlibet, 2020) and *Verde Eldorado* (Nutrimenti, 2022).



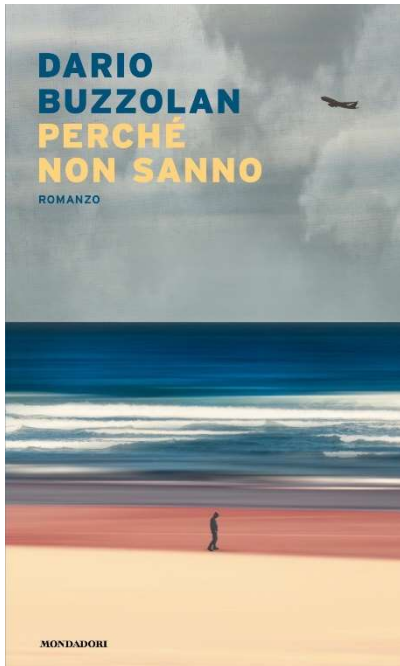
ADRIAN BRAVI
THE IDIOM OF CASILDA MOREIRA

Exorma edizioni, April 2019

AN “ON THE ROAD” OF THE VAST ARGENTINIAN PLAIN

Giuseppe Montefiori, an Italian professor of ethno-linguistics, has an obsession that keeps him awake for a long time. A day, in a hospital bed, he tells his student that two elders, speaking an ancient language, believed to be disappeared, the *günün a yajüch* (spoken by Northern indigenous *günün a künä* or *tehuelches*) still live in the Argentinian pampas. He adds that the two holders of that language, Bartolo and Casilda do not talk to each other for so many years for a love quarrel that they had as young. Since then, they keep that fight in their minds. What can they do to make sure that the language won't disappear forever? As for Ricardo Piglia's words in his book “*The ancestors described a time in which words stretched with the serenity of the plain*”. Annibale, Professor Montefiori's student, decides to go in search of these two characters: he reaches Kahualkan, a small village amidst the pampas, where the two elders live. Therefore, he tries to put them together for recording their conversation and retrieving part of that idiom which is getting lost. He meets there a series of curious characters, insane and criminals that seem to come out from the imagination of Julio Cortazar, Osvaldo Soriano or Roberto Bolaño. An *on the road* of the vast Argentinian plain, which will help Annibale to re-knot the lost threads of his life.

Adrián N. Bravi (born in Buenos Aires) lives in Recanati as librarian. He published his first novel in Spanish in 1999 and he started to write in Italian since 2000. Between his books: *Restituiscimi il cappotto* (Fernandel 2004), *La pelusa* (Nottetempo 2007), *Sud 1982* (Nottetempo 2008), *Il rapporto* (Nottetempo 2011), *L'albero e la vacca* (Feltrinelli 2013), *L'inondazione* (Nottetempo 2015); *Variazioni straniere* (short stories, EUM 2015); *La gelosia delle lingue* (Essays, EUM 2017). In addition, he published a children book in 2010 *The Thirsty Tree* (Helbling languages).



Author: DARIO BUZZOLAN

Title: BECAUSE THEY DON'T KNOW

(PERCHÈ NON SANNO)

Publisher: Mondadori, 2022

Pages: 324

Rights Worldwide

NOMENEE FOR THE STREGA PRIZE 2022

“In his latest novel, Dario Buzzolan, an author of excellent narratives, tackles a moving and painful story, traversing our past with perfect time jumps, but also daring the perspective of the near future. The novel closes with two words with which it can also be described: beautiful, very beautiful’. **Tuttolibri, La Stampa**

“A familiar story of pain, rebirth and tenacity, in which the protagonist's past is revealed in a crescendo of twists and turns.” **Famiglia Cristiana**

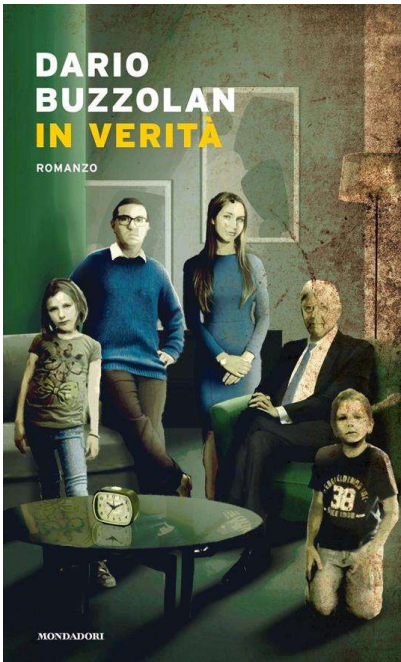
“Call it an obsession. Or an act of faith. But what drives Cecilia, a young winemaker with a tragic past, to go against everything and everyone, to follow a shadow, has nothing rational about it.” **Io Donna**

“The lives of the two brothers are recounted over two decades with superb back-and-forth direction with pace and twists on almost every page.” **L'Osservatore Romano**

Cecilia is 30 years old but has already lived a lot, probably too much. She lost everything and everyone when she was still a young girl, and over the years, slowly, stubbornly, she has managed to put herself back into the world. Now she makes wine, in partnership with her best friend, and is about to build a family of her own. For her, the time should have finally come to put fatigue, suffering and uncertainty behind her and start living for real. So why, when she receives a photo of an equally unknown teenager by e-mail from an unknown address, is she convinced that it is not banal spam but Thomas, the son of her beloved brother Gregorio, a trader who emigrated to London and disappeared in a plane crash in the aftermath of the great financial crash of 2008? Why is she willing to do anything - board ships and planes, get lost in remote places, obsessively follow even the faintest traces - to find out if the boy in the photo is really the nephew she only saw in a couple of baby pictures and then never again, the only survivor of her tormented family? Why risk his entire present life to hunt down a ghost from the past? At the culmination of a desperate search inside and outside herself, which crosses dramas and victims of that merciless recourse of History that we call the economic crisis and which in reality - as she herself knows from having lived through it herself - is an interminable sequence of individual stories, of flesh and blood people scarred forever, Cecilia will find in an unknown place, that Greece which is both the origin of the world and the country most tormented by the Great Crisis, a shocking and cruel truth - and at the same time her own redemption.

“A wide-ranging work, stretching over a twenty-year chronological span. “Because they don't know” succeeds in its intent, rare today, to embody living characters within our contemporaneity, particularly in that complex movement of financial, banking and economic crisis that has painfully marked the last fifteen years. The story of Cecilia, a young woman forced to come to terms all too soon with loss and necessity and to rebuild her life on her own, moving laboriously from darkness to light, thus becomes an existential and historical emblem without losing the human concreteness of a sharply delineated character, capable of lingering in the reader's soul for a long time. In this ability to fuse life and history in a compelling plot, characterized by an essential and profound language and a surprising narrative structure, Buzzolan confirms his uncommon aptitude - already revealed in previous works - to transform the novel into a world, investigating the roots of today with an almost historiographical rigor and, at the same time, with the pietas of one who feels a pulsating connection with the events and characters to which he gives form and voice.» **Paolo Mieli**

Dario Buzzolan, born in Turin in 1966, he is a writer, playwright and television author. He has published nine novels, including *Dall'altra parte degli occhi* (Winner at Calvino Prize 1998), *Non dimenticarti di respirare* (2000), *I nostri occhi sporchi di terra* (finalist at Strega Prize 2007), *Se trovo il coraggio* (2013), *Malapianta* (2016), *La vita degna* (2018) and *In verità* (Mondadori, 2020). He edited, among others, the Italian editions of texts by Aumont, Chion, Jousse, Gaudreault, Vanoye, and Mark Twain, whose he translated *Seguendo l'equatore*. A theatre writer and author of several essays on film criticism, he is a consultant to the Rome International Film Festival and a contributor to 'Repubblica' and 'Linus'. He hosted the television programme *Anni Luce*, broadcast on La7 and is the author of *Agorà*, broadcast on Rai 3.



Author: DARIO BUZZOLAN

Title: INDEED
(IN VERITÀ)

First Publisher: Mondadori, 2020

Pages: 468

Rights: Worldwide

DARIO BUZZOLAN WRITES A GREAT CHORAL NOVEL, A FAMILY STORY THAT GRADUALLY BECOMES A TANGLE AND MYSTERY, AND THROWS US INTO THE MIDDLE OF A HAPPENING THAT TOUCHES US: HE WRITES ABOUT US, ABOUT HOW WE WOULD NOT LIKE TO BE BUT ARE IN DANGER OF BECOMING - AND PERHAPS HOW WE ALREADY ARE.

“The choral narrative, in which characters, love stories and sex gradually become intertwined, rests on a writing style that, initially slow, gradually becomes faster and more engaging, with effective mastery of dialogue.” **Ermanno Paccagnini, La Lettura, Corriere della Sera**

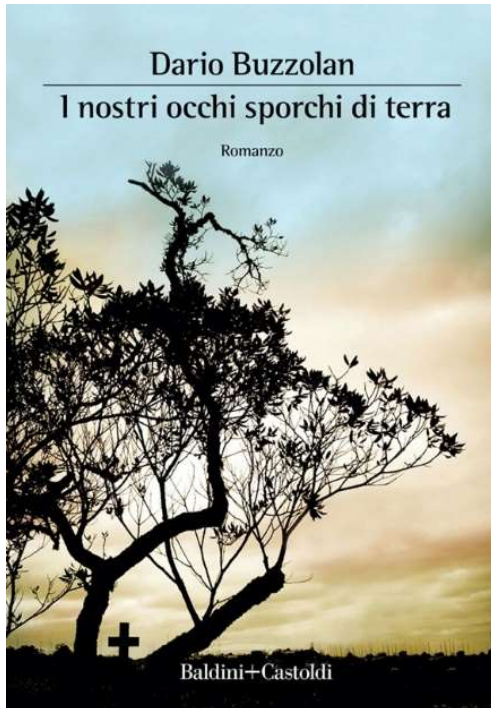
“In this choral fresco of the present, Buzzolan portrays, set in the materialism of the Po Valley, men and women made of energy and drive, but also of melancholy. As if caught at the exact moment when they realise they are losing their souls.” **Venerdì di Repubblica**

Buzzolan shows us the most secret mechanisms operating within small and large-scale industry. He narrates the breakdown of the bonds of friendship and solidarity that once ensured the world of work, and with the choice of this unusual theme, but one that is at the heart of our modernity, he conquers a unique place in the Italian narrative panorama.” **Mirella Serri, Tuttolibri, La Stampa**

Cernedo, deep north. The Trovato family, owners of Stella, a legendary haute horlogerie company, have to deal with a financial hole that plunges them into an unmanageable crisis and brings to the surface unresolved family tensions, neuroses and secrets. The head of the family, Ruggero, disappears mysteriously; the eldest son, Pietro, struggles to find solutions; the youngest, Nicola, feeds on scientific obsessions (being among the first to set foot on Mars); the mother, Lucia, has an immaterial correspondent with whom she tries to escape the emptiness of her own existence. The LiebenKraft Company, a luxury multinational, comes forward to acquire the Stella; but the mechanism triggered by two executives, Tom and Amelia, professional vultures as well as secret lovers, turns out to be less well-oiled than expected, while the pugnacious young Cloe, the group's financial analyst, discovers some balance sheet wiggles that, if revealed, could become embarrassing. The Trovatos' murky family coils, LiebenKraft's compromised transparency, the Cernedo migrants' revolt against Pietro Trovato - who, in a fit of rage, beat up one of their little girls - are all clear symptoms of a malaise from which the characters on stage suffer from first to last. Including HP, an

Italo-Cameroonian footballer who should have been the multinational company's big investment, but instead is damning himself in a government-less lifestyle. Where do all this chaos, this tension, these lies lead? **Dario Buzzolan writes a great choral novel, a family story that gradually becomes a tangle and mystery, and throws us into the middle of a happening that touches us: he writes about us, about how we would not like to be but are in danger of becoming - and perhaps how we already are.**

Dario Buzzolan, born in Turin in 1966, he is a writer, playwright and television author. He has published nine novels, including *Dall'altra parte degli occhi* (1998 Calvino Prize), *Non dimenticarti di respirare* (2000), *I nostri occhi sporchi di terra* (finalist for the 2009 Strega Prize), *Se trovo il coraggio* (2013), *Malapianta* (2016), *La vita degna* (2018) and *In verità* (2020). He edited, among others, the Italian editions of texts by Aumont, Chion, Jousse, Gaudreault, Vanoye, and Mark Twain, whose *Seguendo l'equatore* he translated. A theatre writer and author of several essays on film criticism, he is a consultant to the Rome International Film Festival and a contributor to 'Repubblica' and 'Linus'. He hosted the television programme *Anni Luce*, broadcast on La7 and is the author of *Agorà*, broadcast on Rai 3.



Author: DARIO BUZZOLAN

**Title: OUR EYES DIRTY WITH EARTH
(I NOSTRI OCCHI SPORCHI DI TERRA)**

first Publisher: Baldini & Castoldi, 2021

Pages: 416

Rights: Worldwide

AN IMPORTANT NOVEL, A PAINFUL STORY YET FULL OF HOPE WHERE CIVIL THEMES, REFLECTION ON LOVE AND ITS TORTUOUSITIES, EXISTENTIAL SOUNDER AND HISTORICAL FRESCO COEXIST, IN PERFECT BALANCE, WITH A REFINED, CONSCIOUS, POWERFUL TASTE OF NARRATIVE

FINALIST STREGA AWARD 2021

«This is a book that is extremely enjoyable to read thanks to its flowing writing and compelling architecture, and that succeeds in condensing decisive themes of our recent history, casting them like an intense and clarifying light on today. An important novel, a sorrowful yet hopeful tale where civil themes, reflection on love and its tortuousness, existential probing and historical fresco coexist, in perfect balance, with a refined, conscious, powerful taste for narrative.»

Guido Davico Bonino

«Our earthy eyes is an accomplished and sincere existential diagram of real, palpating characters, who in no way appear abstract but present themselves as flesh-and-blood, three-dimensional, problematic beings. This story really does not fail to dig deep into the soul. »

Alberto Bevilacqua

«And as he felt the softness and edges of that substantial body, which somehow felt like his own, he thought confusedly that what was happening must be some kind of breakthrough; that perhaps, at last, he was really about to enter another world. »

1945. The war is over, but in the cities and in the mountains, people are still shooting. Some speak of a 'reckoning', of the 'blood of the defeated'; for others, it is the last throes of a horror that comes from afar. **1994.** Maddalena is twenty-seven years old and has just returned to Rome from a long business trip around the world. A return that is like a rude awakening: her father, Davide, has disappeared in the Po, in Turin. A few days earlier, he had been publicly accused of having killed a man in June 1945. Davide was a partisan, the victim a republican, but for those who blame him it was a personal vendetta, a cold-blooded murder. Maddalena knows almost nothing about her father, and had had no relationship with him for some time: so, she is almost surprised at herself when she suddenly feels the duty to search for the truth.

Through the story of her investigation into the past, and the reconstruction of Davide's life - the partisan war, the choices against the tide, the disappointments, and above all the relationship, as secret as it is profound, with a famous actress - "I nostri occhi sporchi di terra", already a finalist for the Premio Strega and now republished in a new edition, recounts with the rhythm of a detective story the many events, both bright and dark, that have marked the last eighty years of our country, embodying them in the life of a shy and intransigent man who, years later, claims and defends the essence of an ethical and civil love and passion.

Dario Buzzolan, born in Turin in 1966, is a writer, playwright and television author. He has published nine novels, including *Dall'altra parte gli occhi* (Calvino prize 1998), *Don't forget to breathe* (2000), *Everything burns* (2005), *Our eyes dirty* (finalist for the Strega prize 2009), *If I find courage* (2013), *Malapianta* (2016), *La vita degna* (2018) and *In Verità* (2020), *Why they don't know* (2022). He edited, among other things, the Italian editions of texts by Aumont, Chion, Jousse, Gaudreault, Vanoye, and Mark Twain, of whom he translated *Following the Equator*. Theater writer and author of several film criticism essays, he is a consultant for the Rome International Film Festival and a collaborator of «La Repubblica» and «Linus». He hosted the television program *Anni Luce*, broadcast on La7 and is the author of *Agorà*, broadcast on Rai 3.



Author: PINO CACUCCI
Title: DIEGUITO E IL CENTAURO DEL NORD
 (DIEGUITO AND THE NORTHERN CENTAUR)

Publisher: Mondadori
Publication date: 30th January 2024
Pag. 200

Rights: Worldwide

OLD DIEGO TELLS HIS 13-YEAR-OLD GRANDDAUGHTER, ADELITA, ABOUT THE TIME WHEN HE WAS A YOUNG BOY AND, THROUGH VARIOUS VICISSITUDES, MET HIS MYTH: PANCHO VILLA, THE LEGENDARY CENTAUR OF THE NORTH.

A TOUCHING NOVEL ABOUT THE RELATIONSHIP BETWEEN GENERATIONS, THE PAST AND THE PRESENT AND THE IDEALS WE NEED TO LIVE WELL IN TODAY'S WORLD.

"Diego is a worthy son of his great country, where memory is cultivated with a museum culture that makes history a living and usable subject, and today the ancient hacienda of Canutillo, in Durango, is able to convey what that extraordinary experience was. One never dies as long as memory remains alive. ¡Viva Villa!". Pino Cacucci

It is 1983, in Chihuahua. Adelita listens to the stories of her maternal grandfather, her abuelo: she listens to them with the enchanted participation that is of children when they are discovering the world, and along with the world she also discovers an important piece of its history. Adelita's listening is all the more important because the information she receives at school is opaque and contradictory and needs a more transparent voice, closer to the heart of things and events.

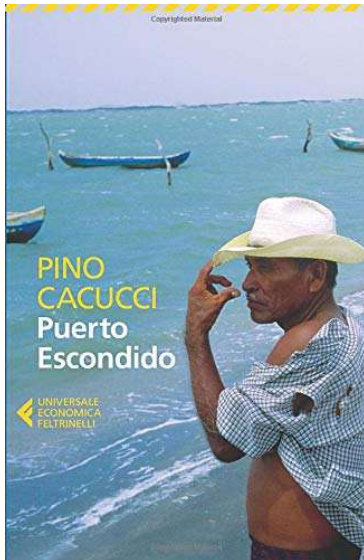
Parral, 1916. Pancho Villa is wounded, hiding in a cave in the desert. The abuelo, who is then still little Dieguito, regularly brings him the necessities of life, at the risk of being captured. Dieguito moves swiftly and carefully. He can stand up to the gringos, and he knows he has a very important mission to fulfil: to assure Villa, whom his men try to make believe dead, a new existence.

Adelita has many questions, and all of them converge in the end into one: who is Pancho Villa, the soul of an almost forgotten Mexico? L'abuelo recounts, and the more it recounts, the more it stirs around the figure of the leader a hint of legend and hope that nevertheless coincides with a much more palpable destiny of social justice.

Adelita has assimilated, grown and become a beloved voice, in the tradition of memorable singers like the great Chavela Vargas. As if distilling within herself the words of Dieguito and the memory of revolutionary Mexico, she sings in front of an adoring audience and, among others, repeats a poignant song that, interweaving past and future, kindles a new awareness of the present: *You lived through those times and now... tell me, what remains?*



Pino Cacucci, (1955) Born in Alessandria he grew up in Chiavari, near Genua, and moved to Bologna in 1975 to study at the faculty of the performing arts. In the early 1980s he spent long periods of time in Paris and Barcelona, and then in Mexico and in Central America, where he lived for a few years. He is a translator and was awarded several prizes, including that for the best translation from the Cervantes Institute in Rome, and the Premio Italia-México 2017 awarded in Mexico City. He published *Outland rock* (Traseuropa, 1988, winner of the MystFest prize; Feltrinelli, 2007), *Puerto Escondido* (**Interno Giallo**, 1990, then Mondadori and finally Feltrinelli, 2015) upon which Gabriele Salvatores based the homonymous film, *Tina* (Tina Modotti's biography), upon which a Mexican producer is developing a tv series, *San Isidro Fútbol*, upon which Alessandro Cappelletti based the film *Viva San Isidro*, starring Diego Abatantuono, (Interno Giallo, 1991; Feltrinelli, 2005), *La polvere del Messico* ("Mexico's dust", Mondadori, 1992; Feltrinelli, 1996, 2004), *Punti di fuga* ("Vanishing points", Mondadori, 1992; Feltrinelli, 2000), *Forfora* ("Dandruff", Granata Press, 1993), later on expanded into *Forfora e altre sventure* ("Dandruff and other misfortunes", Feltrinelli, 1997), *In ogni caso nessun rimorso* ("In any event no remorse", Longanesi, 1994; Feltrinelli, 2001), *La giustizia siamo noi* ("We are justice", with Otto Gabos; Rizzoli, 2010). With Feltrinelli he also published: *Camminando. Incontri di un viandante* ("On the road. Encounters of a wayfarer", 1996, Terra-City of Palermo Prize), *Demasiado Corazón* (1999, Giorgio Scerbanenco Noir Prize at the Courmayeur Festival), *Ribelli!* ("Rebels!", 2001, Special Prize of the jury at Fiesole Narrativa), *Gracias México* (2001), *Mastruzzi indaga* ("Mastruzzi investigates", 2002), *Oltretorrente* ("Beyond the stream", 2003, finalist at the Paolo Volponi National Literary Prize), *Nahui* (2005), *Un po' per amore, un po' per rabbia* ("A bit for love, a bit for rage", 2008, that came out in Universale economica edition in two volumes titled *Vagabondaggi*, "Wanderings", 2012, and *La memoria non m'inganna*, "Memory does not trick me", 2013), *Le balene lo sanno. Viaggio nella California messicana* ("Whales know. Journey through Mexican California", 2009, Emilio Salgari Prize 2010), *¡Viva la vida!* (2010; "Audiobooks Emons-Feltrinelli", 2011), *Nessuno può portarti un fiore* ("No one can bring you flowers", 2012, Chiara Prize), *Mahahual* (2014), *Quelli del San Patricio* ("San Patricio's battalion", 2015), *Mujeres* (2018; with Stefano Delli Veneri in the series Feltrinelli Comics) and, in the digital series *Zoom*, with Stefano Delli Veneri, upon which an International producer is developing a tv series), *Tijuana Land* (2012), *Colluttorius* (2012), *Campeche* (2013), *Acapulco* (2014), *Ferrovie secondarie* ("Secondary railways", 2014) and *Irlanda por siempre!* (2015; illustrated by Stefano Delli Veneri). For Feltrinelli he also edited *Latinoamericana* by Ernesto Che Guevara and Alberto Granado (1993) and *Io, Marcos. Il nuovo Zapata racconta* ("I, Marcos. Stories by the modern Zapata", 1995). He translated more than one hundreds of Spanish and Latin American novels into Italian, among whom Claudia Piñeiro, Enrique Vila-Matas, Ricardo Piglia, David Trueba, Gabriel Trujillo Muñoz, Manuel Rivas, Carmen Boullosa, Maruja Torres, Carlos Franz, Manuel Vicent. **Some of his novels are translated into 7 languages and two of his books are about to go into production for international TV series.** His last novels are *The Elban errant. Life, deeds and loves of a soldier of fortune and of his young friend Miguel de Cervantes* (Mondadori 2022), winner of **Alessandro Manzoni Award 2022** for Historical novel, and *Dieguito and the northern centaur* (Mondadori, 2024), a novel that recount the revolutionary deeds of Pancho Villa.



Author: PINO CACUCCI

Title: PUERTO ESCONDIDO

First Publisher: Feltrinelli

Publication date: 1990/2015/2023

Pages: 400

Rights: Worldwide

“Mexico, a sun that chars hair and makes your brains drip out of your nose”.

“A journey around the world for a picaresque and unfortunate protagonist - chased by trouble and involved in a never-ending adventure from one side of the Atlantic to the other”.

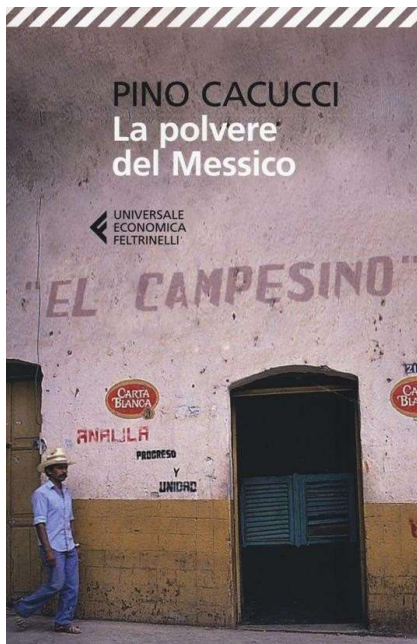
BASED ON THIS NOVEL, THE HOMONYMOUS FILM BY THE OSCAR-WINNING DIRECTOR GABRIELE SALVATORES FOLLOWS THE SPIRIT OF THE SO-CALLED "ESCAPE TRILOGY". THE DESIRE TO ESCAPE FROM MONOTONY AND EVERYDAY LIFE RETURNS AGAIN TO FIND THE FREEDOM THAT HAS ALWAYS BEEN DREAMED OF AND GIVE A NEW MEANING TO ONE'S EXISTENCE.

[WATCH PINO CACUCCI'S VIDEO PRESENTATION](#)

It all starts with a passport and a crazy cop: the anonymous protagonist, a solitary young man who has always showed a certain predisposition for getting in trouble without meaning to, is involved in a murder. Persecuted by a chief of police who considers him a witness that has to be eliminated, he finds no other solution than a relentless escape, unwillingly becoming a disadventurer, from Bologna to Elba Island, then in Spain because of three mad pirates commanding the enigmatic *Aivly*, up to Mexico, where he is mistaken for the heir of an arms dealer. An improvised and clumsy fugitive, he meets Elio, an Italian lowlife who first robs him and then becomes instigator and accomplice in new mishaps. In Puerto Escondido, the climax of the blundering feats of the two small-time *picaros* always late with respect to the surrounding reality. A non-stop escape under the sun of Mexico. On this unforgettable novel, Gabriele Salvatores based his 1992 film with the same name.

Pino Cacucci, (1955) Born in Alessandria he grew up in Chiavari, near Genua, and moved to Bologna in 1975 to study at the faculty of the performing arts. In the early 1980s he spent long periods of time in Paris and Barcelona, and then in Mexico and in Central America, where he lived for a few years. He is a translator and was awarded several prizes, including that for the best translation from the Cervantes Institute in Rome, and the Premio Italia-México 2017 awarded in Mexico City. He published *Outland rock* (Traseuropa, 1988, winner of the MystFest prize; Feltrinelli, 2007), **Puerto Escondido** (Interno Giallo, 1990, then Mondadori and finally Feltrinelli, 2015) upon which Gabriele Salvatores based the homonymous film, *Tina* (Tina Modotti's biography), upon which a Mexican producer is developing a tv series, *San Isidro Fútbol*, upon which Alessandro Cappelletti based

the film **Viva San Isidro**, starring **Diego Abatantuono**, (Interno Giallo, 1991; Feltrinelli, 2005), *La polvere del Messico* ("Mexico's dust", Mondadori, 1992; Feltrinelli, 1996, 2004), *Punti di fuga* ("Vanishing points", Mondadori, 1992; Feltrinelli, 2000), *Forfora* ("Dandruff", Granata Press, 1993), later on expanded into *Forfora e altre sventure* ("Dandruff and other misfortunes", Feltrinelli, 1997), *In ogni caso nessun rimorso* ("In any event no remorse", Longanesi, 1994; Feltrinelli, 2001), *La giustizia siamo noi* ("We are justice", with Otto Gabos; Rizzoli, 2010). With Feltrinelli he also published: *Camminando. Incontri di un viandante* ("On the road. Encounters of a wayfarer", 1996, Terra- City of Palermo Prize), *Demasiado Corazón* (1999, Giorgio Scerbanenco Noir Prize at the Courmayeur Festival), *Ribelli!* ("Rebels!", 2001, Special Prize of the jury at Fiesole Narrativa), *Gracias México* (2001), *Mastruzzi indaga* ("Mastruzzi investigates", 2002), *Oltretorrente* ("Beyond the stream", 2003, finalist at the Paolo Volponi National Literary Prize), *Nahui* (2005), *Un po' per amore, un po' per rabbia* ("A bit for love, a bit for rage", 2008, that came out in Universale economica edition in two volumes titled *Vagabondaggi*, "Wanderings", 2012, and *La memoria non m'inganna*, "Memory does not trick me", 2013), *Le balene lo sanno. Viaggio nella California messicana* ("Whales know. Journey through Mexican California", 2009, Emilio Salgari Prize 2010), *¡Viva la vida!* (2010; "Audiobooks Emons-Feltrinelli", 2011), *Nessuno può portarti un fiore* ("No one can bring you flowers", 2012, Chiara Prize), *Mahahual* (2014), *Quelli del San Patricio* ("San Patricio's battalion", 2015), **Mujeres (2018; with Stefano Delli Veneri in the series Feltrinelli Comics) and, in the digital series Zoom, with Stefano Delli Veneri, upon which an International producer is developing a tv series)**, *Tijuanaland* (2012), *Colluttorius* (2012), *Campeche* (2013), *Acapulco* (2014), *Ferrovie secondarie* ("Secondary railways", 2014) and *Irlanda por siempre!* (2015; illustrated by Stefano Delli Veneri). For Feltrinelli he also edited *Latinoamericana* by Ernesto Che Guevara and Alberto Granado (1993) and *Io, Marcos. Il nuovo Zapata racconta* ("I, Marcos. Stories by the modern Zapata", 1995). He translated more than one hundreds of Spanish and Latin American novels into Italian, among whom Claudia Piñeiro, Enrique Vila-Matas, Ricardo Piglia, David Trueba, Gabriel Trujillo Muñoz, Manuel Rivas, Carmen Boullosa, Maruja Torres, Carlos Franz, Manuel Vicent. **Some of his novels are translated into 7 languages and two of his books are about to go into production for international TV series.**



Autore: PINO CACUCCI
Titolo: MEXICO DUST
(POLVERE DEL MESSICO)

First Publisher: Feltrinelli
Publication date: 31st May 1992-2002-2023
pag. 280

Rights: Worldwide

Well, as Harold Pinter used to say, 'forget New York or Paris: when I want to breathe real culture and renew my intellectual energies, I go to Mexico City'

It is the novel of a journey through a country narrated by its people, by countless characters: drinkers encountered in lively dive bars, drivers of sleazy couriers thrown thousands of kilometres through jungles and deserts, mechanics-philosophers and tyre-drivers-anthropologists, old Indians with wisdom veiled in irony, young thugs from metropolitan gangs or breeders of fighting cocks who turn out to be the guardians of ancient traditions. A kaleidoscope of extras against the backdrop of a sly Mexico, always ready to ignite without warning, capable of surprising the traveller at every street corner. Pino Cacucci observes, listens, records, reinvents, guided by the certainty that the stories handed down are truer than official history.

Pino Cacucci (1955) published *Outland rock* (Transeuropa, 1988, MystFest prize; Feltrinelli, 2007), *Puerto Escondido* (Interno Giallo, 1990, then Mondadori and finally Feltrinelli, 2015) from which Gabriele Salvatores made the film of the same name, the biography of Tina Modotti *Tina* (Interno Giallo, 1991; Feltrinelli, 2005), *San Isidro Fútbol* (Granata Press, 1991; Feltrinelli, 1996) from which Alessandro Cappelletti made the film *Viva San Isidro* with Diego Abatantuono, *The dust of Mexico* (Mondadori, 1992; Feltrinelli, 1996, 2004), *Escape points* (Mondadori, 1992; Feltrinelli, 2000), *Forforfora* (Granata Press, 1993), later expanded in *Forforfora e other misfortunes* (Feltrinelli, 1997), *In any case, no regrets* (Longanesi, 1994; Feltrinelli, 2001), *Justice is us* (with Otto Gabos; Rizzoli, 2010). With Feltrinelli he has also published: *Walking. Encounters of a wayfarer* (1996, Earth Prize - City of Palermo), *Demasiado corazón* (1999, Giorgio Scerbanenco Prize at the Courmayeur Noir in Festival), *Ribels!* (2001, Fiesole Narrativa special jury prize), *Gracias México* (2001), *Mastruzzi indaga* (2002), *Oltretorrente* (2003, finalist for the Paolo Volponi national literary prize), *Nahui* (2005), *Partly out of love, partly out of anger* (2008, published in the Universale economica in two volumes entitled *Vagabondaggi*, 2012, and *La memoria non m'inganna*, 2013), *The whales know. Journey to Mexican California* (2009, 2010 Emilio Salgari Prize), *¡Viva la vida!* (2010; "Audiolibri Emons-Feltrinelli", 2011), *No one can bring you a flower* (2012, Chiara prize), *Mahahual* (2014), *Those of San Patricio* (2015), *Mujeres* (2018; with Stefano Delli Veneri in the Feltrinelli Comics series) and, in the Zoom digital series, *Tijuanaland* (2012), *Colluttorius* (2012), *Campeche* (2013), *Acapulco* (2014), *Secondary railways* (2014) and *Irlanda por siempre!* (2015; with illustrations by

Stefano Delli Veneri). For Feltrinelli he also edited *Latinoamericana di Ernesto Che Guevara e Alberto Granado* (1993) and *Me, Marcos. The new Zapata tells* (1995). He has translated numerous Spanish and Latin American authors into Italy, including Claudia Piñeiro, Enrique Vila-Matas, Ricardo Piglia, David Trueba, Gabriel Trujillo Muñoz, Manuel Rivas, Carmen Boullosa, Maruja Torres, Carlos Franz and Manuel Vicent. **Some of his novels are translated into 7 languages and two of his works are currently optioned for two international TV series.** In 2022, Mondadori published *The wandering Elban*. Life, exploits and loves of a soldier of fortune and his young friend Miguel de Cervantes.



Author: PINO CACUCCI

Title: **FRIDA. VIVA LA VIDA!**

Pages: 81

Publisher: Feltrinelli

First edition: 2010

Rights sold to: Éditions Christian Bourgois (France), Tigre de paper (Catalonia), Page Seven (Arabic rights)

[SEE THE INTERVIEW TO THE AUTOR](#)

WITH PRESSING WRITING FROM THE VERY FIRST WORD, PINO CACUCCI, ONE OF THE BEST CONNOISSEURS OF MEXICO AND LATIN AMERICA, MANAGES TO BRING TO LIFE THE ABSOLUTE PROTAGONIST OF THIS LITERARY CAMEO: FRIDA KHALO

It's about a monologue that discloses the passionate existence of Frida Kahlo "spoken" by the protagonist, from the extreme peak of her days. While she runs towards death, Frida goes back to the torment of her forced detention (repeatedly plastered and condemned to immobility), to her lucid creative ecstasies of painter greedy for colour, to her affair with Diego Rivera. In few pages, there is Mexico, the revival of the imagination. There is the story of a woman and the run-up of a passion never extinguished for a man. The burning synthesis of an existence.

"The rain...

I was born in the rain

I grew up under the rain.

A thick rain, thin... a rain of tears. A continuous rain in the soul and in the body.

I was born in a pouring rain shower.

And the Death, the Pelona, immediately smiled to me, dancing around my bed.

I lived buried but still alive, prisoned by a body, which dreamed the death and clung to life.

I was sealed inside iron and plaster coffins many times, but... I resisted, I heard my breath and damned the filth of my devastated body.

I learned in the rain how to survive: to the cruelty of a broken life, to an aching self and in the end, to Diego.

Diego is like my life: a slow endless poisoning, between happiness of sublime intensity and abysses of anguished desperation.

But... I love life as I love Diego. And sometimes, I confuse hate for this hellish life with the hate for Diego who drags me to the hell and then helps me to get out of it. He gives back to me the power to go beyond the anguish and he sinks me into despair a thousand times. But I know that the anguish is inside me: Diego is only the spark that unleashes it.

Every day, every night... I loved Diego. I hated him. He was the cause and the result. The sun and the moon. The day and the night. Diego, my life and death. My illness and cure. My conscience. My delirium. The sweetest

lymph, the most desolated desert. My scorching heat and rain. The faith in myself and the disdain for the way I was tortured, without imposing any limits”.

Pino Cacucci. Born in Alessandria he grew up in Chiavari, near Genua, and moved to Bologna in 1975 to study at the faculty of the performing arts. In the early 1980s he spent long periods of time in Paris and Barcelona, and then in Mexico and in Central America, where he lived for a few years. He is a translator and was awarded several prizes, including that for the best translation from the Cervantes Institute in Rome, and the Premio Italia-México 2017 awarded in Mexico City. He is the author of *Outland rock* (Feltrinelli, winner of the premio MystFest), *Puerto Escondido* (upon which Gabriele Salvatores based the film), *Tina* (Tina Modotti's biography), *San Isidro Fútbol* (upon which Alessandro Cappelletti based the film *Viva San Isidro*, starring Diego Abatantuono), *La polvere del Messico* (“Mexico's Dust”), *Punti di fuga* (“Vanishing Points”), *Forfora e altre avventure* (“Dandruff and other adventures”), *In ogni caso nessun rimorso* (“In any Event No remorse”), *Camminando. Incontri di un viandante* (“On the Road. Encounters of a Wayfarer”), *Demasiado Corazón* (Scerbanenco Noir Prize at the Courmayeur Festival), *Ribelli!* (“Rebels!”, special prize at Fiesole Narrativa), *Gravias México, Mastruzzi indaga* (“Mastruzzi Investigates”), *Oltretorrente* (“Beyond the Stream”, finalist at the National Prize Paolo Volponi), *Nahui, Un po' per amore, un po' per rabbia* (“For Love and Rage”), *Le balene lo sanno. Viaggio nella California messicana* (“Whales Know. Journeys through Mexican California”, Salgari Prize 2010), *Viva la vida!* (on Frida Kahlo), *Nessuno può portarti un fiore* (“No One Will Bring you Flowers”), *Vagabondaggi* (“Wanderings”, 2011), *La memoria non mi inganna* (“My memory Does Not Trick Me”, 2013), *La polvere del Messico* (“The Dust of Mexico”, 2014), *Quelli del san Patricio* (“St. Patrick's Battalion”, 2015), *Mahahual* (2016), *San Isidro Fútbol* (2017), *Mujeres* (Feltrinelli Comics 2018), with Stefano Delli Veneri, *Le balene lo sanno. Viaggio nella California messicana* (“Whales Know. Journeys through Mexican California”, 2018).

For Feltrinelli he also edited *Latinoamericana* by Ernesto Che Guevara and Alberto Granado (1993) and *Io, Marcos. Il nuovo Zapata racconta* (“I, Marcos. Stories by the Modern Zapata” 1995).



Author: PINO CACUCCI

Title: **TINA**

Pages: 224

Publisher: Feltrinelli

First edition: (First edition 1991 – Latest edition 2019)

Rights: Worldwide

Rights sold to: Grijalbo PRH (World Spanish)

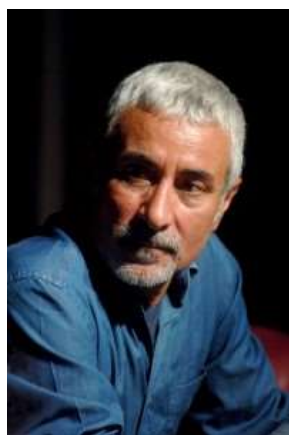
Film rights sold to: [Canana Films](#)

[FULL ENGLISH TRANSLATION AVAILABLE](#)

EMIGRANT, WORKER, ACTRESS, PHOTOGRAPHER IN THE MEXICO OF THE TWENTIES, ANTI-FASCIST, MILITANT IN THE INTERNATIONAL COMMUNIST MOVEMENT.

ONE OF THE GREATEST PHOTOGRAPHERS OF THE EARLY 20TH CENTURY, AS WELL AS AN IMPORTANT FIGURE OF COMMUNISM AND WORLD PHOTOGRAPHY. TINA MODOTTI'S PHOTOGRAPHS ARE EXHIBITED IN THE MOST IMPORTANT INSTITUTES AND MUSEUMS IN THE WORLD.

Tina's full name was Assunta Adelaide Luigia Modotti. She was born to a humble family in Udine in 1896. Her father was a socialist construction worker, and she was soon forced to leave school and go to work in order to help her family. She then immigrated to the United States, where big labor unions were emerging. In San Francisco, Los Angeles, Hollywood and Mexico City she met with a lively cultural and artistic life, which paved the way for her first to theater and cinema, and then to photography. She passionately embraced the revolutionary cause in Mexico, joined the International Red Aid and fought for the International Brigades in the Spanish Civil War. She died under suspicious circumstances in Mexico City in 1942.



Pino Cacucci. Born in Alessandria he grew up in Chiavari, near Genua, and moved to Bologna in 1975 to study at the faculty of the performing arts. In the early 1980s he spent long periods of time in Paris and Barcelona, and then in Mexico and in Central America, where he lived for a few years. He is a translator and was awarded several prizes, including that for the best translation from the Cervantes Institute in Rome, and the Premio Italia-México 2017 awarded in Mexico City. He is the author of *Outland rock* (Feltrinelli, winner of the premio MystFest), *Puerto Escondido* (upon which Gabriele Salvatores based the film), *Tina* (Tina Modotti's biography), *San Isidro Fútbol* (upon which Alessandro Cappelletti based the film *Viva San Isidro*, starring Diego Abatantuono), *La polvere del Messico*

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Biographical Novel

(*Mexico's Dust*), *Punti di fuga* (*Vanishing Points*), *Forfora e altre avventure* (*Dandruff and other adventures*), *In ogni caso nessun rimorso* (*In any Event No remorse*), *Camminando. Incontri di un viandante* (*On the Road. Encounters of a Wayfarer*), *Demasiado Corazón* (Scerbanenco Noir Prize at the Courmayeur Festival), *Ribelli!* (*Rebels!*, special prize at Fiesole Narrativa), *Gravias México*, *Mastruzzi indaga* (*Mastruzzi Investigates*), *Oltretorrente* (*Beyond the Stream*, finalist at the National Prize Paolo Volponi), *Nahui*, *Un po' per amore, un po' per rabbia* (*For Love and Rage*), *Le balene lo sanno. Viaggio nella California messicana* (*Whales Know. Journeys through Mexican California*, Salgari Prize 2010), *Viva la vida!* (on Frida Kahlo), *Nessuno può portarti un fiore* (*No One Will Bring you Flowers*), *Vagabondaggi* (*Wanderings*, 2011), *La memoria non mi inganna* (*My memory Does Not Trick Me*, 2013), *La polvere del Messico* (*The Dust of Mexico*, 2014), *Quelli del san Patricio* (*St. Patrick's Battalion*, 2015), *Mahahual* (2016), *San Isidro Fútbol* (2017), *Mujeres* (Feltrinelli Comics 2018), with Stefano Delli Veneri, *Le balene lo sanno. Viaggio nella California messicana* (*Whales Know. Journeys through Mexican California*, 2018). For Feltrinelli he also edited *Latinoamericana* by Ernesto Che Guevara and Alberto Granado (1993) and *Io, Marcos. Il nuovo Zapata racconta* (*I, Marcos. Stories by the Modern Zapata* 1995).



Author: MARIANA CAMPOAMOR

Title: LA TERRA DEL SOGNO
(THE DREAMLAND)

Pages: 350

First Publisher: Mondadori

Publication: June 30, 2020

Rights: Worldwide

**A PASSIONATE FAMILY SAGA
WITH UNFORGETTABLE CHARACTERS**

A PASSIONATE SAGA WHERE REVERSES AND FORTUNES TAKE TURNS WITH THE MERCILESS FORCE OF DESTINY FOLLOWING THE GREAT CHANGES OF THE MEXICAN HISTORY. A FAMILY OF ITALIAN IMMIGRANTS MOVED BY AMBITION AND PASSION, WILLING TO DO ANYTHING FOR THE REALIZATION OF THEIR OWN DREAM.

- A family saga based on the true story of Italian immigrants
- An irresistible female protagonist: Bettina, the maid who can see the future
- A land, Mexico, so far from the plains of the Po Valley and so full of charm and mystery

Aldo stooped next to Bettina and began to dig by hands. He looked like a dog in search for a bone deeply buried. «How can you say that?» «The clay. The Tupari is full of clay. Mercedes picked it up to fix jars and mold bowls.» Masi began to cry and tears shined in the moonlight. «But this is a mission almost impossible. I should leave La Huerta and find a bigger plantation. I should deviate the course of rivers, build canals and bridges.» Words expressed difficulties, but the tone with which he pronounced them indicated that the idea was already inside him and was trying to become concrete. «You will be successful, » she comforted him «The land speaks clearly».

The business goes well at La Huerta. After difficult years, Aldo Masi sees his ambition taking form in a rigorous indigo plantation in the sun-scorched land of Michoacán, Mexico. It was 1884 when he left Milan with his family on board of a steamship for reaching America. And now, his beloved Marianna is about to give birth to their fourth child. Bettina, the tireless housekeeper, is always with her. She left the mountains of Valtellina and followed them with commitment, carrying the weight of an unspeakable secret. She also possesses a big gift, handed down from the ancient wisdom of her valleys: she knows the virtues and she is able to read signs inscrutable for others. An art developed by the magic beliefs and gods of those lands. It's just one of these premonitions that gives her the courage to speak to her master, Aldo Masi, who is assailed by an agitation that keeps him awake for a while.

La Huerta isn't enough for Aldo Masi. He wants to follow a bigger and crazier dream, the one that his father handed over and that he can now see clearly: grow rice in Mexico. While Bettina increases her power in the family businesses, arousing Marianna's jealousy and the hate of Leandro Calzado, La Huerta's administrator that has never accepted his rejection: the new Masi's adventure begins. **A passionate saga where reverses and fortunes take turns with the merciless force of destiny following the great changes of the Mexican history. A family of Italian immigrants moved by ambition and passion, willing to do anything for the realization of their own dream.**

Mariana Campoamor is of Mexican origin and deals with figurative arts. *The Dreamland* (Mondadori, June 2020) is her first novel, the result of family stories and imagination.



Author: GIULIA CORSALINI
Title: **KOLJA. A FAMILY STORY**
 (KOLJA. UNA STORIA FAMILIARE)

Pages: 250
First Publisher: notttempo
Publication date: June 19, 2020

Rights: Worldwide

La lettrice di Čechov - Rights sold to: Nonsolo Verlag (Germany), Safsafa (Arabic World)

AFTER HER BRILLIANT DEBUT NOVEL “THE ČHEKHOV’S LECTURER”, GIULIA CORSALINI SURPRISES US WITH A STORY ABOUT THE DELICATE BALANCE OF FIVE UNCERTAIN AND INTERTWINED DESTINIES.

“Kolja. With his spider’s body, slippery of seawater, clings to me in a point too deep for him, beyond the rocks, with his hazel, golden, frightened eyes and the dripping eyelashes, water and snot dripped from his nose, the prominent chest like a chaffinch... ‘You don’t need to be afraid’ I told, holding him.”

“A family story where everything is in half and everything is twofold. Starting from the meaning of words, that Giulia Corsalini masters with wonderful, only apparent, simplicity.”
La Repubblica

“The extraordinary aspect of this writer is the ease with which a “family story” makes a political tale all evoked, all alluded. A painful account on the era of selfishness and the attempt so human and perhaps vain, to try to redeem oneself.” **Venerdì di Repubblica**

“Corsalini is always able to portray characters of the poor, without sentimental or pietistic flaws (...) The real protagonist of this book is this “trapped” couple, that is lost and no longer knows how to find itself.” **Il Sole 24 ore**

“Giulia Corsalini confirms the introspective vein of the wonderful debut “Chechov’s Lecturer”
Corriere della Sera

“Kolja explains well that, to love a son and perhaps a man, a woman must abandon every illusion about time, just as children are forced into the orphanage; it’s to deny time as cold property that gives the right to face such lively innocence.” **Il Foglio**

During summer, in a house of a country by the sea, a separated couple hosts three Ukrainian children: they are Nataša, the Kolja brothers and Katia arrived in Italy from their foster home

for spending some “healing vacations”. Natalia and Marcello are trying to put the pieces back together for their compromised relationship, facing an experience that proves immediately to be unsettling: What do they expect from these extraneous children, difficult to decipher and already marked by life? And what can they give to them, which illusion of harmony and trust, if they are the first no longer well oriented in their own blocked and failed existence? At the end of a season divided for all of them, between tenderness and disorientation, everything seems to be like before, but with new doubts and suspended expectations: the kids in their distant foster home; Marcello fully committed to his Latin studies and Natalia reabsorbed by her skittish temper. Until when, during the conflict broken out in Ukraine, they lose the traces of the restless and fragile Kolja; and for the couple, the search of the missing child leads to new questions that become now urgent: on the responsibility, on the sense of being parents and on the difficult – possible? – construction of an irregular family, that gathers in it the delicate balance of five uncertain and intertwined destinies.

“THE ČEKHOV’S LECTURER” ENCHANTED CRITICISM AND PUBLIC:

SUPERMONDELLO PRIZE 2019
INTERNATIONAL MONDELLO LITERARY PRIZE 2019
NARRATIVE FICTION NATIONAL PRIZE BERGAMO 2019
“GLI ASINI” PRIZE 2019
NOVEL SELECTED BY ROME’S LIBRARY PRIZE 2019
FINALIST VIADANA PRIZE 2019
FINALIST MASSAROSA PRIZE 2019

“As in certain pages of Lalla Romano, so much of this story of pain, disorientation and happiness is played on the unsaid, on the silences that shape human relationships.” **Corriere della Sera**

“A narrative debut of exquisite delicacy and sensitivity.” **Il Sole 24 Ore**

“A beautiful debut novel, a compelling novel without being hostage to a plot, and a very refined literary novel without being at the mercy of a weak-willed literary style.” **Venerdì di Repubblica**

“A melancholic and internal writing of remarkable introspective thickness.” **Mondello Prize Jury**



Giulia Corsalini lives in the Recanati countryside with her husband and their two sons. Teacher and Author of literary critic essays, she published in 2018 with *nottetempo* her fortunate debut novel *La Lettrice di Čechov* that won in 2019 the *International Literary Mondello Prize*, the *SuperMondello*, *The Asini Prize*, and the *Narrative Fiction National Prize of Bergamo*.



Author: GIULIA CORSALINI
Title: **CHEKHOV'S LECTURER**
(LA LETTRICE DI CECHOV)

Pages: 240
First Publisher: nottetempo, 2019

Rights: Worldwide

Rights sold to: Nonsolo Verlag (Germany), Safsafa (Arabic World)

SUPERMONDELLO PRIZE 2019
FICTION NATIONAL PRIZE BERGAMO 2019
INTERNATIONAL MONDELLO LITERARY PRIZE 2019
"GLI ASINI" PRIZE 2019
NOVEL SELECTED BY ROME'S LIBRARY PRIZE 2019
FINALIST AT VIADANA PRIZE 2019
FINALIST AT MASSAROSA PRIZE 2019
FINALIST AT MEGAMARK FOUNDATION PRIZE 2019
FINALIST AT CAMBUSU PRIZE 2019

HER LOVE FOR THE GREAT WRITER EXPRESSED IN A NOVEL WHICH IS A HYMN TO LITERATURE AND TO THE BEAUTY OF WORDS

ONE OF THE MOST SURPRISING DEBUT NOVEL IN 2019

"It's this unfulfilled suspension that makes "Čechov's lecturer" a book so uncommon and courageous."

Paolo Di Stefano – *la Lettura – Corriere della Sera*

"A distinct and persuasive hymn to life sung whispering."

Gino Ruozzi – *Il Sole 24 Ore*

"There are no judgments in Nina's eyes; her story is miraculously, completely internal where she is also able to reverberate the entire world."

Alberto Riva – *Il venerdì – la Repubblica*

"There are books, which come to life by referrals, by the pleasure to share a story that intrigued us, for confronting the signs that certain words have left in our states of mind."

Maria Grazia Ligato – *Io Donna – Corriere della Sera*

Nina is a Russian-speaking Ukrainian woman who arrives in Italy to take care of an old lady. She leaves back her ill husband and her beloved daughter Katja, to whom she would like to offer a solid future, a degree in medicine and a marriage. Nina's loneliness unfolds through her job and the awakening of a passion for the humanities and particularly for Chekhov. This brings her to the local Institute for Slavic

Walkabout Literary Agency

literary fiction

Studies where she meets Giulio De Felice, the Professor of Russian Language and Literature, who offers her a temporary job as a teacher.

Their relationship remains for the most part unfulfilled, and despite consisting of a series of sadly missed opportunities it keeps her in Italy, thus compromising her relationship with her daughter. In the meantime a new teacher arrives, providing De Felice with an opportunity to let Nina travel back to her country.

Years of emptiness and silence follow, until De Felice invites her to a symposium on Chekhov.

***Chekhov's lecturer* is a learned and masterfully written novel, which describes how the love for a writer and his literature can change one person's life and destiny. Nina's moving deeds and thoughts represent the destiny of all women who are forced to leave their homes in order to survive and need to rebuild their lives, and above all to foresee a different future for themselves.**



Giulia Corsalini lives in the Recanati countryside with her husband and their two sons. She has a degree in Literature and a PhD in Italian Studies, and is a teacher at the Leopardi classical high school in Recanati and at the university of Macerata. *Chekhov's Lecturer* is her debut novel. Her second novel is forthcoming in Spring 2020 with notttempo.



Author: ANGELO FERRACUTI
Title: **HALF OF THE SKY**
(LA META' DEL CIELO)

Pages: 240

First Publisher: Mondadori
Publication date: October 8, 2019

Rights: Worldwide

“A harsh subject, sometimes unspeakable, but mysteriously touched by poetic grace.” **Venerdì di Repubblica**

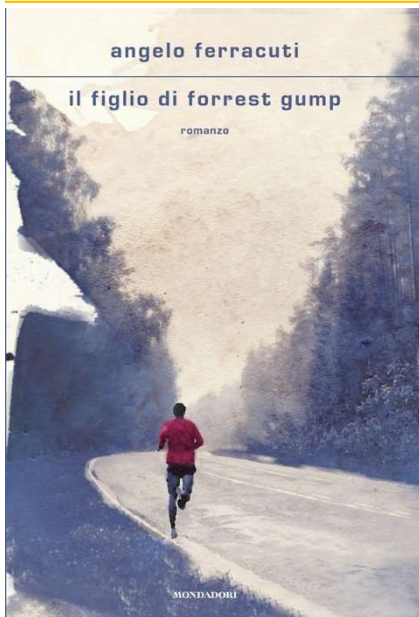
WITHOUT ANY PATHETICISM, FERRACUTI INVITES US INTO A STORY THAT BECOMES ALMOST OURS AND SHOWS, BETWEEN TORMENT AND HEAT, HOW MUCH LIFE THERE IS BEYOND THE LOSS OF SOMEONE YOU LOVE.

“*Half of the sky* is an incandescent and very moving book. It is necessary, like the earth on which we walk.” **Andrea Bajani, Il Manifesto**

Inside the small community of a village in central Italy, within the looming sense of emptiness that follows the happy season of love and political commitment, the devastating grandeur of death enters the small affairs of family life. Patrizia, Angelo's wife, dies at the age of 42. He, obsessed by failures, economic and moral, moves uncertainly in the new present. Ten years have passed but his memory returns to the illness, how it manifested, how it dictated its protocol. The narration mixes, with staggered plans, the experience of pain and that of reconstruction, the appearance of a new female figure, provincial asphyxia, the escapes, the returns, and the oblivion of alcohol.

Angelo Ferracuti patiently pursues the facts, the crude cadence of facts, returns to the forms of desire, understanding, silences, and a newfound complicity. We are greeted with grace, without pathos, in a story that becomes almost ours and shows, between torment and heat, how much life there is beyond the loss of someone you love.

Angelo Ferracuti was born in 1960. He is the author of *Attenti al cane* (“Beware of the Dog”, 2000), *Le risorse umane* (“Human Resources”, 2006- winner of the “Sandro Onofri” prize), *Viaggi da Fermo* (“Travels from Fermo”, 2009), *Il costo della vita* (“The Cost of Life”, Einaudi, 2013, winner of “Lo Straniero” prize), *Andare, camminare, lavorare* (“Going, Walking, Working”, Feltrinelli, 2015), *Addio* (“Farewell”, Chiarelettere, 2016). He writes for “Il Manifesto”, “Avvenire” and “La Lettura” of the “Corriere della Sera”.



Author: ANGELO FERRACUTI
Title: THE SON OF FORREST GUMP
(IL FIGLIO DI FORREST GUMP)

Pages: 300
First Publisher: Mondadori
Publication date: 8th October 2024

Rights: Worldwide

[ENGLISH SAMPLE AVAILABLE](#)

THE EPIC OF RUNNING, THE EPIC OF CHALLENGES, THE EPIC OF THE POLITICAL BATTLES OF THE 1970S: A FATHER AND SON CONFRONT EACH OTHER ON THE ROADS OF THE WORLD, TO TELL US WHAT THE DREAMS THAT KEEP US BETWEEN HEAVEN AND EARTH ARE MADE OF.

“HE WAS THE FORCE OF NATURE, THE INVINCIBLE, A KIND OF SUPERHERO AS I SAW HIM AS A BOY WHEN HE COMBED HIS HAIR WITH GREASE OR SHAVED WITH AN ELECTRIC RAZOR, HIS SCULPTED MUSCLES, THOSE INTENSE BLUE EYES THAT SHONE, THE MAN OF STEEL WHO NEVER STOPPED.”

[WATCH THE BOOK TRAILER](#)

“Of the 1970s, *The Son of Forrest Gump* restores the climate, the moments of collective passion, the ardours and the most tremendous disappointments, the acidic sound from which moments of overwhelming tenderness were suddenly released. This, after all, is the paradox inscribed in every memoir, that of being an autobiographical text that, however, is not exhausted in the spaces of a preordained autobiography.” **Massimo Raffaeli, *Il Manifesto***

It is not easy to have a sedentary, distant, sometimes hostile father, collected in himself, a clerk who seems to magnetize in himself the traits of a dull, democratic province. Yet that same father, having escaped parotid cancer, suddenly begins to run, and when he starts, he seems never to stop. In the city they call him “the one who runs,” and from his exploits on the roads of the Marche he is on his way to becoming a leading figure in the “marcialonga”, first national then international, marathon, and endurance marches. He becomes what his son, wrapped up in his rebellious youth, would never have suspected: a legend, the third Italian by number of races run. The small-town scoffs at him, but he doesn't care. We find him from time to time in Swiss valleys, Austria, Flemish plains, Dutch villages, Norway. After so much hostility and indifference, the son goes in search of a ghost who reappears magical and immense, larger than life, and he does so by traveling the paths his father has trodden and those that, before he consumed his time on earth, he would have liked to travel.

The epic of running, the epic of challenges, the epic of the political battles of the 1970s: a father and son confront each other on the roads of the world, to tell us what the dreams that keep us between heaven and earth are made of.

Angelo Ferracuti was born in Fermo in 1960. Writer and journalist, he writes for *Il Manifesto*, *La Lettura del Corriere della Sera*, *Left*, *Il Reportage*. He has published the short story collections *Norvegia* (Transeuropa, 1993) and *Il ragazzo tigre* (Abramo, 2007), the novels *Nafta* (Transeuropa, 1997 and Guanda, 2000), *Attenti al cane* (Guanda, 1999), *Un poco di buono* (Rizzoli, 2002), the reportage books *Le risorse umane* (Feltrinelli, 2006)

- '**Sandro Onofri** Prize), *Viaggi da Fermo* (Laterza, 2009), *Il mondo in una regione* (Ediesse, 2010), *Il costo della vita* (Einaudi, 2103 - **Premio Lo Straniero**), *I tempi che corrono* (Alegre, 2013), *Andare, camminare, lavorare* (Feltrinelli, 2015), *Addio* (Chiarelettere, 2016), the collection of theatrical texts *Comunista!* (Effigie, 2008), with Mauro Cicaré the graphic novel *L'angelo nero* (Barney, 2015), the novel *La metà del cielo* (Mondadori, 2019). His latest publications, *Non ci resta che l'amore. Il romanzo di Mario Dondero* (Il Saggiatore, 2021) and *Amazonia. Viaggio sul fiume mondo* (Mondadori- Strade Blu, 2022).



Author: ENRICA FERRARA
Title: MY MOTHER HAD A YELLOW CINQUECENTO
 (MIA MADRE AVEVA UNA CINQUECENTO GIALLA)

First Publisher: Fazi Editore
Publication date: 20th February, 2024
Pag. 300

Rights: Worldwide

Film Tv Rights sold!

A BITTERSWEET DEBUT NOVEL ABOUT A FAMILY SUDDENLY IMPLICATED IN THE POLITICAL INTRIGUES WHICH DIVIDED ITALY DURING THE VIOLENT 1980S. A CANDID AND CAPTIVATING VOICE NARRATING DRAMATIC AND SHADY PLOTS AS SEEN BY THE INQUISITIVE, BRAVE EYES OF A YOUNG GIRL. A COMING OF AGE STORY PROVIDING A LIVELY AND REALISTIC PORTRAIT OF A

PERIOD OF OUR HISTORY WHICH IS STILL, LARGELY, SHROUDED IN MISTERY.

ENGLISH SAMPLE AND DETAILED SYNOPSIS ARE AVAILABLE

FINALIST AT MASSAROSA PRIZE FOR DEBUT NOVEL 2024

FINALIST AT MONCALIERI LITERARY PRIZE 2024

«There are some family plots and secrets which children should not know, and yet they know everything! This is especially true of little girls, such as the protagonist of this novel who tears the veil of reality thanks to the grace and precision of a narrative voice which calls every single thing by its name»

Nadia Terranova

«What a story! Full of ferocity, adult lies and intricate political betrayals. The novel is full of twists and turns, but Gina's voice is like a bright Ariadne's thread guiding the reader on his journey of discovery. The prose is impeccable. Gina is a vibrant, dynamic character, full of life. I loved this book!»

Catherine Dunne

«A novel with a defined outline that stands out and overtakes us at high speed, leaving us deeply satisfied.» **Claudia Durastanti**

It is the 1980s, and little Gina is the daughter of a Christian-Democrat politician who is forced to leave his Neapolitan family behind to become a fugitive. Amidst terrorist attacks, secret meetings and an obstinate desire to see her father, with a candid and deadpan tone Gina narrates the life of a divided family and the thousands difficulties they encounter along the way, some of which she can barely comprehend.

Gina is ten years old, the daughter of a Christian-Democrat politician, Mario Carafa, who is forced to abandon his family in the summer of 1980 and run away from Naples. With her mother Sofia and her

sister Betta, Gina spends the summer holidays under a false identity in Sardinia, where she is reunited with her father. Thanks to her passion for storytelling and new words, Gina does her best to comprehend what is happening to her family. For example, she seeks to decipher exotic terms, such as “Camorra mobster”, “terrorist” or “absconder”. But as soon as she seems to have grasped their meaning, she suddenly feels more and more confused: is her father innocent or guilty? Is he a politician or a member of the Camorra? Who are his friends, and who turned against him? Amidst family misunderstandings, teenage rebellion, new friendships, and adventures on board the ramshackle yellow Cinquecento, Gina overcomes this difficult time by improvising her own investigations about Mario Carafa. Her aim is to find out the real reasons behind her father's absconding and, above all, to bring him home once and for all.

Enrica Ferrara was born in Napoli but has lived in Dublin for over twenty years. She has published widely on topics of literature and film, such as Italo Calvino, Elena Ferrante, Natalia Ginzburg, Pier Paolo Pasolini and Domenico Starnone. She lectures at Trinity College Dublin and collaborates with the Italian Cultural Institute in Dublin. *My Mother Had a Yellow Cinquecento* is her debut novel.



Author: FRANCESCO FIORETTI

Title: NOT ONLY LOVE. DANTE'S PATH TO HAPPINESS
(NON DI SOLO AMORE. LA VIA DANTESCA ALLA FELICITÀ)

Pages: 250

First Publisher: Piemme edizioni

Publication: 27th April, 2021

Rights: Worldwide

FOR THE 700 ANNIVERSARY OF DANTE ALIGHIERI'S DEATH, FRANCESCO FIORETTI HAS WRITTEN AN ENCHANTING BOOK. NOT ONLY LOVE SHOWS US HOW TO READ AND ENJOY *DIVINA COMEDIA* AND FIND IN IT USEFUL TIPS TO ACHIEVE WHAT WE'RE LOOKING FOR MOST: HAPPINESS.

THROUGH THE STORY OF THE PROFESSOR PROTAGONIST, THE READER IS ABLE TO APPROACH AND ENJOY DANTE'S MONUMENTAL EPIC POEM.

LA BIBLIOTECA SEGRETA DI LEONARDO - Rights sold to: France (HC editions), Spain/Latin America (Edhasa editorial) Netherlands (Meulenhoff Boekerij B.V.), Portugal (Marcador Editora), Bulgaria (Colibri), Publishing Solutions (Romania).

RAFFAELLO. LA VERITA' PERDUTA: Rights sold to: HC Editions (France), Colibri (Bulgaria), Publishing Solutions (Romania).

Professor Deaglio, teacher of Italian language and literature in a provincial high school, has always had a great passion for Dante. It's not just a reverential fear of a teacher towards the Poet, nor a fascination acquired through work. Dante saved his life, during adolescence. He made him realize he was not the only one to petrify in front of the beloved woman or different because he considered reading as a refuge. And from that moment on, his existence was punctuated by readings and reinterpretations to look for new ideas about his way of conceiving the world.

Now, this forty years old author of a successful novel, decided to try to share what Dante taught him, and it's not just the sublime words with which he amazed him, but real advices to achieve happiness, modern and useful suggestions. Also because it's Dante himself, in the dedication of his most celebrated work, *The Comedy*, that Boccaccio eternalized as *Divine*. To say that he wanted to make readers forget the "misery of their condition" and achieve happiness *in hac vita*, in this life and not only in that eternal one of which he narrates in the three Canticles. Love, words, pain, loss, spirituality, many are the themes addressed by Dante with very rare depth and efficacy. As the starry sky that we can look out of our windows, he enchants and makes us express wishes even though he passed away hundreds of years ago. So these 700 hundred years old words turn to us today as we are constantly searching for a spark of happiness.

QUOTES ON HIS PREVIOUS BOOKS

“Excellent writing and a historical scenario recreated with passion”. **Venerdì di Repubblica**

“Fioretti is a master of historical thriller. His novels trigger narrative mechanisms that are never banal, in which the historian's passion is confronted with an essential inventive mixture that sows doubts, moves anthologized certainties and entertains with intelligence.” **Tuttolibri, La Stampa**

“Dantist and author of a series of novels dedicated to Alighieri, over 200 thousand copies sold.”
La Gazzetta di Mantova

“In his novels, history is intertwined with the enigma, leaving the reader perpetually poised between the truth that is the substratum of all the narrative and the fiction, that makes reading extremely fluid and fascinating.” **Il Foglio**

“Fioretti represents a unicum in our literary panorama.” **Libero**

“The peculiarity of Francesco Fioretti's novels is combining fiction with the real history and very careful literary knowledge”. **Il Centro**

Francesco Fioretti (1960) is a Professor of Italian literature. Between 2012-15 he made his Ph.D at the University of Eichstätt in Germany. *Il libro segreto di Dante*, his debut novel (Newton Compton, 2011) received very good reviews, shot up the Italian bestseller lists, and stayed there for months. *Il quadro segreto di Caravaggio* and *La profezia di Dante* (Newton Compton, 2012 and 2013). *La Selva Oscura. Il grande romanzo dell'Inferno* the first rewriting of Dante's *Inferno* in modern prose, was published by Rizzoli in 2015. *La biblioteca segreta di Leonardo* (Leonardo's secret library) (2018) and *Raffaello. La verità perduta* (Raphael. The lost truth) (2020) has been published both by Piemme Edizioni. His books are translated in 7 languages.



Author: MONICA GENTILE
Title: NATALIA'S ROOM
 (LA STANZA DI NATALIA)

Pages: 240
First Publisher: Giunti
Publication date: April 2024

Rights: Worldwide

**A REBELLIOUS CHILD, A LYING GRANDMOTHER,
 A PICARESQUE JOURNEY.
 AN INCAMNABLE NOVEL ABOUT THE SAVING
 POWER OF IMAGINATION.**

A FRESH AND LIGHT NOVEL THAT NEVERTHELESS KNOWS HOW TO TACKLE THE GREAT THEMES OF LITERATURE: TRAVEL, GROWING UP, FAMILY, THE POWER OF IMAGINATION.

WITH A SURPRISING AND OFTEN UNSETTLING LANGUAGE, MONICA GENTILE GIVES LIFE TO A MAGNETIC CHARACTER. ISABELLA IS A YOUNG GIRL TORN APART BY HER FAMILY'S CRISIS. SHARP-WITTED AND BRILLIANT, SHE CLINGS TENACIOUSLY TO LIFE, AIDED BY AN OVERFLOWING IMAGINATION. THE TRUST HER GRANDMOTHER GIVES HER AND HER LOVE OF WORDS AND BOOKS WILL HELP HER FIND HER WAY TO DECIPHER THE ADULT WORLD AND COME TO TERMS WITH LIFE.

I was ten years old when my mother left us. It was Shrove Tuesday and I had gone to school in my Snow White costume, I was so proud of my dress with its high lapels and puffed sleeves. On the way out my father's grey Hundred and Thirty One was waiting for me.

"How come you came?" I picked up the long yellow skirt and got into the car.

He hesitated, then said that my mother had had to leave suddenly and hadn't been able to say goodbye to me. A comrade of mine had been told the same thing when his mother had been run over by a lorry trailer.

"You mean she died?"

He looked at me dazed, his eyes glazed over. "What are you thinking?"

"Then where is she? When is she coming back?" The red headband in my hair itched, I pulled it off. "Has she gone to Turin? Is someone sick?"

My maternal grandparents and Alfredo, my mother's younger brother, lived in Turin.

"They're all fine," I sucked air into my nose, started the car and turned on the heater. A jet of warm air came out of the vents. "Listen, lying to you isn't doing anyone any good," he stared at the windscreen, I think looking me in the eye would have made it insurmountable for him. "Mom left. We had a fight and she left."

It was worse than being run over by a big horse with stones.

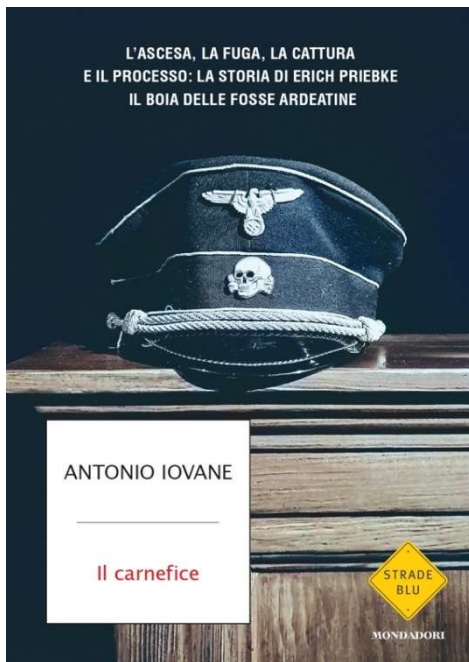
It is 1981, Isabella lives in Agrigento and is ten years old when her mother leaves the family. The child does not accept the separation and is under the illusion that her parents will get back together. The father, closed in his grief, concentrates on his work and, at the beginning of summer, sends his daughter to Turin to her maternal grandparents. Waiting for her in Turin are Alfonso, the uncle she is always a little in love with, her grandfather Pacifico and, above all, Antonia, the generous and immodest grandmother, brilliant and a liar, who cleans at the Einaudi publishing house and comes home every day with exceptional stories.

Antonia, sick at heart and blind in one eye, uses irony and imagination as antidotes to a life of renunciation, so she tells her granddaughter stories about writers she barely knows or has heard of: Calvino, Pavese, Ginzburg become the protagonists of the ambiguous and magnificent borderland between reality and imagination, where Isabella loses herself to finally find her deepest identity. As the weeks go by, Isabella interprets her father's and mother's distance as an absence of love for her, so she lies about her parents to discredit them and gets into more and more trouble. In spite of this, Antonia continues to stick up for her, the bond between grandmother and granddaughter grows stronger and stronger, especially now that Alfredo has turned his attentions to his fiancée, triggering a vindictive jealousy in the girl.

It is her indomitable imagination, in fact, that will lead her to a crazy and surprising gesture of rebellion, but one that is necessary to make peace with herself and the world of adults.

Natalia's Room is a coming-of-age novel in which the protagonist, Isabella, will have to come to terms with life, learn that broken ties must be patiently mended and that the way to find oneself is through courage

Monica Gentile, born in 1972, was born in Agrigento. After living for several years in Francia, the United Kingdom and Rome, she returned to Palermo where she lives and works. She attended the Lalineascritta creative writing workshops held by Antonella Cilento for several years. She made her debut in 2014 with *Tira scirocco* (Pacini Editore) after receiving a mention at the Calvino Prize. May 2019 saw the publication of *Cosa può salvarmi oggi* (Iguana Editrice).



Author: ANTONIO IOVANE
Title: THE EXECUTIONER
 (IL CARNEFICE)

Pages: 350
First Publisher: Mondadori – Strade Blu
Publication date: 12th March 2024

Rights: Worldwide

AN INVESTIGATIVE NOVEL SPANNING ONE HUNDRED YEARS OF HISTORY RECOUNTING THE LIFE, ESCAPES, CAPTURE, TRIALS AND DEATH OF ERICH PRIEBKE, THE EXECUTIONER OF THE ARDEATINE TRENCHES.

[A SYNOPSIS OF THEMATIC STRENGTHS IS AVAILABLE](#)

On 6 May 1994, Erich Priebke's face appears on television, caught on camera as he tries to explain that he was only carrying out orders at the Fosse Ardeatine. It is then that magistrate Antonino Intelisano sees him. It is then that a partisan, Carla Angelini, calls another partisan, Maria Teresa Regard, to tell her: It's him, it's him, the one from Via Tasso. It was then that I heard his name for the first time.

There is a man in Bariloche, a town in the foothills of the Andes not far from the Chilean border, who wakes up every day, eats breakfast, leaves his house, goes to the German school where he teaches, lectures to the kids and goes home to his wife for lunch. He has lived there for almost fifty years, is perfectly integrated, respected, has a solid network of friendships.

On 4 April 1994, however, outside the school he finds an American TV crew waiting for him. "Mr Priebke?" asks the journalist.

The other remains impassive, watching the journalist without understanding.

"You were in the Gestapo in '44, right? In Rome?"

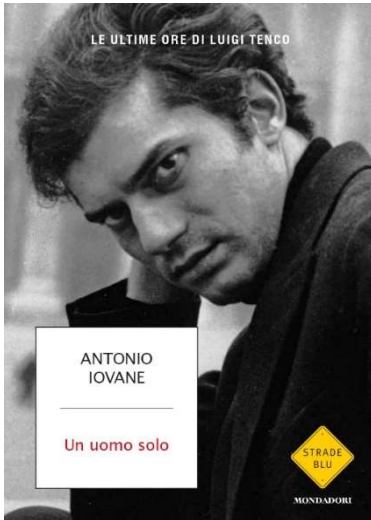
The man seems to think about it, then nods.

It seems unbelievable but that old teacher is really Erich Priebke, the German police captain who on 24 March 1943 called out the names of the 335 innocent people who were taken to the Fosse Ardeatine in Rome to be shot. He himself killed two of them.

How did an international wanted man escape from Italy and take refuge in South America? How is it possible that he lived undisturbed for half a century without anyone asking him about his crimes? With monumental research work, a passionate series of interviews with key people in the story and the help of previously unpublished material, The Executioner tells three stories: that of Priebke's incredible capture, the trials, the uprising in the courtroom at the first acquittal, the conviction and imprisonment in an Italy deeply divided between those who demanded justice for the terrible massacre and those who instead pleaded for clemency for a man who was now elderly; that of Priebke's life, from his career in the SS in Rome to his

role as a predator of partisans and Jews, and his daring escape to Argentina after the fall of the Reich; and finally a story of roots: Those of today's Italy, with its contradictions and antagonisms that have never been overcome, and of Antonio Iovane, who, while writing, investigating and entering the black heart of history, found himself faced with a disturbing truth.

Antonio Iovane was born on 18 May 1974 in Rome, where he lives. A journalist, he worked for a long time at Radio Capital. He currently produces investigative podcasts for the Gedi group's newspapers. With Minimum Fax he published the novel *Il brigatista* (2019), which was a great success with critics and the public, and *La seduta spiritica* (2021). For Mondadori, again in the Strade Blu series, *Un uomo solo* came out in 2022, the immersive and sparkling account of Luigi Tenoco's last hours, in an edition of Sanremo that is impossible to forget.



Author: ANTONIO IOVANE
Title: A LONELY MAN - THE LAST HOURS OF LUIGI TENCO
(UN UOMO SOLO – LE ULTIME ORE DI LUIGI TENCO)

First publisher: Mondadori, Strade Blu
Publication date: 25th January, 2022
Pages 170

Film Rights sold

THE LAST HOURS OF LUIGI TENCO, THE MOST MOURNED SINGER AND SONGWRITER OF ITALIAN MUSIC, TAKE THE STAGE IN THIS HEARTBREAKING AND POETIC NOVEL. A COLLECTIVE WOUND IN THE CONSCIOUSNESS OF A COUNTRY VERY GOOD AT CELEBRATING ITS MYTHS, LESS AT MAKING AMENDS FOR HOW IT TREATED THEM.

“It’s just a lifeless body on the ground, eyes to the ceiling, shirt open, jacket open, white undershirt, two blood rivulets from the mouth and nose trickling down the side and cutting his cheeks in two, *there is evidence of a large blood stain and brain matter on the right side of the head and also around it*, and now they’re about to arrive, the door is ajar and they’re about to arrive, who will be the first to see all this, to drop the bomb, *there is evidence of a gunshot entry wound in the right temporal region*, they’re about to arrive but nobody has rushed here yet, how is it possible, how could Lucio Dalla or Sandro Ciotti or the Les Compagnons de la Chanson not hear the gunfire, not hear anything, whether sleeping or awake, they are all in the next rooms and it’s nighttime, it’s the middle of the night, someone should have realized that he shot himself, that Luigi Tenco shot himself, *the position of the body is clearly a consequence of the suicidal gunshot wound from a standing position to the fall to the ground*, who will be the first to notice the door left ajar, to come in and scream until the room will become a sea port, populated by singers, friends, journalists, inspector Arrigo Molinari, undertakers, and what will happen will happen, who will be the first, who is about to walk through the door, who?”

This is the opening of this non-fiction novel, heartbreaking and beautiful, that brings back to the present the figure of Luigi Tenco.

Sanremo, January 26, 1967. The Riviera is buzzing with excitement for the Sanremo Music Festival. Journalists are talking about a different edition, of the clashing of the old guard and the new faces: there’s Claudio Villa and Little Tony, Ornella Vanoni and Lucio Dalla. And there’s Luigi Tenco. Tenco is more recognized as an author of other artists’ successes than as a singer, and not everybody likes him, also because of the scornful, at times offensive terms he does not avoid using when speaking of his colleagues. He is at the Festival with the stated hope of having his talent recognized by the audience, but most of all to show that it is possible to make popular music more meaningful than Villa’s but less rhetorical than Mogol’s, speaking to everyone about things that concern everyone and that no one wants to talk about - divorce, indifference. But as the hours go by, Tenco starts to fear that it was a mistake to come to Sanremo. The last rehearsals are a disaster, Tenco gets upset, he drinks, he takes a

tranquilizer. When he steps onstage he is resigned, the performance stumbles; the verdict of the audience is disheartening. Tenco is left hanging onto the repêchage, but with a takeover the director of Radiocorriere tv insists on saving Gene Pitney's song. Tenco seems to accept it, but his rage builds up instead. He refuses to have dinner with his friends, he closes himself in his room...

He is found already cold the next morning, by Dalida. The investigation is hasty, at times grotesque. But most of all, the record and RAI (Italian Radiotelevision) executives won't stop the festival, so a parade of unnecessary viciousness and repressed spite goes onstage, not sparing anyone, not even Claudio Villa, who actually based his success on good feelings. And while Valentino, Tenco's brother, is taking away his brother's body, the host Mike Bongiorno announces the beginning of the second night of the festival, without even calling Luigi Tenco by name.

FOCUS

1. Antonio Iovane, one of the most respected voices of contemporary narrative non-fiction, mixes interviews, testimonies and meticulous archive research - in a long, uninterrupted sequence, he recounts the last day in the life and the first after the death of the famous singer-songwriter who died on January 27, 1967, during the Sanremo Music Festival.
2. *A lonely man* is not another conspiracy theory book that denounces the mysteries surrounding Tenco's alleged suicide, but a true portrait of a unique musician, whose affliction, distress, remorse, regret and contradictions are told - a timeless artist.
3. Not only Tenco: in Iovane's pages, the words and actions of many famous faces of Italian Music vibrate, from Giorgio Gaber to Lucio Dalla, from Claudio Villa to Little Tony - a non rethorical collective photograph revealing the truth, terrible at times, on the most shameful show-must-go-on incident that Italian TV has ever staged.

"The tragic death of Luigi Tenco has been told for 55 years. Even though, Antonio Iovane in his *A lonely man*, brings the story back to the surface as perhaps it has never been done before. It looks like a film, but it is a novel, a flow where it enters everything: quotes from newspapers, statements, interviews, verses of songs that the invention merges with thoughts. **Venerdì di Repubblica**

"Never before has a novel been written on the tragedy of Luigi Tenco [...] everything is told through Tenco's thoughts in a whirlwind, obsessive and beating writing that returns his inner torment". **La Stampa**

"*The most wonderful failure* is a verse by Federico García Lorca. And it is a sentence that more than any other could describe the short life and the infinite death. And from this sentence starts the novel by Antonio Iovane". **La Repubblica**

"Based on the chronicles of the time and clips of interviews, Antonio Iovane follows Tenco in the last hours of his life to restore the value of man and artist. As if to suggest that the singer-songwriter from Piemonte deserves to be disturbed not by virtue of his tragic gesture but for the singularity of his vocation." **Il Fatto Quotidiano**

Antonio Iovane, writer and journalist, was born on May 18, 1974 in Rome, where he lives. For many years he hosted a radio program (Capital newsroom) together with Ernesto Assante on Radio Capital. Now he is part of the staff of the newspaper "la Repubblica" and focuses on investigations. With Minimum Fax in 2019 he published the novel *Il brigatista* ("The Red Brigade militant"), that obtained great success from audiences and critics followed by *La seduta spiritica* ("The Seance") in April 2021.



Author: ANTONIO IOVANE

Title: **THE SÉANCE**
(LA SEDUTA SPIRITICA)

Pages: 220

First Publisher: Minimum Fax

Publication: 11th March 2021

Rights: Worldwide

FIRST REPRINT AFTER 2 WEEKS

THE SÉANCE DESCRIBES WHAT HAPPENED IN THE ZAPPOLINO'S VILLA SHOWING THE PROTAGONISTS OF THAT DAY TRYING TO FIGURE OUT HOW THINGS REALLY WENT, HOW THEY INTERACTED, HOW THEY ARRIVED AT THAT CLUE. THE CONCLUSION LOOKS LIKE THE END OF *TEN LITTLE NIGGERS*: THE CLUE HAD BEEN MADE AVAILABLE TO ALL AND THE SÉANCE WAS ONLY NECESSARY TO COVER THE SOURCE.

It's been seventeen days from the moment in which Aldo Moro was kidnapped. In Alberto Clò's house a group of professors – including Romano Prodi – meet with their families to spend the Sunday together. What happened, on the 2nd April 1978 in that villa of Zappolino close to Bologna had been handed over the official records of two parliamentary committees and over the declarations delivered to the judges: To kill time, the participants tell, we organized a séance in which we asked where Moro was hidden. From the movement of the saucers used, the answer was: *Gradoli*. The revelation was then reported to the high places of the Dc without results. If it was taken seriously, it could have discovered the principal hideout of BR, the one in via Gradoli in Rome and – finally – the hiding place of via Montalcini in which the president of Dc was. However the History took another direction. But was the séance really performed on the 2nd April 1978? And if it was performed, who was moving the saucer? *The séance* describes what happened in Zappolino's villa showing the protagonists of that day trying to figure out how things really went, how they interacted, how they arrived to that clue. The conclusion looks like the end of *Ten Little Niggers*: The clue had been made available to all and the séance was only necessary to cover the source. But this is also the story of Leonardo Sciascia and his decision, on the invitation of Marco Pannella, to run with the radicals. The book describes the “political” Sciascia, his militancy and disagreements with the Pci, until Moro's affair, with the drafting of his pamphlet *L'affaire Moro* and the culmination in the Committee that had the task to shed light on

what happened during the days of 1978, when the writer was face to face with Romano Prodi and asked about the séance. It's the story of the medium Gerard Croiset, of the would-be "Combing of Gradoli", and it's the story of those who tried to save Moro, as the Christian Democrat member of the Parliament Benito Cazora. The author has tried to reconstruct the story through interviews with various personalities: from Giovanni Pellegrino to Giuseppe Fioroni, presidents of the two Committees that investigated Moro's affair: from the lawyer Franco Coppi to the Magician Silvan. Finally he has tried to interview some protagonists of the séance: Romano Prodi, Alberto Clò and Mario Baldassarri.

PRESS REVIEW

No story is more enjoyable and more coherent than this reconstructed by Iovane, As Alessandro Manzoni he manages perfectly reality and fiction, as Javier Cercas, he carefully fills the gaps of truth with the indispensable help of the imagination. "

Domani

"*The séance* is an investigative book but also a short, precise, sharp, exciting, painful and beautiful non-fiction novel. A book that, I believe, would have liked that Sciascia who is the protagonist (moral, let's say) of this book, the look - at the same time indignant and resigned, a combination that seems a paradox but that conspiracies tend to produce - through which the strings of the story are drawn." **Huffington Post**

"Between journalistic reconstruction, fiction and memory, Iovane tells one of the most disturbing episodes of the Moro case". **Venerdì di Repubblica**

"Iovane reconstructs the (rather complex) story starting from a work that appears rigorous and effective on the sources: minutes of the various investigative commissions that directly or indirectly concerned the Moro case, testimonies, interviews, dialogues, newspapers and television services of the time. However, he does not stop where the facts end, he also resorts to narrative fiction, always being very careful - and this is one of the greatest merits of the volume together with the agility and clarity of presentation - to keep the plans separate." **Il Foglio**

Antonio Iovane was born on May 18th, 1974, in Rome, where he lives today. He is a journalist and has worked for 17 years in Radio capital, the Radio of La Repubblica newspaper. From 2020 is working as a journalist in *La Repubblica* in the section of political inquiries. His novel *Il brigadista (The terrorist)*, Minimum Fax, 2019, had first reprint in one month, has received an enthusiastic press review.



Author: ANTONIO IOVANE

Title: **THE TERRORIST**
(IL BRIGATISTA)

Pages: 410

First Publisher: Minimum Fax

Publication: 6th June 2019

Rights: Worldwide

A TV SERIES-LIKE CRIMINAL NOVEL ABOUT THE ITALIAN RED BRIGADES

FIRST REPRINT AFTER ONE MOUNTH!

WHO BETRAYED THE TWO TERRORISTS? WHO WAS THE *INFAME*, THE VILLAIN WHO ALLOWED JACOPO VAREGA AND IRENE LOTTI TO BE CAPTURED?

Castelporziano Beach, 1979. During the night, while Allen Ginsberg, the beat generation legend, is speaking at the first Poetry Festival, two incognito Red Brigades militants are arrested by general Dalla Chiesa's men. One of the two, Varega, manages to escape. He becomes the most wanted man in the country. A few days later TV reporter Ornella Gianca receives a call from Varega: he wants to be interviewed, and asks her to meet in an empty apartment in the suburbs of Rome. She realizes this might be the chance of a lifetime, and accepts. Varega tells her about his militancy in the group and his love for Irene. His story intertwines with those of other characters: Ornella herself, journalist Paolo Galbiati, the writer of spaghetti crime novels Giulio Fornati, Dalla Chiesa's men.

These are the years of terrorism, factory infiltration, kneecappings, the Guerrilla Trial, the Moro, Dozier and Sossi kidnappings; the subversive years of the Piazza Fontana and Piazza Della Loggia attacks; the years of Luciano Lama's expulsion from the Rome campus, of spaghetti movies, of Napoli's cholera epidemics, the time when heroine becomes ubiquitous.

"I know who betrayed me", Varega tells Ornella. And he reveals his name. But is this what really happened? *The Terrorist* is a real page-turner, and provides the reader with a masterful fresco depicting the history of Italy and the Red Brigades in the 1970s. The plot reminds of Italy's best TV series, from *Romanzo criminale* through 1993.

THE NOVEL'S BACKGROUND

The main character, Jacopo Varega, is based on Patrizio Peci and Prospero Gallinari. Irene Lotti is based on Margherita Cagol and Anna Laura Braghetti. All events – the Macchiarini kidnapping, and assault on Indro Montanelli, the use of torture to get information about general Dozier's location – are based on real testimonies. Red Brigades leaders (Curcio, Franceschini, Moretti e Cagol) are called with their battle names. Journalists Paolo Galbiati and Lucio Aliberti are based respectively on Giampaolo Pansa and Giorgio Bocca. Salvo is based on the testimonies by several men who worked with general Dalla Chiesa at the time.

Antonio Iovane was born on May 18th, 1974, in Rome, where he lives today. He is a journalist and along with Ernesto Assante hosts a radio programme called *Capital newsroom* on Radio Capital.



Author: SEBASTIANO NATA
Title: THE EMPLOYEE
(IL DIPENDENTE)

Pages: 154
First Publisher: Theoria, 1995
New Edition: Feltrinelli, March 2025

Rights: Worldwide

Film Rights Sold!

THIRTY YEARS AFTER THE FIRST EDITION, ONE OF THE MOST POWERFUL ITALIAN NOVELS ON THE WORLD OF WORK RETURNS TO BOOKSHOPS. A BOOK THAT SEEMS TO HAVE BEEN WRITTEN YESTERDAY - OR RATHER, TOMORROW.

«And if you confess to someone how much they pay you, you reveal your value. The pay packet is a kind of universal judgement.»

«I have always said that. For me, strippers are like bullfights for Hemingway. Only after what happened to me at work and with Laura even there, I don't enjoy it. I participate nothing. I get distracted. A catastrophe. Better times will come, though. Michele Garbo's great revenge. The games have just begun. I bend but do not break. »

NO ONE HAD TOLD US WHAT DIES BEHIND THE MIRRORED GLASS OF THE BUILDINGS WHERE MONEY RULES; NO ONE HAD UNCOVERED THE SKULL OF AN EMPLOYEE TO SHOW US WHAT HELL BURNS THERE

The grip of work that creates dependency, the mechanism that alienates and resets identities and dreams. Between grotesque and tragedy, one of the most incisive stories of the 1990s.

«The employee is the first-person confession of a manager with a goal too big for him. Michele Garbo only fools around with this goal, and ends up daydreaming about triumphs that are destined to remain hypothetical. His private life is a disaster. His profession only repays him with stress and humiliations to break professionals more solid than himself. In all this, Michele Garbo never redeems himself. Never a gesture of pride, courage or even true affection. He is a perfectly, incredibly mean man. »

Aurelio Magistà - Il Venerdì di Repubblica

«The end of the employee is not the dismissal: if he is really an employee, that is, one who has his life outside himself, he is already finished when he is hired, when he works, when everything goes well. In 'The Employee' Michele Garbo's dense, compact, streamlined novel,

Sebastiano Nata's first work, tells precisely the end. The loss of work as a loss of life, physically: as death. » **Ferdinando Camon - La Stampa**

«The reader witnesses the destruction of an individual who, killed in his humanity, slips into degrading and brutal living practices. But at this point the (naive) reader asks himself: but is not the victim himself, with his desire to make himself important and wealthy, somehow responsible for such ferocity and destruction? How naive!, that reader replies, and (with naive eggs) adds: this life we live is so intimately repressive that it prevents us from choosing. You cannot avoid going to the slaughter. » **Angelo Guglielmi - L'espresso**

«To approach it with the tools of the moralist - an approach encouraged by the author himself - *Il Dipendente*, Sebastiano Nata's debut novel, could be read as a sort of apologue: a violent indictment of contemporary society (hegemony of profit, crisis of the couple, vinification of values), which inevitably leads, through the iron mechanisms of its internal logic, to the self-destruction of the individual. »

Stefano Giovanardi - La Repubblica

Michele Garbo is the manager of an international credit card company, Transpay. Working for such a multinational has its advantages: high salaries, luxury company cars, benefits of all kinds. But time for oneself is scarce, and projects follow one another non-stop at a gruelling pace. In the press of tasks and responsibilities, Michele unconditionally accepts his role as 'employee' and tries to win the trust of his superior. But if his work successes, although frenetic, can gratify him, the night in Rome allows no escape, and Michele finds himself having to come to terms with a broken marriage, with a daughter who has moved to Brazil to be away from him, and with the relationship that has just ended with Laura, who has kicked him out of the house to get involved with a woman. Lonely, clinging to the anxiety of having to produce, to produce more and more, Michele lives in a hotel and spends his nights inside his Audi, inside red-light clubs, inside nameless prostitutes, until the day when a misstep, a single misstep, leads to his dismissal. Disenchanted, raw and melancholic, *The Employee* is a novel that takes a bite out of the myth of work and delves into the darkest darkness of a society that has put production first. There is anger in Nata's novel, an unquenchable rage that demands justice against a world that judges its inhabitants on the basis of their work achievements.

Sebastiano Nata was born in Rome in 1955. He made his debut with *Il dipendente* (1995 Theoria, 1997 Feltrinelli, 2025 Feltrinelli) which was a literary case. He then published *La resistenza del nuotatore* (1999, winner of the **Premio Mastronardi Città di Vigevano**), *Mentre ero via* (2004), *Il valore dei giorni* (2010), all with Feltrinelli. With Barney Edizioni he published *La mutazione* (2014) and with Atlantide *Tenera è l'acqua* (2020). A manager in various international technology companies, he is now active in the Third Sector. He conceived the Mastercard Literature Prize and is chairman of its Steering Committee. He is one of the founding partners of Edizioni di Atlantide. His latest novel is *Memorie di un infedele* (Bompiani, February 2023).



Author: NIKOLAI PRESTIA
Title: PLANTS CONSCIOUSNESS
(LA COSCIENZA DELLE PIANTE)

First Publisher: Marsilio
Publication date: 20th September 2024
Pages: 250

Rights: Worldwide

MASSAROSA AWARD 2023 FOR THE DEBUT NOVEL

WITH THE FRESH AND IMAGINATIVE PROSE THAT HAD ENCHANTED THE READERS OF DASVIDANIA, HIS DEBUT NOVEL, NIKOLAI PRESTIA TELLS THE DISCOMFORT OF YOUNG PEOPLE AND THE INEVITABILITY OF BEING CRUSHED BY THE EXPECTATIONS OF OTHERS AND BY THEIR LOVE.

«Around me the average age is low only for cemeteries. I open my eyes. I have kept them wide open most of the time, only now do I feel I have them under control. The images I can comprehend, they flow unimpeded, they don't come back and they don't overlap. The valium must have taken effect. "Listen, what about calling me the nurse?" the lady lying on the crib next to my gurney asks me. I ignored her, bringing my left hand to my face to hide. I would like to disappear.»

A NOVEL ABOUT OUR PRESENT IN WHICH FRAGILITY IS A CAUSE OF SHAME.

“With straightforward prose, Prestia recounts the inadequacy, the fear of disappointment, the fear of failure of more than one generation, to whom success continues to be told in terms of speed, money or popularity. “ **Internazionale , Nadeesha Uyangoda**

After a panic attack, Marco is admitted to the emergency room. He cannot speak, he is confused, and while all around him the other hospitalized patients mark time with their complaints, a psychologist takes care of him by inviting him to go over his past. Inside, Marco has many things, but mostly the pains, falsehoods and failures collected during his university studies in Siena. The stream of consciousness in which he plunges is punctuated by his last four cigarettes, with a promise, when the story is finished, to quit smoking. He then recalls his brilliant college career, until that failed exam that gradually turned into emotional and social discomfort. To escape the weight of reality, he invented a parallel world in which he was still keeping up with exams. Having come to the brink, he confessed everything to his father and grandfather - managers of a restaurant in the same small Calabrian village that Marco had left years earlier to move to and enroll in law school - and, finally light, resumed his studies. It was then that he met a girl who was a victim of his own lies. They promised each other never to lie to each other, and especially to finish their studies together. However, if Marco managed to graduate, the same cannot be said of her. And now, within the bare walls of the

emergency room in which he is hospitalized, Marco must come to terms with the traumas of his own past, but also - and perhaps above all - with his own future, which awaits him in another ward, a few rooms away. *Plants Consciousness* tells of the anger of living in an age where the result is worth more than the path, and where speed is the only parameter by which we all, more or less consciously, judge success. With the fresh and imaginative prose that enchanted readers in *Dasvidania*, his debut novel, Nikolai Prestia - a young Zeno who wants to quit smoking and tries to understand what is happening to our future - tells of youthful discomfort and the inevitability of being crushed by the expectations and love of others.

Nikolai Prestia, was born in Nizhny Novgorod, Russia, in August 1990. At the age of eight, he was adopted by a Sicilian couple together with his sister. A law graduate from Siena, he now lives in Rome. He made his debut with the novel *Dasvidania* (Marsilio, 2021), **Massarosa Prize 2022**, a memoir about his childhood in Russian orphanages.

Fosca Salmaso
Mia sorella



Author: FOSCA SALMASO
Title: MY SISTER
(MIA SORELLA)

First Publisher: Il Saggiatore
Publication date: 21st April, 2022
Pages: 160

Rights: Worldwide

Rights sold: Imprimatur (Serbia)



ENGLISH AND FRENCH SAMPLES AVAILABLE

FINALIST AT GIUSEPPE BERTO AWARD 2022

FINALIST AT POP AWARD 2023

THIS IS THE STORY OF TWO TWIN SISTERS SEPARATED FOREVER BY AN ACCIDENT AT SEA: OF ALICE, CRIPPLED BY GUILT; OF HER MOTHER, WHO HAS GONE MAD WITH GRIEF; AND OF EGLE, APPEARED OUT OF NOWHERE AND WRAPPED IN MYSTERY.

**AN UNSETTLING AND MAGNETIC NOVEL ABOUT THE DARK ENERGIES SURROUNDING EVERY DISAPPEARANCE.
A NOVEL THAT CANNOT GO UNNOTICED.**

«A natural and surprising style in dark and unsettling colors, that is far from elaborate but nonetheless full of emotion, that aims at reaching all readers»

Andrea Gentile – editorial director of "Il Saggiatore"

My sister is a debut in which the simplicity of the style manages to accumulate a fibrillating narrative tension where the horror seems sweet, at first glance, and instead manages to frighten through a gradual solidity in the power of distorting reality. With intelligent and measured passion, Fosca Salmaso appears to have read and chewed the psychological novels of Joyce Carol Oates - such as *Black Water* - but, in particular, a book like *Lizzie* by another great American author, Shirley Jackson. **Corriere della Sera**

"In Salmaso's novel Matilda's death plays as an incubator and generator of centrifugal trajectories that end up mixing with supernatural elements linked to a status of reality that homogeneously mixes the world of the living and that of the dead". L'Indice dei Libri

It must have been at that point, when she lowered her eyes and saw the pool spreading on the marble floor, under her belly, that my mother started to believe that water is the element that ruins things. My father didn't immediately understand what was going on. He was chewing on the salmon when he saw my mother getting up and just standing there, eyes wide open in shock while staring at the restaurant floor. Did death walk past you, he asked her - in my family that's what you used to say when someone was caught staring at something -, and she shook her head, she shook her head and started to cry, because she knew he would be ashamed of her.

That's the first thing that came to her mind, when her waters broke. That my father would be ashamed of her.

Since her twin sister died in front of her eyes in a tragic accident at sea, young Alice is completely alone: her father left the family, her mother closed herself in grief, her friends and classmates drifted away. The girl spends her days between home and school, surrounded by silence and the outbursts of her mother - who seems to accuse her of surviving her twin - and by the sound of the waves lapping the island she lives on.

One day, Egle joins her class. Egle who appeared out of nowhere. Egle who never speaks. Egle who is so similar to her sister. When her new classmate asks her if she can stop by and pick up some notes, Alice can't believe that someone could actually come bring a breath of fresh air to their apartment which her mother has turned into a suffocating memorial, with framed pictures, untouchable relics and rooms where it is forbidden to enter.

What Egle doesn't know is that every time a storm is raging the communication lines between the islands are interrupted, so at the first drops of rain she will be stuck there, indefinitely, «prisoner» of the two women. But what Alice doesn't know is that inside Egle shines an evil and mysterious shadow: a shadow that connects her to Matilde with a ghostly thread, and that will grow, hour after hour, until it will envelop everything.

Fosca Salmaso debuts with a novel where the familiar and phantasmic echoes of Shirley Jackson live. *My sister* guides the reader through the threshold between an imponderable reality and a seductive insanity, between the land of the living and the abyss of the unknown; on that line between the night and its double that can be crossed only by stepping on the ashes of a sacrifice.

“*My sister* is a promising young author's debut novel. Fosca Salmaso, twenty-five years old, was born in Venice on a «rainy day», as she herself likes to tell.

Upon the very first reading of the manuscript, it is impressive how limpid and refined her voice is. The imagination shaping this novel works as a power cable: a number of images flow through it like electric flickers, until a switch is turned on and everything lights up. There's an island, on this island there's a house, in this house live two women, mother and daughter, devastated by grief. The one for the loss of the other twin sister, drowned at sea a few years back, whose death destroyed the family: the father left, the mother buried herself in an obsessive heartbreak, the surviving twin cannot move on. A story where almost exclusively women appear on the scene: women damaged by life, desperate and at the same time waiting for something, women bound by blood and silence, ghosts that are still living. Until someone arrives in their empty and faded house: a new woman, another young girl coming from nowhere, kind, affectionate, through whom - maybe - all that was lost can be found again. A natural and surprising style in dark and unsettling colors, that is far from elaborate but nonetheless full of emotion, that aims at reaching all readers. A story that takes us to the most intimate heart of our contemporary world, in all its moods and contrasting sentiments. A story that belongs to everyone, magnetic and fast-paced, told by a new voice that will spur talks, discussions, that will scare you and make you fall in love.”

Andrea Gentile – editorial director of “Il Saggiatore”



Fosca Salmaso was born in Venice in 1996. She left her island after high school to go work as a bartender in the UK and then moved to Turin, where she got her Master's degree in *Storytelling & Performing Arts* at Scuola Holden.

She is co-author of the play *Fred dal whiskey facile* (“Whiskey-happy Fred”) and of the script of the independent short film *Sangue – Del ventre tuo* (“Blood - Of your womb”), based on one of her short stories. She worked as a freelance copywriter. Three of her short stories have been exhibited at Fondazione Ricerca Molinette. *My sister* is her first novel. *My sister* is her debut novel.



Author: ERIKA ANNA SAVIO

Title: YOUNG BOYS AND GIRLS DREAM IN TECHNICOLOR
(I RAGAZZI SOGNANO IN TECHNICOLOR)

First Publisher: Astoria

Publication date: 13 January, 2023

Pages: 320

Rights: Worldwide

A POWERFUL DEBUT, FULL OF GRACE AND REALISM. A NOVEL FOR EVERYONE WHO WAS YOUNG IN THE 1980S.

FOR READERS OF VALENTINA D'URBANO *IL RUMORE DEI TUOI PASSI* AND FEDERICO MOCCIA *TRE METRI SOPRA IL CIELO* BEST SELLERS SET IN THE 1980S.

A COMING-OF-AGE NOVEL IMMERSSED IN THE COLORS AND ATMOSPHERE OF THE 1980s

WITH A DRY AND PRECISE LANGUAGE, THE NOVEL TELLS US ABOUT THE CHANGES THAT LISA FACES IN SOLITUDE, THE DISCOVERY OF AN EARLY SEXUALITY, DOMESTIC VIOLENCE, THE VIOLENT AND DEGRADED CONTEXT OF THE DORMITORY NEIGHBORHOOD WHERE SHE FINDS HERSELF, BUT ALSO THE DISCOVERY OF LOVE, THE NURTURING OF FRIENDSHIP, AND THAT TIRELESS SEARCH FOR CONNECTIONS THAT WILL GIVE MEANING AND A TURNING POINT TO HER LIFE.

FROM A SEASIDE TOWN IN LIGURIA TO THE OUTSKIRTS OF TURIN, A YOUNG GIRL FINDS HERSELF IN A HARSH AND DIFFICULT REALITY THAT SHE CANNOT QUITE UNDERSTAND. AMID SOCIAL DISTRESS, DRUGS AND SMALL-SCALE CRIME, ONLY FRIENDSHIP AND A YOUNG LOVE WILL BE ABLE TO SAVE THE FRAIL.

"Lisa thought that children's dreams should be pastel-coloured: kindergartens, giant flowers, dinosaurs, toys, Play-Doh, swings and slides; but if suddenly in the dream appeared broccoli, scolding or tricycle thefts, at that point they would start kicking and moaning and everything would turn black at night. The boys, on the other hand, dream in technicolour and the old men in a stark black and white, myopic outline."

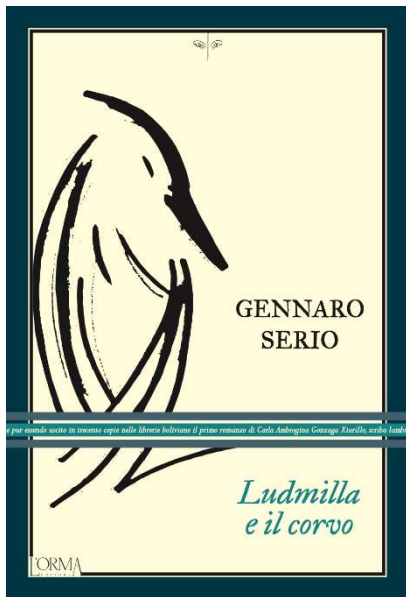
Those fabulous '80s. When something brakes, can it ever go back to the way it was before? This is what Lisa wonders, and in her twelve-year-old turmoil she tries to convince herself that yes, everything can go back to the way it was before. You simply have to pretend nothing is wrong, try not to think about it. But sometimes, not even this is enough to survive.

Turin, the end of the 1980s. Lisa is a shy girl who, after her parents' separation, has moved together with her mother and younger brother from a beach town to a run-down neighborhood. Besides having to start a new life from scratch, she now has to deal with a mother who delegates the responsibility of her brother to her, who is not capable of caring for

her and forces her to live with a new, dangerous lover. Abruptly catapulted without any footholds, she tries to fit in the new environment by taking on the behavior and language of her peers, until she makes friends with some of them, like “Crazy Horse” Alex. It’s them who become the pivot of the story, and it’s them who will search for a way out.

With a dry and precise style, the novel describes the changes that Lisa faces on her own, her early sexual awakening, the neglect of the neighborhood she lives in, but also her hopes and dreams, the discovery of love, the care for friendship, and that endless search for bonds that will give meaning and mark a turning point in her life.

Erika Anna Savio was born in Turin in 1976, and grew up in the Mirafiori Sud area, under the chimney stacks of Fiat. She graduated in Modern Literature at university and has been a journalist since 2013, continuing to delve into the life of the suburbs with her two social research and territorial commentary books *Mirafiori Sud, vita e storie oltre la fabbrica* (“Mirafiori Sud, life and stories beyond the factory”), and *Mirafiori Nord, la fabbrica del cambiamento* (“Mirafiori Nord, the factory of change”, Graphot Editore, 2014 and 2017), created and written together with urban planner Federico Guiati. A few of her unpublished short stories have been mentioned in literary prizes and published in magazines. She teaches Italian in middle school. *Young Boys And Girls Dream In Technicolor* is her debut novel.



Author: GENNARO SERIO
Title: LUDMILLA AND THE RAVEN
(LUDMILLA E IL CORVO)

First Publisher: L'Orma editore
Publication date: 17th March 2023
Pages 170

Rights: Worldwide
French Rights: Option Publisher/ L'Ormà editions

SELECTED BY THE CAMPIELLO PRIZE 2023 LITERARY JURY

FINALIST AT GIUSEPPE DESSÌ LITERARY AWARD 2023

FROM THE AUTHOR OF NOCTURNE OF GIBRALTAR, A NOVEL OF UNBRIDLED IMAGINATION.

THE LATEST NOVEL BY THE 2019 CALVINO PRIZE WINNER

NOTTURNO DI GIBILTERRA - Rights sold: L'Ormà editions (France)

LUDMILLA AND THE RAVEN IS THE TALE OF A PRICELESS DISCOVERY FOR THE HISTORY OF LITERATURE: THE FOURTH NOVEL BY FRANZ KAFKA, *DER RABE*.

**"One with a voice like that makes all the difference."
Paolo di Paolo - Venerdì di Repubblica**

"I listened to the bewitching music of Gennaro Serio with great respect and true gratitude on behalf of the neglected companion Literature." Sandra Petrigani

"In September 1923, while walking in a park in Berlin, Dora and Franz came across a crying little girl, inconsolable at the offer of a caress and even an ice cream. Kafka asked the little girl what could have given her so much grief. The little girl said she could no longer find her doll, the one she had shared so many hours of happiness with. She thought she had lost it in the park. Kafka almost cried, Dora said, but without being noticed by the little girl. He said, I know where your doll is. How do you know, the little girl asked. She wrote me a letter for you, said Kafka, I have it at home, if you want I'll go and get it. Yes? asked the little girl, really? Yes, take it, please. My name is Franz, Kafka introduced himself. I'm Ludmilla, answered the little girl."

An Icelandic academic sits in the shade of a veranda overlooking the vineyards of Coimbra. He holds his hand resting on a bundle of yellowed papers, believed to exist only in the most reckless fantasies of literary critics in the world. If it were what it seems, there would be recounted the long journey of a doll, hunted by elusive figures, who keep her away from the love of her life: the raven. Numerous manuscript hunters have for decades set out in search of

those phantom pages, pursued in vain between circus tents, inviolable safes and rough translations. It is rumored that it could be the legendary novel that Franz Kafka supposedly wrote to console a crying little girl he met during a walk in the park in September 1923. Gennaro Serio takes this real-life episode from the life of the great Prague writer and, with iridescent prose and humour-dense inventiveness, transforms it into a relentless narrative play. *Ludmilla and the Raven* is a fairy-tale novel, compelling and stubbornly far-fetched, a feast of fiction that celebrates the imaginative power of literature.

PRESS REVIEW OF HIS DEBUT NOVEL

«A detective story in its own right [...] that contrasts the increasingly consumerist levels of the genre with a novel of great pleasure and enjoyment, refined structure and writing.»

Ermanno Paccagnini, La Lettura

«Truly a happy pen that of Gennaro Serio. Like his hyper detective, inside he is just everyone else, he is a reckless troublemaker who constructs a literary detective story, a disruptive and, at times, impertinent adventure novel. With a broad, happily disrespectful style, as happens only to talented young people or great old men.»

Marcello Fois, Tuttolibri

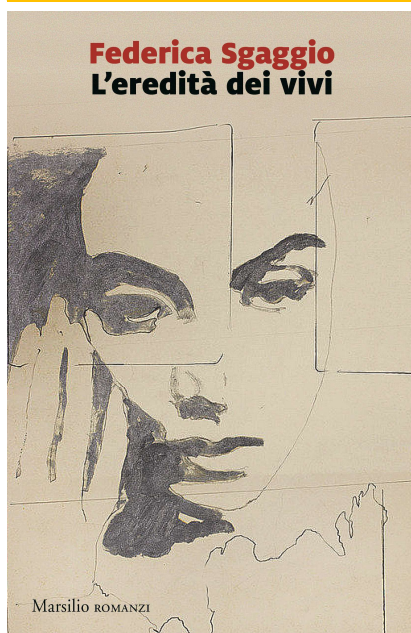
«It is not often that one comes across a debut of such surprising and in some ways disarming quality, when referring to an author who is barely thirty years old, and yet shows an already defined physiognomy and, in the meantime, a complete mastery of his own linguistic-stylistic means.»

Massimo Raffaelli, Alias

«A funambulistic, free, experimental, very brave work [...], a personal tribute to literariness and a labyrinth of stories in which one has the pleasure of getting lost, without wanting to get out.»

La Repubblica

Gennaro Serio was born in Naples in 1989; he has lived in Naples, Rome, Paris, and Athens, where he currently resides. After graduating in political science in Naples (Federico II), and a master's degree in journalism in Rome (Luiss). As journalist, he collaborates with "Alias Domenica," the Sunday literary insert of *Il Manifesto* and with "Il Venerdì di Repubblica." With his first novel, *Notturmo di Gibilterra* (L'Orma, 2020), he won the **Italo Calvino Prize 2019**, and was critically acclaimed. *Ludmilla ad the Raven* is his second novel.



Author: FEDERICA SGAGGIO

Title: **THE SCOPE OF LOVE**
(L'EREDITA' DEI VIVI)

Pages: 280

First Publisher: Marsilio

Publication: September 24, 2020

Rights: Worldwide

ENGLISH SAMPLE AVAILABLE

«The novel is beautifully written. The narrator's voice is compassionate and intimate. It is also unsparing, both in the portrait of Rosa, and of her daughter. Rosa – faults and all – is not a character to be easily forgotten.» **Catherine Dunne.**

«What I loved of this novel is the tone, the perfect focus on the character of the mother, the true and complicated love narrated in the plot. » **Helena Janeczek**

«A powerful novel, even carnal, violent for some aspects but of absolute and powerful truth. And what measures its value is the way that forces the reader to confront himself with the universal truths that belong to everyone. » **Emanuela Canepa**

« A novel that investigates feelings of fears and courage in a deep and full of grace way. Some parts are so beautiful to leave you breathless. » **Mariapia Veladiano**

At the end of the 50s, Rosa moves from the south to the north of Italy. She is an intransigent woman, a fighter. She teaches to her daughter – who narrates the story – which the first commandment that a woman must obey is: «Don't cry. » And she is also Francesco's mother who for an accident, occurred immediately after his childbirth suffers from a severe disability. She fights to make her son's life better and her existence soon becomes a fight for the rights of the weakest. Rosa, in the novel, is a mother and her daughter tells the story; but it is even, simply, Italy: Italy still confused from the war of the 50s, the euphoric years of the 60s, the ones swirling of the 70s, the ones privatized of the 80s and the ones emptied of the 90s.

An Italy, Rosa, challenged: by a husband from whom she chooses to escape, by a son's disability, by a daughter where their relationship is as tight as confrontational, by the social and political changes that surrounds her. But also her daughter, that remembers and narrates, is Italy: today's Italy, the one that does not intend to give up its history, and that wants to create a new one. Try to do good things is the story of a woman, of a family and it's a political novel, if politics is the struggle to fight

Walkabout Literary Agency

Literary Fiction

to go through changes, to enjoy rights, to have the life that we all wish to have. And this novel tells us that feelings even bodies, especially bodies, are intensively politicized.

Federica Sgaggio lives between Verona where she grew up and where she worked as journalist, and Galway, in Ireland where she studies English literature. She has published the novels, *Due colonne taglio basso* (Sironi 2008) and *L'avvocato G.* (Intermezzi 2016), and the essay *Il paese dei buoni e dei cattivi. Perché il giornalismo, invece di informarci, ci dice da che parte stare* (minimum fax 2011). She edited with Catherine Dunne an Italian-Irish collection in 2015 *Tra una vita e l'altra* (Guanda; released with the Title *Lost Between: Writings on Displacement for New Island Books*).



Author: ERSI SOTIROPOULOS
Title: **WHAT'S LEFT OF THE NIGHT**
(TI MENEI APO TH NYXTA)

Pages: 340
First Publisher: Patakis, Greece
Publication: November, 2015

Rights sold to: New Vessel Press (Usa - English world), Stock editions (France), online edition Romiosini (Germany), Sexto Piso (Spain - Spanish world), nottetempo (Italy), Altera (Bulgary), Al Kotob Khan for Publishing (Arabic world).

Rights: Worldwide

English, French, German and Spanish translations available

WINNER OF THE PRIX MÉDITERRANÉE ÉTRANGER 2017
AND NOMINATED FOR THE PRIX FEMINA 2016
AND THE EUROPEAN BOOK PRIZE 2017

WHAT'S LEFT OF THE NIGHT by Ersi Sotiropoulos in Karen Emmerich's stellar translation has won the 2019 National Translation Award in Prose from the [American Literary Translators Association \(ALTA\)](#).

SOTIROPOULOS'S LATEST NOVEL IS A PURE DIAMOND OF LANGUAGE, STYLE, RESEARCH, LOVE, AND INNER STRUGGLE

June 1897: the "unfortunate" Greek-Turkish war come to the end. Greece is defeated and humiliated; France is torn by Dreuyfus case, the city of Alexandria has finally surrendered to the indolent rhythms of the East. All over Europe there is a fin de siècle atmosphere. In such an historical context, the young Constantine Cavafy, with his older brother John, is in Paris as the last stop of a long journey through Europe. A pleasure trip that will change him into deep and will contribute to the realization of his poetic inclinations. Ersi Sotiropoulos follows the Poet like a shadow. Using archive material she analyses his passions and torments and thanks to a rich bibliography is able to recreate the main moments of Cavafy's life. What about the night is a novel about the complicated relationship between art and life, about the erotic desire that triggers the creativity. It is a courageous reconstruction of the great poet's personality.

"The novel is as sensual as it is erudite, a stirringly intimate exploration of the private, earthy place where creation commences." —*The Wall Street Journal*

"A remarkable novel ... both a radiant work of the imagination and a fitting tribute to the greatest Greek poet of the twentieth century." —*The Times Literary Supplement*

Walkabout Literary Agency

Literary fiction

"Engaging and original ... powerfully erotic ... This is a hallucinatory work of art, in every sense."

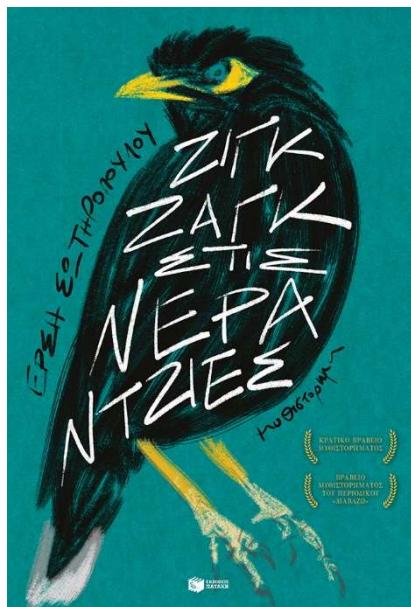
—*The Literary Review*

"In most lives there are no crucial moments, only representative ones. *What's Left of the Night* illuminates three days in 1897 when Constantine Cavafy began to glimpse what would be his destiny (his voice and his subject) as a major poet. Sotiropoulos notices every encounter and records every intuition with a lyrical, impressionistic style of her own. A perfect book."

Edmund White, author of *A boy's Own Story* and *Genet: A Biography*

"Splendid ... limpid and passionate ... fluid and musical, Ersi Sotiropoulos's prose says it perfectly ... You can read this beautiful book by Ersi Sotiropoulos as an account of three key days in the life of Constantine Cavafy. You can read it as a passionate introduction to his work ... but you can also see it on a more metaphorical level. That of a reflection about art. How is it born? Where does it come from?" —*Le Monde*

Ersi Sotiropoulos acclaimed Greek writer, she is author of novels, short stories, screenplays and poems. Her works have been translated into several languages (English, French, Spanish, Italian, German, Swedish and Turkish) and presented in festivals worldwide. Her novel *Zig zag through the bitter-orange trees* is the first novel to win both **the National Award for Best Novel** and **the National Critics Award in 2000**. The stories *Feel blue, dress in red* won the National Award for the Best Collection of Stories in 2012. The novel *Eva*, **Athens Academy Award for Best Novel**, has been translated in French in 2015 (it is also being translated into Albanian and Turkish), and was shortlisted at the **European Book Prize 2015** and the **Prix du literature du Monde 2015**. *What about the night*, **Prix Méditerranée Étranger 2017** and nominated for the **Prix Femina 2016** and the **European Book Prize 2017**.



Author: ERSI SOTIROPOULOS

Title: **ZIG ZAG THROUGH THE BITTER ORANGE TREES**

Pages: 300

First Publisher: Kedros – Metaixmio – Patakis (2020), Greece

Publication: 1999, 2013, March 2020

Rights: Worldwide

Rights sold to: Dtv Germany (2001), Maurice Nadeau, France (2003), Interlink Books, USA (2007 hardcover – 2013 paperback), 451 Editores, Spain (2008), Bokförlaget h:ström, Sweden (2009), Newton Compton, Italy (2012), Ayrıntı, Turkey (2019).

**ENGLISH, FRENCH AND SPANISH TRANSLATIONS
AVAILABLES**

NATIONAL BOOK AWARD FOR BEST NOVEL 2000

BOOK CRITICS' AWARD FOR BEST NOVEL 2000

ZIGZAG THROUGH THE BITTER ORANGE TREES WAS THE FIRST NOVEL EVER TO WIN BOTH THE GREEK NATIONAL PRIZE FOR LITERATURE AND GREECE'S PREEMINENT BOOK CRITICS' AWARD

An absurd and painful, violent and terrible world wanders among bitter orange trees to dismiss an outdated time. A girl who rebels, a woman who dies, a man who falls in love, another who does acrobatics, a black bird that speaks. Characters that wander, radially, in different directions, but that, in an imperceptible way, entangled in the angry search for love, in disappointment, abandonment and betrayal, are converging as pieces of a puzzle. The borders are blurred, the stories merge into a single story that is breathtaking, unrepeatable, steeped in their daily lives.

“[A] darkly comic story told in four quirky voices...Increasingly intricate parallels and connections among the characters become political, cultural, outrageous and, ultimately, hopeful...Sotiropoulos describes shame and alienation so effectively that the narration feels voyeuristic – in a good way.”

Publishers Weekly

“The perfect gateway for the reader into a modern Greece where the classical hero is forgotten and “sits all alone in a yard, baking in the sun.” Part Marguerite Duras, part Faulkner, with a dash of Fellini's *Amarcord* thrown in for comic spice, Ersi Sotiropoulos's pungent novel will tug your heart and tease your intellect. Celebrate this writer's long-overdue first publication in America by reading her now.” **Benjamin Anastas**

“If the last Greek literature you read came out 2,500 years ago, check out the dark comedy of Ersi Sotiropoulos, a household name in contemporary Greece who's been publishing fierce work for the past 25 years.” **Bust**

Ersi Sotiropoulos acclaimed Greek writer, she is author of novels, short stories, screenplays and poems. Her works have been translated into several languages (English, French, Spanish, Italian, German, Swedish and Turkish) and presented in festivals worldwide. Her novel *Zig zag through the bitter-orange trees* is the first novel to win both **the National Award for Best Novel** and **the National Critics Award in 2000**. The stories *Feel blue, dress in red* won the National Award for the Best Collection of Stories in 2012. The novel *Eva*, **Athens Academy Award for Best Novel**, has been translated in French in 2015 (it is also being translated into Albanian and Turkish), and was shortlisted at the **European Book Prize 2015** and the **Prix du literature du Monde 2015**. *What about the night*, **Prix Méditerranée Étranger 2017** and nominated for the **Prix Femina 2016** and the **European Book Prize 2017**.



Author: ERSI SOTIROPOULOS

**Title: JE CROIS QUE TU ME PLAIS
(ΜΠΟΡΗΣ;)**

Pages: 650

First Publisher: Patakis, Greece

Publication: May, 2017

Rights: Worldwide

Rights sold to: Stock editions (France)

FRENCH TRANSLATION AVAILABLE

What's left of the night – Rights sold to: New Vessel Press (Usa - English world), Stock editions (France), Sexto Piso (Spain - Spanish world), notttempo (Italy), Altera (Bulgary), Al Kotob Khan for Publishing (Arabic world).

THE AUTHOR HAS WON THE “NATIONAL AWARD FOR BEST NOVEL 2000” AND THE “NATIONAL CRITICS AWARD 2000” WITH THE NOVEL “ZIG ZAG THROUGH THE BITTER-ORANGE TREES”

“WHAT’S LEFT OF THE NIGHT” HAS WON THE “PRIX MÉDITERRANÉE ÉTRANGER 2017” AND HAS BEEN SHORTLISTED AT THE PRIX DU LIVRE EUROPÉEN 2017

AN IMPECCABLE STRUCTURE: FROM THE PERSONAL TO THE POLITICAL, FROM THE "I MISS YOU AND I WANTED YOU LAST NIGHT" TO THE ANSWER AT THE PRESSING QUESTION: "WHAT SORT OF LEFT, IS THAT?"

Ersi Sotiropoulos' new book is a novel about love in the digital era. It is a book without a narrator, in which we are left to watch the story unfold through the e-mails and text messages of two secret lovers who must keep their relationship hidden. She, the other woman, is an author (thefarse@hotmail.com) in the midst of writing *What's Left of the Night* (the book that Ersi Sotiropoulos published two years ago). He is married, a successful winemaker (sparrow@gmail.com) and philosophical mathematician who divides his time between his island home and the outside world. Their love story takes place during the writing of *What's Left of the Night*. In one sense, it is a diary about the writing of that novel. In another, it is an epistolary novel in the style of Choderlos de Laclos's *Dangerous Liaisons*. In this novel, however, the longing, the seduction, the conquest, the desperate cries for reunion of body and soul are launched with a simple “send”. And so the intimacy, the urgency and the longing are sustained at a level that would be impossible were the lovers in actual proximity and the affair played out in real time. In fact, time itself seems to warp in this new mode of

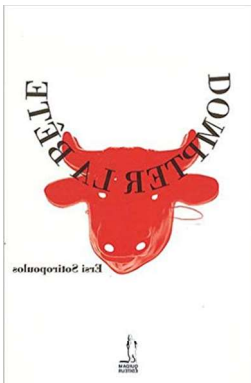
communication, sometimes with catastrophic force. Following this digital love affair over the course of three years, the reader might as well be a hacker peering into a secret, tempestuous, obsessive, dangerous world.

“What Ersi Sotiropoulos weaves masterfully is the close correlation between the anxiety of the writer and the erotic excitement.”

M. Theodosopoulou – *Epohi*

“The novel reaches its target. Cavafy finally became a great poet because he has outdone himself, has surpassed the social ankylosis of his time and the bonds that held him in the world of yesterday.” **Giorgos Perantonakis *I Efimerida ton Syntakton***

Ersi Sotiropoulos acclaimed Greek writer, she is author of novels, short stories, screenplays and poems. Her works have been translated into several languages (English, French, Spanish, Italian, German, Swedish and Turkish) and presented in festivals worldwide. Her novel *Zig zag through the bitter-orange trees* is the first novel to win both **the National Award for Best Novel** and **the National Critics Award in 2000**. The stories *Feel blue, dress in red* won the National Award for the Best Collection of Stories in 2012. The novel *Eva*, **Athens Academy Award for Best Novel**, has been translated in French in 2015 (it is also being translated into Albanian and Turkish), and was shortlisted at the **European Book Prize 2015** and the **Prix du literature du Monde 2015**. *What about the night*, **Prix Méditerranée Étranger 2017** and nominated for the **Prix Femina 2016** and the **European Book Prize 2017**.



Author: ERSI SOTIROPOULOS

**Title: TAMING THE BEAST
(DOMPTER LA BÊTE)**

Pag. 232

First Publisher: Kedros (Greece)

Rights Worldwide

Rights sold to: Maurice Nadeau, France (2003) Quidam éditeur, France (2011)

The place is Athens, the time is the present. Aris Pavlopoulos, special advisor to a minister, former leftist, is returning home in his official car after a meeting with his lover when he realizes that a decrepit Peugeot driven by a young man he's never seen before is starting to pursue him. The man hits him, then disappears into the night.

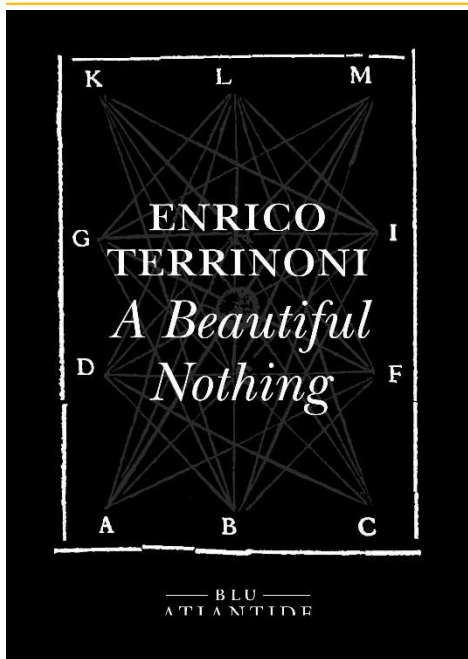
Pavlopoulos is unwittingly entangled in the mystery of this chase, the first in a series of events that will turn his life upside-down. It is a life of relative ease, seemingly unconventional, which has up to now kept hidden its darker folds: Pavlopoulos's obsession with sex and his repressed ambition to gain recognition as a poet.

A poetry reading dedicated to his work and a trip to Spain, haunted by the sexual symbolism of the bullfight, promise to afford him opportunities to realize his desires. But nothing is what it seems in Pavlopoulos's life: the beggar across the street from his office isn't a cripple, his friend the minister isn't a friend, an attempted bribe is just a joke, his masterpiece of a poem is absurd. Other relationships are weaving themselves together behind his back and he will have to track down the lost thread. Nothing is what it seems in Athens.

The canvas of this novel displays the tangled convergence of other characters, too, and relationships of betrayal and denial, mid-life crises and intergenerational conflict. As in Ersi Sotiropoulos's previous novels, the central character traverses a city that isn't just an urban landscape, but is also the site of internal anguish, unsettled accounts, fallen passions. The story lasts less than a month and it takes place now, today, here, with us.

Ersi Sotiropoulos presents us with an x-ray of the conduct of an elite, posing ethical and existential problems in an enjoyable novel you don't want to put down. The writing is accessible without sacrificing Sotiropoulos's innovative idiosyncrasies, tragic without overlooking the ironic, even ludicrous unfolding of events, and consistent in its technique without neglecting the element of "chance," which is equally consistent. Sotiropoulos's precision and inventiveness uncompromisingly pervade the structure and the narrative of *Taming the Beast*.

Ersi Sotiropoulos acclaimed Greek writer, she is author of novels, short stories, screenplays and poems. Her works have been translated into several languages (English, French, Spanish, Italian, German, Swedish and Turkish) and presented in festivals worldwide. Her novel *Zig zag through the bitter-orange trees* is the first novel to win both **the National Award for Best Novel** and **the National Critics Award in 2000**. The stories *Feel blue, dress in red* won the National Award for the Best Collection of Stories in 2012. The novel *Eva*, **Athens Academy Award for Best Novel**, has been translated in French in 2015 (it is also being translated into Albanian and Turkish), and was shortlisted at the **European Book Prize 2015** and the **Prix du littérature du Monde 2015**. *What about the night*, **Prix Méditerranée Étranger 2017** and nominated for the **Prix Femina 2016** and the **European Book Prize 2017**.



Author: ENRICO TERRINONI
Title: A BEAUTIFUL NOTHING

Pages: 190
First Publisher: Edizioni Atlantide
Publication date: 8th May, 2024

Rights: Worldwide

«It is a way of remembering. A technique of memory. We only remember the things that interest us, he added. And what interests you? The plots you can't see».

**A FASCINATING LITERARY AND METAPHYSICAL MYSTERY WITH AT ITS CENTRE
 JAMES JOYCE AND GIORDANO BRUNO**

«But do you know, do you understand why Joyce ultimately owes almost everything to this place here?», the other asked him.

«To Rome, you mean?». The old man twirled his pulpy arm as if to point to the airy dome that watched over the city.

«Just read his book of the dead». The professor noticed a certain turmoil in the young man's eyes, and as if to hearten him, he went: «You are not the only one who does not know about it. Very few people have read it delving deep down without stopping at its intricate veneer. Not many of my colleagues master it either. They write about it, they write articles and books about it, but they have never really read it. Because it is a book of secrets, and academics are not interested in secrets. It is the book of the dead, the Wake, but of those who come back to life. Like vampires. And do you know why? Because this is where the dead are reborn».

This fascinating first novel by Enrico Terrinoni, full of literary references and arcane suggestions, sees the intersecting fortunes of two Roman scholars, master and pupil, grappling with an enigma centred on the brief period spent in Rome, at the beginning of the 20th century, by the great Irish writer James Joyce.

The old professor, an outsider in the academy, has always considered literature a mysterious, sapiential space, capable of providing absolute revelations. And he believes that Joyce's works contain an unspeakable secret, that they are the casket of dangerous truths. So, during his last course before retiring, he tries to involve three students in his oracular theories: a shy and serious young man who will later become a professor and take his place to continue his unfinished research, a girl who will have an intense relationship with him, and a boy of Magyar origin destined to become a famous noir writer.

The three will gradually make a series of discoveries that on the one hand confirm the old man's theories, and on the other enrich them with new mysteries, perhaps leading them to unravel the hidden connection between a secret dimension in the artist's works and the obscure paths indicated by the writings of Giordano Bruno, whose reincarnation Joyce himself felt Mysterious, perturbing, cultured and hallucinatory, A Beautiful Nothing is a novel that is unique and completely in its own right on the international literary scene.

Enrico Terrinoni is Professor in Residence at the National Italian Academy “Lincei”. He holds the Chair of English Literature at the University for Foreigners in Perugia and teaches Translation at the IULM University in Milan. In 2019 he was 'Visiting Professor' at the University of Notre Dame and in 2022 he was 'Visiting Professor' at the National Normal Taiwan University. Previously he had been 'Mendel Fellow' at the Lilly Rare Manuscripts Library, University of Indiana, 'Research Fellow' at University College Dublin, and 'Research Scholar' at Marsh's Library, Dublin. He is the President of the James Joyce Italian Foundation. His books include *Beyond Dwells Silence. Translating Literature* (Il Saggiatore, 2019), *Joyce and the Occult* (Cambridge SP, 2008), *James Joyce and the End of the Novel* (Carocci, 2015), *Who's Afraid of the Classics?* (Chronopius, 2020) and *On all the living and the dead. Joyce in Rome* (Feltrinelli, 2022). He was awarded several international prizes for his translations and his works. With Declan Kiberd (editor of *Ulysses* for Penguin), he is co-editor of *The Book about Everything* (Head of Zeus), a critical work on Joyce's *Ulysses* featuring contributions by Jhumpa Lahiri, Joseph O'Connor, Marina Carr, Tim Parks and Edoardo Camurri. He collaborated with several publishers: Mondadori, Feltrinelli, Bompiani, Einaudi, Il Saggiatore, Newton Compton, Safarà, Del Vecchio, Neri Pozza and Paginauno. He has translated and edited works by James Joyce (*Ulysses*, *Finnegans Wake*, *Letters and Essays*), Oscar Wilde (*The Happy Prince*, *Vera or The Nihilists*, *The Portrait of Dorian Gray*), George Bernard Shaw (*St. Joan*), George Orwell (*1984* and *Animal Farm*), Nathaniel Hawthorne (*The Scarlet Letter*), Alasdair Gray (*Lanark*, 1982 *Janine*), Bobby Sands (*Writings from Prison*) and many others. He is the Italian translator of the President of Ireland Michael D. Higgins whose *Poems and Writings on Revolution* he edited. He is the author of countless essays and introductions on other writers such as Arthur Conan Doyle, Laurence Sterne, Jonathan Swift, Giordano Bruno, D.H. Lawrence, William Shakespeare and Simon Armitage. He has lectured in more than twentyfive countries, and participated in radio broadcasts such as *Fahrenheit*, *La lingua batte* and *Tutta l'umanità ne parla* on Radio3, and *Moncrief* on Raidió Teilifís Éireann (Irish Radio and Television). He writes for *Il manifesto*, *Left-Avvenimenti* and *Il tascabile* and his contributions over the years have appeared in *Tuttolibri*, *Robinson*, *Il Venerdì*, *La Lettura*, *Repubblica*, *Il Corriere della Sera*, *The Irish Times*, *The Times (Ireland)*, *Il Messaggero*, *Nuovi Argomenti*, *Alfabetaz*, *Minima&moralia*, *Doppiozero*. He participated in many TV programs like *Punto di svolta* (Rai3) with Edoardo Camurri and in the TV series on soccer legend Francesco Totti (Sky).



Author: ENRICO TERRINONI
Title: THE LIFE OF THE OTHER. SVEVO, JOYCE: A BRILLIANT FRIENDSHIP
 (LA VITA DELL'ALTRO. SVEVO E JOYCE: UN'AMICIZIA GENIALE)

Publisher: Bompiani
Publication date: 30th August 2023
Pages 256

ENGLISH SAMPLE AVAILABLE

FIRST REPIRNT AFTER TWO WEEKS!

**2023 MARKS THE CENTENARY OF THE PUBLICATION OF
 "ZENO'S CONSCIENCE"**

**THEIRS IS THE FRIENDSHIP BETWEEN TWO GENIUSES WHO HAD A GREAT HEART:
 TWO LIVES THAT INTERSECTED, TWO FRIENDS WHO WISHED TO LIVE, EACH THE LIFE
 OF THE OTHER.**

**THEIR LIVES AND THEIR WORKS ARE CONNECTED IN UNCANNY WAYS THAT CONTAIN
 MANY A SECRET. THEIRS IS THE FRIENDSHIP BETWEEN TWO GENIUSES WHO WERE THE
 PROPRIETORS OF GREAT HEARTS: TWO MEN WHO LIVED FOR THEIR ART, BUT ALSO FOR
 THEIR LOVED ONES, AS WELL AS FOR US ALL WHO WOULD READ THEM TO UNDERSTAND
 WHO WE REALLY ARE. IN WRITING ABOUT THEMSELVES, THEY WROTE ABOUT US: FROM
 THE DEPTHS OF THEIR PASTS, THEY BECAME THE INTERPRETERS OF OUR FUTURES.**

The life of the other is the unknown story of the very special friendship between two giants of World Literature: Joyce, a rebellious young Irish artist who arrives in Italy mainly because of the love he had for the Italian language and culture, but also in order to escape from an Ireland under the double yoke of the British Empire and the Roman Catholic Church; and Svevo, a middle-aged man of Jewish descent, who after working for many years in a bank, becomes an employee in the submarine paint company belonging to his wife's family. Joyce teaches English at the Berlitz School and immediately stands out in Trieste for his unorthodox behaviour. Svevo, a good natured family man, notices him and starts spending time with him: first as a student, then as a friend.

From their encounter something special was born. They exchanged writings and admired their respective works. Svevo often helped Joyce out, for he was always short of money, and Joyce would repay his generosity by helping him become an international literary figure. Their stories intersect and tell us about a deep friendship, not just a literary affinity. As in a curious entanglement, their works also intertwine, in discussing shared and secret themes from distant perspectives.

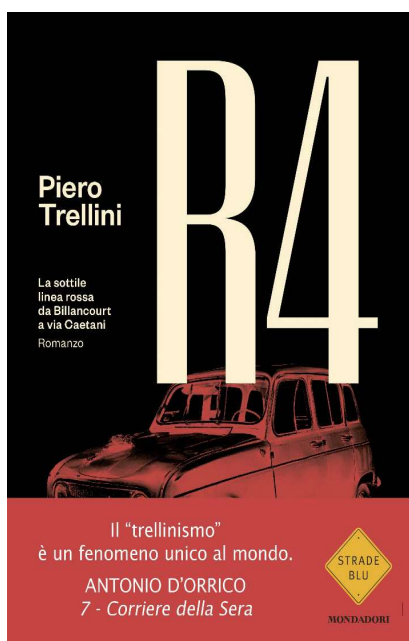
The life of the other is a story yet to be told, uncovering a rather deep and secret relationship between these two Twentieth Century legends; theirs is an elective affinity showing a peculiar willingness to support one another so as to look into each other's eyes to recognize themselves. This story depicts through events, accounts, impressions, intersections and simultaneities how the works and lives of Svevo and Joyce continue to obscurely scrutinize us from the past, with attentive and amused eyes: eyes that are fixed on our futures.

Enrico Terrinoni is Professor in Residence at the National Italian Academy “Lincei”. He holds the Chair of English Literature at the University for Foreigners in Perugia and teaches Translation at the IULM University in Milan. In 2019 he was 'Visiting Professor' at the University of Notre Dame and in 2022 he was 'Visiting Professor' at the National Normal Taiwan University. Previously he had been 'Mendel Fellow' at the Lilly Rare Manuscripts Library, University of Indiana, 'Research Fellow' at University College Dublin, and 'Research Scholar' at Marsh's Library, Dublin. He is the President of the James Joyce Italian Foundation.

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Author: PIERO TRELINI
Title: R4 - FROM BILLANCOURT TO VIA CAETANI
(R4 - DA BILLANCOURT A VIA CAETANI)

First Publisher: Mondadori (Strade Blu)
Publication date: October 24th, 2023
Pages 720

Rights: Worldwide

PIERO TRELINI ONE AGAIN SURPRISES US WITH A KALEIDOSCOPIC STORY THAT FROM A CAR BECOMES THE STORY OF A WORLD.

“Trellinism is a one-of-a-kind phenomenon in the world”.
Antonio D’Orrico – Corriere della Sera

“With his books, Piero Trellini succeeded in transforming the historical and political reality of the post-war period into a fictional dream.”
Giovanni Francesio, Director of Italian fiction at Mondadori

LA PARTITA. IL ROMANZO DI ITALIA BRASILE (Mondadori, 2019) - **Rights sold to:** Pitch Publishing (English world), Debate/Penguin Random House SP (Spanish World), Grande Area Livros (Brasil).

Film Rights: Eliseo Multimedia (Sky docu-series, 2022)

«The R4 proceeded confidently. From Via Montalcini it drove along Villa Bonelli and came out on Via della Magliana. The driver Moretti’s only concern was to arrive at destination. Like all the other men behind the wheel, turning around, at that point he saw only what he needed for his goal, sensing just the route he had decided, the other moving vehicles, the obstacles placed in front of him as he progressed and the place where to stop. His thoughts were not that different from those of all the other drivers. Because the same mechanism was driving them. That of machines which had turned men into machines.»

That nose attracted fondness. But maybe it hid its true nature. The back equipped with a large trunk and a stretched floorboard to facilitate loading operations. When the Renault 4, also known as Marie Chantal, debuted at the Grand Palais in Paris, they said it would be everyone’s car. And that reddish purple R4, Export model, purchased in 1971 by Filippo Bartoli, became everyone’s car. From the moment when, on May 9, 1978, after 253,839 kilometers of life, it stopped breathing together with the body it was transporting. He was the most important man in Italy. She was the best-selling car in France. She had been created in Billancourt, the Parisian factory that had modeled the face of a nation. Chinese leader Deng Xiaoping, photographer Robert Doisneau, philosopher Simone Weil, singer-songwriter Georges Brassens and even Gusztáv Sebes, coach of the Mighty Magyars, had worked in its workshops. But not only them. Inside that plant, sprouted in the garden of Louis Renault’s mother, other existences had

wandered, destined to pass through two world conflicts, the Cold War, 1968, the economic crisis and the armed struggle. Following that extremely long thread which links an origin to an ending, line after line Pietro Trellini takes us on an incredible ride into a story that must be seen from the bottom up, where car headlights are guiding us. Along the way, everything connects. Thoughts intertwine, by Henry Ford, Adolf Hitler, Ernest Hemingway, Francis Scott Fitzgerald, Clare Boothe Luce, George Marshall, Eduardo De Filippo, George Patton, Jean Paul Sartre, Le Corbousier, Gian Giacomo and Inge Feltrinelli, Sandro Pertini, Renato Curcio, Pier Paolo Pasolini, Henry Kissinger, Paul VI, Aldo Moro and many others. The slow transformation of their minds, through an invisible chain of links, will divert history, taking that car and those thoughts to breathe the same air and embark on the same journey. To find themselves, in the last sensational pages, overlapping and coinciding in the most dramatic coordinates.

THEY HAVE WRITTEN ABOUT HIS BOOKS:

In the last four years, Piero Trellini scored three masterpieces (I think it's a world record). Besides this superb *L'Affaire* ("The Affaire", the father of all legal thrillers), he published *La partita. Il romanzo di Italia Brasile* ("The match. The novel of Italy-Brazil", an Iliad of soccer) and *Danteide* ("Danteid", a Recherche of lost Dante Alighieri). **Antonio D'Orrico, 7 del Corriere**

"The Dreyfus case remains a primordial scene and a vertiginous laboratory of Modernity. Piero Trellini has given back that vertigo in a centrifugal book where, like in a Russian doll, each story opens another one and all of them end up intersecting in a formidable, explosive glimpse of an era. Of a period marked by irreversible revolutions in ideology, media, technology, science, art. Mutations that in some way still concern us". **Il Venerdì di Repubblica**

"Gripping, titanic, grandiose for the capacity of the author, faithful to historical documents, to tell the unbelievable tale of captain Dreyfus. And in our opinion the book of the year."
Giovanni Pacchiano

"An extraordinary book by Trellini. A great knowledge of facts and great storytelling capacity, which is very rare". **Giuseppe Scaraffia, Il Foglio**

"A remarkable tale, as everything pouring out of a magnificent obsession". **Marco Cicala – Il Venerdì di Repubblica**

"Trellini transformed his sweet, strong "obsession" in this volume representing a soccer Odyssey (...) I had never read, on a single match, anything as complete and engaging. In its genre: a masterpiece." **Darwin Pastorin – Huffington Post**

"You will wonder how it is possible to match the size of Moby Dick writing of twenty-two men that are kicking a ball... Trellini has taken it upon himself to explore all that can be explored about the protagonists of that challenge..." **Giuseppe Culicchia – La Stampa**

"A big book, but you read it in one breath: the match arrives only after about four hundred pages, but Trellini - like a good crime writer - is very skillful in slowly making our mouths water". **Corriere dello Sport**

"The match" by Piero Trellini is an extraordinary endeavor (...) Books like this can't be found anymore. It's a super novel (just like we say super hero), it has super powers, the strongest of which is that he makes us relive the competition with unbearable suspense, as if we didn't know that Paolo Rossi would score three goals. I recommend "The match" to those who are not soccer fans. They will discover many things. Of life and not of soccer".

Antonio D'Orrico, 7Corriere

«An ode to soccer, a heart-wrenching ode to the most beautiful game in the world. The 90 minutes, from the starting whistle, begin at page 429, not before. Before there's a sum of wonderful stories, that keep you glued to the page". **Walter Veltroni, La Gazzetta dello Sport**

"Danteid is all you don't expect from a book on Dante: Trellini doesn't settle for the tale of well noted facts about the Tuscan poet, but as a neorealist director, he investigates, he follows his character (starting from the finding of the poets's skeleton) and describes him as an ordinary man. Trellini knows how to write, he's a real writer, reading these pages you are overwhelmed, you have fun, you feel tormented, you find yourself in a plot worthy of the best TV series. Here are his pages!" **Roberto Saviano**

"In Danteid every reference is purely Dantesque. Trellini uses only original spare parts. Technically the book is a spin-off, but as if Dante in person had written it. Things are then complicated by the type of writer that Trellini is... Danteid is a cross between Dante's software and Trellini's software". **Corriere della Sera, Antonio D'Orrico**

"An unpredictable novel that, starting from the recovery of the head of the supreme poet in a wooden crate in Ravenna, in 1865, retraces the figures, the atmospheres, the characters who surrounded him: from Paolo and Francesca to Guido Cavalcanti, from Guido da Montefeltro to count Ugolino." **L'Espresso**

"Among the many books published this year, the most audacious and pop is Danteid by Piero Trellini (Bompiani). Serious commitment, result of laborious research (more than five thousand texts consulted indicates the bibliography) and inspired by the desire to make Dante interesting for the young; not an interpretation of the work nor a biography in a narrow sense, but an attempt to describe the world surrounding Dante, what he has seen. The book has the pace of an adventure novel, if not to say even a TV series. The story progresses through plot twists, phantasmagorical coincidences, mysteries, striking generalizations. **Walter Siti, Domani**

Piero Trellini writes for "la Repubblica", "La Stampa", "Il Sole 24 ore", "Domani", "Il Messaggero", "il Manifesto", "Il Foglio" and "Art e Dossier". He published *La partita. Il romanzo di Italia-Brasile* ("The match. The novel of Italy-Brazil", Mondadori 2019; **2020 Bancarella Sport Prize, 2020 Ape Prize, 2020 "First novel" Mastercard Letteratura Prize, 2020 Massarosa "Technical jury" Prize**), that was an immediate critical and public success and on which, among others, were based a television series, airing on Sky, and a photographic edition, *Le immagini di Italia Brasile* ("The images of Italy-Brazil", Mondadori 2022), a proper "illustrated Artist's book". He also published *Danteide* ("Danteid", Bompiani 2021) and *L'Affaire* ("The Affaire", Bompiani 2022), nominated "Book of the year" by the readers of Corriere della Sera.



Author: PIERO TRELLINI

Title: THE AFFAIRE, ALL THE MEN OF THE DREYFUS CASE
(L'AFFAIRE, TUTTI GLI UOMINI DEL CASO DREYFUS)

First Publisher: Bompiani - "Munizioni" series - directed by Roberto Saviano

Publication date: 16th February 2022

Pages: 1370

Rights: Worldwide

**THE MOST INCREDIBLE THRILLER OF MODERN TIMES
TOLD AS A TV SERIES**

"Piero Trellini is the most imaginative wild card of Italian contemporary literature." **Antonio D'Orrico**

"The Affaire is much more than a court case: it's a turning point. For the first time the words of novels, the strokes of paintings, the notes of musical scores, the marble of sculptures, the formulas of chemists become shields in defense of man, law and democracy." **Roberto Saviano**

**LA PARTITA. IL ROMANZO DI ITALIA BRASILE - Rights sold to: Debate/Penguin Random House SP (Spanish World), Grande Area Livros (Brasil).
Film Rights: Eliseo Multimedia (docu-series, 2022)**

The paths of a maid, a criminal, an innocent, an investigator, a saboteur, an amateur and a novelist cross in *fin de siècle* Paris.

The innocent is Alfred Dreyfus. For a handful of years, an entire universe whirls around him, made of politicians, forgers, spies, nobles, heroes and victims. It's a humanity consumed by appearances, power, truth, pride, zeal or integrity. But destiny will be playing a crucial role in the most incredible mystery of modern times. In an icy winter, the ailments of two old men and a couple of falls from a horse will become the premises for the resolution of the case.

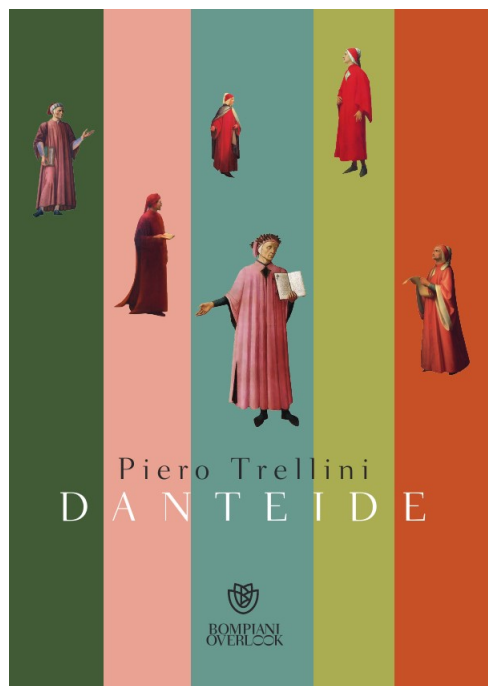
There's no indifference towards the French military's incident, and the world splits in two. On one side, those who believe he is innocent; on the other, those who believe he is guilty. But that Paris is the whole world. There's the World's fair, Impressionism, The Tour de France, the Belle Époque, cinematography. And Proust, Wilde, Monet, Cézanne, Pissarro, Degas, Renoir are caught in the entanglement. And of course Zola, who will publish his fierce "J'accuse". They are all intertwined, and Dreyfus will change their lives forever.

So there were seven of them. A maid, a criminal, an innocent, an investigator, a saboteur, an amateur and a novelist. Then, in an icy winter, the decisive ailments of two old men and a couple of crucial falls from a horse: the first, revelatory, the second, final. But also an officers' parade, where the last one in line though, a diligent minion, would be key. And even a reporter, later

called the Tiger, who would go on to become prime minister. With an entire universe behind them, made of politicians, journalists, forgers, sleep-walkers, spies, nobles, heroes and victims. A humanity consumed by appearances, power, truth, pride, zeal or integrity. A world that, after this story, the most incredible mystery of modern times, would be changed forever. Without changing anything.

Piero Trellini has written for "la Repubblica", "La Stampa", "Il Sole 24 ore", "Il Messaggero", "il Manifesto" and "il Post". In 2019 he published *La partita. Il romanzo di Italia-Brasile* ("The match. The novel of Italy-Brazil", Mondadori; 2020 Bancarella Sport Prize, 2020 Ape Prize, 2020 "First novel" Mastercard Letteratura Prize, 2020 Massarosa "Technical jury" Prize), that was an immediate critical and public success. For Bompiani he published *Danteide* ("Danteid", 2021).





Author: PIERO TRELLINI

Title: DANTEIDE. AN ATTEMPTED JOURNEY IN THE POET'S BRAIN
(DANTEIDE. VIAGGIO TENTATO NEL CERVELLO DEL POETA)

Pages: 575

First Publisher: Bompiani

Publication date: January 27, 2021

Rights: Worldwide

AFTER THE EXTRAORDINARY SUCCESS OF HIS DEBUT "THE MATCH", PIERO TRELLINI RETURNS TO AMAZE US WITH A VERY ORIGINAL LITERARY INVESTIGATION ON THE SUPREME POET DANTE ALIGHIERI

2021 IS THE 700TH ANNIVERSARY OF DANTE'S DEATH

LA PARTITA. IL ROMANZO DI ITALIA BRASILE - Rights sold to: Debate/Penguin Random House SP (Spanish World), Grande Area Livros (Brasil), Pitch Publishing (World English).

"Dante had arrived in the city perhaps on March 25, 1300. Crossing the stages of the Eternal City, he found inspiration for a great work. His own life had provided him with the actors, his mind with the means, his readings the references, his travels the backgrounds. His talent would take care of the rest. The latter would have been able to blend in a style yet to be invented everything that had been hosted up to that moment by his brain."

"Danteide is everything you don't expect from a book about Dante: Trellini doesn't aim to... to tell us the facts about the Tuscan Poet, but as a neorealist director, investigates and follows his own character (from the discovery of the poet's skeleton) and he describes him like an ordinary man. Trellini doesn't look at Dante but he tries to see what Dante was looking at: the reality and the lives of others, of those characters would later merge into the Comedy. Trellini can write. He is a real Writer, reading these pages you get overwhelmed, you have fun, you torment yourself, you find yourself being part of a plot of the best TV series.

To you, all these pages!"

Roberto Saviano

"Trellini is the greatest fantasist of the contemporary Italian literature, author of a unique and formidable book so far: La Partita (The Match). From now on, Trellini will also be the author of another unique and formidable book: The Danteide. (...) In Danteide every reference is purely Dantesque. Trellini uses exclusively original spare parts. Technically the book is a spin-off, but as if Dante had written it himself. Things are then complicated by the

type of writer that Trellini is... *Danteide* is a cross between Dante's software and Trellini's software ". **Corriere della Sera, Antonio D'Orrico**

Trellini is one of those total, overwhelming authors capable of addressing a theme from all angles and from every points of view always able, at the same time, to keep faith to a rigorous system". **L'Osservatore Romano**

It is ten o'clock in the morning of May 27, 1865. In Ravenna, two unskilled workers find a wooden box by chance. They are about to throw it into the rubble when someone notices an inscription on the lid: *Dantis Ossa*. The discovery moves an entire city, and a vortex of people - assessors, experts, notaries, doctors and scientists - begins to revolve around a single obsession: Dante's head. Everyone wants to know why that skull is there, what its history is and above all the weight of its brain. Dante is always a mystery. He did not leave anything written about himself, but everything was written about him. We can find a big deal of documents and many small talks about his life - posthumous and with a high risk of reliability.

In reality, to know its greatness it was enough to see what it had produced: the Comedy, the most beautiful book ever written by men. Dante had created it by drawing on what he had lived, stealing knowledge, stories and secrets, and had populated it with figures familiar to him, those who had breathed his own air: Paolo and Francesca, Count Ugolino, Farinata, Cavalcanti, Guido from Montefeltro, Ezzelino and the others. They were all related. Yet such a small world had become a universal history. How Dante did it remains a mystery.

To try to unravel it and so to touch a shred of truth, there is an only chance. Avoid looking at him for seeing what he looked. Taking those men who crossed his iris to distribute them in a story. And then live throughout his eyes, the lives of others.

QUOTES ON "THE MATCH. THE ITALY BRAZIL NOVEL"

"An admirable story like everything that springs from a magnificent obsession".

Marco Cicala – Il Venerdì di Repubblica

"The match" by Piero Trellini is an exceptional undertaking. (...) Books like this are no longer made. It's a super-novel (as it is called super-hero), has super-powers, the greatest is to revive the race with an unsustainable suspense as if we didn't know that Paolo Rossi would have made three goals. I recommend "The match" to non-football fans. They will discover many things. On the life and not on football ". **Antonio D'Orrico, 7Corriere**

"Trellini has transformed her sweet, very strong *obsession* in this volume that represents a football Odyssey (...) I had never read, on a single game, anything so complete and engaging. In its genre: a masterpiece. " **Darwin Pastorin – Huffington Post**

"You may wonder how it is possible to equal the size of Moby Dick by writing about twenty-two men kicking a ball Trellini took the trouble to analyze the whole analyzer about the protagonists of that challenge..." **Giuseppe Culicchia – La Stampa**

"A great book, but you can read it all at once: the game comes only after about four hundred pages, but Trellini - like a writer of good detective novels - is very adept at attracting us slowly". **Corriere dello Sport**

Piero Trellini was born in Rome, in the city where he still lives. He is collaborator of Il Post. He wrote for La Stampa, Il Messaggero, Il Tempo. Through Dantazienda, the society he founded in 2008, he managed editorially over two hundred of publications and micro publications online. He dedicated a large part of his life to retrace Italy-Brazil of 1982, collecting stories, anecdotes and real relics, including the original whistle of the referee Klein and he published *La Partita. Il romanzo di Italia Brasile* (Mondadori) in 2019, which was an immediate success of public and critics, it won **Bancarella Sport Prize 2020, Ape Prize 2020, Mastercard Prize 2020 and the Massarosa Jury Prize 2020. The book had 4 reprints with more than 10.000 copies sold. In January 2021 has been released the paperback edition.** Bompiani will publish in Autumn 2021 *L’Affaire. Tutti gli uomini del caso Dreyfus*.



Author: PIERO TRELINI

**Title: THE GAME 1982 – THE STORY OF ITALY v BRAZIL
(LA PARTITA. IL ROMANZO DI ITALIA BRASILE)**

Pages: 620

First Publisher: Mondadori

Publication date: July 2, 2019

Rights: Worldwide

**Rights sold to: Debate/Penguin Random House SP
(Spanish World), Grande Area Livros (Brazil), Pitch
Publishing (English World).**

Film Rights: Eliseo Multimedia (Sky docu-series, 2022)

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BOOK OF THE YEAR BY TUTTOSPORT
FINALIST AT MEGAMARK PRIZE 2020
FINALIST AT CRAL PRIZE 2020**

«It wasn't just the best game ever played in a world championship; it was probably the best game of all time." **Glen Levy, Time**

**ONE OF THE 2019 EDITORIAL HITS, WITH
FIVE REPRINTS AND RAVE REVIEWS!
MORE THAN 15.000 COPIES SOLD**

"An admirable story, like everything that springs from a magnificent obsession".
Marco Cicala, Il Venerdì di Repubblica

"Trellini has turned her sweet, very strong obsession into this volume that represents a football Odyssey (...) I had never read, on a single game, anything so complete and engaging. In its genre: a masterpiece." **Darwin Pastorin – Huffington Post**

"The Match by Piero Trellini is an exceptional undertaking. (...) Books like these are no longer written. It's a super-novel (as it is called superhero), with superpowers, the greatest being the ability to revive the race with irresistible suspense as if we didn't know that Paolo Rossi would have made three goals. I recommend The Match to non-football fans. They will discover many things. About life, not about football." **Antonio D'Orrico, 7Corriere**

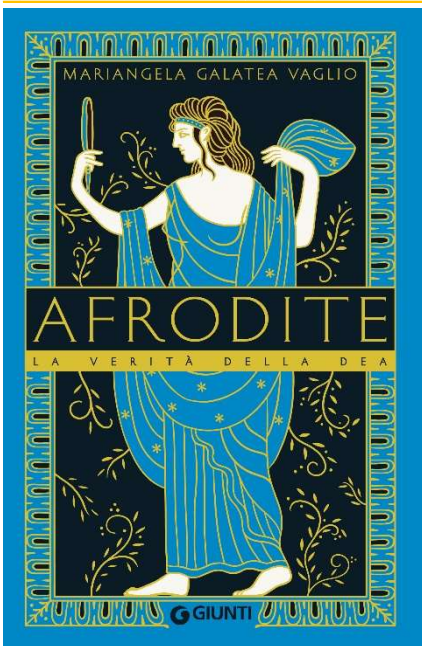
"You may wonder how it is possible to equal the size of Moby Dick by writing about twenty-two men kicking a ball Trellini took the trouble to analyze the whole analyzer of the protagonists of that challenge ..." **Giuseppe Culicchia, La Stampa**

"A great book, but you can read it all in one go: the game comes only after about four hundred pages, but Trellini – like a writer of good detective novels – is very adept at attracting us slowly." **Corriere dello Sport**

THE ORIGINS, THE STORY AND THE AFTERMATH OF THE MOST EXCITING 90 MINUTES IN THE HISTORY OF FOOTBALL. THIS MARVELOUS BOOK BRINGS US INTO THE DETAILS OF A UNIQUE AND UNFORGETTABLE MATCH WHICH HAS NEVER BEEN DESCRIBED IN SUCH A WAY.

How would we observe a football match if we knew each and every detail about all those who lived it? What if we followed each player from his earliest life to that pitch? Why that specific ball? Why those uniforms? And that specific advertising? We would find ourselves into a new story, much more complex than we expected. Last but not least, if we are talking of the "finest World Cup game of all time" (as *Time* described it in 2010) this makes everything even more absorbing. On 5 July 1982 Italy and Brazil played against each other in the 1982 FIFA World Cup. Brazil were the favorites, and everything seemed to be already written. And yet the match became history. Several historical key figures of the period move in the background of this story: politicians such as Pertini, Spadolini, Franchi, Sordillo, Matarrese, Havelange, Blatter, Agnelli, Berlusconi, Figueiredo, Saporta and Gheddafi, and journalists such as Brera, Soldati, Arpino, Viola, Del Buono, Sconcerti, Cucci, Galeazzi or Pastorin. On the main stage we find Enzo Bearzot's boys, from Dino Zoff to Paolo Rossi, and on the other side the Brazilians forming the so-called "magic square" (Socrates, Falcao, Zico and Cerezo). Their most unexpected secrets are unveiled: Israeli referee Klein's son is fighting a war as the match unfolds; FIFA's president Havelange, who is watching the game from the tribune, is alive thanks to the fact that his father missed the ferry to reach the departing Titanic; Saporta, organizer of the *Mundial*, had been hiding his identity to save his life. Then there are the countless lives of the players on the pitch. Trellini's book is a total, all-encompassing book. **Everything here is at the same time real and mythical.**

Piero Trellini was born in Rome in 1970, and he still lives there. He wrote for "La Stampa", "Il Messaggero" and "Il Tempo". In 2008 he created Datazienda, which deals over 200 online newspapers and micro- newspapers. He spent, however, most of his life re-living the Italy-Brazil match disputed in 1982, collecting stories, anecdotes and real antiques, including referee Klein's original whistle. He has published also *Danteide* (Bompiani, January 2021) and *The "Affaire". All the men of the dreyfus case* (Bompiani, March 2022) in the collection "Munizioni" directed by Roberto Saviano.



Author: MARIANGELA GALATEA VAGLIO
Title: APHRODITE. THE TRUTH OF THE GODDESS
 (AFRODITE. LA VERITÀ DELLA DEA)

Pages: 260
First Publisher: Giunti
Publication date: 24th April, 2024

Rights: Worldwide

Rights sold: Editura Creator (Romania)

Rights sold: Theodora. The demons of power - **Editura Creator (Romania)**

FIRST REPRINT AFTER TWO MONTHS

BORN IN THE EAST AS ISHTAR OR ASTARTE, HEIR TO THE GREAT NEOLITHIC MOTHER GODDESS, GODDESS OF EVERYTHING, APHRODITE WAS ADOPTED BY THE GREEKS INTO THEIR PANTHEON. COHABITATION, HOWEVER, SOON PROVED DIFFICULT BECAUSE HER HABITS AND NATURE CONFLICTED WITH THE PATRIARCHAL 'RULES' OF THE OLYMPIANS, AND SO THE GREEKS REWROTE HER MYTHS IN AN ATTEMPT TO LIMIT HER INFLUENCE IN HUMAN AFFAIRS. IN THIS BOOK, THE GODDESS OF LOVE AND ROMANCE, NATURE'S MOST POWERFUL FORCE, TELLS HER STORY IN A LONG MONOLOGUE THAT AIMS TO EXPOSE THEIR LIES AND EXPLAIN THE REAL STORY, WITH A DECIDEDLY FEMINIST SLANT.

ENGLISH SAMPLE AVAILABLE

The Prolog To Mortals

Everything you think you know about me is false.

Every image. Every idea. Every word.

I know what goes on in your heads when you hear my name.

The goddess of love. And away we go, a deluge of statues, and paintings, in which there is me, portrayed without veils. As I am born from a seashell, in the middle of the sea, or, more bourgeoisly, bathing surrounded by jugs and incense burners of perfume, drying my hair, wearing a peplos that slips off me, leaving me almost naked, or completely naked. And then lying on soft beds, holding the apple of victory after defeating my rivals, or seated on thrones, or driving chariots drawn by doves, with a surround of funny winged cupids to keep me company.

Aphrodite the beautiful: for you I am always smiling, elegant, glossy. A magazine cover goddess, a chic goddess, the forerunner of all the trophy wives dressed by fashionable designers, of the glamorous actresses and supermodels who parade down the catwalks swathed in glittering gowns, their hair in order, their make-up perfect. The goddess of love and desire, but a homologated desire, a product of your world, banal, predictable like all mass-produced things: domesticated.

A goddess who does not live, does not act, does not create: she decorates a world of males, designed for them.

At most she arouses some juicy gossip for her licentious conduct, when she takes younger, handsome and not particularly sharp-eyed lovers for mates, or attracts the scorn of moralists because she protects adulterous heroines, and even prostitutes. But basically, an inoffensive, superficial, unimaginative panderer for the languid couplings of romance novels or inspirer of some spicier adventure, fit to be whispered about in alcoves.

To this you have reduced me, ungrateful mortals.

You have no idea who I am.

You have forgotten me. You have debased me, belittled me, mutilated me. You have reduced a primordial force of the cosmos to a fairy tale fit for your homes, your little world of pre-packaged talk and sentiment.

You have no idea who I really am.

It is time and time for someone to remind you.

In a long monologue, the goddess Aphrodite confesses by telling her story. Which is not the one we are all used to knowing.

Aphrodite is considered the goddess of falling in love and of love itself, a graceful and 'light' presence on Olympus, the trophy wife of Hephaestus, the protector of Paris, the somewhat bungling mother of Aeneas, who accompanies handsome young men and basically decorates Olympus with her loveliness.

In reality, the goddess is the most powerful force of nature, the one that allows the cosmos to exist and remain united. If, over the centuries, Western culture has forgotten her true role, it is due to the Greeks' reworking of her archaic and powerful figure and the patriarchal culture that has attempted to erase all traces of her.

Aphrodite's monologue aims precisely at exposing their lies and explaining the real story, with a distinctly feminist vein.

The Greeks themselves before Homer knew well that she was not included in the genealogies of the Olympians, but was born directly from the blood of Uranus. Born in the East as Ishtar or Astarte, heiress of the great Neolithic mother goddesses, goddesses of everything, Aphrodite is recounted by the Greeks who adopt her into their Pantheon, but cohabitation is immediately difficult.

Her habits and nature conflict with the patriarchal 'rules' of the Olympians, and so the Greeks rewrite her myths trying to limit her influence in human affairs. Aphrodite hates Homer and the mythographers and now wants justice and recognition. It is a feminist Aphrodite, terribly angry and fed up with millennia of lies about her that will be told.

Her first disappointment is the death of Adonis. The young man is her favourite, but their story is not that of a cheap romance between a cougar and a toyboy from mythology. Adonis is not so much a lover as a son of the goddess, representing the vigour of vegetation and spring, born of Aphrodite herself and living in symbiosis with her. He has many names: Tammuz, Damuzi, in the East, even Dionysus.

The myth is distorted by the Greeks who do not tolerate a male subordinate to a goddess. Thus Adonis is recounted as a foiled youth. His role in the myth is given to Persephone, who is abducted by Hades and is a woman, so she can be told as weak and submissive to another woman, her mother Demeter.

Adonis, on the other hand, is made to die and Aphrodite has to go to pity Persephone, who then has him killed by Ares.

Another reworked story is that of her marriage. According to the Vulgate, Zeus at one point forces Aphrodite to marry Hephaestus, because her beauty and freedom are considered disturbing even on Olympus. Aphrodite does not love her husband, even though she ultimately esteems him. But her nature does not allow her to be faithful and in fact she betrays him with Ares, whom she does not esteem at all. Hephaestus discovers this and imprisons the lovers in a golden spider web and shows them off to Olympus all in mockery. Aphrodite, enraged, leaves him and he marries Aglaia, one of the Graces, who is a goddess of beauty and that's all, almost an Aphrodite dimidiata. In reality, Aphrodite and Hephaestus have been a couple since Minoan Crete, when they supervised the light and smelting of metals. Hephaestus was one of her many co-partners, so intelligent that he was not jealous because he was aware that he was the spouse of a very powerful and inarguable force of nature that made him alive and active too.

But the real affront to Aphrodite takes place in the myths concerning the Trojan War. Here, first Aphrodite is portrayed as a wench competing with Athena and Hera for the apple of Eris, then as a schemer who promises

Helen to Paris despite the fact that she is already married to Menelaus, and thus recklessly causes the Trojan War.

The reality is quite different. Helen and Aphrodite have a long-standing bond; Helen herself is originally a minor goddess in Aphrodite's court, linked to the cult of trees and the story of Adonis. Aphrodite is the protector of a couple that defies the laws of patriarchal society and does not accept the rules.

During the war, Aphrodite cares for the Trojans and fights by their side, even though Homer reduces her role to a vain one and has her injured in the war: she, the warrior goddess of the East, is beaten by Diomedes and scolded by Zeus!

He makes her out to be an overprotective mother, just as he tells her affair with Anchises as the story of a little man who boasts of having seduced a goddess.

In reality, Aphrodite engages in a long struggle against Fate itself in Troy, trying to save a city that the Greeks want to condemn.

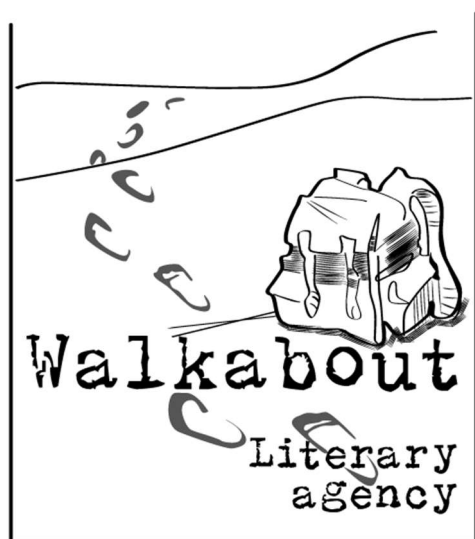
In the aftermath of the fall, she is left with her son Aeneas. Aphrodite hates Homer and instead loves Virgil, who has been able to recount her heartbreak as goddess and mother. And she loves the Romans, whom she considers her avengers. She intervenes in the affairs of her son, whom she loves because he is not a 'Homeric' hero, but is much less 'toxic', much more fragile and multifaceted, although unfortunately she realises that he does not have sufficient character to subvert the patriarchal system in which he is immersed, and therefore in the end does not have the courage to disobey Zeus.

He tries to set him up with Dido, here again fighting against fate, because he would like to have him united with a woman of character, and not with the washed-up Lavinia who instead is functional to the patriarchal world order. He will not succeed and so he will help him settle in Latium, waiting for the gens Julia to be born from that land of hard peasants, with Caesar, one of his favourites, with the tough women of his descendants and with the Roman women, who, unlike the Greek women, will really be his daughters and despite a thousand difficulties will often hold up the empire more and better than the men.

And now, in the contemporary era, Aphrodite awaits her redemption, for she sees in the women of today her true daughters, ready to rise up and take their rightful place in the world.

Mariangela Galatea Vaglio has published some non-fiction books among them, *L'italiano è bello. Una passeggiata tra le sue regole e bizzarrie* (Marsilio, 2017) and *Caesar, The Man Who Made Rome Great* (Giunti, 2020 – 3 reprints in 6 months) and the historical novel *Teodora, the Circus Daughter* (Sonzogno, 2018) about the overwhelming love story between Justinian and Theodora, in the background of one of the most complex and mysterious eras in history. Her latest novel is *Teodora, the demons of power* (Piemme, January 2022), sequel of *Teodora, the Circus daughter*. In 2022 is going to be released *The wolves of Rome* a biographical novel about Marco Antonio (Giunti editore).

Walkabout Literary Agency



ABOUT US

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Walkabout Literary Agency was established in 2014 and since then has been successfully operating in the fields of book publishing and translation rights sales, Film/Tv licensing. We are proud to represent various leading Italian and foreign writers as well as some new and talented voices. WLA represents authors from all around the world in the fields of literary and commercial fiction, children fiction and general non-fiction. In seven years WLA has forged solid and fruitful relationships with the major Italian and foreign publishing groups and Tv and movie producers. We represent also foreign publishers in the sale of translation rights. We attend the most important international bookfairs like Frankfurt, London, Paris, Madrid, Milan and Turin.

Wla it's based in Rome, Italy.

Wla is proud to be one of the 37 founders of [ADALI - Associazione degli Agenti Letterari Italiani](#), the first Association of Italian Literary Agencies.

Fiammetta Biancatelli is Owner and Managing Director. She has been Spanish translator and co-founder of [nottetempo edizioni](#), which has worked as an editor in the Italian and translated fiction. She worked also as a press officer in chief and events planner for Publishers and Book Festivals before creating and starting to manage Walkabout Literary Agency.

Ombretta Borgia is Owner and Rights and Contract Manager, she has been Portuguese translator and she has worked for 12 years as a Foreign Rights Manager for Editori Riuniti, before creating the agency.

“Walkabout” is a long ritual journey that Aboriginal people engage in, by walking through large expanses of grasslands in Australia; this allows them to have contacts and exchanges of resources, both material and spiritual, such as the traditional songs. Bruce Chatwin recounted the Walkabout in his “Songlines”: “(...) It was believed that each totemic ancestor, on his journey across the country had spread a trail of words and musical notes along his footprints, and that these Dream tracks had remained on the ground as a 'way' of communication between the various distant tribes. A song was simultaneously both a map and a transmitting aerial. (...) And a man during a *walkabout* always moved following a song path (...)”

We believe that the name Walkabout describes very well and encompasses the philosophy and the work spirit of our agency.