2026

GENERAL FICTION
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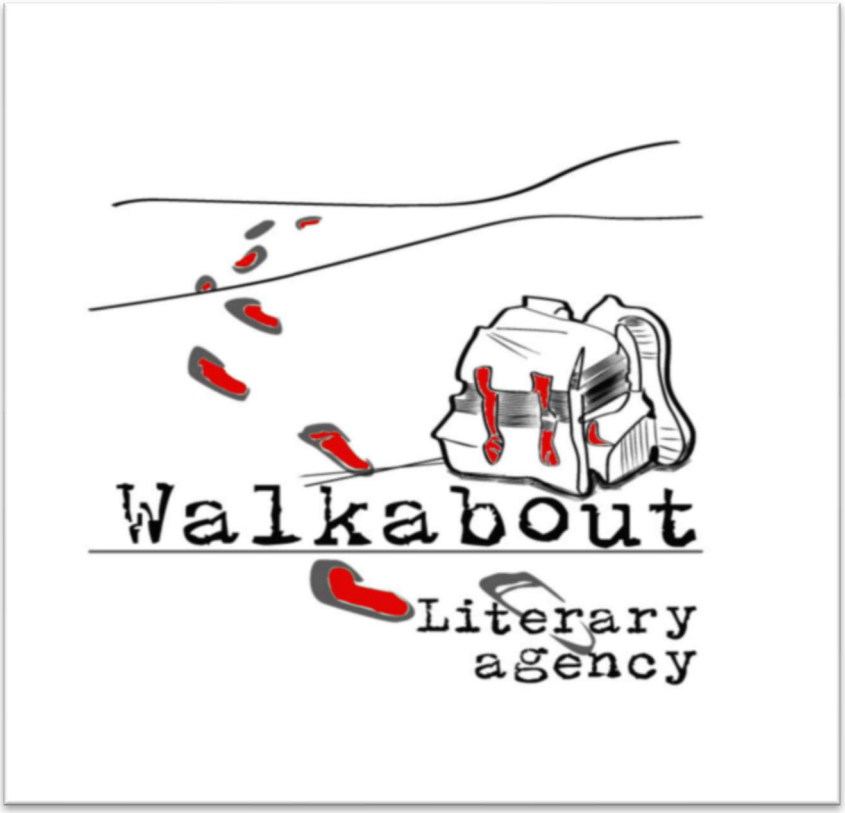

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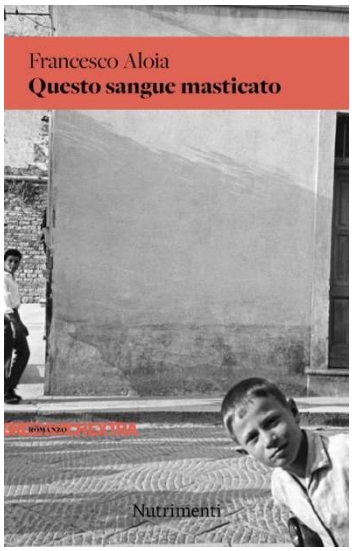


Author: FRANCESCO ALOIA
Title: THIS CHEWED BLOOD
(QUESTO SANGUE MASTICATO)

Pages: 224
First Publisher: Nutrimenti - GreenwichExtra
Publication date: 12th April 2024

Rights: Nutrimenti

Rights sold: Dedalus (UK)

THE EXTRAORDINARY DEBUT NOVEL BY A 25-YEAR-OLD TO SETTLE THE SCORE WITH HIS GRANDFATHER, A CAMORRA BOSS

FINALIST AT FLAIANO UNDER 35 LITERARY PRIZE 2025

«Like certain beasts, we happen to follow the smell of blood to find our way home. Sometimes, however, it happens that that crossroads we seek, that fatal crossroads from which the tongues of earth we walk on branch off, is at a point far away in time and in the steps of someone else, steps of a different rhythm and pace, but whose unpredictable trajectories intertwine, overlap and unravel as far as our feet, at the point where we stand poised, waiting to know the way. I have never paid too much attention to the past, let alone our blood. I grew up in a place that I never felt was mine, that I always felt was dead and therefore only good for the dead. [...] But you, too, somehow survived the time that was granted to you among the living. More than blood, more than ashes, the memory of you lives on among the people who saw you looking at the world from the highest and the lowest point, it impregnates the places you inhabited, the blades of grass you trodden and the trembling voices of those who speak your name remembering who you were. And it is for you that I have returned to Marano. I cannot meet you, but perhaps there is a way to face you anyway. I do not know if the underworld really exists, but I have always imagined it as summer in this country. And so if I move my steps in this provincial hell, if I descend into the meanders of this story, maybe I will be able to find you.»

"Gaetano Orlando (1930 - 1998), known as Tanino 'e Bastimento, was for half his life a husband, guappo, man of honour, fruit merchant, father and prophet. The other half he spent in prison. He became famous in Naples following an armed duel he won against one of the biggest Camorra bosses of the 1950s. For Marano and his family, he was certainly a great hero. And I, being his grandson, still cannot understand why. That is why, more than twenty years after his death, I am trying to trace his figure through the memories and testimonies of his seven children, including my mother, bringing to light a secret that Bastimento and my family have tried to hide: in Tanino's life there was in fact another duel, in which a stray bullet killed a three-month-old girl - the original sin that marked my family like a curse. And perhaps the only way to try to break it is to start one last duel, in the name of truth: the one between my grandfather and me". On 16 July 1955, Tanino killed one of the most notorious and powerful

camorra bosses of the 1950s. Pasquale Simonetti, husband of Assunta 'Pupetta' Maresca, Francesco Aloia is one of Tanino's grandchildren and, twenty-five years after his grandfather's death, he recounts in his debut novel, with extraordinary lucidity and precision, the story of his family and that of Marano, setting them within the more complex events of the camorrist system of the last century.

Francesco Aloia was born in Naples in 1999 and lived until the age of eighteen in Marano, in the province of Naples. He left because he was convinced that there was nothing to tell about the place where he grew up. Then he moved to Turin, where he attended the Holden School, and began to write only about his home.

Author: GIULIA BALDELLI
Title: JUST ONE WORLD
(UN MONDO SOLTANTO)

First Publisher: NN Editore
Publication Date: 30th June 2026
Pages: 575

Rights Worldwide
Rights sold: Wereldbibliotheek - Park Uitgevers - pre-emptive offer (The Netherlands), Bertrand – Record Editora – best offer (Brazil).

film/tv Rights: Offer pending!

THE REMAINS OF THE SUMMER - Rights sold: Dumont Buchverlag (Germany), Editorial Dos Bigotes (Spain).

FOUR REPRINTS IN TWO MONTHS!

8TH PLACE IN L'INDISCRETO'S QUALITY RANKING
FINALIST AT "IO DONNA 'HEROINES OF TODAY' AWARD

"Giulia Baldelli has written a novel that captures the spirit of a generation, telling the story of all our lives – the past and the present - what life takes away and what friendship gives back." Aurora Tamigio

"Is Giulia Baldelli the new Elena Ferrante? The literary sensation of the year. The writer recounts the friendship between four girls from adolescence to adulthood. In terms of style and its twists and turns, her book is reminiscent of the *My Brilliant Friend* quadrilogy by the mysterious author." Lavinia Capritti – Oggi

"Some have even drawn parallels with Elena Ferrante, for her ability to follow the lives of her protagonists over thirty years, allowing the grand sweep of history to intertwine with their everyday lives. Yet Giulia Baldelli shines with a light of her own in her latest work, "Un mondo soltanto", the novel published by NN editore that marks the full blossoming of her talent with a raw and powerful story about friendship, abandonment, the search for self, and the twists and turns of life." **Elvira Serra – Corriere della Sera**

"With her captivating voice, the author has crafted a mature novel, centred on emotions and written in a choral style. A celebration of sisterhood."
Ilaria Zaffino – Robinson La Repubblica

"Giulia Baldelli's third novel explores the fierce magic of adolescence through the story of a girl whose mother is a drug addict and who was brought up by her grandmother. It spans three decades and a world undergoing rapid, radical change" **Marzia Fontana – La Lettura**

JUST ONE WORLD TELLS THE STORY OF AN ENTIRE LINE OF WOMEN THROUGH THE LIVES OF FOUR FRIENDS: FROM ADOLESCENCE TO ADULTHOOD, THEIR LIVES ARE WOVEN INTO THE PATRIARCHAL, POLITICAL AND SOCIAL HISTORY OF OUR COUNTRY. A NOVEL ABOUT BEING WOMEN, MOTHERS, LOVERS, AND HOW FORGIVENESS BECOMES THE ONLY POSSIBLE FORM OF FREEDOM.

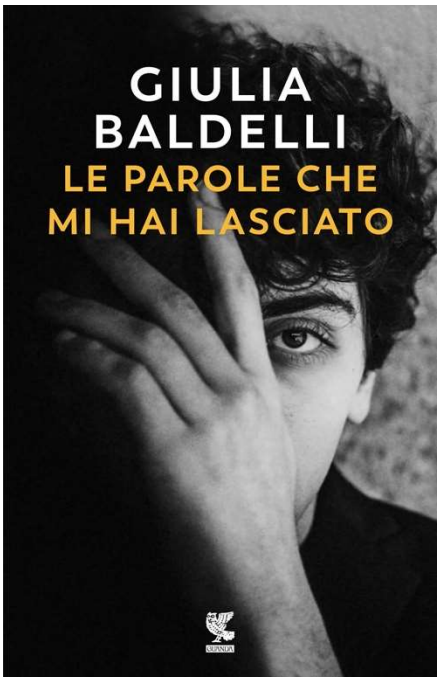
"You don't choose whom to desire. Otherwise, it's not desire, it's pure will."

Tessa is sixteen; she lives with her grandmother, her only source of stability, far from a drug-addicted mother she can't quite bring herself to hate. When she enrolls in high school in Fano in 1995, she meets Cecilia, who is beautiful and generous; Irene, an aspiring painter; and Virginia, who is outspoken yet enigmatic. The girls become as inseparable as sisters, growing up together as two millennia pass, between nights in the discos of the Adriatic coast and mornings at the beach, big secrets and solemn promises. During their university years in Bologna, Tessa and Virginia learn for the first time what it means to love, but Tessa struggles to keep up with adult life: while Virginia finds fulfillment by becoming a doctor, she embraces the worst part of herself and writes a novel that betrays everyone's trust. The years pass, the world changes, grows hotter, and fills with wars, until the life Tessa has painstakingly built seems to implode, and she finds strength only thanks to those friends she has never forgotten.

"Giulia Baldelli's third novel explores the fierce magic of adolescence through the story of a girl whose mother is a drug addict and who was brought up by her grandmother. It spans three decades and a world undergoing rapid, radical change" **Marzia Fontana – La Lettura**

"With her captivating voice, the author has crafted a mature novel, centred on emotions and written in a choral style. A celebration of sisterhood."
Ilaria Zaffino – Robinson La Repubblica

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*, published by Guanda, has received a rave review and has been a finalist at several Literary Awards. *Le parole che mi hai lasciato,* (Guanda 2024) was a finalist at the Chianti Prize 2025.



Author: GIULIA BALDELLI
Title: THE WORDS YOU LEFT ME
(LE PAROLE CHE MI HAI LASCIATO)

Pages: 250
First Publisher: Guanda
Publication date: 28th May, 2024

Rights: Worldwide

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

FULL ENGLISH TRANSLATION AVAILABLE

AFTER THE SUCCESS OF L'*ESTATE CHE RESTA*, TRANSLATED INTO GERMANY, SPAIN AND BRAZIL, GIULIA BALDELLI RETURNS WITH A POIGNANT FAMILY NOVEL ABOUT THE FRAGILITY OF ADOLESCENTS, THE VALUE OF MEMORY, THE BOND OF BROTHERHOOD AND THE STRENGTH OF THEIR COMPLICITY.

AN INTIMATE AND POWERFUL NOVEL THAT TELLS OF THE COMPLEXITY OF FAMILY RELATIONSHIPS AND THE UNBREAKABLE BOND BETWEEN BROTHER AND SISTER.

An emotional journey in search of truth and answers that only time and forgiveness can bring.

« I woke up with the echo of her laughter in my heart as if I was the one laughing. Between my lips was a word I had already heard. I was immediately sure of it. It was the last word she had whispered to me in my bed when she was alive.»

WHAT DOES IT MEAN TO GROW UP IN THIS DISORIENTATED TIME WITHOUT EMOTIONAL HOLDS? WHAT IS A SENTIMENTAL EDUCATION TODAY?

Seventeen-year-old Adriano has an older sister, Betta, who has long held his hand in place of an insecure mother and a father who left home. One night, however, Betta lies down on the tracks and dies under a train. Adriano closes himself off in painful resentment. He hates his father, detests his mother's weakness and goes so far as to despise the memory of his sister, who had long since ceased to be the sunny, determined girl to lean on, but had started using drugs and now left him alone. As everyday life resumes Adriano is only left with a family that has failed. Whose responsibility is this? His father's? His mother's? Or his own? And why did Betta not even leave him a word of farewell?

The search for answers leads him to an unexpected encounter, a woman, who pushes him to find the strength to educate his own wounded heart and the courage to understand what it means for a boy to truly be a brother.

<<'Do you understand, Adriano? We must prepare for the worst.' Even the worst, not even war. Three years later, lying on her bed, without her forever, pierced by memories, fever and a bad sun, I had to admit that she was indeed right. worse, worse.>>

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 (Brazil).

ENGLISH SAMPLE AVAILABLE

FINALIST AT EDOARDO KILGHREN AWARD FOR DEBUT NOVEL 2023
FINALIST AT MASSAROSA AWARD 2022
FINALIST AT LETTERARIA AWARD 2022
FINALIST AT DOLORES PRATO AWARD 2022
FINALIST AT SANT'ILPIDIO A MARE AWARD 2022

A SURPRISING DEBUT THAT BRINGS US INSIDE OF A LOVE STORY THAT GOES BEYOND GENRE 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)

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.

"From the gloomy atmosphere of an orphanage in the early post-war years to the discovery of the trade union struggle, to the openness at last towards the future of a life that is finally free, to the joyful hope that blossoms in the climate of '68: Simona Baldelli, with "Il pozzo delle bambole" (Sellerio) delivers us a novel with even - but not only - Dickensian tones, confirming the quality and ductility of an author who has been able over time to persuasively measure herself with fantasy on the one hand and narrative non-fiction on the other, while preserving

a high stylistic recognisability, a secret coherence of writing and a non-ideological political passion. Without imposing anything on the reader, but accompanying him into a world, at once real and fabulous, of discovery and knowledge." **Motivation of the National Literary Prize Woman Writers Savona 2023.**

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: EVELINA AND THE FAIRIES
(EVELINA E LE FATE)

Pages: 252
First Publisher: Giunti (2013) New edition August 2024

Rights sold to: Roca Editorial (Spain)

ENGLISH SAMPLE AVAILABLE

AN ASTONISHING NOVEL THAT CONNECTS THE THREADS OF HISTORY TO THOSE OF A LITTLE GIRL'S FANTASY WORLD, ON A FARM IN THE ITALIAN COUNTRYSIDE

MORE THEN 15.000 COPIES SOLD
SHORTLISTED FOR THE CALVINO PRIZE 2012
WINNER OF THE JOHN FANTE PRIZE 2013

TOMORROW NEEDS MEMORY IN ORDER TO EXIST

A fresh, free-flowing novel that has the ability to pull the reader into a parallel dimension despite the fact that the narrative of facts and circumstances belong to painful pages of Italian history: The Second World War, night bombings, starvation, round-ups, displaced persons.

The war rages a few miles from the Gothic Line, in the hills of Pesaro, where Germans and Fascists clash with partisans in the Toscano awaiting the Allied troops. The novel opens with a memorable scene, the arrival of evacuees during the second world war. To Evelina it seems that the souls of the dead are coming out from the snow.
Evelina is only five years old when the first evacuees find shelter in her father's barn, that moment when her life is overwhelmed and the carefreeness of childhood games gives way to the horror of war. But Evelina is protected by two fairies, the dark *Nera* and the cheerful *Scèpa*, and she has a power: she can see the world through the eyes of imagination...
The partisans are camped around the house in the country: their leader, *The Toscan*, has obtained food from Evelina's father, who sympathizes with them. Evelina and her brothers, Sergio and Maria one day find the corpse of a German killed by partisans: *the Black* makes them run away and hide moments before the Germans arrived. In a relentless succession of twists, on the hills behind Pesaro, the last year of the Second World War is filtered through the magic eyes of childhood, and includes Evelina's whole family and the secret of a Jewish girl hidden under a trapdoor in the barn.
Reality and magic mix and intertwine, bringing to life a peasant and fairy world, the tangle of civil war and world war. The dry style, enriched with dialect elements, makes the tale even more vivid: magic words, amulet words, nursery rhymes, opening the door to dream and prophecy.

PRESS REVIEW

«The surprising debut novel by Simona Baldelli is a magic book and not for the presence of the fairies, but for her natural style of writing that manages to blend real life and traditions, suffering and true stories, little moments of joy and absolute agony.» **Alessandra Rota, La Repubblica**

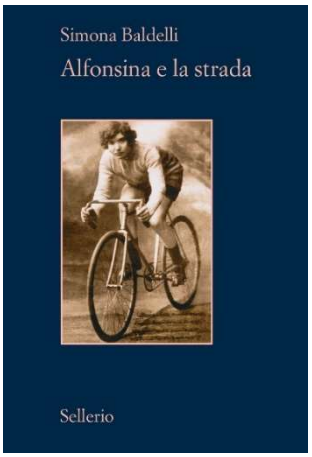
«A magical story, full of tenderness and mystery. A poetic and rhythmic novel, suspended between pain and redemption, between fear and strength that serves to undermine them.» **Paolo Di Paolo, L'Unità**

«A novel that conquers by managing to frame from an undoubtedly original point of view one of the many small individual stories of which the great History is made, understood as the founding moment of our identity: that History that never ceases to fascinate and to ask to be told.» **Gaia Rau, La Repubblica**

«An extraordinarily mature writing, this being a first work, and very expressive - making extensive use of a dialect very similar to that of Fellini's Amarcord and Otto e mezzo.» **Andrea Carraro**

« Simona Baldelli, a finalist for the 2012 Calvino Prize, refers precisely to Calvino, paying him n obvious homage with this book written with enchanted eyes.» **Massimo Onofri, Avvenire**

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) **winner of the Memo Geremia City of Padua 2021 Sports Literary Prize.** In 2023 she published *Processo ad Antigone* (People) and *Il pozzo delle bambole* (Sellerio) winner of **the National Literary Prize for Women Writers 2023**.



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

7 REPRINTS - ALMOST 20.000 COPIES SOLD!

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 Gehrmann, 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

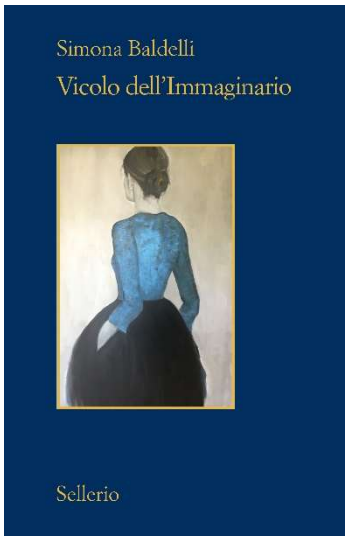
it against her leg to remove the mud. She shook her head and her hair fell down to her neck. The organizers, the little boys and the giant jumped back and said, "But she is a girl."

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 at 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) *Fiaba di Natale* (Sellerio, 2020), *Il pozzo delle bambole* (Sellerio, 2023). She is the author of the audio series *La notte che caddero le stelle* (Emons, March 2022), and the novel for young readers *La neve finché cade* (Giunti, 2022) and *Il ciambellano e il lupo* (**winner of Premio Cento Ragazzi 2025**, **shortlisted at Campiello Junior Award 2025**).



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 trys 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: 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**

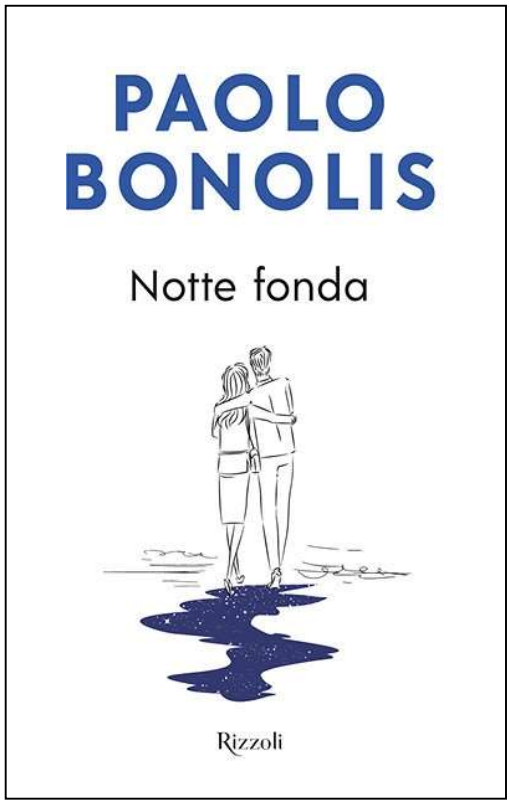
"A steel cable stretched between a library and a ruined church. An old tightrope walker starting the crossing while one by one the important people of his life appear: his daughter, friends and loves. And those 175 metres that become recapitulation and new beginning". **Marie Claire**

"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) and *Il pozzo delle bambole* have been translated into German by Eichborn (Luebbe Group).



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 HISEXTRAORDINARY LINGUISTIC VERVE, WANTED TO TACKLE FICTION WRITING.

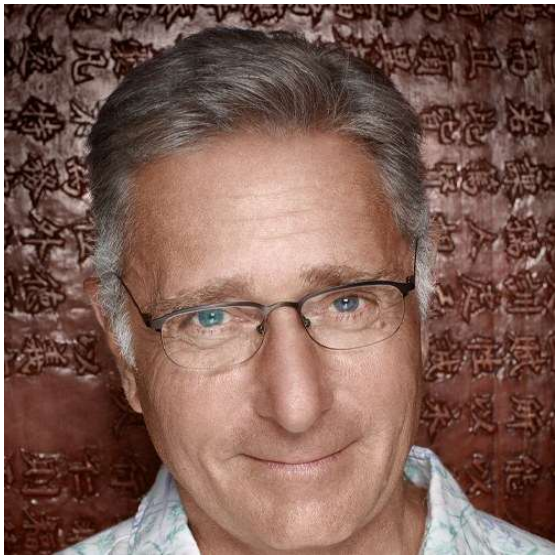
"Bonolis stages, as in a chamber drama, a direct confrontation with his own conscience to offer us an intimate and collectivereflection, lucid and provocative, on the issues that question humanity yesterday and today, from the illusions of religion to the mystifications of power, to touching the raw nerves of a hyper-technological society that has delegated to artificial intelligence the control of our children, exposing them to the risksof 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, theirsis 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 along 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 thesmallest 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 isenough to glance into the son's room, currently on a school trip, to see concerns arise,between a poster of *Sferaebbasta* and a pair of astronomically priced trainers: why does hewant 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 abouteverything, about the ravages of technology and gorging on sushi. All night long. Untilmorning.



Paolo Bonolis (Rome 1961). He has been one of the most popular entertainment starsin Italy over the last thirty years. He hostedthe successful TV show for kids *Bim Bum Bam* (from 1982 to 1990), and then workedfor Fininvest and for Rai hosting TV showssuch as *Non è la Rai* ("This is not Rai TV"), *Icervelloni* ("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: THE NIGHT SWIMMER
(LA NUOTATRICE NOTTURNA)

Pages: 196
First Publisher: Nutrimenti
Publication date: 26 September 2025

Rights: Nutrimenti

Film/Tv rights available

A MISSING FATHER. A HIDDEN TRUTH. A JOURNEY OF DISCOVERY THAT WILL CHANGE JACOPO'S LIFE FOREVER.

AFTER THE AWARD-WINNING "ADELAIDA", ADRIÁN N. BRAVI SIGNS A POWERFUL NOVEL ABOUT GENDER IDENTITY, LOVE AND THE COURAGE TO BE ONESELF.

FIFTH PLACE IN THE INDISCRETO QUALITY CHART 2026

"When Jacopo Bordignola heard the telephone ring that morning and a woman he didn't know, but who said her name was Ingrid, told him his father had drowned in a river the night before, at a point, she explained mournfully, where the waters are swampy and become impassable, the first thing he thought of doing was to fetch the harmonica his father had given him as a gift long ago. He had kept it always in a bedside drawer, wrapped in an old silk handkerchief. Then he dropped onto the sofa, holding the harmonica, blowing lightly over the holes and thinking of the last time he had seen that man, many years before."

When he receives a phone call informing him of the death of his father Pietro, drowned in a river in Portugal, Jacopo has no idea that this event will start a journey that will upset all his certainties. He, who works in a cemetery and is a clumsy and awkward forty-something man, sets off accompanied by his friend Quinto in search of answers, taking with him only a harmonica and the few blurred memories of an ever-absent father.
In Rio Salgueiro, Jacopo will discover that his father was hiding a surprising truth. Between the cobbled streets of the Portuguese town and the rushing waters of the river, the protagonist will have to confront not only his own pain, but also a revelation that will challenge everything he thought he knew about his family and himself.
Through an intimate and profound narrative, with delicacy and poetry, Bravi explores universal themes such as gender identity, family relationships and the weight of secrets. The Night Swimmer is an intense and moving novel capable of tackling complex themes by interweaving the lives of the characters in a mosaic of emotions and revelations. A novel about searching for one's roots and accepting truths that can change the course of a life.

THEY SAID ABOUT "THE NIGHT SWIMMER"

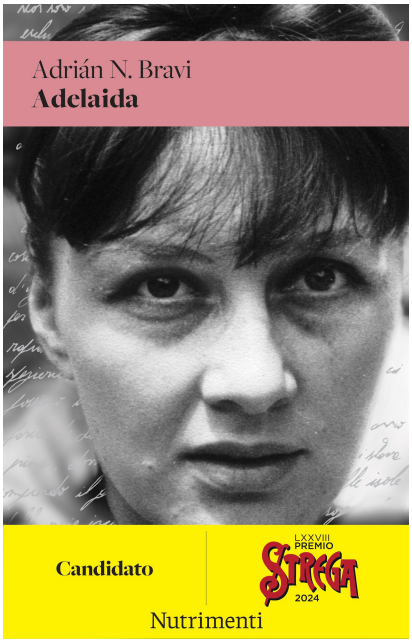
"In the present, there is a mild-mannered young man, Jacopo, who is always awkward in his approach to life. In his humble job as a gravedigger's assistant lurks, like an unspoken promise

of redemption, the memory of a fabulous, bohemian father who abandoned him and his mother to lead a mysterious life in unknown places. One day, a phone call from Portugal announces his death by drowning, and so Jacopo begins the journey backwards that leads him to his father's remains, or rather, to a simulacrum of him that suddenly contradicts and unsettles both the memories so often repeated by his mother and his own memories, as well as the expectations of a son forced to become an orphan long before his time.
With the delicacy typical of his prose, with a gaze that captures an emotionally risky story without exaggerating it, Bravi knows how to tackle and convey in his narrative themes that have become hot topics today, even from an ethical and political point of view, starting with gender identity. **The absence of rhetoric and the rhythmic cadence of a narrative that seeks out the reader without ever pandering to them or disorienting them with special effects testify, above all, that with *La nuotatrice notturna*, Bravi has reached his full maturity as a writer.**" **Massimo Raffaeli, Il Venerdì di Repubblica**

« This is the story of the world and its pettiness, a story about identity and its constraints. About the need to remain silent in the certainty that one will never be understood. » **Romana Petri – La Lettura**

« By fully adopting the perspective of the shy protagonist, with his naivety and amazement, and adding details, sharp observations, and delicately humorous notes, Bravi constructs a charming and profound story, in which there is not the slightest hint of a thesis, as can happen when dealing with topics that are considered "difficult" in some way, such as gender identity and the prejudices (as well as clichés and the occasional touch of victimhood) that often accompany it. » **Francesca Lazzarato - Il Manifesto**

Adrián N. Bravi was born in Buenos Aires, lived in Argentina until the age of 24, then moved to Italy to pursue his studies in philosophy. He lives in Recanati and is a librarian at the University of Macerata. Some of his published books: *Restituiscimi il cappotto* (2004), *La pelusa* (2007), *Sud 1982* (2008), *Il riporto* (2011), *L'albero e la vacca* (2013), *L'inondazione* (2015); *La gelosia delle lingue* (2017); *L'idioma di Casilda Moreira* (2019), *Il levitatore* (2020).
With Nutrimenti he published *Verde Eldorado* (2022) and *Adelaida* (2024), **selected in the dozen of the Premio Strega, winner of the Premio Comisso, the Basilicata Literary Prize, special mention of the Premio Napoli, finalist of the Premio Procida Isola di Arturo Elsa Morante.** This year, the Argentinean University of Villa Maria awarded him the title of Honorary Professor.



Author: ADRIÁN N. BRAVI
Title: ADELAIDA

Publisher: Nutrimenti
Pages: 180
Publication date: 9TH February, 2024

Rights: Nutrimenti

Rights sold: Planeta (Latin America), Minuscula (Spain).

NOMINEE FOR THE STREGA PRIZE 2024

SELECTED BY THE CAMPIELLO JURY PRIZE 2024

FIRST REPRINT AFTER ONE MONTH!

Proposed for the STREGA PRIZE 2024 by Romana Petri, with this motivation:
How many Italians have fled to Argentina to escape Nazi-fascism and then found themselves under the oppression of Videla's dictatorship? Who knows what it is about peace that at one point it bores, arrives one way and then leaves another? Adrián N. Bravi tells us the story of this formidable, beautiful and fascinating woman as Jeanne Moreau, who in Buenos Aires participates in cultural and political life on the side of the poor by founding the magazine Contorno. *An artist in her own right, she is a talented ceramist, art critic and lover of literature. Literature that she has divided into two categories: that to read and forget (to read anyway) and that to read and remember.*
Fascination does not seem to let beauty slip away, intelligence does not add an indelible parochialism in those who, much younger, know a woman who is about to become old, yet see her as she was. Adelaida feels Argentinean. She married the writer David Viñas by whom she had two children: Mini and Lorenzo. Who could have predicted that her political ideas would catch fire in her two children and that, having fled fascist Italy as a child, she would find herself the mother of two desaparecidos? What was left for Adelaida to do in Buenos Aires? How can you stay in a country that you know is yours but that has stolen two children from you? Leaving is the will to continue living anyway, even after painful losses and after being over fifty. Bravi's admirable writing is like a mirror. He writes by looking inside himself, but does not find himself. Flaubertianly identified with Adelaida, it is she who makes him move, relive, suffer, but also have a few fundamental, fleeting encounters with happiness in the latter part of his lonely life. It is from that mirror that Bravi realises, at Adelaida's funeral, how futile it is sometimes to close one's eyes to the dead. Who says they cannot see us?
A work of rare beauty (much more than a biography), Bravi gives us the life of a unique woman, Adelaida, that no reader will ever forget.

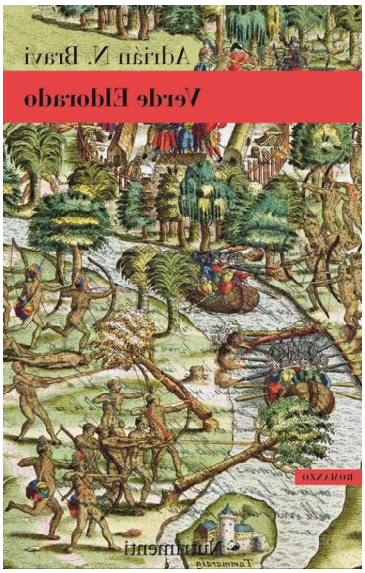
A WOMAN, AN ARTIST, A MOTHER. ADELAIDA GIGLI WAS ONE OF THE MOST SURPRISING FEMALE FIGURES IN ARGENTINA IN THE LAST CENTURY. READY TO HIDE WEAPONS AND DISSIDENTS IN HER HOME, TO LAUGH IN THE FACE OF POWER, TO REBEL AGAINST CONVENTIONS, TO SHOW HERSELF EXUBERANT AND IRREVERENT, ADELAIDA ALWAYS EXPRESSED 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.

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

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 riporto* (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), finalist at Campiello Prize 2023.



Author: ADRIAN N. BRAVI
Title: GREEN EL DORADO
(VERDE ELDORADO)

First Publisher: Nutrimenti,
Publication date: May 2022
Pages 250

Rights: Nutrimenti

THE MIGRATION, THE SETTLING, THE SEARCH FOR AN ADOPTIVE WORLD, THE LANGUAGE AND ITS CONNECTIONS WITH THE COLLECTIVE CONSCIOUSNESS: THE WRITING THEMES OF ADRIAN N. BRAVI HERE MERGE IN A COMING-OF-AGE STORY, IN A TRAVEL CHRONICLE, IN AN EXISTENTIAL PARABLE - OR SIMPLY IN THE VOICE OF A YOUNG MAN WHO, AFTER LOSING HIS PLACE IN THE OLD WORLD, IS ABLE TO FIND ANOTHER WHILE SEEKING HARMONY WITH THE NEW ONE.

A FASCINATING NOVEL ABOUT SEBASTIAN CABOT'S TRAVELING, THE STORY OF AN EXISTENTIAL PARABLE THAT ALSO INCLUDES THE THEMES OF NATURE, LANGUAGE, INTEGRATION AND IDENTITY.

THROUGH UGOLINO'S VOICE, THAT CHARMS US FROM THE VERY FIRST LINES, A NEW VISION OF NATURE, LIFE AND RELATIONS BETWEEN HUMAN BEINGS OPENS UP BEFORE THE READER.

"I am asking you," I told Giorgina while holding the Periphyseon, "because here it says that there has been a second creation after Adam's. A creation that's a bit lopsided, I'd say, not perfect. But here," I said pointing at the forest, "it seems you have been created after the second creation, this one like a refined creation, retouched, do you know what I mean? The second, the one we have on the other side of the ocean, in the old world, is made of misfortunes and calamities. But this one, even if you do eat us raw, doesn't seem made only for man... Here all that surrounds us, trees, animals, marshes... they seem to constantly begin, as if we were at the dawn of everything".

Ugolino is forced to wear a hood because he was disfigured by a fire, and in the very urban Venice of 1526, scarring is a disgrace to keep hidden, a horror, the memento of the misfortunes that life can trample you with. But the young man cannot stay long in the room where he is holing up. Not tolerating his presence, his father decides to have him board the expedition of a friend who at that point can claim the title of Piloto Mayor: Sebastian Cabot. On April 3rd, 1526, Ugolino is aboard Cabot's flagship. The route is for the Maluku Islands in Indonesia, but the legendary explorer will never get there. Cabot falls short of the contract with the Crown of Spain to chase after the tale of a few survivors of a past expedition, telling about a city made of silver and gold. At first the fleet penetrates the Río de la Plata, then goes up the rivers Paraná and Paraguay. And it is while navigating on the Paraguay that

Ugolino is captured by an indigenous tribe together with four comrades, immediately slaughtered and devoured. While he, freed from the hood, is spared precisely because of his disfigured face, since in those marks the natives recognize the touch of the Karai, the lords of fire. From then on, the young man starts to live with the indigenous people, discovering a nature, a culture, a humanity, a language to learn and understand without demanding or expecting anything in return. Because in those territories that barely appear on the maps of the West there is so much life to appreciate, as long as those maps and the usual perspectives on the world are overturned. A life that vibrates in each and every inch of reality and in the body of Giorgina, the girl that more than any other creature gives meaning to Ugolino's settling, pushing him to wonder what the ultimate meaning of creation is.

Adrián N. Bravi was born in Buenos Aires, he lived in Argentina until the end of the 1980s, and then moved to Italy to continue his philosophy studies. He lives in Recanati and works as a librarian at the University of Macerata. In 1999 he published his first novel in Spanish (Río Sauce, Paradiso - Buenos Aires) and around 2000 he started writing in Italian. Some of his books: *Restituiscimi il cappotto* ("Give me back my coat", Fernandel 2014), *La pelusa* ("The pelusa", Nottetempo 2007), *Sud 1982* ("South 1982", Nottetempo 2008), *Il riporto* ("The comb over", Nottetempo 2011 - finalist at the 2012 Comisso Prize), *L'albero e la vacca* ("The tree and the cow", Feltrinelli 2013 - winner of the 2014 Bergamo Prize), *L'inondazione* ("The flood", Nottetempo 2015), *Variazioni straniere* ("Foreign variations", short stories, EUM 2015), *La gelosia delle lingue* ("The jealousy of languages", essays, EUM 2017), *L'idioma di Casilda Moreira* ("The language of Casilda Moreira", Exòrma 2019), *Il levitatore* ("The levitator", Quodlibet 2020). In 2010 he published a text for children, *The thirsty tree* (Helbling languages). His books have been translated into English, French, Spanish and Arabic.

Author: NICOLA BRUNIALTI
Title: A NAME THAT'S NOT MY OWN
(UN NOME CHE NON È IL MIO)

Pages: 350
First Publisher: Sperling & Kupfer
Publication date: January 16, 2022

Rights: Worldwide
Rights sold: Beijing Creative Art 创美时代 (China).

A CHILD IN THE WARSAW GHETTO, THE COURAGE OF A WOMAN WILLING TO DO ANYTHING TO GIVE HIM A NEW LIFE. THE NOVEL INSPIRED BY THE REAL STORY OF IRENA SENDLER, THE «SCHINDLER OF WARSAW».

WINNER OF THE *ALVARO BIGIARETTI* PRIZE, NICOLA BRUNIALTI ONCE AGAIN WRITES A BOOK WITH A STRONG SOCIAL MESSAGE, EXPLORING NOT ONLY MEMORY BUT ALSO RACISM AND INCLUSION.

Vienna, 2020. Marcus is only fourteen years old when he gets suspended for five days, accused, together with three friends, of writing slurs directed at a Jewish classmate on the walls of the school. The young boy risks facing heavy charges, so his mother Johanna, desperate, turns to his grandfather Rudolf Steiner, a former teacher, asking him to step in and put in a good word with the current principal. Rudy, now eighty-four, deeply shaken by his nephew's actions, decides to go on a trip to Poland with him. It will be the opportunity to tell him about his incredible and painful past, that not even his daughters know about, and relive his story, that of one of the last Jewish children saved by Irena Sendler, the "Schindler" of Warsaw, the heroine of the ghetto who hid the real names of thousands of those children in a jam jar buried under an apple tree.
A novel inspired by the real story of Irena Sendler, the Polish heroine called the «Schindler of Warsaw», who in the early 1940s saved almost three thousand Jewish children.

The narrative voice of Nicola Brunialti is powerful, he confirms himself as one of the Italian writers capable of telling a story that maintains stylistic dignity and originality of the plot in the face of themes as investigated as difficult as the anti-Semitism. **Il Giornale**

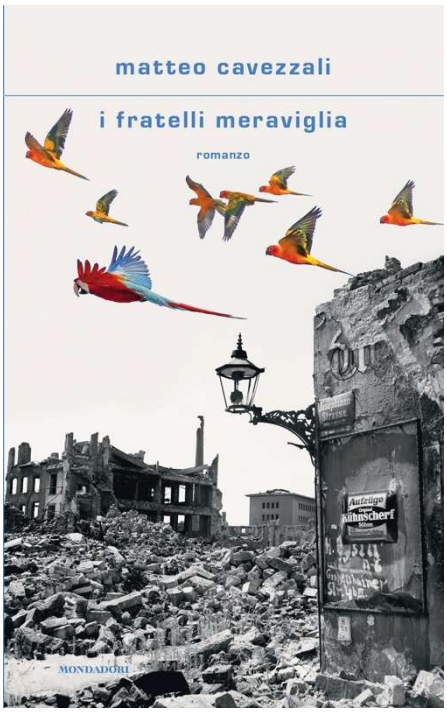
"A crucial issue concerning memory, new generations, the rise of anti-Semitism, the role of parents and the school system". **Avvenire**

"Telling the story of Janusz, Brunialti writes above all the story of the heroic deeds of Irena Sendler who died almost 100 years old in 2008". **La Gazzetta di Parma**

Nicola Brunialti has worked in advertising for many years, and was behind the campaigns for Lavazza, Tim, Alitalia and others. He has been a writer for popular TV shows since 2009. He is the author of more than 10 children's fiction books, and of a number of songs by Simone Cristicchi and Renato Zero. With Sperling & Kupfer has published *Il paradiso alla fine del mondo* (2019). He is a descendant of Alessandro Manzoni.

Elle is an actress with conviction and with equal conviction depends on psychotropic substances. Behind her is the story of a family that stretches from World War II to our present. From grandfather Ermes onward one destiny: that which breaks, which consumes, which shatters. No one really knows how to stay (metaphorically, no) where they are, and indeed the expression "shacking up" recurs from generation to generation. No one knows how to keep the people they have loved or what they have built. All the more so Elle's father, Ranieri, who believes as a doctor that he can lift the terminally ill out of pain and life and finds himself at the center of a media campaign that, over time, debases him ("the doctor who wanted to play God") and exposes him to dangerous relationships. The one place that episodically attracts the three generations is the Blue House, a hut by the sea that, over time, has become a refuge, a studio, a residence. Around the Blue House revolve the unspoken and the dark of the family, and it is there that with effort but also with determination one is able to illuminate the trail of violence, abandonment and rebirth that Elle is still serving on her skin.

Dario Buzzolan is a writer, playwright and television author. Born in Turin on October 12, 1966, he graduated in theoretical philosophy with Gianni Vattimo, with a thesis on Georges Bataille's Eroticism. His first novel, *Dall'altra parte degli occhi* (Mursia) won **the Calvino Prize** in 1998; he later published *Non dimenticarti di respirare (*Mursia 2000), translated in France at Lattès, *Tutto brucia* (Garzanti 2003), *Favola dei due che divennero uno* (Baldini Castoldi Dalai 2007) and *I nostri occhi sporchi di terra* (Baldini Castoldi Dalai 2009), a finalist for the 2009 Strega Prize. Following are *Se trovo il coraggio* (Fandango Libri 2013), *Malapianta* (Baldini e Castoldi 2016), *La vita degna* (Manni 2018), *In Verità* (Mondadori 2020) and *Perché non sanno* (Mondadori 2022). He is the author of the first Italian translation of Mark Twain's Following The Equator (Seguendo l'equatore, B.C. Dalai Editore, 2010). Since 2015 he has been a member of the "Amici della Domenica" the historical jury of the Strega Prize. Among his most recent television collaborations, he is the author of the program hosted by Bianca Berlinguer È sempre Cartabianca on Rete 4. He was chief author of The Words of the Week (2017-20), by Massimo Gramellini, and of Michele Santoro's M (with whom he conceived the program's format, 2017-1018). In 2010 he was among the creators of Agora, Rai 3's current affairs and politics daily, for which he was chief author until 2017. He has written plays (including *Visita dell'uomo grigio*, produced in 2001 by the Teatro Stabile di Torino, and Target, staged at the Nice European Theater Festival in 1999), an opera libretto for Lucio Gregoretti (*Apocalypse of Alexander)* and numerous short films, which he has also directed (among others, *Franz Kafka. In the penal colony*, a finalist for the 1999 Riccione TTV award). He is film critic, he co-directed the Bellaria Anteprima Festival for two years (1997-99, with Mario Sesti), and between 2008 and 2011 he was a consultant and selector for the Rome International Film Festival ("Extra" section).



Author: MATTEO CAVEZZALI
Title: THE WONDER BROTHERS
(I FRATELLI MERAVIGLIA)

Pages: 300
First Publisher: Mondadori
Publication date: 20th January 2026

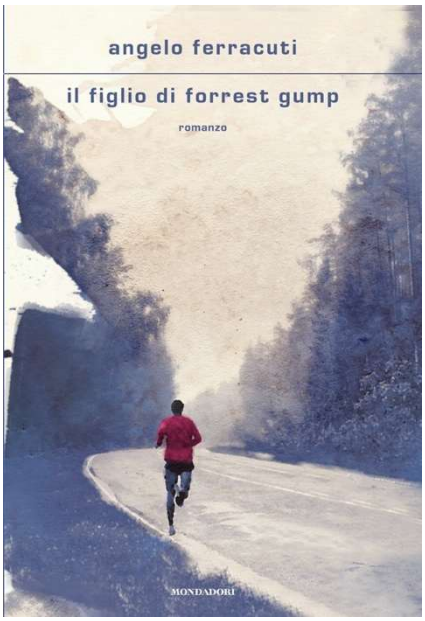
Rights: Worldwide

THIS IS THE STORY OF HOW I RISKED DYING,
EVEN BEFORE I WAS BORN,
IN AN EXTERMINATION CAMP IN 1943.

«I'll find him,» he said.
«No matter what happens. I'll find him.»
And when he said that, he clenched his fists as if
the whole world wasn't enough to stop him.

Alfredo and Franco grow up in the 1930s, in a Romagna that smells of countryside and sea, almost unaware of the world in which they find themselves living, amid fascist marches, authoritarian schooling, and the distant echoes of dark threats, in days marked by games, bread and jam, and the voice of a mother urging her family to stay united: "A single branch can break, but not all of them together." Alfredo and Franco are as different as they are inseparable. One is discreet, quiet, and dreamy; the other is restless, courageous, and rebellious. When war breaks out, their childhood ends, sucked into chaos. Alfredo seems to disappear into thin air, and his brother wants to find him, whatever the cost. Europe is in flames, amid massacres and destruction. Only a feeling of youthful and bold determination can guide Franco in his search for his blood among the blood of so many others.
***I fratelli Meraviglia* traverses Italian and European history to tell what history cannot say: the strength of the bond between two brothers when the world seems to have lost its voice. A novel about memory, brotherhood, love, and the courage to remain human.**

Matteo Cavezzali, born in Ravenna, published his first novel with Minimum Fax, under the title *Icarus. Ascesa e caduta di Raul Gardini* in 2018, thanks to which he won the **Premio Volponi Opera Prima/Premio Stefano Tassinari 2019**. He has written texts for the theatre and collaborates with various newspapers and magazines. He founded and directs the literary festival Scrittura that takes place in Ravenna. In 2019 Mondadori published his *Nero d'inferno* and subsequently *Il labirinto delle nebbie*.



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

***The Son of Forrest Gump* by Angelo Ferracuti**
for the Premio Strega 2025
proposed by Lorenzo Pavolini

FIRST REPRINT AFTER 6 MONTHS!

ENGLISH SAMPLE AVAILABLE
EXTENDED INFOSHEET IS AVAILABLE

FINALIST AT FLAIANO LITERARY PRIZE 2025

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."

The motivation of the Nomination for The Premio Strega 2025

"I am presenting Angelo Ferracuti's novel '*Il figlio di Forrest Gump*' (Mondadori) at the 2025 edition of the Strega Prize, because it restores to family relationships, with their load of attraction and repulsion, the value of a public reflection. The coming-of-age novel of a young man who cannot manage anger and anxiety, becomes a moving reportage - a genre that Ferracuti has been practising with mastery for decades - of the environments where he grew up and which he is on the verge of abandoning, projecting himself outwards in search of a reconciliation out of time - or at least a contact, which can only take place in the space of literature.
Mental toughness, determination, loneliness belong to writing as much as to running long distances and they unite Angelo Ferracuti and his father Mario; a father who a few hours before his death, in a low voice, reiterates his wish that the son with whom he has always clashed should write about him. 'Forrest Gump's son' is the nickname some friends have given Angelo because of this father who, at a certain point in his life, started running and never seemed to stop, becoming the third Italian for marathons run, marching for 48 hours non-stop (303 km)." **Lorenzo Pavolini**

"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: ANGELO FERRACUTI (text) – GIOVANNI MARROZZINI (photography)
Title: JOURNEY ON THE RIVER WORLD. AMAZON
(VIAGGIO SUL FIUME MONDO. AMAZZONIA)

Pages: 250 + 40 photographs
First Publisher: Mondadori, Strade Blu
Publication date: 30th August 2022

Rights: Worldwide

FINALIST AT ALESSANDRO LEOGRANDE AWARD 2023

THE REPORTAGE ON THE EXPLOITED AND PLUNDERED LANDS WHERE INDIGENOUS PEOPLES STRUGGLE TO SURVIVE

ENGLISH SAMPLE AVAILABLE

FIRST REPRINT AFTER ONE MONTH!

A FASCINATING STORY IN WORDS AND PICTURES THAT AIMS AT RENEWING THE TRADITION OF REPORTAGE, ON THE TRAIL OF GREAT MASTERS SUCH AS SEBASTIÃO SALGADO AND NORMAN LEWIS, THE AMERICAN JOURNALIST WHO, WITH "GENOCIDE" ("SUNDAY TIMES" 1969), EXPOSED THE TRAGEDY OF THE AMAZONIAN PEOPLES TO THE WHOLE WORLD.

"Crossing the borders of the Amazon rainforest, to its most hidden and dangerous depths, is a privilege reserved for a few. It takes courage, the right contacts, a pinch of healthy madness to enter the heart of that noisy silence called "the lung of the Earth", where uncontacted tribes still live, who want nothing to know about modernity, and animals that no biologist has so far labeled. The writer Angelo Ferracuti and the photographer Giovanni Marrozzini, with this reportage book, take the reader by the hand or push him to that last frontier. " **Sara Gandolfi, Corriere della Sera**

"A reportage that is also an exploration of an extraordinary human culture that is increasingly at risk". **Alberto Riva, Il Venerdì di Repubblica**

For years the river world has been the magnificent obsession of Angelo Ferracuti and photographer Giovanni Marrozzini: a book came out of it, that, like the classic "Let Us Now Praise Famous Men" by James Agee and Walker Evans, is not afraid of expressing itself in two different languages, one independent from the other: literary reportage and story in pictures. They both aim at reaching the ancient heart of a devastated world on which our survival, as well as its own, nevertheless depends.
Angelo and Giovanni set up the motorboat *Amalassunta* and traveled up the largest river of the planet: they met the peoples living in the heart of the forest, some on the brink of extinction, others threatened by loggers, gold diggers, multinational oil companies. The more

they move forward, the more you have the distinct feeling of hanging in the balance between the damages of exploitation and the dazzling remainders of many tenacious identities. Giovanni, attracted by the myths of creation, by the deep original cultures, by the ritual celebrations, leaves us with a tormented as well as magical vision of bodies, eyes, vegetation and water.
Angelo makes us feel the beauty of places and peoples threatened by oil companies, deforesting fazendeiros, far-right paramilitary groups.
Together with the degradation, the toxic waters, the drugs and the prostitution, the political intelligence of opponents emerges, as well as the critical exercise of those who won't give in, the stubborn resistance of the peoples: that of the Yanomami in Catrimani and of the leader Davi Kopenawa, that of the Waimiri Atroari, the revival of the Assembly of the Guaranì people in the Chaco, the militancy of Radio Ucamara in Nauta, Peru, the coexistence of twenty-three different indigenous ethnicities in São Gabriel da Cachoeira.
Fearless captains, Angelo and Giovanni left their *Amalassunta* to the *Piccolo Nazareno* Association, so that it could become a floating school - a new, small, form of resistance.

As Ryszard Kapuscinski says: "only when traveling a reporter feels at home».

And this is what happened to Angelo and Giovanni, fearless captains of the *Amalassunta*. From the river's mouth to its source, the trip renews and explores the urgency to get to know and bear witness to a world as doomed as it is determined to resist.

This trip has been documented throughout ten videos *Viaggio nel fiume mondo* "Journey on the river world":
https://lab.greenandblue.it/2021/viaggio-sul-fiume mondo/

Angelo Ferracuti has written novels and narrative reportages, including *Il costo della vita* ("The Cost of Life", Einaudi, 2013, with a photographic insert by Mario Dondero, winner of "Lo Straniero" Prize), *Andare, camminare, lavorare* ("Going, Walking, Working", Feltrinelli, 2015), *Addio* ("Farewell", Chiarelettere, 2016), *La metà del cielo* ("Half of the sky", Mondadori, 2019), *Non ci resta che l'amore* ("Love is all we have left", Saggiatore, 2021). He collaborates with a number of newspapers and magazines, and with Radio3.

Giovanni Marrozzini (Fermo, 1971) has carried out numerous reportages in Africa, Central and South America, the Balkans and the Middle East that were collected in photographic books.
Winner of many national and international prizes, in 2016 he founded *Parolamia*: in collaboration with the bookstore Hoepli, he exchanges his images (limited edition) with new literature, history and art books, creating a library for his children and other libraries around the world. His website is www.morrozzini.com

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

Pages: 240

First Publisher: Mondadori
Pubblication 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, 2103, winner of "Lo Straniero" prize), *Andare, camminare, lavorare* ("Going, Walking, Working", Feltrinelli, 2015), *Addio* ("Farewell", Chiarelettere, 2016), *La metà del cielo* ("Half of the sky", Mondadori, 2019), *Non ci resta che l'amore* ("Love is all we have left", Saggiatore, 2021). He collaborates with several newspapers and magazines, "Il Manifesto", "Avvenire", "La Lettura" of the "Corriere della Sera", and with Radio3.

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

WINNER AT RAPALLO PRIZE BPER BANCA 2024
FINALIST AT MASSAROSA PRIZE FOR DEBUT NOVEL 2024
FINALIST AT MONCALIERI LITERARY PRIZE 2024
FINALIST AT MINERVA PRIZE FOR LITERATURE AND CIVIL COMMITMENT 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: MONICA GENTILE
Title: NATALIA'S ROOM
(LA STANZA DI NATALIA)

Pages: 240
First Publisher: Giunti
Publication date: 24th 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* after receiving a mention at the Calvino Prize, and in 2019 she published the novel *Cosa può salvarmi oggi*.

Author: MASSIMO GEZZI
Title: ADRIATICA

Pages: 170
First Publisher: Gramma/Feltrinelli
Publication date: 7th October 2025

Rights: Worldwide

Foreign Rights sold: Nonsolo Verlag (Germany), NoRules (Serbia), Bulgaria (Aviana Burgas).

«BEFORE THIS BOOK, ADRIATICA DID NOT EXIST. NOW IT IS AN UNFORGETTABLE PLACE.» Andrea Bajani

THIRD PLACE IN THE INDISCRETO QUALITY CHART 2026

PROPOSED TO THE STREGA AWARD BY LAURA PUGNO with this motivation:

"(...) Everything happens in one night, on this tiny planet Solaris. Émilie disappoints her perfect friend, who is more naive than truly integrated into the ruthless social mechanism that she has always avoided, paying the monstrous price of adolescent marginalisation. Tullio discovers the deadly end of a distant love, which in the time since its end has consumed all the space of reality.
Here, the author's poetic skill lies in avoiding any flattery of consolation, any seduction of comfort. When it all ends, the protagonists and readers will find themselves in an exploded elsewhere, or a beginning of change will have been triggered within us. The happy ending in literature, Massimo Gezzi seems to be telling us, is perhaps this, today?"

TWO DESTINIES MEET IN ONE NIGHT IN ADRIATICA: SHE, EIGHTEEN YEARS OLD, EMILIE, LIVES ALL STRETCHED OUT INTO THE FUTURE, IN AN IMAGINARY ESCAPE FROM THE PLACE WHERE SHE FEELS IMPRISONED, AND HE, SIXTY YEARS OLD, TULLIO, ALL CURLED UP IN A PAST THAT THAT VERY EVENING WANTS TO FORCEFULLY COME BACK TO THE SURFACE. THAT NIGHT THE TWO WILL MAKE AN UNEXPECTED NOCTURNAL CROSSING, UNTIL A SINGULAR EVENT PUTS AN END TO EVERYTHING OR FROM WHICH EVERYTHING CAN START AGAIN.

«For these characters, marked by an apparently peaceful everyday life but with many wounds beneath the surface, Gezzi constructs an imaginary place called Adriatica, part village, part city. It is simple and welcoming, sufficiently rough and bare to encourage young people and adults to look inside themselves, to find themselves alone, to annul themselves.» **Marco Balzano, La Lettura**

«With Adriatica, poet Massimo Gezzi also confirms his talent as a narrator.»
Massimo Raffaeli – Il Venerdì

«The old and the young today inhabit different planets: Tullio, the boomer, is analog, while Emilie, the Generation Z girl, is digital. They meet because they both need to get some fresh air, they recognize each other as wounded animals, and they take care of each other for a few hours.»
Sette, Corriere della Sera

« The writing is precise, fluid, poetic but without vertigo.»
Lavinia Mannelli, Tuttolibri la Stampa

It is a mid-May evening in Adriatica, the moon is high in the sky, and the sea is almost still. Emilie walks toward the pier. She needs silence tonight. She has no desire to set foot in her home. Her eyes are swollen, and her throat is sore from screaming. Her mother drinks a bottle of wine a day and has the nerve to accuse her of being disgusting. It's too much for such a calm evening. Better the pier, better that "thing in the middle of the sea" on the strip of beach next to the outlet of the sewage treatment plant where she and Giada, her best friend, have just given vent to their desires, fantasies, and their unconfessable teenage secrets. Tullio also needs silence and the sea tonight. He is almost seventy and lives alone in the apartment his mother left him. His head is spinning, but he can't stop drinking. He blesses and curses the sea, the scent of acacia trees, the intermittent glimmer of the lighthouse, and a relic kept in a box buried in his bedroom cabinet: the image of a young woman, the most precious and dearest to him. Both the girl and the 68-year-old man walk along the Adriatic seafront and venture onto that pier, hoping to sort out their thoughts and find calm. But their lives will end up colliding and opening up to each other, and the two will discover that they share memories and secrets, gray areas and suspicions. Until, at the end of their nighttime wanderings, consumed by a fire that reignites in a pub populated by noisy and racist fans, they witness a singular event that will put an end to everything, or from which everything can begin again. **Massimo Gezzi brings together different generations, lost dreams, and naive hopes in an imaginary province, an unforgettable province of the soul overlooking the sea. He blends youth and old age in a measured, precise, and clear portrait.**

HAVE WRITTEN ABOUT "LE STELLE VICINE"

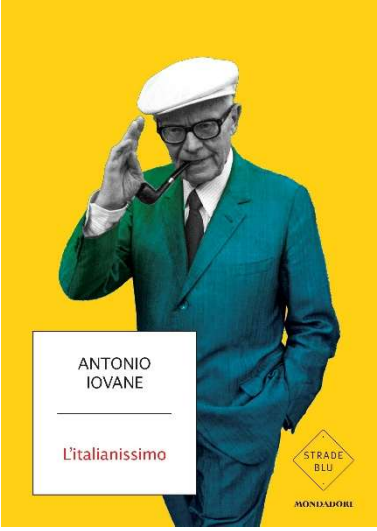
"Massimo Gezzi explores and immerses himself in the underworld of everyday life, among bars and streets, where anger, desires, and loves explode with greater force."
Marco Balzano

"Gezzi mostly uses grey as a psychological symbol for his characters, and the clarity of his style and conciseness refer to the teachings of easily identifiable masters, from Raymond Carver to our own Claudio Piersanti." **Massimo Raffaeli, *La Repubblica*, il Venerdì**

"Twelve texts of remarkable stylistic quality (...) set against a backdrop of mundane or even vulgar everyday life." **Alberto Casadei, *La Stampa*, Tutto Libri**

"Massimo Gezzi is particularly interested in portraying a world crowded with individuals who are often ignored by contemporary narratives. The story of their violence and their joys is equivalent to the dozens of underground, everyday stories that occur everywhere, in every suburb of the Western world." **Francesco Brancati, Doppiozero**

Massimo Gezzi lives in Lugano, where he teaches in a high school. He has published the poetry books *Il mare a destra* (2004), *L'attimo Dopo* (2009, **Metauro Prize and Marazza Giovani Prize**), *Il numero dei vivi* (2015, **Carducci Prize, Tirinnanzi Prize and Swiss Literature Prize** 2016) and *Uno di niente. Storia di Giovanni Antonelli, poeta* (2016). He coordinates the literary site «Le parole e le cose2». He edited the commented edition of the Diary of '71 and '72 by Eugenio Montale (Mondadori, 20202), the *Oscar Poesie 1975-2012 di Franco Buffoni* (Mondadori, 2012), *Le Poesie scelte di Luigi Di Ruscio* (Marcos y Marcos, 2019) and *La città lontana. Poesie 1993-2009 di Adelelmo Ruggieri* (Marcos y Marcos, 2021). *Tra le pagine e il mondo* (Italic Pequod, 2015) he collected ten years of interviews with poets and reviews of poetry books.He published a short stories collecion *Le stelle vicine* (Bollati Boringhieri, 2021) **in the Top 10 of Indiscreto's quality ranking.**



Author: ANTONIO IOVANE
Title: ITALIANISSIMO
(L'ITALIANISSIMO)

Pages: 240
First Publisher: Mondadori
Publication date: September 2026

Rights: Worldwide

Film Rights: Sold!

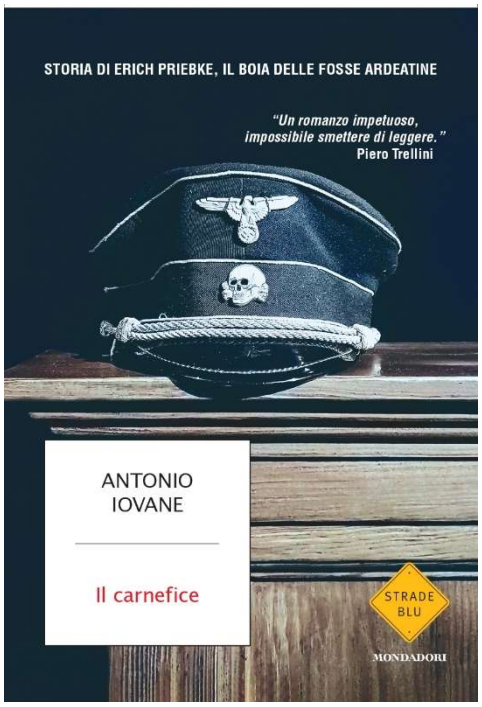
ON THE ANNIVERSARY OF HIS BIRTH, A NOVEL ABOUT THE MOST EXTRAORDINARY OF THE ITALIAN PRESIDENTS OF THE REPUBLIC: SANDRO PERTINI.

SOME OF THE MOST ICONIC IMAGES IN THE HISTORY OF OUR COUNTRY ARE LINKED TO SANDRO PERTINI. THE STORY OF HIS LIFE PROVIDES AN OPPORTUNITY TO REFLECT ON A PRESENT DEVOID OF PERSONALITIES CAPABLE OF UNITING THE COUNTRY AND BREAKING DOWN THE WALL THAT SEPARATES THOSE WHO GOVERN FROM THE CITIZENS.

June 29, 1985. In the courtyard of honor at the Quirinale, everyone is waiting for President Sandro Pertini to say his final farewell before leaving the palace. In seven intense years, the head of state carved out a leading role for himself in the history of the republic, often stepping outside the prerogatives of his role: he violated ceremonial protocol, intervened in political decisions, and placed himself at the center of the stage, never hiding his hot-tempered, vain, and capricious character. But at the same time, he had the ability to unite the country, to break down the wall that divided the people from their rulers. Except that Pertini did not show up in the courtyard of honor. The secretary general at the Quirinale, Antonio Maccanico, and Pertini's loyal secretary, Diana Ruggi, began to worry. When, after a long search, Pertini was found, he announced with his usual firmness: I am staying. The country, he says, still needs him. Maccanico has no choice but to summon the people closest to the president to the Quirinale to convince him to leave the building: from his wife, Carla Voltolina, to the founder of *La Repubblica* newspaper, Eugenio Scalfari; from the director Federico Fellini to the Prime Minister Bettino Craxi, and even Pope John Paul II. This gives rise to reflections on life, love, and power. But through these encounters, we reconstruct the exceptional story of what French President Mitterrand called a 'lived ideal': from opposition to fascism to the Resistance, through fourteen years of prison and confinement; and then the episodes of the years of the presidency of the Republic that Sandro Pertini was able to navigate as a protagonist: the massacre at the Bologna station, Vermicino, the 1982 World Cup, the earthquake in Irpinia, his friendship with Karol Wojtyla. All this is accompanied by a fundamental question: how necessary would a figure like Sandro Pertini be today?

Antonio Iovane was born on May 18, 1974, in Rome, where he lives. A journalist, he produces investigative podcasts for the Gedi group. With Minimum Fax, he published the novel *Il brigatista* (2019), which was a huge success with critics and the public, and *La seduta spiritica* (2021). Mondadori published *Un uomo solo* (2022) in the Strade Blu series, an immersive and vivid account of Luigi Tenco's last hours, and *Il carnefice* (2024), the story of Erich Priebke, the executioner of the Fosse Ardeatine.

Antonio Iovane has become one of Italy's most important investigative journalists through his podcasts, from 'Meredith' to 'Uno Bianca' to 'Il cielo sopra Ustica'. 'Nera', released monthly by OnePodcast and produced in collaboration with journalist Massimo Lugli, had millions of listeners in 2025.



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

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

Rights: Worldwide

Film Tv Rights sold!

"An impetuous novel, impossible to stop reading."
Piero Trellini

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

A SYNOPSIS OF THEMATIC STRENGTHS IS AVAILABLE

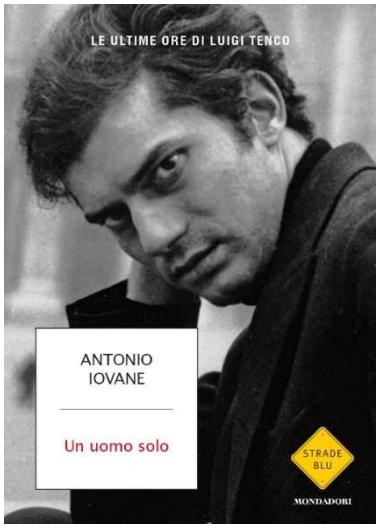
FIRST REPRINT AFTER ONE WEEK!

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. He published the novel *Il brigatista* (2019), which was a great success with critics and the public, and *La seduta spiritica* (2021), both published by Minimum Fax. In 2022, Strade Blu series - Mondadori, published *Un uomo solo,* the immersive and sparkling account of Luigi Tenco'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

Rights: Worldwide

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, t*he 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: SEBASTIANO NATA
Title: EXERCISES IN SALVATION
(LIFE-SAVING EXERCISES)

Pages: 350
First Publisher: Frassinelli
Publication date: 23th April, 2026

Rights: Worldwide

THE AUTHOR OF *"THE RESISTANCE OF THE SWIMMER"* AND "*THE EMPLOYEE*" RETURNS.

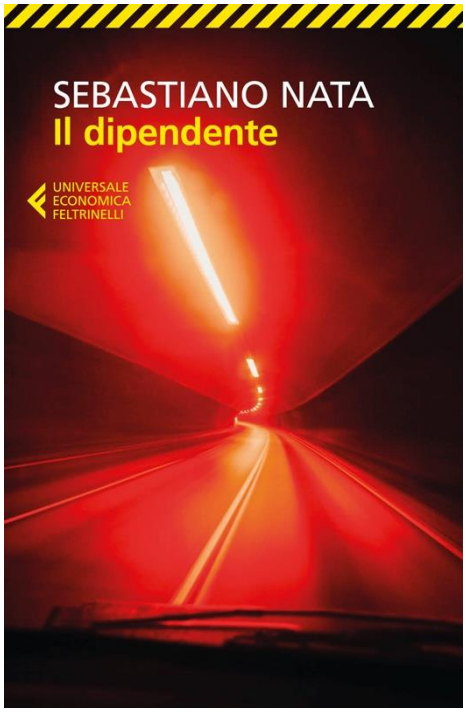
EXERCISES IN SALVATION ARE DISCIPLINE OF THE HEART, A DAILY ATTEMPT TO RECONCILE WITH ONESELF AND THE WORLD. A CRYSTAL-CLEAR NOVEL ABOUT FAITH THAT IS BORN OF DOUBT AND BECOMES A POSSIBILITY FOR REBIRTH.

SEBASTIANO NATA, WITH HIS MOST PAINFUL AND AMBITIOUS BOOK: A JOURNEY THROUGH FAITH AND LIFE, TOWARDS A REDEMPTION THAT SOMETIMES SEEMS UNATTAINABLE.

Whoever saves a life saves the entire world, says the Babylonian Talmud. But I don't believe it. It's too comforting, a fairy tale. All those hundreds of millions of damned lives will continue to be damned.

The protagonist of this novel, Gabriele Sata, is a man who cannot stop questioning the meaning of his life. In an attempt to bring order to chaos, he has written a book that spans his entire human experience: a time-consuming job, a love that fades away, the stubborn need to recognize something sacred within existence. But the novel never really ends. It revolves around the spiritual exercises promoted by Ignatius of Loyola, intimate and rigorous practices that seek to halt the flow of reality and open up a space for elevation.
Between a life spent in banking and the dream of becoming a successful writer, between the desire for happiness and the desire to care for others, Gabriele is driven by the need to save himself, to trigger an inner revolution that will restore order to the world.

Sebastiano Nata was born in Rome in 1955. His debut novel, *Il dipendente* (Theoria 1995, Feltrinelli 1997; 2025 with a preface by Emanuele Trevi), was a real literary sensation. He then published *La resistenza del Nuotatore* (1999), Mentre ero via (2004), *Il valore dei giorni* (The Value of Days, 2010), all published by Feltrinelli. With Barney Edizioni he published *La redenzione* (Redemption, 2014), with Atlantide *Tenera è l'acqua* (Water is Tender, 2020) and with Bompiani *Memoria di un infedele* (Memory of an Unfaithful Man, 2023).
A manager in various companies and also active in the third sector, his work has often been compared to that of Paolo Volponi for its intensity of experience and narrative power.



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

Pages: 154
First Publisher: Theoria, 1995
New Edition: Feltrinelli, March 2025
With the introduction by Emanuele Trevi

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: 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 though 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: GENNARO SERIO
Title: THE SHORT TRAVELLER, OR A LIFE OF EDMUND HALLEY
(IL VIAGGIATORE BREVE, OVVERO UNA VITA DI EDMUND HALLEY)

Pages: 200
First Publisher: L'Orma editore
Publication date: March 2026

Rights: Worldwide

Rights sold: Istya & Cia (France)

THE LATEST NOVEL BY THE AUTHOR OF "NOTTURNO DI GIBILTERRA", WINNER OF THE 2019 CALVINO PRIZE, AND "LUDMILLA E IL CORVO", FINALIST FOR THE 2023 CAMPIELLO AWARD, FINALIST FOR THE 2023 GIUSEPPE DESSI' AWARD, FINALIST FOR THE 2023 WOJTEK AWARD.

«I listened to Gennaro Serio's enchanting music with great respect and sincere gratitude on behalf of my neglected companion, Literature.» **Sandra Petrignani**

«Yet this is an eclectic traveler, a zigzagging traveler, who traces flashes, then discards them. A brief traveler: because the trajectories of his studies are often hints, incursions, prefigurations: because in their extension, juxtaposed with the ticking of the capricious cosmic clock, they are too ambitious: because he has always and only been written about under the sign of brevity.»

Before his name became forever linked to the most famous comet, Edmund Halley set sail from England aboard a sailing ship, the Paramour, of which he was the captain. It is 1699: a brilliant astronomer and restless spirit, Halley searches the waves of the Atlantic Ocean for elusive constellations, uncharted landscapes, and mysterious magnetic variations. Besieged by tales of portable libraries, fires, and unreliable testimonies, his logbook unfolds, welcoming, among others, the shadow of Isaac Newton, that of a tipsy Tsar visiting London, and a gallery of extravagant biographers, from John Aubrey to J. Rodolfo Wilcock, from Samuel Johnson to Giorgio Manganelli—to finally come together in an exciting sea adventure. **An erratic navigation between islands and books, The Short Voyager ironically questions the way in which an existence is narrated and sings a hymn to travel as a privileged form of knowledge.**

THEY WROTE ABOUT NOTTURNO DI GIBILTERRA:

«A daring, free, experimental, and very courageous work [...], a personal ode to literature and a labyrinth of stories in which one has the pleasure of getting lost, without ever wanting to leave.» **La Repubblica**

« A thriller in every sense of the word [...] that contrasts the increasingly consumerist tendencies of the genre with a novel that is highly enjoyable and entertaining, with a refined structure and writing style.» **La Lettura - Corriere della Sera, Ermanno Paccagnini**

«Gennaro Serio truly has a happy pen. Like his hyper-investigator, he embodies everyone else within himself. He is a reckless troublemaker who constructs an Ur-giallo, a disruptive and, at times, impertinent adventure

novel. With a broad, happily irreverent style, as only talented young people or great old men can achieve.» **Tuttolibri, La Stampa, Marcello Fois**

«It is not often that one encounters a debut of such surprising and, in some ways, disarming quality, especially when it comes from an author who is only thirty years old and yet already shows a well-defined style and, at the same time, complete mastery of his linguistic and stylistic means.» **Alias de Il Manifesto, Massimo Raffaeli**

THEY WROTE ABOUT LUDMILLA AND THE RAVEN:

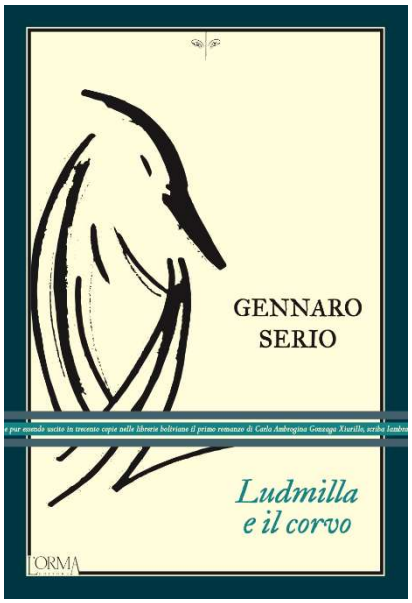
«Gennaro Serio constructs a "novel of papers" by bringing together a diary, some letters, two texts (one in German, the other in Portuguese), a doll, and references to writers from every era. A melancholic meta-literary divertissement.» **La Lettura - Corriere della Sera, Ermanno Paccagnini**

«Once again, Serio connects and integrates documentary reality and virtual history, starting with Der Rabe ("The Raven"), the title of Kafka's fourth and final novel. It was conceived during Kafka's last stay in Berlin, in the company of Dora, and inspired by an encounter in the park with a desperate little girl, Ludmilla, who had lost her doll. Moved, Kafka consoles her by writing her a series of letters in which he follows, as in a short coming-of-age novel, the existential story of the doll until the appearance of the Raven (the symbol that E. A. Poe conveys to his contemporaries), a figure of affliction and redemption at the same time.» **Alias de Il Manifesto, Massimo Raffaeli**

«Distancing himself from his tutelary deities Borges, Vila-Matas, and Wilcock, Serio does not aim to create an alternative reality compatible with our own, but rather moves into the realm of fantasy, into a parallel dimension where nothing else exists but literature and an all-consuming passion for its authors.» **L'Indice dei Libri del Mese, Mauro Maraschi**

«It is increasingly rare to come across a novel that has its roots in invention rather than in the recounting of reality, whether public or private. (...) Gennaro Serio's novel thrives on this imagination; it is a hymn to writing that restores the transparency of a vivid and visionary light to the page, nourishing it with literary echoes, suggestions of childhood, investigations into truth and falsehood, two sides of the same coin that give value to existence.» **Giuseppe Lupo (from the Nomination for the Strega Prize 2024)**

Gennaro Serio was born in Naples in 1989 and lives between Paris and Greece. He is editor and author of Alias D, the book supplement of Il Manifesto. His debut work, *Notturno di Gibilterra* (L'orma editore 2020), a hyper-literary parody of a detective story, **won the Italo Calvino Prize** and has been compared to the atmospheres of Bolaño and Eco, hailed by critics as one of the most surprising debuts of recent years. It was translated in France in 2023 with an original afterword by Enrique Vila-Matas. In 2023, *Ludmilla e il corvo* (Ludmilla and the Raven) was published in Italy, in which he imagines a continuation of Franz Kafka's famous encounter with an unknown girl in tears in a Berlin park in 1923. *Il viaggiatore breve, ovvero una Vita di Edmund Halley* (The Short Traveller, or A Life of Edmund Halley) is his third 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

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

THE LATEST NOVEL BY THE 2019 CALVINO PRIZE WINNER

Proposed for the PREMIO STREGA 2024 by Giuseppe Lupo with this motivation:
It is increasingly rare to come across a novel that is rooted in invention rather than an account of reality, whether public or private. Ludmilla and the Raven is one of these very welcome exceptions. It all begins with an anecdote: a girl is crying because she has lost a doll and Franz Kafka, to console her, invents the story of a series of letters that the doll has written for her. It is the beginning of a tightrope adventure on the trail of a text that came out of the pen of the great Prague writer, an apocryphal book, presumed, perhaps never existed, strenuously pursued by an Istanbul scholar in love with Portugal. Gennaro Serio's novel thrives on this imagination, it is a hymn to writing that restores to the page the transparency of a vivid and visionary light, nourishes it with literary echoes, suggestions of a childhood, investigations into the true and the false, two sides of the same coin that gives value to existence.

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.

***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 Petrignani

«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

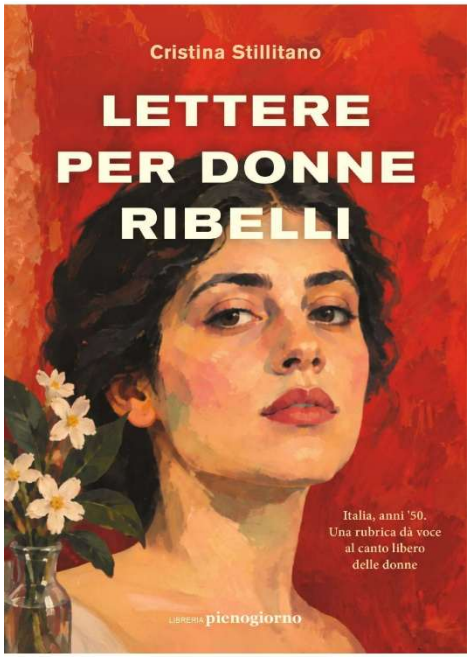
«A detective story in its own right [...] that contrasts the increasingly consumerist levels of the genre with a novel of great pleasure and enjoyment, refined structure and writing.»
Ermanno Paccagnini, La Lettura

«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 Raffaeli, 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, *Notturno 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: CRISTINA STILLITANO
Title: LETTERE PER DONNE RIBELLI

Pages: 400
First Publisher: Libreria Pienogiorno
Publication date: March 2027

Rights: Worldwide

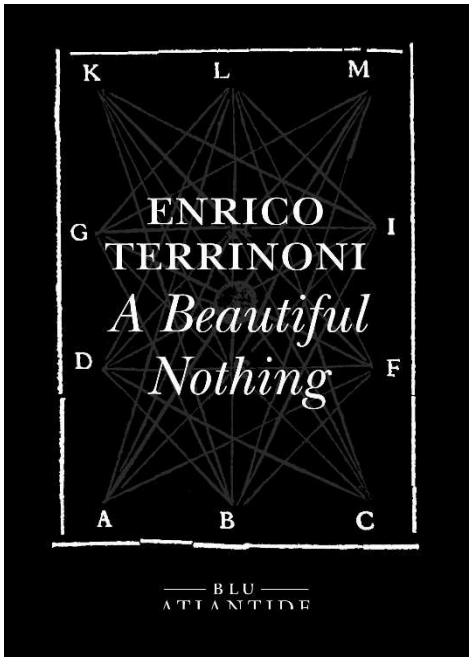
A POIGNANT AND COMPELLING NOVEL IN WHICH WOMEN'S VOICES TRANSFORM FROM A SOURCE OF SCANDAL INTO A MEANS OF HEALING AND SURVIVAL.

EVERY REBELLIOUS WOMAN PAVES THE WAY FOR ALL WOMEN.

Rome, November 1954. Marta Mariani is thirty-five years old and married to Giorgio, an influential banker who is courteous yet emotionally distant. Their union is marked by silences and misunderstandings, and the rift deepens when Marta begins to suspect him of infidelity. Thanks to her husband's connections, Marta has spent the past year writing the "*Letters to Madame Zoe*" column for the magazine *Domani Insieme* (Tomorrow Together).
At first, she responds in accordance with the norms of conventional morality, which expects women to be patient and devoted—guardians of the hearth—forbidden from putting themselves first or even harboring desires. Yet the letters she receives—filled with confessions, secrets, and agonizing questions—speak to her all too personally. She listens to everything, even what no one else wants to hear: troubles great and small, impossible loves, joyless marriages, stifled dreams, and lives already mapped out. And while she initially counseled prudence, endurance, and solutions that wouldn't unduly upset the established order—urging women to stay in their place—there comes a moment when she faces a trial by fire: one day, her answers change, becoming bolder. More truthful.
She begins telling women what no one has ever told them: that desiring something is not a fault; that choosing oneself is not selfishness; that an unhappy life need not be accepted as inevitable; that they have a choice. Her words grow increasingly direct and courageous, eventually shaking public opinion and turning the column into a national sensation.
That is when Teresa's letter arrives. It is just one letter among many—a confession, a longing, a question that could belong to thousands of women. Teresa lives in the working-class Trastevere neighborhood; nineteen years old, the wife of a farmer named Silvano, she is the queen of the local market, where she runs a fruit stall. One day, she receives a secret gift from Marcello, the young butcher: a pair of gold earrings hanging among the pears. It is a gesture that sparks a sudden, powerful attraction within her. Her sister Lina—stern and moralistic—warns her: she must forget that man immediately; a woman cannot commit adultery—the very idea is unthinkable. Besides, Silvano would crack her skull open. Teresa is torn, caught between overwhelming passion and the fear of losing everything. That is when her friend Mirella, a newsstand owner, suggests a solution: writing to the famous Madame Zoe—who

authors the column most widely read by women—to ask whether or not it is right to give in to love.
Madame Zoe's reply will have consequences neither woman could have ever imagined…
A poignant and compelling novel in which women's voices transform from a source of scandal into a means of healing and survival.

Cristina Stillitano is a professional journalist. She lives and works in Rome, where she has primarily covered foreign affairs. She is the author of the *Le inchieste di Clodoveo* mystery series, set in 1950s Rome. The first three novels *Cuore di passero ha la morte*, *La donna a metà*, and *Andrai Tornerai Non Morirai*, were self-published on Amazon, where they reached the bestseller lists; the third won the Amazon Storyteller Award in 2021. The fourth and fifth volumes, *La giostra del perdono* and *A luglio non succede mai niente*, were published by Piemme. The latest book in the series was a semi-finalist for the Giorgio Scerbanenco Prize.



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, Alfabeta2, 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: PIERO TRELLINI

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

Pages: 620

First Publisher: Mondadori

Pubblication date: July 2, 2019

Rights: Worldwide

FULL ENGLISH, SPANISH AND BRAZILIAN TRANSLATION AVAILABLE

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
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«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**

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"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**

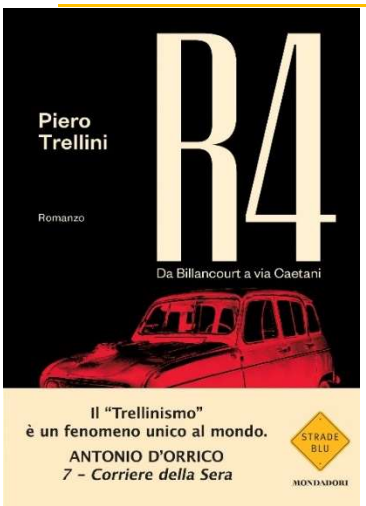
"You may wonder how it is possible to equal the size of Moby Dick by writing about twenty-two men kicking a ball .... Trellini took the trouble to analyze the whole analyzer of the protagonists of that challenge ..." **Giuseppe Culicchia, La Stampa**

"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 MARVELLOUS 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". 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 colleccion "Munizioni" directed by Roberto Saviano.



Author: PIERO TRELLINI
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

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).
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PIERO TRELLINI ONCE AGAIN SURPRISES US WITH A KALEIDOSCOPIC STORY THAT FROM A CAR BECOMES THE STORY OF A WORLD.

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"Trellinism is a one-of-a-kind phenomenon in the world".
Antonio D'Orrico – Corriere della Sera

"Piero Trellini's 'novel', *R4*, is a formidable journey backwards, zigzags, jumps, flashes in the saga, and one might say in the unconscious, of a car and a brand that in history, politics, news, customs and the collective imagination has imprinted indelible traces, even of tyres."
Marco Cicala – Venerdì di Repubblica

"A saga centred on Renault's iconic car, masterfully intertwining the stories of people and machines." **La Lettura, Corriere della Sera**

Proposed for the STREGA PRIZE 2024 by Francesco Caringella, with this motivation:
With great joy and deep conviction I propose "R4. Da Billancourt a Via Caetani' (Mondadori, 2024) by Piero Trellini for nomination for the 2024 Strega Prize.
I do so because, like authentic works of fiction, it is not one book, but several books together, knotted together by the winking, welcoming nose of France's best-selling car.
It is a book about the history of France, Italy, Europe, the two world wars, industrial dynasties and workers' struggles, a story that is told through other stories in a game of mirrors that involves and envelops an incredibly vast gallery of worlds and eras.
It is a book of men and women, of aspirations and breaths, of dreams and destinies, of suicides and adventures, of tumbles and resurrections.
It is a book that recounts, with the lucidity of a movie camera, the terrible days of Moro's kidnapping, sculpted in the harsh and cold atmosphere of the years of Lead.
It is a book that perfectly embodies the Kafkaesque lesson according to which a true novel is a blow of an ice axe that breaks the sea of ice within us." **Francesco Caringella**

«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 Oddissey (...) 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

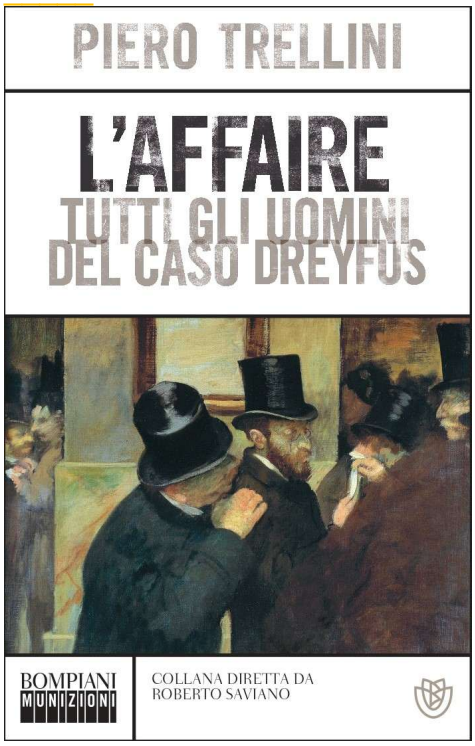
"An unpredictable novel that, starting from the recovery of the head of the supreme poet in a wooden crate in Ravenna, in 1865, retraces the figures, the atmospheres, the characters who surrounded him: from Paolo and Francesca to Guido Cavalcanti, from Guido da Montefeltro to count Ugolino." **L'Espresso**

"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”, ”ll Messaggero”, ”il Manifesto”, ”Il Foglio” and “Art e Dossier”. He published *La partita. Il romanzo di Italia-Brasile* (”The match. The story of Italy v 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: 2nd March 2022
Pages: 1370

Rights: Worldwide

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

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

"*The Affaire* is much more that 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

Here is the superb Dreyfus case rewritten as a crime fiction by Trellini. Piero Trellini in the last four years has scored three masterpieces (I think it's a world record). In addition to this superb *L'Affaire* (the father of all legal thrillers), he published *Italy- Brazil The Match* (a football Iliad) and *Danteide* (a Recherche of a lost Alighieri). **Antonio D'Orrico, 7 Corriere**

"The Dreyfus case remains a primordial scene and a dizzying laboratory of Modernity. Piero Trellini has returned that vertigo in a centrifugal book where, as in matryoshka, each story opens up another and all end up intersecting in a formidable, pyrotechnic cross-section of the period. In a climate marked by irreversible ideological, media, technological, scientific and artistic revolutions. Mutations that in some way still affect us." **Marco Ciacala, Venerdì di Repubblica**

"Exciting, titanic, simply monumental for the author's ability, exactly in historical documents, to narrate, as if it were a novel, the incredible story of Captain Dreyfus. It is in our opinion the book of the year. " **Giovanni Pacchiano**

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", "ll 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).

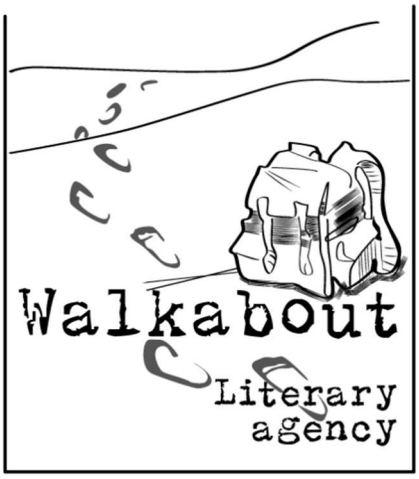
Author: LICIA TUMMINELLO
Title: THE JASMINE PICKERS
(LE GELSOMINAIE DI MILAZZO)

Pages: 400
First Publisher: Editrice Nord
Publication date: September 2026

Rights: Nord editrice

Amid jasmine fields whose blossoms scent the world's most luxurious perfumes yet conceal grinding poverty, Grazia fights to protect a war-traumatized mute child, defy a brutal male power, and pursue the forbidden dream of a different life. As whispers of rebellion spread through the fields and the women dare to lay down their baskets, their private pain ignites a collective act of defiance: a story of women's empowerment, friendship, love, and redemption at the most fragile heart of the postwar years.
Summer 1945, the Sicilian plain of Milazzo. Every night, bent and barefoot in the marshy soil, Grazia gathers jasmine on Baron 's land under the brutal control of overseers led by don Gioacchino Torre. From those blossoms comes a precious essence for French perfumes, yet for the pickers there is only poverty, exploitation and disease.
Grazia leads the jasmine pickers with quiet authority. At home, she faces the suspicion of her jealous husband Michele, while the return of Francesco — the man she once loved, now a doctor — unsettles a life built on resignation. Above all, she cannot ignore the threat that hangs over her twelve-year-old niece, Vita, and the other workers, a danger everyone sees yet no one dares to challenge.
When illness, death and violence erupt among the rows of jasmine, Grazia is forced to confront everything she has endured: humiliation, fear and the compromises that have shaped her life. Endurance is no longer enough. She chooses rebellion, and in doing so, transforms personal grief into a collective uprising that will change everything.

Licia Tumminello, born in Palermo and living in Crema, she holds a law degree. She worked in a bank while simultaneously pursuing her passions: writing and teaching yoga. She invented fairy tales for her three children and wrote short stories for friends and magazines, some of which were published and won literary competitions and awards. Her unpublished novel, "Undici Giorni," entered her in the 35th edition of the Italo Calvino Literary Prize, being one of the 29 authors selected by the Reading Committee, and won the 2023 Giorgione Prize. In June 2025, her short story "Gelsomina" won the Squilibri Festival. "Le gelsominaie di Milazzo" is her debut novel.



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 represent few foreign writers as the Greek Ersi Sotiropoulos (2025 Nobel Price candidate, translated in 10 languages) and the Turkish Burhan Sonmez (Pen Writers President, translated in 21 languages), as well as some leading Italian writer as Simonetta Agnello Hornby, Pino Cacucci, Simona Baldelli, Piero Trellini, Enrico Terrinoni, Adrian Bravi, Nicola Brunialti, Francesco Caringella, Matteo Cavezzali, Antonio Iovane, VVVVV, and new and talented voices as Giulia Baldelli, Emanuela Fontana, Giacinta Cavagna , Silvia Ciompi, Anna Bonacina, Carola Benedetto, Luciana Ciliento, Caterina Manfrini, as in the fields of literary and commercial fiction, children's fiction, and general non-fiction.
In twelve years WLA has forged solid and fruitful relationships with 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, Bologna and Turin.
The agency is based in Rome, Italy.
Walkabout Literary Agency is proud to be one of the 37 founders 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 trasmitting 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.