

Pino Cacucci Rights List



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

Publisher: Mondadori
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Pag. 200

Rights: Worldwide

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

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

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

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

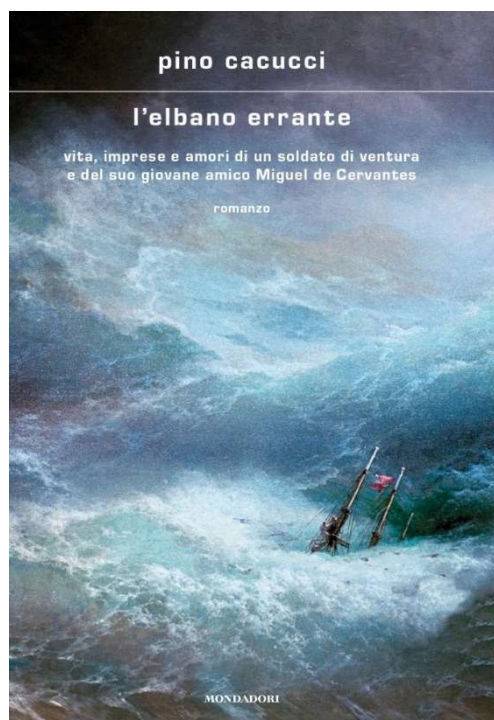
Parral, 1916. Pancho Villa is wounded, hiding in a cave in the desert. The abuelo, who is then still little Dieguito, regularly brings him the necessities of life, at the risk of being captured. Dieguito moves swiftly and carefully. He can stand up to the gringos, and he knows he has a very important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

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

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



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Author: PINO CACUCCI

Title: THE ELBAN ERRANT - LIFE, DEEDS AND LOVES OF A SOLDIER OF FORTUNE AND OF HIS YOUNG FRIEND MIGUEL DE CERVANTES

(L'ELBANO ERRANTE - VITA, IMPRESE E AMORI DI UN SOLDATO DI VENTURA E DEL SUO GIOVANE AMICO MIGUEL DE CERVANTES)

First Publisher: Mondadori

Publication date: 31st May, 2022

Pages: 936

Rights: Worldwide

**WINNER OF THE MANZONI AWARD 2022
FINALIST AT ACQUI HISTORY AWARD 2022
FINALIST AT MASTERCARD LITERATURE
AWARD 2022
FINALIST AT CAPRAIA AWARD 2023**

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PINO CACUCCI SETS IN MOTION A GIANT NARRATIVE MACHINE GRINDING ADVENTURES, HISTORY, POETRY, SHIPS, ARMS, COMMANDERS, CONCUBINES, RELIGIOUS BELIEFS, BATTLES, MASSACRES AND SENTIMENTS.

AN ADVENTURE ABOUT REPRESSION AND INJUSTICE, "THE OTHER SIDE OF THE RENAISSANCE".

**"Cacucci is a craftsman, a builder of plots, atmospheres and characters."
Federico Fellini**

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"The simple soldier of the Tercios Viejos de Napoles Miguel de Cervantes Saavedra was sitting on the barrack cot, sipping red wine with the Sargento Mayor who was in charge of his company of infantrymen; the other was standing, his back leaning on the wall next to the large window overlooking the alleys that rose steeply up to Castel Sant'Elmo.

The familiarity that had been established between them, after a series of vicissitudes, was encouraged by the good red wine...

«Why do they call you Elban?»

«I come from an island off the Grand Duchy of Tuscany, Elba. Tormented by the Turks, who burned my mother alive and kidnapped my sister, at the time hardly more than a child... And I will find her.»

The Spanish man took another sip, with a pensive expression.

«You will find her... and do you know where she is now?»

«Yes.»

Miguel understood that that issue had to be left to settle, and later on, perhaps... He preferred to satisfy other curiosities.

«How long have you been fighting?»

«Since I was fifteen years old.»

Miguel raised his eyebrows, thinking that this forty-something veteran had to have been to hell and back; besides, his face, that looked like it had been carved in stone and marked by all kinds of scars, was an adventurous tale in itself that piqued his desire to know more.

«Without ceasing?» asked Miguel.

«Without respite.»

«Aren't you tired of all the blood?»

Lucero nodded slowly.

«Yes. But only Sister Death will give me peace.»

«Why do you call it that? Are you devoted to Saint Francis? I thought you were to Archangel Michael.»

«I'm devoted only to this» he answered patting the hilt of his sword in the sheath.

«Well, after all, the sword is a cross, in every way...»

Elba Island, spring of 1544. The Turkish corsairs, led by Khayr al-Din known as Barbarossa, admiral of the fleet of Suleiman the Magnificent, disembark at night on a beach nearby Longone - today Porto Azzurro - starting the invasion of the island.

Sixteen-year-old Lucero and his sister Angiolina, one year younger, are preparing for squid fishing: the night is favorable, but in truth the Red Moon is shining, an ill omen. Sure enough, the Turkish corsairs arrive, wounding Lucero and kidnapping Angiolina.

Lucero becomes an "unbeatable dueler" and a soldier of fortune, driven by an overwhelming feeling of revenge, and Angelina enters the Lord of Algiers' nuptial bed: she changes her name to Aisha, she gives a son to the sovereign of the corsair city-state, becoming the Favorite.

Lucero ("the Elban errant") goes on to slaughter Turks while Angiolina-Aisha ("the Christian whore") is the right hand woman of the Pasha.

Lucero falls into disgrace - for a murder committed as an assassin - with the Duke of Tuscany, he joins the Tercios of Naples and sets sail on a galleon en route for Veracruz, in the Nueva España (that is Mexico), land of the brutal Conquistadores. Then he comes back to Europe and finds himself fighting at Lepanto, the "Battle of the battles". And that's where he meets, hardly more than twenty years old, **Miguel de Cervantes Saavedra**, who fled Spain after killing (or perhaps only seriously wounding) a man in a duel (who had ridiculed his poems...). Lucero found out from the Trinitarian friars (who in Algiers negotiate the liberation of Christian slaves) that Angiolina is there, and she is alive. All that's left to do is exact his revenge and take his sister and nephew Jalal with him.

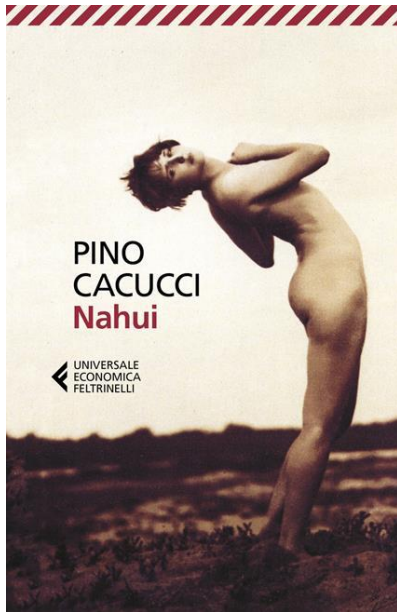
Pino Cacucci sets in motion a giant narrative machine grinding adventures, history, poetry, ships, arms, commanders, concubines, religious beliefs, battles, massacres and sentiments. Through Lucero we follow Cervantes from Lepanto to the writing of *Don Quixote*. With Angiolina/Aisha we are on the stage of Algiers, the corsair city-state par excellence. Everything becomes - synthesis of the spirit of the novel - *adventure*. But an adventure about repression and injustice, *the other side of the Renaissance*.

At the end of the novel, an "epilogue" narrates the life of Cervantes from the liberation in Algiers - which occurred on October 24th, 1580 - until Don Quixote, through frustrations and disappointments, every kind of difficulty (among which a period in prison) and a wretched life in various professions... There may be a sequel to the novel.



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Title: NAHUI

First Publisher: Feltrinelli

Publication date: October, 2005

Pages: 234

Rights: Worldwide

[Watch Pino Cacucci's video - presentation](#)

“And I love you from afar, from up close, I love you with madness, with the madness of my intelligence and my desire”

In 1961, poet Homero Aridjis meets a poor wretch on the street, she is selling old postcards for small change, old images of herself young, naked, beautiful. Her emerald eyes are still shining and the poet recognizes her: it's Carmen Mondragon, also known as Nahui Olin, the most beautiful woman in Mexico City when the most beautiful women in the world were in Mexico City. In the 1920s and '30s. The years of the revolution, of Emiliano Zapata and Pancho Villa. The time when, in the name of the people and a freedom that seemed just a few steps away, a handful of artists and intellectuals shook an entire country's culture and politics, creativity and morality to its foundations. The legendary story of Nahui takes place exactly against this background. Beloved daughter (to the point of incest) of General Mondragon, Carmen hardly tolerates her mother's self-pitying conformism and her father's ambiguous rigidity. In order to escape from her family, she marries without passion the attractive cadet Manuel Rodriguez Lozano. A tormented bisexual. Carmen gives Manuel a son who dies an infant in mysterious circumstances, they even say he has been killed by his mother. After a long period in Europe and the General's death, Carmen comes back to Mexico and starts painting: she has relationships with all the most restless artists of Mexico City, she writes poems, poses for Diego Rivera's murals and for a great photographer like Edward Weston, and she has an affair with the temperamental and violent painter and vulcanologist Gerardo Murillo, also known as Dr Atl. Madness, morbidity, whirlwinds of jealousy and submission, unchained senses and chained affections are the ingredients that turned Gerardo and Carmen's love story into a fiery legend. **Pino Cacucci recounts the extraordinary character of this woman, later fallen into oblivion, to give shape and rhythm to a great story of souls in rebellion against the world and themselves, souls in and out of History who touched a dream of freedom so extreme it could not be attained.**

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Author: PINO CACUCCI

**Title: NOBODY CAN BRING YOU A FLOWER
(NESSUNO PUÒ PORTARTI UN FIORE)**

First Publisher: Feltrinelli

Publication date: April, 2012

Pages: 208

Rights: Worldwide

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

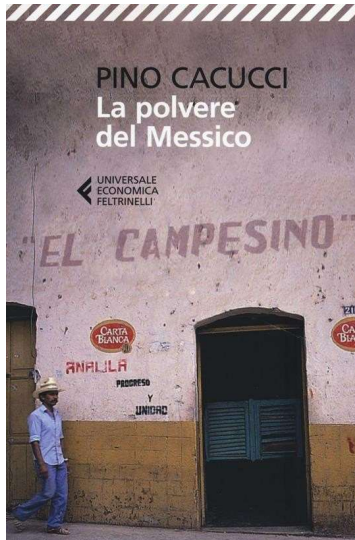
**“It’s not enough to hide, you used to say, we must
free him from this wretched country”**

**“The echo reverberating in the high naves of the
church dies out with the last breath of one of the
most generously impassioned women and of the
most fervid minds of post-revolutionary Mexico”**

Pino Cacucci’s imagination and historical memory are crowded with rebels. They are not necessarily all-round heroes. They don’t necessarily have the ideological rigor of a doctrine or the vigor of a political faith. They have not necessarily entered the fame that becomes legend. But they do share a common trait: they embody a deep intolerance for conformism and injustice, in an act or a in whole lifetime. Pino Cacucci’s rebels usually rebel against their very own will, and chase destiny with enamored lightheartedness. This book tells the story of Horst Fantazzini, the kind bandit, protagonist of disastrous attempted jailbreaks. It tells the story of the beautiful and shameless Edera De Giovanni, who confronts, at nineteen years old, the Fascist hierarc, ends up in prison, comes out, contacts the leaders of the fight for liberation, is captured, tortured and shot in Bologna. It tells the story of Antonietta Rivas Mercado, enthusiastic culture pioneer in 1920s Mexico, who suffered from unfortunate love affairs and committed suicide in Paris (she shoots herself in Notre-Dame). It tells the story of Clément Duval, illegalist anarchist, theorist of revolt and expropriation, sentenced to hard labor on the Salvation Islands, who tried to escape by sea at least twenty times. It tells the story of Sylvia Ageloff, unsuspecting instrument in the hands of Ramón Mercader to enter Trotsky’s entourage and kill him. It tells the story of the bandit Sante Pollastro, who inspired also singer-songwriter Francesco De Gregori. And of the French partisan Louis Chabas, also known as Lulù, who fought in the Langhe, an expert in disguises.

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Autore: PINO CACUCCI

**Titolo: MEXICO DUST
(POLVERE DEL MESSICO)**

First Publisher: Feltrinelli

Publication date: 31st May 1992-2002-2023

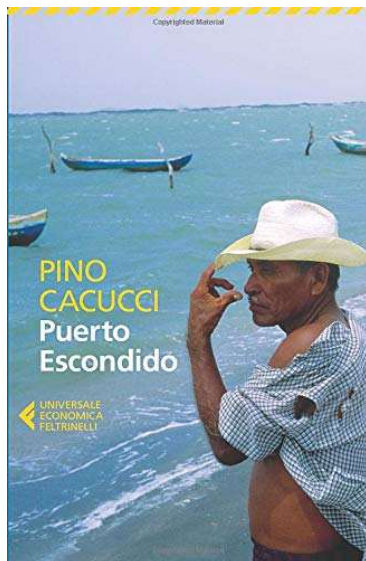
pag. 280

Rights: Worldwide

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

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

Pino Cacucci (1955) published *Outland rock* (Transeuropa, 1988, MystFest prize; Feltrinelli, 2007), *Puerto Escondido* (Interno Giallo, 1990, then Mondadori and finally Feltrinelli, 2015) from which Gabriele Salvatores made the film of the same name, the biography of Tina Modotti *Tina* (Interno Giallo, 1991; Feltrinelli, 2005), *San Isidro Fútbol* (Granata Press, 1991; Feltrinelli, 1996) from which Alessandro Cappelletti made the film *Viva San Isidro* with Diego Abatantuono, *The dust of Mexico* (Mondadori, 1992; Feltrinelli, 1996, 2004), *Escape points* (Mondadori, 1992; Feltrinelli, 2000), *Forforfora* (Granata Press, 1993), later expanded in *Forforfora e other misfortunes* (Feltrinelli, 1997), *In any case, no regrets* (Longanesi, 1994; Feltrinelli, 2001), *Justice is us* (with Otto Gabos; Rizzoli, 2010). With Feltrinelli he has also published: *Walking. Encounters of a wayfarer* (1996, Earth Prize - City of Palermo), *Demasiado corazón* (1999, Giorgio Scerbanenco Prize at the Courmayeur Noir in Festival), *Ribels!* (2001, Fiesole Narrativa special jury prize), *Gracias México* (2001), *Mastruzzi indaga* (2002), *Oltretorrente* (2003, finalist for the Paolo Volponi national literary prize), *Nahui* (2005), *Partly out of love, partly out of anger* (2008, published in the Universale economica in two volumes entitled *Vagabondaggi*, 2012, and *La memoria non m'inganna*, 2013), *The whales know. Journey to Mexican California* (2009, 2010 Emilio Salgari Prize), *¡Viva la vida!* (2010; "Audiolibri Emons-Feltrinelli", 2011), *No one can bring you a flower* (2012, Chiara prize), *Mahahual* (2014), *Those of San Patricio* (2015), *Mujeres* (2018; with Stefano Delli Veneri in the Feltrinelli Comics series) and, in the Zoom digital series, *Tijuanaland* (2012), *Colluttorius* (2012), *Campeche* (2013), *Acapulco* (2014), *Secondary railways* (2014) and *Irlanda por siempre!* (2015; with illustrations by Stefano Delli Veneri). For Feltrinelli he also edited *Latinoamericana di Ernesto Che Guevara e Alberto Granado* (1993) and *Me, Marcos. The new Zapata tells* (1995). He has translated numerous Spanish and Latin American authors into Italy, including Claudia Piñeiro, Enrique Vila-Matas, Ricardo Piglia, David Trueba, Gabriel Trujillo Muñoz, Manuel Rivas, Carmen Boullosa, Maruja Torres, Carlos Franz and Manuel Vicent. **Some of his novels are translated into 7 languages and two of his works are currently optioned for two international TV series.** In 2022, Mondadori published *The wandering Elban*. Life, exploits and loves of a soldier of fortune and his young friend Miguel de Cervantes.



Author: PINO CACUCCI

Title: PUERTO ESCONDIDO

First Publisher: Feltrinelli

Publication date: 1990/2015/2023

Pages: 400

Rights: Worldwide

BASED ON THIS NOVEL, THE HOMONYMOUS FILM BY THE OSCAR-WINNING DIRECTOR GABRIELE SALVATORES FOLLOWS THE SPIRIT OF THE SO-CALLED "ESCAPE TRILOGY".

THE DESIRE TO ESCAPE FROM MONOTONY AND EVERYDAY LIFE RETURNS AGAIN TO FIND THE FREEDOM THAT HAS ALWAYS BEEN DREAMED OF AND GIVE A NEW MEANING TO ONE'S EXISTENCE.

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

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

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

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

Pino Cacucci, (1955) Born in Alessandria he grew up in Chiavari, near Genua, and moved to Bologna in 1975 to study at the faculty of the performing arts. In the early 1980s he spent long periods of time in Paris and Barcelona, and then in Mexico and in Central America, where he lived for a few years. He is a translator and was awarded several prizes, including that for the best translation from the Cervantes Institute in Rome, and the Premio Italia-México 2017 awarded in Mexico City. He published *Outland rock* (Traseuropa, 1988, winner of the MystFest prize; Feltrinelli, 2007), ***Puerto Escondido*** (***Interno Giallo***, 1990, then Mondadori and finally Feltrinelli, 2015) upon which Gabriele Salvatores based the homonymous film, *Tina* (Tina Modotti's biography), upon which a Mexican producer is developing a tv series, *San Isidro Fútbol*, upon which Alessandro Cappelletti based the film *Viva San Isidro*, starring Diego Abatantuono, (*Interno Giallo*, 1991; Feltrinelli,

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



Author: PINO CACUCCI
Title: VANISHING POINTS
(PUNTI DI FUGA)

Pages: 400
Publisher: Feltrinelli
First edition: 2000 – **Last edition:** 2019

Rights: Worldwide

“The vanishing point is that from which an infinite number of lines can be drawn: just follow them to discover as many realities, dimensions and worlds”.

ANDREA DURANTE ACCEPTS AN APPARENTLY SIMPLE JOB, BUT JUST LIKE IN A HOUSE OF CARDS, WHERE BRUSHING AGAINST THE BASE IS ENOUGH TO BRING EVERYTHING DOWN, THE EVENTS WILL PLUNGE THE KILLER INTO A WHIRLWIND OF CHASES AND ESCAPES.

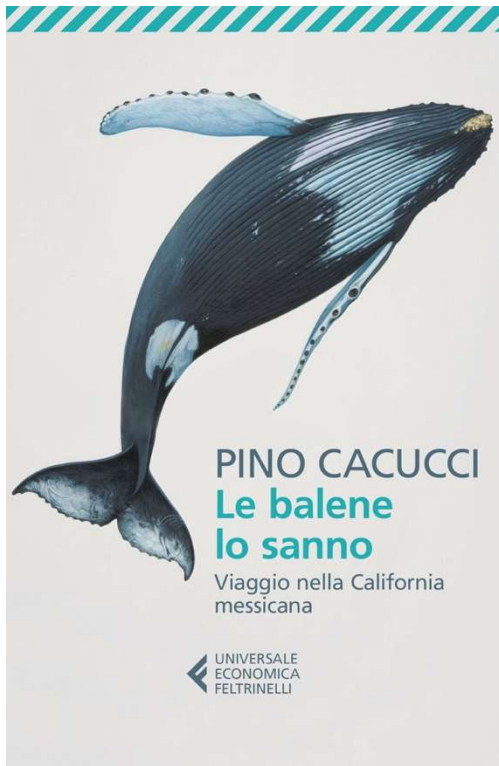
A nostalgic misfit, killer “for necessity”, his life in hiding in Paris of the 1980s, a simple murder for hire that turns into a complex plot, laden with reminiscences from the past, a friendship that is complicity, an escape to Mexico: the story of Andrea Durante. A bit noir, a bit crime fiction, it doesn't take itself too seriously while unraveling a string of murder victims, in a world populated by lunatics, losers, modern characters and new outcasts who improvise as killers because they have nothing else to do.

And just like in a house of cards, where brushing against the base is enough to bring everything down, the events will plunge the killer into a paranoid whirlwind of chases and escapes, of shootings and violent interrogations, of false promises and agreements based on nothing, made between shady characters who in exchange for some pocket money or an extra grain of power wouldn't hesitate to betray their partners in crime. The ending, unexpected, strenuously postponed several times, but inevitable, proves to be a liberation for the protagonist, a need to close a chapter of his life to build a new one, that will be some place else, but he won't be able to completely break free from his past.

Vanishing points is written in a lively and concrete style, full of vivid images and animated dialogues. The author rehabilitates the concept of escape, by making it not the choice of cowards, but the only viable option for those who are not willing to compromise and deny their beliefs. The hero - or antihero - of this novel where the tension and interest increase page by page, reveals a dual personality: he works his way up in the crime scene with his gun, but at the same time he displays an extremely high level of intelligence, he is fairly well educated, he speaks several languages and is able to deal with issues that are not usually among the talents of a hitman.

Pino Cacucci. Pino Cacucci, (1955) Born in Alessandria he grew up in Chiavari, near Genua, and moved to Bologna in 1975 to study at the faculty of the performing arts. In the early 1980s

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



Author: PINO CACUCCI
Title: WHALES KNOW IT
(LE BALENE LO SANNO)

Pages: 168
First Publisher: Feltrinelli
Publication date: January, 2018

Rights: Worldwide

«One of the most fascinating mysteries of Creation is the song of humpback whales».

An incredible journey through Mexican California, with Alberto Poli's magnificent photographs.

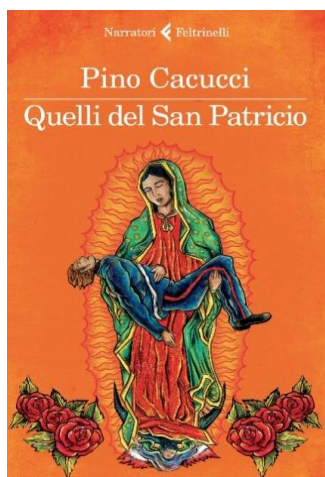
Baja California, the Mexican California, is the longest peninsula in the world, almost two thousand kilometers stuck in the heart of the Pacific Ocean. Pino Cacucci has returned to "his" Mexico to cross it and to narrate it, from south to north, from La Paz to the Tijuana border. Along Carretera Federal 1, also known as Transpeninsular, he collected stories of pirates and buried treasure, of Jesuits and abandoned missions, of Indians and lost travelers. Following in the footsteps of Steinbeck, who traveled here in 1940, he rediscovered legends of queens and giant pearls. And of course he immersed himself in the amazing nature of the Baja, in the endless expanses of cactus, in the moonscape of the salt flats, in the mountains that are shaped like women. And in the bays of enchantment where whales merrily approach to play with the boats of fishermen. Because Mexico was the first country, more than sixty years ago, to create protected reserves for these animals of mysterious intelligence, and they know it-the conscience of the planet-that humans are not all killers, and that a more authentic and friendly humanity lives in these parts.



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Author: PINO CACUCCI

Title: **SAN PATRICIO'S BATTALION**
(QUELLI DEL SAN PATRICIO)

Pages: 280

First Publisher: Feltrinelli

Publication: 2015

Rights sold to: Grijalbo, Random House México (Spanish world, except Spain), Spain (Hoja de Lata)

His previous books has been translated in: USA (St. Martin's Press), UK (Haus, Read and Noir Books), France (Christian Bourgois Éditeur, Éditions Gallimard, Éditions Belfond, Payot & Rivage), Switzerland (Diogenes), Germany (Krüger, White Star Verlag), Spain (Roca Editorial, Hoja de lata), Mexico (Grijalbo), Greece (Agra), Portugal (Ambar), Denmark (Klim).

SAN PATRICIO'S BATTALION IS ABOUT THE FAILED BATTLE OF JOHN RILEY, AN IRISH EMIGRANT WHO LEFT THE AMERICAN ARMY FOR THE MEXICAN SIDE, IN SEARCH OF JUSTICE AND PEACE. IT'S ABOUT THE MADNESS OF WAR - A BOOK THAT RESURRECTS, ALONG WITH A LITTLE - KNOWN EPISODE IN AMERICAN HISTORY, THE TRUTH (OR AT LEAST PART OF THE TRUTH) THAT WE OTHERWISE DARE NOT TO KNOW

Captain John Riley is among the few survivors of a war that devastated Mexico. he is now being looked after by a former guerrilla fighter and his faithful friend Consuelo, in a humble home in Veracruz. In 1846, America used the war as a pretext to annex Texas and also to occupy, during approximately two years of fighting, California, Utah, Colorado, Nevada, Arizona, and New Mexico. The conflict marked a singular phenomenon: a large number of the Irishmen enrolled left the American forces in order to join the Mexican army. Among them was the artillery lieutenant John Riley, who formed the Batallón San Patricio, and who would go on to inflict severe damage to the troops led by Generals Taylor and Scott. These Irishmen were considered not only deserters but symbols of supreme betrayal. After the war's last battle, in the suburbs of Mexico City, the triumphant troops attacked the few surviving members of the San Patricio unit, and, with extreme ferocity, flogged them and branded them with the letter "D," for deserter. Then they hanged them. All but one: Captain Riley. Mexico was a place Riley could call home. And now, after the fighting recedes, the epic wave of memory returns, the horror of the massacres as well as the memory of the close but troubled friendship between Riley and Captain Aaron Cohen, the head of West Point.

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Author: PINO CACUCCI
Title: SAN ISIDRO FUTBÓL

First Publisher: Feltrinelli

Publication date: March, 2009

Pages: 400

Rights: Worldwide

THE FUNNIEST FUTBÓL MATCH IN THE HISTORY OF LITERATURE, BETWEEN EPIC BRAWLS, REVOLVER SHOTS, GOALIES WITH DIARRHEA AND FIELDS MARKED WITH WHITE POWDER WITH MAGIC POWERS. IN THE DEEPEST AND MOST ISOLATED AREA OF MEXICO, A RAGGED, IRRESISTIBLE COMEDY OF ERRORS TAKES PLACE.

**IF YOU WANT TO COLOR A GLOOMY DAY, GO TO SAN IDISRO.
IF YOUR DAY IS ALREADY COLORFUL, GO ANYWAY!**

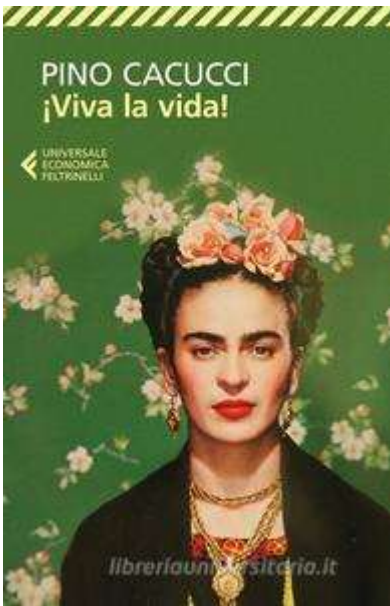
After Puerto Escondido, Pino Cacucci inspires another film: Viva San Isidro! The director, Alessandro Cappelletti, signs a fun and carefree comedy.

“Father Pedro stood in the backlight, against a burning sky, his hands on his hips and his legs apart”.

On the border between the Mexican states of Oaxaca, Puebla and Veracruz, a small airplane loaded with bags of white powder crashes into the forest. The local farmers think it is fertilizer, but for the more experienced eyes of an official, it is immediately evident it's cocaine. The young champion of the San Isidro soccer team, exhausted by his first night of love, collapses on the field... The C-series drug dealers' arrival triggers a jumble of events. This is the starting point. A page in the Mexican crime section. That Pino Cacucci turns into an exhilarating tale halfway between a western and a brilliant comedy, in a whirlwind of inventions and characters. Father Pedro stands out, chiseled in light - actor Diego Abatantuono lends his face and imposing physique to play his part in the film *Viva San Isidro* by Alessandro Cappelletti, based on the novel.

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Author: PINO CACUCCI

Title: FRIDA. VIVA LA VIDA!

Pages: 81

Publisher: Feltrinelli

First edition: 2010

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

A LONG SELLER WITH MORE THAN 70.000 COPIES SOLD!

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

"Cacucci is a craftsman, a builder of plots, atmospheres and characters." Federico Fellini

[See The Interview To The Autor](#)

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

"The rain...

I was born in the rain

I grew up under the rain.

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

I was born in a pouring rain shower.

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

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

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

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

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

But... I love life as I love Diego. And sometimes, I confuse hate for this hellish life with the hate for Diego who drags me to the hell and then helps me to get out of it. He gives back to me the power to go beyond the anguish

and he sinks me into despair a thousand times. But I know that the anguish is inside me: Diego is only the spark that unleashes it.

Every day, every night... I loved Diego. I hated him. He was the cause and the result. The sun and the moon. The day and the night. Diego, my life and death. My illness and cure. My conscience. My delirium. The sweetest lymph, the most desolated desert. My scorching heat and rain. The faith in myself and the disdain for the way I was tortured, without imposing any limits”.



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Author: PINO CACUCCI

Title: DEMASIADO CORAZON

Pages: 232

Publisher: Feltrinelli

First edition: 1999 – **Last edition** 2017

Rights: Worldwide

Rights sold to: Grijalbo Penguin Random House (Spanish world).

A POLITICAL THRILLER, A MEXICAN TRIP FROM THE ENDLESS NORTH TO THE DEEPEST RECESSES OF THE ANCESTRAL SOUTH, A MISADVENTURE NOVEL BASED ON TRUE EVENTS WHICH DENOUNCES A MASS CRIME.

SCERBANENCO PRIZE 1999

9 EDITIONS – MORE THEN 70.000 COPIES SOLD

***"Cacucci is a craftsman, a builder of plots, atmospheres and characters."* Federico Fellini**

"We've got time, mi amor. There's no need to tell me everything right now." Bart, a gringo with a Latino face, crosses the border at Tijuana. This is just one of the many jobs he has always performed with the same indifference: killing a man who poses a threat to the interests of a multinational pharmaceutical corporation. In Tijuana, however, he will meet a determined Italian video journalist, Leandro. One the one hand the cynical professional hit man, on the other the passionate utopian: somehow they end up connecting in mysterious ways against an occult and homicidal power. Both might be pursuing their last mission, and there will be no winner in the end: perhaps just survivors. The real main character, however, is Mexico, a land with "too much heart": a proud and noble land which has been insulted and plundered for centuries and yet would not yield to the new colonialism.

A political thriller, a Mexican trip from the endless North to the deepest recesses of the ancestral South, a misadventure novel based on true events which denounces a mass crime.

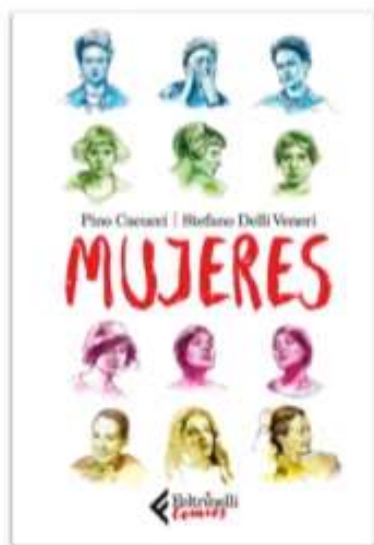
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Crime Fiction

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Author: PINO CACUCCI – STEFANO DELLI VENERI

Title: MUJERES

Pages: 180

Publisher: Feltrinelli

First edition: 2018

Rights: Worldwide

“Do not remember us as being sad: we had fun in our day. We passionately bit life”.

“This is the fascinating and suggestive story of several brave, independent and socially and politically active women from the early 20th century. Thanks to them civil progress and renewal occurred in

Mexico well before they did in Europe or in the United States”. **Simona Maggiorelli, Left**

“Cacucci is a craftsman, a builder of plots, atmospheres and characters.” **Federico Fellini**

The wonderful Mexican rebel women of the 1920s and 1930s come back to life in this book thanks to Pino Cacucci's words and Stefano Delli Veneri's illustrations. In Mexico City in the 1970s, just outside the majestic Palacio de Bellas Artes, an old woman sells cheap old photos to the tourists, where naked women are depicted. A young poet recognizes her from the bright and unmistakable eyes: it is Nahui Olin.

So the story begins: through the words of the old and forgotten Nahui a world unfolds filled with extraordinary cultural creativity, where women lead the true revolution. The word itself, “feminism”, was born in Mexico at the time of the creation of the first Ligas Feministas. And some *mujeres escandalosas* (“escandalosas” meaning both outrageous and dramatic) become the leaders of the country's cultural life: Antonieta Rivas Mercado, who laid the basis for Mexican modern theater; Nellie Campobello, founder of the national ballet; Frida Kahlo, the youngest and brightest of all; Chavela Vargas, singer who became a symbol for *mexicanidad*; Elvia Carrillo Puerto, the first female member of parliament at a time when women are not allowed to vote; and Tina Modotti, the Italian photographer who made friends with many of these women and in Mexico City took some pictures that became legendary in the history of photography. And of course Carmen Mondragón, who changed her name to Nahui Olin: painter, poetess, writer, pianist, muse and model for many artists, an indomitable woman of rare beauty.



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Author: PINO CACUCCI
Title: IN ANY CASE, NO REGRETS
 (IN OGNI CASO NESSUN RIMORSO)

Pages: 320
Publisher: Feltrinelli
First edition: 2013

Rights worldwide

Rights sold to: Fondo de Cultura Economica (World Spanish)

PINO CACUCCI REBUILDS WITH DOCUMENTARY KNOWLEDGE, RHYTHM AND LOVE, A VERY PECULIAR BIOGRAPHY OF JULES BONNOT: WORKER, ROBBER, SOLDIER AND NO LESS THAN THE DRIVER OF SHERLOCK HOLMES' CREATOR, SIR ARTHUR CONAN DOYLE.

"Sometimes a man needs to face death to real comprehend what life is".

"Cacucci is a craftsman, a builder of plots, atmospheres and characters." Federico Fellini

"I had the right to live, that happiness. You have never accorded this to me. And then, it was worse for me, worse for you, worse for everyone..."

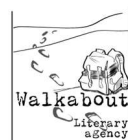
Should I regret what I have done? Perhaps. But I don't have any regrets. Nostalgia yes, but in any case, no regrets..."

This is what Jules Bonnot wrote on a graph paper notebook, before was shot to death by the police. In the first years of the last century, he was Paris public enemy, brilliant robber, cars and engines enthusiast. He was a gang leader of murderous anarchists that terrorized France and led to a cruel anti-proletarian repression. Pino Cacucci rebuilds with documentary knowledge, rhythm and love, a very peculiar biography of Bonnot: worker, soldier and no less than the driver of Sherlock Holmes' creator, sir Arthur Conan Doyle; and then the dream of a furious happiness for a long time caressed, turns him into the first robber using cars and into the devout anarchist capable of excessively hit the bourgeois society, creating chaos, making as much noise as possible, risking all for all.



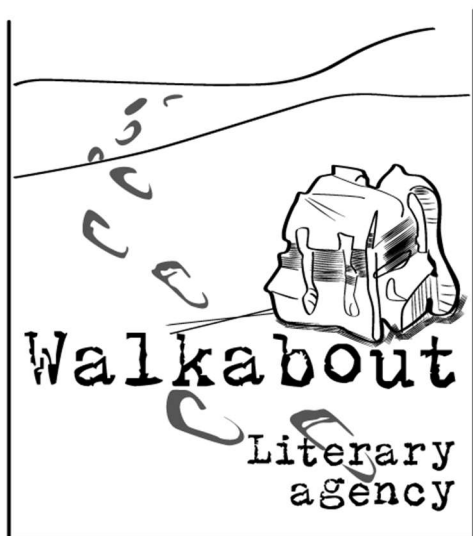
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ABOUT US

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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 various leading Italian and foreign writers as well as some new and talented voices, in the fields of literary and commercial fiction, children's fiction, and general non-fiction. In nine 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, Milan and Turin.

Wla it's based in Rome, Italy.

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

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

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

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

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