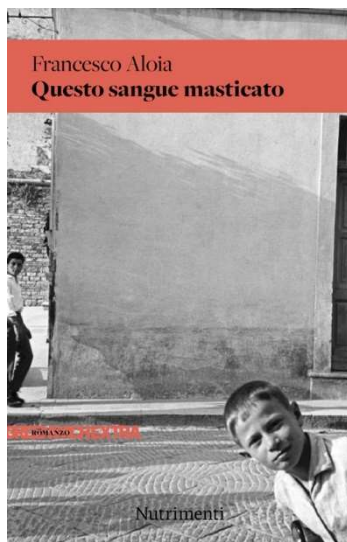

2025

HIGHLIGHTS





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**

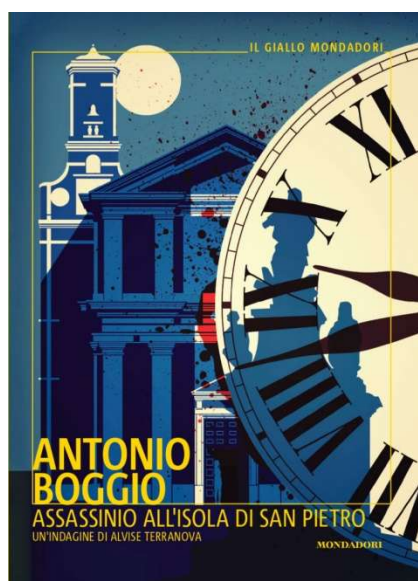
FINALIST AT FLAIANO UNDER 35 LITERARY PRIZE 2025

«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: ANTONIO BOGGIO

**Title: MURDER ON THE ISLAND OF SAN PIETRO
(ASSASSINIO ALL'ISOLA DI SAN PIETRO)**

Pages: 264

First Publisher: Mondadori Publication

date: 6th May 2025

Rights: Worldwide

FIRST REPRINT AFTER THREE MONTHS!

**“OMICIDIO A CARLOFORTE” AND “DELITTO ALLA BAI
D'ARGENTO”, THE FIRST TWO ADVENTURES OF THE
COMMISSIONER CREATED BY ANTONIO BOGGIO,
HAVE SOLD OVER 20.000 COPIES.**

**MONDADORI LAUNCHES THE SUCCESSFUL SERIES SET ON
THE BEAUTIFUL ISLAND OF SAN PIETRO, INCARLOFORTE,
STARRING AN UNFORGETTABLE COMMISSIONER**

Autumn is still mild in Sardinia, but Commissioner Alvise Terranova has to put aside the lure of the sea and his beloved pomegranates: in Carloforte, the body of Cristian Galileo, a watchmaker and jeweller, has been found dead in his shop. On the surface, it looks like a suicide, and yet... there is something that does not add up. The man's daughter, Speranza, tells of a mysterious meeting the night before the tragedy, when Galileo seemed strangely happy. While the Quaestor pushes to file the case, Alvise is determined to dig deeper and, fortunately, the Public Prosecutor is on his side.

In the tangle of clues that surface, a disturbing portrait emerges of a man with dark secrets: who was Cristian Galileo really, and what was he hiding in his past? With his innate talent for grasping the detail that eludes everyone, Alvise will have to find the key to solving the mystery. But even his private life turns out to be an enigma: his relationship with Elisabetta is in turmoil, and this time not even the commissioner's unerring flair seems to be enough.

Antonio Boggio was born in 1982, and grew up in Carloforte, on the island of San Pietro, a small island in the south-west of Sardinia. He currently lives and works in Cagliari. His first two novels, *Omicidio a Carloforte* and *Delitto alla Baia d'Argento*, starring Alvise Terranova were published by Piemme in 2022 and 2023.



Author: ANNA BONACINA

Title: THE SUMMER WHEN STRAWBERRIES BLOOMED
(L'ESTATE IN CUI FIORIRONO LE FRAGOLE)

First publisher: Sperling & Kupfer, 2023

Publication date: 6th June, 2023

Pages: 250

Rights: Worldwide

Film TV Series Rights sold!

Rights sold: Bastei Lübbe - auction (Germany), La belle
Etoile – Hachette – two-book pre-empt deal (France) -
Vulkan Izdavaštvo (Serbia), Publishing house «Eksmo»
(Russia), Bata Press (Macedonia)

THE SECOND NOVEL SET IN TIGLIOBIANCO "AUTUMN MAGIC"
WILL BE RELEASED IN ITALY ON 2026.

ENGLISH SAMPLE AVAILABLE
DETAILED ENGLISH SYNOPSIS AVAILABLE
FRENCH FULL TRANSLATION AVAILABLE

«These were the things that made her happy: to imagine extraordinary things behind the most unexpected ones.»

AN IRONIC AND BRILLIANT COMEDY.
THE STORY OF A BESTSELLING AUTHOR TANGLED UP IN A ROMANCE NOVEL CLICHÉ.

PRISCILLA, IN A CRISIS OF INSPIRATION, TAKES REFUGE IN TIGLIOBIANCO, A TINY VILLAGE OF 40 SOULS, TO CALL IT QUITS WITH LOVE AND THE PROTAGONIST OF HER NOVELS. BUT VERY SOON SHE DISCOVERS IN HORROR THAT SHE HAS BEEN STRUCK BY LOVE AT FIRST SIGHT, AND SHE FINDS HERSELF TANGLED UP IN A REAL ROMANCE NOVEL CLICHÉ.

«It happens to those who grow up surrounded by stories, that they cannot get out and end up creating a tiny and sheltered world, protected from reality. An Alice who had never come back from Wonderland. This was Priscilla. Hurt by real life, she had found refuge in the imagined one and she had curled up there, in the blank spaces between words. Where she was safe.»

It seems a summer like many others in the small village of Tigliobianco: the old ladies poke their nose in everyone's business, the children run wild, the ladies from the Book Club annoy the librarian... But then Villa Edera, the Victorian dwelling at the edge of the village, is rented for a couple weeks to Priscilla Greenwood, a romance novel author of great success in a crisis of inspiration, who is looking for calmness and anonymity to find a way of getting rid of Calliope of the Topaz, her cheesy and fiery

protagonist. Things in Tigliobianco, however, don't go as Priscilla planned: gossips at war, disappeared cats, young girls who want to become detectives, smuggled letters, a mythical recipe notebook, lost for years, that contains the secret to the most delicious cake in the world, the Supreme, not to mention the Strawberry Competition, that takes place every year on the last Sunday of July and where the whole village competes with strawberry cakes. And Cesare Burello, the plastic surgeon on holiday in his home town... That's how Priscilla finds herself tangled up in a real romance novel cliché. What should she do? Run or give a chance to Cesare who looks like a carbon copy of Roger MacMillan, the charming protagonist of the Harmony novel she wrote? Between nighttime picnics, conspiracies and an exquisitely literary treasure hunt, Priscilla will have to deal with the question that has been tormenting her forever: is it true that real life can't be like a novel? And meanwhile, what happened to the legendary recipe of the Supreme, the most delicious cake in the world, disappeared into thin air thirty years before, and to which Cesare's fate seems connected?

An ironic and amusing novel, halfway between a fairy tale and a comedy. With *The summer when strawberries bloomed* the author is capable of creating, with a light and ironic touch, a human community filled with original and extravagant characters.

Anna Bonacina was born in a small town in Friuli Venezia Giulia, and then became a librarian in Udine. So she loves to read stories, and sometimes to write them. She writes articles on children's literature for the magazine "Il Pepeverde" and novellas for the magazine "Intimità". Her short story with the title *L'amore è un airone azzurro* ("Love is a light blue heron") was selected among the finalists of the prize "Leggi scrivi Eataly" organized by Eataly and Scuola Holden and was published in the book by the same title. The second novel sets in Tigliobianco, will be released on 2026 by Sperling & Kupfer.

Author: ANNA BONACINA

Title: AUTUMN MAGIC

(MAGIE D'AUTUNNO)

First Publisher: Sperling & Kupfer

Publication date: August 2026

Pag. 250

Rights Worldwide

Rights sold: La Belle Etoile (France)

THE SUMMER WHEN STRAWBERRIES BLOOMED: Rights sold: Bastei Lübbe - auction (Germany), La belle Etoile – Hachette – two-book pre-empt deal (France) - Vulkan Izdavaštvo (Serbia), Publishing house «Eksmo» (Russia), Bata Press (Macedonia)
Film TV Series Rights sold!

AFTER THE INTERNATIONAL SUCCESS OF "THE SUMMER WHEN STRAWBERRIES BLOOMED", THE SMALL TIGLIOBIANCO VILLAGE RETURNS TO BE THE SETTING FOR A NEW BRILLIANT AND IRRESISTIBLE ROMANTIC COMEDY!

The church is packed, Penelope's funeral is in progress, the whole village attends the religious ceremony. It is early October, Tigliobianco is bathed in the colours of autumn and so, naturally, is Villa Edera, which is an explosion of red and yellow.

The question the inhabitants ask themselves is: in the absence of heirs (of whom no one has ever heard) what will happen to Penelope's house?

All hands on deck in Tigliobianco! The peaceful village is shaken out of its slumber when the mayor decides to demolish the house of the recently deceased old Penelope to build a supermarket. The residents, fiercely opposed to the project, decide to find an heir to Penelope to save her house.

In those same days, Villa Edera is rented by surprise by three women who intend to spend a month away from the hectic life of their city to dedicate themselves to meditation, mindfulness and yoga. They are Flora, Fiona and Frida, all in their seventies, and with them arrives Flora's niece, Azzurra, a woman in her thirties who takes advantage of her aunt's retreat to take a break herself from a job that was not what she expected. Azzurra is a perfumer, has a magical nose and a special talent, but the job for a large French perfume house is distressing her not a little.

The new guests, with their oddities, wreak great havoc among the villagers, but they also have a great fascination for the adults and children of Tigliobianco, and indeed some of the villagers soon join in their activities.

So, amidst sun salutations and children's fantasies about the guests, Penelope's heir apparent arrives unexpectedly: Maximilian, a young Michelin-starred chef from Taipei and son of Penelope's cousin, appears on the scene, it seems that the house is saved. But that's without counting on the mayor's cunning and the greed of an interior designer who wants to get her hands on Penelope's treasures to save her shop.

Will Maximilian choose to stay in Tigliobianco and keep Penelope's legacy alive, with the help of Azzurra, a charming perfumer?

The novel closes on 31 October with a Halloween party in the small village square, during which the community of Tigliobianco, together with the extraordinary guests of the season, will put an end to this new magical existential adventure. But before the end, secrets, hopes, repentances and new projects will be revealed, as the credits roll.

Anna Bonacina was born in Friuli and then became a librarian in Udine. Her debut novel, *The Summer when Strawberries Bloomed* (2023) is published in Germany, France, Russia, Macedonia and Serbia.



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.**

"When Jacopo Bordinola 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 Raffaelli, *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: PINO CACUCCI
Title: REPAIR THE WRONGS
(RIPARARE I TORTI)

Pages: 416
First Publisher: Mondadori
Publication date: March 2026

Rights: Worldwide

A GREAT EPIC NOVEL WHERE SPYING, ADVENTURE AND LOVE STORIES INTERTWINE MASTERFULLY AS ONLY A GREAT STORYTELLER LIKE CACUCCI CAN DO. A STORY THAT EVOKES A VERY SIGNIFICANT SEGMENT OF ITALIAN AND MEXICAN HISTORY.

The historical scene opens on 10 June 1940 when Italy declares war on Great Britain and France. Ten Italian merchant ships, almost all of them oil tankers, arrive in the Mexican ports of Tampico and Veracruz. In recent years, Italy had purchased large quantities of Mexican oil, and the outbreak of war took both captains and crews by surprise: although Mexico was formally neutral, the United States had been exerting strong pressure for some time. The Mexican government requisitioned the ten ships and the sailors were eventually “deported” to Guadalajara.

Here, many of them formed families with local women and adapted to many trades, first and foremost the one in which Italians excel, namely opening restaurants and pizzerias, and gave rise to the current “Italian community” in the capital of Jalisco, made up of the children and grandchildren of those sailors (few of them chose to return to Italy at the end of the war, and some of them, after a certain period, decided to return to live in Mexico).

Stuck in port for about a year and a half, in December 1941 the Italian ships were officially requisitioned and, renamed, set sail again with Mexican crews; the ship *Lucifero* (the real name of one of the merchant ships), a sort of mixed cargo ship that carried various goods but also had special tanks for oil, became *Potrero del Llano*, and on 15 May 1942, it was torpedoed by a German submarine. The old *Lucifero* became a *casus belli*: Mexico declared war following this sinking (other former Italian ships would follow its tragic fate). However, some Mexican historians – as well as many Italian sailors in Guadalajara – favour the opposite hypothesis: it was a US submarine that sank the *Lucifero-Potrero del Llano*, precisely to induce Mexico to break the deadlock.

Furio, boatswain of the *Lucifero*, is in constant conflict with the fanatical Matteo Govoni from Ferrara, but even more dangerous is the radio operator Aurelio Pizzi, who uses the radio telegraph apparatus to send dispatches to Italy... Aurelio is an agent of the OVRA, the Fascist secret police, and one of his tasks is to report “defeatist” or openly anti-Fascist behavior: no one suspects his true role on board, and paradoxically he establishes a good relationship with Furio... and occasionally seems to play cat and mouse with him, sensing that he is hiding something behind his reserve... Obviously, Aurelio knows that Furio has not joined the National Fascist Party, but he avoids asking direct questions: after all, he has a certain sympathy for the boatswain...

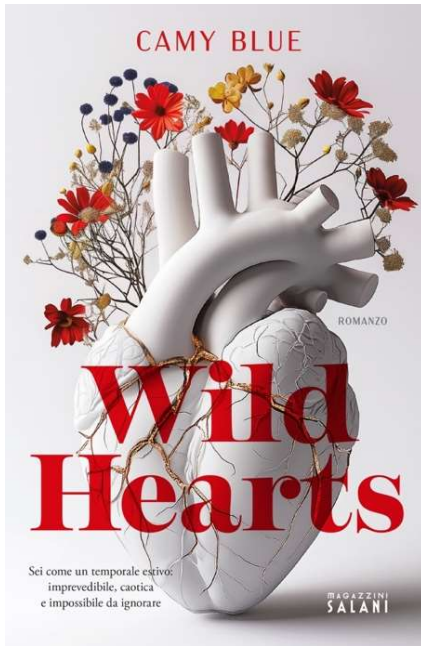
What creates an irresolvable conflict in Aurelio, at a certain point, is the order from Italy to attempt by any means to sabotage and set fire to the captured ships... Only the captain of another ship and two of his officer’s attempt to carry out the nefarious deed (the petrol can is provided by the ultra-fascist Govoni...), starting a fire on board the oil tanker *Atlas*, which is quickly extinguished by the Mexican fire brigade. This action results in a restriction of freedom for all the sailors (arousing the resentment of many), who are then transferred to Guadalajara.

A Mexican military intelligence officer, Colonel Felipe Aguirre, approaches Furio and establishes an increasingly 'enveloping' relationship with him. When Aguirre reveals that he has intercepted a cable from the OVRA headquarters in Rome to the Italian embassy ordering Furio to be kept under close surveillance as a "probable anti-fascist and defeatist" and, if necessary, "put in a position where he cannot betray his country", i.e. physically eliminated, Furio does not know whether the Mexican officer is bluffing, but he cooperates with the Mexican government anyway. And so, the staging of his "escape" is organised. In reality, Furio has been persuaded to go to Chiapas to find out what is going on at a large coffee plantation known as Casa Braun (owned not by Eva Braun's brother, as many still believe today, but by her cousin), a vast estate that produces tonnes of high-quality coffee for export. Colonel Aguirre's intention is to find out whether "los alemanes del Soconusco", the wealthy German landowners in that region of Chiapas, are plotting a coup to be carried out by the Synarchists, the strong Mexican far-right movement sympathetic to Hitler, Franco and Mussolini... And at Casa Braun, it seems that Eva, the Führer's companion, visits several times...

And so Furio finds himself, despite himself, the protagonist of a spy story in which he risks his life, infiltrating the Nazis in Chiapas. In certain situations, he is saved by Aurelio, a double-crossing OVRA agent who has been accepted by Hitler's Germans as one of their own... Amalia, a young woman as beautiful as she is mysterious, approaches Furio and establishes a relationship with him that is at times incomprehensible. Amalia was born on Braun's coffee plantation, the daughter of a couple of indigenous labourers, where she suffered abuse and violence from a "German guest" and his acolytes since she was a child. and then as a teenager she fled when her father, after killing one of little Amalia's rapists, was hanged by the German guards, who also murdered her mother... Her thirst for revenge drove her to become what she is: ruthless and deadly, trained in the use of weapons and very skilled in her "craft". But at the same time, she is capable of moments of passion and abandonment for Furio, and the two unite in their loneliness and find themselves living an "impossible" relationship... For Amalia and Furio, the time has come to right the wrongs they have suffered. Aurelio Pizzi, or Aurel Spitz from South Tyrol, converges on Casa Braun, where Furio also arrives under the false identity of the ultra-fascist Matteo Govoni... The two strengthen their friendship, transforming it into complicity in order to survive in the "den of wolves", and at a certain point they discover a secret hidden in the basement of the Braun house. Amalia, an operative of Colonel Felipe Aguirre, reveals it...

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 EmonsFeltrinelli", 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.** With Mondadori has published *The Elban errant. Life, deeds and loves of a soldier of fortune and of his young friend Miguel de Cervantes* (Mondadori 2022), winner of **Alessandro Manzoni Award 2022** for Historical novel, *Dieguito and the northern centaur* (Mondadori, 2024), a novel that recount the revolutionary deeds of Pancho Villa, and in 2026 is forthcoming *Right the Wrongs*.



Author: CAMY BLUE

Title: WILD HEARTS

Pages: 400

First Publisher: Magazzini Salani

Publication date: 30th May 2025

Print run: 10.000 copies

Rights: Worldwide

FIRST REPRINT AFTER 4 DAYS!!!!

The love map: Rights sold: Atticus (Russian)

Option to Film/Tv series adaptation sold!

The stars make no noise: Rights sold: Ast (Russian)

Option to Film/Tv series adaptation sold!

A JOB IN THE MIDST OF NATURE AND A LOVE NEVER FORGOTTEN. A SUMMER THAT REIGNITES EVERYTHING.

AFTER THEIR BREAK-UP, THEY NEVER SPOKE TO EACH OTHER AGAIN. NOW THEY ARE FORCED TO LIVE TOGETHER AND COLLABORATE ON AN ECOLOGICAL PROJECT, BUT FINDING EACH OTHER AGAIN REAWAKENS EVERYTHING THAT NEITHER OF THEM HAD FORGOTTEN.

«I hate your long tongue and your insolent replies, because I just want to shut you up by kissing you until you take your breath away».

«It's quantum entanglement. Do you remember that? Two particles, even very far apart, can remain connected. What happens to one of them instantaneously happens to the other. It doesn't matter where they are. It doesn't matter how far apart they are. They belong to each other. And we are the proof that love is the only mathematical formula that defies space and time».

“Camy Blue's writing is capable of engaging and dreamy. She is one of Book Tok's most original romance writers. Her stories capture all facets of love”.

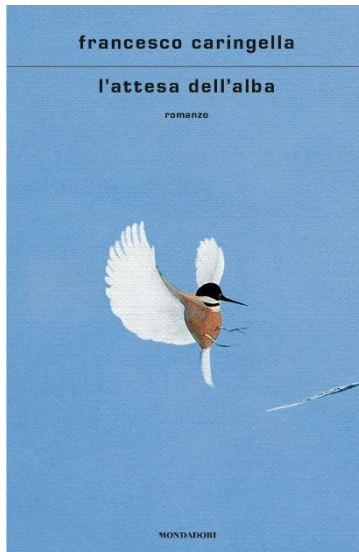
Ribes Halley, author of the bestselling Dance of bulls series

Sarah Sheridan is a chaotic, impulsive and incredibly creative video maker who dropped out of college to prioritise the career of what has just become her ex-boyfriend. Now she feels like a complete failure, but a master's degree at the Paris College of Art might help her believe in herself again. In order to find the funds to enrol on the course, she decides to answer an ad from an organisation that wants to produce a documentary on lake pollution in Montana. What Sarah cannot foresee is that the brilliant, rigorous and fascinating marine biologist who

will have to work closely with her to complete the project is Alexander Donovan. The two already know each other very well: Alexander, twelve years her senior, was Sarah's brother's best friend and teenage crush, but six years earlier a series of events have driven them irretrievably apart and they now loathe each other without appeal. Provocation after provocation, however, an attraction will grow between them as wild as the nature that surrounds them, in a summer where every certainty will be questioned.

The book tropes: Brother's best friend/Second chance/Forced proximity/small town/Age gap.

Camy Blue is the pseudonym of an Italian author, her first novel *The stars make no noise* has sold almost 20.000 copies with 8 reprints, *The love map* has sold 15.000 copies, both of them have been optioned for a tv/series.



Author: FRANCESCO CARINGELLA
Title: WAITING FOR THE DAWN
(L'ATTESA DELL'ALBA)

Pages: 300
First Publisher: Mondadori
Publication date: 25th February 2025

Rights: Worldwide

IS IT RIGHT TO BREAK THE LAW WHEN THE LAW SEEMS UNJUST TO US?

WHAT WAS THE RIGHT THING TO DO? WHAT WAS THE IMPULSE TO LISTEN? WAS HE TO ACT AS A LAWYER OR AS A MAN? CONSCIENCE AND LAW, THE USUAL DILEMMA BETWEEN ETHICS AND LAW. BUT IN THAT VERY PARTICULAR CASE, WERE THINGS REALLY SO DIFFERENT? WHEN IT COMES TO THE DEATH WISH OF A SUFFERING PERSON, CAN THERE BE A LAW OTHER THAN CONSCIENCE?

Despite many years in and out of courtrooms, Filippo Santini is still convinced that justice is fever, desire, hunger, humanity. After all, if after graduating he decided to become a criminal lawyer, disappointing his cumbersome father Giovanni who wanted him to be a magistrate, it is because this is the only way he can be close to the only real protagonists of judicial events, the defendants. It does not even matter if they are innocent or guilty: each of them is the bearer of a unique story, and must be defended tooth and nail, because when you fight for your life, only the result counts. Filippo is not interested in morals: right and wrong is not his business, only the legitimate and the illegitimate. Everything changes when Sandra enters his office: fragile and beautiful, she tells him that five years earlier her beloved husband Alberto was run over by a hit-and-run driver, and since that day he has lived confined to a bed, dependent on others for everything. Now Alberto wants to die, and Sandra, with a shattered heart, has resigned herself to accept it.

Filippo chills: the lawyer in him cries out to stay away from such a thorny case, but a deeper part thinks otherwise... a deeper part that will soon be forced to ask whether life is a right or a duty, and what we are willing to do after answering that question. Francesco Caringella puts all his lucid knowledge of the eternal confrontation between Justice and Law at the service of a story about the most poignant and deeply human of dilemmas: life, and the right to give it up.

Francesco Caringella, a former police commissioner and criminal magistrate in Milan during “Mani Pulite” investigation, is president of a section of the Council of State. For Mondadori he published *La corruzione spuzza. All the effects on our daily lives of the disease that threatens to kill Italy* (2017), *10 Lessons on Justice for Curious and Perplexed Citizens* (2017), *Corruption Explained to Kids Who Care About the Future of Their Country* (2018). He is also the author of *Non sono un assassino* (Newton Compton, 2015), from which the film of the same name starring Riccardo Scamarcio was made, and two trial fiction *L'estate di Garlasco* (2019) and *Il delitto della dolce vita* (2020), both published by Mondadori in the collection Strade Blu. Again, by Mondadori, he has published two procedural detective stories starring Judge Virginia Della Valle, *Oltre ogni ragionevole dubbio* and *La migliore bugia*, both published in Giallo Mondadori and optioned for Tv movie series.



Author: GIACINTA CAVAGNA
Title: A MILLION STAIRS - THE GIRLS OF LA RINASCENTE

(UN MILIONE DI SCALE – LE RAGAZZE DELLA RINASCENTE)

Pages: 512

First Publisher: Neri Pozza

Publication date: 23th September 2025

Print run: [15.000 copies](#)

Rights: Worldwide

La fabbrica delle Tuse. Le ragazze del cioccolato (2023): [Rights sold: Hoffman und Campe \(Germany\), Harper Collins \(France\).](#)

A GREAT NOVEL DEDICATED TO ONE OF THE MOST FAMOUS PLACES OF WORSHIP IN ITALY AND THE WORLD, LA RINASCENTE. AN

ADVENTUROUS HUMAN AND ENTREPRENEURIAL STORY, A SPLENDID AND DOCUMENTED FRESCO OF ITALY BETWEEN THE 19TH AND 20TH CENTURIES. A DREAM COME TRUE

“It's the third Rinascente I've seen,” whispers Bice, feeling her granddaughter's hand slip away. Cristina's eyes are fixed on the escalator. Bice watches her go up and down quickly and cheerfully. She sees herself as a child and thinks back to how many times she went up and down those stairs. “At least a million times,” she whispers, touched.

Ferdinando and Luigi Bocconi have a dream. After watching their father wear himself out walking the streets and visiting farmhouses with a basket of fabrics on his shoulders, a real shop selling beautifully made clothes represents the future. In Milan, however, so close and yet so far from their hometown of Lodi. Then, their little dream becomes reality, winning the hearts of the Milanese day by day; it grows as big as that little shop, which is transformed into the first department store, opened right in Piazza del Duomo. The year was 1889. Bice, the daughter of a Bocconi warehouse worker, is already eight years old but has never seen such beautiful dolls, with real clothes, and as she climbs the endless stairs, she decides that this world of wonders will also become a little bit hers. The family of seamstresses on the top floor, who create magic every day, welcomed her, and Bice repaid them with a lifetime of dedication and affection. It is 1917 when the dream passes to the captain of industry Borletti, whose name is Senatore, and who sees in that factory of desires much more than a good investment: even when the department stores go up in smoke, La Rinascente will rise from the ashes, shining like a phoenix. Behind those counters worked Eleonora, Bice's daughter, who grew up in the salons she knew better than her own home. And with her gaze fixed on the spires of the Duomo, Cristina, Eleonora's daughter, would also find her own way to continue the family

tradition. In front of the shop windows and the eyes of Le Ragazze della Rinascente (The Girls of La Rinascente), the years of the African campaign, the world wars, the street riots and the reconstruction pass by. Extraordinary and terrible events that stop there, touching their lives or flowing away. But nothing will affect the certainty of having realized, right there, their little dream: a dream called independence and freedom.

And it is precisely on the wide stairs of La Rinascente that Bice, Eleonora and Cristina, grandmother, mother and daughter, move industriously: three generations of women who, through their work within those historic and luxurious walls, would build their lives as seamstresses, shop assistants and graphic designers, dreaming and, perhaps, seeing a better future come true.

HAVE SAID ABOUT “LA FABBRICA DELLE TUSE”:

«Scrolling through the delightful pages of *La fabbrica delle tuse* one naturally feels admiration for the author's ability to bring to life a world, that of Milan between the 1920s and the end of the 1940s, of great charm and value».

Il Corriere della Sera

«A masterfully reconstructed industrial epic in a highly effective debut novel».

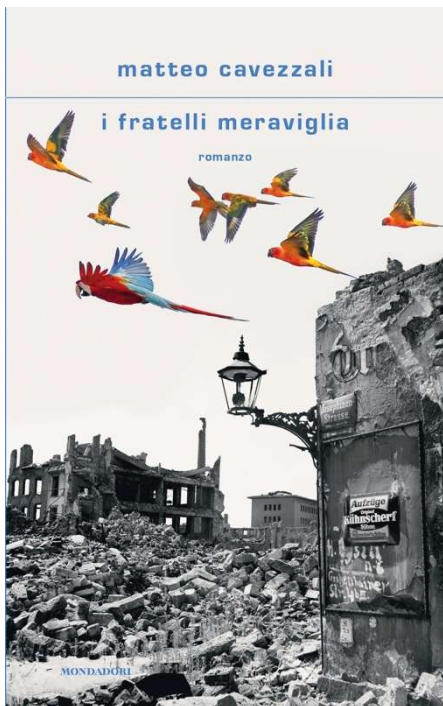
La Repubblica

«*La fabbrica delle tuse*, by Giacinta Cavagna di Gualdana, is an enthralling Masterfully reconstructed industrial epic in a highly effective novel that is also a true story every page exudes the scent of cocoa and makes one fall in love with its protagonists.

A book that sets an example».

Io Donna

Giacinta Cavagna di Gualdana is an art historian, lecturer at the University of Milan, and conducts research on 20th-century decorative arts. She collaborates with the MIDeC in Cerro di Laveno Mombello as curator. Fascinated by Milan's history, she organises guided tours to discover the city and its masterpieces through unusual itineraries. After years of study and research, she has published several books dedicated to her city. *La fabbrica delle tuse*, her debut novel, was a great success, it has sold more than 20.000 copies.



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.

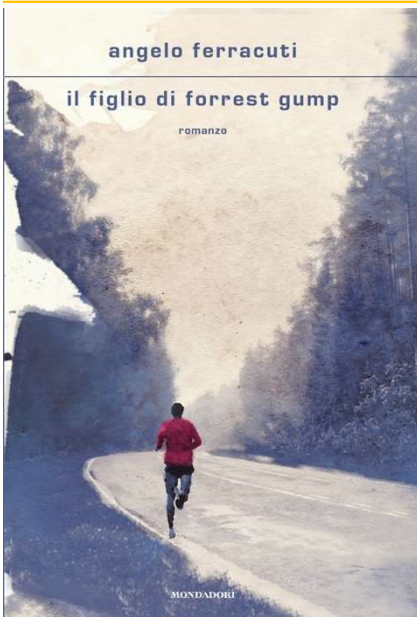
«No matter what happens. I'll find him.»

*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](#)

[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, 2013 - **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 AND GIOVANNI MARROZZINI

Title: THE LAST JOURNEY. STORIES OF LIFE AND END OF LIFE.

(L'ULTIMO VIAGGIO. STORIE DI VITA E FINE VITA)

Pages: 180

First Publisher: Il Saggiatore

Publication date: 7th October 2025

Rights: Worldwide

THE WORDS OF ANGELO FERRACUTI AND THE PHOTOGRAPHS OF GIOVANNI MARROZZINI TELL THE STORY OF AN INTIMATE JOURNEY BETWEEN THOSE FACING THE FINAL STAGE OF LIFE AND THOSE WHO MAKE IT MORE HUMANE.

Death is a subject that is largely ignored in Western societies, which tend to conceal suffering and pain, and even more so the end of life as an extreme act of departure from the world of the living. This book lifts the veil on invisible places inhabited by lives hanging in the balance—terminally ill patients afflicted by incurable diseases, the elderly and the young dying—and through stories told in images and words, it shows us how human and all too human this existential boundary is. Giovanni Marrozzini, in delicate black and white, portrays the purgatories of the Montegranaro Hospice, fixing his gaze on decaying bodies and ghostly places of abandonment, as well as Graziella, the ALS patient who stubbornly wants to live out the rest of her future. Angelo Ferracuti, on the other hand, takes a trip around Europe (Switzerland, Germany, Holland, Norway) to Swiss death clinics, meeting people such as Erika Preisig, euthanasia pioneers such as psychiatrist Boudewijn Chabot, recounting the ‘political suicide’ of Lucio Magri, the holy drinkers of Berlin, terminal alcoholics in a Protestant church hospice, and ways of dying in different cultures and anthropologies. A long journey into the lives of those who seek a dignified end and those who work every day to make it possible.

Angelo Ferracuti (Fermo, 1960) is a writer who has mainly published narrative reportage, including *Le risorse umane* (Feltrinelli 2006), *Il costo della vita* (Einaudi, 2013; Lo Straniero prize), *Andare, camminare, lavorare* (Feltrinelli, 2015), *Addio* (Chiarelettere, 2016), and the memoir *La metà del cielo e Il figlio di Forrest Gump* (Mondadori, 2019, 2024). He contributes to *il Manifesto*, *la Lettura del Corriere della Sera*, and *Radio 3*. With Il Saggiatore, she published *Non ci resta che l'amore* (All We Have Left Is Love) (2021).

Giovanni Marrozzini (Fermo, 1971) has produced reportages in Italy, Africa, South America, Israel/Palestinian Territories, and the Balkans. In 2020, together with writer Angelo Ferracuti, he founded the Jack London school of photography and literature.



MASSIMO GEZZI
ADRIATICA
ROMANZO

Gramma Feltrinelli

Author: MASSIMO GEZZI

Title: ADRIATICA

Pages: 170

First Publisher: Gramma/Feltrinelli

Publication date: 7th October 2025

Rights: Worldwide

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

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 Venerdi

«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 collection *Le stelle vicine* (Bollati Boringhieri, 2021) **in the Top 10 of Indiscreto's quality ranking.**



Author: ROBERTA GUZZARDI

Title: ARE WE LIGHT OR SHADOW, MONSTER? stories of inner conflicts, hidden talents and the search for identity

(SIAMO LUCE OPPURE OMBRA, MOSTRO? Storie di conflitti interiori, talenti nascosti e ricerca di identità)

Pages: 280

First Publisher: Rizzoli

Publication date: 24th June 2025

Rights: Worldwide

AFTER THE GREAT SUCCESS OF 'IO E IL MOSTRO', MORE THAN 15,000 COPIES SOLD, THE LATEST BOOK BY THERAPIST AND ILLUSTRATOR ROBERTA GUZZARDI SPEAKS TO READERS' SOULS LIKE A BALM.

STORIES OF SELF-LOVE, FRAGILITY AND THE POSSIBILITY OF GROWTH

FROM THE COMBINATION OF THE PSYCHOTHERAPIST'S SKILLS AND ARTISTIC TALENT, A NEW, HIGHLY ORIGINAL PROJECT BY ROBERTA GUZZARDI

The new Monster book follows the evolution of the young girl, a character in constant growth, vulnerable but also courageous and determined. The focus of the story is her relationship with her inner Monster, initially perceived as dark, but who turns out to be a guide and guardian angel, intended to preserve her authenticity in the face of life's challenges.

The design of the new book delves into the theme of the search for identity, exploring the relationship with one's limitations and vulnerabilities, the discovery of talents and how to deal with the opportunities offered by life. Each chapter addresses specific questions about one's existence, encouraging reflection on who one really is and what one can do with one's unique characteristics. The hypothetical table of contents of the book suggests an articulated structure: the first chapter explores the search for oneself through the hidden facets of frailties, the second invites one to embrace vulnerability as an opportunity for growth, while the third guides one towards an authentic future, integrating dreams and talents with one's vulnerabilities. In sum, the book offers food for thought and stimulation to explore fundamental questions about one's identity, encouraging the reader to consider one's limitations as an integral part of the journey towards personal fulfilment.

Roberta Guzzardi (Corigliano Calabro, 1981) is a psychologist, psychotherapist and illustrator. She made her publishing debut in 2021 with *Io e (il) Mostro* (Me and (the) Monster), in which she recounts the adventures of a young girl with her inner monster (Jung's shadow), who turns from bitter enemy into guide and guardian angel. In 2023 he published his second picture book *Io e Te. I lost you and I don't know why*, a journey of inner healing from the wounds of relational loss. Always interested in the buried world that we all carry inside, she never stops trying to bring it to light through her illustrations with simple strokes, to make more visible, and therefore more manageable, the invisible inner self that never ceases to question us.



Author: ANTONIO IOVANE

Title: ITALIANISSIMO
(L'ITALIANISSIMO)

Pages: 240

First Publisher: Mondadori

Publication date: September 2026

Rights: Worldwide

Film Rights: Sold!

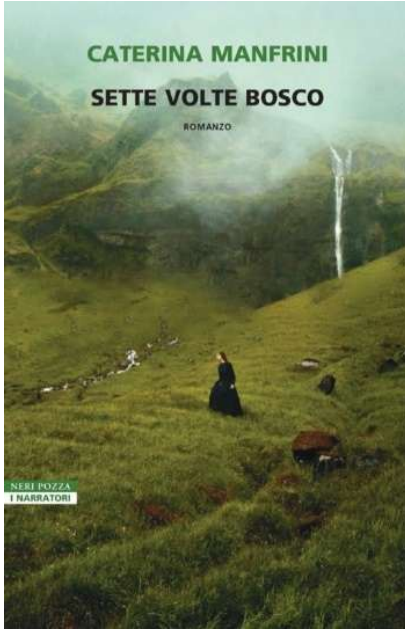
ON THE ANNIVERSARY OF HIS BIRTH, THE STORY OF THE EXTRAORDINARY LIFE OF THE MOST EXTRAORDINARY OF THE PRESIDENTS OF THE REPUBLIC: SANDRO PERTINI.

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 editor of La Repubblica, 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: CATERINA MANFRINI

Title: SEVEN TIMES FOREST
(SETTE VOLTE BOSCO)

Pages: 240

First Publisher: Neri Pozza

Publication date: 11th July 2025

Rights: Worldwide

Rights sold: Rowohlt Verlag - pre-empt deal (Germany)

French rights: Offer pending!

ENGLISH SAMPLE AVAILABLE

TWO REPRINTS IN TWO MONTHS!!

ADALINA TRAVELS ON AN OLD TRAIN TO RETURN HOME. THE GREAT WAR TOOK HER PARENTS AWAY AND LEFT HER HOMELAND, SOUTH TYROL, UNRECOGNISABLE: THE BORDERS AND LANGUAGE HAVE CHANGED, THE MOUNTAINS AND FORESTS HAVE BEEN TORN APART BY BOMBING. THE TIME HAS COME TO START OVER, TO HEAL THE WOUNDS OF BODY AND SOUL, WHILE WAITING FOR HER BROTHER EMILIANO TO RETURN HOME.

A RAW AND POETIC DEBUT NOVEL. A TIME TO DIE AND A TIME TO HEAL. A CONTESTED LAND TORN BETWEEN FRAGILE BORDERS AND THE DESIRE TO BELONG.

AN EXTRAORDINARY STORY OF FEMALE REDEMPTION, DEEPLY INTERTWINED WITH THE INTENSITY AND STRENGTH OF THE MOUNTAINS.

"Seven times forest, seven times meadow": this was the prophecy they lived by. Life, in short, was a circle. Everything, in the end, returned to how it had been, and nothing they had owed to them. Everything changed, went through phases and seasons, returned to how it had been and started again. Perhaps things would start again for Adalina too, now that she was back at the mäs.

Adalina is alone. She has been travelling on that old, creaking train for two days. She has no one beside her to hold, comfort or feed. She only has a suitcase clutched between her legs, made of a bit of wood and cardboard that has almost melted in the storm. She is returning from Mitterndorf, the refugee camp for the inhabitants of South Tyrol, which was incorporated into the front line of the Great War, where she spent the last terrible year and lost her parents, who died of exhaustion and grief. In the camp, during the harsh days broken only by work at the shoe factory, and during the long nights crushed between the bodies of other desperate people, only two thoughts kept her alive: her mäs, the farmstead that had been passed down through her family for generations, and Emiliano, her brother who had left to fight for an empire that had crumbled like a loaf of bread, the brother she had not heard from in months and who was now the only one left to call her by the name she loved: Lina. Back home, Lina realises that not only her family, borders and language have changed: the mountains and woods are no longer the same, torn apart by bombing, plundered and stripped bare. The farmhouse has partly collapsed and been blackened by fires set by squatters. But it is still standing. Adalina knows that life is made up of sad winters as well as lush springs, and now is the time to start over, to heal the wounds of the body and soul. This is also true for Emiliano, who will return from the war and must not think that Lina has ever given up. Until one day, something changes in her hard-won daily life. A young man has

sneaked into the farmhouse: he is a soldier, like Emiliano; he speaks German, the real one. And, just like Emiliano, he too is now on the wrong side of the border.

“Writing about mountains has become a well-represented ‘subgenre’ in bookshops, but one in which it is difficult to avoid clichés. Some manage to do so, as Caterina Manfrini's debut novel, *Sette volte bosco*. A novel that brings back to the present a largely forgotten episode dating back to the First World War: the great deportation, decided by the Austro-Hungarian Empire, to remove its Trentino subjects from the border area.

A journey between memory and hope, in an evocative debut novel.

Il Venerdi

Here, the mountain emerges, a “real” mountain, with its lyricism and tragedy, with its popular nakedness, as in the pages on Mount Pasubio ravaged by war, or in those on the market where goods are exchanged in kind. Bending down with careful research on the ignored tragedy of the Trentino populations thus becomes, on the one hand, a gesture of pity but also, on the other, of conscious restitution, ultimately of belonging.

Mario Baudino - EN Il Libraio

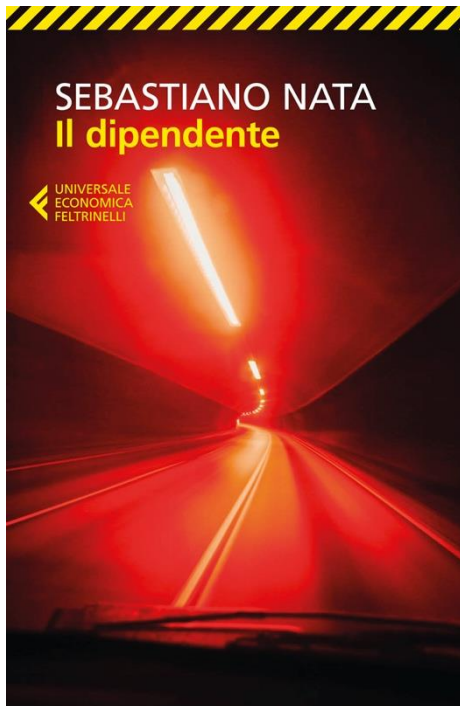
A first time to frame. Because making your debut with a novel, at a historic publishing house, when you are not even thirty years old, is not for everyone. Caterina Manfrini succeeded. **Carlo**

Martinelli – Il T

Such a strong and powerful bond with the place, traditions and language are the elements that make this literary debut worth reading.

Il Piccolo

Caterina Manfrini was born in Rovereto in 1996. She studied anthropology in Denmark and Bologna. Her passion for stories led her to London, where she obtained a master's degree in Creative Writing. *Sette volte bosco* is her debut novel.



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

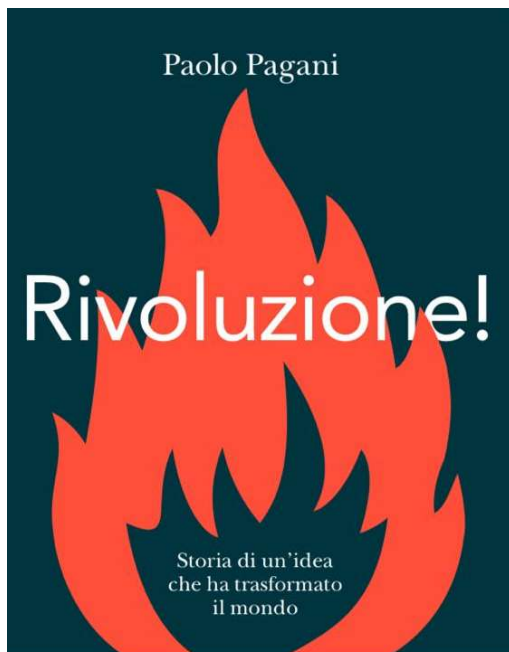
«The end of the employee is not the dismissal: if he is really an employee, that is, one who has his life outside himself, he is already finished when he is hired, when he works, when everything goes well. In 'The Employee' Michele Garbo's dense, compact, streamlined novel, Sebastiano Nata's first work,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

Title: REVOLUTION! STORY OF AN IDEA THAT CHANGED THE WORLD

(RIVOLUZIONE! STORIA DI UN'IDEA CHE HA CAMBIATO IL MONDO)

Pages: 300

First Publisher: Treccani Libri

Publication date: February 2025

Rights: Worldwide

«REVOLUTION IS THE COLLECTIVE EVENT PAR EXCELLENCE THAT GOES BEYOND THE ASPHYXIATED INDIVIDUALISTIC HORIZON. THE REVOLUTION ALWAYS AND ONLY WANTS THE COMMON GOOD». Paolo Pagani

REVOLUTIONS ARE THE BREATH OF HISTORY.

The idea that triggered them, the desire to transform the world, remains the one burning utopia that never ceases to seduce men. Thinking about the overthrow of the existing necessarily directs the gaze towards the definition of an image of the future.

Revolution is a break in the ordinary course of days, it is a promise of happiness, it is a search for salvation.

It offers the guarantee of being able to escape the past. From the revolts of antiquity to the discovery of Reason as the supreme guide, to the action and overthrow of a pre-established order; from the French Revolution to the peremptory imposition of Marxism, and then of course to the Soviet October and the greatest revolutionary of all time, Lenin, the author reconstructs the complex and adventurous history of the idea that founded Modernity. Without ever being afraid to glimpse the poisonous ambiguity of every revolutionary earthquake: the desire to improve human life can unfortunately produce its opposite.

The philosophical narrative of these pages rehabilitates, however, the most vertiginous ideal and political parabola that has ever crossed the history of man in society.

HAVE WRITTEN ABOUT 'WALKING WITH WALTER BENJAMIN'.

"Pagani's writing proceeds with a method that is not philosophical, but narrative: with all the twists and turns necessary for the dramaturgy of the character, with the result that we find ourselves before

a 'sentimental reportage', a 'philosophical drama in motion'.

Massimo Onofri, Avvenire

'What Pagani manages to communicate to us, starting from geography, is the depth of a restlessness that has the bluish colour and gloom of certain canvases by Munch'.

Paolo Di Paolo, La Repubblica

Paolo Pagani born in 1957 in Milan, he studied philosophy with Mario Dal Pra at the University of Milan in the early 1980s after graduating from the Liceo Classico Parini. Married with two children, he is a professional journalist and has worked for several decades in periodicals, newspapers and television as a correspondent and, as editor-in-chief, has launched digital start-ups (he was deputy head of the Rome office of CNN Italy) and led web editorial offices.

With Neri Pozza he has published *I luoghi del pensiero* (2019) and *Nietzsche on the road* (2021), with Rizzoli *Citofonare Hegel* (2022): with the same title he has realised for Choramedia a philosophical podcast in 60 episodes of 7 minutes each, online exclusively on Spotify and reached third place in the ratings in Italy. He lives and works in Milan and contributes to the *Domenicale del Sole24Ore*. In early 2024 he published with Neri Pozza *In cammino con Walter Benjamin. Il naufragio di un genio e le idee della sua epoca*.



Author: ENRICO PEDEMONTE

Title: WHY THE RIGHT WINS. THE REACTIONARY INTERNATIONAL AND THE LEFT WING OF THE STATUS QUO

(PERCHÈ LA DESTRA VINCE. L'INTERNAZIONALE REAZIONARIA E LA SINISTRA DELLO STATUS QUO)

Pages: 224

First Publisher: Nutrimenti

Publication date: 23th January 2026

Rights: Worldwide

**A BOOK TO UNDERSTAND THE SHOCKING CHANGES
TAKING PLACE IN OUR WORLD**

“Many clichés are harmless; they serve to domesticate reality by simplifying problems we cannot understand. On the contrary, clichés about the victory of the right wing are dangerous: they prevent us from understanding why the working classes throughout the Western world are turning to this dangerous and authoritarian right wing. They do not explain why, looking at the colored maps of the vote in the West, the red lights of the progressive vote are isolated dots in a prairie of gray lights, a disturbing representation of a vote that sees progressives prevailing only in city centers, the infamous restricted traffic zones where the wealthy bourgeoisie lives, while the right wing prevails in the rest of the territory: the suburbs, smaller towns, and the countryside. Hundreds of millions of people voting against their own interests and ‘not understanding the complexity of the world’? I don't find this a convincing explanation, even if, as is often the case with clichés, it contains a grain of truth.”

Why are autocracies on the rise around the world? And why do the less affluent classes and suburbs in the West vote for the right, while city center residents are mostly progressive? To explain this reversal, left-wingers often resort to clichés: for example, that less educated people do not understand the complexity of the world and even vote against their own interests. Why the Right Wins debunks these self-consoling clichés. It describes the cataclysm that is shaking the United States and Europe, recounts the figures who have shaped conservative ideology over the last twenty years, and explains why their ideas find fertile ground among the less affluent social classes. The book demonstrates that the new right is fighting a cultural battle that brings together and reinterprets many of the struggles that belonged to the left and still could. It recounts the social unrest born of the three great upheavals that have changed the world over the last forty years: globalization, the growth of migration, and the digital revolution. And it explains why - while the reactionary right is perceived as a force for change - the left seems committed only to defending the status quo.

THEY SAID ABOUT "FEAR FOR SCIENCE":

"A fundamental book for understanding this strange era we are living in. I recommend it not only to those who deal with science, but also to philosophers, sociologists, those who deal with digital or communication... in short, to all those who practice (or should) critical thinking." **Marco Filoni**

"A book that clearly addresses how the role of Science in society evolves, between knowledge and fear." **Il Sole 24 Ore**

"Pedemonte draws precisely on the journalist's background to reconstruct, as if it were a crime still without guilt, the loss of confidence in Western science. He does so from stories and characters he has come across over the years as a journalist in the field or that he has reconstructed through painstaking archival work." **La Repubblica**

"Pedemonte's book follows step by step everything that has happened in the last half century to re-construct how this epistemological abjection came about. And it squares the lies of scientists driven by self-interest or blind hypertrophy, it squares the bungling of Big Pharma, the spins of political alignments, perhaps in good faith but certainly confusing public opinion." **La Repubblica Salute**

Enrico Pedemonte, a University Degree in Physics, is a journalist and writer. He was a reporter for "Secolo XIX", a correspondent from New York City for "Espresso", managing editor of "Repubblica" and editor-in-chief of "Pagina99". He is currently a contributor for the monthly magazine "Limes". He focused on science and technology, international politics and economy. He published the essays *Personal Media* (Bollati Boringhieri, 1998), *Morte e resurrezione dei giornali* ("Death and resurrection of newspapers", Garzanti, 2010) and, together with Vincenzo Tagliasco, *Vantaggi dello boom demografico* ("Advantages of the demographic drop", FrancoAngeli, 1996) and *Genova per chi* ("Genoa for whom", Trilli editore, 2006). *Paura della scienza* (Treccani, 2022, **Benedetto Croce Prize for non-fiction**), *La fattoria degli umani* (Treccani, 2024). He also wrote two novels: *La seconda vita* ("The second life", Frassinelli, 2018) and *L'ultima partita* ("The last game", Rizzoli, 2022).



Author: ENRICO PEDEMONTE

**Title: THE HUMAN FARM
(LA FATTORIA DEGLI UMANI)**

Pages: 250

First Publisher: Treccani

Publication date: 1st November 2024

Rights: Worldwide

HOW DIGITAL PLATFORMS ARE REDESIGNING OUR LIVES

«Thirty years of legislative vacuum have allowed a handful of companies to control the key infrastructures of digital society: not those of a single country but of the entire western world. [...] Their business model is surveillance, espionage, manipulation, modification of the future. [...] The main objective is economic, but the project is anthropological because it radically changes our relationship with others and the very way we conceive our position in the world».

Why, after 2005, are the number of democracies in the world thinning, distrust in governments growing, newspaper sales plummeting and mental disorders among teenagers increasing? And why are protests and conflicts multiplying all over the planet? What role did the Internet - whose spread in those years exploded everywhere thanks to social networks and smartphones - play in this wave of instability?

Interweaving chronicle and research, Enrico Pedemonte recounts how digital platforms - managed by a handful of companies that have become more powerful than states thanks to a world without rules - have invaded our lives, changed our habits, our way of informing ourselves, communicating, and spending our time. The path traced is that of a true revolution in progress: from the utopias of the 1990s to the hegemony of Google, from the birth of Facebook to the uprisings in Arab countries, from Obama's election to Brexit and the rise of Donald Trump, from mass disinformation to the crisis of democracy, up to the latest, astonishing new models of artificial intelligence that, while they fuel the hope of solving many of humanity's problems, induce fears and generate bubbles of millenarian culture.

Enrico Pedemonte A graduate in Physics, he is a journalist and writer. He has been a correspondent for 'Secolo xix', New York correspondent for 'Espresso', editor-in-chief at 'la Repubblica', and director of 'Pagina99'. He has covered science and technology, international politics and economics. He has published the essays *Personal Media* (Bollati Boringhieri, 1998), *Morte e resurrezione dei giornali* (Garzanti, 2010) and, with Vincenzo Tagliasco, *Vantaggi dello sbloom demografico* (FrancoAngeli, 1996) and *Genova per chi* (Fratelli Frilli Editori, 2006). He has also written two novels: *La seconda vita* (Frassinelli, 2018) and *L'ultima partita* (Rizzoli, 2022). For Treccani he is the author of *Fear of Science* (2022).



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

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

Rights: Worldwide

COMISSO AWARD UNDER 35
LETTERARIA AWARD 2025

ENGLISH SAMPLE AVAILABLE

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

La coscienza delle piante by Nikolai Prestia

For the Premio Strega 2025

Proposed by Daniele Mencarelli

«Time, space and language. A writer stands between these themes with lucidity and no less instinct. He knows how to grasp the falling point of a phenomenon by the obsessive exercise of his gaze, and he knows how to put it into words. Nikolai Prestia, with his *The Conscience of Plants*, warns us of a danger, reversing the point of view with respect to the supposed crisis of our youth. The problem is not the new generations, but us, the adults and our world, where only the goal and its achievement count. So many, like Marco, the novel's protagonist, fail, not the goal. But it is from failure that true self-awareness is generated. *The Consciousness of Plants* is a raw novel, dense with life and reality, and Nikolai Prestia is a writer who will remain engraved in the coming years of our literature.»

Daniele Mencarelli

MASSAROSA AWARD 2023 FOR THE DEBUT NOVEL “DASVIDANIA”

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

«Around me the average age is low only for cemeteries. I open my eyes. I have kept them wide open most of the time, only now do I feel I have them under control. The images I can comprehend, they flow unimpeded, they don't come back and they don't overlap. The valium must have taken effect. “Listen, what about calling me the nurse?” the lady lying on the crib

next to my gurney asks me. I ignored her, bringing my left hand to my face to hide. I would like to disappear.»

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

After a panic attack, Marco is admitted to the emergency room. He cannot speak, he is confused, and while all around him the other hospitalized patients mark time with their complaints, a psychologist takes care of him by inviting him to go over his past. Inside, Marco has many things, but mostly the pains, falsehoods and failures collected during his university studies in Siena. The stream of consciousness in which he plunges is punctuated by his last four cigarettes, with a promise, when the story is finished, to quit smoking. He then recalls his brilliant college career, until that failed exam that gradually turned into emotional and social discomfort. To escape the weight of reality, he invented a parallel world in which he was still keeping up with exams. Having come to the brink, he confessed everything to his father and grandfather - managers of a restaurant in the same small Calabrian village that Marco had left years earlier to move to and enroll in law school - and, finally light, resumed his studies. It was then that he met a girl who was a victim of his own lies. They promised each other never to lie to each other, and especially to finish their studies together. However, if Marco managed to graduate, the same cannot be said of her. And now, within the bare walls of the emergency room in which he is hospitalized, Marco must come to terms with the traumas of his own past, but also - and perhaps above all - with his own future, which awaits him in another ward, a few rooms away. *Plants Consciousness* tells of the anger of living in an age where the result is worth more than the path, and where speed is the only parameter by which we all, more or less consciously, judge success. With the fresh and imaginative prose that enchanted readers in *Dasvidania*, his debut novel, Nikolai Prestia - a young Zeno who wants to quit smoking and tries to understand what is happening to our future - tells of youthful discomfort and the inevitability of being crushed by the expectations and love of others.

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



Author: GIULIANA SALVI
Title: CLEMENTINA

Pages: 325
First Publisher: Einaudi
Publication date: 18th March, 2025
Print run: 16.000 copies

Rights: Worldwide

Rights sold: Bertrand (Portugal), Exmo (Russia/ best offer).

5 REPRINTS IN FIVE MONTHS!!

AROUND 30.000 COPIES SOLD!

CAMPANA DI BUDRIO LITERARY PRIZE 2025

NOVEL SELECTED FOR THE READERS' PRIZE LUCCA-ROME 2025

NOVEL SELECTED FOR THE IO DONNA LITERARY PRIZE "HEROINES OF TODAY" 2025

ENGLISH SAMPLE AVAILABLE

A MAKESHIFT CLASSROOM WITHIN THE WALLS OF HOME IS WHERE
CLEMENTINA CHANGES THE WORLD.
THE COURAGE OF A WOMAN AND HER SILENT STRENGTH.

THE EXTRAORDINARY STORY OF CLEMENTINA SALVI MARTELLO, MOTHER AND
INTELLECTUAL WHO, IN THE FIRST HALF OF THE TWENTIETH CENTURY,
FOUNDED A "DIFFERENT" SCHOOL WITHIN THE WALLS OF HER HOME.

INSPIRED BY THE TRUE STORY OF THE AUTHOR'S GREAT-GRANDMOTHER,
CLEMENTINA TELLS THE STORY OF A WOMAN FORCED TO REINVENT HER LIFE TO
SAVE HER FAMILY. ANIMATED BY A UTOPIAN AND INTELLECTUAL IMPULSE, AND
BY A "GUT" FEMINISM, CLEMENTINA WILL TRANSFORM HER HOME INTO A
SCHOOL AND CHANGE THE DESTINY OF GENERATIONS OF BOYS AND GIRLS,
LOVING THEM NOT AS CHILDREN BUT AS YOUNG HUMAN BEINGS FULL OF
MYSTERY.

IT IS HER GREAT-GRANDDAUGHTER WHO CONVERTS CLEMENTINA'S LIFE INTO A
NOVEL, DRAWING ON FAMILY NARRATIVES AND LITERARY IMAGINATION. IN THIS
DEBUT FULL OF LOVE THAT CAN BE READ IN ONE BREATH, GIULIANA SALVI
REVEALS A RARE TALENT FOR STAGING: THE GHOSTS OF HER GENEALOGY
BECOME VERY LIVELY CHARACTERS, READY TO ESCAPE THE CONFINES OF HER
FAMILY'S MEMORY AND INHABIT THE OUR OWN.

“We immediately fell in love with Clementina, a very strong, interesting and contemporary female figure, utopian and perhaps even proto-feminist, but ‘from the gut’. A character who is not to be forgotten and who could rightly be one of Chiara Tagliaferri and Michela Murgia's Morgane.” (Angela Rastelli and Dalia Oggero, Einaudi Editore)

“Giuliana Salvi tells in novel form the story of her great-grandmother, who founded a home school in Lecce at the beginning of the 20th century. And invented a method. (...) There are many ways to make a revolution without going to the barricades, and Clementina achieves her own by creating a fertile pedagogy.” Leonetta Bentivoglio, *La Repubblica*.

“History teaches us that underestimating a woman is cowardly as well as foolish’: it was 1925 and Clementina Salvi had set up a public school in her home in Lecce, where, over the next twenty years, she would educate dozens of children. Her personal history had brought her face to face with the sudden death of her husband, three children to support, a life to rebuild in that Salento from which she had left and then forcibly returned.

Was she a feminist?

‘She was one in deeds, not in claims, for which she had no time. The figure I have tried to bring to life in the novel is not that of a heroine: Clementina was rough, complicated, as a mother at times castrating. But also challenging, attentive. Getting respect from the teenagers she was surrounded by was not easy, but she put so much faith and passion into her teaching that those around her were overwhelmed by it’.” **Interview to the author, Il Venerdì di Repubblica**

While History rages outside the window, Clementina, a young widow with three children has to reinvent the world. Sitting at the desk that was her father's and make ends meet, so as not to disappoint either the living or the dead. And so, utopian and feminist at heart, Clementina sets up, within the walls of her home, a school improvised and different from all the others, changing the destiny of dozens of boys and girls in a Lecce that, in the first half of the 20th century seems on the periphery of everything. Inspired by the true story of the author's great-grandmother, Clementina is a novel that is not to be forgotten, thanks the strength of an extremely contemporary female character contemporary: a woman ‘all gestures’, alive charismatic, restless, always in search of something, ready to escape the confines of family memory and to inhabit our own.

Giuliana Salvi Born in Rome in April 1988, after a master's degree in Screenplay and Audiovisual Production she started working in the audiovisual sector as an editor, researcher and text collaborator for documentary film production companies. *Clementina* is her debut novel.



Author: ERSI SOTIROPOULOS

Title: **WHAT'S LEFT OF THE NIGHT**
(ΤΙ ΜΕΝΕΙ ΑΠΟ ΤΗ ΝΥΧΤΑ)

Pages: 340

First Publisher: Patakis, Greece

Publication: November, 2015

Rights sold to: New Vessel Press (Usa - English world), Stock editions (France), Kanon Verlag (Germany), Sexto Piso (Spain - Spanish world), nottetempo (Italy), Altera (Bulgary), EunHaeng NaMu Publishing (Korea), Barakat Publishing House (Persian rights/Iran, Afghanistan, and Tajikistan), Polirom (Romania), Al Kotob Khan for Publishing (Arabic world), Helia Zrakogled (Slovenia), Botimet Onufri (Albania), Ediciones del Crater (Catalan

rights).

Rights: Worldwide

ENGLISH, FRENCH, GERMAN AND SPANISH TRANSLATIONS AVAILABLES

WINNER OF THE PRIX MÉDITERRANÉE ÉTRANGER 2017

AND NOMINATED FOR THE PRIX FEMINA 2016

AND THE EUROPEAN BOOK PRIZE 2017

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

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

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

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

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

"Engaging and original ... powerfully erotic ... This is a hallucinatory work of art, in every sense." —*The Literary Review*

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

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

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

Ersi Sotiropoulos acclaimed Greek writer, she is author of novels, short stories, screenplays and poems. Her works have been translated into several languages (English, French, Spanish, Italian, German, Swedish and Turkish) and presented in festivals worldwide. Her novel *Zig zag through the bitter-orange trees* is the first novel to win both **the National Award for Best Novel** and **the National Critics Award in 2000**. The stories *Feel blue, dress in red* won the National Award for the Best Collection of Stories in 2012. The novel *Eva*, **Athens Academy Award for Best Novel**, has been translated in French in 2015 (it is also being translated into Albanian and Turkish), and was shortlisted at the **European Book Prize 2015** and the **Prix du literature du Monde 2015**. *What's left of the night*, **Prix Méditerranée Étranger 2017** and nominated for the **Prix Femina 2016** and the **European Book Prize 2017**. In 2022 the collection of short stories *The art of feeling nothing* was shortlisted for The "Anagnostis" Literary Magazine Award.



Author: ENRICO TERRINONI

Title: READING BOOKS DOESN'T SERVE. SEVEN BRIEF LESSONS IN LITERATURE

(LEGGERE LIBRI NON SERVE. SETTE BREVI LEZIONI DI LETTERATURA)

Pages: 250

First Publisher: Bompiani

Publication date: 3rd September 2025

Rights: Bompiani

A DECLARATION OF LOVE FOR BOOKS AND AN INVITATION TO TRAVEL. A POWERFUL SPELL FOR YOUNG PEOPLE AND

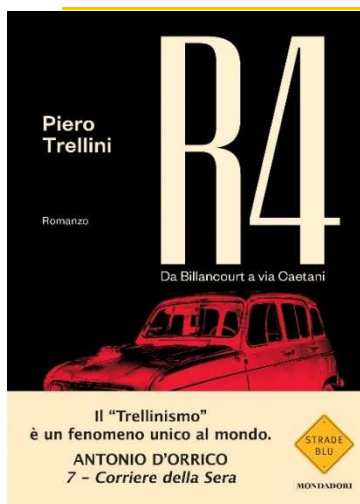
BEYOND.

THE TASK OF LITERATURE IS TO TEACH LIFE NEW PATHS AND THUS TEACH US FREEDOM. TO EXPAND OUR LIVING SPACE, OUR AWARENESS, OUR WISDOM. WRITING AND READING MEANS PURSUING THE DREAM OF FREEDOM MADE POSSIBLE BY CREATION.

What if, even today, in these frenetic times, reading were still the most extraordinary adventure we could experience? In the age of artificial intelligence and feelings compressed into a screen, literature holds a rare superpower: it continues to open up worlds, to spark wonder, to dig where everything else slips away. And just when the world invites us to hunch over a screen, reading becomes a rebellious and necessary gesture. A gentle but salvific act. With the charisma of an enchanter, Enrico Terrinoni takes us on a journey through the history of literature, revealing its charm through seven words: dream, infinity, heresy, consciousness, wave, prophecy and silence. Seven spells, seven compasses to guide us in a universe made of paper and imagination. From Shakespeare to Svevo, from Virginia Woolf to Giordano Bruno, every page is a discovery. And no, you don't need to be a learned reader: this journey is open to everyone. To those who devour pages and those who stumble between the lines. For those who want to understand the world better and those who chase an emotion. Because reading is by no means a harmless pastime. It is an act of resistance and freedom. It is becoming someone else. It is becoming more. Reading is, still and always, a way to feel more alive.

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). In 2023 he published with Bompiani *La vita dell'altro. Svevo, Joyce: a brilliant friendship*. In 2024 his first narrative work, *A Beautiful Nothing*, was published with Edizioni Atlantide.



Author: PIERO TRELINI

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

First Publisher: Mondadori (Strade Blu)

Publication date: October 24th, 2023

Pages 720

Rights: Worldwide

LA PARTITA. IL ROMANZO DI ITALIA BRASILE (Mondadori, 2019) -

Rights sold to: Pitch Publishing (English world), Debate/Penguin

Random House SP (Spanish World), Grande Area Livros (Brasil).

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

PIERO TRELINI ONCE AGAIN SURPRISES US WITH A KALEIDOSCOPIC STORY THAT
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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

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«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

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

Giovanni Pacchiano

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

“A remarkable tale, as everything pouring out of a magnificent obsession”.

Marco Cicala – Il Venerdì di Repubblica

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

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

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

Corriere dello Sport

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

Antonio D'Orrico, 7Corriere

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

Walter Veltroni, La Gazzetta dello Sport

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

Roberto Saviano

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

Corriere della Sera, Antonio D'Orrico

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“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**

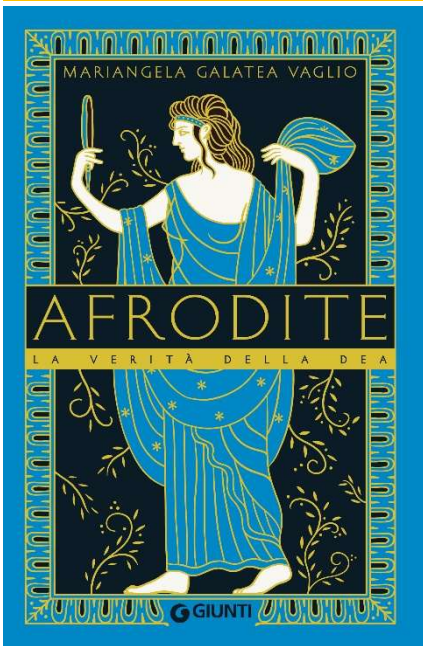
“Among the many books published this year, the most audacious and pop is *Danteid* by Piero Trellini (Bompiani). Serious commitment, result of laborious research (more than five thousand texts consulted indicates the bibliography) and inspired by the desire to make Dante interesting for the young; not 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, writer and journalist, collaborates for “la Repubblica”, “La Stampa”, “Il Sole 24 ore”, “Domani”, “Il Messaggero”, “il Manifesto”, “Il Foglio” and “Art e Dossier”. He made his debut with *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, Football Book of the Year 2024**), 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.

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

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

Rights: Worldwide

Rights sold: Editura Creator (Romania)

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

TWO REPRINTS, ALMOST 10.000 COPIES SOLD!

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

ENGLISH SAMPLE AVAILABLE

The Prolog To Mortals

Everything you think you know about me is false.

Every image. Every idea. Every word.

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

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

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

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

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

To this you have reduced me, ungrateful mortals.

You have no idea who I am.

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

You have no idea who I really am.

It is time and time for someone to remind you.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



Author: MARIANGELA VAGLIO

Title: THE FOUNDER. ROMULUS AND THE MYTH OF ROME'S ORIGINS

(IL FONDATARE. ROMOLO E IL MITO DELLE ORIGINI DI ROMA)

Pages: 320

First Publisher: Giunti

Publication date: 4th June 2025

Rights: Worldwide

MARIANGELA GALATEA VAGLIO RETURNS TO BOOKSHOPS WITH A TITLE THAT PASSIONATELY RECOUNTS THE MYTH OF THE FOUNDATION OF ROME, A STORY SUSPENDED BETWEEN HISTORY AND LEGEND.

INSEPARABLE TWINS WITH MYSTERIOUS ORIGINS. THE FOUNDATION OF A CITY THAT WILL CHANGE THE FATE OF THE WORLD AND THEIR DESTINY. AN EXCITING RETELLING OF THE MYTH OF THE BIRTH OF ROME

“He closes his eyes, stunned and overwhelmed. When he opens them again, in front of him he sees the light of two other eyes, yellow: the eyes of a she-wolf with a silvery coat, hiding in the middle of the bush. They are as bright as onyx. They stare at him for a long moment, then turn upwards. Romulus cannot help but follow them, and turns towards the sky above them both. There, he sees them: griffins are flying over the top of the hill, coming from the east and heading west. He hears the exultant cries of Proculus and Celer, who call to him from the hill and exult at the sighting. He quickly counts the birds: two, four, six, eight, twelve. Twelve griffins with majestic open wings, circling above Palation. His eyes wet with tears again, but this time they are tears of joy. Twelve griffins. Twelve. Six more than Remus. He is the chosen one of the gods.”

Alba Longa, 24 March 771 BC.

Two infant twins are abandoned by two men of Amulius, brother of the now weak king Numitor and de facto ruler of the Albans, near the mouth of the Tiber, in an uninhabited area called Ruma. They are children of guilt: their father is unknown, while their mother, Rea Silvia, princess of Alba Longa, was destined to become a priestess of the Goddess before she broke her vows of chastity. Now she is condemned to death, as are the children she bore. But fate has a different plan for them, and one of the two soldiers leads them to safety...

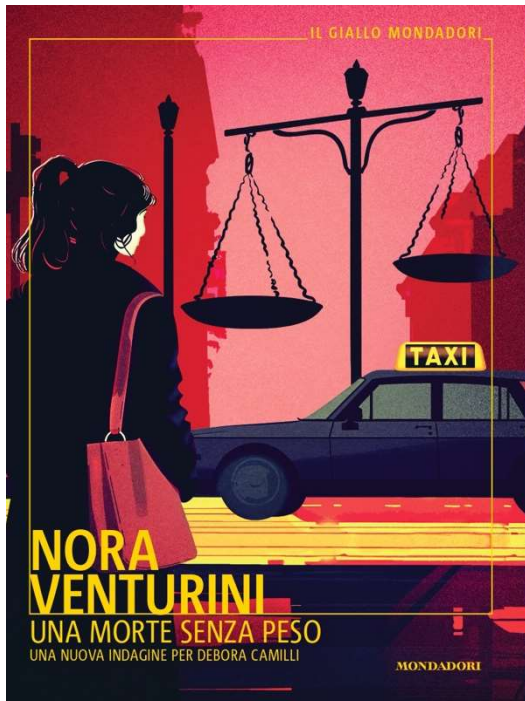
Latium, 753 BC.

Romulus and Remus are considered brigands and are hunted throughout the region by Amulius' men. When Remus falls into a trap and is captured, Romulus enters the city, and the revelation of their origins to King Numitor changes everything. But again, fate is more complicated than it seems and has planned something greater for them than ruling over the small Alba Longa: the founding of a city that will become the centre of the world in the very

place where they were abandoned, Ruma. The project, however, will put the twins' bond to the test: Romulus will be willing to do the unthinkable in order to become the founder of the new city...

Mariangela Galatea Vaglio (Trieste, 1972) lives and works in Venice. Lecturer, journalist, author of short stories and historical essays, she curates the Facebook page Pillole di Storia, followed by over 85 thousand people.

In 2018 she published *Teodora. The daughter of the Circus* (Sonzogno), in 2020, *Cesare. The man who made Rome great* (Giunti); in 2021 *Teodora. The demons of power* (Piemme); in 2022, *The Wolves of Rome. Antony vs. Octavian* (Giunti). In 2024 *Aphrodite. The truth of the goddess* (Giunti). In 2025, *The founder. Romulus and the myth of the origins of Rome* (Giunti)



Author: NORA VENTURINI

Title: LETHAL DIET. A WEIGHTLESS DEATH. A NEW INVESTIGATION FOR DEBORA CAMILLI
(DIETA LETALE. UNA MORTE SENZA PESO. UNA NUOVA INDAGINE PER DEBORA CAMILLI)

Pages: 279

First Publisher: Mondadori

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Rights: Worldwide

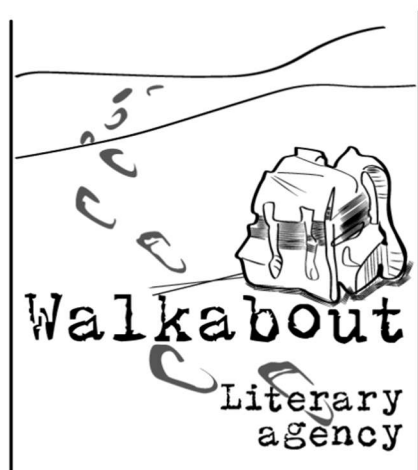
A SUSPICIOUS ACCIDENT. A DEATH THAT SUITS TO MANY. A VERY SPECIAL DETECTIVE DETERMINED TO FIND THE TRUTH

Jessica knew very well what Debora's 'disease' was, what she wanted to do with her life, and what she would have done if her father had not died suddenly four years earlier. Therefore, when she asked her, "Did the disease get to you, tell the truth?", she already knew the answer. "The poor thing was good. She cared about the people who came to her. She wasn't just in it for the money. The asshole who ran her over, and left her there, agonizing, has to be found. If not, I'll find him.

It's just past New Year's Eve, and Debora Camilli, Rome's most perceptive and likeable taxi driver, heroically decides to step on the scales - which mercilessly mark two kilos more. That's it, it's time to go on a diet. Without even doing it on purpose, halfway through a sluggish and exhausting shift, Dr Longobardi, a nutritionist doctor, gets into her taxi. For Debora it is the call of destiny. But there is barely time for an appointment and a visit when Longobardi is hit by a car outside her office. Could it really be an accident? Debora has more than one doubt. Drawing on her main talents - great intuition, initiative and nerve - she starts to investigate. As usual, this means going back to the police commissioner Edoardo Raggio, with all the heartfelt bungling of the case, but also the business discussions, because if the official investigations from the outset focus on a single lead, Debora discovers that another person could have benefited from the doctor's death...

Nora Venturini is a theatre director and screenwriter. She has directed numerous plays and written several TV series and TV movies. She made her debut in fiction with *L'ora di punta, prima indagine della tassista Debora Camilli*, (Mondadori 2017, now in Oscar), which was followed by *Lupo mangia cane* (Mondadori 2018). In 2019 Debora Camilli's third investigation, *Buio in sala*, was published, in 2022 *Paesaggio con ombre*. The taxi-detective series has been published in Germany and Latin America Spain.

Walkabout Literary Agency



ABOUT US

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Walkabout Literary Agency was established in 2014 and since then has been successfully operating in the fields of book publishing and translation rights sales, Film/Tv licensing. We 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 Bruni, 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 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.