
Alferj e Prestia Literary Agency

Rights List **Autumn catalogue 2017**



Fabio Genovesi

The Sea where the water is deep

Publisher: Mondadori

Release date: September 5, 2017

Pages: 318

Fabio Genovesi (born in Forte dei Marmi in 1974) is the author of *Versilia Rock City* (2008), *Esche vive* and *Chi manda le onde* (2015 Premio Strega Giovani). His works have been widely translated in the world. He is a frequent contributor to "Corriere della Sera" and its literary supplement "Lettura"

"Fabio Genovesi has the ability to build stories where the characters really breathe, they're so alive they seem real. He can make you laugh and also cry, he has that very rare gift." GLAMOUR

Translation rights with Mondadori

After the success of *The Breaking of a Wave*, winner of the 2015 Premio Strega Giovani, Fabio Genovesi returns to the scene with a wonderful, heartfelt family novel, funny and touching, that can make you laugh or cry at a moment's notice.

In the beginning of this story, six-year-old Fabio has two parents and a dozen grandparents. He is the only young child in the Mancini family, and the many brothers of his real grandfather - a dangerously eccentric and impetuous man - compete to drag Fabio into their worlds of hunting and fishing and other activities not quite suited for children. This is how Fabio has grown up without the company of children his own age, so his first day of school is a shock. It is an incredible revelation for him: the world is full of other kids his age, they have lots of friends and few grandparents, and they have fun playing mysterious games with absurd names like hide and seek, capture the flag, or blind man's buff. Even more shocking is his gradual realization that every man in his family who has reached 40 without getting married has gone crazy. Luckily, Fabio has a loving father by his side who can fix the broken things of the world with his hands. And then there are his mother, committed to protecting Fabio from the disappointments of life, a grandmother that orders everyone around, and a very wise girl that goes around in a ladybug outfit. They are a large and chaotic family that seems invincible until something completely unexpected disrupts everything. Fabio strains to grow up, torn between his private home world of adventure and the rule-bound external world of school. Sensational blunders, sudden romances, and extraordinary encounters as stepping stones of an adventurous coming of age journey, heartwarming and uncanny. Along the way, Fabio will realize that our quirks are the treasure that makes us unique, while discovering his vocation as a narrator utterly in love with life.



Simonetta Agnello Hornby

Nobody can fly

Publisher: Feltrinelli

Release date: September 28, 2017

Pages: 224

When you're born into a family like that of Simonetta Agnello Hornby, you grow up in the awareness that everyone is normal but different, each with their own characteristics, which may sometimes be a bit 'strange'. So you say quite naturally of a blind person that they 'can't see well', of a cripple that they 'have trouble in walking', of an obese individual that they're 'heavy', of an invalid that they're 'missing a leg', of the fool that they 'sometimes don't understand', of a deaf person that they 'have to be talked to in a loud voice', without ever thinking of those things as flaws or disabilities. In a series of colourful and affectionate portraits we meet deaf-and-dumb Nini, nanny Giuliana, who walks with a limp, father who has a gammy leg, and grumpy Aunt Rosina, a kleptomaniac – when silverware disappears from the table, her relatives sneak up behind her to remove cutlery from her pockets without her noticing, because on no account must she be embarrassed...

Then there's George, Simonetta's eldest child. Coming to terms with the fact that one of your children is disabled isn't easy, but it is possible, and the key lies in the phrase 'nobody can fly': 'Just as we can't fly, so George would never be able to walk; this would never stop him enjoying life in other ways. There's more to life than flying; maybe there's more to life than walking too. We were going find out what it was, that "something more".' The same daily resolve is shown by George himself, who has lived with multiple sclerosis for fifteen years, and whose voice alternates with that of his mother like a countermelody, humorous, yet determined to describe the many obstacles, and perhaps advantages, in the lives of those who move around on a wheelchair. Simonetta Agnello Hornby takes us with her on a journey from Sicily to the London parks, via the artistic beauties of Italy. The journey is also – in fact predominantly – a flight above prejudices and clichés, which gives us not only many moving stories but a new, freer way of looking at things.

Simonetta Agnello Hornby was born in Palermo in 1945. She has joint Italian and British citizenship, and since 1972 has lived in London, where she worked as a lawyer specializing in juvenile cases, and for eight years was part-time chair of the Special Educational Needs and Disability Tribunal. *La Mennulara*, her first novel, published by Feltrinelli in 2002, was translated around the world. These have been followed by a series of other novels for the same publisher: *La zia marchesa* (2004), *Boccamurata* (2007), *Vento scomposto* (2009), *La monaca* (2010), *Il veleno dell'oleandro* (2013), *Il male che si deve raccontare* (with Marina Calloni, 2013), *Via XX Settembre* (2013) and *Caffè amaro* (2016).

She has also published *Camera oscura* (Skira, 2010), *La mia Londra* (Giunti, 2014) and some best-selling cookery books with a strong narrative element: *Un filo d'olio* (Sellerio, 2011), *La cucina del buon gusto* (with Maria Rosario Lazzati, Feltrinelli, 2012), *La pecora di Pasqua* (with Chiara Agnello; Slow Food, 2012, and Feltrinelli Zoom Flash, 2016) and *Il pranzo di Mosè* (Giunti, 2014). On 2 June 2016 the President of the Italian Republic appointed her to the Order of the Star of Italy with the rank of Grand Official.

Nessuno può volare is also the title of a documentary film made with her son George Hornby for *laeffe*.



Andrea Camilleri
Exercises in Memory

Publisher: Rizzoli

Release date: September 28, 2017

Pages: 220

In ninety-two years he has witnessed, experienced and recounted innumerable stories. On this occasion, however, the stories are about him. Anecdotes, encounters, events and memories link up into a kind of autobiography, the most complete account of his life he has ever given. Personal episodes intertwine with family memories. One example: the police inspector Carmelo Camilleri, a fascist, carried out an investigation into an attempt on the king's life in 1928. Discovering the culprits in the ranks of his own party, out of respect for justice he reported them to his superiors. His reward? He was arrested and sent into internal exile. Many years later, this man would be the inspiration behind the character Montalbano.

The book is enriched by drawings by Gipi, Lorenzo Mattotti, Guido Scarabottolo, Alessandro Gottardo and Olimpia Zagnoli. The cover design is by Tullio Pericoli.

Andrea Camilleri, born in Porto Empedocle in 1925, is the best-selling Italian author of all time.

Montalbano's creator talks about himself, in an ebullient, explosive album of memories, ranging over his entire life.



Marco Presta

Switch me on

Publisher: Einaudi

Release date: October 17, 2017

Pages: 240

Marco Presta is a leading Italian author and radio presenter. In partnership with Antonello Dose he has enlivened mornings for many years on Radio 2 with the show 'Il ruggito del coniglio' (The Rabbit's Roar). He has published the short story collection *Il paradosso terrestre* (Aliberti Editore 2009, Einaudi 2012) and, with Einaudi, the novels *Un calcio in bocca fa miracoli* (2011), *Il piantagrane* (2012) and *L'allegria degli angoli* (2014).

Sacher, Mimose, Millefoglie, Charlotte... Caterina's cake shop sweetens many people's sour lives with its majestic sugar cathedrals. But the person most in need of sweetening is Caterina herself, who feels lonely, even though her emotional life is as 'crowded as a sandy beach in August'. Giancarlo, her boyfriend, is a police inspector who hardly sets her heart on fire; her female friends seldom remember her; and her brother Vittorio has a remarkable talent for getting himself, and her, into trouble. Then one day Caterina finds, in the storeroom behind the shop, a radio, 'a 1970s model, an orange cube with an aerial'. The first miracle is that it still works after all these years. The second is that the voice that comes out of it speaks to her in person – and says things that gradually win her over, throwing her life into turmoil.

Marco Presta tells us, in his own inimitable way, in a style which is at the same time comic, literary and highly controlled, the story of a young woman who literally finds love in the air. And page after page he will cast his spell over any reader who has any emotional imagination.



Dall'autrice dell'*Allieva*

alessia gazzola
ARABESQUE

Romanzo

LONGANESI

Alessia Gazzola, a surgeon specializing in forensic medicine, was born in 1982 in Messina. She made her literary debut with the novel *L'allieva* (Longanesi 2011), which introduced readers in Italy – and the other European countries where it was published – to a fascinating new character, Alice Allevi. Alice is the main character of her second novel, *Un segreto non è per sempre*, the prequel *Sindrome da cuore in sospenso* (both published by Longanesi in 2012), and her later novels, *Le ossa della principessa* (Longanesi 2014), *Una lunga estate crudele* (Longanesi 2015) and *Un po' di follia in primavera* (2016).

Her books are translated in the following countries:

France: Presses de la Cité/Place des éditeurs; **Germany:** Carl's Book/Random House; **Spain:** Suma/Santillana; **Serbia:** Evro-Giunti; **Japan:** Nishimura; **Poland:** Jaguar; **Turkey:** İlgi Kültür Sanat Yayınları.

Alessia Gazzola

Arabesque

Publisher: Longanesi

Release date: November 13, 2017

Pages: 350

After the highly successful Rai Uno TV series (shown in autumn 2016 and soon to begin its second season) which brought the story of Alice Allevi to the small screen, Alessia Gazzola returns with a second chapter in the saga about the young trainee in forensic medicine. Alessia Gazzola draws on her own professional experiences as a forensic scientist and creates a new and original character in the scenario of Italian crime fiction. A phenomenon in Italy which has sold over 800,000 copies, and the rights to which have been bought in a number of foreign countries, including Germany and France.

In the new novel Alice is now a fully qualified specialist in forensic medicine. But her longed-for freedom has a sweet-and-sour taste: single again after a long relationship, Alice fears she is losing her bearings. It's a new start, but new starts can be scary. Her first case, as consultant to a magistrate, centres on the world of ballet and a very beautiful and attractive forty-five-year-old woman, formerly a star at La Scala and now the owner of a dancing school. The woman seems to have died from natural causes, but fate leads Alice a complex and unexpected dance, to music as whimsical as an arabesque, making her dig deeper in search of the truth. At the same time Alice will have to come to terms with her past and face what she has always been afraid of: the need to make difficult choices.

Ilaria Bernardini

We will grow a forest

Publisher: Mondadori

Release date: January, 2018

Pages: 180

ilaria bernardini

faremo foresta



Ilaria Bernardini was born in Milan. She writes screenplays (most recently, *In Treatment*). She was the scriptwriter for the programme *Very Victoria* on MTV and *Victor Victoria* on La7. She invented the programmes *Ginnaste-vite parallele* and *Ballerini* (MTV). She has written for *Ciak*, *tutto Musica*, *Linus*, *Rolling Stone*, *Amica*, and *GQ*. She published *Non è niente* (Baldini & Castoldi) in 2005 and the short-story collection *La fine dell'amore* (ISBN) in 2006. These were followed in 2008 by *I Supereroi* (Bompiani), and in 2011 by *Corpo Libero* (Feltrinelli), the film rights to which were bought by Indigo Film (*The great beauty*). In 2013 she published *Domenica*, again with Feltrinelli. In 2015, Hop! Edizioni issued her graphic novel based on *La fine dell'amore* and Indiana published her short-story collection *L'inizio di tutte le cose*. She has just finished writing her first novel in English, *The Portrait*, which will be a saga in three volumes.

The enchanting story of two women who overcame fear and pain by planting together an urban forest. A universal recipe for when life feels barren. A botanical tale about closeness and care.

It all begins in Milan on the day of the disaster. Anna is pining over the end of her marriage: she and the father of Nico, their four-year-old son, have decided to split up. On that day in her mother's art gallery, Anna meets Maria, a girl who works there but whom she doesn't know well. As they talk, Maria starts to feel ill, very ill. Anna holds her hand, watches her collapse. She calls for help. Only after the alarm, the ambulance, and the phone calls, does it become clear that Maria has had a brain stroke, before Anna's very eyes.

There follows a long dry summer of convalescence for the one and uncertainty and sense of guilt for the other. By fall Maria recovers and Anna moves into her new home with her son.

How do you learn how to emerge again after months in a hospital and discovering how close at hand death is? How do you tell a four-year-old child that his mummy and daddy don't love each other anymore? How can Maria start living again and Anna start feeling again? Her mother's gallery is closing, she and her ex-husband have stopped looking each other in the eye, Maria too is left by her partner, jellyfish invade the seas, doomsayers predict that the world will end on New Year's Day. Even the plants on the terrace of Anna and Nico's new flat seem dead: all around the two women there is nothing but drought, sadness and gloom, as far as the eye can see.

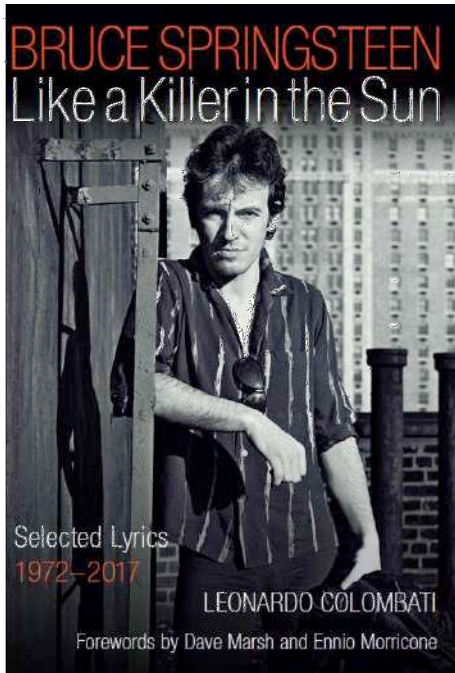
One day, after another chance meeting, Anna and Maria start tending to Anna's terrace together. While Maria, who is an expert gardener, removes the dry vegetation, sows new seeds and re-pots plants, Anna cooks her a meal. And day after day, season after season, the two women begin to know each other, cure each other's loneliness, and open up to new encounters and possibilities. The plants too, start to come back to life. Actually, they were really never gone.

Gradually the mint becomes green and strong (like Nico, who learns how to cross the park between his parents' homes and to feed the blackbird), the lemon and fig trees bear fruit, the sunflowers grow into tall surprises, the oleander, strawberry tree and wysteria thicken – attracting birds and butterflies. Life spreads everywhere.

And just like the terrace, this story becomes a forest, as unruly and wild as Anna's new eccentric family. The forest is now so large that it extends to London, where Anna's new lover lives and where she begins to consult a quirky, sexy fortune-teller for help in conquering writer's block. It is her conversation with the fortune-teller – which often emerges among the pages with poetic flights and hints of the absurd – that foments the narrative.

Ilaria Bernardini has drawn on a small-scale private experience common to many – illness, the end of a marriage, a child who needs protecting from the transience of life – to depict a powerful, invigorating universe, in which words sprout like branches and leaves. Thus every event becomes connection and meaning: the whole of botany as an existential metaphor.

With *Faremo Foresta!* we begin a celebration of care and hands in the soil, of attention and presence. We launch a hymn to a life to be shared, passed on, to help ourselves and the others. This book is more than a story: it is an empathic vision of the world, a precious reading for growing forests in drought.



Leonardo Colombati
Like a killer in the sun
with Forewords by Dave Marsh and
Ennio Morricone

Milwaukee: Backbeat Books, 2017

Release date: November 7, 2017

Pages: 590

Manuscript in English available

For more than forty years, Bruce Springsteen has enthralled millions the world over with his distinctive voice and peerless predilection for musical storytelling. Earnest, intimate, and unabatedly genuine, Springsteen's lyrics about love, faith, hope, personal struggle, social justice, and equality are at once personal and universal, singular and mundane, his, your, ours. Having made an indelible mark of the trajectories of both popular music and American culture, Springsteen's songs belong every bit as much to the bookshelf as to the jukebox which is precisely where this volume places him.

The perfect follow-up to *Born to Run* Springsteen's 2016 memoir *Bruce Springsteen: Like a Killer in the Sun* presents the complete lyrics of ninety-one classic songs expounded and annotated with the painstaking attention typically reserved for literary classics. By dissecting the artist's matchless narrative talent, scholar Leonardo Colombati has crafted a seminal examination of Springsteen's poetics and makes a compelling case that grafts Springsteen on the same American literary line running from Whitman to Steinbeck to O'Connor to Carver. The book also contains a biography and discography, and include forewords from Academy Award-winner Ennio Morricone and music critic Dave Marsh, a committee member of the Rock and Roll Hall of Fame and Springsteen biographer. *Bruce Springsteen: Like a Killer in the Sun* is a must-have for Springsteen fans, literary scholars, students of American culture, and anyone who wants to learn more about the powerful and inspired voice still ringing out from the heart of America.

Leonardo Colombati is an Italian author. His first novel, *Perceber* (2005) was followed by *Rio* (2007), *Il re* (2009) and *1960* (2014). Colombati is the editor of the massive anthology *Italian Songs, 1861-2011: History and Lyrics* (2011). He is on the editorial staff of *Nuovi Argomenti*, the most important Italian literary review, and writes for various magazines and newspapers. In 2015, he founded a creative writing school in Rome, Molly Bloom. He is a member of Pen Club Italia. He lives in Rome.

Like a Killer in the Sun alters my way of thinking about Bruce, about rock, about popular culture's deep connections to classical culture and about Springsteen's connections to American culture. [...]

I now owe my friend Leo not just the debut of friendship but also the debt owed to someone who showed what was missing, the thing made hazy, all but invisible, until the right teller told the tale. Dave Marsh



Iliaria Macchia

I saw a man in pieces

Publisher: Mondadori

Release date: April 11, 2017

Pages: 132

Iliaria Macchia was born and raised in San Donato, a village near Lecce. She has a degree in film studies, and has attended courses at the Centro Sperimentale di Cinematografia. *Ho visto un uomo a pezzi* is her first book.

My father was always telling me off about it – sometimes I ran away because of his nagging. My bad posture when I was eating, when I was sleeping, when I was screwing. My bad posture. My bad posture when I was living, when I was loving, when I was choosing. My naked posture.

Seven little explosions, seven pieces of a woman's life, seven stories. The central character in these stories is called Irene. What we know about her is that she feels naked when people look at her; that she has a seemingly perfect body which she is nevertheless ashamed of, wonderful legs on which she often stumbles, and a tendency to run away – from home, love, and all emotional ties – but always come back. These stories capture moments when her life has taken a break, when some event has caused a change of course: the time she went to an unknown woman's funeral, the time she fell in love with a boy who bumped into her in an alleyway in Lecce, the time she hid in a wardrobe with her son to hide from ghosts, the time her sister beat her in a swimming race, the time her parents seemed child-like to her, and the countless times she went back to Piero, who has dark eyes, perfect hands, a wife and a child, and is the only man Irene can't bring herself to leave. Iliaria Macchia's first literary work is an array of exact narrative devices which – linked by invisible threads, flexible spaces that cry out to be filled with the imagination – build up the portrait of a complex woman: restless but terrified, sharp-tongued but beautiful, like the jellyfish that give the last story its title, and who, like a jellyfish, drifts 'this way and that, not knowing where to go': a character who has something to say to each one of us. The raw material of her narrative is a laconic, in-your-face, sometimes violent style, which explores the unexpected that is hidden in the everyday, disarms us with touches of the absurd, bursts impetuously into our minds and looks us straight in the eye, demanding an explanation of who we are.



Andrea Camilleri

The safety net

Publisher: Sellerio

Release date: May 26, 2017

Pages: 304

While Vigàta is churned up by the filming of a TV series set in 1950, Montalbano investigates two cases, one of them from the past and the other involving the (for him) new world of social networks, Facebook profiles, Twitter and blogs.

Daily life in Vigàta is as colourful and lively as that of a fairground. The village has become the set of a TV series filmed by a Swedish company. In order to recapture the urban landscape of the 1950s, the technicians pore over amateur films found in people's lofts. The cinematic transformation involves even the police station, where a sign is to be put up declaring it a dance hall. Prurient excitement surrounds the Swedish actresses and threatens the harmony of marriages. During a ceremony to celebrate the twinning of Vigàta and the Baltic town of Kalmar, finger food makes its appearance. Montalbano seethes with indignation at the artificial atmosphere. Moody as usual, he keeps away from others. The search for family films of the fifties unearths six old reels in a pile of dusty files. For six successive years, on the same day of the same month, the films obsessively focus on a blank white wall. Montalbano is called upon to reconstruct the plot that develops in that empty, ritual space, a mystery that is presented and then erased, frustratingly elusive and enigmatic – almost unbearably so. The second case is equally baffling, in a different way. A spate of bullying, mysteriously complicated by an armed incursion into a school, makes the by now far from youthful Montalbano decide to challenge the alert, intuitive intensity of teenagers who socialize through Skype, entrusting their frail immaturity to the adventure of the web with the confident impetuosity of modern-day Argonauts.

With shrewd intemperance and a series of stratagems, Montalbano reasserts the divinatory qualities which make him an archaeologist of hidden plots and secretive lives, and a subtle and lucid analyst of that 'intricate mass that is the soul of a human being'. Irritated by the geometric, aggressive vulgarity of simulation, he struggles to solve two delicate cases in that ephemeral, shadowy land where people are never completely guilty or completely innocent, and where investigation needs to be respectful and emotionally sensitive, steering a middle way between 'protection' and revealed truth (or truth that is uncovered and then covered up again, so as not to render it intolerable or indecorously pernicious). It is not surprising that Montalbano, in this great novel of introspection and thoughtful confrontation with unease, declares himself a reader and admirer of Jean Giraudoux's play *Tiger at the Gates*, and that he quotes from it Ulysses' parting words to Hector, which mention their respective wives to make humanly credible the solidarity established to prevent war taking place. It is not a question of mere 'noblesse' – of a general nobility of mind – Ulysses says; and then he produces his trump card: 'Andromache's eyelashes dance as my wife Penelope's do'. *Salvatore Silvano Nigro*

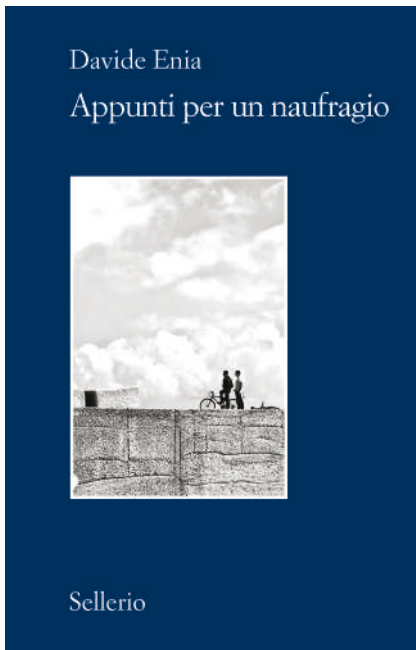
Andrea Camilleri was born in Porto Empedocle in 1925. He has worked as a theatre, television and radio director and scriptwriter.

He has been a playwright, an essayist, a professor of theatre studies, and a producer for Italy's state-owned television network (RAI). In 1978 he published his first novel, *The Way Things Go*, and since then he has never stopped writing, publishing more than 90 volumes, including historical novels, crime novels and political essays. The first story featuring his main character, Inspector Salvo Montalbano, a fictional Sicilian police detective, was published in 1994 under the title "The Shape of Water". In the last 21 years he has written 24 Montalbano books, all published by Sellerio, which have reached the top of the bestseller lists in Italy and in Europe. His books have sold almost 25 million copies in Italy and 15 million copies abroad, and have been translated into more than 32 languages. Montalbano has become one of the most popular screen heroes in Italian cultural history, and the TV series has been sold and broadcast in 63 countries.

Andrea Camilleri has won numerous prestigious literary awards in Italy and in Europe, including the Premio Pepe Carvalho, the Festival del Noir BC Negra, the Crime Writer's Association International Dagger, the Premio Internacional de Novela Negra, and the Cité de Paris.

Translation Rights sold to:

Germany (Luebbe)
Spain (Salamandra)
Greece (Patakis)



Davide Enia
Notes towards a Shipwreck
Publisher: Sellerio
Release date: May 18, 2017
Pages: 216

Notes towards a Shipwreck is a novel which in fact describes several different shipwrecks: that of the people who, ploughing across the surface of death, cross the Mediterranean Sea in unimaginable conditions; that of the people who pick them up, at the frontier of an era and a continent; that of the author himself, in his relationship with his father and with the discovery of what really happens on sea and land; and that of words, which plunge down into the depths in an attempt to convey the complexity of the present. *Appunti per un naufragio* tells the true story of several people united by direct experience of the fragility of life, which comes like a revelation, making them re-evaluate their lives and carrying them towards a new point of arrival: that of listening.

Davide Enia Davide Enia was born in Palermo in 1974. He is a playwright, actor and novelist. In 2002 he wrote, directed and starred *Italia-Brazil 3 to 2* (Ubu Special Prize, 2003). In 2003 his text *Scanna e* won the Premio Tondelli and was staged by himself, at the Biennale di Venezia 2004. In 2004 he wrote, directed and starred *maggio '43*, (first prize as the best show in the Moldavian International Teatrul unui Actor). *maggio '43* and *Italia-Brasile 3 a 2* were bought by Sellerio. In 2005 he won the Premio Hystrio and the Premio ETI for new drama and in the same year he wrote and acted in *Rembo* for RaiRadio2. He then won the Premio Vittorio Mezzogiorno and the Premio Gassman for the best emerging Italian talent and in the following year he wrote, directed and starred *I capitoli dell'infanzia*. In 2009 he won the Jury's Special Award at the Premio Riccione, with *Il cuoco*. His first novel *Così in terra* (Baldini e Castoldi Dalai, 2012) has been translated into eighteen languages. In 2014 he published his second novel *Uomini e pecore* (EDT).

Translation rights sold to:
Albin Michel (France)
Other Press (World English Rights)
Patakis (Greece)
Wallstein (Germany)



Antonio Manzini

White Orphans

Publisher: Chiarelettere

Release date: October 20, 2016

Pages: 256

Antonio Manzini has acted in the theatre, film and television, as well as writing the screenplays of the films *Il siero della vanità* (directed by Alex Infascelli, 2004) and *Come Dio comanda* (directed by Gabriele Salvatores, 2008). With Sellerio he has published short stories and crime stories featuring the deputy commissioner Rocco Schiavone, an unconventional policeman who has little respect for authority and formalities: *Pista nera* (2013), *La costola di Adamo* (2014), *Non è stagione* (2015), *Era di maggio* (2015) and the recent *7-7- 2007* (2016), which was at the top of the bestseller lists for weeks. In 2016 he also published the anthology *Cinque indagini romane per Rocco Schiavone* (Sellerio). He has contributed short stories to the crime anthologies *Turisti in giallo*, *Il calcio in giallo*, *Capodanno in giallo*, *Ferragosto in giallo*, *Regalo di Natale*, *Carnevale in giallo* and *La Crisi in giallo*, all published by Sellerio.

Mirta is a young Moldavian woman who has moved to Rome to earn a living. She has left behind her a world of poverty and hardship, but also Ilie, her little son, the only positive thing that keeps her going in this world of sacrifices and humiliations. Her first charge is Nunzio, the next is Signora Mazzanti, "who had died one December night, just before Christmas, but her family hadn't cancelled the tree, the presents and the panettone"; then come Olivia and finally Eleonora. All of them are worn down by life and old age, some even abandoned by their own families. They are looked after by Mirta, who, though a stranger, accompanies them in the final days of their lives, sharing an intimacy made up of treatment and daily assistance.

This is what we are, Manzini seems to be saying to us, in this surprising, revealing novel about a female character of great strength and beauty struggling against grim destiny: her own, which is remorseless, and that of her charges, who are alone and looking forward to the end. "In despair we are equal," Eleonora, a rich woman with a life of beauty behind her, says to Mirta, who is struggling to build a secure future for herself and her son. In their final, intense, contradictory relationship, the two lonely, desperate women come to resemble each other.

Through Mirta's eyes and words we see a portrait of a society which no longer seems to know what tenderness is. It is a modern, moving story about a reality experienced in many Italian families, and Manzini tells it with great narrative skill, never losing, even in such a context, his characteristic gift for the grotesque and humour.



Emiliano Gucci, born in Florence in 1975, lives in Prato, where he works in a bookshop. For Feltrinelli he has published *Nel vento* (2013) and *L'orso* (e-book, 2012); his earlier novels were *Donne e topi* (Fazi, 2004), *Sto da cani* (Fazi, 2006), *Un'inquilina particolare* (Guanda, 2008) and *L'umanità* (Elliot, 2010). He has published short stories in anthologies and magazines, and the volume *Sui pedali tra i filari – da Prato al Chianti e ritorno* (Laterza, 2015), an account of a cycling tour of the wine-growing area of the Tuscan hills, recently translated into French for Elytis Edition. His Internet site is www.emilianogucci.it.

Emiliano Gucci
You two without me
Publisher: Feltrinelli
Release date: May 25, 2017
Pages: 176

Michele and Marta, seen on two particular days. On the first, Michele rushes to the station to meet Marta; they haven't met for ten years, since the day a tragic event, which is slowly coming back to light, tore them apart. Her greeting is cool, even hostile. But Michele is determined; he wants to start over again, in the name of a total, all-embracing love, which he is sure has not died.

But Marta, as he knows, has a new life and a new love, perhaps less intense, but more reassuring, and she doesn't want to lose it. The electricity between the two of them is palpable, and at times it seems inevitable that things will all start over again; but the very thought that draws them together seems somehow to keep them apart.

On the second day, ten years later, they meet again, their love still unresolved and still alive; Michele and Marta are linked by an insoluble mystery which burns in the white snow that covers everything.

The voice that narrates the two days is that of someone Marta and Michele have lost, someone who watches and describes them with spectral, innocent eyes. The narrator's words take us deep into the complexity of pain, love and human relationships.

With hints and silences, Emiliano maintains the tension of the narrative, keeping us in a constant state of unease mingled with curiosity, as we try to understand not only what is going to happen, but what had happened in the past.



Barbara Frandino has previously published *Jason. Avventure di un supereroe paurosamente umano* ('Jason: The Adventures of a Terribly Human Superhero', Salani 2013). For years she has taught children to control their emotions through breathing exercises inspired by yoga. In this book she has decided to put her experience in this field into practice.

Barbara Frandino

I'm scared!
**How to build up your courage
and handle monsters**

Publisher: Fabbri Editore

Release date: March 30, 2017

Pages: 128

Afterword by Stefania Andreolli.
With illustrations by Lucia Zappulla.

Is it true that when your parents separate they have to split everything, including the cat, so that mummy might get the head and daddy the tail? And that a little boy once reached out into the darkness and could never find his hand again?

Children can be scared of many things: getting lost, growing up, their parents getting divorced, being judged, homework. Fear is a normal emotion, which we should respect, because it helps to put us on our guard against danger. But it's a double-edged sword: sometimes the mind makes no distinction between a real threat and a non-existent one.

In this book, each fear is represented by a monster with a real identikit. In order to confront your enemies you have to know them, and have a trick up your sleeve to defend yourself...



Salvatore Striano

Sasà's Tempest

Publisher: Chiarelettere

Release date: April 21, 2016

Pages: 221

Manuscript available in English and French

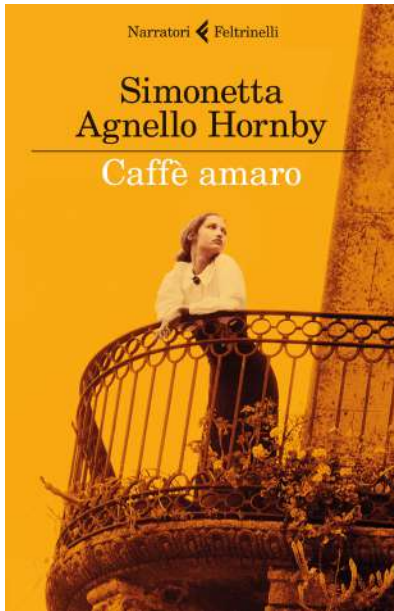
Salvatore Striano, born in 1972, has been many things. Born and raised in the heart of Naples, in one of the districts most closely controlled by organized crime, by the age of seven he was selling cigarettes in the lanes of the Spanish quarters. At the age of nine he stole lipstick and mascara in shopping centres and sold them to prostitutes, to whom he would lead the American soldiers who had just disembarked in the harbour. At fourteen he was selling cocaine and became one of the most charismatic figures of the *Teste matte* (the story he has told in the novel *Teste matte*, co-written with Guido Lombardi and published by Chiarelettere in 2014). Then came his flight from justice and his attempt to hide in Spain, his arrest, imprisonment, first in Madrid and then in Rebibbia, where he met a master, Fabio Cavalli, who led him to discover literature, Shakespeare and the theatre. Since then, having finally regained his freedom, he has played a Camorrista for Matteo Garrone (in *Gomorra*), a robber for Guido Lombardi (in *Take Five*) and many other characters, in the cinema and on TV. In 2012 came the ultimate triumph, with the film *Cesare deve morire*, based on Shakespeare's *Julius Caesar* (Golden Bear at the Berlin Festival). As in the little theatre of Rebibbia prison, once again Shakespeare has given a new direction to his life.

Translation rights sold to:

Albin Michel (France)
Alma littera (Lithuania)
Text (Australia)

A novel which tells the story of a life saved by Shakespeare and a love of books.

In life we can lose our way, and often do. But redemption is never impossible. At the age of fourteen Salvatore Striano had war in his head, cocaine in his blood and two pistols stuffed down his socks. He was one of the leaders of the "Teste matte", a gang of wild boys who became Camorristi themselves in order to defend themselves against the Camorra. Those were years of street violence and bloodshed. Then came prison, before the age of thirty. His future seemed all mapped out. But it was at the lowest and most hopeless point that his life was transformed, thanks to a new all-embracing passion, thanks to the magical discovery of books and literature, and particularly of Shakespeare, who began to course through his veins like a drug which didn't kill but redeemed. All this in a man who never went to school. The novel describes his rebirth, from the hellish environment of the Spanish prison of Valdemoro in Madrid, through the Italian prison of Rebibbia, down to the present day, when he is one of the most remarkable and respected Italian actors. This is a story about all of us – about the fear of falling, and of not being able to get up again if we do; about betrayal, forgiveness, revenge, the irresistible desire for freedom, the emotions of elation or sadness that we can feel when we are really alive, and the barrenness that pervades us when we allow ourselves to live according to the notion that everything has already been decided by someone else, somewhere else. *La tempesta di Sasà* is a book about the power of words and of literature, about the love of books, which can transform a person's life. Sasà is living proof of this. His personal, all-consuming tempest is the truest, most beautiful testimony to it.



Simonetta Agnello Hornby

Bitter Coffee

Publisher: Feltrinelli

Release date: April 28, 2016

Pages: 352

Simonetta Agnello Hornby was born in Palermo and has lived in London since 1972. A law graduate, in 1979 she founded Hornby & Levy, a firm of solicitors in the immigrant quarter of Brixton specializing in family and child care law. She has taught child care law in the Faculty of Social Sciences at the University of Leicester and was part-time president of the Special Educational Needs and Disability Tribunal for eight years. *La Mennulara*, her first novel, published by Feltrinelli in 2002 and translated all over the world, won many prizes. She has also published with Feltrinelli *La zia marchesa* (2004), *Boccamurata* (2007), *Vento scomposto* (2009), *La monaca* (2010), *La cucina del buon gusto* (with Maria Rosario Lazzati, 2012), *Il veleno dell'oleandro* (2013), *Il male che si deve raccontare* (with Marina Calloni, 2013) and *Via XX Settembre* (2013). She has also published *Camera oscura* (Skira, 2010), *Un filo d'olio* (Sellerio, 2011), *La pecora di Pasqua* (with Chiara Agnello, Slow Food, 2012), *La mia Londra* and *Il pranzo di Mosè* (Giunti, 2014). Her books have sold more than a million copies in Italy.

Translation rights sold to:

Tusquests (World Spanish rights)
Goldmann (Germany)
Dudaj (Albania)
Clube do autor (Portugal)

Sicily in the early twentieth century. An unforgettable female character. An unconventional love story. Only Simonetta Agnello Hornby could have written it. Big, deep, almond-shaped eyes, regular features, thick brown hair: Maria's beauty is of the kind that casts a spell on anyone who sets eyes on it. Baron Pietro Sala falls in love with her at first sight, asking for her hand in marriage, unconcerned by the dowry. So, less obviously, does her friend Giosuè, who was brought up by her father and whom she regards as an older brother. Maria is only fifteen years old, Pietro thirty-four; he is a wealthy bon viveur who likes travel, gambling and women; she comes from a Socialist family of high ideals but limited means. Yet marrying Pietro proves to be a good decision: outside the family home, Maria discovers a broader sense of existence, a free way of living which coincides with a profound perception of the right to receive and give pleasure. Through erotic love, into which Pietro initiates her with intriguing naturalness, Maria gains knowledge of herself and of her desires, as well as openness to beauty and to a personal sense of justice. During a holiday in Tripoli, in the magical atmosphere of the desert, Maria also discovers the nature of the relationship that has, hitherto obscurely, linked her to Giosuè. So begins a passionate love story which lasts through more than twenty years of meetings, separations, and clandestine rendezvous in search of a new peace. From the Sicilian Workers' League to the rise of Fascism, from the racial laws to the Second World War and the devastating bombing raids on Palermo, Simonetta Agnello Hornby follows her main character, making her story and that of her personal decisions an account of a crucial period of the history of Sicily and Italy.



Dario Voltolini was born in Turin in 1959. He is the author of a number of short-story collections, novels, illustrated volumes, radio plays, song lyrics and librettos for the theatre. His books include *Una intuizione metropolitana* (Bollati Boringhieri 1990), *Rincorse* (Einaudi 1994), *Forme d'onda* (Feltrinelli 1996), *10* (Feltrinelli 2000), *Primaverile* (Feltrinelli 2001), *Le scimmie sono inavvertitamente uscite dalla gabbia* (Fandango 2006), *Foravía* (Feltrinelli 2010), *Da costa a costa* (with Lorenzo Bracco, BookSprintEdizioni 2012), *Oltre le Colonne d'Ercole* (with Lorenzo Bracco, BookSprintEdizioni 2014), and *Autunnale* (BookSprintEdizioni 2015). His librettos include *Mosorrofa o dell'ottimismo* (1993) and *Tempi burrascosi* (2008, presented by Elio), both of them set to music by Nicola Campogrande; his lyrics include *Queste ferite sono verdi*, a song by the group L'Orage (2013, winner of the 22nd edition of Musicultura). His verse narrative *Pacific Palisades* was published by Einaudi in 2017.

Dario Voltolini
Pacific Palisades
Publisher: Einaudi

Release date: October 3, 2017

Pages: 88

The idea is as simple as it is powerful: there is an exchange of love and pain between us and the world, between us and others; and this exchange occurs through the wall that each of us is. The bulwark is also a valve, a filter: a pacific palisade. Dario Voltolini, one of the most original and proudly isolated figures in Italian literature, has chosen the form of the verse narrative to make, in the company of the reader, an intimate and universal journey through time and words.

'The wave comes down through the years,
moving inside people.
Pain, horror and love,
the generation of generations,
blow like a wind through the veins of time,
and you wonder whether it is the wind itself,
or a different style of movement,
that wafts us in the imagination
up into orbits
from which we can peer down.'

Conjuring up on the page the people dearest to him and their stories, Voltolini has imagined a dialogue between the living and the dead, producing a new perspective: each of us preserves within ourselves, not only our own past, but also – indeed, perhaps principally – everything that went before us. From this text, Romaeuropa Festival will present in various theatres a reading by Alessandro Baricco to the music of Nicola Tescari.



Laura Martinetti – Manuela Perugini Nothing else in the world

Publisher: Garzanti

Release date: February, 2018

Pages: 220

Laura Martinetti, (Turin, 3.02.1973), lives in Turin where she works as a freelance architect. Painting, designing, creating have always been part of her.

Manuela Perugini (Turin, 4.02.1974), lawyer, has been a partner of an international law firm in Milan for years. In 2017, the decision to leave the legal profession and return to Turin to follow other passions. Laura and Manuela met on the school desks. *Nothing else in the world* is their debut novel.

Sometimes life gives two people the same experience at the same time. That's what happens to Alma and Maria, who both find out they are pregnant in the same few months. They are at different stages in their lives, yet suddenly their lives seem very similar. They've felt this many times in the past. They were classmates in high school, and since then have shared many experiences, comforted each other when they were unhappy, and laughed together at the same things, even though they now live far apart and have gone down different paths in life.

Now they've both heard the news that changes everything, the kind of news you've longed to hear but which, when you hear it, fills you with fear and alarm. But their experiences soon move in different directions: Alma's dream goes on for month after month, whereas Maria's ends one cold autumn day, leaving a terrible sense of emptiness. This is the time when their friendship needs to show its strength. Each of them has to find space for the other, suppressing her own grief or joy. For grief and joy can merge together, switch places, and spring surprises. People can be fragile and strong at the same time. Alma and Maria discover how hard it can be to express your deepest feelings.

But it's not so hard if the other person is someone who can listen, someone who has done so for years without asking for anything in exchange. Someone who makes you feel that nothing else in the world matters but you.

Alma and Maria learn from experience that motherhood is a journey through the outside world, but also through their inner lives, whatever its final outcome may be, and whatever obstacles present themselves. There are countless ways of being a mother, a friend, or a woman.

This first novel, co-written by two authors, is both deft and profound. It succeeds in diving down to the origin of emotions, bringing them up to the surface and giving them a name. It's a story about motherhood and friendship, about unspoken things which make themselves clearly heard, about forced choices that open up unexplored paths. It's a story in which two women gain the strength to face the uncertainties of destiny from knowing that they're walking hand in hand.