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TERRAROSSA  
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## HIGHLIGHTS:



ENZO SINIGAGLIA

**Fifty-Fifty. Saint Aram in the Realm of Mars (Fifty-Fifty. Sant'Aram nel Regno di Marte)**

**RIGHTS SOLD: FRANCE (Emmanuelle Collas)**

**FEBRUARY 2021**

**#4 in the "L'Indiscreto" Best Literary Books Chart**  
**featured in the best books chart "La Lettura del Corriere Della Sera"**  
**selected by the jury of literati of the CAMPIELLO PRIZE 2022**

Those who met the narrator in the first of the two novels that make up the diptych *Fifty-fifty* will find him here immersed in one of the most luminous moments of his past: during military service, when the desire for a body always seemed to find a way to express itself. No longer Fifi's denials, but the affection and the enthusiastic homoerotic novitiate of the rediscovered Sciofi are in fact the pivot around which the memory is re-founded.

Ezio Sinigaglia thus completes his most ambitious work, in which his creative language reinvents the twentieth-century literary tradition in a key that is both humorous and rigorous. A treatise in narrative form on the wonder and freedom of love, the pitfalls of jealousy and the foolishness of men when they play at war.



ENZO SINIGAGLIA

**Fifty-Fifty. Warum and the Conerotic Adventures (Fifty-Fifty. Warum e le avventure Conerotiche)**

**RIGHTS SOLD: FRANCE (Emmanuelle Collas)**

**APRIL 2021**

**#7 in the "L'Indiscreto" Best Literary Books Chart**  
**#17 in the annual best books chart "La Lettura del Corriere Della Sera"**

Fifi (he who half gives himself and half denies himself), is the name given by the narrator to the young man for whom he has renounced all other relationships. Their union, although exclusive and symbiotic, is a bizarre example of 'unrequited love'. In fact, Fifi prefers different, and above all non-erotic, ways to show his feelings. The variety of love languages thus apparently becomes the novel's main theme. The narrator relentlessly retraces the three years, six months, twelve days of this singular relationship: a season of enchantment, but also of abstinence and waiting, equal only to that endured by Stocky, their mutual friend and brilliant

composer, who watches over them and the other six unforgettable characters, all guests at his picturesque villa in Versilia.

Part part coming-of-age, part memoir, *Fifty-Fifty* is an irreverent comedy; its creative language takes us back to the exuberant world of the 1980s, through a carousel of figures and situations that amuse, surprise and move.

“Desire as acrobatics, physical and mental, flows continuously through the pages. ...] The prose is elaborate and rhythmic, the cut paradoxical [...] *Fifty Fifty* adds another title to a journey that is convincing for its coherence of themes and variety of expression.” Alessandro Beretta, *Il Corriere della sera*

“*Ezio Sinigaglia is a writer of rare finesse and sensitivity, with passion and taste in linguistic research and exploration of styles.*” Edgardo Franzosini

“*Sinigaglia’s writing, bold, very unique, never lacking philosophical innuendos and capable of endless variations, is the most interesting (re)discovery in recent years.*” Vanni Santoni

**Ezio Sinigaglia** was born in Milan in 1948. He held various works in both the editorial and promotional field and he debuted in fiction in 1985 with *Il pantarèi*, republished in 2019 with great success by TerraRossa Edizioni; in 2016 he gave to the press for Nutrimenti the short-story *Eclissi*, highly regarded by the critic. in 2020 *L’imitazione del vero*, proposed for the Premio Strega, in 2021 *Fifty-fifty. Warum e le avventure Conerotiche*, the first part of the diptych completed in 2022 by *Fifty-fifty. Sant’Aram nel Regno di Marte*. Authors he has translated and edited include Marcel Proust, Charles Perrault, Julien Green, Boileau&Narcejac and legor Gran. His narrative and nonfiction contributions have appeared in print journals and on the web.



**CRISTÒ**

**Paolo Lunare’s Wonderful Lamp (La meravigliosa lampada di Paolo Lunare)**

**RIGHTS SOLD: FRANCE, BELGIUM, SWITZERLAND (Le Soupirail), CHILE and ARGENTINA (Edicola Ediciones)**

**Three editions**

**Winner of Terre di Puglia Literary Award**

**#5 in the “L’Indiscreto” Literary Chart**

Is omission a lie? How many does it take not to trouble the relationships we weave with those dearest to us?

Paolo and Petra live a story of love and deception, going beyond the temporal limits that mark every existence. To tell you how and why would mean to deprive you of the pleasure of facing this work, which confirms Cristò’s imaginative power: starting from Landolfi and Buzzati’s magical realism, he is creating a new literary genre book after book.

**Cristò** works in a bookshop, plays the piano and has already published many narrative. Among the latest, *La carne* (Neo edizioni) and with TerraRossa *Restiamo così quando ve ne andate* and *La meravigliosa lampada di Paolo Lunare* (currently being translated in France, Belgium, Chile and Argentina). His writings have appeared in “la Repubblica”, alfabet2, Artribune and minima&moralia.

**ALESSANDRO CINQUEGRANI**

**Think about the awakening (Pensa il risveglio)**

**His book BRACONNIERS sold in FRANCE (Editions Do)**

**OCTOBER 2021**

**selected by the jury of literati of the CAMPIELLO PRIZE 2022**

**6<sup>th</sup> in the quality chart L’Indiscreto**

Lorenzo has disappeared when the shooting of his film is almost finished; the narrator follows his tracks and, as time passes, takes possession of his life. Lorenzo may be dead, but his presence creeps into the



consciousness of the other characters with his sinister shadow. In the meantime, something strange happens; cracks keep opening up in the reality of this world, fragments of life and visions keep reappearing, the names of Albert Speer, architect of the Third Reich and Hitler's confidant, and Josef Mengele, the Auschwitz killer doctor, keep coming back. When the narrator discovers that Lorenzo's partner Cate is pregnant, the story accelerates and he is forced to make choices he did not seem capable of. An intense and political novel that continually questions us about the responsibility of being in the world.

*"An interesting, well written novel, who deserves attention."* Il Corriere della sera

**Alessandro Cinquegrani** is Professor of Comparative Literature at Ca' Foscari University in Venice. He is the author of several volumes of literary criticism including *Solitudine di Umberto Saba* (Marsilio, 2007) and *Il sacrificio di Bess. Sei immagini su nazismo e contemporaneità* (Mimesis, 2018). He made his debut in fiction in 2012 with the novel *Cacciatori di frodo* (Miraggi), a finalist for the Premio Calvino and candidate for the

Premio Strega, which is now being translated into French. He wrote the play *Medea* for the Bresci Theatre, selected in the Off Circuit of the Teatro Stabile del Veneto.



**DANIELE PETRUCCIOLI**  
The House of Mothers (La casa delle madri)

MARCH 2021

In the 12 books SHORTLIST for Premio Strega 2021  
in the shortlist for the 2021 Giuseppe Berto prize  
selected by the jury of literati of Campiello Prize 2021  
among the best books of the year of "La Lettura. Corriere della Sera"

The twins Ernesto and Elia are chasing each other at a close range, without ever being able to touch, just as if they were parallel lines. Their parents Sarabanda and Speedy, on the other hand, never stop moving apart from each other, even when they think they are close. Daniele Petruccioli takes us on a trip back and forth through the sequence of generations who dwell in houses where people grow up, live, die, move away. Houses that, perhaps, are the only true guardians of the memory we all strive to eradicate, but instead stubbornly remains. *The House of Mothers* explores the uncertain balance which bumpy family relationships are based upon. It is also the debut of a narrative voice who can charm

the readers, and ensnare them in a restrained and powerful prose.

*"A first work both highly sophisticated and pleasant to read - as is often the case in the catalogue of the small and combative TerraRossa Edizioni -, revealing the voice of a mature author."* Alessandro Beretta

*"What emerges first of all is a taste [...] for writing, for the enveloping syntax, for the sentence that unfolds slowly [...]. In its apparent simplicity, the story supports the sumptuous writing".* L'indice dei libri del mese

*"Beautiful and ambitious."* Corriere della Sera

*"Visionary yet realistic."* Il manifesto.

**Daniele Petruccioli** was born in 1970 in Rome, Italy. In the past he has worked as a theatre actor, but lately he has worked mainly as a literary translator from English, Portuguese and French. He has published two essays on translation; *Falsi d'Autore. Guida pratica per orientarsi nel mondo dei libri tradotti* (Quodlibet 2014) and *Le pagine nere. Notes on the translation of novels* (La Lepre 2017). *The House of Mothers* is his first novel. Among the authors he translated and edited Charles Perrault, Marcel Proust and Julien Green can be found. Fiction and nonfiction contributions of his appeared on prestigious printed journals and on the web. In 2022 the short story *Sotto la città* was published by Tetra.

**DANIELE PETRUCCIOLI**  
You Can See That It Was Not Meant To Be (Si vede che non era destino)



**MARCH 2023 (2 editions)**

**Selected by the Juries of Campiello Prize, Procida Prize, Padula Prize and Basilicata 2023 Prize**

The main character of this story is first a child and then a woman. First she cannot understand the enigma of her pregnancy, then the strangeness of her son. A little girl who out of love for her parents gives up her visions and a woman who out of love for her man finds them again. This child, this woman, is named Maria. Daniele Petruccioli, following a carefully lay perspective and giving a feminine voice to his writing, succeeds in approaching the mystery without falling into the easy suggestions of the irrational to retrace, in an innovative way, one of the key events of Western culture: from annunciation to crucifixion.

**Daniele Petruccioli** (see bio above).

### NEW TITLES



**FILIPPO TUENA**

**IL VOLO DELL'OCCASIONE (Flight of chance)**

**SEPTEMBER 2023**

A man unexpectedly receives a manuscript from his missing brother. '*Flight of Chance*' is the 'transcript' of this manuscript, the tale of a loss. Can one fall in love with an icy, persuasive woman who seems to have the same texture of a spectre? In the Paris of the 1990s, it is indeed possible, and the raconteur narrates his obsession with Blanche and his attempts to break the nefarious love triangle in which she is involved, and his doggedness in reconstructing her story and trying to take part in it. Tuena, with the sly elegance of his style, gives us a tale of passion and ghosts, in which the fleeting nature of time and occasion ends up imposing itself on every human purpose and desire.

The author has managed to mingle the suggestions of the noir novel and the initiatory journey, of magic and mystery. In Paris, a city that still has its turn-of-the-century backdrops and interiors, a group of enigmatic characters experience encounters that turn into destinies: an old crime reporter, a maniacal collector, a beautiful adventuress, a grumpy Arab, a police superintendent in the style of Maigret, and then shopkeepers,

tenants, passers-by, hotel doormen.

**Filippo Tuena** (Roma, 1953) has won Grinzane Cavour prize for *Tutti i sognatori* (Fazi, 1999), Bagutta Prize for *Le variazioni Reinach* (Rizzoli, 2005, poi Neri Pozza, 2015) and Viareggio Prize with *Ultimo parallelo* (Rizzoli, 2007; il Saggiatore, 2021); in the 5 books shortlist at Campiello Prize with *In cerca di Pan* (Nottetempo, 2023). This book that TerraRossa is re-printing was published by Longanesi in 1994 and then Fazi in 2004. Tuena's most recent books are *Le galanti* (il Saggiatore, 2019) and *La voce della Sibilla* (il Saggiatore, 2022).

### EZIO SINIGAGLIA

**BACKWARDS PRIMER (Sillabario all'incontrario)**

**FEBRUARY 2023**

**Proposed for Strega Prize**

**11<sup>th</sup> in the Indiscreto quality chart**

*Sillabario all'incontrario* is indeed autobiographical, but without pretense of completeness, it is a diary, but without details, it is non fiction, but without discipline, is a novel that does not bother to belong to one genre but fearlessly crosses through them all in order to understand the origins of the narrator's malaise. From the Z in Zoo to the A in Afterworld, Sinigaglia overturns the alphabet and the reader's expectations, leading him into his own world populated by memories, books and animals, in an intimate and universal meditation on the relationship with childhood and the reality that surrounds us, on family





ties and the indelible shame of our faults, on the need to love and to be loved in every possible way, in every imaginable form.

Ezio Sinigaglia (see bio above).

**MATTIA GRIGOLO**

**I Was Afraid You Meant Love (Temevo dicessi l'amore)**

**APRIL 2023**

*Chiara says that she, too, has something to say about immortality.*

*"I'm listening," Ofelia replies.*

*She takes courage: "Do you know what is really immortal?"*

*"What?"*

*"Death."*

*"I was afraid you would say love."*

Five stories enclosed in fourteen tales; each has among its heroes a girl named Ophelia and follows her at different moments of her existence, from childhood to full youth, choosing different voices and perspectives and creating subterranean correspondences with the animal kingdom. Grigolo thus succeeds with delicacy but without reticence in writing about unrequited loves, ambitions and desires, losses and searches, and loneliness; he does so with a dry and throbbing style, in which what is

omitted ends up imposing itself.

**Mattia Grigolo** grew up in the province of Milan and lives in Berlin. He founded the literary magazine "Eterna," the in-depth magazine "Yanez," and runs writing workshops with the creative hub Le Balene Possono Volare. His contributions have appeared in various periodicals and online sites, and in 2022 he made his debut with the short novel *La raggia* (Pidgin). *Temevo dicessi l'amore* is his first collection of short stories and includes many unpublished works, a text published in "Crack," one in "useless," and two short stories that won the 2022 Zeno Prize.



**DIANA LIGORIO**

**Mia and the Chasm (Mia e la voragine)**

**OCTOBER 2022**

**WINNER CEGLIE MESSAPICA LITERARY PRIZE, children's fiction**  
**SELECTED BY THE TECHNICAL JURY OF CAMPIELLO JUNIOR PRIZE**

*Once my mother explained to me that silence is a form of dialogue and it was a smart thing, I would never have come to the silence that are words, I would never have thought that. Practically not talking about Dad was talking about Dad and I could tell if we were rocking on the last thing left, rocking and saying without saying that we hadn't forgotten. But then over time it seemed to me a bit of a catch this silence in which we were talking to each other. I couldn't hear anything anymore and I don't know if she was hearing because I was often telling her all kinds of things.*

Mia Balestra cannot stand her very illustrious mother, a pediatrician obsessively focused on her work, who forces her to spend her summers in the remote village of Dolina; the year she turns eleven, however, will not be like the others: Mia will befriend the beast-children, get to know the enchanted world of the mermaid-woman and discover that the ravine that borders the town, besides whispering, holds secrets. Yes, *Mia and the chasm* is a fairy tale but the magic is all in the eyes of the protagonist who tells it to us in her sassy, authentic and imaginative voice; it reads like an adventure book for children but it is not just the story of a little girl coming of age, it is rather that of anyone in the course of her existence who faces the fear of change.

**Diana Ligorio**, born in 1982, is originally from San Michele Salentino. She lives in Rome where she works as a documentary film writer. *Mia e la voragine* is the first work with which she confronts the reading public.



**LUCA TOSI**  
**A GIRL WITHOUT A FOREWORD (Ragazza senza prefazione)**

In the shortlist for PREMIO POP opera prima Fondazione Mondadori  
SELECTED BY THE JURY OF LITERATI OF THE CAMPIELLO PRIZE 2022  
Among the most eagerly awaited debuts for Illibraio.it

**MARCH 2022**

In this apparently light-hearted debut, the twenty-seven-year-old protagonist has no job, too many thoughts and relatives, and only one goal: her. Marcello can't get her out of his mind, even though he has only spent one night with her, so he spends as little time as possible at home with his parents, tries to make the most of his degree, but above all he wanders the streets of his small town while observing and thinking, dragging us into the irreverent whirl of his considerations.

*"Brilliant... Tosi shows us that irony, used well, can embellish literature."*  
IlSole24Ore

*"A fast-paced writing style, rich in echoes and resonances (from pop to anti-sentimental contemporary literature)".* La Repubblica - Bari

**Luca Tosi** was born in Cesena in 1990 and currently lives in Bologna. His short stories have appeared in "Futura" (newsletter of the "Corriere della Sera"), in *minima&moralia*, in the magazine "tina" edited by Matteo B. Bianchi and in the anthologies *Matti di guerra* (Morellini Editore), edited by Andrea Tarabbia, and *Cuore di Pietra* (Skinnerbook), edited by Federico Clavarino and Wu Ming 2.



**EZIO SINIGAGLIA**  
**The Imitation of the Real (L'Imitazione del Vero)**

His books sold in FRANCE: ECLIPSE (Zeraq) and FIFTY FIFTY (E. Collas)

**FEBRUARY 2020**

Proposed for the list in Premio Strega 2020  
AMONG THE BEST BOOKS OF THE YEAR OF THE "CORRIERE DELLA SERA"  
15<sup>th</sup> in the best books ranking L'INDISCRETO for 2020

Marter Landone is accepted as the most skilled craftsman and inventor in the whole world, yet he is lonely and miserable within the boundaries of the Principality of Lopezia, since he is forced to repress his sexuality. Until the appearance of young Nerino will lead him to the design of his plainest and most brilliant creation, breaking the laws of men to indulge the laws of desire. Thanks to his unparalleled musicality and grace of writing, mimicking archaic Italian, Sinigaglia treats us to a novella playing with both syntax and moral rules, to throw down a literary challenge and make

us think on the blurred boundaries between reality and deception, truth and fiction.

*"A XXI Century 'sollazzevole istoria', as Sinigaglia would say."* Mariolina Bertini

*"Sinigaglia takes over the voice - the voices - of a world of yesterday, not unlike what took place with the novel in Il Pantarèi, only a few centuries further back in time".* Claudio Morandini

*"Sinigaglia's writing, bold, very unique, never lacking philosophical innuendos and capable of endless variations, is the most interesting (re)discovery in recent years."* Vanni Santoni

“We are captured by this dissolute and baroque novella, delicately erotic and reminding of Boccaccio, which is nothing more than an amused song of love and a hymn to desire. There is in here a stunning language, love, desire, outdatedness. In a word, there is literature.” Andrea Tarabbia



**CRISTÒ**

One in Infinity/One out on Infinity (Uno su infinito)

His book LA MERAVIGLIOSA LAMPADA sold in: FRANCE, BELGIUM, SWITZERLAND (Le Soupirail), CHILE and ARGENTINA (Edicola Ediciones)

**MAY 2021**

What are the chances of a story being published by three different publishers in eight years? Undoubtedly very few, yet *Uno su infinito* had already been published under the title *That's (im)possible*, first by caratterimobili and then by Intermezzi, but it has still lost none of its ability to investigate the human desire to delude oneself. However, it is not only the story of a lottery that slowly becomes a planetary phenomenon, but also the crazy and revolutionary song of its creator Bruno Marinetti.

“Imaginative and wild.” Antonio Moresco

Cristò works in a bookshop, plays the piano and has already published many narrative. Among the latest, *La carne* (Neo edizioni) and with TerraRossa *Restiamo così quando ve ne andate* and *La meravigliosa lampada di Paolo Lunare* (currently being translated in France, Belgium, Chile and Argentina). His writings have appeared in "la Repubblica", alfabetà2, Artribune and minima&moralia.



**FRANCESCO DEZIO**

Nicola Rubino Entered a Factory (Nicola Rubino è entrato in fabbrica)  
Previous edition by Feltrinelli, 10000 copies sold.

**JANUARY 2017**

Nicola Rubino is thirty years old when he adventures down the hazardous road that will turn him from an intern into a laborer hired with a fixed-term contract by a big firm - at the same time, this road turns him from rebel and idealist into a cog in the social machine.

This novel doesn't simply denounce a work environment that is oppressive and depersonalizing: it deals with the frustrated ambitions and all the emotions perceived by those who truly inhabit that world. It is a story that combines narration and record thanks to a brilliant use of creativity and an innovative language - a perfect balance between literary style and slang.

Twelve years after its first edition, *Nicola Rubino è entrato in fabbrica* shows a still subversive reality, ignored while being under everyone's eyes, and it is in this new edition that it manages to fully prove the author's

stylistic maturity.

“Dezio wrote a realistic novel. This adjective should never be used with carelessness in a literary context, in that it is a world full of lies. However, any other adjective wouldn't fit this work, which is truly able to exorcise all the chit-chat about the work environment, internships, part-time jobs, flexibility, human resources. It is under all these that we can find the real matter, the one connected with complete, ruthless exploitation.” Roberto Saviano on Pulp

“Francesco Dezio chose to describe the work environment from the very inside of this monster, in a novel that goes against all the rules of bildungsroman - in fact, his work may be considered a book

where there is no human or professional building whatsoever. His techniques are the ones that we have already seen in Volponi's works and, even more extremely, in Balestrini's. It is the language - strong and able to touch every shade of the narration - the one responsible to follow every character and every situation, to adapt to their voices and to pull out moral evilness. Once this process is concluded, evilness can be shaped and told." Silverio Novelli on [www.treccani.it](http://www.treccani.it)

Francesco Dezio was born in Altamura (near Bari) in 1970 and the first thing he published was a short story for the collection *Sporco al sole: racconti del sud estremo* (ed. Besa, 1998). In 2004, he published with Feltrinelli the novel *Nicola Rubino è entrato in fabbrica*, a work that launched a new era in the so-called industrial literature and that is being re-proposed in this brand-new edition. In 2014, he published his first collection of short stories, *Qualcuno è uscito vivo dagli anni Ottanta* (ed. Stilo), and many of them have already appeared in newspapers and magazines. In 2008, for five times, he was a guest in the radio transmission *Fahrenheit*, hosted by Rai Radio 3. He has written for the newspapers *Unità*, *Repubblica-Bari* and *Corriere del Mezzogiorno*.



## CRISTÒ

**We Remain This Way When You Leave (Restiamo così quando ve ne andate)**

His book LA MERAVIGLIOSA LAMPADA sold in: FRANCE, BELGIUM, SWITZERLAND (Le Soupirail), CHILE and ARGENTINA (Edicola Ediciones)

DECEMBER 2017

Francesco works in a supermarket, but he would like to dedicate his life to music - just like his friend and colleague Donatello would like to do with writing. Francesco knows he should spend his spare time sensibly, but he always wastes it on the social networks, with a joint between his lips and noises from the television as a background. Francesco is in a weird relationship with Monica, but he likes Fatima, his young, Indian neighbor. He feels like he may not be the one in control of his destiny and he doesn't know how right he truly is. Cristò tells us how difficult it is for a forty years old to find his place in our society and, at the same time, he deals with: the role of the medias, the relationship between a person and

the place where they live and the difficulty of figuring out our ambitions. This analysis is divided in the four parts of the novel (ten days, ten hours, ten months, ten years), which is undoubtedly able to surprise the reader and perfectly combines a clear narration with stylistic experiments.

*"Cristò combines the detachment of an entomologist with the sensitivity of a real writer, the Greek tragedy with the technology of the social medias, nihilism and faith, love and hate, abandonment and (problematic) return: he gives life to one of the most original texts I have read in the last years."*  
Enrico Macioci

*"There are some authors who get better with every work they publish. Cristò is one of these: once again in this book, he adventures down unexplored roads without losing sight of his destination. Restiamo così quando ve ne andate is the proof of the fact that the novel as a genre is still able to modernize itself."* Paolo Zardi

Cristò works in a bookshop, plays the piano and has already published many narrative. Among the latest, *La carne* (Neo edizioni) and with TerraRossa *Restiamo così quando ve ne andate* and *La meravigliosa lampada di Paolo Lunare* (currently being translated in France, Belgium, Chile and Argentina). His writings have appeared in "la Repubblica", alfabetaz, Artribune and minima&moralia.

## EZIO SINIGAGLIA

**The Pantarhei (Il Pantarèi)**

His books sold in FRANCE (E. Collas, Zeraq)

JANUARY 2019

Book of the day of the Fahrenheit programme on Radio 3 RAI (on 7 March 2019).





### 3RD IN THE QUALITY RANKING BY 'L'INDISCRETO':

Daniel Stern is a young junior editor who receives an assignment: he has to summarise the history of the 20<sup>th</sup> century novel for an “Encyclopaedia of Women”. He lets this work occupy his mind so that he can stop thinking about his ex-wife, who left him for another man. He is still in love with her, even though he is attracted towards guys as well. The readers witness as he moves from Proust’s works, to Joyce’s, Kafka’s, Faulkner’s... all the authors who helped create what we now know as the modern novel. Meanwhile, he gets more and more tempted to write a novel himself. Published in 1985, *The Pantarhei* is a novel about novels and what it means to write one. It tries to shed some light on a matter that 20<sup>th</sup> century novelists discussed (is novel as a genre dead?) and it surely does so, but it also moves further. In fact, *The Pantarhei* is also a novel about emotional instability, the ambiguity of Eros and life’s astonishing evasiveness.

*“An amazing novel that reminds us of Proust for its style and content and that mixes an essay-like style and narrative. A true writer who shall not*

*be forgotten.”* Alessandro Beretta

*“Reading The Pantarhei is truly demanding... Clarks shoes, the typing machine Olivetti, the Communist Party... This book makes you feel like you are swimming a thousand metres over the ruins of an Atlantis you used to know. Only the magazine La Settimana Enigmistica is still the same and floats right next to us.”* Mariolina Bertini

*“A great Italian writer who gave us The Pantarhei, one of the best books from that literary period.”* Fulvio Panzeri

*“A high-school mate of mine, after the end of terms, gave me two things to keep: the long braid she had just cut and a book. My mother told me that the braid needed to be kept in salt, but years later she suggested that I threw it away. The Pantarhei, on the other hand, is still on my library and in my memory, with its scent of eternal youth.”* Massimo Scotti

**Ezio Sinigaglia** was born in Milan in 1948. He has worked in the publishing industry and in advertising. His first literary work, published in 1985, is *The Pantarhei*. His second work had to wait for over thirty years: in 2016 he published with Nutrimenti *Eclissi*, a short novel that was appreciated both by the public and the critics. He translated and edited works written by authors such as Charles Perrault, Marcel Proust and Julien Green. His literary essays appeared on several prestigious magazines, both printed on paper and on-line.



### FRANCESCO DEZIO

**The Good People (La gente per bene)**

**MARCH 2018**

It is with anger and irony that the narrator tells about his long, neverending days as either an unemployed man, or as an unsatisfied, deceived worker. The setting of his story is a city that talks on behalf of the whole nation, a nation that gets more and more abandoned as he speaks. Dezio does not simply talk about unemployment and social injustice: he uses a reinvented language and syntax to go deep into the matter of job insecurity. In other words, the novel becomes an excuse to put light on both an inadequate policy and those social discriminations typical of the last generations.

*“This is undoubtedly a moving novel, that makes the readers laugh and cry at the same time. Its language makes you really understand what is happening in our country and, in particular, in the South. It is a book that everyone who cares about Italy and its destiny should read.”*

Antonio Moresco

**Francesco Dezio** was born in Altamura (near Bari) in 1970 and the first thing he published was a short story for the collection *Sporco al sole: racconti del sud estremo* (Besa, 1998). In 2004, he published with Feltrinelli the novel *Nicola Rubino è entrato in fabbrica*, a work that launched a new era in the so-called

industrial literature and that is being re-proposed in this brand-new edition. In 2014, he published his first collection of short stories, *Qualcuno è uscito vivo dagli anni Ottanta* and many of them have already appeared in newspapers and magazines. In 2008, for five times, he was a guest in the radio transmission *Fahrenheit*, hosted by Rai Radio 3. He has written for the newspapers *Unità*, *Repubblica-Bari* and *Corriere del Mezzogiorno*.



**COSIMO ARGENTINA**  
**The Cadet (Il cadetto)**

**JANUARY 2017**

Leo is about to leave his city, Taranto, and his friends of a lifetime to enroll in the Military Academy of Modena. He is a tough guy and he is a rebel, so he is able to bear the violence that fills a cadet's typical day; however, this life is not the one right for him. He tries first to obtain a degree in law in Bari and then to work in Milan, always in search of his true vocation, always able to sympathize with the weakest - those who live on the fringes of society out of imposition or out of choice. *Il cadetto* tells us what it felt like to be young at the end of last millennium; the impossibility of keeping up with life's strikes, but also with its unforeseen presents. In this brand-new edition, Argentina manages to return all the cruelty and irony of his first work and to make them even bigger.

*"A story full of heart, soul, urgency and involvement."* Piersandro Pallavicini on *Pulp*

*"Cosimo Argentina is extremely good at burning a story to the ground and he is a capable cook of novels."* Angelo Guglielmi on *l'Espresso*

*"Il cadetto is the best novel of 1999"* Raffaele Crovi on *Tuttolibri - La Stampa*

**Cosimo Argentina** was born in Taranto, but he has been living in Brianza for years. He published his first novel in 1999, *Il cadetto* (ed. Marsilio), which is being re-proposed in this new, enriched and revised edition. *Il cadetto* was the first of his four novels set in Taranto, the others being *Cuore di cuoio* (republished by Fandango), *Maschio adulto solitario* (ed. Manni) and *Vicolo dell'acciaio* (ed. Fandango). He wrote also the pamphlet *Beata ignoranza* (ed. Fandango) and the novels *Per sempre carnivori* (ed. minimum fax) and *L'umano Sistema fognario* (ed. Manni). Some of his short stories appeared in many magazines and collections, the most recent ones being *Meridione d'inchiostro. Racconti inediti di scrittori del Sud* (ed. Stilo), *Fabbrica di carta* (ed. Laterza) and *Granta Italia 5 - Il Male* (ed. Rizzoli).