

pietrosanti || *agenzia letteraria*

FRANKFURT 2018



Stefano Benni

PRENDILUNA

Feltrinelli, 2017 · 200 pages

An overwhelmingly apocalyptic novel, a uniquely ironic and inventive language, and, above all else: the unrestrained imagination of Stefano Benni that combines laughter and humour with a mature awareness of today's horrors.

“One night, in a house in the forest, a ghost cat assigns a Mission to Prendiluna, an old, retired schoolteacher. The fate of humanity depends on it. Ten Kitties must be delivered to ten Righteous Men. Reality or hallucination? From now on, you will never know where you are, whether in a farcical and unpredictable dreamland, in a matryoshka-doll-like nightmare or in a prophetic Thream, whether you are living in a madman's delirium or in the cruel reality of our times. You will meet magical, comical, cruel characters.

Dolcino the heretic and the Archangel Michael, perhaps celestial creatures or maybe just two patients who escaped from a mental institution and are out to punish God for the pain he inflicts upon the world.

An enigmatic killer-devil, mysteriously connected to Michael. Goldmane the god and the Hannibalian cult, who hide terrible secrets and are scheming for power.

Other former pupils of Prendiluna: the handsome Henry, the queen of the sex shop Clotilde, the genius mathematician Fleur de Lys. Also, the lovely ghost of Marguerite, Dolcino's lover, killed by Goldmane's cult. We will meet Ajax, the cyber-hater, and the scientist Stag Beetle, who teaches insects how to inherit the Earth.

During our travels, we will pass through the sad reptilium of the TV world, see happy children who can play Invisible Football, visit the derelict suburbs and tunnels where the damned of the city hide. We will meet Sylvia, a feline poet, Jorge, a telepathic cat, Prufrock

with its nine lives, Hamlet, a wizard pianist, Tangle, a police commissioner with a dream of becoming a movie star, and Dalmane/Felison, a depressed psychiatrist. We will be introduced to sister Scholastica - a malevolent and insomniac witch who is over 100 and full of remorse - the Killer Kids and the seminarian Marines.

At Maxonia University, the dream will turn into a tragic deadly battle, where everyone will meet their fate. Prendiluna will find out if her mission has succeeded, the Archangel Michael will fight his mysterious brother-enemy and Dolcino will challenge God in his high tower, to bring him man's rage.

Finally, we will wake up, on the moon, on a seashore or in the torn reality of our times. ”

Stefano Benni

**Men have always searched for the border
between Good and Evil, not realizing that
they were living right there.**

**An ensemble story, like *Di tutte le ricchezze*
100,000 copies sold**

**A hilarious read, like *Pane e tempesta*
150,000 copies sold**

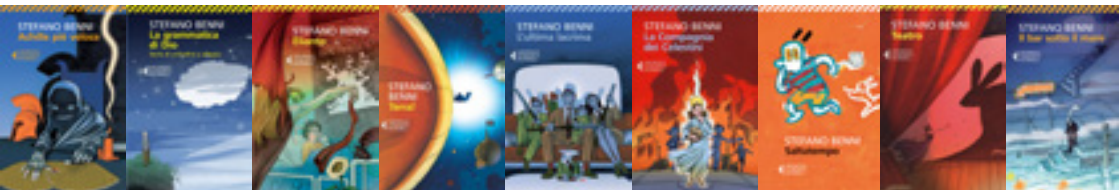
Stefano Benni

Italy's most successful and most productive novelist.

Bar Sport, Mondadori, 1976; Feltrinelli 1997 - *La tribù di Moro Seduto*, Milano, Mondadori 1977. - *Non siamo stato noi. Corsivi e racconti*, Savelli 1978. - *Prima o poi l'amore arriva*, Feltrinelli 1981 - *Terra!* Feltrinelli 1983. - *Stranalandia*, illustrated by Pirro Cuniberti Feltrinelli 1984 - *Comici spaventati guerrieri*, Feltrinelli 1986 - *Il bar sotto il mare*, Feltrinelli 1987 - *Baol. Una tranquilla notte di regime*, Feltrinelli 1990. - *Ballate*, Milano, Feltrinelli 1991 - *La Compagnia dei Celestini*, Feltrinelli 1992. - *L'ultima lacrima*, Feltrinelli 1994. - *Elianto*, Milano, Feltrinelli 1996. - *Bar Sport Duemila*, Feltrinelli 1997 - *Blues in sedici. Ballata della città dolente*, Feltrinelli 1998 - *Teatro*, Milano, Feltrinelli 1999 - *Spiriti*, Milano, Feltrinelli 2000 - *Saltatempo*, Feltrinelli 2001 - *Dottor Niù. Corsivi diabolici per tragedie evitabili*, Feltrinelli 2001 - *Teatro 2*, Milano, Feltrinelli 2003 - *Achille più veloce*, Milano, Feltrinelli 2003 - *Margherita Dolcevita*, Milano, Feltrinelli 2005 - *La grammatica di Dio. Storie di solitudine e allegria*, Feltrinelli 2007 - *Miss Galassia*, illustrated by Luci Gutiérrez, Roma, Orecchio acerbo 2008 - *Pane e tempesta*, Milano, Feltrinelli 2009 - *La traccia dell'angelo*, Palermo, Sellerio 2011 - *Le Beatrici*, Milano, Feltrinelli 2011. - *Fen il fenomeno*, Milano, Feltrinelli 2011 - *Di tutte le ricchezze*, Milano, Feltrinelli 2012 - *Pantera*, illustrated by Luca Ralli, Feltrinelli 2014 - *Cari mostri*, Milano, Feltrinelli 2015. - *La Bottiglia Magica*, illustrated by Luca Ralli and Tambe, Lizard 2016.

Stefano Benni has been published in 40 countries, including: Denmark (Lindhardt & Ringhof), Finland (Loki Kirjat), France (Actes sud), Germany (Wagenbach), Greece (Kastaniotis), Holland (Wereldbibliotheek), Lithuania (Tyta Alba), Poland (Pegasus), Portugal (Babel/Alfaguara), Spain (Anagrama/Seix Barral), UK/USA (Europa Editions).

Stefano Benni was born in Bologna in 1947. Journalist, writer and poet, he collaborates with numerous publications. He is the author of over twenty bestselling novels, including *La compagnia dei celestini*, *Le Beatrici*, *Il bar sotto il mare*, *Bar Sport*, *Elianto*, *Pane e tempesta*, *Margherita Dolcevita* and essays.





Valerio Callieri

INCOMPLETENESS THEOREM

Feltrinelli, 2017 · 280 pages

Winner of Calvino Prize in 2015

A tension-packed debut, full of conflict and unexpected twists, burning with a yearning for laughter and love. An investigation pointing straight to our past and our future.

Two brothers are inquiring about the death of their father, a former Fiat worker, who was killed during a hold-up in his own snack bar in the Roman neighborhood of Centocelle. When a mysterious coded dedication is found on the back of a picture frame, the doors to an unsuspected past open up. Behind a man who was all about supporting his football club, A.S. Roma, another unknown person emerges, whose secrets and contradictions go back to earlier years of protest and armed conflict. The two brothers, who have not talked in years and are ideologically worlds apart, cannot avoid cooperating; at the same time, they are distrustful of each other and trade blame, sharing only some information while omitting most of it. One of them can have recourse to secret service classified documents from the Years of Lead; the other can rely on the help of his two freaky friends and Elena, a hacker who, in his eyes, has Sigourney Weaver's magnetic look.

The question "Who killed the father?" leads the reader through unexpected twists and turns and pages full of conjectures and revelations, with blame and accusations being constantly shifted around. In a Hitchcockian crescendo, the truth seems impossibly elusive and even harder to prove.

Valerio Callieri is an Italian screenwriter, born in Rome in 1980. *Teorema dell'incompletezza* is his first novel.



Gioia Di Biagio

LIKE GOLD IN THE CRACKS

Mondadori 2018 · 248 pages

“I discovered the Japanese art of kintsugi when I had to repair a precious porcelain statue that had been shattered. I thought that it would be wonderful if we could do the same with people, and I decided to use this ancient art to put back together the pieces of my life, examine them one by one and glue them lovingly to each other. I had spent so much time making others believe that everything was always fine, in the hope that I would not be viewed as different or looked upon with pity. I hid my story by telling different stories. Then something happened that made me accept my difficulties and led me to draw lessons from my most painful experiences. When you fall down, you get back up. I have not always succeeded, but I have always tried. I have learned to value my wounds, to display them, because they are what make me a unique and precious person. As in an ancient ritual, I filled up the scars of my life with gold and wrote my story on my body.”

In this little book of wisdom, Gioia di Biagio, who suffers from a rare syndrome that makes her skin extremely fragile, teaches us how not to surrender to the limits of one's own body, how to transform fragility into beauty and scars into a golden adornment, as in the technique of kintsugi. Hers is an example of resilience, a lesson for us all, teaching us that it is truly possible to embrace one's own pain and transform it into a sort of art, every day, because no one knows better than a fragile person how to be strong.

Gioia Di Biagio, born in Florence in 1985, has always had a passion for the scenic arts. Working with her sister, a photographer, she created the project *Fragile*, intended to raise awareness about the rare Ehlers-Danlos syndrome. She developed the concept for the performance *Io Mi Oro* (I Engolden Myself), sponsored by *La Tigre di Carta*. For about ten years she has been working with the music group *Le Cardamomò*, playing and staging dreamlike performances in Italy and abroad.



Valentina D'Urbano

NEVE'S ISLAND

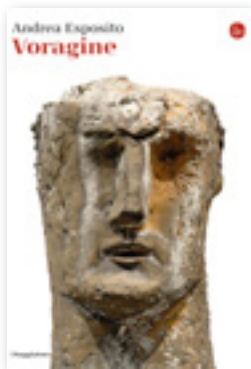
Longanesi, 2018 · 320 pages

Valentina D'Urbano weaves together past and present in a novel that extols the value of memory and the power that it has over our emotions, inviting us to discover that, in order to be truly ourselves, we must experience both pain and love, as two sides of the same coin.

2004. An unforgivable mistake has destroyed Manuel's life and, at the age of twenty-eight, he feels it is already at an end. Starting over seems impossible. The only place willing to take him in is Novembre, the island where his grandparents live. Novembre, an island in the midst of the Tyrrhenian Sea, with only its twin, Santa Brigida – an island that is home to an old abandoned prison – for company, seems to Manuel the perfect place to be alone. His plans, however, are derailed by Edith, an eccentric German girl who has come to the island to solve a fifty-year-old mystery: the story of Andreas von Berger – an incredibly gifted violinist and the last inmate of the prison on Santa Brigida. Hardly anything is known of Andreas' fate or that of his precious antique instrument. The only clue that Edith and Manuel possess is the name of a woman: Tempesta.

1952. At just seventeen years old, Neve already knows what her future holds: a bitter and miserable life on the island of Novembre, with no chance of escape. With a violent layabout for a father, Neve is the only one capable of providing for her family. Everything changes when, one day, a foreigner is transferred to the prison on Santa Brigida. On the island, all the talk is about the new prisoner; but his cell looks out over a small and isolated white beach, where it is forbidden to moor one's boat. Nonetheless, it is here that, in violation of all the rules, Neve, devoured by curiosity, comes ashore. Separated by the bars of Andreas' cell, the two begin to know each other but Neve will never tell him her real name. Instead, he will choose one for her.

Valentina D'Urbano was born in 1985 in Rome, where she lives and works as an illustrator of children's books. The Sound of Your Footsteps (*Il rumore dei tuoi passi*, Longanesi 2012), her debut novel, was a remarkable success. It was followed by Blackwater (*Acquanera*, 2013) and The Life We Lack (*Quella vita che ci manca*, 2014), also published by Longanesi, Alfredo (Longanesi e Tea, 2015) and Non aspettare la notte (2016).



Andrea Esposito

CHASM

Il Saggiatore, 2018 · 190 pages

Giovanni lives on the outskirts of a city besieged, in ruins, a city that is at once yesterday and tomorrow, here and elsewhere. His home slumps against the remains of a Roman aqueduct, by a defunct railway line which runs through an outlying district that has been bled dry, on land so frozen it is burnt. It is where Giovanni lives and where his father and brother will die, the home he is forced to flee, the starting point of a meandering journey through tunnels clogged with rusted hulks, amidst derelict buildings haunted by dogs and frightened men ruled by a savage instinct for survival, by a senselessness that is at once creation and destruction. Fate sets Giovanni on this path. A voice follows him, compelling him to bear witness to the end of a world that will not stop ending, because this city has always been under siege. It is the uninflected voice of a retroactive prophet, free of pathos, recording violence without flinching yet mesmerized by it. It is a voice that speaks from a place of darkness and emptiness, internal yet echoing in every quarter, calling things by their names. It accompanies Giovanni through the rubble while blind men devour one another; leads him through nightmares of fleeing children and plundered supermarkets, through a land darker than sleep, without hunger, lifeless. Chasm is a metaphysical landscape, an apocalypse of wreckage, the endoskeleton of a coming-of-age tale. This is the debut novel of Andrea Esposito, an author who, like a dystopian Piranesi, hauls his ruins through a future that may someday come to pass, both near and distant. With phrases that fall like blows of a hammer on sheet metal, he writes of a savagery that is both living thing and language, composing the dark fairy tale of a past that lies in ruins, a crumbling millennium, an orphaned present.

Andrea Esposito was born and lives in Rome, where he works as a bookseller. In 2017, his novel *Chasm* (*Voragine*), was a finalist for the Premio Calvino award.



CROMORAMA

How Colour Has Changed the Way We View the World

Einaudi, 2017 · 480 pages · 400 full color images

Rights sold to: Spain (Taurus/Navona)

35.000 copies sold in Italy

Why are more yellow pencils sold than any other colour? Why did Flaubert dress Emma Bovary in blue? Why is there never any green in Mondrian's paintings? Why does Hitchcock, on the other hand, use it so generously?

In an interweaving of story upon story, and with the help of 400 illustrations, Falcinelli tells us of how the modern way of viewing the world came to be. To do so, he draws on the entire universe of images: not only painting, but also literature, film, comics and, most importantly of all, everyday objects, which he shows to us, for the first time, in a new and

unusual light. Every society has constructed systems of symbols in which colour plays a central role: consider the black of mourning, the red of Communism, or the blue of the Madonna's robe. The extraordinary thing which has occurred in the modern world is that technology and the market have altered the way we look at things, making us accustomed to new perceptions. Viewed on a smartphone, a fresco appears as bright as a digital photograph. The intense and vibrant hues on the screen have become the standard against which we judge the purity of all other manifestations of colour. Anyone who has seen colour on a television screen can no longer look at the world with the eyes of the past. We may not be aware of



it, but, even as we stand before a painting from the Renaissance, it is the yellow of the Simpsons that is in our minds.

Cromorama tells us of how, today, colour has become the filter we use when we think about reality.

In the world of images, colour provides us with information, as on maps. It seduces us, as in advertising. It tells stories, as in film. It provides hierarchies, as in the weather forecast. It organises, as in graphs and charts. It heightens beauty, as in cosmetics. It helps us to tell things apart, as in food. It opposes, as in road signs. It displays itself, as in sample

swatches. It conceals, as in camouflage uniforms. It admires itself, as in works of art. Lastly, as we each know from our own experience, it gives us pleasure. All of this happens thanks to some sort of technology. It is, first and foremost, the mass media which transmit and amplify chromatic trends. The public observes, selects, learns, and in time these trends become customs, standardising our perception until colour begins to speak to us on its own, until eventually it seems only natural that it would do so.

“Entertaining as listening to a conversation. A quite genius book.”

Stefano Bartezzaghi, *la Repubblica*



Riccardo Falcinelli

A PORTABLE CRITIQUE TO VISUAL DESIGN

From Gutenberg to Social Networks

Einaudi, 2014 · 328 pages · 344 duotone images

Rights sold to: Korea (Hong C)

Was Dürer a visual designer like Steve Jobs? Why does Eva Longoria in *Desperate Housewives* think Photoshop is a great Christmas present? Is the purpose of the Ikea catalog to inform or to seduce? Were Walter Benjamin's predictions wrong? Is visual design a dangerous revolutionary, a pure graphic design expert or a future planner? In writing a guide to a job with 500 years of history behind it and a bright future ahead, the author presents to the reader today's two main issues: awareness and responsibility. A handbook for people who are not just looking to recognize and use forms, but want to understand who is really speaking. Nearly fifty years after McLuhan and Fiore's *The Medium is the Message*, this intriguing and humorous story updates the map of a world where images have become increasingly dominant.

“Design is everywhere in today's world: it can be used, inhabited, experienced, handled, enjoyed, exploited, wasted, destroyed, recycled; more importantly, design can be 'seen'. That is the topic of this book: the languages and body of knowledge of visual design, i.e. whatever is designed primarily to be looked at.”

Riccardo Falcinelli is one of the most acclaimed visual designers in Italy. He has renewed the editorial visual scene by designing books and book series for some of the main national publishers. He teaches Psychology of Perception at the ISIA Design faculty in Rome. He published *Guardare. Pensare. Progettare. Neuroscienze per il design* (Stampa Alternativa, 2011) and *A Portable Critique To Visual Design* (Einaudi 2014).



Pepe Fiore

TO FORGET

Einaudi, 2017 · 200 pages

English sample available

Some people have an inescapable rendez-vous with their past

«There is always a secret at the core of each and every human being». If there are any certainties in Daniel's life, this is one of them. Why has this taciturn man, after years spent working as the manager of a private beach, chosen to take shelter in the middle of a forest? What is his secret?

Just as his life seems to be back to normal - when he takes over a restaurant in an abandoned ski resort - all his certainties are swept away by the mysterious disappearance of a child.

Daniel, like every other man, is first and foremost a contradiction: he is protecting his trouble-making brother; he is the devoted companion of a woman who, like him, loves forests, but at the same time he is working as a money launderer for a local criminal, investing gambling income. Above all else, Daniel is consumed by an impossible feeling. In an extremely human and painful story where the tension of mystery TV series and the tradition of noir novels are blended together, Pepe Fiore delves into the most obscure - and intolerable - facets of every individual.

**A man struggling with his feelings. A missing child.
And a forest that seems to breathe. *To Forget* combines
elements from psychological thrillers with
an unpredictable Coenesque pace.**

Pepe Fiore (born in Naples in 1981) is an author of novels *La futura classe dirigente*, minimum fax 2009; *Nessuno è indispensabile*, Einaudi 2012 and a professional screenwriter. He worked on Paolo Sorrentino's TV series *The Young Pope*, and is currently writing the second season of a successful Italian TV series.



Peppe Fiore

HUMANIFICE

Einaudi, 2012 · 200 pages

English sample available

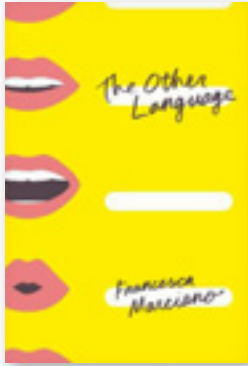
Peppe Fiore describes the crazy drift of the world we live in, work-related anxieties, tics and frustrations, putting under the spotlight people who don't have another life at their disposal nor even want to imagine it.

Michele Gervasini is the perfect employee who works for the perfect company. An Italian man who is tragically ordinary, whose idea of happiness corresponds to the acute angles of a fixed term employment contract: it doesn't matter if every morning he has to face the delirious traffic of Via Pontina to reach his office at Montefoschi, a leading producer of milk and dairy. There he joins his colleagues in the Production and Supervision Department, a bunch of funny "office animals" living in the shadow of the huge, ominous fiberglass Company Cow which stands in front of the factory. One Thursday morning the mildest of his colleagues sets herself on fire in the Utility room, and suddenly those perfectly organized days have to be rearranged. Through the provocative humor of a tragicomic comedy, *Humanifice* makes a little miracle happen: it reverses the tradition of the Industrial novel and follows the rhythm and the grammar of contemporaneity describing in a natural and fierce way rituals, myths and mysticism of business life.

His sentences are amazing, his stories are alive. The pages written by Fiore pulsate. Francesco Borghonovo, *Libero*

Such a rare command of the pen and original writing style for a writer so young. Giovanni Pacchiano, *Il Sole 24 Ore*

Peppe Fiore was born in Naples in 1981 and lives in Rome. He has published *La futura classe dirigente* with minimum fax. This is his first novel to be published by Einaudi.



Francesca Marciano

THE OTHER LANGUAGE

Pantheon, 2014 · 288 pages

Rights sold to: Italy (Bompiani)

A celebrated, Oscar-nominated screenwriter, she's an Italian native who writes fiction in English.

The acclaimed author of *Casa Rossa* gives us a lively, poignant, brilliantly observed new collection of stories: explorations of the power of change - in relationships, geographies, and across cultures - to reveal unexpected aspects of ourselves. Here is the most evocative and immediate work yet from a writer hailed by *The New York Times* as “a natural-born storyteller”- and adored by readers for her global sensibility, humor, and narrative flair. Taking us to Venice during film festival season, a sun-drenched Greek village at the height of summer holidays, and a classical dance community in southern India, these stories sparkle with insight, pitch-perfect dialogue, and surprising twists. A woman celebrates professional success by impulsively buying a Chanel dress she can barely afford. A teenage girl contends with her mother's death while trying to impress a first love. A couple gives in to the urge to wander as they approach midlife. In all of these remarkable stories, characters take risks, confront fears, and step outside their boundaries into new passions and destinies. Enlivened by Marciano's vivid and clear eye on love and betrayal, politics and travel, and the awakenings of childhood, *The Other Language* is a tour de force that illuminates both the joys and ironies of self-reinvention.

Written with extraordinary clarity and elegance, *The Other Language* is a vision of geography as it grounds us, as it shatters us, as it transforms the soul. *Jhumpa Lahiri*

Francesca Marciano is the author of three previous novels and numerous screenplays, including *Don't Tell*, which was nominated for an Academy Award in the category of Best Foreign-Language Film. She lives in Rome.



Davide Orecchio

MY FATHER, THE REVOLUTION

minimum fax, 2017 · 310 pages

**Longlisted for the Campiello
Prize 2018**

My Father, the Revolution, is a collection of stories, portraits, 'impossible' biographies and travel reportage revolving around the history and the legend of the Russian Revolution. Its characters range from the leading figures of October 1917 (Lenin, Stalin and Trotsky) to its minor but no less intriguing actors. Davide Orecchio brings the tools of literature to bear on history, narrating alternative versions of events and exploring the possibilities of imaginary outcomes: in this book, Trotsky is still alive in 1956, and he reflects on the Soviet Union's invasion of Hungary and on Krushchev's denunciation of Stalin. A few years later, young Robert Zimmerman walks into a bookshop in Hibbing, Minnesota, and discovers Trotsky's writings. He does not go on to become Bob Dylan, but he does compose other songs of extraordinary beauty, revolutionary songs like "The End of Dreams". Here, as in reality and beyond, the poet Gianni Rodari, who "has the problem of imagination", writes a reportage from Russia on the occasion of the hundredth anniversary of Lenin's birth. In *My Father, the Revolution*, "counter-history" is the key offered to the present so that it may unlock and refute the past, confronting the political monsters and the betrayed hopes of the 20th century. However, it is also a guide to help us imagine possible futures. Davide Orecchio uses his highly original style to recount the dream and the nightmare that is history, to tell us of its vicissitudes and passions, and of mankind's limitless destinies.

“ Now the poet sees that in the grandfather's house, next to the kitchen, is Lenin's room, which has a bed, a small table, two chairs, a stove upon which rests a chessboard with red and black squares, and on the table the poet can see a glass inkwell. He imagines “a little boy who is writing the words, ‘worker’, ‘state’, ‘October.’” That boy “writes October and thinks only of the date, of autumn”, but the poet thinks of the October of the revolution, and he is moved to tears. ”



Davide Orecchio

STATES OF GRACE

Il Saggiatore, 2014 · 256 pages

“Stati di grazia has a highly virtuous structure. In the beauty of Orecchio’s writing style there is a risk.”

Daniele Giglioli, *Il Corriere della Sera*

States of Grace is a novel of short stories. This is an outstanding and stunning book where events cross paths, moving away and colliding, turning into a saga of life.

Davide Orecchio has written a novel that is like a kaleidoscope of the twentieth century, telling us stories that bounce from Sicily to Argentina: men taking other men’s identities, false papers, men who cross the ocean or return to their native lands, children who work in mines, poor women with moving spirituality. And everything is connected in a prose that takes the reader’s breath away. Paride, Leonardo and Ximena, Diego, Aurora, Arturo, Johnny and Matilde tell the story of a century and of countries that took part in the most politically controversial events in History. From the Italian exile to Argentina during the 50’s up to the Argentinean exile to Rome during the 70’s and 80’s, all characters are wonderfully drawn. They are the faithful portrait of an era but, above all, they are characters we fall in love with. It’s like opening our own family album and listening to the stories for each face in the old photos.

Davide Orecchio submerges us in a river of love, death, fights, euphoria, torture and inner monologues that enchant us with the great humanity of the subject. His overpowering language never lets up and makes this Italian author one of the most interesting of the last few years.

Davide Orecchio is a writer and journalist born and raised in Rome in 1969. His former book *Città distrutte. Sei biografie infedeli* (Gaffi 2012) won the Mondello Prize, SuperMondello 2012 and Volponi Prize 2012. It was also finalist at Napoli Prize.



Giorgio Scianna

THE RULE OF FISH

Einaudi, 2017 · 200 pages

Rights sold to: France (Liana Levi)

Film rights optioned by: IBC Movie (Italy)

English sample available

5 EDITIONS!

At the beginning of the new school year, five classroom desks remain empty. Five friends, final-year high school students, have never come back from their summer holiday in Greece. The foreign ministry, their families, their classmates and teachers are frantically looking for them, but they seem to have disappeared into thin air. Finally, one of them comes back home, unscathed but impenetrably silent.

And a strange phone call is received from Syria.

Once more, Giorgio Scianna has written a novel with teenagers as main characters, creating a moving yet quite disturbing portrait of a generation in its attempt to come of age. At the time of life where you are searching for an identity, even absolute evil suddenly becomes an option.

“Right now we should follow our trajectory, like fish do in shoals when they are in trouble. It’s called schooling, we learned it in science, it’s that thing where a group of fish are able to move together without bumping into each other or losing anyone. You just need to rely on the movement of those around you. That’s the rule of fish.”

Giorgio Scianna was born in 1964 in Pavia, where he still lives. He also writes for Theatre. *The Rule of Fish* is his fourth novel.



Giorgio Scianna

PULL TOGETHER

Einaudi, 2014 · 300 pages

Rights sold to: France (Liana Levi)

Mirko, seventeen, and Tommaso, eleven, lost their parents a few months ago in a car accident. This event not only changes their lives forever, but means they also need to find a new balance in their family of two.

The two of them live alone in their parents home: they don't want to leave their school, their judo and basketball teams, their friends and everyday life. They don't want to move from Milan to Pavia to stay with their stiff, serious uncle Eugenio. Despite their sorrow for a terrible and inexplicable loss, Mirko and Tommaso must go on. They feel they have to cope on their own. Mirko takes care of their daily life: but a simple slip-up could mean they will lose their freedom. So he shops where his mother used to, helps his brother with his homework, tries to convince him to eat well, and to brush his teeth, every night. Tommaso follows him, paying attention, never misbehaving. However, although Mirko does his best to keep the situation under control, he makes a mistake. When his friends invite him to a football match in Madrid, he cannot say no. Because his life has to go on, and he won't allow his parents death to destroy his life. When his uncle refuses to give him the money, Mirko decides to turn to a young moneylender. They are the same age, but one of them has already learnt how to be cruel. Mirko is sure he'll have the money to pay back his debt in time, but when he understands this is not a game, he'll learn that sometimes asking for help is not the easiest way, but the bravest.

A powerful and moving novel about loss, family and love with a cast of unforgettable characters.



Mattia Torre

THE VERTICAL LINE

Baldini&Castoldi, 2017 · 160 pages

A novel based on a TV series that will have you laughing and crying.

The tragicomic story of everyday life in the oncology ward of an Italian hospital.

There are doctors, surgeons, nurses, nursing assistants, residents and various other operators sharing, day in day out, an absurd microcosm with its own rules, hierarchies and power relationships, which are constantly put to the test.

Clearly, there are patients as well.

Luigi is forty, has a good job and an eight-month pregnant girlfriend when he randomly finds out that he has cancer and is going to have to undergo a serious operation. It is through his eyes that we get to know the hospital ward. Luigi is suddenly thrust into a world whose rules are more or less known to everybody; however, if explored in depth, that world turns out to be full of surreal and tragicomic surprises. Luigi experiences it all in a state of “vigilant surrender”, with trust and good judgement, but also fear and a lot of courage.

The Vertical Line is the story of his hospitalization and recovery.

The medical genre has been exploited in many forms, but it is not very often that we get to experience hospital life from the point of view of an unaware and powerless patient, who trusts other people with his own life. Hospitals are indeed institutions people trust completely. Patients are vulnerable and defenseless, therefore interesting. The story centers around them: aside from the main character, there is an absolutist Somali man, a restaurant manager who is a medicine expert, a confused priest, a taciturn thinker and dozens more patients in captivity. Order and faith in humanity are restored by the overshadowing, quasi-mythical figure of a surgeon who loves his job.

Mattia Torre is an Italian screenwriter, playwright and director of successful TV series and movies. *The Vertical Line* is based on a TV series to be released in May 2017.

“As soon as I learned I was sick, I immediately thought about my own funeral, I tried to imagine how it should be. It should be extremely painful. The most successful funerals, those that are etched in people’s memory, are the most painful ones.

No catholic funeral, no priests. Just a few mournful friends. Perhaps they could tell intimate and touching stories, personal anecdotes about the deceased and his qualities, which are suddenly described in superlatives: he has become tantamount to a saint. The anecdotes should be so poignant it will be hard to read the eulogy even for the person who wrote it - the pain will be so strong that they will burst into tears. Or maybe the friends could tell a few funny stories, adding a comic touch to the misery, to help ease the sorrow even more. The perfect funeral should be physically devastating too. It should give people headache and make them sick to the stomach. After a really successful funeral, you should almost lose your will to live. You should lose your desire to be around other people, your faith in the future, your inclination to work, your appetite. Meanwhile, inside, everyone is still bawling their eyes out as if there is no tomorrow.”

pietrosanti || *agenzia letteraria*

via g.b. bodoni 6 | 00153 | roma | +39 338 2391 786

giulia @
pietrosantiagenzia.it