

TERRAROSSA EDIZIONI

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TERRAROSSA  
EDIZIONI

## 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**

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. Enzo 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" Literary Chart**

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", alfabetà2, Artribune and minima&moralia.



**ALESSANDRO CINQUEGRANI**

Think about the awakening (*Pensa il risveglio*)

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

OCTOBER 2021

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

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*)

In the 12 books SHORTLIST for Premio Strega 2021

IN THE SHORTLIST FOR THE 2021 GIUSEPPE BERTO PRIZE

WORK SELECTED BY THE JURY OF LITERATI OF THE CAMPIELLO PRIZE 2021

AMONG THE BEST BOOKS OF THE YEAR OF THE "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.

## NEW TITLES



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

**OCTOBER 2022**

*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.



**LICIA GIAQUINTO**  
**Hearts of Fog (Cuori di nebbia)**

**NOVEMBER 2022**

*A few cottages, ditches filled with manure and blue plastic bins surface, like pustules, on the frozen crust. The scene is perfectly attuned to the place and the season, if it wasn't for those three corpses, abandoned like useless scarecrows between an embankment and a furrow, a few dozen meters apart.*

The Emilian plain in the late 1990s, shrouded in fog and squalor: it is here that by a mocking twist of fate the lives of the main characters this noir without redemption cross paths. Filippo who is seeing whores, his wife Mirella who is happy about that, Nicola who spies on couples, Natascia who has made lethal weapons of lies and of her body, Francesco and Patrizia who court death, Mirco who goes through the night with guilty candor: each



of them has a vice or an obsession that will lead them without remorse to confront the dark side of their hearts.

**Licia Giaquinto** was born in Irpinia, where he spent his childhood and teenage years, she now lives in Bologna. She made her debut in fiction with *Fa così anche il lupo* (Feltrinelli 1993), which was followed by *È successo così* (Theoria 2000), *Cuori di nebbia* (Dario Flaccovio 2007, now republished by TerraRossa Edizioni), *La ianara* (Adelphi 2010), *La briganta e lo sparviero* (Marsilio 2014). She has also written plays, the latest being *Carmine Crocco e le sue cento spose*. She is the creator and soul of the Aterrana - Aterlanua Association, which aims to counter the degradation and state of neglect of the historic village of Aterrana (Av).



**ENRICO MACIOCI**

**BREAK THROUGH THE DOOR AND ENTER THE DARK ROOM (Sfondate la porta ed entrate nella stanza buia)**

APRIL 2022

Macioci recounts the moment when three children encounter fear and the adult world begins to be seduced by it. Christian disappears in the same days in which Alfredo Rampi falls into the Vermicino well and Francesco, six years old like them, is forced to betray a promise in the hope of finding his friend, while everyone's eyes are rapt by the glow of television, by the first live and unredeemed drama. The late spring of '81 is the one in which a crack creeps into the childhood of the protagonist but also into our collective consciousness, and it is a crack whose edges have ended up fraying until we fall into it, into the dark room of which perhaps we are no longer able to break down the door. A short novel that mixes literary genres and cannot leave unscathed.

*"Of this writer, I like the love of literary extremity, the discontent, the torment, the ability to take risks."*  
Antonio Moresco

*"In Macioci's novels everything is really possible, everything can happen."* Lorenzo Marone, Tuttolibri

**Enrico Macioci** was born in L'Aquila in 1975. He graduated first in Law and then in Modern Literature. He made his debut with *Terremoto* (Terre di mezzo, 2010), followed by *La dissoluzione familiare* (Indiana, 2012), *Breve storia del talento* (Mondadori, 2015), *Lettera d'amore allo yeti* (Mondadori, 2017), *Tommaso e l'algebra del destino* (SEM, 2020)..



**LUCA TOSI**

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

WORK SELECTED BY THE JURY OF LITERATI OF THE CAMPIELLO PRIZE 2022

Among the best books coming out in March for TuStyle

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.



**MAURO MARASCHI**  
**Rogozov**

**NOVEMBER 2021**

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

Who is Ruggero Gargano? Health fanatic or enlightened spirit? Victim or executioner? Would he have had a less tormented relationship with his daughter if his partner had not abandoned them? Would he have been so ruthless with his oppressors if they had been less cynical (Taddeo), unpleasant (Ennio) or submissive (Carla)?

A troubled soul in constant search of money, Ruggero idealises Nature, believes in self-healing and for the sake of his sick daughter has decided to follow his theories all the way. Reading his account, though, it is difficult to distinguish between truth and manipulation, and to understand which faults to attribute to him and to what extent. Whatever his true nature, however, he is undoubtedly a grotesque and lively character, as

few contemporary fiction can offer, and Maraschi outlines and besieges him in a compulsive novel full of insights into every area of knowledge.

**Mauro Maraschi** is a translator and editor. He was fiction editor at *Hacca*, for which he edited the anthology *ESC* (2013). He has translated, among others, *Complex TV* by Jason Mittell (Minimum Fax, 2017), *Masscult and Midcult* by Dwight Macdonald (Piano B, 2018). He edited a selection of Henry David Thoreau's journals entitled *I Walk Alone. Journal 1837-1861* (Piano B, 2020) and, together with Micaela Latini, *Una conversazione notturna* (Portatori d'acqua, 2020), a transcription of a 1977 interview with her beloved Thomas Bernhard. He contributes to literary magazines and blogs, including "L'Indice dei Libri del Mese".



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

**His book ECLIPSE sold in FRANCE (Zeraq)**

**FEBRUARY 2020**

**In the 12 books SHORTLIST for Premio Strega 2020**

**AMONG THE BEST BOOKS OF THE YEAR OF THE "CORRIERE DELLA SERA"**

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 licentious and baroque novella, delicately erotic and Boccaccian, 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



**MONICA PEZZELLA**  
**Tracks (Binari)**

**MARCH 2021**

**In the “L’Indiscreto” Literary Chart**

Marcel, an architect, loves the symmetry of lines, of cathedrals in particular, but the trajectory of his existence is broken into segments, at least until he meets Ale and tastes something akin to happiness. Ale and Marcel's story seems to form by itself, thanks to an unstructured, fluid, but very precise narrative. The singular narrative Voice - a character him/herself - is both inside and outside the story, and contributes to telling an incredibly poignant love story, far removed from any stereotype.

Monica Pezzella founded the magazine "Sulla quarta corda" and is a translator and editor; her contributions have appeared in the magazines "Nazione Indiana", "TerraNullius", "Suite Italiana" and "Verde Rivista". *Binari* is her debut work.



**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", alfabet2, Artribune and minima&moralia.



**LUCA GIORDANO**

**No flowers grow here (Qui non crescono i fiori)**

**FEBRAURY 2021**

Salvatore, Damiano and their father work together in their garage on an island. Pietro, who works with them, dreams of leaving and ending up on television. Salvatore, on the other hand, is perfectly happy with his dog and does not wonder why his older brother hates him, or what has become of his mother, or when and why his father began to succumb to alcohol and self-harm - but his fragile balance is doomed, and no one can imagine the consequences.

Luca Giordano made his debut with this moving and cruel novel, demonstrating a truly unusual maturity.

**Luca Giordano** (Moncalieri, 1985) graduated in screenwriting from the Centro Sperimentale di Cinematografia in Rome. He writes for film and television. This is his first novel and was published in 2013 by ISBN Edizioni.



**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

**Let's 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

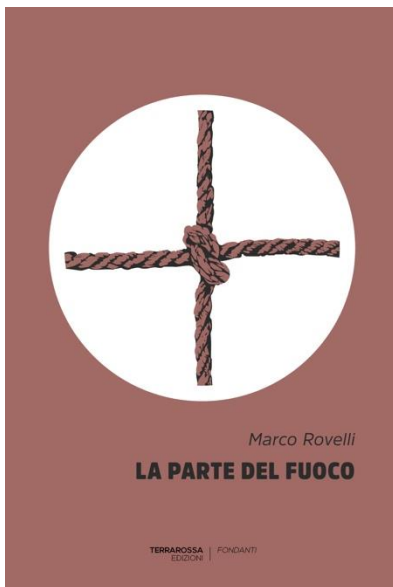
Francesco works in a supermarket, but he would like to dedicate his life to music - just like his friend and colleague Donatello would like to do with writing. Francesco knows he should spend his spare time sensibly, but he always wastes it on the social networks, with a joint between his lips and noises 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", alfabet2, Artribune and minima&moralia.



**MARCO ROVELLI**  
**The Fire's Side (La Parte del Fuoco)**

**MARCH 2020**

Karim and Elsa's lives are both difficult, and they burn: he is an illegal immigrant, she goes in and out of a clinic. Yet, when they meet, part of their respective loneliness seems to melt away, without giving space to sentimentalism. To describe our time from the edge, Marco Rovelli chooses a literary and sharp language: *The Fire's Side* is a novel of denounce, showing how inappropriate the institutional system is when it comes to give space to diversity, ease conflict, grant justice. A story that crosses the whole Italy and its sick consciousness.

*"Rovelli is an eclectic writer: from narrative reportages to dialogue, from fiction to narrative essay. Here he reaches his peak showing great maturity of expression."* Marco Belpoliti on *L'Espresso*

*"Elsa and Karim meet of the fire's side: where they have to burn something of themselves to really meet the other. The skin burning is the story being told. Our own story, that crackles when it happens."* Andrea Cortellessa in the preface to the first edition

*"Rovelli's novel doesn't steal, it rather gives to the world. It doesn't replicate, it reconfigures and makes the flame of the potential shine."* Daniele Giglioli on *alfabeta2*

**Marco Rovelli**, Tuscan musician and writer, teaches history and philosophy in high schools. He wrote songs, poetry, plays and several narrative works, including reportages such as *Lager italiani* (Rizzoli, 2006), *Lavorare uccide* (Rizzoli, 2008) and *Servi* (Feltrinelli, 2009) and fictional biographies *La guerriera dagli occhi verdi* (Giunti, 2016) and *Il tempo delle ciliegie* (Elèuthera, 2018). *La parte del fuoco* is his first "pure" novel, published by Barbès in 2012, in the editorial series managed by Andrea Cortellessa, and now re-released by TerraRossa in this revised edition. He has worked with *alfabeta2*, *il manifesto*, *l'Unità*, *Nuovi Argomenti*.



**CARLO BERTOCCHI**  
**Half Light Half Darkness, Almost Adults (Mezza Luce Mezzo Buio, Quasi Adulti)**

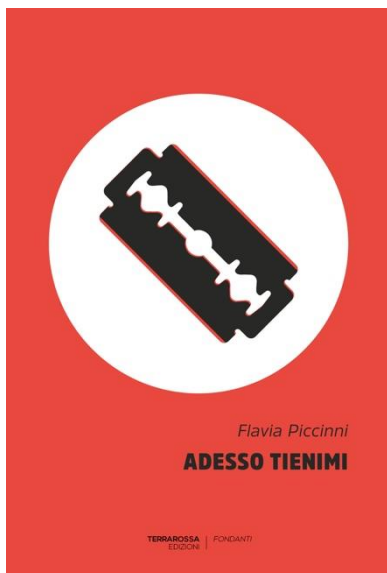
**OCTOBER 2019**

Bert and his gang are living their last summer before high school with pure adrenaline since they know there is a killer in the fields of their raids, with the excitement of something coming to an end and something else about to begin. Meanwhile, however, they have to deal with Billy and his henchmen and figure out how to resist Matilda's freckles: such are the issues tormenting the protagonist, at least until an unexpected and feared meeting will push him to irrational choices with risky implications.

*"You have the story keeping you glued to the pages, you have the characters you immediately get attached to, because you have met them too, and then you have the voice, the sound of those sudden and unforgettable summers everyone has lived: original, passionate: perfect."*

Cristiano Cavina

**Carlo Bertocchi** was born in the midst of the 70s in border Romagna: not the festive region of dance halls and sunscreen, the other one. His youth was marked by *Star Wars* but, unable to build spaceships and lightsaber, he preferred to engage himself first in cooking, then in social sciences and always in writing. He graduated from Scuola Holden and he keeps studying and reading eagerly. This is his first novel and it sees the light also thanks to the teaching of Cristiano Cavina and Marco Missiroli, coincidentally both from Romagna.



**FLAVIA PICCINNI**  
**Now Hold Me (Adesso tienimi)**

**MARCH 2019**

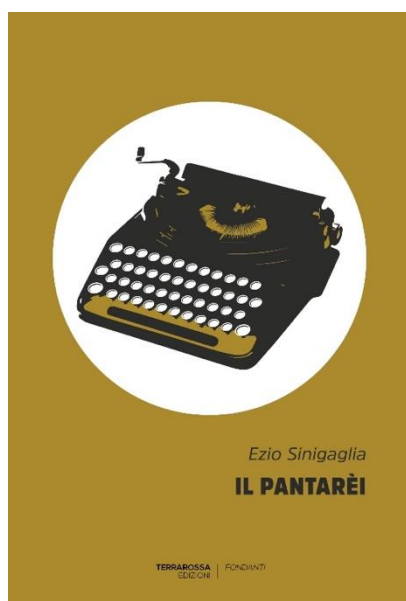
Love, and dying for love. This is Martina's story. Martina is seventeen, she lives in Taranto, she knows abuse and addiction very well and she finds in an obsession the chance for a brief, desperate happiness. All around her, the South: supposedly respectable and false. Inside her, absolute violence, the kind of violence you experience when you are young. Her story, gloomy and sour, is told directly from her point of view. We know from her how she lived it and how it eventually killed her.

*"The enfant prodige of the new Italian literature."* Gian Paolo Serino on 'D di Repubblica'

*"A voice that strikes as convincing and precise since the very beginning of the novel."* Michele De Mieri on 'il Venerdì'

*"An extremely mature, dark novel, one that leaves no room for juvenile components."* Paolo Di Paolo on 'l'Unità'

**Flavia Piccini** (Taranto, 1986) won the Campiello Giovani Prize. Immediately after, when she was a little older than twenty, she published her first novel: *Adesso Tienimi* (Fazi, 2007), novel that TerraRossa is now publishing again. Then, she published other novels: *Lo sbaglio* (Rizzoli, 2011) and *Quel fiume è la notte* (Fandango Libri, 2016). She also published an essay about Italian mafia: *La mala vita* (Sperling & Kupfer, 2012). She won the Benedetto Croce Prize, the Enea Prize and the Essere Donna Oggi Prize thanks to her *Bellissime* (Fandango Libri, 2017), an investigation about three congresspeople who were questioned and a bill; this investigation became a documentary (Fandango and TIMvision). Her last investigation, written with Carmine Gazzanni, is *Nella Setta* (Fandango Libri, 2018). She works as editorial manager for the publishing house Atlantide, she is a member of the staff of 'Nuovi Argomenti' and she writes documentaries for Rai 1 and Rai Radio 3.



**EZIO SINIGAGLIA**  
**The Pantarhei (Il Pantarèi)**

**His book ECLIPSE sold in FRANCE (Zerag)**

**JANUARY 2019**

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.



**ALESSIO DI GIROLAMO**

**You Have Said So Many Lies Tonight (Quante bugie hai detto questa sera)**

**NOVEMBER 2018**

*Oh, God. I'd like to faint again. This must have been done by one of the Three: one of the three males that humiliated me the most. There were many others, too many, but he is one of the damned Three and he has disguised himself so that I wouldn't look in his eyes. But there is still life in my body: my heart beats and tightens my temples, eyes, cheekbones, lips, breasts, arms, wrists, vagina, anus, legs, ankles. It is all here, and it is still mine, my life. If I can suffer, I can also endure and fight not to abandon myself. If I can shiver, my body is still mine: it is my nose the one who smells the perfume of the wood, sensitive like the one of a wounded beast; it is my tongue the one that tastes blood on tumid lips; these feet and hands are mine, these arms and legs with broken joints are mine and they will cling to the ground and they won't let go.*

Now that time is almost up and that the chaos in her mind grows stronger by the minute, Anna makes an untrue report of her premature and unhealthy sexual education. She tries to understand who was the one who abducted her and why that happened, maybe because she wants to try to preserve those happy moments that granted her a childhood and puberty. A novel that explores complicated family balance, the risks that come with the transition to the adult life, the fragility of one's mind and the strength of impulses. Alessio Di Girolamo's debut novel challenges us to question everything we are told and astonishes us for his stylistic maturity and for the sensitivity with which he manages to analyse the feminine intimacy.

**Alessio Di Girolamo** was born in Turin in 1981 and he still lives there. After working - often with indecent, part-time contracts - in the publishing industry and doing other, wild jobs (such as the time he had to count dumpsters in storehouses to earn some money), at the moment he is working for Alpignano's CAS (Centro di Accoglienza Straordinaria - an extraordinary shelter for migrants). He has been a member of the writing collective sparajurij and he has been part of the editorial staff for the magazine *Atti impuri*. This is his second novel. His first one got lost, and Alessio cared about spreading this piece of news.





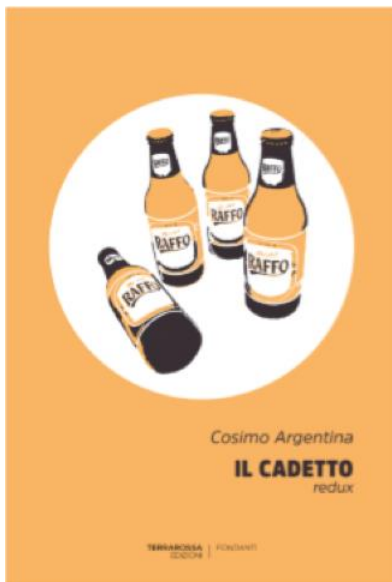
**FRANCESCO DEZIO**  
**The Good People (La gente per bene)**

**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'inchostro. Racconti inediti di scrittori del Sud* (ed. Stilo), *Fabbrica di carta* (ed. Laterza) and *Granta Italia 5 - Il Male* (ed. Rizzoli).



**CLAUDIA LAMMA**  
**Skinny Jenny (Jenny la Secca)**

**JANUARY 2017**

Trip comes back to his friends and finds himself tied up to a chair, with a black eye and a broken leg. Each and every of the guys had to find a compromise, with the others and with himself, to find his own road. Now, they are stuck in a criminal project that is way bigger than them. At the same time, Jenny seems to have vanished in the air, but she is not to be trusted: Skinny Jenny is a woman now, and she shows no sign of the weakness and solitude that characterized her past. But do we really know those who were closest to us during our youth and adolescence? Blessed with an uncommon talent in depicting her characters, giving them voice and showing their existences, Claudia Lamma's style is simple but striking. This story is told by many voices at the same time and tells the stories of some guys who become men thanks to a process that knows no pity or rules: the one decided by life.

*“The author’s eyes are precise and inquiring like a microscope, and it is in this way that emotions are evoked, re-lived and remembered in the mind of the reader - who becomes a witness and enters the narration almost physically. Being able to drag the readers inside the story is something that only real literature can do.”* Enzo Baranelli on *Cabaret Bisanzio*

*“Claudia Lamma uses a solid writing style that interlaces the present with flashbacks about past moments. She does so with a deep attention and, even more importantly, with a freshness about her dialogues that make them absolutely spontaneous and natural.”* Gianluigi Bodi on *Senzaudio*

**Claudia Lamma** was born in 1974 in Boulogne, where she attended the traditional high school Caimani - the one attended by Jack Frusciante in Enrico Brizzi's *Jack Frusciante è uscito dal gruppo*. Then, she enrolled in D.a.m.s. (a university course where music and arts are studied) to give a boost to her journalist career, which had started with the newspaper *il Resto del Carlino*. In 1996, she had an accident and disappeared for a while. Even if, in these thirty years, she has never stopped writing, *Jenny la Secca* is her first novel, which won an Italian contest called SpiritiLibri.



**OSVALDO CAPRARO**  
**Neither Fathers nor Sons (Né padri né figli)**

**JANUARY 2017**

In this novel, two stories interlace: Mino's, a boy who had a difficult childhood, and Father Paolo's, a parish priest whose calling is not so strong anymore. The first is an excellent football player, but he is easily charmed by the criminal world. The second is in love with a woman and is looking for the courage to start a new life. Through a story characterized by an excellent rhythm and two narrating styles, Capraro tells us the adventures of the two protagonists, who fight against a reality that is very different from their expectations. *Né padri né figli* is a hard, realistic novel, one of the first works to picture the criminal organization called Sacra Corona Unita, long before the noir books set in Puglia became fashionable. In this new edition, language becomes even more expressive and even more similar to the one actually used by people, allowing the novel to obtain a new level of authenticity.

*“Capraro knows very well what he is talking about. He has seen it, he has observed its story. [...] A lot has been said and written about Né padri né figli, but not as much as it deserved.”* Massimo Carlotto on *il manifesto*

*“This is the first novel of a writer from Puglia who has been deeply affected by life and by his region.”* Goffredo Fofi on *Internazionale*

**Oswaldo Capraro**'s first book was *Il pianeta delle isole rapite* (ed. la meridiana) and in 2006 he won an award called Premio Città di Bari with the first edition of *Né padri né figli*. Right after, he published the novel *Nessun altro mondo* (ed. Stilo). He took part in the collections *Qualcosa da dire. Voci da una Puglia migliore* (ed. Kora), *Ogni maledetta domenica* (ed. minimum fax) and *Meridione d'inchiostro. Racconti inediti di scrittori del Sud* (ed. Stilo). Some of his articles and short stories appeared on *Lo Straniero* and *Nuovi Argomenti*.