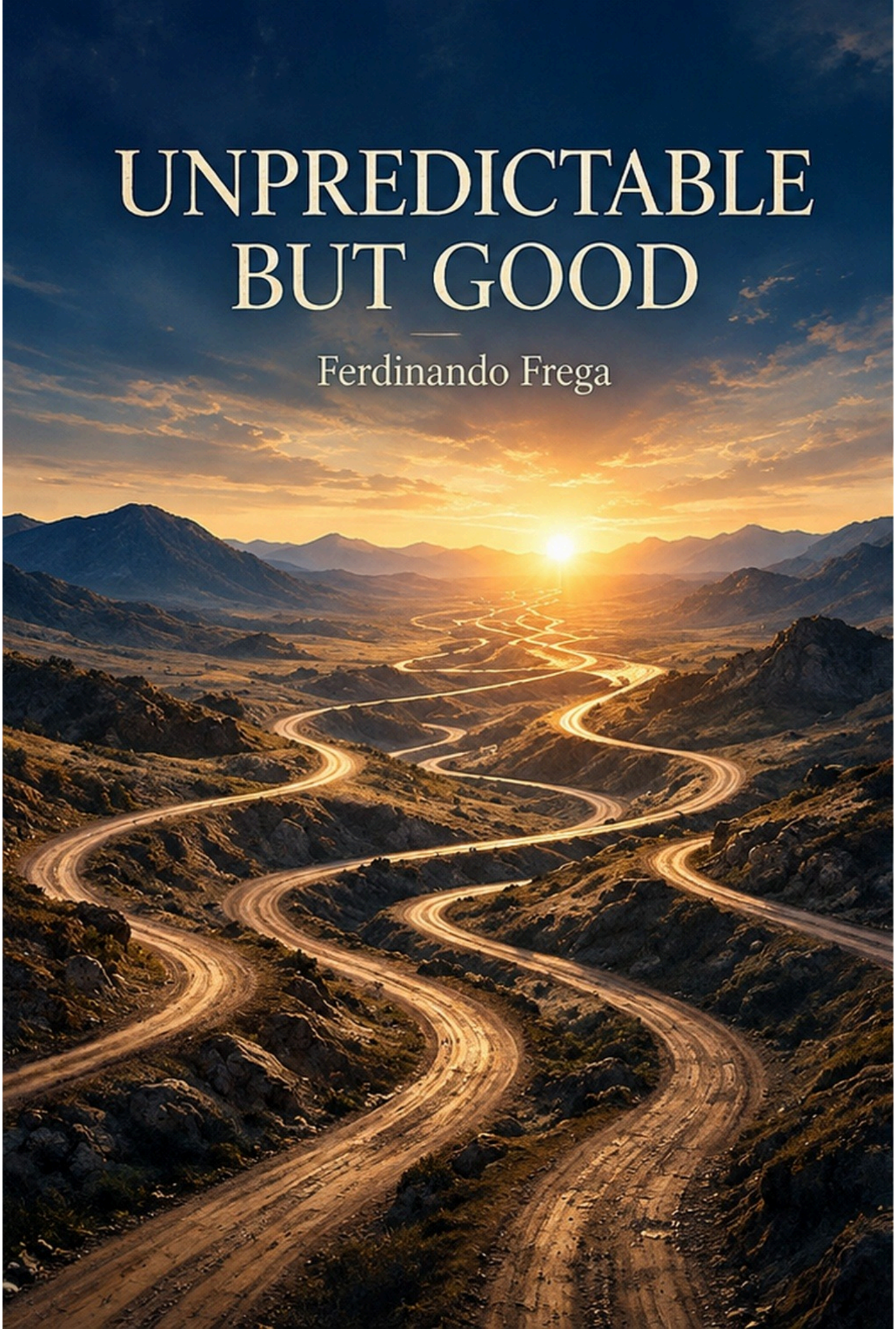
UNPREDICTABLE BUT GOOD

Ferdinando Frega



UNPREDICTABLE BUT GOOD

Gillette Trailer 22 — Nando the Scribe

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He was born twice — once in Calabria by mistake, once in America by destiny — and in between he built everything he needed to deserve both. Then he let the facts speak, in the order they arrived — no commentary, no analysis, no adjectives that weren't already in the gestures.

A father ahead of him, forty years of road already traveled. A distracted stork. Eleven years old, a beach, and a woman without underwear. Gillette as university, as family, as war. A wife who knows only what he chose for her to know. Three children — the three that always returns. Rosario who accuses him one day and he says goodbye just the same. Eighty books written without asking anyone's permission. A father who dies in April 2025 and never stops pushing him. A Turkish man with a Neapolitan hen and eggs already boiled. And in the end — not as epilogue but as destination — an American night, eternal rest, and no one who manages to forget him.

Yet behind that spare line, there is a larger design. Not a biography — a moral map. The trajectory of a man who turned discipline into language, work into identity, memory into architecture. A man who moved through systems — Gillette, L'Oréal, Procter — the way you move through continents: carrying the same blade, the same faith.

His life is not a sequence of events. It is a geometry of character: duty and freedom, father and son, blade and tenderness. He built a narrative universe where every book is a fragment of DNA, every word a code, every gesture a signature.

And if someone asked who he really was, the answer would be simple: a man who knew how to be unpredictable, but good.

As his father said. The only words that count.

Nando

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