

# IL POSTINO

V O L . 11 NO. 11 AUGUST 2010 :: AGOSTO 2010

\$2.00



## CANADA DAY 2010 ANDREW HAYDON PARK



IL POSTINO • OTTAWA, ONTARIO, CANADA

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### Publisher

Preston Street Community Foundation  
Italian Canadian Community Centre  
of the National Capital Region Inc.

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### Printing

Winchester Print & Stationary

### Special thanks to

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### Photographers for this issue

Angelo Filoso, Marcus Filoso, Giovanni

### Submissions

We welcome submissions, letters, articles, story ideas and photos. All materials for editorial consideration must be double spaced, include a word count, and your full name, address and phone number. The editorial staff reserves the right to edit all submissions for length, clarity and style.

### Next Deadline

August 22, 2010

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### Subscription rates

In Canada \$20.00 (includes GST) per year.

Foreign \$38 per year.

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CUSTOMER NUMBER: 04564405

PUBLICATION AGREEMENT NUMBER: 40045533

## Letters to the Editor Letters to the Editor



July 30, 2010

Dear Angelo Filoso,

Re: The Italian Walk of Fame Selection Committee

The Italian Walk of Fame in Toronto's Little Italy, a dream of the co-founders, Jimi Bertucci and Marisa Beaco Lang, has become a glowing reality, a testament of the remarkable achievements of individuals of Italian origin, and an inspiration for future generations.

It is with great honour that the Board of Directors of the Italian Walk of Fame invite you Martin Stiglio to serve on "The Selection Committee" and be part of this historical process.

The Italian Walk of Fame is, as you know, an annual global event and last year's inaugural ceremonies were an outstanding success thanks to the vision and dedication of inspired individuals.

In keeping with our mandate to provide recognition to those of Italian descent on a regional and/or global scale, we are expanding our selection process to include a diverse spectrum of contributors to the Selection Committee. This Committee will continue to review the nominations and submissions and apply their knowledge and experience in considering potential inductees and ensuring that those put forward meet all the selection criteria.

The Selection Committee will meet at least yearly and will submit their recommendations to the Board of Directors who will make the final decision. Each member on the Selection Committee will serve a term of two years.

The first Selection Committee meeting is scheduled to be held on August 9<sup>th</sup>, 2010 at the Columbus Centre, 901 Lawrence Avenue West, Toronto, ON M6A1C3 at 7:00 p.m. in the Columbus Room. It is kindly requested that you confirm your attendance by contacting Laura Tonelli at 647-342-3104 or by email at [letsignatureevents@gmail.com](mailto:letsignatureevents@gmail.com) on or before August 3, 2010.

The 2<sup>nd</sup> Annual Italian Walk of Fame event will be held on the Labour Day holiday, Monday September 6, 2010.

We welcome you to our team and feel confident that your contribution will help not only in successfully uniting Italians 'nel mondo' in Toronto's Little Italy but also be part of the historical enrichment of our Italian heritage and culture.

We look forward to receiving a positive response from you and remain,

Yours very truly,

Dominic Campione – Co-Chair

Sam Ciccolini – Co-Chair

Italian Walk of Fame / 231 Fort York Blvd, Suite 2210, Toronto, Ontario, M5V 1B2 / P. 416-941-9905 / [italianwalkoffame.com](http://italianwalkoffame.com)

## BARZELLETTA DELLA SETTIMANA

Una tartaruga si dirige verso il tronco di un albero e comincia a scalare, scalare e scalare, finché, dopo un'ora, raggiunge un ramo abbastanza alto dal quale decide di buttarsi a pancia in giù. La tartaruga atterra su una montagnola soffice di foglie secche e non si fa niente, ma non contenta si dirige nuovamente al tronco dell'albero e ricomincia a salire, salire e salire, finché, raggiunto il ramo di prima si butta e atterra sulla montagnola di foglie secche. Non contenta ripete l'operazione un'altra volta e un'altra volta ancora. Da in cima all'albero, due passeri stanno osservando la scena. Ad un certo punto, impietosito, uno dice all'altro: "Tesoro, non ti sembra arrivato il momento di dirgli che è stato adottato?"

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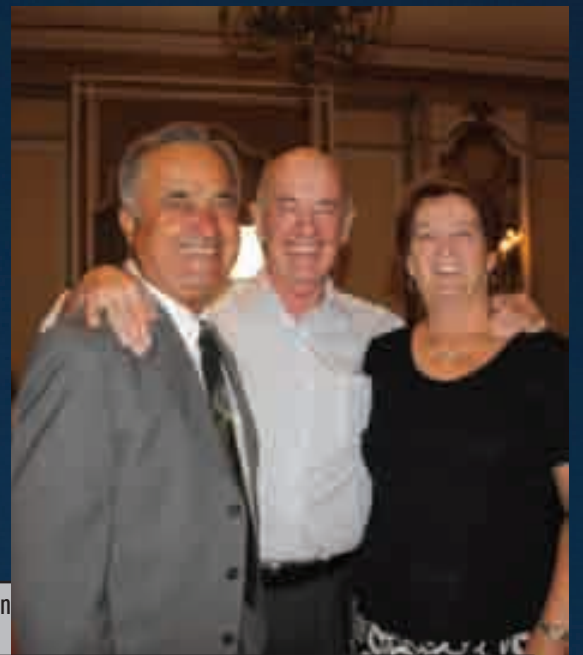
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# HAPPY 70th BIRTHDAY FATHER PAUL!



Father Paul with Friends and Family



Lorenzo and Denise Micucci with Father Paul



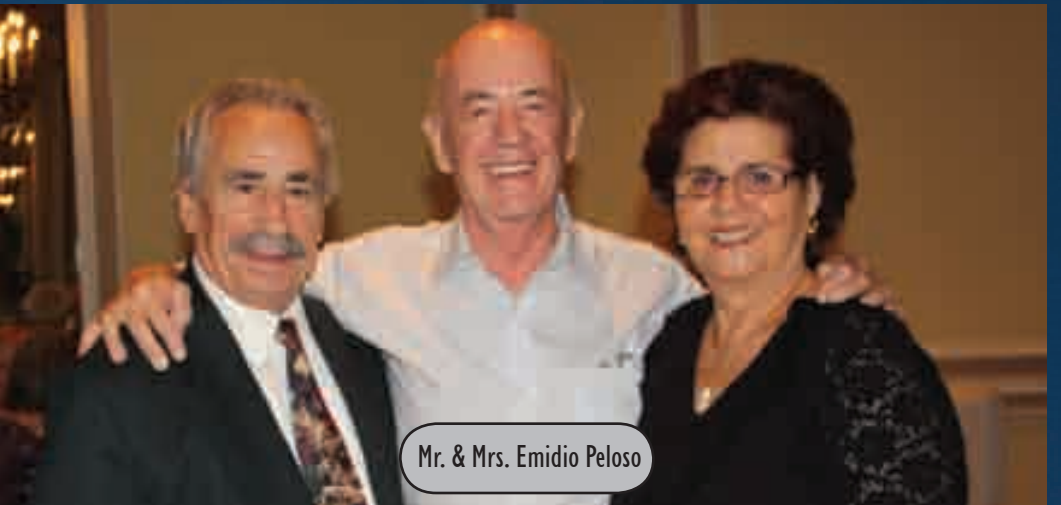
Father Paul, Father Tim, Denis Carisse and Father Fiore



Father Paul and the organizing committee



Mr. and Mrs. Mario Mariani with Father Paul



Mr. & Mrs. Emidio Peloso



1st row: from left...sisters Kathleen, fr.Paul, Madeleine and Laurie  
2nd row: from left..brothers-in-law: Jean-Louis, Claude, France (sister), Solanges (sister) Therese (sister-in-law)  
Mario (bro.-in-law) and Robert (brother) Many

## THE RIZZUTI CORNER

# Pasta, Potatoes and Zucchini alla Rizzuti

By Maria Rizzuti

“Who has the biggest zucchini in town?” That is the question proposed by the CHIN “Great Zucchini Contest” in Toronto where you can win great prizes for growing the longest zucchini! Last years first prize winner boasted about his 9 foot 5 inch long zucchini which awarded him two tickets to Cancun for the winter Chin Picnic. More importantly, the question is what is zucchini and how can you cook it?

Zucchini is a summer squash that is known by its Italian name in Italy, North America, Australia and Germany. In colour, it can be yellow, green or light green. While zucchini is treated as a vegetable in cooking circles, it is actually an immature fruit in actual “plant definition.”

Zucchini flowers are edible and can make for a tasty “pitta” in Calabrese terms where the flower is dipped into a wet flour and egg batter and fried to make a nice patty like treat. When I see zucchini blossoms, they bring a hint of nostalgia for me because the blossoms were a familiar sight when growing up as my mom would come in from the garden when the zucchini flowers were plentiful and her apron would be full of blossoms.

There are even some restaurants in Rome that specialize in deep frying the flowers, known as “fiori di zucca.” That’s the Italian way, to not waste any part of the zucchini plant! Just make sure that you clean the zucchini blossoms properly by removing the pistils and gently rinsing them under running water to remove any pollen from the interior of the flower and let air dry before cooking.

Zucchini comes from the Italian word for squash “zuca” and this variety of squash was developed in Italy. Zucchini in the United States was first recorded in the early 1920s. Italian immigrants brought it over from Italy and was first cultivated in the United States in California.

As far as cooking goes, zucchini can be prepared by using different methods such as steaming, boiling, barbequing, baking or frying. Zucchini can also be mixed in with other recipes such as souffles or zucchini bread. I like to saute zucchini medallions with onions and a couple of fresh tomatoes and I serve this with some crusty Italian bread. It makes for a great appetizer or side dish.

Of course, I like to cook zucchini with pasta and potatoes the way my mother taught me. My family enjoys zucchini as a pasta dish especially during zucchini season when you can use fresh from the garden zucchini. It makes for a great year round pasta dish also to add variety to your pasta cooking. Try my Pasta, Potatoes and Zucchini alla Rizzuti for a real pasta treat.

Pasta, Potatoes and Zucchini alla Rizzuti

Yields 4 to 5 servings

Ingredients

½ cup extra virgin olive oil  
2 cloves of garlic finely chopped  
4 medium potatoes - diced  
4 green zucchini approximately 6 inches in length – diced  
¾ cup of crushed tomatoes  
4 cups of water  
½ cup of chopped fresh Italian flat leaf parsley  
4 fresh basil leaves, torn or thinly sliced  
1 tsp dried oregano  
Salt to taste  
1 tsp freshly ground black pepper  
1 tsp crushed red pepper chili flakes (optional)  
2 cups of baby shell pasta  
1 ½ cups of low sodium chicken stock  
Grated cheese, such as Parmigiano –  
Reggiano or Romano for passing at the table

Cooking Directions

On high heat in a deep non stick pot add olive oil. When hot, add the garlic, potatoes and the zucchini and sauté for 5 minutes.

Then add the crushed tomatoes and the 4 cups of water. Add the parsley, basil, oregano, salt, black pepper and chili flakes if using. Once the mixture comes to rolling boil turn down the heat to medium. Cook at medium high heat for 20 minutes.

Add the baby shell pasta to the zucchini mixture and the chicken stock and cook together for another 5 to 7 minutes until the pasta is cooked while stirring occasionally. If the pasta is still not cooked, add a little more water until cooked. Most of the liquid should be absorbed and not be soupy.

# The Philosophy of My Way

By Renato Rizzuti

“I did it my way,” as the song goes. Every time that I hear that song I get an emotional and intellectual reaction to it. That is because the song philosophically expresses a profound life observation.

The most famous singer to make that song popular was that famous Italian named Frank Sinatra who sang in his own unique style. The English lyrics to what was originally a French song were written by the Ottawa born Paul Anka. It has been recorded by a wide variety of musical artists ranging from Elvis Presley to Luciano Pavarotti.

The song opens with, “And now the end is near/And so I face the final curtain.” While it may seem that the singer is expressing sadness at the tail end of his life, it may simply express the notion that life is getting on and it is time to evaluate your life up to that point. You do not have to reach a ripe old age to do this. It is something that should be done on a regular basis as your life goes on. Many people choose to do this at the beginning of the New Year or when a birthday or anniversary comes up. You reach certain “checkpoints” in your life where you feel compelled to do this “life evaluation.” It is much better than never taking stock of your life and going through life aimlessly.

It is psychologically healthy to do this on a periodic basis.

“My friend I’ll say it clear/I’ll state my case of which I’m certain.” Those lines express a crystal clear certainty of what the singer has determined or concluded about his life to that point. If you cannot be certain of your own life, then you cannot be certain of anything! This shows a strong sense of self assurance which is quite admirable indeed!

“I’ve lived a life that’s full/I traveled each and every highway.” The man is obviously starting to show contentment with his life, having lived a full rich life. The fact that he has traveled each and every highway shows us that he has been physically and mentally mobile and gotten around to many places both geographically and cerebrally. The point is the man did not stand still and let life happen to him, he went out and made things happen by traveling on the highway of life!

The next lines, “And more, much more than this/I did it my way” stress that the important thing about how he lived his life that it was “his way.” It is wrong to live your life in order to please others, it is more important to do it “your way” because that is the only way that you can live life with honesty and uniqueness. To choose to live your life by an artificial set of standards is not the way to go. Do it “your way!”

“Regrets I’ve had a few/But then again too few to mention/I did what I had to do

And saw it through without exemption.” You are bound to have some regrets about your past but you should not dwell on your regrets. You cannot change the past; you can only change your emotional reaction to what has happened in the past. That is why he has had too few regrets to mention. Move on! Realize that you had to do what you did and you had to see it through “without exemption.” You do things with a strong determination that reflects your assuredness that what you are doing is the right thing at the time. What more can you do?

“I planned each charted course/Each careful step along the byway/And more, much more than this/I did it my way.” These lines show us that the man was careful in planning the “steps” in his life. It is possible to be cautious and at the same time to do it “your way.” It is just plain foolish to do things simply because they are “your way” and not exercise careful planning and caution!

“Yes there were times I’m sure you knew/When I bit off more than I could chew/But through it all when there was doubt/I ate it up and spit it out, I faced it all/And I stood tall and did it my way.” Sure, sometimes you take on more than you can reasonably handle. However, you cannot have any self doubt, you have to “stand tall” and do it “your way!”

“I’ve loved, I’ve laughed and cried/I’ve had my fill, my share of losing/And now as tears subside/I find it all so amusing.” You cannot possibly win at everything that you attempt in life. The best thing is to dry your tears and put things in perspective, and then you will “find it all so amusing.” Things happen in life, move on!

The next lines, “To think I did all that/And may I say not in a shy way/Oh no, oh no, not me/I did it my way” shows us the self pride that the man feels because he “did all that” and he can now congratulate himself because he did it “his way!”

The last verse of the song really sums up the whole “my way” philosophy. The lines are,

“For what is a man what has he got/If not himself then he has not/To say the things he truly feels/And not the words of one who kneels/The record shows I took the blows And did it my way.” You have nothing in life if you cannot be honest with yourself and follow others blindly. You going to take certain “blows” in life as you live your life with honesty and expressing your own unique individuality but it is well worth it as long as you can do it “your way.”

“My Way” expresses a philosophy that we can all take to heart and apply to our daily lives. So go out and live life to the fullest and make sure that you do it “your way!”

# ITALIAN NEWS

## Il ricordo del prof. Angelo De Bartolomeis, la "VOCE" degli emigranti

La Redazione

Angelo De Bartolomeis, fondatore e direttore del periodico "La Voce dell'Emigrante" e Presidente del Premio Internazionale Emigrazione, personalità indiscussa della cultura regionale, specie nel campo dell'emigrazione, lascia dunque un grande vuoto.

La notizia della sua improvvisa scomparsa ha presto fatto il giro dell'Abruzzo e poi del mondo, attraverso i tanti emigrati abruzzesi che l'hanno diffusa attraverso la rete delle loro associazioni, in Italia ed all'estero.

Angelo De Bartolomeis, viveva a Sulmona (AQ) con la moglie Pina, sempre e costantemente al suo fianco in qualsiasi attività.

Docente per moltissimi anni alla Scuola Media "G. Capograssi" di Sulmona; Angelo De Bartolomeis ha svolto l'attività di insegnante con zelo, competenza e passione educando i giovani allievi al rispetto della persona, ad apprezzarne i valori etici e morali che sono alla base dell'individuo, al coraggio ed alla lealtà. L'entusiasmo e le motivazioni che metteva nel suo lavoro li ha trasmessi nei suoi ragazzi.

Giornalista di lungo corso (corrispondente de "IL POPOLO", "L'AMICO DEL POPOLO", "IL MESSAGGERO", "IL SOLE24ORE", "AQUILA7" e altre testate ancora) nel 1974 ha fondato il periodico per gli italiani nel mondo "La Voce dell'Emigrante", subito affermatosi tra i connazionali all'estero, per la qualità dell'informazione e per il taglio culturale non destinato all'élite, atteso ogni mese con grande interesse in ogni parte del mondo. Esso ha acquisito una posizione ragguardevole nel campo dell'informazione, gettando un ponte ideale tra l'Italia e le numerose comunità di abruzzesi all'estero, i quali si sentono così più vicini alla madrepatria. Oggi il giornale è diretto da suo figlio Francesco.

L'Abruzzo deve forte riconoscenza ad Angelo De Bartolomeis, non solo per essere stato un alacre promotore culturale, quanto per aver egli aperto, attraverso le pagine del periodico che ha diretto sin dalla fondazione, uno spaccato sul mondo dell'emigrazione nel quale ha saputo indagare con competenza e passione, intesendo un colloquio fecondo con i lettori attraverso le loro testimonianze di vita in ogni continente. Sin dal 1974 il giornale ha lavorato "gomito a gomito" con Enti ed Istituzioni, come la Regione Abruzzo ed il Ministero degli Affari Esteri, i cui rappresentanti hanno sempre presenziato ai suoi periodici convegni annuali di studio sull'emigrazione. Ha dato indicazioni indispensabili alle varie istituzioni affinché i vari interventi legislativi sul tema dell'emigrazione fossero sempre più vicini e rispondenti alle esigenze dei tanti connazionali nel mondo. Al proposito è ben vivo il ricordo della "storica" raccolta di firme per la proposta di legge "Riconoscimento ai fini pensionistici degli anni di lavoro prestato in quei Paesi in cui non vige alcuna convenzione con lo Stato italiano". I risultati si ebbero nel 1981 con la pubblicazione in Gazzetta Ufficiale della relativa Legge; una vittoria grazie alle numerose iniziative de "La Voce dell'Emigrante". La Voce dell'Emigrante, dunque, nasce e cresce come una voce amica; la "voce" di chi non ha "voce" può essere una definizione che gli calza oggi come 36 anni fa.



Ma va ancor più al merito del prof. Angelo De Bartolomeis l'aver arricchito la ricerca e la conoscenza del mondo dell'emigrazione italiana attraverso i talenti che essa ha nel corso degli anni espresso nel giornalismo, nella saggistica, nella letteratura - narrativa e poesia, edite ed inedite - e nelle arti figurative e scultoriche, dando vita (nel 1977) al Premio Internazionale Emigrazione, giunto nel 2008 alla sua XXXII edizione e all'Onorificenza ONORE AL MERITO conferita ai tanti abruzzesi affermatosi all'estero in molteplici campi di attività.

Il Premio, in più d'un trentennio di successi ininterrotti, si è dunque giustamente affermato come uno degli appuntamenti culturali più interessanti in Italia, se non il migliore in assoluto. Tutte le edizioni del Premio, infatti, hanno visto protagonisti personalità del mondo politico, scientifico, letterario ed artistico, come della stampa internazionale, tutte impegnate nel campo dell'emigrazione. L'assidua opera culturale, condotta attraverso le pagine della "Voce dell'Emigrante", le numerose pubblicazioni edite dall'associazione omonima, i rapporti con l'associazionismo abruzzese, convegni e seminari in tema migratorio, rassegne d'arti figurative e le trentadue edizioni del Premio Internazionale Emigrazione, ha certamente raggiunto lo scopo di far emergere e valorizzare talenti dell'intelletto e di favorire la conoscenza del fenomeno migratorio sotto tutti gli aspetti. Tra gli artisti e critici d'arte che hanno preso parte alle annuali rassegne promosse dall'associazione presieduta da Angelo De Bartolomeis si ricordano Enzo Benedetto, Carlo Fabrizio Carli, Remo Brindisi, Salvatore Emblemata.

Angelo De Bartolomeis, è stato inoltre editore e co-autore di numerosi libri tra i quali ricordiamo: E NOI C'ERAVAMO (1994); SACRIFICIO E MEMORIA; 100 ANNI D'EMIGRAZIONE ABRUZZESE; CANTANDO PER IL MONDO (2005); GIUSEPPE DE BARTOLOMEIS - DA CANSANO AD ELLIS ISLAND PER BOSTON; 30 ANNI DI STORIA - PREMIO INTERNAZIONALE EMIGRAZIONE; LE LETTERE DEGLI EMIGRANTI.

Nel corso di oltre 40 anni di attività giornalistica, Angelo De Bartolomeis è stato insignito di numerose onorificenze, riconoscimenti ed attestati di encomio dalla più alte cariche dello Stato e dalle numerose associazioni di italiani nel mondo. Nell'ultimo anno è stato più volte ricordato dalle Istituzioni e dalle associazioni di italiani all'estero in occasione di iniziative associative; l'ACLI di Avignon (Francia) ha titolato ad Angelo De Bartolomeis la propria associazione ed ha ricevuto a Sulmona (AQ) l'onorificenza alla memoria "Stella dell'Appennino".

Già da qualche tempo prima della sua scomparsa, Angelo De Bartolomeis aveva espresso l'intenzione di costituire un Centro Studi e di Documentazione Internazionale, sempre dedicato all'emigrazione, alimentato da cimeli, reperti, foto e materiale vario (da lui raccolti e catalogati in 40 anni di attività) che ne documentasse l'evoluzione nel corso del tempo. Una sorta di Museo da collocare in Pratola Peligna (AQ), città-simbolo dell'emigrazione dell'Abruzzo interno, che ha sempre risposto con generosità ed ammirevole slancio alle iniziative del prof. De Bartolomeis.

La speranza è che tale sogno, con il supporto di Enti Locali, Istituzioni Bancarie ed Associazioni, possa diventare ben presto una realtà e che quindi il patrimonio di cultura e di valori prodotto da Angelo in tanti anni possa continuare a vivere.

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## ITALY

# GLI STUDENTI DELL'ACCADEMIA DELL'IMMAGINE RACCONTANO L'AQUILA A VENEZIA

di Alessia Moretti

L'AQUILA - Verrà presentato, il 10 settembre, nell'ambito della 67. Mostra del Cinema di Venezia il filmato "L'Aquila. Un anno dopo" realizzato dagli allievi del III anno di corso dell'Accademia dell'Immagine, nell'ambito del workshop didattico svolto quest'anno con la supervisione degli insegnanti Gianfranco Rosi e Stephen Natanson e in collaborazione con il Centro Sperimentale di Cinematografia. Il documentario della durata di circa 25 minuti è stato inserito, fuori concorso, nella sezione ufficiale del Festival "Orizzonti", dedicata alle nuove tendenze del cinema mondiale.

L'idea alla base del lavoro degli studenti è quella di raccontare - a partire dalla fiaccolata che il 6 aprile 2010 ha ricordato le vittime, la paura e lo smarrimento della notte dell'anno precedente - il cambiamento subito dalla città dell'Aquila, ancora una volta ad opera di un evento sismico: uno stravolgimento umano, urbanistico e sociale.

Attraverso attente inquadrature di quello che è L'Aquila oggi, con i suoi luoghi



che separa la fiction e il documentario, le forze potenziali che governano il cinema segretamente e in ultimo la cosa che mi ha maggiormente stravolto l'animo: la possibilità di fare film con poco e con le proprie forze. L'Aquila è il riassunto di questo, e lo è anche il film che è l'anima velata e sospesa di una città che ha subito un torto, ormai dimenticato dopo un anno esatto dalla tragedia, che racconta un giorno di raccoglimento che culminerà con la fiaccolata e la celebrazione delle 308 vittime, catturando testimonianze, racconti, voci, rumori, silenzi, in un viaggio che inizierà in incognito dentro un pullman, che viaggerà raccogliendo storie che hanno deciso di salire in una corsa senza biglietto e senza meta".

Carlo Liberatore ha così commentato: "L'approccio alla descrizione di una realtà drammatica come quella aquilana deve tenere conto di una capacità di osservazione che sappia valicare i confini del visibile e protrarsi in una dimensione in cui si esplori il non detto. Credo che la forza di questo breve documentario risieda nella capacità di sottolineare non tanto ciò che è accaduto, ma quanto l'universo dei silenzi, degli sguardi delle persone che ne sono protagoniste. Questo è stato l'insegnamento che più di tutti ho fatto mio: la bellezza del reale suscitata dalla verità, un'autenticità figlia di sentimenti universali come il dolore e il senso d'identità. E' stato un viaggio introspettivo, uno sguardo sul significato della parola appartenenza. Un confronto con la consapevolezza della perdita e l'essenza delle vite sospese."

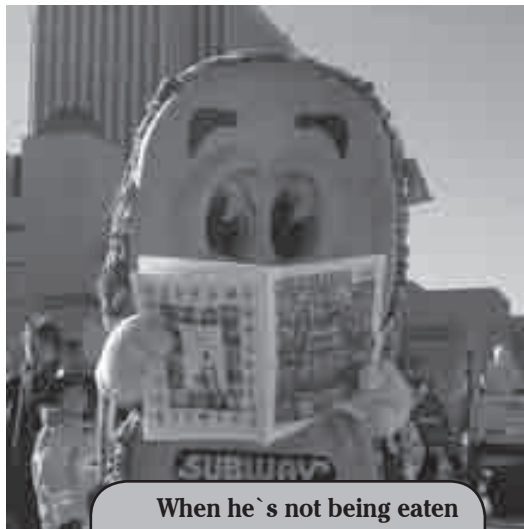


disabilitati e le nuove aree di socialità (le c.a.s.e., i centri commerciali, le fermate degli autobus), si propone allo spettatore un viaggio, tra centro e periferia, raccontato anche dalle parole di alcuni cittadini aquilani che, a vario titolo, sono stati testimoni e protagonisti di questo momento difficile ancora da interpretare e razionalizzare. Il filmato, accompagnato dalla musica composta dagli allievi del Conservatorio "A. Casella" e con il supporto tecnico di Agorà srl e della Onlus The Co2, si propone quindi di essere un primo capitolo di un film collettivo da portare avanti negli anni e affidato, di volta in volta, agli allievi dell'Accademia dell'Immagine. L'obiettivo è quello di conservare la memoria delle esperienze trascorse e dei momenti che la città dell'Aquila dovrà affrontare per tornare ad una nuova "normalità".

Questi i nomi degli studenti che hanno realizzato il cortometraggio: Danilo Barozzi, Sebastiano Cantalupo, Marco Castellani, Fabio Ciotti, Antonio Iacobone, Stefano Ianni, Carlo Liberatore, Cosimo Gabriele Scarano, Antonio Moscaggiura, Alessandro Venuto ed inoltre Matteo Di Berardino, Antonella Deplano, Armando Verrocchio, Lorenzo Settevendemie. Alcuni di loro hanno descritto questa esperienza didattica, ma anche e soprattutto di ricerca e di scambio umano.

"Ci sono momenti o periodi trascorsi - ha annotato Fabio Ciotti - che ti cambiano diametralmente. Da lì in poi c'è il prima e il dopo quella esperienza che ti ha condotto in una nuova direzione di vita. Questo film per me è stato tutto questo; un nuovo panorama del cinema, l'aver nuovi punti di vista, la sottile linea di confine

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## GENERAL INTEREST

### I Pompieri della Citta' di Ottawa, Ontario ,Canada

E' con molto piacere ed orgoglio che noi, Pompieri della Citta' di Ottawa, portiamo questa memoria a voi nostri commilitoni. Questo Dipartimento fu fondato nel lontano 1838 con il fine di provvedere i dovuti soccorsi alla comunita', ai cittadini.

Oggi giorno siamo responsabili di una superficie di 2.757 km quadrati, il nostro personale e' composto di 950 pompieri distribuiti in 27 stazioni a cui si aggiungono altre 16 stazioni con addetti 380 volontari, di conseguenza siamo il Corpo di Pompieri piu' numeroso nella Provincia dell' Ontario ed il terzo in Canada, attendiamo a 811.000 cittadini.

Nel gennaio 2001 e' stato formato questo nuovo Corpo dei Pompieri riunificandone 9 di altrettante municipalita': Cumberland, Gloucester, Goulbourn, Kanata, Nepean, Osgoode, Ottawa, Rideau, e Carleton Ovest.

Per identificare il nuovo Corpo, sono stati disegnati ed adottati: la spallina e l' emblema-spillo come simboli di stretta collaborazione tra i differenti reparti d' emergenza operanti in Ottawa.

Da quando unificati, le nostre Forze hanno assistito con una media annuale di 39.000 interventi! in casi come incendi di strutture, veicoli, materiali pericolosi, assistenze mediche, soccorsi su ghiaccio, in acqua ed interventi di natura tecnica. Il nostro Corpo e' specializzato nella "Prevenzione degli incendi" e' molto attivo con ispezioni dei luoghi, istruzioni al pubblico in particolare ai giovani nelle scuole e le investigazioni sulle cause degli incendi.

Speriamo che questi Simboli, a noi tanto cari, vi facciano ricordare i nostri uomini e la donne che sono fieri di portarli e sono entusiasti d' appartenere a questo Corpo fortemente addestrato e specializzato che si dedica a mantenere ed amigliorare la vita nella Citta' di

Ottawa, la Capitale del Canada.

Chief John deHooge,

Capo dei Pompieri della Citta' di Ottawa.



### Cultural exchange not just for fun

In August, the Ottawa Fire Department Band will be representing Ottawa during a 10-day Italian tour. They will arrive in Rome where city councillors and mayors will officially receive them. Eventually, they will hit towns such as Roccamontepiano, Rapino, Pretoro, Chieti, Aquila, Reggio Calabria and Lamezia. Their purpose for

going on tour is not only to march in parades and perform live music. They're also going to exchange firefighting technology information with Italian firefighters.

In Aquila, the band will be performing and touring the earth quake devastation of April 2009. The band will be performing live music during their tour and marching through the Italian cities. The last time they were in Italy was in 2003. It was a busy tour of official receptions and performances which included:

the Abruzzi region, Ortona, the site of Canadian Military Cemetery for a memorable Remembrance performance, the rustic region of Pieve di Siligo/Veneto, hosted by Region of Venice and Venice Fire Service, and the Training Academy of the Rome Fire Service.

The Ottawa Fire Department Band has been together since 1969, and now has 35 members. It was designated as the "Official Band of the City of Ottawa by order of the newly amalgamated council" in 2001. In the past, they have represented Ottawa across Canada at Grey Cup festivities, and they helped 'Bring Back the Ottawa

## Mussolini Ouster OK with Brooklyn

Brooklyn Eagle; by Vernon Parker

The Brooklyn Eagle of July 26, 1943 reported on the reaction of Italian-Americans in Brooklyn and Manhattan when word was received here that the Italian dictator Benito Mussolini had been forced to resign and had been arrested. King Victor Emmanuel of Italy summoned Mussolini to Quirinal Palace in Rome on July 25 and handed him a prepared letter of resignation, demanding that the dictator sign it immediately. When Mussolini refused, the King dismissed him and announced that Marshal Pietro Badoglio would head the new Italian government. Mussolini was immediately arrested as he left the palace and taken to Lake Bracciano, 75 miles north of Rome, where he was held in custody by Italian troops.

The Eagle report of July 26 appears below in part:

Italians Here Elated At Mussolini's Ouster

They Greet News Quietly as Manhattan's Mulberry St. Area Stages Demonstration

"Italian-Americans in Brooklyn are taking the ousting of Mussolini quietly, although they were very happy about it, and satisfied that Italy's part in the war [WW II] would soon be over.

"Police reported no demonstrations of any kind such as the impromptu block parties and parades which took place along Mulberry St. in Manhattan."

Mayor Warns Italians

"With the knowledge that the present government under Marshal Badoglio has stated it would continue the war, Mayor Fiorello LaGuardia warned the Italian people abroad in a special broadcast beamed to them last night that until the fascist party is tossed out, the United States and Great Britain will not stop fighting

Italy. "In an earlier statement the Mayor had said that Italy would capitulate in a few days and that the Badoglio proclamation that his government would keep up the fight should not be taken seriously.

"The Mulberry St. celebrations included rounds of



free drinks and triumphant cries of 'Italia e salvado' "Italy is saved. Elsewhere, from Harlem to the crowded tenements of the lower East Side, there was also general elation."

Bombing Of Rome a Factor

Count Carlo Sforza, who was Foreign Minister of Italy before Mussolini came to power was pleased with the Italian dictator's downfall, calling it a "happy event for the political, moral and international future of Italy." The count claimed that Mussolini's end came as a direct result of the bombing of Rome. On July 19, 1943, 1100 tons of bombs were dropped on Rome by 700 aircraft.

In all raids on Italian cities during this period leaflets were dropped, urging an Italian surrender.

The July 26 Eagle report continued: "A thunderous ovation was given Arturo Toscanini as the world famous conductor mounted the podium last night [7-25-43] to conduct a special war bond concert of the NBC Summer Symphony Orchestra. Toscanini, an avowed enemy of Mussolini, left his homeland because of his hatred for Fascism, which he didn't hide.

"From the Italian press [in NYC] came comments of satisfaction. Generoso Pope, publisher of Il Progresso, in an editorial published today, called Il Duce's resignation the 'logical and inevitable consequence of his betrayal of the Italian people.'

"One of the wildest demonstrations occurred at an anti-Fascist rally at Cooper Union, Astor Place and Cooper Square, when Representative Vito Marcantonio announced the news. Instantly the place became a bedlam with the audience putting up their fingers in the V salute."

On September 12, 1943, Mussolini was rescued from Gran Sasso in the Abruzzi Mountains by a German parachute detachment led by Otto Skorzeny. The Germans had been trying to organize such an operation since Mussolini was arrested but he was never kept for long in one place. The operation was technically very difficult and executed with great daring. Hitler set Benito up as head of a Fascist puppet government in northern Italy. When the German government collapsed in April 1945, Mussolini was captured during an attempt to flee northern Italy with his mistress Claretta Petacci. They were tried in a summary court martial at which he pleaded, "Let me live and I will give you an empire." The couple was shot after a summary trial on April 28. Their bodies were then hung by the heels with two lesser corpses in a piazza in Milan. - Vernon Parker

# IL POSTINO

VOL. 11 NO. 11 AUGUST 2010 :: AGOSTO 2010

\$2.00



## I Rapinesi nel mondo



# IL POSTINO

V O L . 11 NO. 11 AUGUST 2010 :: AGOSTO 2010

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## I Pretoresi nel mondo



# INTERNATIONAL

## Chevrolet Volt pronta per la consegna!

di Lino Manocchia

SAN JOSE, 28 Luglio '10 -. La VOLT sarà disponibile ai clienti della California, New York, Michigan, Connecticut, Texas, New Jersey e la zona di Washington DC. La nuova vettura della Chevrolet costerà all'incirca \$ 41.000, pagabile in 36 mesi alla rata di 350 dollari al mese e gode

della "warranty" sino a 100.000 mila miglia. La Volt potrà percorrere 340 miglia con una carica elettrica. Il design della Chevrolet Volt di serie rappresenta l'evoluzione del prototipo originario presentato a Detroit in occasione del North American International Auto Show del 2007.

Dal momento che l'aerodinamica gioca un ruolo chiave sull'autonomia di percorrenza della vettura, per il modello di serie i progettisti GM hanno realizzato un design estremamente aerodinamico. Molte caratteristiche delle forme del prototipo si ritrovano anche nella Volt di serie, inclusa la griglia frontale chiusa, il senso di solidità, la linea posteriore, gli specchietti retrovisori esterni e altri particolari. Il profilo anteriore tondeggiante e privo di sporgenze della Volt, la griglia e gli angoli smussati hanno una valenza funzionale, migliorando la penetrazione nell'aria della vettura. Nella parte posteriore, gli spigoli decisi e uno spoiler dalla forma rigorosamente studiata garantiscono un deflusso rapido dell'aria. La notevole inclinazione del parabrezza e del lunotto posteriore favoriscono la riduzione delle turbolenze e della resistenza aerodinamica.

Gli interni di Volt offrono spazio, comfort, praticità e caratteristiche di sicurezza che il cliente si aspetta da una berlina a quattro posti, disponibile in una vasta gamma di opzioni per quanto riguarda il colore, l'illuminazione e i rivestimenti, per un livello di personalizzazione mai raggiunto da una berlina Chevrolet. La strumentazione moderna e la bellezza dei materiali, due display informativi e il centro di "infotainment" dotato di un sistema di controllo a sfioramento con selettore integrato sono caratteristiche esclusive degli interni di Volt che non si trovano in altre vetture sul mercato.

Ecco alcune caratteristiche tecnologiche degli interni della Volt:

Cruscotto a cristalli liquidi configurabile dal conducente; Display a sfioramento



da 7 pollici di serie che fornisce informazioni sul veicolo; Comandi del centro di "infotainment" e dell'impianto di climatizzazione con schermo a sfioramento; Navigatore opzionale con disco fisso integrato per l'archiviazione di musica e mappe stradali; Bluetooth di serie per telefoni cellulari e USB/Bluetooth per streaming musicale. Le ruote della Volt sono sempre azionate dall'energia elettrica. Per spostamenti non superiori a 60 chilometri, la Volt è alimentata solo dell'energia elettrica immagazzinata in una batteria agli ioni di litio da 16 kWh.

**IL MOTORE** - Quando l'energia elettrica della batteria si esaurisce, un generatore alimentato da un motore a benzina/etanolo fornisce senza soluzione di continuità l'energia per l'azionamento del motore elettrico, caricando simultaneamente la batteria. Questa modalità di funzionamento prolunga l'autonomia della Volt di diverse centinaia di chilometri, consentendo di ricaricare con comodo la batteria del veicolo. A differenza di un tradizionale veicolo elettrico a batteria, la Volt elimina "l'ansia da autonomia", creando fiducia e tranquillità nel conducente, che non rimarrà mai a piedi perché la batteria è scarica.

Per essere caricata, Chevrolet Volt può essere collegata a una presa elettrica domestica standard a 220 V. La tecnologia di carica intelligente del veicolo consente di caricare la batteria della Volt in meno di tre ore, se collegata a una presa a 220 V.

**PIACERE DI GUIDA** - Oltre 220 celle agli ioni di litio contenute nella batteria della Volt forniscono potenza in abbondanza. Il motore elettrico della Volt eroga l'equivalente di 150 CV, con una coppia istantanea di 370 Nm e una velocità massima di oltre 160 km/h. L'assenza di emissioni acustiche del motore, abbinata a una speciale insonorizzazione dei materiali, rendono la guida della Chevrolet Volt estremamente silenziosa.

La GM prevede che le spese di percorrenza della Volt saranno circa 2 centesimi di Euro al chilometro procedendo solo con l'energia fornita dalla batteria e circa 12 centesimi di Euro procedendo con l'ausilio della benzina (a un costo di 1,5 Euro/litro). Un conducente medio che percorre 60 chilometri al giorno (o 22.000 km all'anno) realizza un risparmio annuo di 2.200 Euro. GM prevede che la percorrenza di un chilometro con una Chevy Volt richiederà circa un sesto della spesa necessaria per un veicolo a benzina tradizionale.

## Secrets Revealed - Italian Proverbs

1. U MUNZIGNARU CHI ANCI MEGGHIU.  
The liar cries best of all.

2. CHI DORME NON PIGLIA PESCI, LE ORE DEL MATTINO HANNO L'ORO IN BOCCA.  
An hour in the morning is worth two in the evening. The early bird catches the worm.

3. OGNI SIMILE AMA IL SUO SIMILE, DIO LI FA È POI LI ACCOPPIA.  
Birds of a feather, flock together.

4. MEGLIO UN UOVO OGGI CHE UNA GALINA DOMANI. MAI LASCIARE IL CERTO PER L'INCERTO. E MEGLIO UN FRINGUELLO IN TASCA CHE UN TORDO IN FRASCA.  
A bird in the hand is worth two in the bush.

5. PRENDERE DUE PICCIONE CON UNA FAVA.  
To kill two birds with one stone.

6. TEMPO È DANARO.  
Time is money.

7. CHI HA TEMPO NON ASPETTI TEMPO.  
Time and tide wait for no man.

8. VOLERE È POTERE.  
Where there is a will there is a way.

9. CHI CERCA TROVA.  
Seek till you find. Seek and ye shall find.

10. BATTERE IL FERRO QUANDO È CALDO.  
Make hay while the sun shines. Strike while the iron is hot.

11. TUTTO È BENE CIO CHE FINISCE BENE.  
All is well that ends well.

12. DIMMI CON CHI VAI CHI TI DIRO CHI SEI.  
A man is known by the company he keeps. Show me your company and I'll show you who you are.

13. MEGLIO TARDI CHI MAI.  
Better late than never.

14. L'ABITO NON FA IL MONACO.  
One cannot judge by appearances. You can't tell a book by its cover.

15. RIDE BENE CHI RIDE ULTIMO.  
He who laughs last, laughs best.

16. L'UNIONE FA LA FORZA.  
Union is strength. Many hands make light work.

17. FRA IL DIRE È IL FARE STA IN MEZZO IL MARE.  
Easier said than done. Saying and doing, are two different things.

18. VAL MEGLIO PREVENIRE CHE CURARE.  
An ounce of prevention is better than a pound of cure.

19. LONTAN DAGLI OCCHI LONTAN DAL CUORE.  
Out of sight, out of mind.

20. FRA IL DUE MALI SCEGLI IL MINORE.  
Choose the least of two evils.

21. IL PRIMO PROSSIMO È SE STESSO. LA PRIMA CARITA COMINCIA DA SE STESSI.  
Charity begins at home.

22. CHI TROPPO VUOLE NULLA STRINGE.  
Grasp all, lose all.

23. NON È TUTT'ORO QUEL CHE LUCE."NON È TUTTO ORO QUELLO CHE LUCCICA.  
All that glitters is not gold.

24. CALDER DALLA PADELLA SULLA BRACE.  
Out of the frying pan into the fire.

25. CANI CHE ABBALA NON MORDE.  
Barking dogs seldom bite.

26. NON DESTARE IL CANI CHE DORMI.  
Let sleeping dogs lie.

27. A CAVAL DONATO NON SI GUARDA IN BOCCA.  
Never look a gift horse in the mouth.

28. RENDERE PAN PER FOCACCIA.  
Tit for tat.

29. METTERE IL CARRO DAVANTI AI BUOI.  
To put the cart before the horse.

30. SI PUO CONDURRE IL CAVALLO IL FIUME, MA NON LO SI PUO CONSTRINGERE A BERE.  
You can lead a horse to water, but you can't make him drink.

31. RISPARMIARE È GUADAGNARE.  
A penny saved is a penny earned.

32. UN PUNTO IN TEMPO NE SALVO CENTO.  
A stich in time saves nine.

33. IL RISPARMIO È IL MIGLIOR GUADANGO.  
Waste not - want not.

34. TUTTE LE STRADE PORTANO A ROMA.  
All roads lead to Rome.

35. FINCHE C'È VITA ( O FIATO ) C'È SPERANZA.  
Where there's life there's hope.

36. L'ECESSIVA FAMILIARITA FA PERDERE IL RISPETTO.  
Familiarity breeds contempt.

37. IN AMORE È IN GUERRA TUTTO È LECITO.  
All's fair in love and war.

38. OCCHIO PER OCCHIO, DENTE PER DENTE.  
An eye for an eye, tooth for a tooth.

39. OCCHIO NON VEDE, CUORE NON DUOLE.  
What you don't know, won't hurt you. What the eye doesn't see, the heart doesn't grieve over.

# HISTORY

## Solving the 800-year Mystery of Pisa's Leaning Tower

London Telegraph: By Alastair Smart

...From 1990 to 2001, the tower remained closed "many doubting it would ever reopen" as the International Committee for the Safeguard of the Leaning Tower strove to save it from collapse. Visitors to Pisa dropped off by 45 per cent.

'The street vendors were furious about lost trade and demanded the tower be reopened,' says John Burland, the only Brit on the 14-man committee. 'But it was close to toppling over. Without our intervention, any local storm or earth tremor could have finished it off.' Burland, 72, is emeritus professor of soil engineering at Imperial College London, his reverend-like humility belying the fact that he helped solve one of the most fascinating riddles in architectural history.

The committee stood down in 2001, but last year saw two intriguing postscripts to their work: first, the official announcement that the tower has been fully stabilised, its lean finally checked; and second, the publication of *The Tower Restored*, an intriguing 1,000-page account, co-authored by the whole committee, of every step they took to save the marble cylinder.

The original minutes of their meetings were never made public, prompting two decades' worth of acrimony. Although now a quiet university town, back in its 12th-century pomp, fresh from naval victory over the Saracens of Sicily, Pisa was the pre-eminent maritime republic in Italy. To celebrate, the city elders built a cathedral, plus accompanying baptistery and belfry, on an open site in the city centre.

These early Romanesque masterpieces remain perhaps the finest trio of cathedral buildings on Earth, yet they could barely have been built in a less stable site - especially the 15,000-ton belfry (aka Leaning Tower) erected on just a 200sq m foundation.

Folly and genius went hand in hand, and visitors have been entranced ever since. Pisa lies on a thin layer of soft alluvial silt, above a thick layer of even softer marine clay. It's practically a bog and only long breaks during the period of construction (1173 to 1370) - which allowed the underlying earth to compact itself and gradually adapt to the belfry's weight - stopped it toppling over immediately.

The tower has tilted pretty much since day one and down the centuries proud Pisans have proclaimed only God was holding it up, out of love for their city. The name Piazza dei Miracoli seemed apt.

In the 19th century alone the tower crept southwards by a metre. Yet it wasn't until the collapse of the San Marco belfry in Venice in 1902 that the authorities were roused in Pisa. Investigations were held throughout the 20th century "16 different committees were appointed, of which Burland's was the last" but nobody could work out what was causing the inclination. If the soil was uniformly unstable, why should the tower lean south rather than north?

Cue confusion, consternation and no end of wacky proposals, such as attaching helium balloons to the tower's top, to hold it up; or re-landscaping the piazza, so it sloped in the same direction as the belfry leans, giving an optical illusion of everything being upright.

Mussolini, meanwhile, thought a wonky tower was a wholly unfit symbol for Fascist Italy and tried to restore its verticality, by drilling holes through the floor and pouring 80 tons of concrete into the foundations. But the tower continued its steady lurch, reaching 4.7m off-centre in 1989, the year yet another medieval belfry fell, the Civic Tower of Pavia (near Milan), killing four bystanders.

Pavia's belfry was perfectly perpendicular, collapsing simply because of weakened, centuries-old masonry. It suddenly dawned on all in Pisa that their landmark could just as likely fall from structural failure as over-leaning. Indeed, the lean compounded stress on the first storey's south side, the masonry of which was already starting to crack.

Enough was finally enough. In 1990, the Italian Prime Minister Giulio Andreotti closed the tower. 'It was a brave move,' Burland says, 'because of all the various parties concerned.' On a national level, two deadlocked govern-

ment departments had been responsible for its safety, the Ministry of Cultural Heritage and the Ministry of Public Works, 'who could never agree upon a positive course of action'; more locally, it had been run on a day-to-day basis by the Opera della Primaziale Pisana (OPP), an obscure vestry board that dates back to the Middle Ages.

Sidelining these parties, Andreotti assembled an independent, multidisciplinary committee (featuring 14 experts, from the fields of structural engineering, art history and architecture, plus geotechnical engineers like Burland). Handing over a ?25m budget, he told them to hammer out a way of saving the tower forthwith, no matter how many late-night espressos it took.

Burland had helped save Big Ben from collapse during the Jubilee Line extension of the early Nineties, but progress in Pisa was far less smooth.

'There were 14 egos at work and little common ground between people from such different disciplines,' says Burland. 'As opposed to rational, British-style discussion, meetings were emotional, with polemical speeches in Italian for hours on end. Often my translators struggled to keep up and I hadn't a clue what was going on.'

Broadly speaking, the structural engineers disagreed with the geotechnical engineers over whether the key lay in the tower itself or in the earth beneath it, while both were at odds with the art historians, who feared intervention of any kind and demanded the belfry's 'character and integrity' be observed. A permanent prop, for instance, was a definite no-no.

'It was a constant impasse. I often doubted we'd ever reach a resolution,' recalls Burland, one of only two non-Italians on the committee. The other, an American geotechnical engineer, died of a heart attack in 1996, partly brought on by the stresses of working in Pisa.

Members' day jobs meant they met only once every six weeks. And initially they couldn't even find a computer program that accepted a building tilting 4.7m could still be standing. What's worse, the committee had been forbidden by Andreotti from making their discussions public, meaning their inactivity was pounced upon by a growing band of critics, who were forever kept in the dark.

Action was finally taken in 1992 (bracing the first storey with steel tendons, to relieve strain on its vulnerable masonry) and in 1993 (stacking 600 tons of lead ingots on the piazza to the tower's north, to counterweight the lean). Yet both measures, especially the lead ingots, riled the aesthete Italian public, deforming as they did the slender tower's bella figura.

In response, in 1995, the committee opted for 10 underground steel anchors, to invisibly yank the tower northwards. Little did they know, though, this would bring the tower closer to collapse than ever before, in an episode now known as Black September.

'That was our darkest hour,' Burland shudders. The anchors were to hang, 40m deep, from tensioned cables connected to the tower's base. In view of Pisa's high water-table, the committee froze the underlying ground with liquid nitrogen before any anchors were installed, to protect their excavations from flooding. The only trouble is, water expands when it freezes, so the shallow frozen groundwater pushed right up beneath the tower and then - once the freezing had stopped and the anchors were in place - created gaps in the soil for the tower to settle into.

On the night of September 7 1995, the tower lurched southwards by more than it had done in the entire previous year. Burland was summoned for an emergency committee meeting, and Ladbrokes were offering 11-4 odds the tower wouldn't survive into the 21st century. 'We really were within days of losing it,' Burland says. The anchor plan was immediately abandoned and another 300 tons of lead ingots added.

The locals were up in arms, the Mayor of Pisa railing that a 'plumber with a toilet-jack' would have done a better job. Worse still, because they had to have their charter ratified every three months by the Italian parliament, Burland and co spent the end of 1995 and start of 1996, an election year, waiting for a new government to sanction them anew.

The lead eyesore remained, and several committee members' cars were pelted with Tuscan tomatoes. **Continued on Page 13**

# INTERNATIONAL NEWS

## 'I Am Love' - An Italian Story

Morning Sentinel; J.P. Devine;

Within ten minutes of opening, we except the obvious. Luca Guadagnino's film, "I Am Love", is the most gorgeously and lovingly photographed, beautifully directed and acted film, to come out of Europe since Visconti's "Death In Venice", that gave us the late Dirk Bogarde's "Gustave Von Aschenbach", a role that remains a classic.

The photography by Yorik Le Saux is key. His camera clearly adores the architecture of Milan and the players. With the lovely enhancement of John Adams' original score, we begin an Italian love story.

The excellent Tilda Swinton is here this time, not in a corporate business suit with sweaty fingers clutching a briefcase, and being traumatized by George Clooney, in "Michael Clayton" but as Emma Recchi, a Russian enigma, a woman with the skin of a delicate orchid, and eyes the color of blueberry water. Swinton gives, as always, a mesmerizing performance.

In bits and pieces we learn that Emma met Tancredi, ( Pippo Delbono) the heir to an Italian textile fortune, somewhere in her native Russia. He whisked her home to Milan, set her up like a Roman statue alongside the other art in his grand estate, and made her a part of Milan's society. Here, over the years, she gave him two sons and a daughter, all proper, handsome, brilliant and bred to the blood.

Emma floats like gold dust, fabulously gowned, in and out of the magnificent rooms, entertaining guests and playing the perfect wife to a perfect billionaire. She oversees a staff of servants not seen since Anthony Hopkins commanded his palatial ship in "Room With A View". Yet people seem to float through her, even her family.

The film begins with a grand birthday party for the family patriarch, the elderly and ailing Edoardo. This night, Edoardo announces that he is handing over the wheel to his son Tancredi. There will be however, an unsettling catch. But all of this is to Emma, like the far away song of cicadas. She is only expected, in this masculine world, to be like the rare orchid she resembles, lovely and silent.

At winter's end, Emma discovers by accident, that her beloved daughter Elisabetta (Alba Rohrwacher) has fallen in love with a fellow student at her school ... a woman.



Emma loves her daughter, and the matter is powdered over. But with this revelation, and Edo's discontent with family business, the family's privileged and long cultivated calm begins to show cracks. Change is in the air, and it will come suddenly like a door blown open in the wind. It will come as Antonio, a friend of Edo's from school and the son of a Milan restaurateur.

Antonio, (Edoardo Gabbriellini) is of the middle working class, a handsome young, bearded, tanned and gentle master of the art of cuisine. In the mountains, he has a small patch of inherited land he hopes, with the help of Edo, to turn into a restaurant. Emma will pay a visit, and Antonio will prepare a plate of perfectly, almost magically prepared prawns.

Here, in a gorgeous moment, director Luca keeps his camera fastened to Emma as she savors each morsel. Her eyes close and, we suspect, by her reaction, that this is what Eve must have felt at the first bite of the apple.

Now the long hidden spirit of our Emma leaps out. She arranges her schedule so as to run "accidentally" into Antonio. Soon, the tiny things of new love, of furtive passion, will begin to fluster, charm and eventually seduce our Emma and Antonio.

Director Guadagnino will now supply an Eden for this forbidden love. He will provide a high mountain glade, sunshine and bees buzzing around blossoms, tiny diamonds of sweat on naked bodies. There will be a warm Italian sun and all the ingredients for "Amore Illecito."

He will as well, shock us with a heart breaking tragedy wrapped in wet stone and splashing water. It will come as a surprise, as will the final scene in the aftermath of a funeral, when the haunted Emma splinters the family with just three words.

The cast in support of the wonderful Swinton is an exceptional one. Delbono, as the laced up husband, Antonio Biscaglia as the patriarch, Diane Fleri as Eva, the major domo and conscience of the household, and the dashing young Flavio Parenti as the favorite son, all give rich, realistic performances. Alba Rohrwacher, as Elisabetta, Emma's daughter, is a newcomer who makes her mark here with one beautiful moment at the end.

"I Am Love", may move a bit slowly for the tastes of some American audiences, but in the way an Italian dinner party might be thought to be slow. Guadagnino, like the masters De Sica, Fellini and Visconti, takes his Italian time to establish character and story in tiny ways: the simple act of slicing a prawn, fussing over a dinner table seating plan, or in that which Italians always take very slowly, a first forbidden kiss. It is asked of us to be more Italian, to pay attention.

Note: Don't miss the credits. There is one final moment to be seen.

## A CHIETI IL NUOVO LIBRO DI GOFFREDO PALMERINI "L'AQUILA NEL MONDO"

Sarà presentato il 23 luglio da Raffaele De Benedictis della Wayne State University di Detroit

A Chieti, il 23 luglio (venerdì) alle ore 21, nella giornata conclusiva della Rassegna dell'editoria regionale organizzata dal 18 al 23 nell'ambito delle manifestazioni della Settimana Mozartiana dall'Associazione Editori Abruzzesi (AEA), sarà presentato presso la Libreria De Luca il volume L'AQUILA NEL MONDO, di Goffredo Palmerini, pubblicato dalla One Group Edizioni. "La voce dei nostri autori e le loro opere non potevano mancare ad una manifestazione tanto importante come questa", ha dichiarato il Presidente dell'AEA, Nicoletta Di Gregorio.

L'AQUILA NEL MONDO è una selezione di articoli di Goffredo Palmerini pubblicati da maggio 2008 a dicembre 2009 sulla stampa italiana all'estero, sulle agenzie internazionali e su diverse testate italiane on line. Notizie, fatti ed eventi a cavallo del terremoto del 6 aprile 2009, che hanno portato l'Abruzzo e L'Aquila nel Mondo, facendo conoscere lo straordinario patrimonio d'arte della città capoluogo regionale e la grande dignità degli Abruzzesi, dentro e fuori i confini. C'è da annotare che i proventi derivanti dalla vendita del volume, per scelta dell'editore, saranno destinati all'Istituto Cinematografico dell'Aquila per contribuire al restauro di alcune pellicole della sua preziosa Cineteca, danneggiate dal terremoto, una risorsa culturale molto importante della città capoluogo e tra le più prestigiose in Italia



A presentare il volume, insieme a Francesca Pompa, presidente della One Group Edizioni, e all'Autore, sarà il prof. Raffaele De Benedictis della Wayne State University di Detroit. Origini abruzzesi, docente di letteratura italiana in quell'università tra le più prestigiose ed antiche degli States, Raffaele De Benedictis è personaggio di spicco della cultura italiana e referente dell'italianistica nel Dipartimento di Lingue, Letterature e Culture Classiche e Moderne della Wayne University. Studioso di Dante e critico letterario, tra le sue pubblicazioni di maggior rilievo si citano il volume "Ordine e struttura musicale nella Divina Commedia", edito dalla European Press Academic Publishing di Firenze (2000) e l'ultimo lavoro "The Semiotics of Discourse in Dante's Commedia", in corso di pubblicazione da University of Toronto Press. Raffaele De Benedictis è anche direttore del progetto "Wayne Abruzzo", che ogni anno porta per un mese a Gagliano Aterno una ventina di studenti di quell'università per corsi estivi di lingua e cultura italiana, cui si aggiungono altrettanti studenti dell'Università dell'Aquila per lezioni d'inglese che si concludono con il Toefl test, utile per l'ammissione alle università americane. L'anno prossimo i corsi d'inglese saranno aperti anche alle altre università abruzzesi.

Goffredo Palmerini è nato all'Aquila nel 1948. Per quasi trent'anni è stato Consigliere comunale, Assessore e Vice Sindaco della città capoluogo d'Abruzzo. Da alcuni anni scrive su giornali e riviste abruzzesi e sulla stampa italiana all'estero (Argentina, Australia, Belgio, Brasile, Canada, Cile, Danimarca, Francia, Germania, Gran Bretagna, Grecia, Irlanda, Indonesia, Messico, Perù, Repubblica Dominicana, Romania, Spagna, Stati Uniti, Svezia, Svizzera, Sud Africa, Uruguay e Venezuela). Per tale attività nel 2008 gli è stato conferito il Premio L'Aquila "Zirè d'oro", quale Personaggio dell'Anno, e il Premio internazionale "Guerriero di Capistrano", per aver diffuso, attraverso la stampa, la cultura abruzzese nel mondo. Con analoghe motivazioni a Caracas gli è stata consegnata la Targa d'Onore 2009 dalle Associazioni Abruzzesi in Venezuela. Vincitore nel 2007 del XXXI Premio Internazionale Emigrazione, sezione Giornalismo, per le Edizioni Libreria Colacchi ha pubblicato nel 2007 il volume "Oltre confine" e nel 2008 "Abruzzo Gran Riserva". Collabora in via occasionale con alcune Radio estere che trasmettono programmi in lingua italiana. Componente dal 2005 del Consiglio Regionale Abruzzesi nel Mondo (Cram), svolge un'intensa attività di relazione con le comunità italiane all'estero, in particolare abruzzesi.

# INTERNATIONAL NEWS

## Solving the 800-year Mystery of Pisa's Leaning Tower continued..

Meanwhile, Pisa's pre-eminent local historian, Piero Pierotti, cried foul. He maintains to this day that, up to Black September, measures were taken not chiefly to save the tower, but 'to give jobs at highly remunerative rates' to contractor cronies of certain Italian committee members.

The Tower Restored, however, offers a robust denial, the committee stressing they hit upon 1992's steel tendons, 1993's lead ingots and 1995's anchored cables as purely temporary measures to avert structural collapse, until they found a long-term solution.

Burland was convinced he had such a solution "a process called soil extraction" and ultimately he won over the rest of the committee. Akin to microsurgery, it entailed drilling out slivers of soil from beneath the northern side of the tower - away from the lean - and allowing gravity to coax the structure back upright. It had the advantage of not touching the tower itself, so keeping the art historians happy.

'The pressure was immense, a modern wonder of the world was at stake - but I never doubted the logic of soil extraction,' says Burland, cool as you like. As revealed in *The Tower Restored*, the procedure was actually pioneered in 1832 by Victorian engineer James Trubshaw on the leaning church-tower of St Chad's in Nantwich.

Work began in 1999, using delicate, Archimedes-screw drills. At the same time, technicians in a piazza-site trailer monitored data from 120 sensors set up inside and beneath the tower.

Burland now came into his own. He had details of the tower and earth's every movement faxed twice a day to his office in London (or to wherever he was on holiday - the prof remembers one frantic search for a fax machine while away with his wife in Syria). And after considerable number-crunching, he would advise how much drilling was necessary in the next 12 hours. By the time he called a successful halt, two years and 1,500 faxes later, 70 tons of soil had been removed and the tower had returned to its early 19th-century inclination.

'We could have removed more, but our aim was to make the tower safe with as little intervention as possible.' Soil extraction brought the tower back by 50 centimetres to four metres off-centre" an amount that reduced the tilt and the stress on the vulnerable first storey enough to be safe, yet also maintained the distinctive lean.

Work officially stopped on June 17 2001, the feast day of San Ranieri, Pisa's patron saint, greeted by a colourful parade of blaring trumpets and medieval costumes. The tower was due to reopen on September 12 but eventually did so in December;

the original date deemed inauspicious just a day after the collapse of two other high-profile towers in New York.

'It's safe for another 200 years,' the outgoing committee proclaimed, confident it would take two centuries for the tower to creep back to its tilt of 1999. Even then, engineers could repeat soil extraction without too much trouble and cut the inclination again. Part of the committee's intention in writing *The Tower Restored* was to record their every action for posterity.

Yet, thanks to little-documented measures taken after the reopening, the tome shouldn't need heavy consultation. Where soil extraction delayed a collapse by centuries, but never actually halted the leaning, Burland later oversaw a permanent solution, too.

Via his data analysis, Burland unlocked the 800-year mystery as to why the tower leans south not north: namely, a fluctuating water-table on the upper layer of silt. By a quirk of local geography, Pisa's water-table rose higher on the tower's north side, often reaching within one foot in rainy season, and this gave the tower an annual ratchet southward.

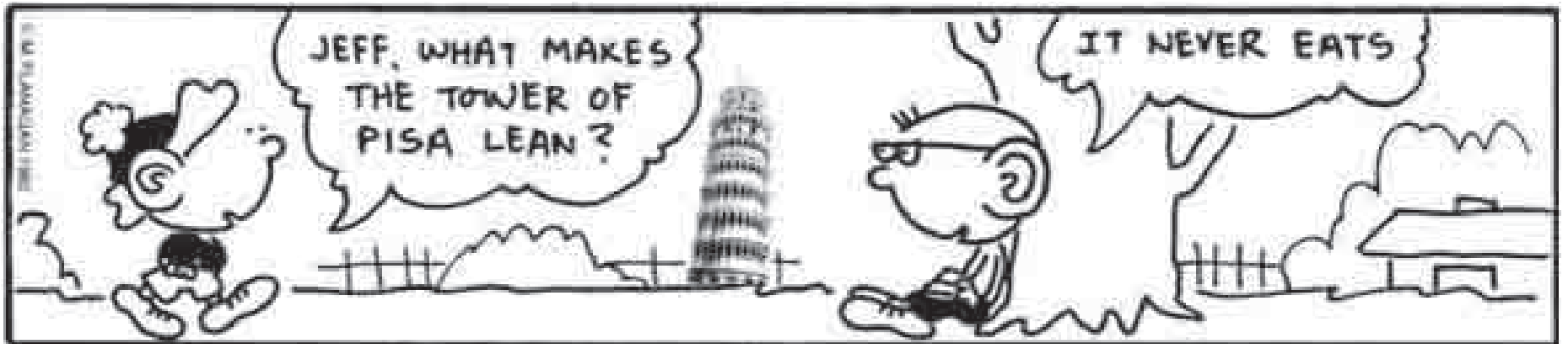
Armed with this vital information, in 2003, Burland introduced a new drainage system beneath the piazza's north side, one that lowered and stabilised the water-table, so there's no kick in either direction. Problem solved.

The inclination continues to be monitored daily by the OPP and new figures reveal that the tower didn't move at all between 2003 and 2009. 'It's stopped leaning completely. After soil extraction and now the water-table stabilisation, the tower is safer than ever,' says Burland with a mixture of pride and relief.

The Pisans, though, are a hard people to please. Some accuse Burland et al of sterilising their tower - for, part of its old mystique had been the possibility it might collapse at any moment, the frisson that a voyeuristic visitor might witness such a fall. 'You can't please all of the people all of the time,' Burland shrugs.

He's fascinated now by architectural advances in the UAE, where developers are striving to surpass each other with ever-taller, and ever-tiltier, buildings. Last month, the gravity-defying Capital Gate tower in Abu Dhabi - a giant, computer-concocted web of steel diagrids, which leans four times as far as Pisa's belfry - entered the Guinness Book of Records as the world's most inclined building.

'It's amazing that the Tower of Pisa should remain so fashionable, even at 800 years old,' Burland smiles. Not bad for a building that was never meant to lean to begin with.



## Mother Robbing Bank Shows Why Italy Leads EU Thefts

Bloomberg News;

They come in first by another yardstick: robberies.

Heists at Italian banks accounted for almost half of all thefts in the European Union last year, according to a June 30 report by banking union FIBA. The report concluded that Italian banks have too much cash on hand at too many branches.

Italy recorded 1,744 bank robberies last year, more than six times the number in Germany and 20 times the U.K. figure, FIBA reported. Italian banks lost 36.8 million euros (\$46.8 million) to thieves last year, according to data compiled by Italian banking association ABI.

"The less that cash circulates in branches, the fewer robberies we'll have," said Pierfrancesco Gaggi, the Rome-based head of infrastructure at ABI, in an interview.

The abundance of branches in neighborhoods with minimal police presence makes Italian banks easy picking for thieves, said Alessandro Spaggiari, FIBA's national secretary in Rome.

Intesa Sanpaolo SpA, Italy's biggest bank by branches, has 5,921 outlets in its home market, more than twice as many as France's BNP Paribas SA and about 1,000 more than Banco Santander SA has in its Spanish network.

Santander is Europe's second-largest bank by market value after London-based HSBC Holdings Plc and Paris-based BNP Paribas is third, while Milan-based Intesa places 14th, data compiled by Bloomberg show. UniCredit SpA is Italy's biggest bank, ranking ninth in the region after Zurich-based Credit Suisse Group AG.

Surveillance Breakdown

Italian banks spend more than 700 million euros a year on anti-theft equipment such as closed-circuit cameras and alarms, Spaggiari said. Little of the funds go

to smaller branches, since those locations have relatively limited amounts of cash, he said.

That suits crooks, as most Italian bank robberies are small-time jobs, with two out of three heists bringing in less than 15,000 euros, according to a June 10 report from the ABI. Many of the perpetrators are amateurs, often armed with little more than knives.

A 41-year-old mother robbed three banks in the Turin area in one day in May, while her seven-month-old infant waited in the car.

"I haven't got a steady job," the Turin thief told police when she was arrested after her fourth attempted holdup of the day. "I didn't know how to get by with a small child." Police have declined to disclose her identity.

Poor and Homeless

With unemployment approaching 9 percent and the economy only now emerging from its worst recession since World War II, robberies by "desperate people" are on the increase, said Mario Furlan, founder of Milan-based CityAngel, a non-profit organization that helps the poor and homeless. In many underprivileged neighborhoods, robbing a bank isn't even considered a crime, Furlan said.

The ABI is trying to get Italians, who like using cash, to switch to credit cards and other non-cash instruments to improve security and bring Italy in line with the rest of Europe. Italians make an average 66 non-cash transactions per person every year, about one third of the euro-zone average and four times less than in the U.K., according to a Bank of Italy report

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# IL POSTINO

VOL. 11 NO. 11 AUGUST 2010 :: AGOSTO 2010

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