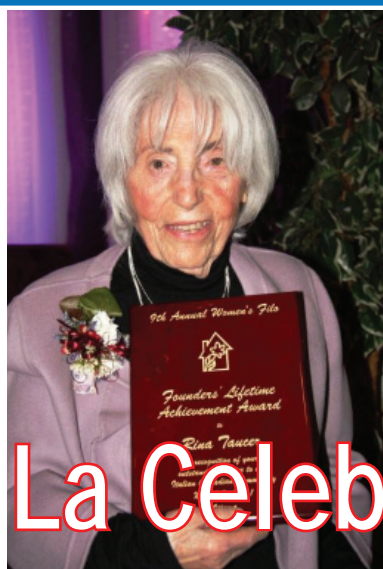


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Family and the Filo Choir

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Letters to the Editor
Letters to the Editor



The New Preston Street BIA Board for 2011



Annual Report 2010

• The BIA continued the beautification of the area
with the installation of tree lights. The BIA convinced the
City to pay for custom tree guards that enhance our area.
The BIA was responsible for contracting and paying for
electrical wiring, power panels and the cost of the tree
lights and their installation and maintenance.

• The BIA continued our graffiti management program
to take the burden off our members to clean up this
vandalism, and protects them from potential fines from
the City if the graffiti is not cleaned up on time.

• We are entering 2011 with cash reserves of\$367,889
(unaudited). We spent \$150,000 on streets cape projects
in 2010.

• We began installation of the Wayfinding Signage
Project.

• We installed lit bollards at the Mural site.

• We planted a Christmas tree at the Adult High School
Parking lot site, and illuminated it with red, white and
green lights

• We began the Little Italy Farmer’s Market on Satur-
days, to increase traffic for our retailers on Saturdays.

• Italian Week was very successful, with many patrons
discovering the newly beautified Preston Street. This
year, we added a fireworks display to the festival. The
BIA also funded the road closures, and sponsors the
Preston Criterium bike race, the Italian Car Parade, and
the Ferrari Festival. The Ferrari festival raised \$20,000
for Villa Marconi.

• La Vendemmia: The Grape Stomping Competition,
brought many VIPs and generated exceptional press.
\$15,000 was raised for the Ottawa Regional Cancer
Centre.

• We finished the Retail Gap Assessment to give our
property owners the knowledge they need to attract re-
tailers to their properties, and our main street.

• We established a Marketing Committee, to give Mem-
bers more input and involvement in BIA initiatives.

• We worked with the City to approve the Public Art
project which was installed along Preston Street. The
BIA

developed and funded a brochure that describes the
installation created by artist CJ fleury.

• We hosted the Pay n’ Display parking pilot project.
The goal of switching to pay n’ display was to give us
10% more parking in the same space, and clean up the
clutter along the boulevard.

• We upgraded the website to make it more infor-
mative and attractive, easier to navigate, and more

current. This has resulted in a quintupling of traffic to
our website.

• We created a regular newsletter to fans of Little Italy,
to keep them aware of events in the area.

• We improved communications with our membership
through regular email newsletters.

The Year Ahead

• For 2011 we will be establishing our two festivals
as incorporated, not for profit festivals. By changing the
legal status of these festivals, we will make them eligible
for grant money to assist us in adding new programming
without putting further burden on the levy. This changed
status also makes our festivals eligible for free personnel
to assist in organizing the events.

• We are re-branding the Preston weekend of Italian
Week as “Ottawa Little Italy Festival” to allow us to clear
up the confusion between the St. Anthony’s Feast and
the Preston weekend.

• In 2011 we will be expanding the Farmer’s Market
season to run May 7 through to October.

• We will be adding tree lights in the area between
the Queensway and Aberdeen Street.

• We hope to also light the trees along Somerset Street
between Preston and the Bridge.

• We will improve La Vendemmia, by shortening it to
four days, and adding more family friendly programming
during the day on Saturday and Sunday. We are initiating
a “Plein Aire” art festival that will fill the sidewalks of
Preston Street with artists from many disciplines. These
artists will provide interesting sights and activities for
people to do during the day on Saturday and Sunday.
We will keep the Grape Stomp, Moveable Feast and Taste
Little Italy events.

• We are working with the City and Resident’s Asso-
ciation to formalize the path that runs along the 0-Train.
This path would provide safe and pleasant cycling and
pedestrian links from Dow’s Lake, to the Ottawa River
Parkway. This would make it safe and easy for cyclists
to get to our businesses without having to provide bike
lanes along Preston Street.

• We are working to steer the redevelopment of the
Oak Street Complex to ensure that it is complementary
to our main street businesses.

• We will develop a Little Italy brochure this year, and
distribute it to tourist kiosks across Ontario, and in all
the Ottawa hotels and tourist attractions.

• We will continue to stay involved in City consulta-
tions about issues that could impact your business or
bottom line.

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Matt Berezowski Manager of Capital Fiat and Lou Greco



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Osama Faris, Claire Fowles and Lou Greco, were invited to the Capital Dodge dealership in Kanata to inspect the newly arrived cars. All will be taking home their cars within the week.

ITALIAN HERITAGE

Antonio Pappano: 'I didn't know what I was. Now I'm discovering my Italian roots.'

London Guardian, The Observer; Peter Conrad

Antonio Pappano: 'There's a lot of cynicism, but Italians still have a kind of Utopian hope, and it's rooted in music.'

I wonder whether Antonio Pappano would have succeeded as a conductor if, as he wished when he was a teenager, he'd been called Tony Smith.

On the podium, Pappano "music director of the Royal Opera in London and of Rome's Accademia Nazionale di Santa Cecilia, whose orchestra he brings to Manchester, Birmingham and Basingstoke this month" embodies Italian gusto. Rehearsing, he is liable to ask for a crisper rhythm by saying the music should sound like spaghetti cooked "al dente", gritty not mushy; he likens the tone of his Santa Cecilia orchestra to the colour of Amarone wine, made in the Veneto with dried grapes. "Lots of sugar, a very high alcohol content," as he said, smacking his lips, when we talked in Rome last year. Pappano's slightly tubby physique ought to be an advertisement for these culinary pleasures, but he sweats off the calories in performance: conducting opera, he needs to replace his sticky, puddled shirts at the end of every act. He even chews while beating time – a ruminative tic, I suspect, not evidence that he's actually eating.

Yet this man for whom music is an Italian meal happens to have been born in Epping in 1959. His father had migrated to London from the south of Italy and worked in restaurants while moonlighting as a vocal coach for singers. At school in Pimlico in those more monocultural days, Antonio was teased for possessing an exotic name with too many open vowels, which got mockingly garbled into Pappino or Pappone. Anxious to merge with the anonymous mob, he begged his parents to change their name to Smith.

When he was 13, the Pappanos moved to America. Sent to a new school in Connecticut, Antonio was again a misfit: "It took my brother about two days to lose his English accent, but I never got rid of mine." He escaped the school bullies by growing up fast. By the time he was 16 he was already a working man, playing the piano for his father's students, at choir practice in local churches, and in a cocktail lounge. "I did the whole gamut of music," he told me, throwing his arms out wide to encompass all that tingling, twangling, resonant air. "I loved playing three-minute show tunes in the cocktail bar, though it hardly prepared me for the five-hour Wagner operas I conduct today!" In his 20s he moved back to Europe, and – now defining himself as "an Italo-American English boy" – served as Daniel Barenboim's assistant at Bayreuth. His conducting debut was in Oslo in 1987; five years later he became the music director of the Théâtre Royal de la Monnaie in Brussels, where his colleagues frenchified his name by re-accenting it as Páppanó. After a decade he returned to London with his American wife, also a vocal coach, to take over from Bernard Haitink at Covent Garden; now, once again, he was Tony.

Up to this point, Italy had played no part in Pappano's career and little enough in his life, though the country is stamped on his face. He may not be Roman but his nose is, while the dent on his forehead is a souvenir of a childhood holiday spent with his grandparents in the family's ancestral village in Campania. "I fell while I was playing, and hit my head on the pavement edge. The village had no doctor, so they carried me down the street to the barber, who closed the hole with sealing wax, not stitches! I'm a tribute to rustic medicine."

Then in 2005 the Accademia – founded in 1585 by pope Sixtus V, who made the church composer Palestrina its first president – hired Pappano as the principal conductor of its orchestra, at the time in the doldrums. The appointment was his belated homecoming. "In middle age," he beamed, "I'm discovering my Italian roots. Until now I didn't really know what I was, though I found it easier to be Italian-American than Anglo-Italian. These days I feel I'm acquiring a real Italian identity, joking with the players in their language – though they're always correcting my errors, since I never learned Italian. At home with my family we spoke a patois, a language of our own that was the southern dialect of my parents with English words and American slang mixed in."

Last year on BBC4 Pappano undertook an operatic tour of Italy, bobbing ebulliently on the Grand Canal and bawling a gondolier's serenade. In publicity photographs for his orchestra, he has been promoted to a Roman icon, posing – though in person he is affable and earthy, not at all imperious like many baton-wielders – next to a crumbling chunk of stone incised with the initials SPQR, standing for Senatus Populusque Romanus, signature of the ancient republic. But working in Rome has acquainted him with the more chaotic aspects of Italian life, nerve-racking for someone used to the more disciplined habits of the north. "The guys in this orchestra need handling. I love their virtuosity and the theatrical spell they can weave when they're playing instrumental music. They have qualities you can't translate – panache, brio. But rehearsals can be temperamental. It doesn't come naturally to them to concentrate or to sustain a tone, and I tell them that it takes me four sessions to get results I'd achieve immediately with my orchestra at Covent Garden. It's not that they're less good, it's just the result of what I call their endless

yap-yap-yap. So I'm trying to make them more German, without taking away their native swagger."...

The Santa Cecilia's season opened with concert performances of Rossini's Guillaume Tell, an epic of Swiss nationhood composed in French for the Paris Opéra; on the poster, Pappano gamely impersonated the son of the archer William Tell, sceptically eyeing the apple pierced by an arrow that was propped on his head. "There's something about Rossini," he said after the final rehearsal, "that gives you a sense of the ideal Italian character type – his measured elegance, his modishness, his exhibitionism... though of course nowadays most of these qualities are on display in the work of clothes designers, not musicians! Yet at the time people called Rossini 'il Tedeschino', the little German, and thought he wasn't Italian enough, just as Puccini, who for us is so Italian, turned away from the native tradition and followed Wagner's example – all those dark-hued symphonic harmonies in his later operas. Verdi worried that the generation of composers that came after him would betray Italy. It's still a problem for musicians: with a symphony orchestra you inevitably think of doing Beethoven, Brahms and Mahler."

With the Royal Opera, which his matey conviviality revitalised after the departure of his aloof, abstracted predecessor Bernard Haitink, he has performed an eclectic repertory that includes the recent, joyfully scandalous premiere of Mark-Anthony Turnage's Anna Nicole. But he hinted, with a guilty twinge, that he may have neglected his own patrimony. "I've done productions of Wagner, Shostakovich, Prokofiev, Britten and Birtwistle at Covent Garden, but maybe not as many of the Italian classics as they expected me to." He will make amends in future seasons, conducting Verdi's Otello and his French grand opera Les vêpres siciliennes along with Puccini's Trittico and Manon Lescaut. More works by Rossini – the feminist comedy L'Italiana in Algeri and the majestic Babylonian tragedy Semiramide, which for Pappano is Rossini's Aida – are on Pappano's wish list, and he thinks that Covent Garden should have a new production of those loud, lachrymose shockers, Cavalleria rusticana and Pagliacci.

The Santa Cecilia is one of the few Italian orchestras not confined to an opera-house pit. It is a national treasure, but is there enough national music for it to play? "True, my first concert here had nothing Italian in it. But gradually we're restoring the repertory that's been neglected, and we're adding to it by commissioning a work from a contemporary composer every season."

Pappano has returned to the baroque period in a new recording of Pergolesi's Stabat Mater, out next week. It's a plangent, agonised performance, with Anna Netrebko and Marianna Pizzolato emoting at the foot of the Cross – a reminder, like Pappano's recent CD of Rossini's Stabat Mater, that in Italy religious faith is an operatic drama of despair and jubilant recovery.

He has also not been snobbish about recognising the work of current composers best known for their film scores. Last Christmas he performed a cantata by Ennio Morricone, who wrote the violently metallic soundtracks for Sergio Leone's spaghetti westerns, and in February the orchestra played Nino Rota's dance suite from Visconti's The Leopard. "There's an enormous nostalgia in Italy for the 1940s and 50s," Pappano explained. "The films of de Sica or Fellini seem to come from simpler, happier times. Cinema Paradiso sums that up, and Morricone's music brings the lost paradise back." The Leopard caters to a deeper and perhaps more painful nostalgia: quotations from Verdi accompany the story of a Sicilian aristocrat who shrewdly compromises with an upstart democracy during the Risorgimento, the campaign to free Italy from foreign occupation.

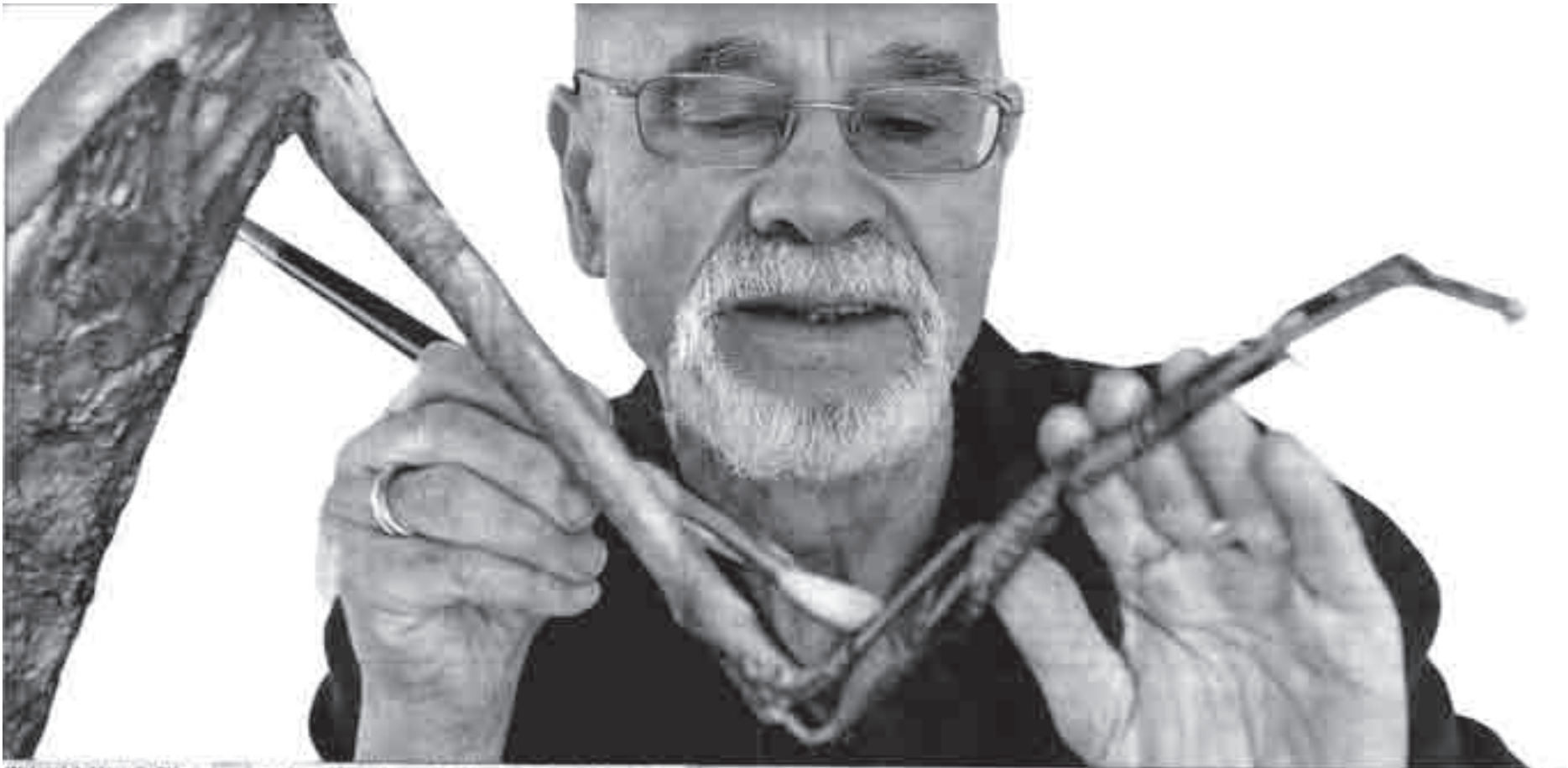
Although the Santa Cecilia tour commemorates the 150th anniversary of Italian unification in 1861,... "it was not so long ago that all these separate provinces gave up their autonomy, joined together, and started to speak more or less the same language. Rome may have been here for ever, but Italy is a very new idea. There's a lot of cynicism now, but Italians still have a kind of utopian hope, and it's rooted in music – for instance, in Verdi's patriotic choruses." The best loved of these is "Va, pensiero", the homesick lament of the slaves in Nabucco. It supposedly served as a political protest during the Risorgimento; it is now always encored in performances of the opera, and functions as Italy's unofficial national anthem. In his television series Pappano conducted it in the open air in Naples, with a chorus of hundreds and an audience of thousands, all of whom fervently sang along.

Why, I asked, does this piece have such emotional appeal? "Italians don't have unity as one of their traits," Pappano replied, returning to his comment about the peninsula's makeshift unification. "They're individualists, like the players in my orchestra. 'Va, pensiero' grabs them because it offers a respite from that: for once they can do something together – and it's all written in the middle voice, so anyone can sing it!" Italy's political and cultural institutions are mostly in disarray, like Roman ruins with their feral cats. Despite that evidence of carefree civic irresponsibility, a chorus, like an orchestra, is a model of co-operation; perhaps music may yet be able to unify this melodious but unharmonious country.

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ART

Australian Italian Artist Marcello D’Amico



Watsonia's Marcello D'Amico works on his sculptural piece for this year's Banyule Outdoor Sculpture Award. PICTURE: JAMNIE EASTGATE H43H8483

An arm missing from Marcello D’Amico’s sculpture is not an oversight, but depicts those begging for acceptance. Sitting in his garage for 20 years, D’Amico’s welded steel figure remained incomplete,

But after listening to music by Beethoven, a gush of inspiration fired D’Amico’s artistic juices, stirring the Watsonia artist to finish his piece, “An arm is missing from the figure because it represents the

plight of women who in many parts of the world are still considered second grade, not equal to men,” D’Amico said. “ It also represents the suffering that migrants and refugees go through in their search for a place to live in peace,”

Born on the Aeolian Islands, near Sicily, Italy. D’Amico moved to Australia in 1955 as a 14 year old. After living in St. Kilda, he moved his family to Watsonia, where

they have lived for the past 36 years, “Being a migrant myself, I have experienced so many indignities... many times I was made to feel that I was not complete, felt like begging for acceptance,” he said. The figure, titled Unfinished Symphony Opus 2, was intended to be thought provoking. D’Amico said, “The creature is a symphony,” he said. “Like Beethoven’s musical masterpiece, it will live forever in all its beauty, with all its inner strength,

“Somehow one can still feel a ray of hope that one day it will become complete. and the whole world will be a better place to live for all humanity, irrespective of colour and creed, where even the imperfect have a significant role to play,” he said. D’Amico’s sculpture will be unveiled at the Old England Hotel for the Banyule Outdoor Sculpture Award on March 24, The event is open to artists until February 25. Details: banyule.vlc.gov.au

Rare Encore: Muti Conducts Audience

ROME (AP) - It isn’t every day that a conductor concedes an encore for an opera chorus. Even rarer is asking the audience to sing it, but maestro Riccardo Muti has just done so for the love of homeland.

Muti swirled about on his podium late Saturday night to face the audience during Giuseppe Verdi’s “Nabucco” at Rome’s Teatro dell’Opera when shouts of “bis!” (encore!) rang out. The chorus had just sung “Va’ pensiero,” a rousing number many Italians say they wish were their national anthem.

The Italian maestro, who opened the performance by lamenting the government’s recent slashing of the arts budget, said he would concede the encore only if the audience sang “Va’ pensiero” in support of culture and with a patriotic spirit.

Virtually every opera-goer in the packed house, including in the four tiers of private boxes, rose to their feet, and those who knew the words, sang.

Prompted by pride for his country’s artistic culture, the maestro defied his doctors, taking the podium only five weeks after heart surgery following his fall from the podium while rehearsing in Chicago, where he is musical director of that U.S. city’s symphony orchestra.

“His doctors absolutely forbid him” to conduct “Nabucco” in Rome following surgery to repair facial injuries sustained in the fall and to have a pacemaker implanted, said Maria Stefanelli, from the Teatro dell’Opera’s press office Sunday. “They wanted him to have two more weeks of rest.”

Instead, almost immediately after his hospitalization, he flew to Italy to begin preparing for the Verdi opera performances tied to Italy’s celebration this month of 150 years of national unity, she said. “It was very important to him. He wanted



to do it at all costs.”

Saturday’s was the first of several “Nabucco” performances Muti will conduct this month, including a special evening on Thursday, March 17, which Premier Silvio Berlusconi’s government recently declared a national holiday to commemorate the 150th anniversary.

“Nabucco,” composed in the first part of the 19th century when many in Italy were chafing under Austrian rule, is associated with inspiring Italians’ successful drive for unity in 1861. Surveys in the last decades have shown many Italians would want to adopt “Va’ pensiero” as the national anthem.

Just before lifting his baton to begin conducting the orchestra, Muti reminded the audience that “Nabucco” was seen at its 1842 debut as a patriotic work aimed at Italy’s unity and identity.

Bemoaning the cuts in the culture ministry’s budget as the conservative government tries to cope with a persistent economic crisis, he added: “I don’t want, today, in 2011, that ‘Nabucco’ becomes a funeral hymn to culture and music.”

Hands fluttering as he encouraged the chorus to give their all during “Va’ pensiero,” Muti appeared full of energy during the three-hour long opera, capping a physical comeback for the 69-year-old conductor, who had suffered jaw and facial fractures.

After the opera, Muti briefly chatted with a few reporters backstage early Sunday. “I tell the chorus, the orchestra, the technicians to keep up their work, but their salaries don’t even let them pay their bills at the end of the month,” the conductor said. “Culture is seen like some kind of aristocratic bonus” by too many politicians, instead of being intrinsic to the nation’s identity, the maestro contended.

LOCAL NEWS

St. Anthony's School

The Past, Present and Future

St. Anthony Catholic School today, just as at its beginnings as the Dante Academy, is a Catholic school that serves a high proportion of children from immigrant families living in the Somerset Street West area of Ottawa. It has always enjoyed a close partnership with St. Anthony Catholic Church and the Italian community of the area. This partnership continues today as the school has evolved into a community blessed with a rich tapestry of cultures. Many of today's students are multilingual, learning both English and French at school while maintaining their heritage language in the home. St. Anthony School was founded as the Dante Academy in 1925.

On June 8, the Ottawa Citizen reported on the official opening of the school as follows: "The official opening of the Dante Separate School for Italian children took place yesterday morning, and a special Mass, honoured by the presence of Monsignor L.N. Campeau,

representing the Archbishop, was celebrated by Rev. Father L. Larocque at the Church of St. Anthony. Luigi Scarcella, Chairman of the Organizing Committee, thanked the school board, stating that 'an opportunity has been given for preserving our tongue and for our progeny to retain our native individuality while training them to become good citizens and lovers of their country, which has adopted them.'" Following the Mass, an imposing and beautiful bronze statue of Dante, executed by Ruotolo, was blessed and unveiled by Monsignor Campeau. Mayor Belharrie spoke of the dedication to Dante, "whose name is synonymous with patriotism, religion, devotion to excellence and poetic inspiration." The Dominion horticulturalist, Mr. W. T. Macoun, responded with a promise to provide a generous donation of trees to serve as a background to the statue.

Catholic education in this area of centre town Ottawa pre-dates the opening of the Dante Academy. St. Agnes School on Louisa Street existed as early as 1890-91 as indicated by the Ottawa city directory of that time. St. Agnes School later had an annex on Booth Street near the current site of St. Anthony School.

This is how the early Catholic education in the area was delivered. At around the turn of the century, approximately 300 people from Italy had settled primarily in an area that eventually would be the home both to St. Anthony Church and the Dante Academy.

In 1908, Capuchin priest Father F. Fortunato responded to the needs

of this growing Italian community by holding religious ceremonies in a rented chapel on Murray Street. This continued until the completion of St. Anthony Church at the corner of Booth Street and Gladstone Avenue in 1913. The Servite Fathers, beginning with Father Aurelio Prosperi, became responsible for the parish in 1914. The burgeoning Italian population in the neighbourhood convinced the Ottawa Separate School Board to build a school next to the new church. In addition to English and French, the school also provided instruction in Italian.

It appears that at first the school was a part of the French-Catholic school system in the city but that there was an early transition to the English-Catholic system thanks to two early Italian teachers, Gino Tiezzi and Louise Guadagni. The school was originally named after the famous Italian writer Dante Aleghieri who ranks as one of the greatest writers in Western European literature and whose epic masterpiece, The Divine Comedy, was completed in 1307. A bust of Dante graced the entrance to the school until the Academy was renamed in the late 1940s at the request of Father Jerome Ferraro, Pastor of St. Anthony Parish. It was believed that "St. Anthony School" would better reflect the close affiliation of the school with the parish. St. Anthony of Padua is the patron saint of the poor and the oppressed. During these early years of the Dante Academy and later St. Anthony School, there was a close association of the area with St. Agnes School as well, as the schools served the same community and students flowed between the two schools at times.

In recent years and even to this day, St. Anthony School continues a close connection with the parish including the Servite Priests and the Servite Sisters of the Addolorata, as well as parish groups such as the Ladies' Aid and the Knights of Columbus.

Over the years, the school has witnessed many special events. On January 12, 1928, His Excellency Monsignor Cassulo, the Apostolic Delegate to Canada and Newfoundland, together with other distinguished visitors including the Consul

General from Italy, were received as guests of the Dante Academy by Sister Vincent Ferrier on behalf of the staff. Six-year-old Albert Constantini and students Ernest Dilabbio and Rose Fusi welcomed the newly appointed representative of the Vatican to Canada.

In the early years of St. Anthony Church, the students of the Dante Academy did their part to help pay off the debt associated with the building of the church.

One event was a concert presented by students under the direction of Mrs. Richards. Winter carnivals were part of the life of the school for decades. On February 20, 1950, the Ottawa Evening Citizen reported, complete with photograph, on the carnival festivities that took place on the school rink with students of both St. Anthony School and St. Agnes School in attendance. John Curran and Eleanor Romani of St. Anthony were selected as king and queen of the carnival that year with Raymond Verdon and Judy Larocque of St. Agnes serving as the prince and princess. March 15, 1955 was a significant date in the life of St. Anthony School as it was the day of the blessing of a new sixroom addition, as well as the opening of a school library. The Grey Sisters of the Immaculate Conception were responsible for the school at that time, with Sister Mary Ida as principal. Father Prosperi, who laid the cornerstone for the original school in 1925, was present at this ceremony. There were also 30 altar boys and 15 teachers present in addition to various dignitaries.

A student from St. Anthony School made headlines in the Ottawa daily papers in December 1956. Daniel Miller, a 12-yearold student, received the Jack Hammell Traffic Safety Award for the Ottawa District in recognition of his excellent service as captain of the school's safety patrol, which he had served faithfully and competently for four years. He was subsequently sent to participate in the first annual Safety Patrol

Rally in Toronto, thanks to the parent teacher association. In February 1960, the students of St. Anthony School sent a pair of baby's socks to Queen Elizabeth on the occasion of the birth of her son, Prince Andrew. They received a reply from Buckingham Palace on March 9, 1960, thanking them for their gift,

with the words, "The Queen is most pleased to accept this gift, and deeply appreciates their very kind thought, both for her and for the infant Prince." In recent years, St. Anthony School has received national and international recognition for its schoolyard transformation project.

In 1998, the students, staff and parents were determined to plant trees in the schoolyard. At one time, there had been trees on the property, but they had died or had become a safety concern and had to be taken down. The school, along with dozens of others, applied to win the "Ugliest Schoolyard Contest," sponsored by Earth Day Ottawa-Carleton, the Canadian Biodiversity Institute and Nortel Networks. St. Anthony won the contest, which was held to encourage schools to take positive environmental action. The Honourable Christine Stewart, federal Minister of the Environment, was present when the school

received the award on Earth Day 1998. By winning the contest, St. Anthony received \$5,000 to help plant trees and make the schoolyard greener. This award, as well as the recognized need, resulted in outstanding parish and community support for the project. The students of St. Anthony, along with some from nearby Cambridge Public School and other youngsters called the Willow Street Angels, received many local, national and even international awards and recognition for the impact of the project on the school and the community. Awards were received from the City of Ottawa, the Harbour

Foundation and the Canadian Wildlife Federation. In its publication Real Leaders, the Caledon Institute of Social Policy highlighted the work done by the students, citing the difference this had made within

the community. Cambridge Public School students and parents participated in the project, helping with the planting of shrubs. They were involved because the students were enrolled in the St. Anthony summer day camp program. The Willow Street Angels are a group of young children in the St. Anthony

area, led by community activist Angela Ierullo, who regularly donate their spare time to pick up litter in their neighbourhood. The group is so named because Angela collects angel figurines. In helping with the

schoolyard improvement project at St. Anthony, the Willow Street Angels realized that they could improve the neighbourhood not only by picking up litter but also by planting flowers, shrubs and trees.

Because of this project, St. Anthony Catholic School has been featured in a variety of publications including The Green Teacher and Greening School Grounds - Creating Habitats for Learning, A Guide to

Transforming School Grounds, and Asking Children, and Listening to Children, a guide which includes a video. In 2002, Duke and Northwestern Universities in the United States, as part of a special project, sent teachers to St. Anthony School to learn about the reasons for its success in serving an ethnically diverse population.



ITALIAN NEWS

Il Canada al Top MBA Tour, Roma (5 marzo) e al WEBA, Cremona (22-25 marzo)

STUDIARE IN CANADA

Studiare in Canada è una scelta vincente. Segnaliamo due appuntamenti di rilievo che si svolgeranno prossimamente con la partecipazione di una significativa rappresentanza delle scuole e delle università canadesi. Gli stand *Education au/in Canada* sono organizzati dall'Ambasciata del Canada.

Innanzitutto, la tappa italiana del **QS World MBA Tour** (<http://www.topmba.com/mba-tour/roma>), prestigiosa fiera itinerante che dal 1995 presenta ogni anno agli studenti e alle istituzioni di tutto il mondo i migliori Master in Business Administration (MBA). In Italia toccherà a Roma ospitare questo evento unico il **5 marzo**, presso l'**Hotel Nazionale** (Piazza Montecitorio 131). Anziché perdersi nel mare magnum di internet, qui i partecipanti potranno ottenere non solo informazioni generali ma anche consigli personalizzati direttamente dai responsabili delle ammissioni e dagli ex-alunni delle più prestigiose *Business School* straniere.

Presso lo stand canadese sarà possibile reperire materiale dettagliato sugli MBA (molti dei quali assolutamente innovativi) offerti dalle università delle varie province e ottenere informazioni di prima mano sui criteri di ammissione e sulle borse di studio disponibili. Ricordiamo qui che le scuole MBA canadesi sono ritenute tra le migliori del mondo. Sarà anche l'occasione per un proficuo scambio di esperienze e progetti tra le istituzioni italiane e quelle canadesi, in previsione di futuri scambi e collaborazioni.

La presenza in Canada di aziende internazionali e la competitività rispetto ai programmi di studio negli Stati Uniti anche a livello di costi sono fattori che non sfuggiranno agli studenti ed addetti ai lavori. Soprattutto per quanto riguarda gli studi superiori di Management, il Canada trae particolare forza dal proprio multiculturalismo: studenti provenienti da tutto il mondo creano un ricco mosaico di esperienze professionali e personali, che arricchiscono e preparano tutti a meglio affrontare le sfide dell'economia globale.

Dal **22 al 25 marzo** si terrà invece a Cremona l'ormai storico *Salone dello studente - Formazione, Lavoro e Tempo Libero* (<http://www2.salone-studente.it/wordpress/informazioni/>), che per la sua XV edizione si propone in una formula totalmente rinnovata, articolata in due manifestazioni ancora più mirate, e che ospiterà la fiera itinerante **WEBA** (<http://www.webaconnect.com>). L'evento primaverile, ospitato negli ampi spazi del Centro Culturale Santa Maria della Pietà, è incentrato sull'**istruzione post-secondaria** e l'offerta da parte di università italiane e straniere; si rivolge quindi in particolare agli **studenti delle scuole secondarie di secondo grado e degli enti di formazione, ai docenti e alle famiglie**. Una sezione sarà riservata alla formazione e al tempo libero, con ampio spazio, tra l'altro, per i corsi linguistici.

Presso lo stand, studenti, insegnanti, docenti universitari, responsabili degli scambi internazionali e agenti troveranno risposte puntuali alle loro richieste e avranno una preziosa occasione di entrare in contatto diretto con istituti e operatori canadesi. Potranno conoscere le opportunità di studio a 360 gradi: dalla possibilità di periodi più o meno lunghi presso scuole secondarie, ai programmi di scambio, stage e corsi a livello universitario, per arrivare ai corsi di lingua. Le proposte qui sono particolarmente interessanti, essendo il Canada un paese dove il bilinguismo inglese/francese è una realtà e fonte di ricchezza culturale.

Ambasciata del Canada, Roma – 21 febbraio 2011

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IL CANADA ONORA RITA LEVI MONTALCINI

Laurea honoris causa della McGill University al Premio Nobel e Senatrice a vita

La McGill University di Montreal (Canada) ha conferito oggi la laurea honoris causa a uno dei personaggi italiani più noti nel mondo, il Premio Nobel per la medicina Rita Levi-Montalcini. La cerimonia si è svolta nella Sala del Senato presso l'Università La Sapienza di Roma.

A conferire la laurea all'illustre Senatrice a vita il pro-rettore di McGill, Prof. Anthony Masi, giunto appositamente dal Canada. Questi ha voluto sottolineare l'eccezionalità della cerimonia ricordando che si tratta solo della seconda volta nella sua storia che l'ateneo canadese conferisce la laurea honoris causa fuori sede: l'unica altra occasione fu infatti nel 1944, durante la Seconda Guerra Mondiale, quando la McGill University conferì il riconoscimento al Presidente statunitense Franklin Delano Roosevelt e al Primo Ministro britannico Winston Churchill.

Alla cerimonia era presente l'Ambasciatore del Canada in Italia, James Fox. L'elogio è stato pronunciato dal Magnifico Rettore de La Sapienza, Prof. Luigi Frati. Da parte sua, la grandissima scienziata si è detta "profondamente commossa" ed onorata.

Ambasciata del Canada – 21 febbraio 2011

Sì all’acqua bene comune nelle valli Alento e Foro. Straordinario successo della prima iniziativa pubblica!

Si è costituito il 2 marzo scorso nei locali del Museo laboratorio “G. Lisio” di contrada Terranova a Roccamontepiano, il Comitato referendario “Valli del Foro e dell’Alento” per i due Sì all’l’acqua pubblica.

Un primo incontro ufficiale decisamente importante sul piano organizzativo che ha visto la partecipazione oltre al Sindaco di Roccamontepiano Adamo Carulli, vari esponenti della società civile e politica locale, ciascuno chiamato a rappresentare il proprio Comune di appartenenza, partendo da esperienze e percorsi culturali diversi che vanno dall’associazionismo al movimento scout, dall’ambientalismo alla militanza politica.

Il Comitato si è subito dato un obiettivo ambizioso ma al tempo stesso non impossibile: organizzare da qui fino a giugno - quando si voteranno, i referendum per l’acqua pubblica e il nucleare - una grande campagna referendaria sul territorio che per la sua estensione arriva a comprendere ben 12 comuni della Provincia di Chieti (Miglianico, Ripa Teatina, Villamagna, Vacri, Casacanditella, Bucchianico, Fara Filiorum Petri, Casalcontrada, Roccamontepiano, Pretoro, Rapino, S. Martino sulla Marrucina) fino a sconfinare nella Provincia di Pescara con il Comune di Serramonacesca (territorio dove sorge il Fiume Alento).

Dopo una breve presentazione iniziale, è stato proiettato il video di promozione della campagna referendaria nazionale per l’acqua bene comune al termine del quale si è aperto un dibattito fra i vari partecipanti alla riunione, ricco di spunti e di suggerimenti.

I temi affrontati sono stati molteplici e tutti egualmente interessanti che sicuramente avrebbero meritato un’analisi più approfondita: i due quesiti referendari ammessi dalla Consulta; la gestione del servizio idrico locale e nazionale; le logiche privatistiche nel controllo e gestione dei beni comuni; il problema di come tutelare una gestione pubblica dell’acqua, senza profitti, che garantisca trasparenza e partecipazione ai cittadini, giusto per citarne alcuni.

Tante anche le proposte: tra tutte quella di istituire un fondo comune per raccogliere sponsor e finanziamenti finalizzati al supporto materiale della campagna e la proposta di calendarizzare subito le prossime iniziative del Comitato sul territorio, approfittando di tutte le date e gli appuntamenti primaverili più importanti previsti nei singoli Comuni.

L’idea è quella di lanciare l’iniziativa “le piazze dell’acqua”, in ogni paese, utilizzando la presenza di mercati, feste, incontri organizzare tavolini e gazebo dove poter portare a conoscenza della cittadinanza di ciò che sta accadendo sulla vicenda acqua e di ciò che i referendum possono salvaguardare.

L’avvio ufficiale di questa importante battaglia si è tenuta ieri sera, venerdì 18 marzo 2011 con una festa e un concerto tenuto da gruppo Anemame’ in reggae abruzzese, presso il Ristorante Brancalone a Roccamontepiano (CH). L’ingresso di soli 12 euro è servito totalmente a finanziare la campagna referendaria del Comitato Abruzzo Sì all’acqua pubblica.

Insonna, si parte in duecento da Roccamontepiano, ma l’ambizione è quella di denunciare la privatizzazione del sistema idrico integrato in Italia, passando paese per paese valle per valle fiume per fiume, casa per case.

Riteniamo che questa battaglia, insieme a quella per il Sì contro in nucleare possano ridare slancio e partecipazione vera ai temi del bene comune che sembrano dimenticati dai partiti e dalle istituzioni ufficiali.

Il comitato invita tutti i primi cittadini e gli amministratori pubblici eletti in questo territorio ad aderire a questa battaglia di civiltà!

Offerta di lavoro

Il Comitato Servizi Sociali della UIM (Unione Italiani nel Mondo) sezione di Ottawa, offre un impiego a tempo determinato ad una persona perfettamente bilingue (italiano-inglese) per coordinare un iniziativa di convergenza giovani-anziani della comunità italiana. Il progetto, incentrato sull’ambiente, prevede una raccolta di esperienze di vita vissuta su film e per iscritto. Gli interessati possono inviare il loro curriculum vitae scrivendo a uimottawa@yahoo.ca oppure possono ottenere ulteriori informazioni telefonando al numero: 613-261-3549.

Employment offer

The Committee on Social Services of UIM (Union of Italians in the World) Ottawa chapter, requires the services of a perfectly bilingual person (Italian and English) for a temporary position. The right candidate will coordinate a project aiming at capturing life experiences of Italian seniors on environmental sustainability through interaction of youth and seniors in the Italian-Canadian community. Interested parties should send their C.V. to uimottawa@yahoo.ca or they could ask for further details by phoning 613-261-3549.

www.victoriadayfestival.com



Italian Night for Kidney Foundation Gala



Mario Frangione with committee members



The Organizing Committee

IL POSTINO

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Filò 2011



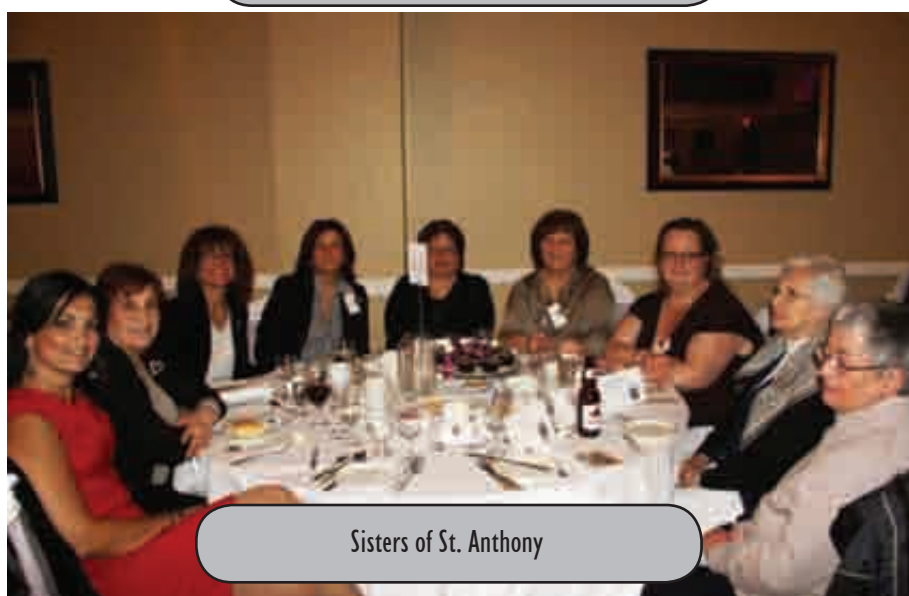
The Filo Committee



Trina Costantini Powell, Trina's Daughter Rebecca and Mrs Dora Constantini



Enza Baiamonte and Ariella Hostetter



Sisters of St. Anthony



Matilda Zinni and Maddalena Ianitti



Nataliana's Family with Friends



Pierangela Pica and Enza Baiamonte

ITALIAN NEWS

Italo Tiezzi Ottawa Community Spirit in Action

My path with Italo Tiezzi has crossed a number of times. In the seventies my sister Rosalba, a student at Immaculata high school wanted to study Italian and for this she had to take a short daily walk to Ottawa Technical High School where Mr. Tiezzi was teaching Italian and the department head. While he wasn't her teacher, she



spoke of the high expectations he had for those studying Italian, which of course she met by winning the Italian Department award in 1976 for the top grade in the Italian literature course.

A few years later during one of my art exhibits, I got a call from Luciano Pradal, a local arts supporter who wanted to bring Italo

Tiezzi to my exhibit. At that time we exchanged a few words about my artwork but few details were exchanged about the man who was interested in art. It would not be until earlier in 2010 that our paths would cross in a more integral way. When the Italian Canadian Community Centre of Ottawa (ICCCO) applied and received a Federal Grant from the Community Historical Recognition Project (CHRP) to research and commemorate the stories of the Italian Canadians interned during the Second World War, I was asked to help out. This project is in the process of documenting and recording the experiences and memories of the families and of those that were interned from Ottawa. Gino Tiezzi, Italo's father was one of the internees. It was during my time spent with Italo recording his memories of that difficult time, that I was to understand the depth of integrity, commitment, and dedication that Italo and the Tiezzi family have had to the Ottawa Italian Canadian community.

The Tiezzi family have been long time residents in the Ottawa area and their history can be traced back to the first wave (1840-1930) of Italian immigrants. While the second wave of migration after the second world war was the larger of the two, the foundation for what has become today's Ottawa Italian Canadian community was built by this original fledgling and thriving Italian Canadian community. These first immigrants integrated themselves into the city originally known as Bytown, which by 1857 had become Ottawa and the capital of the Canadian province. Italian immigrants, Italian Canadians, many of them naturalized, were faced with challenges within a larger city that already operated as the seat of government and the hub of nation building. Additionally they were confronted with complex linguistic issues as Italian speakers integrating within the first bilingual setting at the crossroads of two communities: the French in Lowertown and in the English in Rochesterville. According to the 1911 Census, the population of Ottawa was 90,779. Approximately 472 were of Italian origin with 334 males outnumbering 138 women.

This community was close knit and centred around a chapel on Murray Street where mass was preached and baptisms and marriages were celebrated. By 1913 a new church was built and consecrated as St. Anthony of Padua on Booth Street. It was during the 1928 St. Anthony's day procession when Rosa Stella Di Nardo broke



the heel on her shoe and Gino Tiezzi took notice. Three months later they were married. Almost six hundred guests attended the wedding, almost the entire Italian Canadian community. Theirs was a popular and community oriented family, as both parents were involved in organizing many events and especially helping to get funding to start up sports teams and cultural activities for the youth.

They eventually had two children Silvio and Italo. Their community activism would continue even after Gino was released from internment camp for the second time. However, as he could not find work, the family purchased a provision store and post-office. When the second wave of immigrants arrived this store acted as a social service centre for them. The Tiezzi family, including Silvio and Italo, were there to help the newer immigrants settle. Additionally they helped prepare at least two thousand landed immigrants to receive Canadian citizenship. In 1977, for his extensive community work, Gino Tiezzi was awarded the Queen Elizabeth Medal on the occasion of the Queen's 25th anniversary of her ascendancy to the throne.

This family dedication and commitment to community was what Italo learned from his parents and he continued in their footsteps but also paved a unique and

rewarding path of his own. Yet his ties to his heritage would not be broken. In a 2003 interview he gave to Nicolas Frate of *Il Postino* (an Ottawa Italian Canadian newspaper) Italo said, "If you're going to belong to society, you have to take part – it is up to the individual to choose how they get involved." And involved is exactly what Italo did.

After graduating from St. Patrick's College and the University of Toronto, Tiezzi began his teaching career, like his father before him who taught Italian in elementary school at Academie Dante (now St. Anthony's Catholic Elementary School). Italo was the first high school teacher of Italian origin in Ottawa and spent 30 years, from 1959-1988, teaching mostly at the Ottawa Technical High school where he taught history, geography, Italian, French and English. He eventually also became the head of the Modern Languages Department. For Tiezzi his dedication to teaching is noted in how he considered his students part of his family. When they left his classroom many kept in touch and continued to invite him to their weddings and family events. Today he still receives cards and letters from some.

Being a teacher and department head was already a huge challenge, yet for Tiezzi this was only part of his commitment. His extra curricular time and effort in school were spent as a student council advisor for seven years, head of the school library, coaching sports teams, as well as acting as advisor for the debate and year-book publications. Outside of school his energy and dedication to volunteering were outstanding. In 1960 he helped found the Dante Alighieri Society of Ottawa becoming the vice-president and today still a member. With links to the classroom,

he was the chairman of the Third Languages Committee of Modern Languages Subject Council and even coordinated a student exchange program for Ontario-Italy. Continuing his ties to his Italian Canadian community he was the president of The Italian Business and Professional Men's Association of Ottawa and director of Ital-Canada Italian Week in Ottawa. In the mid-eighties Tiezzi served as president of the National Congress of Italian-Canadians for Eastern Ontario and the Outaouais, where he represented approximately thirty thousand Italian-Canadians.



Beyond the Italian Canadian community, Tiezzi was the founder of the Ottawa Junior Humane Society, a director of the Kidney Foundation of Canada, a member of the Ottawa University Heart Institute, a life time member of Opera Lyra of Ottawa, a member of the Board of Directors of the Ottawa Congress Centre and a member of Carleton University's Board of Governors. Tiezzi's political ties were clear. He was president of the Young Liberals Association for Ottawa West from 1951 to 1953, and from 1965 to 1972 he was president of the Ottawa Centre Provincial Liberal Association. Of note, Tiezzi has met and worked with many political figures, but the one who most stands out is former Prime Minister Pierre Elliott Trudeau. Italo had the pleasure of coaching Trudeau in his pronunciation of Italian in certain speeches.

Yet for Tiezzi, as a devout Catholic, the experience he treasures the most took place in 1957 in Italy. His parents and his paternal grandmother Ada sponsored this first trip to Italy as a gift for his graduation. What he most profoundly recollects is having met and being moved by Padre Pio. As a result of this meeting he attended Padre Pio's canonization in 2002.

For all this dedication and commitment to community Tiezzi has been duly acknowledged. In 1986 and in 1999 Tiezzi received the Ontario Ministry of Citizenship and Culture Volunteer Service Award. In 1990 he received the Ordine al merito della Repubblica Italiana (Order of Merit of the Republic of Italy). And in 1993 he was honoured with the Canada 125 medal for his "key roles in political and multicultural organizations and as an educator who contributed greatly in his field."

While he has given so much to the city, Italo also feels that the city has enriched his life as well. He is especially proud of the success and growth in the Italian Canadian community and he continues to contribute. His list of awards and achievements are lengthy but Tiezzi is a modest and humble man. He is proud to note that he has always worked and lived as part of the Italian Canadian community and his volunteer work ethic is a testament to Tiezzi's love for Ottawa and this community.

Like his parents before him, Italo Tiezzi's integrity and dedication to all he has done and continues to do, shows us that one person can make a difference and impact their society in a positive way. As my sister noted all those years ago, Mr. Tiezzi had high expectations for his students, but no doubt he was the ultimate role model as he set those high expectations for himself too and continues to achieve so much.

Il Postino gratefully acknowledges and thanks Panoram Italia Magazine of Montreal for having given permission to re-publish this article, which first appeared in Vol. 6 No. 1 (2011) of that publication.

CANADIAN NEWS

E Una Ruota Che Gira Growing up Italian-Canadian and what to do about it

By Erina Kelly

I saw them while driving to my Zia’s house, the young Punjabi family, four children and two moms watching over them as they ran around the tree laughing in the sunshine. Sometimes I see these new immigrants in much larger groups in front of their houses, just hanging out, being family. Is that how we looked 50 years ago? Were there really that many of us standing in the driveway? Playing soccer, eating pizza, getting yelled at for not stopping long enough to give un baccieto to the zii who just dropped in. Such pride. Much pain. And so many penzieri.

We were Italian immigrants and we travelled in packs. Our parents had come to l’America (Canada in this case) for a better life. For insurance my Sicilian grandmother, always dressed in black, blessed our home and each new car with handfuls of Sifto salt to keep il m’alocchio away. My ciocciare grandparents came and went with nocchere and other fine foods. Our English neighbours kept their distance. There was a definite “us” and “them” mentality. Were we all afraid or was it just a matter of not understanding one another?

Though they never explained it in words, our parents’ sacred-immigrant work ethic unfolded daily: we work hard, and take on as much work as we can handle. We buy our own homes and polish them until they shine, for that was what we lost before we came here. And you must stay in school and choose a career so you’ll never have to know la miseria we lived through. This was the mountain before us.

In those early years, we held onto each other as we would life preservers in the middle of an ocean. Aunts, uncles, cousins, nonni, we were a city unto ourselves. We’d crowd the airport for every new arrival, organize convoys to Niagara Falls, and congregate in High Park on Sundays (the only campagna we knew then) with enough food to welcome The Pope. Our fathers were stunned when nearby picnickers called the cops on us once. Wine was not permitted in the park? No worries. A large glass bottle emptied of Coca-Cola would hold what we needed. Just cork it and cover it with a little tinfoil. No one will ever know. After all, homemade wine was as necessary as aria fresca— and, anyway, what’s a picnic senza vino? Never heard of such a thing!

As we explored our young city, my nonna never left the house. Every morning, she’d sit on the front porch waiting for the postman. We translated. No, there was no mail from Italy today. No, he didn’t know when the next letter would come. I was too young to understand how much her heart must have ached for her homeland. She had lived through enough miseria to worry about what Wonderbread would have meant to us.

Our parents had a house, furniture to pay for and growing children so off they went a zappare early each morning. Hunched over sewing machines working piece-work on Spadina, our mothers sewed their fingers to the bone. Our fathers sweat blood laboring in construction, or worked long hours delivering milk and bread or selling goods to grocery stores opened by entrepreneurial paesanos. The bills were never ending. Our mothers split pennies in two. We ate enough pasta to build a CN Tower full. And many of our dads built the real CN Tower, too.

As kids, despite our parents’ good intentions, we struggled with feelings of

shame. Who were we? As children of immigrants, many of us felt displaced even though we were born here. We hid our thoughts so as not to hurt them. I still feel paralyzed when I remember the English kids laughing at my grade-three hands clutching two thick pieces of pizza stuffed with rapini. Heavenly Father, please help me live through this sangwich and ’til the end of the day. Amen.

By the time we reached high school, many of our parents were fluent in English, and we had survived by learning to laugh at ourselves and the world around us. Transcending years of humiliation, we shared gelato and side-splitting stories with amici at La Sem, one of the first popular Italian cafes, on St. Clair near Caledonia. The English were now mangia-cakes (mangia-twinkies on our more hilarious days) but there was more. The plastic on the couches, the madonnas on the front lawn, the homemade vino that could strip furniture if we were low on turpentine. And, let’s not forget, the shoe in the head. By our university years, some of us were exploring the rightful place of Italese. (Is baga a real word?) Then we weren’t so sure. Today, there is no doubt. We studied the socio-economics of it all within the larger context of the globe and debated passionately with dear friends far into the night.

We rarely hear stories of la miseria now. And we don’t travel in packs so much. I have a fondness for the front-lawn madonnas who witnessed our struggle that surprises me. One step at a time, between rounds of Mannaggia al’America and Signore ti Ringrazio, we overcame huge obstacles— our language, the stigma of the tomato garden, even the rapini stuffed between two pieces of pizza. While he was still alive, my English father-in-law used to tell me the story of how people in his hometown of Ottawa would laugh at pizza when it first came to town. What was this crazy thing? It seems inconceivable now.

We have the education our parents so desperately wanted for us. We’re working professionals and business owners with houses and gardens of our own. Some of us still make thick pizza and drink homemade wine, though it’s come a long way from its turpentine days. And yet, to me, it all seems so bittersweet. For the truth is, when you climb a mountain as high as Everest, you’re bound to be transformed by the time you reach its peak. Don’t get me wrong. I’m thankful for the luck I’ve had and all I’ve worked hard for. And I pray we never come face to face with la miseria again. But I feel the journey has changed us. Is it just my impression, or have we forgotten where we came from? I capture bits of it when I see driveways packed with young immigrant families. I long to pass them handfuls of Sifto salt to keep il malocchio away. And I think to myself, God bless these new people for they have known la miseria and have such a challenging mountain to climb. I wish them every success, and the strength to hold onto their pride. May we all stay humble so we can help those who come after us. For in the end, despite all our penzieri and the success we will achieve, that is what counts most. ~

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Anita Vandenberg: Ottawa West-Nepean Candidate working hard for your vote!



With a federal election possible within the coming weeks, attention is turning to the race in Ottawa West-Nepean, where the Liberals have chosen a dynamic woman to run against John Baird. Anita Vandenberg is a first-time candidate with a background that will resonate with many residents of Ottawa West-Nepean. Anita’s parents immigrated to Canada from Europe in the 1960’s. Her father, who spoke no English when he arrived, built their first home himself and established a successful family business. Anita is the first in her family to graduate from University, with a Master’s degree from York University in History.

Anita began her career working in the private sector, and then turned her talents to her real passion, international development. She has worked in

Bosnia and Kosovo, where she received the Canadian Peacekeeping Service medal for her work building democratic institutions. Most recently, Anita worked for the United Nations managing a global project to promote women’s democratic rights, especially in the Arab States. Using the internet as a tool for social change, Anita worked closely with many of the activists who are now leading the pro-democracy movements in the Middle East.

Having spent her career building more inclusive democratic processes, Anita is very concerned that Canadian democracy is no longer reflecting the needs of Canadians:

“A Member of Parliament should be there listening to people, to bring their concerns and ideas to the decision-making process, not just to tell people what the Prime Minister wants”, says Anita, “I’ve been out every day talking to voters,

and they are concerned about how to pay for childcare, for education, to put away enough money for retirement and what will happen to them if they lose their job or if someone in their family gets sick.”

Anita points to the Liberal campaign promise of a Family Care plan that will allow people to take up to 6 months off through EI to look after a sick loved one as an example of Liberals responding to people’s concerns.

“The Conservatives’ continuing with corporate tax cuts despite the increasing deficit are a clear contrast to Liberal values. Most jobs are created by small entrepreneurs like my parents. If people are worried about how to make ends meet for their families, they will not take the risks required to start the small businesses that are the backbone of our community” says Anita.

This is the first time that Anita has run for public office, she is bringing a new style of politics, including open coffee meetings every week at Carlingwood mall, an optimism and straightforward nature, and a love of people. “To do politics well is not magic” she says, “you have to like people, to be curious about people, to care about the things that matter to them and to have the guts to stand up for their interests.”



Anita and friends at the Filo Dinner

CANADIAN NEWS

Victoria Day Festival

May 13-23

Julianna Park

Carling and Preston

Fireworks Monday May 23rd!

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For Immediate Release

Children's Festival to feature 4 great acts from Italy in this year's line-up!
June 1 – 5, 2011

Ottawa (Feb 25, 2011) – The Ottawa International Children's Festival proudly presents some of the finest Italian theatre for young audiences specialists at this year's 26th annual event. This outstanding roster of international talent is showcased alongside artists from across and around the world. Shows take place at LeBreton Flats Park, and in the Canadian War Museum.

Italian companies comprise almost half of featured artists in the 2011 Festival schedule. Without question, they are some of the most respected theatre artists working anywhere in the world.

This year audiences will enjoy some performances by:

- **Barbieri** (Teatro Necessario, Italy) – Barbieri is a hilarious presentation of a barber shop gone awry.
- **Droplets** (La Società della Civetta, Italy) – A delicate journey from the Western world to Africa. Droplets is a performance in search of enchantment and magic: to discover the beauty and importance of clean, clear water.
- **The Wolf and the Goat** (Compagnia Rodisio, Italy) – A tender and beautiful story, unconsciously challenging the logic that tells us things can go only one way. When The Wolf and the Goat meet in the dark of the night, they are unable to recognize each other and a very unlikely companionship emerges.
- **With A Doll In Her Pocket** (Teatro delle Briciole, Italy) – A magical take on a classic fairy tale that draws the audience into the performance, blurring the line between performer and spectator. With A Doll In Her Pocket is based on an old Slavic tale.

And don't forget to join us for the Imagination Station experience, the zany on-site antics of Company of Fools, Sand Northrup and Mike Battie in addition to Kromatik – the international superstars of face-painting. Tickets for the Festival are \$11.50 per person, except for Barbieri (\$13.50) and ZooZoo from Imago Theaters. A 3-Show Package (any 3 shows) is \$29.00 per person. Tickets can only be purchased through the festival office by calling 613-241-0999, by visiting the office at 294 Albert Street, Suite 802, Ottawa (Mon-Fri, 9:30 am to 4:30 pm), through the Festival website, on-site at LeBreton Flats Park, between June 1 and June 5. These shows are almost always sold out, so please call early to avoid disappointment!

For more information about the schedule or ticket information please visit the website at www.ottawachildrensfestival.ca or call (613) 241-0999. For media inquiries please contact Susan Zühl, Communications Director. For info about artist(s) interviews please contact Ashley Judd, Artist Liaison.

BARZELLETTA DELLA SETTIMANA

Roma: Sulla porta del negozio di alimentari c'è un cartello: "Se fanno panini co' tutto" Entra un signore e con fare ironico chiede: "Vorrei un panino co' na fetta de balena ..." Il commesso, un po' imbarazzato, gli risponde di attendere un attimo e va nel retro del negozio dal titolare: "Ce sta' un tizio che vole un panino co' na fetta de balena, forse sarebbe mejo cambia' er cartello ..." E il titolare senza perdersi d'animo: "Dije che solo per un panino nun la comincio ...!"



Yasir Naqvi, MPP
Ottawa Centre

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LOCAL

MPP Bob Chiarelli and Councillor Rick Chiarelli Take a Glimpse at Ottawa’s Transit Future

Ottawa – Ottawa West – Nepean MPP and Minister of Infrastructure Bob Chiarelli was joined by Ottawa City Councillor Rick Chiarelli (College Ward) and Algonquin College Vice-President (Administration) Duane McNair to tour the Baseline Station



transit tunnel project, currently nearing completion.

The province has invested \$12.6 million towards construction of the new Baseline Tunnel project. This project is highly co-ordinated with Algonquin College’s new Algonquin Centre for Construction Excellence and the associated College Avenue pedestrian overpass. The tunnel is designed for

dedicated bus rapid transit and includes the potential for future light rail, with a grade-separated overpass for traffic at surface level.

Since October 2003, the provincial government has committed over \$1.5 billion for transit, highway infrastructure, municipal roads and bridges & other municipal capital projects to the City of Ottawa. In addition to these significant funding streams, the provincial government is currently engaged in a significant uploading of social service costs, which will save the City of Ottawa over \$66 million in 2011.

QUOTES

“Enhancing public transit for local residents is a major priority for the provincial government. With the enhancement of the Baseline transit station, including this new tunnel project, we are delivering better public transit for west-end families, students and seniors.”

- Bob Chiarelli, MPP Ottawa West-Nepean
““Public transit is a priority for constituents in my ward and this new transit hub will cause many more residents to become transit riders.”
- Rick Chiarelli, Councillor, City of Ottawa (College Ward)
“The level of cooperation and coordination on these projects has really been quite significant. Algonquin Centre for Construction Excellence, the renovated Baseline transit station and the associated Woodroffe Avenue pedestrian overpass will have a lasting and positive impact for Algonquin faculty and students.”
- Duane McNair, Vice President, Administration (Algonquin College)

- QUICK FACTS
- The provincial government, in partnership with federal and municipal governments supported 144 infrastructure stimulus projects across the City of Ottawa, with a total provincial investment of over \$287-million
 - Infrastructure stimulus in Ottawa is estimated to have supported 7,500 local jobs
 - Ontario provided \$35-million towards the construction of Algonquin College’s new Skilled Trades Centre
 - The provincial government provided \$12.6-million to the City of Ottawa for the Baseline Station Tunnel & College Avenue Overpass
 - Provincial Government is phasing in an upload of social service costs from municipalities across Ontario, helping to relieve the burden on the local property tax base
 - The estimated total benefit of the 2011 provincial uploads for the City of Ottawa is \$66-million
 - Since 2003, Ontario has helped build transit, highway infrastructure as well as municipal roads and bridges in partnership with the City of Ottawa:
 - \$962-million has been committed towards public transit
 - \$352-million has been allocated towards local highway infrastructure projects
 - \$ 47.5-million has been provided for municipal roads and bridges
 - To track the construction progress of infrastructure projects underway in towns and cities across the Province visit <https://www.infrastructureapp.mei.gov.on.ca/en/>

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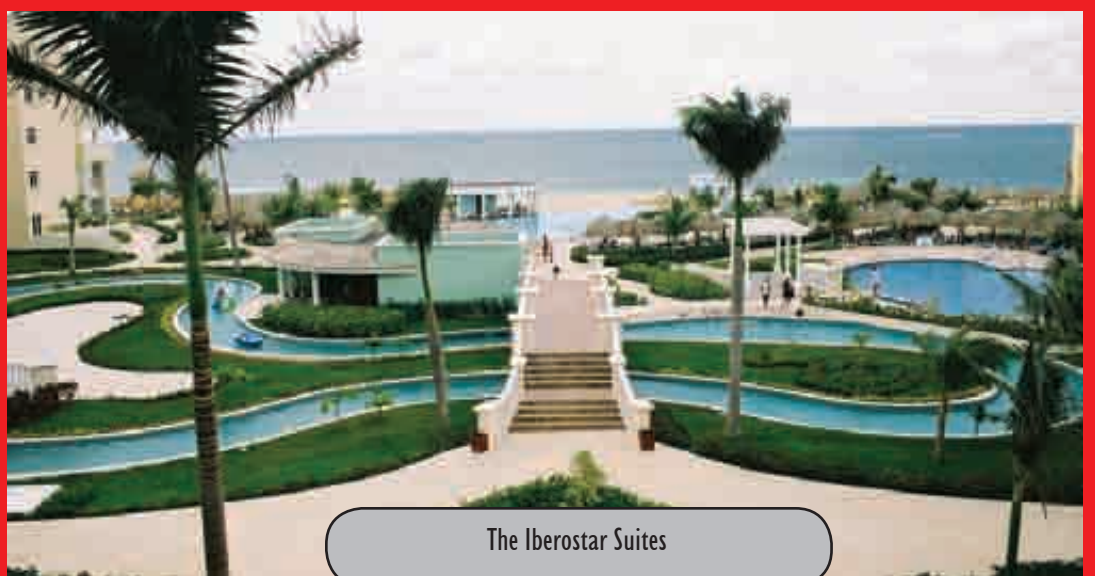
The Frontier Wolseley Group in Jamaica



Moises Del Var with Staff at Iberostar



Juke Box and Kiki



The Iberostar Suites



Brent Francis with Olympic Team



Denis and Emily

CANADIAN NEWS

CERCATE FRUTTA!!! Alla ricerca della propria metà

di Alejandra Daguerre

... “All’inizio dei tempi l’uomo è stato quasi perfetto; aveva tre generi: maschio, femmina e androgino, tutti con quattro gambe, quattro braccia, due teste e due sessi ... ERANO SFERICI COME LE ARANCE... La loro vanità e l’arroganza, la potenza e perfezione, li ha portati a paragonarsi e a ribellarsi agli dei, ritenendo che fossero simili. Poi Zeus ha dato loro una punizione tagliandoli a metà, ogni metà con vita propria... Le metà di questi “esseri”, ebbero un destino triste ed errabondo, errante, sempre alla ricerca dell’altra metà “...

Il Banchetto, Platone (380 a.C.)

Si dice che al di là del concetto romantico di ricerca della “nostra altra metà”, abbiamo la memoria (forse inconscia) di quella perfetta unità che abbiamo avuto una volta, e poi abbiamo perso; siamo quindi - in qualche modo - condannati a cercare la completezza desiderata, per finalmente sentirci forti e quasi perfetti.

Sinceramente mi rifiuto di pensare che l’amore sia nato da una mancanza. Sarà effettivamente il senso di ciò che ci manca, il motivo di questa ricerca? Sarà l’amore la spinta dell’eterna ricerca della “mezza-arancia”? o della famosa “dolce-metà”?

Il compito è difficile e laborioso. Un giorno, facendo una passeggiata con la mia metà, ho creduto di trovare la mia mezza-arancia. Era un bell’uomo, impostato correttamente, di schiacciante presenza, che presto mi ha fatto vedere che sapeva tutto; conosceva tutto e tutti...e molto di più!!! Fondamentalmente, sapeva tutto delle donne. Come si dice in Argentina, era una persona di troppo mondo, un “uomo banana”.

Arancia-banana, banana-arancia. Potrebbe essere una buona combinazione, una sorta di vitaminico amore tropicale; ma se si guarda dal punto di vista del desiderio di unità perduta, non c’è nulla da prendere in considerazione...niente da fare...

Un altro giorno, e direi fuori stagione - questione che ha richiamato la mia attenzione - ho incontrato alcuni dolci baci da albicocca. Le sue parole erano mie, spostando la sua cavalleria gentile, un dandy nel mezzo del deserto.

Arancia-albicocca, albicocca-arancia. Amore di gusti esotici e baci di miele. Non saprei come spiegarlo, ma nella ricerca della perfezione era un qualcosa che mi dava fastidio...Ancora non so se fosse il guscio o il seme....

Tempo dopo, sembrava un incontro con la semplicità: un uomo robusto, puro. Il caso tipico di un uomo che dà il corpo al lavoro e non sopporta nessuno dei pensieri del labirinto femminile. Un giorno, cercando di terminare una conversazione, lui ha detto: “sono così, come una testa di zucca”!

Arancia-zucca, zucca-arancia. Amore tra incompatibili e senza scarabocchi, solo per i casi di emergenza, senza troppi giri, e ovviamente lontano dalla sognata perfezione di completezza ...

Passata per tale circostanza, e già un po’ incredula circa il concetto di mezza-arancia, sono andata verso l’intellettuale. Qui il rapporto è stato “iper-razionale”, con poco spazio per la spontaneità e l’umorismo, a volte tanto acido che sembrava un vero colpo alla corretta stupidità.

Arancia-limone, limone-arancia. Amore superdotato di processi, un amore per scalare le più alte percentuali della gamma intellettuale, ma dove un divario minimo potrebbe essere una catastrofe del rapporto. Un collegamento citrico agghiacciante...

Un’altra volta mi resi conto - con la terapia psicologica - che quando ho trovato nella vita la dolce metà “mezza arancia”, abbastanza compatibile con gusti e preferenze simili, sono diventata in una “piccola fragola”. Giocando come una bella bambina, con caratteristiche infantili: succosa, colorata e desiderata. Alla signora fragola non piace il mix, non le piace tutto mescolato; in nessun modo vuole perdere il suo ruolo di protagonista, molto meno vuole perdere i suoi coloranti che fanno la differenza. Credo che la fragola voglia essere sola!

Arancia-fragola, fragola-arancia. Ricca combinazione, attraente per l’estate, sognata per bere in un ambiente caraibico; ma se non mettete lo zucchero in tempo e se non si ripetono (spesso) i benefici, può essere irritante

Come si può vedere, da prima di Cristo, l’amore è stato oggetto di discussione e ancora oggi si continua a discutere la questione. C’è veramente l’altra metà? O tutti noi operiamo con un’impegnativa e crudele fantasia della perfetta unità di coppia, che ci lascia molto frustrati?

La verità è che noi dobbiamo ripensare quello che è il motore di ricerca di ciascuno. Forse questo è un aneddotico modo di mostrare le nostre scelte, ma in realtà noi tutti soffriamo e desideriamo con ansia il grande amore.

Succede a tutti ...capita a tutti noi... A coloro che cercano, a quelli che si trovano, a quelli che lavorano per la perfetta unità, a quelli che hanno deciso di non cercare, a coloro che rifiutano di mescolare e poi magari mescolano per un breve tempo ... comunque...

Che bello sarebbe se tutti noi vicendevolmente ci incoraggiassimo a vivere...a vivere con amore! E che in questa grande insalata - la famosa macedonia di frutta della vita - imparassimo a prendere gusto per ogni combinazione...

alejandradaquerre@gmail.com

Alejandra Daguerre è nata a Buenos Aires, dove vive e lavora. Laureatasi in Psicologia nel 1990 all’Università del Salvador nella capitale argentina, ha dapprima lavorato nella Fondazione Argentina per la Lotta contro il Mal di Chagas, nel dipartimento di Psicologia, poi per tre anni presso il Ministero del Lavoro e della Sicurezza sociale (interviste di preselezione, programmi di reinserimento lavorativo e tecniche di selezione del personale), poi dal 1994 al 1999 nella selezione del personale per l’Università di Buenos Aires. Dal 2003 al 2009 ha lavorato presso l’Istituto di Estetica e Riabilitazione Fisica “Fisiocorp”, dipartimento di Psicologia, nel trattamento psicologico di pazienti con malattie croniche e pazienti in riabilitazione fisica a lungo termine. Dal 1991 opera in attività libero-professionale nel campo della Psicologia clinica per adolescente e adulti, con metodiche di psicoanalisi e con ricorso all’arte-terapia e terapia occupazionale, utilizzando il contributo dell’arte come elemento di catarsi terapeutica.

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