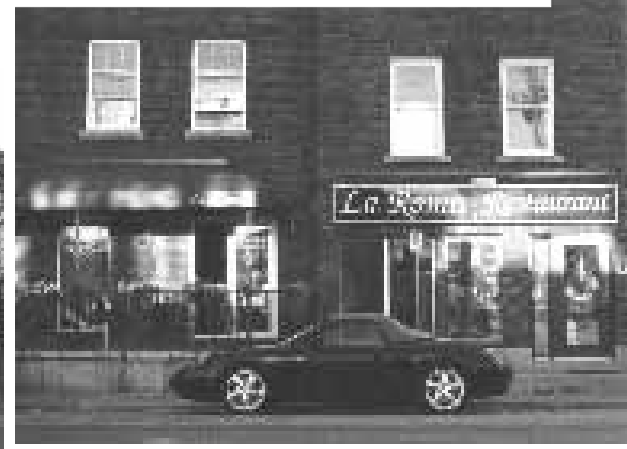
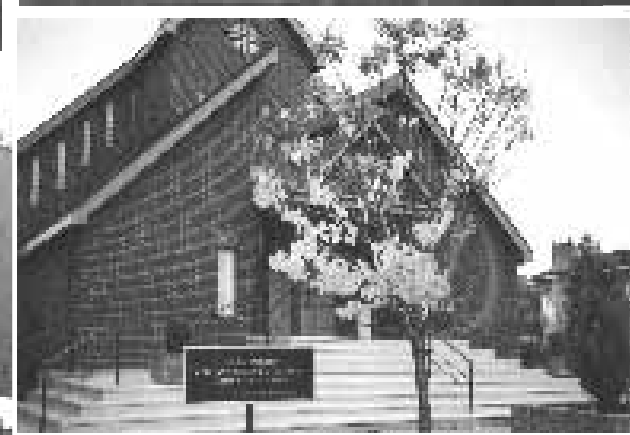
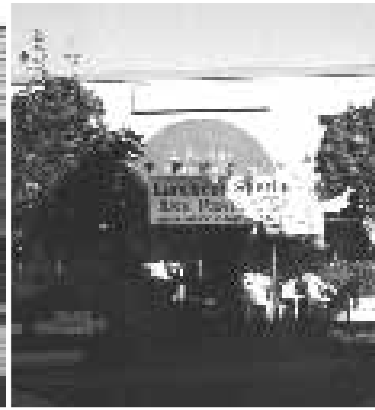


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Submissions

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.

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Letters / Lettere

I have just read the first edition of *Il Postino* (October 2000) and felt that it was important to write and congratulate this "brain child" idea. I enjoyed it thoroughly, and in reading, there were several things that came to mind.

First of all, I think that it is a great idea to attract the many generations of Italians who speak one of the three languages, Italian, English or French. This truly shows a respect for the Italian people and their accomplishments, while at the same time it mirrors the spirit of Canada, a country that respects its people. It is recognized what the Italian people have accomplished, what they are presently doing, and what they will be doing in the future.

I have passed my copy to neighbours and friends of different nationalities, and they too remarked on the paper's approach. They truly enjoyed reading the articles about people they know and were happy to see that these people were being recognized for their efforts in the community and city.

In addition, this paper crosses language and cultural boundaries and, most importantly, it provides information on the importance of the Italian people and culture in this city and country. For this reason it will only grow. It is no secret how patriotic Italians are and I feel I can say that Italians have proven to be proud Ca-

nadians by always recognizing what this great country has given to all its people. It is now time, in some way, to recognize what our parents and grandparents did to make this city great and to continue to build on this spirit.

I especially loved the articles on Mary Ierullo and Mr. Tiezzi, as well as *Growing up Italian*. The new generations need to hear about our roots and these people including all their humble and hard work before their secrets die. Our elders genuinely enjoy reading about people they know and connect to the present through their past. Many people tore down walls of prejudice and fear so that we can have it easier. Many will also recognize the importance of Italian women in the 1950s, breaking the rules, and how difficult it must have been. We all should honour Mary Ierullo and her devotion. Bravo Mrs. Ierullo! Thank you *Il Postino* for starting to document some of our great history.

—R.M., Ottawa

Colgo l'occasione per congratulare Lei ed i suoi collaboratori per questa iniziativa che sicuramente contribuirà al progresso della nostra comunità ed alla promozione della lingua, della cultura e dei valori italiani nella comunità canadese e nel villaggio globale. Congratulazioni, buon lavoro ed i migliori auguri.

—Luciano Pradal

I just had to tell you how much I enjoyed reading your article *Growing up Italian*; it was a trip down memory lane. I also had my husband and sons read it. They too thought it was great. It was reminiscent of many happy times. Good luck on the success of *Il Postino*.

—Gloria (Asquini) Bortolotti

What a pleasure it was to receive a first issue of *Il Postino*. I read it from A to Z, all the French and English articles since my Italian is not up to par.

I was laughing out loud when reading "Growing up Italian". I married into the culture but have lived through many similar circumstances.

I found the format and typesetting quite interesting. The only disappointment I had was, that I couldn't read all the articles and also that my initials could not read the article about Mary Ierullo, the woman who sold them their first house in Ottawa. My suggestion would be to do a shorter version in Italian for the benefit of all those who still don't converse in any other language but Italian.

Keep up the good work. Congratulations, congratulations for a job well done.

—Diane Ladisa

We love to hear from our readers. Please include your full name and phone number with every letter.

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Memories / Ricordi

S. Nicola da Crissa

A Trip to the Past

by Genevieve Forte

I grew up listening to my dad tell stories about his hometown in Southern Italy. My dad is a wonderful story teller and he painted a picture for me of Italy as a beautiful, innocent, and timeless place, far away from all the problems of the modern urban condition. It was a vision much like the nostalgic childhood memories rendered in the movie *Cinema Paradiso*.

For years I wanted to visit Italy and I finally got my chance two years ago. My dad rented a car and we toured Italy for three weeks, visiting family and tourist sites. The Italy that we saw was a complex contradiction of modernity and tradition. If you want to see the last 2,500 years of western history compacted on a small peninsula the size of Nova Scotia, Italy is the place to go. But while in Italy, I did not feel at all Italian. I felt very Canadian. I was just another tourist queuing to see Il Vaticano. Italy was beautiful, but when asked by an elderly uncle which I preferred, Italy or Canada, without hesitation I chose Canada.

The last stop on our trip was my dad's hometown, S. Nicola da Crissa. S. Nicola is located in the Appenines in Calabria, in the township of Catanzaro. Explaining this part of the journey is very difficult indeed. You see, this town existed in my mind from all the stories my dad had told me as a child. I learned that there existed two, or perhaps three Santa Nicolas, one in my mind, one in my dad's memories and dreams, and the third that actually exists.

First of all, I knew that it was small, but I had no idea just how small. It was positively tiny! To give you an idea; you could fit two or three S. Nicolas into the Carleton University grounds and still have room left over. There was one bar, one store, an arcade, a barbershop and two churches. My favourite was the white-washed Communist office, a political movement that still holds sway in S. Nicola. An older friend of the family showed us his little museum, a room where he collected artifacts and photographs of S. Nicola and the communist movement. Although terribly passé in North America, communism was important to a town that still has bitter memories of the Fascist regime.

There appeared to be very few straight lines in the architecture of S. Nicola. All the homes seem to have grown into each other and the surrounding hillside, forming organic curves and shapes. It was difficult to tell where one house started and another ended. The colours of the houses were all browns and grays and beiges, which made them blend in even more. The saddest part of all is that many of the homes had been abandoned and were now crumbling apart.

My dad described San Nicola as a place crawling with children – every family had four or six people back in the fifties, and now there were hardly any to be seen. When my dad took me to the courtyard where he used to play soccer games with his friends, we saw one kid kicking around a soccer ball by himself. I met some of my younger cousins (the sweetest kids I've ever met) but most of their time was spent in the company of adults. One of my smallest cousins asked me to show him how to speak English. He would point to objects and photographs of relatives in Canada and yell in Calabrese, *quiste qua?*

In general, I found my relatives in Calabria to be some of the nicest people I've ever met. We stayed with my Zio Eugenio, a calm serene man who had made the migration to North America and then, after 10 years, decided to move back to Italy for the rest of his life. We ate dinners at my dad's cousin's house, where I ravenously ate the most delicious bread and olives I've ever tasted and then was too full for the main courses. Although they had never met me before, my sec-

ond cousins bought me a beautiful watch to remember them by. (Of course, lousy me, I promptly lost it a few months later.) I met my great-grandfather's second wife, who still wears the traditional white blouse and black overdress and who cried when she met me. Life for them did indeed seem to move at a slower, kinder pace than in Canada.

As we looked at the view of mountains and the sea, my dad exclaimed, "Could you imagine, this is where I grew up! What a lucky kid I was!" He showed me the parcel of land that our family still owns, where the barn that my dad used to milk cows and feed pigs still stands. This was my dad's first trip to Italy in almost 20 years. He mused that he should have visited more often; to see his old relatives. We dreamed about building a small cottage on the land that we still own and visiting more frequently. And yet, a sense of nostalgia, time gone past, and the people long passed away permeated our short trip. I saw the grave of my grandmother who died when my dad was only eleven. Although she died nearly two decades before I was born, I still have a sense of missing her.

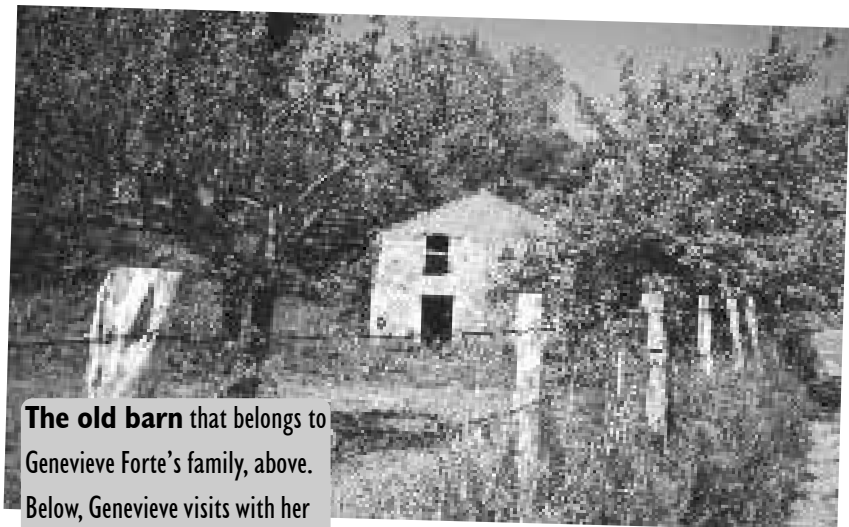
Since we had a car, Dad and I were able to visit other interesting sites in Calabria. Fifteen minutes away from S. Nicola is the town of Serra San Bruno. It looked like a thriving metropolis compared to my dad's town. It boasts one of the largest living monasteries in Europe, which has an important library of antique books. The Certosa di Serra San Bruno was founded in 1091 by San Bruno di Colonia. We also went to two of the most popular beach towns in Calabria, Tropea and Pizzo. This was new for my dad as well as for me. He mused in a tone of regret how he was once invited on a beach trip to Pizzo when he was 14, but he had declined. What is really only a half hour drive today seemed a huge distance when my dad was a kid because only one person in his town owned a car.

To me, these two "beach towns" were very exotic and strange. Houses were literally carved out of the cliffs and an air of antiquity pervaded the narrow streets. The sight of little old women in black going to church did not exactly correspond to my idea of a beach town. Nor did I see fancy hotels or crowds of bathers like on the Riviera. Instead, it possessed a natural, rugged beauty; with cliffs jutting out into the sea. It also had a spirituality that you would not find elsewhere. We came across a church that had literally been carved out of a cave. The story says that a group of fishermen who were lost at sea during a storm swore that if they survived they would build a church where they landed. Overall, I loved the bright clear sunlight and turquoise blue water of Calabria.

Combining the many impressions of Italy I felt into, one general impression is not really possible. While in Rome and Florence, I felt like a tourist, no different from the other hundreds of Americans in shorts who had come in droves to see The Sistine Chapel. Seeing the places that my family actually lived and worked made me feel more connected with the country, but nevertheless a stranger.

I never really asked my dad, but I know that it was a disconcerting experience for him too. Dad emigrated when he was 16 years old and had been back only once since. I remember one incident where we had just entered Calabria and dad stopped to ask someone for directions. He asked first in English, then slapped himself on the head and started speaking Italian, then smacked himself again and switched to Calabrese. Throughout those three weeks dad had been switching languages back and forth from Italian to English to dialect until eventually, he got a bit disoriented.

For me, visiting Italy was a matter of enjoying the culture, the food, the sunshine and the art while gloating that I too possessed some of the fine genetics that produced Italian culture. But for someone who has actually lived there and seen dramatic changes to a place one familiar, and to have changed dramatically oneself as a result of leaving, is a different story altogether. It is not easy to go back.



The old barn that belongs to Genevieve Forte's family, above. Below, Genevieve visits with her relatives and family friends.



Above: a street in S. Nicola. Below: a beach at Tropea.



Peter Scott

“Il sacrestano” of St. Anthony’s Church

Interview / Intervista

by Zeljka Gaspar

If there is a place that is the heart and soul of the Italian-Canadian community of Ottawa, then it is the Church of St. Anthony. And if there is a man who can tell about its importance, life and people, then it would be Peter Scott.

His position in the church is that of a social worker, but Peter Scott is also known among the people from the community as ‘sacrestano’, ‘janitor’, ‘dottore’, ‘professore’, ‘padre’ and even ‘poliziotto scientifico’. Each morning, for almost 40 years, this man has awoken at four o’clock in the morning to prepare the Church of St. Anthony for a new day.

Born in 1933 in England, Mr. Scott was the only child of Peter Victor Scott, an Englishman, and a German-Jewish woman named Schroder. “I was born in a private primary school that was run by my godmother”, says Peter. “My mother was working there as well”.

Several years after the death of his father, Peter’s mother married a French-Canadian. They came to Canada in 1946. “We landed in Halifax. Then, we went to Trois Pistols, a small place on the southern shore of Quebec.” Peter stayed there for a year, then moved to Ottawa. In Ottawa, he met Father Jerome Ferraro whose smiling face was eternalized in the bust in front of St. Anthony’s Church. “I was 13 when I met the Father and I was intentionally looking to study for priesthood”, says Peter.

Life, however, led him in different directions. “I stayed around St. Anthony’s Church while going to school until 1956. In that year I went to Montreal where I worked in accounting and in a pharmacy for the next 4 years. After that I came back to Ottawa.”

Upon Peter’s return to the city, Father Jerome asked him if he was interested in working and helping the people from the Italian community. Peter accepted. From that time on the two have been inseparable. Even though he is not Italian by heritage, Mr. Scott often refers to the Italian-Canadian community using the personal pronoun “we”.

“When I started helping the Italians I did not know a word of Italian. But, I was spending so much time with the

people that I picked up the language quickly; I was able to understand different dialects. In those years there were not enough people who could work as interpreters. As a result, I soon started going to the courts and hospitals. I worked at the Civic Hospital and the Ottawa Sanatorium. I was also involved with the social services, City of Ottawa and school boards”.

Mr. Scott was a big help to the new Italian immigrants. He dedicated much of his time and energy offering legal aid and counseling to them on different things. He had to play so many different roles that people were unsure of his profession. “One Italian lady thought that I was a doctor. When I went to the hospital to visit her and her child I said that my name was Pietro. Next day she came to the same hospital and insisted that she talks to Dr. Pietro”, explains Peter.

When I sat down with Peter for our conversation, this is what he told me:

Q: Could you tell me about St. Anthony’s Church and the adjacent Monastery of the Servite Fathers?

A: Before the church was established in 1908 the Italians attended services in a little chapel on Murray St., which was rented for them. Both the church and the monastery were built at the same time, in 1913. In 1917 a fire destroyed a part of the church. In 1925 there was a second fire. As for the monastery, we used to have students studying for the priesthood there. Some of them were sent to Rome for special studies, the history of the Blessed Virgin, for instance. Father Dominic and Father Marcel were ordained in Rome.

The church was the most important place that the Italians had. There they received almost all the help they needed. After the urban renewal took place, many Italians moved from

this area. However, many of them continued coming back to the Church of St. Anthony even though they lived at a great distance from it.

The “village” has always been involved in sports. Father Jerome was very active in hockey, baseball, and soccer.

In terms of the Procession of St. Anthony, it started the same year the church was built, but it stopped during the war years. It’s gotten bigger and bigger every year. Now it draws about 10,000 people.

Q: How important is the Church of St. Anthony today?

A: Oh, it is still very important. One of the reasons is the family spirit that still lives on in Italian families. Children of the Italian descent respect their ‘nonni’. They are becoming more and more Canadian, but they are still trying to keep their Italian roots and the church plays an important role in that.

Q: You were in the church when Guido Nincheri, painter and architect, who drew the architectural plan of St. Anthony’s Church, was working there. What was he like?

A: He was a fragile little man who would work at night. He spent one year working on the frescoes for the apse and stained-glass windows. There was wooden scaffolding constructed for him. He did not have any assistants; he did almost everything by himself. Father Jerome and the Licari brothers helped him in preparation of the walls for the frescoes.

I also remember that he worked from



Peter Scott, today.

live models for some of his work.

Q: Can you recall any interesting stories while working as an interpreter at the courts?

A: I remember well my first case. A woman was accused of shoplifting. She had several items in her bag. Some of them had the labels, others did not. The judge wanted to charge her for all of them, but I said that we could not prove if the woman stole every single item, because some of the articles did not have labels. After a long discussion the judge started giving up. He said to me: ‘Could you ask her why she took all those things without paying for them?’”. When I asked the woman the same question she answered that she thought that she had to pay at the bank. ‘O.K.’, said the judge. ‘I will suspend the sentence, but tell her that the next time she has to pay at the store’”.

There were also some sad stories. An undercover policeman went to the home of a 80 year old lady and sold her a bottle of homemade alcohol. A few days later she was charged with possession of alcohol. I tried to explain that in Europe it was a normal thing to buy alcohol like that and keep it in home for guests and that she did not buy it to resell it. It did not help. At the end she had to pay \$100.

Q: Do you remember any popular places or people who helped the new immigrants in early years?

A: Many Italians found work at Galla Bakery, O’Leary Asphalt Construction and Caravata Tailoring. Those who were good at plaster work were employed by Licari brothers and the Zito family, while Durie Mosaic gave jobs to marble workers.

I also remember Chappy’s restaurant, Capri’, and the one run by the Imbro brothers on Rideau St. Those were the best spaghetti places in town.

There was the Prescott Hotel, which Antonio Disipio bought in 1930 and which is now owned by his grandson, and Guzzo and Adamo Specialty Shop. I also remember the post office run by Mrs. Tiezzi. She and her husband helped a lot of the new immigrants.

In terms of prominent people, there was Dr. Sabetta, a skin specialist. Also, Lina Cuccaro and Jennie Prosperine. Lina worked at the embassy at the time. Both she and Jennie Prosperine were presidents of the Ladies’ Aid. Then, Mary Ierullo, Giuseppe Constantini, the Honourable George McLraith, and many others.

Q: If you had the power to change something in today’s Italian-Canadian community, what would you change?

A: I would like to see people working more together as it was the case in the early years. They should also work more on the preservation of the Italian language and culture and give more support to the places that are the pride of the community, such as the Villa Marconi Long Term Care Centre.

I would also like to thank the Servite Fathers and St. Anthony’s Church for giving me the opportunity to achieve many goals, not only community wise, but also spiritual.



Peter Scott, 1963.

Opinions / Opinione

Popular culture's fascination with the mafia

by Genevieve Forte

Cut to a scene in the hit television drama *The Sopranos* where a teenage girl is asking her father if he's part of the mafia. "That's offensive, it's a stereotype!" he barks in reply, then concedes, "Okay, I do a little illegal gambling." Since *The Sopranos* first aired it has received critical praise and watershed popularity among North Americans, including Italian-Americans.

At a recent casting call for extras, nearly 20,000 Italian-Americans queued up for the privilege of being on the show. While the Mafia is, for many Italian-Americans, an offensive stereotype, others embrace the idea.

Mafia books and movies have been entertaining North Americans for the past thirty years. The melting pot that is North American culture has often struggled with the issue of the representation of the "other." Hollywood is notorious for misrepresenting cultures and perpetuating stereotypes. Blacks and Hispanics are usually portrayed as criminals; Jews as misers, Natives as savages, and of course, Italians as the Mafia.

Unfortunately, Italian-Americans have mainly blamed themselves for this one. The best movies and books that developed this genre were created by none other than Italian-Americans. Francis Ford Coppola directed *The Godfather* trilogy. Mario Puzzo wrote the best-seller the movie was based on. Some of Hollywood's best actors, Robert De Niro and Al Pacino, defined the charismatic tough-guy anti-hero that we associate with the Mafia.

Italian-Americans have also elevated the genre above the typical cops and robbers fare, and most interestingly, turned the villains into heroes. Who won the day in the last action movie you saw? Chances are it was the good guy. The Mafia genre uniquely inverted the Hollywood action flick, so that the villains are portrayed as complex individuals with both good and bad

qualities and broke the law with such style that everyone wanted to be in the Mafia. Coppola took the time to explain the character's motivations and portrayed the Mafia as men of integrity through their devotion to family and codes of honour. With its themes of love, betrayal and tragedy, the plot structure of *The Godfather* is closer to Shakespeare than to *Die Hard* or *Licence to Kill*.

The Sopranos closely follows in *The Godfather's* footsteps. It is not only interested in gratuitous violence, but it is also interested in the dynamics of the relationships between the lead, Tony Soprano, his family and his Mafia family. In a whimsical twist, the plot has Tony visiting a therapist to deal with the pressures of Mafia life. Tony Soprano is, on one level, a likable guy. He plays video games with his son and takes his daughter to visit colleges. On the other hand, he is a cold-blooded criminal. You couldn't make a show like *The Sopranos* and receive unanimous critical praise if it were only about crime and violence.

However, many Italian-Americans/Canadians are concerned about this glamorization of the Mafia. Not all of us embrace being portrayed as murderers, thieves and drug pushers. Occasionally, when I tell people that I have an Italian family, they ask me if they are in the Mafia. I never found this question offensive, just stupid. The idea that anyone in my family could even be associated with the mob is laughable. Last time I checked, no one in my family was driving a Cadillac or carrying around body bags.

Another concern (especially for Italian men) is that they could be unfairly persecuted by law enforcement for being Italian. In general, many feel

that these stereotypes denigrate the North-American Italian community as a whole. However, this concerns the older generation much more than second and third generation Italians. We speak perfect English and have been assimilated into North

Italians know how to have a good time, they know how to be dramatic, and that's why they make great subjects for movies.

American culture enough that we don't worry that our

Italian-sounding last names or bushy eyebrows may hinder us from job opportunities or scapegoat us for criminal behaviour.

In fact, we enjoy and even need our Mafia entertainment. Mob flicks are just about the only representation we have of our culture. In order to maintain a sense of identity cultural groups need to see themselves reflected and represented in mainstream culture. If you remove the violence and the foul-language, *The Sopranos* could be about a typical Italian-American family in New Jersey, or even an Italian-Canadian family in Woodbridge. In trying to create a better life for themselves and their children, it is common for many families to work too hard trying to achieve the material goals and in the end, reach the point where they lose sight of the emotional and spiritual needs of themselves and their families.

It is also about the cultural gap between the new generation and the old generation. The fifth episode of *The Sopranos* where Tony takes his daughter to visit the colleges reminded me of my own relationship with my dad who never went to college but made sure I did. Finally, the mob genre exploits our culture's lovable idiosyncracies. Ever been to an Italian wedding? Italians know how to have a good time, they know how to be dramatic, and that's why they make great subjects for movies.

It's just sad that the only TV show where you can see people who look like your family, use common statements, share common traditions and grapple with similar issues also portrays us as a bunch of criminals.

"Italian-Americans have also elevated the genre above the typical cops and robbers fare, and most interestingly, turned the villains into heroes."

The Sopranos

The stereotypes that bind

by Laura D'Amelio

"He'll be swimmin' with the fishes," the mob boss exclaimed and at that very moment shots rang through the air. Dodging bullets, scheming, demolishing buildings and threatening everyone, the Mafia has become a popular theme in the media.

Recently, the hit American show *The Sopranos* began to air on CTV. The show, which focuses on a mob boss and his family, has caused debate in the community about the common cultural stereotypes attached to the Italian culture. Where older Italians denied knowledge of it, and were insulted to be connected with it, the notion of Mafia has changed dramatically with each generation.

How amusing is it when someone, upon being told that you are Italian, makes a joke that implies that you have "connections"? Mature members of the Italian community find these jokes degrading and saddening. While only a small segment of the Italian-Canadian community may actually be involved in the Mafia, or what amounts to organized crime, the rest find it rude

to be tossed together with them. Stereotypes, they believe, disillusion society and provide leeway for presumption and ignorance.

The same cannot be said for my generation. Younger Italians have often lost a main part of the Italian culture, be it the language or traditional ethics and have sought out these stereotypes as their final linkages to their heritage. Pasta, pizza, five-course meals, hot-rod cars, gelled hair, hanging out in pool halls and knowing a few common Italian swear words is all that is needed to "fit in." It is mostly these cliches, which they do not view so much as stereotypes but as actions naturally Italian, that give young Italians a bond with each other.

The Mafia is also a big influence. Where young Italians may not be involved with it, they toy with the idea and joke about it amongst themselves. There is some sort of allure that the Mafia has for young Italians that perhaps has been drawn from the typical presentation that was created but, overall these young Italians do not see the stereotype as a problem. Some go as far as

to put on airs to make others believe they are part of it. This does not benefit the community, only adding to the stereotypical image already being portrayed on the airwaves. However, if it keeps young Italians close to their culture, or something somewhat comparable to it, should the idea of Mafia be criticized?

How does this make older Italians feel? It is unfortunate that because of the great Americanization that has taken place between the generations that young Italians must grasp onto the Mafia, with its ring of negative connotation, to understand their culture. The truth is that in this day and age we are all too busy to dedicate enough time to cultural pursuits which will leave a legacy, one worth repeating at least, for Italian-Canadians to come. What we are left with is a number of stereotypes that we are forced to define ourselves by for lack of anything more concrete.

How does the community abandon these stereotypes? What more can we do to preserve our culture and get young Italians interested?

"...only a small segment of the community may actually be involved in the Mafia ... the rest find it rude to be tossed together with them."

The Village Reunion

Man, I wish I was Italian

Community / Comunità

by COLIN DONELLE

I'm not Italian and I doubt I'll ever be. But on the night when "the village" reunited, if I closed my eyes, I could almost pretend that I was one of them.

All around me gathered 650 men who grew up in the section of Ottawa known as Little Italy. Although some were Polish, Irish, Portuguese or other nationalities, most were Italian.

The point of this gathering was to bring together people who grew up in this part of Ottawa. Beginning 22 years ago with a meeting of only 100 in the Recreation Association building, it has grown to the point where it fills the St. Anthony Soccer Club to capacity. All 67 tables in the club sold out in three hours.

Since their first meeting they have gathered every year, providing a forum for friends to reunite. "It adds meaning to life on one night of the year," said Gerald Tremblay, where friends meet for fun, "rather than at funerals." Friends gather to reflect on earlier times, with a slower paced life where family came above all else.

Sonny Calagoure, who first organized this gathering 22 years ago, talked about the atmosphere of the entire room. "You see people here you haven't seen for 20-30 years," he said.

Richard Calagoure, another board member, talked about the environment of the community. "We were the hardest working neighborhood in the city," a fact which still resounds in their faces and in their ability to organize such an event.

The board that runs this reunion is mostly

composed of members of the community who raised money to sponsor minor sports in the Italian Community. Raising \$2,000 they allowed youngsters 14 and under the chance to participate in recreational activities.

Besides the reunion of friends, this dinner allows for recognition of those that have achieved success in all walks of life. Past honorees have included fields such as education and sports. "It allows reflection on the roots of this community," explained Bob Chiarelli, adding that a lot of people have left the village and gone on to become judges, lawyers, doctors and into various sports fields.

As I sat eating my Italian dinner (of which someone should have warned me that they eat so much), I couldn't help but notice the connection that these people had with one

another. Not only did they know the ones that they grew up with but they knew their teachers, and fellow students, and those that owned the restaurants, barbershops, or other service centres. This community is joined like ripples in water where everyone is connected to one another.

I watch as they drink their wine quickly and eat their endless feast. They laugh and smile at one another remembering fondly the memories that moulded them. At the table they talked about Italian politics in an odd mix of Italian and English. Their stories are warming and their love for one another and the food is amazing. This is the Italian culture of the village, and it's something you can only see in person, not in any movie or read in any book. Man, I wish I was Italian.



Over 650 people attended this year's reunion of 'the village' on October 13.

PHOTO: COLIN DONELLE

Community / Comunità

L'honorée:
Margaret
Atwood

par LAURA D'AMELIO et FIONA STORY

Mercredi, 20 septembre, l'auteur Margaret Atwood a reçu l'accolade la plus prestigieuse que la ville d'Ottawa peut l'offrir.

Bien qu'elle ait résidé à plusieurs endroits dans le monde entier, y compris l'Italie, Atwood est retournée à Ottawa, lieu de sa naissance, où elle a été honorée au Centre Social de Glebe avec la Clé à la Ville.

Un auteur canadien renommé parmi le monde, Atwood a reçu la Clé devant plusieurs membres de la communauté, y compris les conseillers régionaux.

Allan Higdson, le maire suppléant d'Ottawa, a présenté la Clé en racontant plusieurs accomplissements d'Atwood, notamment les 30 livres qu'elle a publiés, et l'a surnommé "le Wayne Gretzky de la littérature canadienne".

Dr. David Staines, doyen des arts à l'Université d'Ottawa, et ami intime d'Atwood, a donné un discours émotif concernant l'auteur tandis que l'auteur local, France Itani racontait au public ses souvenirs affectueux et l'effet profond qu'Atwood a sur des auteurs et des artistes à travers le monde.

Remerciant la ville d'Ottawa et les assistances, Atwood a partagé ses souvenirs affectueux d'Ottawa et d'enfance quand elle jouait dans la neige autour du Centre Social.

Pour célébrer ses accomplissements, y



Margaret Atwood

compris les livres qu'elle a écrit pour enfants, The Corpus Christie School Choir (le chœur de l'école Corpus Christie) a chanté une berceuse qui a charmé l'assistance. Après, Atwood a dédié des livres et s'est adressée aux médias pendant que des membres de la communauté se mélangeaient et conversaient au sujet de cette célébrité native.

Margaret Atwood est née en 1939 à 314 First Avenue dans le Glebe. Elle a bientôt habité à Sault Sainte Marie et puis à Toronto où elle a passé la majeure partie de sa vie. Également, grâce à son travail et à ses études, Atwood a voyagé à Edmonton, à Vancouver, à Boston, en Angleterre, en France et en Italie.

Publié dans plus de 25 pays, en plus de 20 langues, les livres d'Atwood continuent à être à la tête des listes des meilleures ventes. Ceci inclut son dernier livre, *The Blind Assassin* (*L'assassin aveugle*) pour lequel elle a reçu l'éloge et la critique.

Food / Cibo

La Favorita

by FIONA STORY

At first glance, La Favorita Ristorante appears to be a simple Italian diner that scribbles its specials in fluorescent marker on a black plastic board outside by the sidewalk. A quick glance below the Winter Heat tanning salon reveals a darkly-coloured staircase leading downwards to a framed glass door. To the right of the iron stairs lies a quaint red wooden patio containing a small scattering of tables and plastic green chairs. Yet nestled snugly at 180 Preston Street, this basement-level pizzeria is actually a sophisticated restaurant.

La Favorita has made good use of the tiny space they have. The neat rows of square tables topped by simple green and white cloths are separated by a full wall into the traditional two sections. The smoking section contains a small bar behind which a uniformed attendant stands ready to serve. The non-smoking section contains the kitchen, which is partially walled off.

Customers intent on peering through the vertical wooden balusters which form part of the kitchen wall can watch the bustling cook scramble to make their meals while a variety of traditional Italian music plays in the background. There is an air of simple elegance at La Favorita which can be felt

through the tasteful landscapes and bottled cooking oils lining the walls right down to the ice-water served in stemmed glasses with a slice of lemon.

The food itself definitely gives customers their money's worth. The calzones are as big as the plate they're served on, leaving scant room for the heaping side of salad, and are stuffed to capacity with tasty cheese,

"Customers can watch the bustling cook scramble to make their meals while a variety of traditional Italian music plays in the background."

sauce and meats. The appetizers of soup eat like meals in their own right and are spiced with just the right amount of salt, giving them flavour without becoming offensive to the palate. A side of fresh, chewy bread is served with the soups and is warm and tender as if it were just removed from the oven.

The service is also of impeccable quality. The uniformed servers are attentive without being aggravating. When they check on their customers they are very good about not interrupting conversations.

La Favorita provides a very elegant dining atmosphere at a very reasonable price. Most plates are under \$20, and the most expensive is a seafood plate costing \$24.95.

La Favorita also provides take-out, adding to its versatility. It is perfect for family or group dining or even a simple one-on-one evening out, either way, customers will still feel right at home.



PRESIDENT'S REPORT

The Fiscal Year 1999-2000 and the last five have been years of intense work, first with the purchase of the property, then with the Capital Fund Raising Campaign that has been of vital importance for the construction of the 60 bed long term care facility. We are now getting ready to repeat the success of the first campaign, by launching a second one for the construction of an extension to accommodate the extra 64 beds. I am confident that the community will respond with the same enthusiasm to the second phase of this needed project.

The first 60 beds completed last year were occupied in a very short time and our waiting list now counts over 150 people. We can all be very proud of Villa Marconi: it was judged as one of the best long term care facilities in the Province and it is also the most significant project ever completed in the Italian-Canadian community of Ottawa.

The community centre side of our project is also going through some renovations. We are expanding the entrance to add an elevator and more services in order to comply with the agreement we made with the City of Nepean. In fact the City is funding space for community programs available at Villa Marconi to the residents of the surrounding area. By the time these renovations are completed the City of Nepean will have contributed the total amount of \$400,000. Having the elevator at the community centre entrance will make the space on the second floor easily accessible to the children participating in these programs and it will also benefit our seniors of the "L'Età d'Oro" program.

We were able to realize this project thanks to the expertise of the Board of Directors, our volunteers, our donors and the financial institutions that have believed in our dream. Canada Mortgage & Housing Corporation also deserves our thanks for their faith and their investment. A special thank you goes to a group of people who with me, have personally guaranteed for Villa Marconi's construction financing of \$2.5 million and they are: Lucio Appolloni, Angelo Filoso, Giorgio Flumian and Mario Giannetti. They have believed and they believe in Villa Marconi's important beneficial role for our seniors and the entire community.

At the present time we are preparing the drawings and specifications for the new wing that will accommodate the other 64 beds assigned by the Province to our community. We hope that the financial approval will soon be finalized so that, we can start construction at the beginning of October and aim for a completion date of June 2001. These extra 64 beds will alleviate the shortage of long term care beds in our city and will also create new jobs.

Now, more than ever, it is very important that we all join this community effort to construct Villa Marconi. Your financial support is still needed to complete this Italian Canadian project that will have the total value of over 18 million dollars once the new wing with the extra 64 beds is completed. Together we can achieve a lot more for the benefit of our seniors and the entire community.

Thank you for giving me the opportunity to work for and help Villa Marconi.

Luigi Mion, President

RAPPORTO DEL PRESIDENTE

L'Anno Fiscale 1999-2000 ed in effetti gli ultimi cinque anni, sono stati molto intensi di lavoro e attività, prima con l'acquisto di questo edificio spazioso e situato in una zona centrale; poi con la Campagna Raccolta Fondi che è stata molto importante per completare i 60 posti letto. Ora ci accingiamo a ripetere il successo della Campagna Raccolta Fondi precedente, organizzandone un'altra per la costruzione dell'estensione che ospiterà gli altri 64 posti letto e sono sicuro che la comunità risponderà altrettanto positivamente alla seconda fase di questo progetto dedicato ai nostri anziani.

I primi 60 posti letto completati lo scorso anno sono stati occupati in breve tempo e la lista d'attesa per la casa di cura conta oltre 150 persone. Possiamo essere molto fieri di Villa Marconi in quanto è stata quotata come una delle migliori case di cure a lungo termine della Provincia e rappresenta inoltre il progetto di maggiore importanza che sia mai stato portato a termine dalla comunità italo-canadese di Ottawa.

Come avete notato, ci sono dei lavori di costruzione in corso anche dalla parte del centro comunitario. Infatti stiamo ampliando l'entrata con un ascensore e creando ulteriore spazio per uffici e servizi. Ciò per adempire al nostro impegno con il Comune di Nepean di avere abbastanza locali per varie attività comunitarie a disposizione della comunità circostante Villa Marconi che è tra l'altro in gran parte di origine italiana. Il Comune di Nepean infatti si è impegnato a contribuire la somma totale di \$400,000 per il completamento di questi lavori. Una volta completati, i vantaggi saranno tanti, infatti l'ascensore farà sì che il secondo piano sia ben utilizzato in quanto facilmente accessibile sia per bambini che partecipano alle attività organizzate dal Comune di Nepean, sia per i partecipanti alle attività del nostro Gruppo di Attività per L'Età d'Oro.

La realizzazione di tutto questo è stata possibile grazie ai membri del Consiglio d'Amministrazione che con il loro saper fare hanno compiuto miracoli, ai volontari, a tutti quelli che hanno donato e doneranno ed alle istituzioni finanziarie che hanno creduto nel nostro progetto. Un grazie va anche al Canada Mortgage Housing Corporation per la loro fiducia e per il loro investimento. Inoltre vorrei ringraziare un gruppo speciale di persone che insieme a me, per 2 anni si sono impegnati personalmente come garanti per il mutuo di \$2.5 milioni a favore di Villa Marconi e sono: Lucio Appolloni, Angelo Filoso, Giorgio Flumian e Mario Giannetti. Queste persone hanno creduto e credono nella validità di questo progetto al servizio degli anziani e dalla comunità intera.

Ora ci stiamo dedicando alla preparazione dei disegni e specificazioni per il nuovo padiglione che ospiterà gli altri 64 posti letto concessi dalla Provincia alla nostra comunità. Non appena

finalizzata la situazione finanziaria per questa seconda fase, prevediamo di dare il via ai lavori di costruzione per gli inizi di ottobre con una data di completamento prevista per giugno 2001. Questi 64 letti aiuteranno ad alleviare in parte la carenza di posti letto per cure a lungo termine e creeranno inoltre nuovi posti di lavoro nella nostra città.

A questo punto è importante che tutti ci uniamo a questa magnifica istituzione che è Villa Marconi. C'è ancora bisogno del vostro appoggio finanziario per finalizzare questo grandioso progetto che avrà il valore totale di oltre 18 milioni di dollari una volta che la nuova estensione per gli altri 64 posti letto è completata. Insieme, c'è ancora molto da poter fare per il benessere dei nostri anziani e di tutta la comunità.

Grazie per averi dato la possibilità di servire ed aiutare Villa Marconi.

Luigi Mion, Presidente.



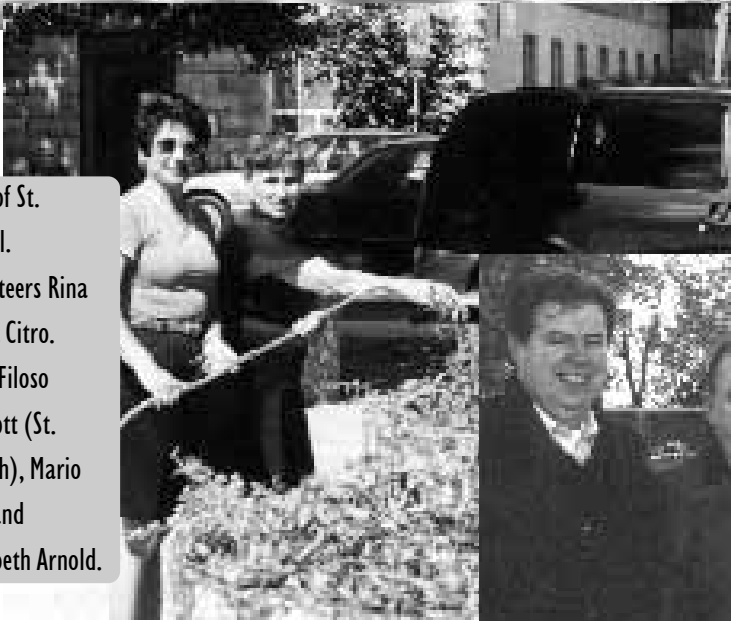
Adoption of Piazza Dante as a Millennium Project



Top: Children of St. Anthony's School.

Centre: Volunteers Rina Filoso and Elvira Citro.

Right: Angelo Filoso (ICCC), Peter Scott (St. Anthony's Church), Mario Gionetti (BIA), and Councillor Elizabeth Arnold.



by ANGELO FILOSO

On May 18, the Preston Street Business Improvement Area (BIA) and the Italian-Canadian Community Centre of the National Capital Region (ICCC) adopted Piazza Dante. The agreement was made with the City of Ottawa who owns and maintains the piazza, located at the corner of Booth and Gladstone.

In 1967 the Piazza Dante was funded and constructed by the provincial and municipal governments together with the Italian Canadian Business and Professional Men's Association led by Mr. Italo Tiezzi. It was one of the projects dedicated to celebrate Canada's 100th birthday.

Until May 2000, the ICCC never officially signed any agreement to adopt the piazza. As part of the new arrangement partners have agreed to adopt the piazza for a minimum period of two years.

The Adopt a Park Program would include planting flowers, painting park furniture, and inspecting the park to make sure equipment is safe and there is no vandalism.

Community members have already started to use Piazza Dante on a more regular basis. The piazza is now an example of how caring for our environment and working together can bring pride to our community. If anyone is interested in volunteering to do some of the maintenance work please contact the Italian-Canadian Community Centre at 567-4532.



Calendar of Events

Until December 10

Piero di Cosimo
National Gallery of Canada
395 Sussex Drive, 990-1985

Until January 7, 2001

Three centuries of Italian prints from a private collection

National Gallery of Canada
395 Sussex Drive, 990-1985

November 5, 11:00 a.m.

Mass for I caduti
St. Anthony's Church
427 Booth, 236-2304

November 5, 2:00 p.m.

Italian Community Meeting
Villa Marconi
1026 Baseline, 727-6201

November 8 and 10

Shostakovich, Mussorgsky, Mozart, Verdi
National Arts Centre Orchestra
Mario Bernardi, Conductor
Dmitri Hvorostovsky, Baritone

November 10, 6:00 p.m.

CHEO Fund Raising Fish Feast by Pietro Anselmo
La Contessa Banquet Hall
156 Cleopatra Drive, Nepean, 224-8700

November 11, 6:00 p.m.

Miss Abruzzo Pageant
Ottawa St. Anthony's Italia Soccer Club
523 St. Anthony Street.
For information: 234-5925 or 567-4532

November 13, 9:00 a.m. - 8:00 p.m.

Municipal Election for the new City of Ottawa

November 24, 8:00 p.m.

Thirteen Strings:
Jean-Francois Rivest, Conductor
Amanda Forsyth, Cello
Mozart, Beethoven, Boccherini, Franchomme, Suk
St. Andrew's Church, Wellington at Kent

December 2, 6:00 p.m.

L'Eta d'oro Christmas Party
Villa Marconi, Baseline Road, 727-6201
\$30.00 per person

December 5, 6:00 p.m.

Gala Dinner for Canadian-Italian National Awards
Museum of Civilization
100 Laurier, Hull. 776-7000
\$250.00 per person
For information: 727-6201

December 10, 6:00 p.m.

Christmas Concert
Villa Marconi, Baseline Road, 727-6201

December 31, 6:00 p.m.

New Year's Eve Gala Dinner
Villa Marconi, Baseline Road, 727-6201
\$60.00 per person

Send your event listings to:

865 Gladstone Avenue, Suite 101
Ottawa, Ontario K1R 7T4
ilpostinocanada@hotmail.com

Health / Salute

Il Diabete

di MARIA BONACCI
Somerset West Community Health Centre

Che cos'è il Diabete ?

Il diabete è dovuto, a volte, alla mancata produzione, da parte del pancreas, di un ormone, chiamato insulina, indispensabile per assorbire lo zucchero; altre volte, invece, il diabete si manifesta perché l'organismo si mostra incapace di utilizzare l'insulina in modo giusto.

Quante forme di diabete esistono ?

Vi sono diversi tipi di diabete, ma le due forme più diffuse sono il diabete TIPO 1, detto anche insulino-dipendente, e il diabete TIPO 2, detto anche non insulino-dipendente.

Il TIPO 1 è l'incapacità dell'organismo di produrre insulina e si manifesta, generalmente, in età giovanile. Quando il diabete si manifesta dopo i 40 anni è certamente di TIPO 2; in questi casi il pancreas produce insulina ma, nella maggior parte dei casi, l'organismo non è in grado di utilizzarla. Generalmente questo tipo di diabete, il TIPO 2, non richiede la somministrazione dell'insulina, ma sarà sufficiente una dieta povera di zuccheri, oppure l'introduzione di farmaci cosiddetti ipoglicemizzanti.

Quali sono i sintomi del diabete ?

Si possono notare l'aumento di urina e sete, sensazione di fame, senso di fatica molto frequente, mal di testa e, talvolta, disturbi di vista.

Quali sono le complicazioni ?

Uno dei maggiori danni che può provocare il diabete è la Retinopatia, che è sicuramente una delle principali cause di cecità. Poi c'è la Neuropatia (danni al sistema nervoso), la Nefropatia (danni ai reni) e le Ulcerazioni della pelle dei piedi.

La dieta, qual'è quella giusta?

Per proteggersi e curare il diabete bisogna attuare una dieta povera di zuccheri e con pochi grassi, ma con molte fibre vegetali. Una dieta bilanciata contiene:

PROTEINE (pesce, pollo, coniglio, agnello, vitello, uova), PASTA, LATTE (sgrassato al 2%), FORMAGGI (possibilmente magri tipo ricotta, mozzarella, stracchino, tuma, ecc), FRUTTA e VEGETALI di tutti i tipi.

Per condimenti usare oli vegetali, specialmente olio d'oliva. La quantità del cibo è molto importante. Consultate il vostro dietologo che vi aiuterà a formare una dieta adatta a voi.

Arts / Arti

Piero di Cosimo nella Galleria Nazionale del Canada

di ZELJKA GASPAR

La prima immagine che mi è venuta in mente, dopo aver letto in un giornale che alla Galleria Nazionale del Canada a Ottawa si teneva una mostra delle opere di Piero di Cosimo, è stato il ritratto di *Simonetta Vespucci*. Dipinta di profilo, la rappresentazione della donna amata da Giuliano de' Medici è tra le più graziose del Rinascimento, almeno nel campo della ritrattistica. In questo quadro Simonetta Vespucci è dipinta nelle sembianze di Cleopatra con un cobra egiziano intorno al collo. Speravo che tra le pitture in mostra nella Galleria Nazionale sarebbe stata anche questa. Purtroppo, sono stata delusa. Non c'era. E non c'era la maggior parte delle opere dipinte da Piero di Cosimo. Esposti sono solamente due quadri dell'artista: *Volcano ed Aeolus*, oggi in possesso della Galleria Nazionale del Canada, e *Il ritrovamento di Volcano su Lemnos*, che è in prestito dagli Stati Uniti fino all'11 dicembre 2000 e che in un certo modo 'giustifica' la decisione di chiamare mostra questa esposizione di due pitture.

Il mio interesse in Piero di Cosimo è stato suscitato alcuni anni fa dalla biografia dell'artista scritta da Giorgio Vasari ne *Le vite de' più eccellenti pittori, scultori e architettori*, l'unica ricostruzione rimastaci della vita del pittore. Nonostante le molte libertà che Vasari si prende con i fatti, la biografia di Piero di Cosimo è sicuramente una delle più interessanti e più divertenti del libro. Secondo Vasari, Piero fu un eccentrico che "si fermava talora a considerare un muro dove lungamente fusse stato sputato da persone malate, e ne cavava le battaglie de' cavagli e le più fantastiche città e ' più gran paesi che si vedesse mai; simili faceva de' nuvoli de' aria".

Il pittore fiorentino nasce con il nome di Piero di Lorenzo nel 1462 a Firenze. Più tardi assume il cognome Di Cosimo in omaggio al nome cristiano del suo maestro Cosimo Rosselli. Tra 1481-1482 Di Cosimo assiste Rosselli nella Cappella Sistina, dove dipinge i paesaggi negli affreschi *Il sermone sul Monte* e *Il Curativo del lebbroso* ed i ritratti di Virginio Orsini e Roberto Sanseverino ne *L'attraversamento del mare*, mostrando una straordinaria originalità. Anche se la nitida linearità delle forme in alcune opere dell'artista è spesso associata a Filippo Lippi, mentre il suo uso del chiaroscuro fa pensare a Leonardo da Vinci, Piero di Cosimo è un pittore di eccezionale immaginazione. Qualità, questa,



che lo inserisce, come scrive Vasari, tra i più valenti maestri dell'inizio del Cinquecento a Firenze. I suoi quadri, soprattutto allegorie e miti classici, confermano le caparbieta dell'artista e scrittore Vasari secondo cui Piero fu un inventore molto originale.

Anche se molto piccola la mostra di Piero di Cosimo alla Galleria Nazionale vale la pena di essere visitata. La ragione principale sta nel fatto che dopo 139 anni i due dipinti, creati per stare insieme ma sempre per qualche ragione separati, sono stati riuniti. Firenze fu la città che li ospitò l'ultima volta un accanto all'altro. *Volcano ed Aeolus* e *Il ritrovamento di Volcano su Lemnos* appartengono alla categoria delle cosiddette decorazioni a spalliera che furono esposte nei palazzi ad altezza di spalla. Le due pitture rappresentano Volcano, il romano dio

del fuoco. Mentre il quadro 'americano' dipinge l'espulsione di Volcano dall'Olimpo, come descritta ne *L'Iliade* di Omero, *Volcano ed Aeolus* non interpreta nessuna storia particolare. Volcano è raffigurato come un artigiano che inventa diversi strumenti di lavoro per abitanti locali. Da notare in questo quadro è la presenza di gente e di animali di aspetto esotico.

Incluse nella mostra sono anche l'immagine a raggi x di *Volcano ed Aeolus* e la stampa *Venere e Volcano* di Giorgio Ghisi del c.1550 che appartengono alla collezione permanente della Galleria Nazionale. Mentre la prima immagine ci mostra alcuni cambiamenti della scena fatti dall'artista ed i tipi di pigmento, l'opera del Ghisi risalta dalla totale composizione della mostra sia per la sua

dimensione (è molto più piccola degli altri lavori nella sala) che per la ragione della sua inclusione: secondo il curatore essa è una rappresentazione del dio del fuoco abbastanza convenzionale, più convenzionale, in ogni caso, di quella di Piero di Cosimo.

Da *Le vite de' più eccellenti pittori, scultori e architettori (La vita di Piero di Cosimo, pittor fiorentino)* di Giorgio Vasari:

"Era molto amico di Piero lo spedalingo de li Innocenti, e volendo far fare una tavola che andava all'entrata di chiesa a man manca, alla cappella del Pugliese, la alloggiò a Piero, il qual con suo agio la condusse al fine: ma prima fece disperare lo spedalingo, che non ci fu mai ordine che la vedesse se non finita; e quanto ciò gli paresse strano e per l'amicizia e per il sovenirlo tutto il di di danari, e non vedere quel che si faceva, egli stesso lo dimostrò, che all'ultima paga non gliel voleva dare se non vedeva l'opera; ma minacciato da Piero che guasterebbe quel che aveva fatto, fu forzato dargli il resto, e con maggior collera che prima aver pazienza che la mettesse su; et in questa sono veramente assai cose buone..."

"E nel vero si conosce in quel che si vede di suo uno spirito molto vario et astratto dagli altri, e con certa sottilità nello investigare certe sottigliezze della natura che penetrano, senza guardare a tempo o fatiche, solo per suo diletto e per il piacere dell'arte; e non poteva già essere altrimenti, perchè innamorato di lei, non curava de' suoi comodi e si riduceva a mangiar continuamente ova sode, che per risparmiare il fuoco le coceva quando faceva bollir la colla: e non sei o otto per volta, ma una cinquantina, e tenendole in una sporta, le consumava a poco a poco..."

"Aveva a noia il piagner de' putti, il tossir degli uomini, il suono delle campane, il cantar de' fratti; e quando diluviava il cielo d'acqua, aveva piacere di veder rovinarla a piombo da' tetti e stritolarsi per terra. Aveva paura grandissima de le saette, e quando e' tonava straordinariamente, si involupava nel mantello, e serrato le finestre e l'uscio della camera, si reccava in un cantone finchè passasse la furia..."

"...e lodava la giustizia, che era così bella cosa l'andare a la morte, e che si vedeva tanta aria e tanto popolo, che tu eri confortato con i confetti e con le buone parole; avevi il prete et il popolo che pregava per te, e che andavi con gli Angeli in paradiso: che aveva una gran sorte chi n'usciva a un tratto."

La Vendemmia 2000

by LAURA D'AMELIO

The smell of fresh earth penetrates the air as grapevines curling around hand-built trellises tremble from the slight salty breeze coming from the sea. The sound of a grape press mixed with the smell of fresh bread and clanging of pots in the kitchen make echoes across the mountainside where your small Italian village dwells. The actions are



carved deep in the ancestry of the custom, rewarding you with a drink of the sweet grape nectar before the art of the wine begins. It is only the sound of cheering that brings you back to reality.

The Mediterranean climate was the only thing missing as Preston Street was transported back to the traditional pastimes of the Italian people at the end of September. The sounds of wine making, preparing food, and celebrating cheers filled the air on Via Italia as La Vendemmia 2000 hit the streets.

The Annual Preston Street Grape Harvest Festival, now in its fourth year, celebrates Italian heritage and the tradition of wine making. This art form, which has become increasingly popular with the mainstream culture, was the focus of the three-day event that also featured wine competitions and cooking displays.

A focal point of the festival was the grape stomping contest in which teams of two have two minutes each to crush a crate of grapes with their feet. Those with the most juice produced at the end win. This year six teams formed by local businesses participated as well



The winners of the grape crushing contest

as the one-man team of Bob Chiarelli.

La Vendemmia is not only a village event that brings the community together but also a tourist attraction for the Ottawa-Carleton Region. All proceeds from the festival went to the Botanical Gardens of Ottawa.

This festival is at the heart of everything Italian here in Ottawa. It celebrates traditions, gathers the village, and distributes the Italian heritage among generations and foreigners. In years to come this festival will be a fond memory for younger generations.

“A Roman Villa and its Etruscan Connection” Dove va la cultura?

di ZELJKA GASPAR

Il 10 Ottobre Ottawa è stata onorata dalla presenza dell'archeologo e professore emerito dell'Università di California a Santa Barbara, Mario del Chiaro, che ha dato una conferenza intitolata “A Roman Villa and its Etruscan Connection”. L'evento si è potuto svolgere grazie alla collaborazione dell'Istituto Archeologico di America-Canada, dell'Ambasciata d'Italia, del Congresso Nazionale degli Italo-Canadesi (distretto di Ottawa), del Centro Culturale dell'Ontario dell'Est e di Villa Marconi, la sede in cui si è tenuta la conferenza.

Aiutato dalle immagini dello scavo di una villa romana della Toscana meridionale, sulla quale ha fatto recentemente un accurato lavoro di ricerca e documentazione, il professor del Chiaro ha condotto il pubblico attraverso la spaziosa architettura delle camere e dei corridoi della villa, raccontando la storia della sua esperienza. Il “viaggio” è incominciato con alcune immagini delle tessere disseminate in quasi tutti i locali della villa. Con le loro forme eterogenee (triangolari, quadrate, ellittiche) gli artisti del passato avevano creato diversi motivi di una qualità d'alto livello: spine di pesce, disegni floreali, cubetti ottici. Le tracce della pittura murale nel triclinio (sala da pranzo) e nel ‘salone’, che era il più grande ambiente della villa, attestano che la villa fu abitata da persone di buon gusto. È seguito un *assemblage* veramente eccezionale: da ceramiche, lampade a olio, diversi strumenti da lavoro, monete di bronzo.

La conferenza è stata resa più interessante dai numerosi aneddoti raccontati dal professor del Chiaro. Mentre parlava dei due pezzi di ceramiche sui quali erano incisi le iniziali AC e AG, per esempio, ci ha spiegato come fu curioso di sapere a che cosa si riferivano quelle lettere. La cosa comica era il fatto che i nomi di due lavoratori che lo aiutavano cominciavano con le stesse lettere iniziali e che in un momento lui ha sospettato che le iniziali erano state incise da loro. “Uno si chiamava Aldo Cioni e l'altro Alessandro G(h)iotti”,

diceva il signor del Chiaro. “Ma, quando ho ripensato, ho capito che le iniziali sarebbero dovute essere originali perché il primo uomo, quello più vecchio, era analfabeta, cioè, non sapeva scrivere; l'altro, invece, quello più giovane, non si sarebbe azzardato”.

Quello che è mancato alla conferenza di Villa Marconi sono stati i giovani. Alcune volte il professor del Chiaro ha chiesto se ci fossero studenti, perché era abituato a parlare con loro. Eravamo forse in 3 o 4. E non è stata questa l'unica serata culturale nella quale la presenza degli studenti era ridotta al minimo. Anche nelle università questi eventi sono molto spesso pieni di professori, di amici dei professori e di amici degli amici dei professori, mentre gli studenti vanno più volentieri a “prendere un caffè”, inconsapevoli che quello stesso caffè potrebbe diventare più dolce dopo una serata di poesia.

E che cosa si fa per cambiare questo? Non tanto. A volte questo “fenomeno” non si nota neanche. Sembra che si aspetti che la cultura si perda come sono state perdute nel tempo le ceramiche di quella villa romana. Si cerca, invece, di giustificare le cose che non hanno bisogno di giustificazioni. Si ascoltano piuttosto le opinioni di altri che sembrano aver più presa perché parlano di argomenti come la mafia, mentre si perde quello che è molto più importante per la conservazione d'una cultura. I giovani si perdono in una vita di materialismo, prigionieri di un tran tran che somiglia più ad un caos che ad una vita vera.



Mario del Chiaro, Giuseppina Zarra, and Angelo Filoso.

PHOTO: LAURA D'AMELIO

An evening of music and passion

by OLIVIANA MINGARELLI

Members of the Italian community were in attendance at a recital presented by the Embassy of Italy at the National Library of Canada last month. World-renowned pianists Antonella De Vinco and Marco Schiavo played a program of Schubert and Brahms.

Both pianists have been successful playing solo. Ms. De Vinco has performed in such places as Trieste, Milan, Bologna, Buenos Aires, and San Francisco, while Mr. Schiavo has performed with such prestigious orchestras as the Moscow Symphony, the Teatro Petruzzelli Symphony in Bari, the La Camerata Virtuosi in New York and the Symphony Orchestra del Estado de Mexico.

However, their performance together could never have been played so beautifully by only one. Ms. De Vinco and Mr. Schiavo were so in sync that their heads would sometimes move at the same time. The audience was enthralled by the music that immersed itself within each listener.

After the recital the audience was invited to enjoy refreshments at which point the general comments were that Antonella Da Vinco and Marco Schiavo had played exceptionally well. Kimara Brilling, a first year Journalism student at Carleton University said, “It was great! It was hard to believe it was two people. They were so in sync.” Another student in attendance, Gordie Wornoff said, “I wanted to laugh and weep at the same time.”

I want to applaud Giuseppina Zarra, the Primo Secretario, for organizing an event that had such a wide appeal to not only the older generation, but to the younger one as well. The diversity of the people in attendance was very impressive.



His Excellency the Ambassador of Italy, Roberto Nigido with Antonella De Vinco and Marco Schiavo.

PHOTO: OLIVIANA MINGARELLI

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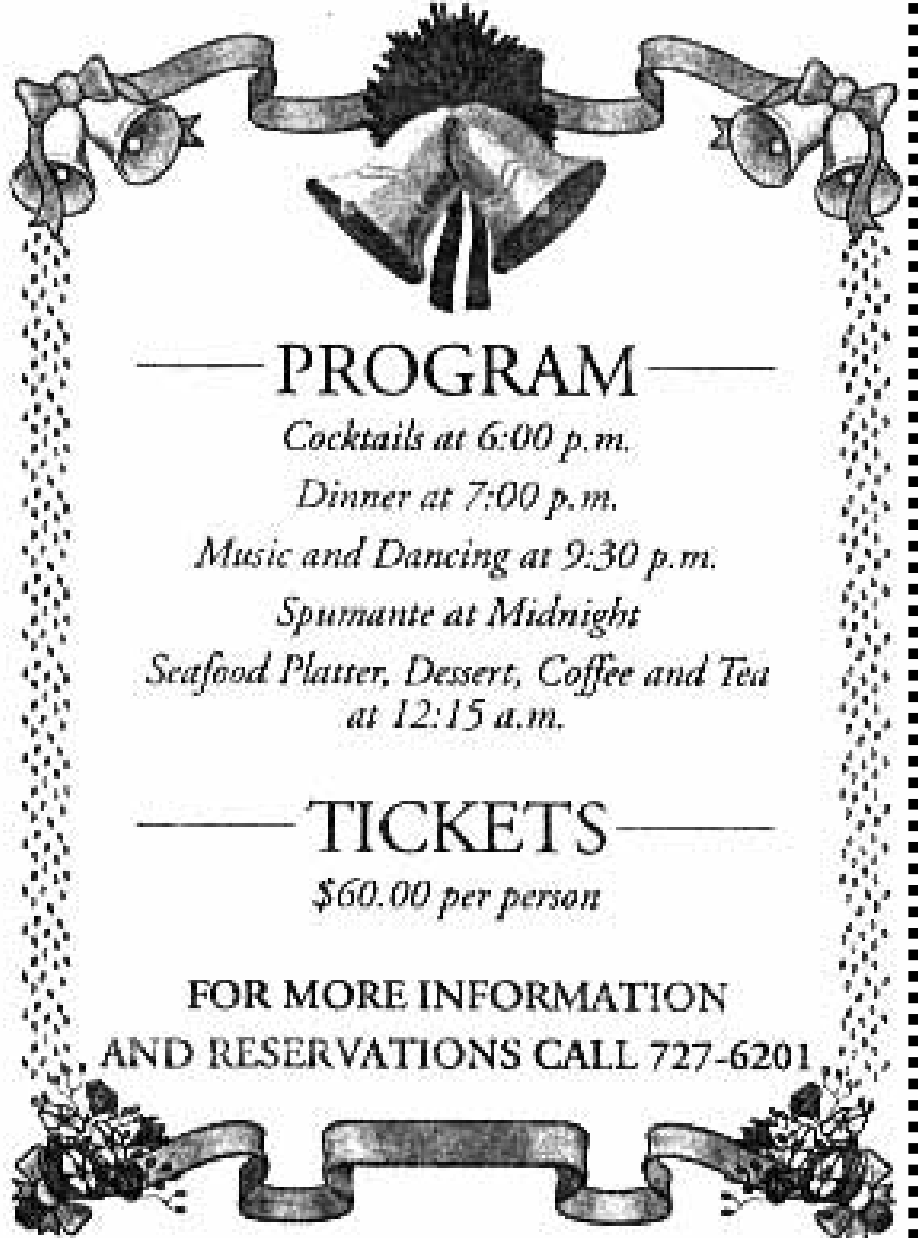
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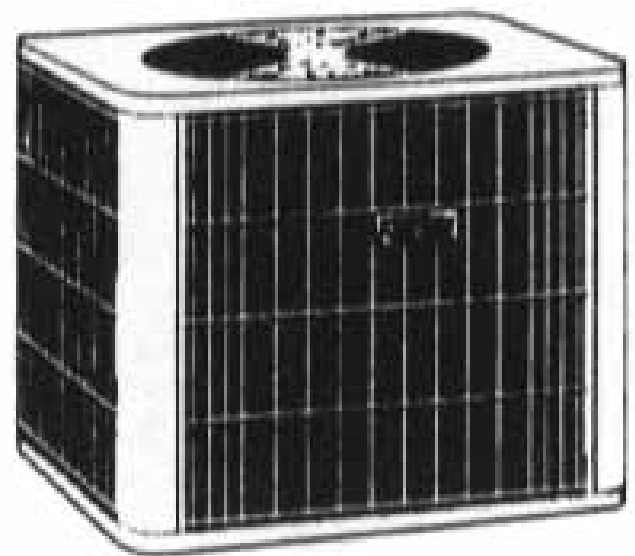
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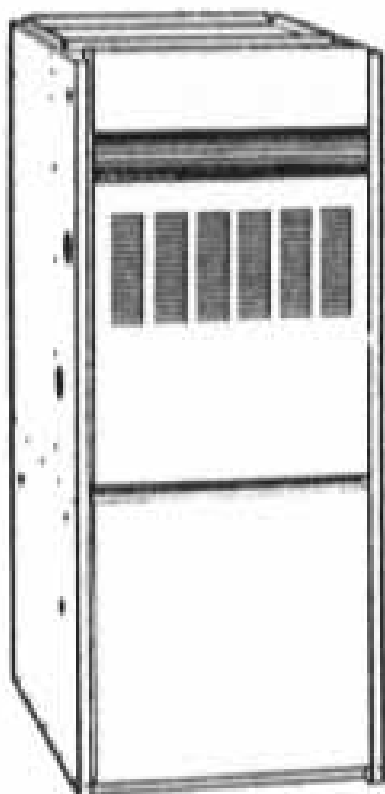
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