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LACITTA DI OTTAWA

di Luciano Pradal

Sul piano geografico Ottawa e' l'apice grande citta' del Canada. La quarta citta' come popolazione in Canada, circa 860.000 abitanti. Ha 5.000 Km di strade asfaltate e 1.500 Km di strade in legno che sono rigorosamente mantenuti puliti dalla neve o dal ghiaccio durante l'inverno. Nella Regione di Ottawa-Gatineau ci sono 1300 Km di piste ciclabili asfaltate, 500 Km in Ottawa, che sono parte della Trans-Canada Bikeway che e' di 8.000 Km. Su queste piste circolano regolamento, in bicicletta, pattuglie per la sicurezza degli utenti. I stabilimenti per l'epurazione delle acque, 4.500 Km di fognature principali e differenziate, 450 milioni di litri d'acqua trattati ogni giorno (anche l'acqua piovana) 1450 parcheggiolchi per una superficie di 2.000 ettari 615 terreni di sport, 43 arene coperte, aperte tutto l'anno per il pattinaggio sul ghiaccio e 220 piste di pattinaggio sull'aperto durante l'inverno. Il Canale Rideau (Parc du Canada) al centro di Ottawa, d'inverno diventa la piu' lunga pista di pattinaggio al mondo, 14 Km.

A qualche minuto da Ottawa, nel Parco della Gatineau, la NCC mantiene piu' di 200 Km. di piste di sci di fondo, 27 piste coperte, aperte tutto l'anno e 57 piscine all'aperto per l'uso estivo. 11.000 ettari di foreste comunitarie, 200.000 alberi nelle strade e nei parchi. La Campagna Experimentale del Governo

Canadese, al centro fisico della citta' di Ottawa, e' la piu' grande campagna al mondo circondata da una citta', ha una superficie di 500 ettari, un Arboreto di 5.000 alberi ed ha una collezione di 16 milioni di insetti, 4.400 volcoli di sentirlo 27 stazioni di pompieri a tempo pieno che garantiscono una media di risposta di 3 minuti ad una massima di 5 minuti, 15 cuorsero di pompieri volontari

940 dispositivi di segnalizzazione stradale, 6.300 fermate d'autobus, sono circa 90 milioni i passeggeri all'anno, 2 stabilimenti che purificano e rendono potabile 390 milioni di litri d'acqua al giorno!

Eccolo e' quello dell'Ottawa River che ha una capacita' di 1.006 mila cubi al secondo, 22 musei, gallerie d'arte ed installazioni culturali, 33 biblioteche il cui servizio e' gratuito, 300.420 tonnellate di rifiuti sono raccolti ogni anno, 25.000 tonnellate di foglie e residui di giardino sono raccolti ogni anno e fatti macerare, il concime derivato viene venduto ai cittadini a prezzo di costo, \$7 a camioncino. 68.500 tonnellate vengono recicate ogni anno, carta, vetro, plastica e metalli vari. Ogni mese la citta' organizza dei punti di raccolta dove i cittadini possono portare e disporre le materie pericolose all'ambiente. 14.000 incidenti stradali vengono investigati ogni anno. Questi dati sulla Città di Ottawa vi sono stati forniti da BEAT OTTAWA chiamato per la vostra visita della Città di Ottawa e maggio. (613) 729-3080

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Il Postino è quella dell'Ottawa River che ha una capacità di 1.006 mila cubi al secondo, 22 musei, gallerie d'arte ed installazioni culturali, 33 biblioteche il cui servizio è gratuito, 300.420 tonnellate di rifiuti sono raccolti ogni anno, 25.000 tonnellate di foglie e residui di giardino sono raccolti ogni anno e fatti macerare, il concime derivato viene venduto ai cittadini a prezzo di costo, \$7 a camioncino. 68.500 tonnellate vengono recicate ogni anno, carta, vetro, plastica e metalli vari. Ogni mese la città organizza dei punti di raccolta dove i cittadini possono portare e disporre le materie pericolose all'ambiente. 14.000 incidenti stradali vengono investigati ogni anno. Questi dati sulla Città di Ottawa vi sono stati forniti da BEAT OTTAWA chiamato per la vostra visita della Città di Ottawa e maggio. (613) 729-3080

LA BELLEZZA DEL VOLONTARIATO

Avete mai pensato cosa sarebbe l'odierna società senza il volontariato?

I volontari sono ovunque presenti in tutti i settori della società, sono efficaci e si prodigano con generosità per il bene della comunità. All'inizio dell'estate mi sono invitato a partecipare ad allora ho pensato di dedicare qualche ora alla settimana alla validità della citta' di Villa Marconi ed e' qui che ho scoperto una forma di volontariato che supera le mie aspettative. Ci sono volontari che si occupano di residenti, li occupano nel loro tempo libero con dei vari programmi d'attività che variano dalla semplice partita di carte alle escursioni che li tengono occupati gran parte della giornata, ci sono volontari che si rendono indispensabili solosemplicemente visitando regolarmente i residenti per tener loro un po' di compagnia. Ci sono volontari, con i quali lavorano, come Isolanda, Anna ed il giovane Nicholas che si occupano dei giardini, ci sono volontari che si occupano della cucina, ci sono quelli che allestiscono le giornate dei residenti con un po' di musica. I volontari sono un entità incostituibile ed il loro operato e' molto apprezzato perché crea una atmosfera amichevole nella quale ci sente molto bene.

Grade di tutto cuore ai volontari ed a Villa Marconi che ci permettono di vivere questa esperienza molto valorizzante.

La foto: Nella cucina di Villa Marconi: Giuseppe, Giovanna, Rita, Annunziata, Enzo. Nel Giardino di Villa Marconi: Isolanda, Nicholas.



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City-Wide

IL CRAM SCOPRE UN GRANDE ABRUZZO ANCHE IN SUD AFRICA

L'assemblea degli Abruzzesi nel Mondo conclude i lavori a Johannesburg e guarda al futuro

di Goffredo Palmerini

L'AQUILA. Sono appena rientrati nei rispettivi Paesi i delegati delle comunità abruzzesi nel mondo che hanno tenuto, dal 5 al 9 settembre, la loro assemblea annuale a Johannesburg, convocata in Sud Africa dal presidente del CRAM, Donato Di Matteo, per unanime decisione dello stesso organismo per meglio conoscere, ogni anno, le realtà associative regionali nei vari continenti. I lavori appena conclusi consentono una riflessione sulle politiche avviate con successo nel 2007 e sulle prospette per il futuro. Il meeting degli Abruzzesi nel Mondo era iniziato con una significativa visita alla casa natale di Nelson Mandela, a Soweto, ora diventata un piccolo museo. Nel sobborgo nero dell'immenso metropoli il CRAM ha inteso rendere omaggio all'uomo politico, premio Nobel per la pace, padre del Sud Africa finalmente affrancato dall'apartheid, il regime dei boeri bianchi che dal 1947 a fine '94 aveva tenuto privati dei diritti civili ed ai margini della democrazia i nativi neri, costituenti l'80% circa dell'intera popolazione. La lunga lotta civile dell'ANC (African National Congress), mai fermata durante i 27 anni di reclusione inflitti a Mandela, finalmente poneva fine al regime, anche per la lungimiranza dell'ultimo suo presidente, Frederick W. de Klerk - anch'egli insignito del Nobel per la pace - inviando quel grande Paese alla democrazia completa. Nel 1994, nelle prime elezioni a suffragio universale dopo la fine della segregazione razziale, Nelson Mandela diventa presidente del Sud Africa. E stata una transizione incerta, alla quale ha giovedì l'opera dell'arcivescovo Desmond Tutu - altro premio Nobel per la pace - nell'accompagnare il Paese alla fine del regime razzista ed alla democrazia. Non senza problemi e difficoltà profonde, però, ancor oggi. Forse più d'una generazione sarà necessaria per risolverli. Ma intanto il Sud Africa ha posto le basi per essere il Paese italiano del continente africano, fonte delle sue immense ricchezze minerali (primo produttore d'oro, platino, vanadio, cromo, manganese) e pirotecnie, con un'agricoltura florente ed un moderno sistema industriale, con un'efficiente rete d'infrastrutture stradali, ferroviarie e portuali, che da qualche anno gli assicurano un elevato tasso di crescita, giunto al 5% circa nel 2006. Certo, ancora pesanti insorgi sociali sono dovuti all'attuale distribuzione della ricchezza e del peso politico all'interno del sistema. Ma tutto questo gradualmente maturerà, con la parallela crescita della giovane democrazia sudafricana.

In tale contesto opera in Sud Africa la nostra comunità, 65000 italiani circa delle varie generazioni. Ed in essa quella abruzzese, stimata intorno ai cinquemila membri, ben inserita nell'economia e nella società sudafricana. A Johannesburg circa 800 sono gli abruzzesi. L'imprenditore Carmine Angelucci, costruttore di reti elettriche ad alta tensione, originario di Castelfrentano, in provincia di Chieti, per 8 anni membro del Comitato, da 10 è presidente dell'Associazione regionale. Esponente assai in vista della comunità abruzzese di Johannesburg è Maurizio Mariano, 41 anni, brillante avvocato a capo d'uno studio legale con un continuo di dipendenti, per sette anni membro del COE e presidente del Comitato, ora lanciato verso un promettente futuro politico con l'ANC, il partito di Mandela. Infine Mario Di Cicco, componente del CRAM, ingegnere, ex ufficiale della Marina sudafricana e già presidente del Circolo italiano, completa il trio d'affidati che hanno governato la perfetta accoglienza degli Abruzzesi giunti a Johannesburg per il loro congresso. Non deve dunque stupire se all'apertura dei lavori del CRAM, oltre alla reggente del Consolato d'Italia, Giovanna Rigozo, ex presente Dorothy Mwanga, Ministro per gli Enti Locali nel governo del Gauteng, provincia più densamente popolata (9,5 milioni d'abitanti) delle nove che compongono lo Stato federale del Sud Africa. La presenza dell'affermata donna di governo all'assemblea ha reso evidente, non solo simbolicamente, l'alta considerazione in cui è tenuta la comunità italiana in Sud Africa, e particolarmente quella abruzzese. D'altronde nell'intervento, per nulla di circostanza, il Ministro ha esplicitamente dichiarato la rilevanza italiana nella società e nell'economia dello Stato, l'affermazione della componente abruzzese di cui ha tessuto le lodi, non mancando di sottolineare il forte supporto d'amicizia con Maurizio Mariano e la protezione del professionista in ruoli importanti nella politica del Paese. Con puntuali annotazioni ha illustrato le potenzialità del Sud Africa e le opportunità che offre, ma anche i problemi sociali aperti, quali sicurezza e sanità, sui quali il governo è fortemente impegnato. Dell'Abruzzo, regione che il Ministro visitò qualche anno fa, ha ricordato le bellezze ambientali ed artistiche senza timore di tradire lo stupore avuto durante quel viaggio. Il Presidente Di Matteo, a nome della Regione e del CRAM, ha ringraziato il Ministro per la speciale attenzione che ha riservato al meeting degli Abruzzesi nel Mondo.

Un'immagine nitida sul ruolo della comunità abruzzese in Sud Africa si percepisce da una sommaria analisi delle imprese impegnate nel settore delle grandi costruzioni e delle reti civili. Acquedotti, eletrodoti, reti di smaltimento, costruzioni edili e stradali, ma anche meccanica fine e catene di ristorazione. Tra esse primeggiano proprio quelle abruzzesi. Hanno sede a Johannesburg, ma con attività in tutto il Sud Africa, le società Martin Brea, Dino Martini, Fratelli Valentini, nel settore delle grandi reti civili, dirette da imprenditori di Rovere (L'Aquila), quindi

Lamberto Camicelli di Ovindoli (L'Aquila), Antonio Di Loreto di Castelfrentano (Chieti) nel settore delle costruzioni edili, Cesare Di Giacomo di Sulmona (L'Aquila) nelle costruzioni di reti elettriche, Beniamino Di Dio di Loreto Aprutino (Pescara) nella meccanica di precisione. Nella grande ristorazione, con una diffusa catena d'esercizi, il Gruppo Mastranonio, diretto da Gianni Mastriano di Pescara. A Durban ha sede l'impresa Buccinazza, a Cape Town l'impresa Colaresi, entrambe di Rocca di Mezzo (L'Aquila), operanti nel settore delle grandi reti civili. Infine, abruzzese è la più grande zocca privata del Sud Africa: madrighe, incisioni, fusoni hanno il marchio di Eustachio Pagliari, originario di Scanno (L'Aquila), forse retaggio dell'antica arte orafa che da secoli ha in Abruzzo un'alta tradizione. Ne avrà permesso con i mondiali di calcio, che si svolgeranno in Sud Africa nel 2010.

Tanto emerge dall'impresenza abruzzese in Sud Africa, paese visto quattro volte l'Italia, 48 milioni di abitanti, con forti prospettive di crescita economica e sociale, sebbene con un bagaglio di problemi e tensioni ancora da risolvere. Questo il banco di prova per la giovane democrazia sudafricana, attenta a costituire un ordinato sviluppo, ma proprio per questo bisognosa di solide relazioni internazionali, soprattutto con l'Italia e con gli altri Paesi europei che li hanno forti comunità, nazionali e regionali. L'Abruzzo certamente farà la sua parte. Il meeting di Johannesburg ha consolidato l'iniziativa regionale. Sulla scorta dei risultati raggiunti con le attività ed i progetti avviati nell'anno, per il 2008 il programma approvato dal CRAM prevede un rafforzamento delle iniziative dell'Abruzzo all'estero nel settore della formazione, della cultura, della promozione turistica ed economica, in stretta sinergia con le comunità regionali nel mondo. Si punta anzitutto sullo giovani generazioni della nostra emigrazione, che a novembre tornerà il loro congresso a Mar del Plata, in Argentina. Il CRAM ha davvero innescato un salto di qualità. Alla nostalgia si sostituisce l'aspirazione di iniziativa produttiva. In Brasile la Federazione Abruzzese, in funzione di agenzia, sta avviando un progetto pilota per la promozione del turismo e dell'enogastronomia regionale. Su tali obiettivi il CRAM, approvando la proposta di budget per il 2008, ha voluto all'unanimità una risoluzione per impegnare la Giunta Regionale ad investire di più sulla grande risorsa delle comunità abruzzesi all'estero, chiedendo uno stanziamento maggiore a sostegno del programma dell'anno venturo. Ha infine deciso di tenere ad Adelaide, in Australia, l'assemblea del prossimo anno ed un nuovo congresso dei giovani a Montreal, in Canada.

Il CRAM ha fatto quindi una doverosa visita al Cimitero militare italiano di Zonderwater, dove sono sepolti 252 mila deceduti pervarie cause durante il periodo di prigionia, dall'aprile del '41 al '47. Provengono dai campi di battaglia in Libia ed Etiopia i nostri soldati prigionieri di guerra nei 18 campi allestiti in Sud Africa, tra cui quello di Zonderwater. Le testimonianze rimaste nel campo, per quanto possa essere sopportabile una prigione del genere, descrivono comunque un trattamento dignitoso. Toccanti i report di quegli anni di prigione nel museo allestito accanto al cimitero, del quale da sei anni si cura con passione amministratore Ing. Emilio Cocchia. È un vero giardino della memoria italiana, sebbene in un periodo drammatico. L'ingegno, l'arte e la creatività dei prigionieri italiani vivono in quel museo: disegni e pitture, oggetti di fine artigianato, pagine di ricordi, lo sforzo di non arrendersi alla restrizione della libertà fisica quella interiore. In quel campo di prigione passarono Vittorio Tagliente e Palumbo Fioravante, rispettivamente padre del consigliere regionale Giuseppe Tagliente e nonno del presidente del CRAM, Donato Di Matteo. In silenzio, tra le croci bianche, i componenti del CRAM hanno sfilato in rispetto raccolto. Molti gli abruzzesi sepolti. Ugo Casuccia di Palma, deceduto nel '41, Cesario Conte di Roccamorice ('42), Salvadore Rascetti di Colaro ('44), Camillo Di Paolo di Lettomanoppello ('44), Arturo Pizzola di Roccacasale ('43) Gerardo Salerno di Ari ('44), Domenico Di Paolo di Abbateggio ('43). La Regione Abruzzo, per iniziativa dei consiglieri Di Matteo e Tagliente, farà il suo dovere verso il cimitero di Zonderwater, contribuendo all'ampliamento del museo. I fondi dall'Italia coprono le esigenze ordinarie. Ma per garantire al meglio il decoro del cimitero, davvero molto dignitoso, soccorre la comunità italiana in Sud Africa ed altre straordinarie contribuzioni. L'omaggio ai nostri caduti prigionieri di guerra ha completato gli incontri avuti con la comunità di Johannesburg, presso Circolo Italiano situato in una bella zona residenziale della metropoli, tanto estesa quanto immersa nel verde della sua fiorante vegetazione d'autunno - la città è a 1750 m., d'alitudine - con un clima gradevole tutto l'anno. Il Circolo è molto funzionale e ricco di spazi ricreativi. Tante le strutture sportive a comodo, anche una scuola. Ora, in fondo ai campi da gioco, la comunità sta costruendo Casa Senna, poiché nessun italiano resti solo o trovi insieme la solidarietà della comunità, in un confortevole luogo dove mai si perdono presenze, voci, ecchi e mici della propria identità, in Africa.

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IL CENTRODESTRA HA BISOGNO DI IDENTITÀ SOPRATTUTTO IN EUROPA

di Gian Luigi Ferretti

ROMA. Alle ultime elezioni, le prime per la circoscrizione estera, il centrodestra è riuscito nell'impresa diafana di presentare in Europa la bellissima di 5 liste, and 8 se si considera che 3 liste «civiche» non erano certo fatte da esponenti di sinistra, anzi...

Folla nella follia planetaria. Dovunque il centrodestra ha fatto il possibile per perdere. Per unico seggio al senato dell'America settentrionale abbiamo presentato 6 liste contro l'unica dell'Unione, che naturalmente ha vinto col suo 37%. 3 le liste in cui ci siamo distesi alla Camera in Australia-Africa e l'Unione si è beccata l'unico seggio col 47,5%. Identica cosa al Senato, dove le nostre liste erano addirittura 4.

E inutile che ce la prendiamo coi borgoli (che sicuramente ci sono stati da più parti) più che con noi stessi e la nostra stupidità politica. Va bene, ora labbiamo capito. Tardi, ma labbiamo capito e siamo giunti che mal più commetteremo un errore così madornale. Saggio proposito che è certamente un buon punto di partenza, ma non basta. La situazione politica sta precipitando ed è molto probabile che si vada a primaverona. Noi siamo ancora in mezzo al guado.

AN sta facendo la sua parte e la serie di incontri in Svizzera e in Germania dell'On. Zaccagna oggi, domani e dopodomani farà parte di un progetto ben preciso.

Forza Italia purtroppo è ancora in attesa di un responsabile dopo che l'On. Rivolta è stato

promosso a compiti più di importanti. L'Udc ha presentato in questi giorni, a firma di uno dei suoi esponenti più importanti, una proposta di modifica alla legge Tassellaggio che prevede il recupero dei resti, cosa che non serve ad una coalizione, ma piuttosto ad una lista che si presenta da sola. Della Lega non si hanno notizie.

In ogni caso è urgente che i responsabili nazionali dei vari partiti e raggruppamenti di centrodestra si sedano al più presto intorno a un tavolo per discutere di strategie e (perché no?) candidati. E decidere il simbolo e la denominazione con i quali ci presenteremo. Casa delle libertà? Partito delle libertà? Va bene tutto, basta saperlo subito.

I nostri avversari non hanno dubbi, si presentano sotto le insegne dell'Unione. Naturalmente dovranno mettere d'accordo il Pd, Rifondazione, Comunisti unitari e cetera, ma lo fanno senza alcuno. Non hanno dubbi loro e non ne hanno gli altri, che invece, nel nostro caso, dovranno essere informati adeguatamente. E il tempo stringe. Soprattutto in Europa, la ripartizione più politicizzata perché qui le distanze dall'Italia non sono proibitive e si vedono le televisioni italiane.

Quindi dobbiamo al più presto conoscere, per far conoscere, nell'ordine: nome e simbolo della lista, programma, candidati e strategia.

International

MUSICA PER LA PACE, GRANDE SUCCESSO IN ARGENTINA E BRASILE

La missione conclusa con un concerto nella Rocinha, la più nota delle favelas di Rio de Janeiro

di Goffredo Palmerini

L'AQUILA Si è conclusa con un concerto d'alto significato etico la missione dell'Associazione Musica per la Pace in Brasile ed Argentina, la cui delegazione, guidata dal presidente Giuseppe Lanza, è rientrata in Abruzzo qualche giorno fa, soddisfatta del successo avuto nei due Paesi sudamericani, ma anche delle basi poste per nuove cooperazioni culturali. Tocante l'esibizione del Coro Capella Ars Misionis e del Six Quartet dell'Associazione presso il Centro culturale della Rocinha, nel cuore della più nota favela tra le tante ampiate sul "monte" che a Rio de Janeiro fanno da stridente pendant alle sottili architetture urbane lungo l'antico viale, al Corcovado ed al Pan di Zucchero, alle animale spiagge di Copacabana, Ipanema, Botafogo e Leblon. Evento davvero eccezionale - perfino per i poliziotti è un maledetto aspetto avvenire nella favela - riuscito per intercessione di "Soca", pseudonimo di Mauricio Fagundes, che della sua vita ha fatto una missione apendo nella Rocinha un Centro culturale per i ragazzi della favela, soffrendoli così dalla strada ed istruendoli, per avviare ad un futuro più dignitoso. Già da una buona mano in questa impresa anche Paolo Corradi, un abruzzese "di razza". Qualche anno fa lasciò Chieti per trasferirsi a Rio, dove ha fondato Curi Basauri, un centro di formazione professionale con tecnologia d'avanguardia, grazie al sostegno d'illuminati imprese italiane che hanno così ritenuto d'investire in un paese ad alto trend di crescita (circa il 4%), quantunque sia forte crisi di fiducia sociali.

accompagnato dalle percussioni dei ragazzi della favela, ben integrali in concerto dal valente M° Di Carlo. Emozione per la comunità italiana in Brasile nell'assistere al concerto con i bimbi della favela. Immaginabile concepire, per chi non viva direttamente certa realtà, quanto siano "distanti" dall'ordinaria quotidianità delle metropoli brasiliane quelle favelas che le lambiscono. Sono entità tanto separate, quanto nette e spietate sono le differenze sociali. Sembra dunque un miracolo scoprire una possibilità di convivenza, quando lo spirito di fratellanza si muove verso l'umanità più disperata, usando il messaggio universale della musica e della cultura, come sottofondo negli interventi di saluto del presidente Lanza e del rappresentante del Ciai, quando hanno affrontato il messaggio di pace e riconciliazione che in questi giorni di fine agosto s'elleva dall'Apulia con la *Perdonanza*, l'ormale giubile concessa alla città da Celestino V, l'unico pontefice che nel 1294 rinunciò al papato, a cinque mesi dall'elezione, dopo averlo segnato con gesti tanto profetici quanto rivoluzionari per la Chiesa di quel tempo tormentato.

Nel giorni precedenti la missione aveva toccato San Paolo, accolta dal presidente della Federazione Abruzzese del Brasile (Feab), Franco Marchetti, infaticabile ed efficientissimo organizzatore della tournee in terra brasiliana. Molto felice l'incontro con la comunità abruzzese, riunitasi il 19 agosto a Vila Mariana, in una giornata intensa di richiami alle radici, alla cultura regionale ed alla necessità di rafforzare i rapporti tra le associazioni all'estero e la regione d'origine, cogliendo ogni opportunità di collaborazione, nel reciproco interesse. Proprio con la Feab, la Regione Abruzzo, grazie all'Impiego del Craxi e dell'Assessorato all'Agricoltura, avvia un progetto pilota per le sue Federazioni una specie d'agenzia di promozione in Brasile dell'enogastronomia e del tutto no soluziose. Un progetto triennale dal quale s'attendono buoni risultati, per poi replicare l'esperienza in altri Paesi. E seguito poi un apprezzato concerto, in serata altro concerto e conviviale a San Paolo, all'ultimo piano del gastronomico "Italia", presenti il sen. Edoardo Pollastri, il Consolato generale d'Italia, Marco Marsili, il direttore dell'Istituto Italiano di Cultura di San Paolo, Flordia Amabilis Pires, il presidente dell'Intercombs, Rita Blasioli Costa, ed altre personalità della comunità italiana dell'area metropolitana paulista. Esibizione eccellente del Coro e del Quartetto. Applausi e richiami in sala per i bimbi di età. Poi gli apprezzamenti per la affinità tra le esecuzioni corali e strumentali. Gli hanno dato riscontro i rappresentanti della delegazione illustrando l'humus culturale abruzzese e le prestigiose istituzioni musicali della regione, la cui città capoluogo vanta, fra i cittadini onorari, insigni musicisti quali Arthur Rubinstein, Goffredo Petrassi ed Ennio Morricone. In tale favorevole contesto opera l'Associazione, sotto la direzione artistica del M° José Maria Schutte, che all'ampio curriculum di direttore d'orchestra e docente aggiunge l'incarico prestigioso presso l'Accademia di Santa Cecilia in Roma, responsabile della formazione corale del settore infantile e direttore del Coro delle Voie Bianche.

Dunque risultati e consensi molto significativi l'Associazione ha colto in Brasile, cui si aggiungono quelli già acquisiti nei quattro giorni di tournee in Argentina, anche per l'avvio d'una importante cooperazione internazionale con l'Associazione Dante Alighieri di Junín. Il programma svolto in Argentina ha visto una larga partecipazione, nei vari eventi, della comunità italiana e delle associazioni abruzzesi. In particolare, al concerto tenuto a La Plata, la presenza del vice presidente della Federazione Abruzzese in Argentina (Fedeab), Roberto Di Virgilio e



Ritirata dell'Istituto Italiano di Cultura di Rio

Tutti i progetti di formazione professionale che il Curi riesce a muovere - in questo periodo anche uno sulla fioricoltura - con sostegni del nostro Ministero del Lavoro, Unione Europea, Regione Abruzzo, di altre Regioni italiane, del Municipio e dello Stato di Rio de Janeiro, come dello Stato federale. Oltre ad allievi d'origine italiana e brasiliani, lo frequentano tanti ragazzi della favela. Grazie al credito conquistato sul campo da "Soca", da Cembelli e da Daniels, sua stretta collaboratrice, alla delegazione è stato consentito d'entrare in tranquillità alla Rocinha per tenervi il concerto. Il singolare evento ha unito le note della musica colta con i ritmi di "Eco Flauteo", gruppo di percussioni composto da 40 ragazzi formatisi nel Centro culturale della favela. Infine l'esecuzione di "Rosa amarela", popolare canto brasiliano, ha messo insieme il coro, bassi e le percussioni in una prova dalle forti emozioni. Commissario il pubblico disposto nel cortile del Centro, come quello affacciato alle finestre dei rustici fabbricati eri sul colle come alberi fitti dove a stento filta la luce del sole. Immagine penetrante. Configgono la gioia per l'evento e l'angoscia del contesto, dove la dignità umana è avilita da condizioni estreme in ogni senso, per quanto la visione di Rio dalla favela risulti superba al trionfo, marcando ancor più il dramma delle differenze sociali, enormi ed inconcepibili. Eppure un berkume di speranza s'è acceso nella particolare bellezza del sorriso di questi bimbi senza nulla, così sfiduciosi con le condizioni appurate e con il sonno immobile della società dell'opulenza. **MUSICA PER LA PACE**, d'intesa con Curi Basauri e ARIES - l'associazione degli Abruzzesi di Rio de Janeiro e dell'Espírito Santo presieduta da Teresa Lanza - presentati l'hanno presso alla Regione un progetto di cooperazione internazionale per la formazione musicale dei ragazzi della Rocinha. Se andrà in porto, l'Abruzzo potrà aggiungere alle sue meritorie iniziative di cooperazione nel mondo anche questa in Brasile, concentrata nei fini e dai forti richiami simbolici.

Il coinvolgimento dei ragazzi della Rocinha già si era realizzato il 22 agosto nell'auditorium dell'Istituto Italiano di Cultura di Rio de Janeiro, alla presenza del direttore, Rubens Piovano, ed il Consolato generale d'Italia, Massimo Bellotti. Gran piacere con la comunità italiana di Rio, nella grande sala molti i rappresentanti delle associazioni regionali, tra cui il vice presidente del Combs, Piero Ruzzamenti. Bella prova del Coro e dei Soprani diretti dal Maestro Vincenzo Di Carlo e Paola Colino alternatisi al legno, sullearie di Puccini, Rossini e Villa Lobos, ma anche in cantil tradizionali abruzzesi. Altro tanto apprezzata l'esibizione del Quartetto di Sax. Infine bella esecuzione d'un canto popolare brasiliano concertato in un ensemble vocale e strumentale,



Il Quartetto "Fortuna Ars Misanthi" in concerto sulla favela Rocinha

di Fabio Marruffi, componente del Cerm. Molto premurosa e curata in ogni dettaglio l'organizzazione, sotto la guida di Alicia Cunewala e Marisa Mandi, dell'Associazione Abruzzese "San Vincenzo di Guastagre" in Buenos Aires. **MUSICA PER LA PACE** porta da questa missione un interessante bagaglio d'esperienze. Saranno molto utili per lo sviluppo delle relazioni culturali con due Paesi, ma soprattutto per programmi di cooperazione capaci di dare respiro strutturale all'attività dell'Ente in Sud America.

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Art & Music

The Day The Music Died

Luciano Pavarotti Is Dead at 71

Nessun Dorma

By Bernard Holland

The New York Times

Luciano Pavarotti, the Italian singer whose ringing, pristine sound set a standard for operatic tenors of the postwar era, died Thursday at his home near Modena, in northern Italy. He was 71. His death was announced by his manager, Temi Robson. The cause was pancreatic cancer. In July 2006 he underwent surgery for the cancer in New York, and he had made no public appearances since then. He was hospitalized again this summer and released on Aug. 25.

Like Enrico Caruso and Jonny Lind before him, Mr. Pavarotti extended his presence far beyond the limits of Italian opera. He became a star of pop culture. Millions saw him on television and found in his expressive personality, childlike charm and generous figure a link to an art form with which many had only a glancing familiarity. Early in his career, up until the 1970s he devoted himself with single-mindedness to his serious opera and recital career, quickly establishing his rich sound as the great male operatic voice of his generation—the “King of the High Cs,” as his popular nickname had it.

By the 1980s he expanded his franchise exponentially with the Three Tenors projects, in which he shared the stage with Plácido Domingo and José Carreras, first in concerts associated with the World Cup and later in world tours. Most critics agreed that it was Mr. Pavarotti’s charisma that made the collaboration such a success. The Three Tenors phenomenon only broadened his already huge audience and sold millions of recordings and videos.

And in the early 1990s he began staging Pavarotti and Friends charity concerts, performing with rock stars like Elton John, Sting and Bon Jovi and making recordings from the shows. Throughout these years, despite his busy and vocally demanding schedule, his voice remained in unusually good condition well into middle age. Even so, as his stadium concerts and pop collaborations brought him fame well beyond what contemporary opera stars have come to expect, Mr. Pavarotti seemed increasingly willing to accept pedestrian musical standards. By the 1990s he found it difficult to learn new opera roles or even new song repertoires for his recitals.

In the late 1990s and ’00s, when Mr. Pavarotti was at his best, he possessed a kind of vocal clarity for his ability to project large spaces easily. Yet he was able to enliven that powerful sound in elegant, brilliant colors. His recordings of the Donizetti repertoire are still models of natural grace and pristine sound. The clear Italian diction and his understanding of the emotional power of words in music were exemplary. Mr. Pavarotti was perhaps the minor opposite of his great rival among tenors, Mr. Domingo. Five years Mr. Domingo’s senior, Mr. Pavarotti had the natural range of a tenor, exposing him to the stress and wear that ruin so many tenors’ careers before they have barely started. Mr. Pavarotti’s confidence and naturalness in the face of these dangers made his longevity all the more noteworthy.

Mr. Domingo, on the other hand, began his musical life as a baritone and later manufactured a tenor range above it through hard work and scrupulous intelligence. Mr. Pavarotti, although he could find the heart of a character, was not an intellectual presence. His ability to read music in the true sense of the word was in question. Mr. Domingo, in contrast, is an excellent pianist with an analytical mind and the ability to learn and retain scores by quiet reading. Yet in the late 1980s, when both Mr. Pavarotti and Mr. Domingo were pursuing superstardom, it was Mr. Pavarotti who showed the dominant gift for soliciting adoration from large numbers of people. He joked on talk shows, rode horses on parade and played, improbably, a sex symbol in the movie “Yes, Giorgio.” In a series of concerts, some held in stadiums, Mr. Pavarotti entertained tens of thousands and earned six-figure fees. Presenters, who were able to tie a Pavarotti appearance to a subscription package of less glamorous concerts, found him valuable.

The most enduring symbol of Mr. Pavarotti’s Midas touch, as a concert attraction and a recording artist, was the popular and profitable Three Tenors act, created with Mr. Domingo and Mr. Carreras. Some praised these concerts and recordings as popularizers of opera for mass audiences. But most classical music critics dismissed them as unworthy of the performers’ talents.

Aliments and Accusations

Mr. Pavarotti had his uncomfortable moments in recent years. His proclivity for gaining weight became a topic of public discussion. He was caught lip-synching a recorded aria at a concert in Modena, his hometown. He was poked off the stage at La Scala during 1992 appearances. No one characterized his voices as sinister; they were attributed, rather, to a happy-go-lucky style, a large ego and a certain carelessness.

Luciano Pavarotti was born in Modena, Italy, on Oct. 12, 1935. His father was a baker and an amateur singer; his mother worked at a cigar factory. As a child he listened to opera recordings, singing along with large stars of a previous era, like Beniamino Gigli and Tito Schipa. He professed an early weakness for the movies of *Mario Lanza*, whose image he would imitate before a mirror.

As a teenager he followed studies that led to a teaching position; during these student days he met his future wife. He taught for two years before deciding to become a singer. His first teachers were Arturo Pola and Ezio Campogalliani, and his first breakthrough came in 1963, when he won an international competition at the Teatro Regio di Emilia. He made his debut as Rodolfo in Puccini’s “Bohème” later that year.

In 1963 Mr. Pavarotti’s international career began: first as Edgardo in Donizetti’s “Lucia di Lammermoor” in Amsterdam and other Dutch cities, and then in Vienna and Zurich. His Covent Garden debut also came in 1963, when he substituted for and Gluseppe di Stefano in “La

Bohème.” His reputation in Britain grew even more the next year, when he sang at the Glyndebourne Festival, taking the part of Falstaff in Mozart’s “Mozart’s ‘Mozart’.”

A turning point in Mr. Pavarotti’s career was his association with the soprano Joan Sutherland. In 1965 he joined the Sutherland-Williamson company on an Australian tour during which he sang Edgardo to Ms. Sutherland’s Lucia. He credited Ms. Sutherland’s advice, encouragement and example as a major factor in the development of his technique.

Further career milestones in 1967, with Mr. Pavarotti’s first appearances at La Scala in Milan and his participation in a performance of the *Venice* Requiem under Herbert von Karajan. He came to the Metropolitan Opera a year later, singing with Mirella Freni, a childhood friend, in “La Bohème.”

A series of recordings with London Records had also begun, and these excursions through the Italian repertory remain some of Mr. Pavarotti’s lasting contributions to his generation. The recordings included “Edoard Amore,” “La Rovina,” “Lucia di Lammermoor” and “La Fille du Regiment” by Donizetti; “Madama Butterfly,” “La Bohème,” “I Tosca” and “Turandot” by Puccini; “Rigoletto,” “Il Trovatore,” “La Traviata” and the Requiem by Verdi; and scattered operas by Bellini, Rossini and Mascagni. There were also solo albums of arias and songs.

An Ode to Pavarotti

In his later years Mr. Pavarotti became as much an attraction as an oboe player. Hardly a week passed in the 1990s when his name did not surface in at least two gossip columns. He could be found unveling postage stamps depicting old opera stars or singing in Red Square in Moscow. His notice personally remained a strong drawing card, and even his lifelong battle with his circumference guaranteed headlines: a Pavarotti diet or a Pavarotti binge provided high-octane fuel for reporters.

In 1997 Mr. Pavarotti joined Sting for the opening of the Pavarotti Music Center in war-torn Mostar, Bosnia, and Michael Jackson and Paul McCartney gave a CD tribute to Diana, Princess of Wales. In 2005 he was granted Freedom of the City of London for his fund-raising concert for the Red Cross. He also was knighted by the Kennedy Center Honors in 2001, and has holds two spots in the Guinness Book of World Records: one for the greatest number of curtain calls (165), the other, held jointly with Mr. Domingo and Mr. Camera, for the best-selling classical album of all time, the first Three Tenors album (“Camera/Domingo/Pavarotti: The Three Tenors in Concert”). But for all that, he knew where his true appeal was centered. “I’m not a politician, I’m a musician,” he told the BBC Music Magazine in an April 1998 article about his efforts for Bolivia. “Care about giving people a place where they can go to enjoy themselves and to begin to live again. To the man you have to give the spirit, and when you give him the spirit, you have done everything.”

Mr. Pavarotti’s health became an issue in the late 1990s. His mobility onstage was sometimes severely hampered because of leg problems, and at a 1997 “Turandot” performance at the Met, extras onstage surrounded him and helped him up and down steps. In January 1998, at a Met gala with two other singers, Mr. Pavarotti became lost in a trio from “Luisa Miller” despite having the music in front of him. He complained of dizziness and withdrew. Rumors flew alleging on one side a serious health problem and, on the other, a smoke screen for his unpreparedness.

The latter was not a new accusation during the 1990s. In a 1997 review for The New York Times, Anthony Tommasini accused Mr. Pavarotti of “shamelessly coasting” through a recital, using music instead of his memory, and still losing his place. Words were always a problem, and he cheerfully admitted to using cue cards as reminders.

A Box Office Powerhouse

It was a tribute to Mr. Pavarotti’s box-office power that when, in 1997, he announced he could not or would not sing *Luisa Miller* at the Met, the house substituted “Un Ballo in Maschera,” a piece he was ready to sing. Around that time Mr. Pavarotti left his wife of more than three decades, Adela, to live with his 26-year-old assistant, Nicoletta Mantovani, and file for divorce, which was finalized in October 2002. He married Ms. Mantovani in 2003. She survives him, as do three daughters from his marriage to the former Acto Verone: Lorenza, Cristina and Giuliana, and a daughter with Ms. Mantovani, Alice.

Mr. Pavarotti had a home in Manhattan but also maintained ties to his hometown, living when time permitted in a villa in Santa Maria del Mugnone, outside Modena. He published two autobiographies, both written with William Wright: “Pavarotti: My Own Story” in 1981 and “Pavarotti: My World” in 1995. In interviews Mr. Pavarotti could turn on a disarming charm, and if he invariably dismissed concerns about his pop projects, technical problems and even his health, he made a strong case for what his fame could do for opera itself: “You remember when I began singing in 1961,” he told Opera News in 1998, “one person said, ‘run quick, because opera is going to live at maximum 10 years of life.’ At the time it was really going down. But then, I was lucky enough to make the first ‘Live From the Met’ telecast. And the day after, people stopped me on the street. So I realized the importance of bringing opera to the masses. I think there were people who didn’t know what opera was before. And they say ‘Bohème,’ and of course ‘Bohème’ is so good.”

About his own drawing power, his analysis was simple and on the mark. “I think an important quality that I have is that if you turn on the radio and hear somebody sing, you know it’s me,” he said. “You don’t confuse my voice with another voice.”

General Interest

Il Terrazzo dalle sue origini

di Paolo Brun del Re

Prembolo:

Mi è stato chiesto di fare una esposta sull' "Terrazzo" quale tipo di pavimentazione. Mi sono preso il compito, al punto che posso esporre il "Terrazzo" dalle sue origini, fino ai nostri tempi, ma solo come prodotto nella cui industria hanno lavorato molti dei nostri immigrati in Canada e nel mondo.

Durante questa presentazione, sono stati fatti dei nomi di chi, più che altri, hanno dato inizio a questa industria nel mondo. Questi nomi sono solo per dare enfasi all'espansione del "Terrazzo" in questo racconto e non per fare una lista accorta di chi ha lavorato in questo settore dell'edilizia. In poche parole è solo sotto il profilo tecnico più che pratico di questo mestiere, che voglio esprimere.

Inoltre quello che qui sotto espongo, pur avendo attinto delle informazioni importanti e storiche da fonti sicure, non è inteso di essere un trattato accuratamente completo, ma bensì inteso come una vista generale ed esclusivamente personale, dell'industria del "Terrazzo", basata sulla mia esperienza di oltre quarant'anni e da informazioni raccolte da gente che ha speso la vita in questo mestiere.

Incominciamo con una domanda: Cosa è il "Terrazzo"?

Il "vocabolario della Lingua Italiana", Zingarelli (2008), dice che questa parola ha inizio nel XII secolo (1200), elencando suoi significati, includendo anche "Pavimento alla Veneziana". Il "Terrazzo", nel nostro significato moderno, è "una pavimentazione fatta con graniglia di marmo in diverse misure e colori, gettata e levigata sul posto". Si può aggiungere che è "una pavimentazione di bassa monotonie e largissima durata", sempre se fatta con le dovute regole. Per questo molto adatta, in modo particolare, per scuole, ospedali ed edifici pubblici. Esterne da porsi la domanda: "Quando ebbe inizio il Terrazzo"? Certamente il Terrazzo deriva da altre forme di pavimentazione ed in particolare dai pavimenti antichi di mosaico come vedremo in seguito.

E così, iniziamo con il vedere, in grandi linee: "Cosa è il Mosaico"?

Il "Mosaico" è fatto di diversi lavori artistici con piastrelle o simili prodotti. La concezione di abbattere palazzi pubblici e case private con mosaici, si prende nel tempo. Già alcuni secoli prima della nostra era (a.C.), si hanno documentazioni di mosaici latini con ciottoli o con ciocche, inseriti in materiali cementizi, usati per pavimentazioni, o per rivestimenti di pareti e soffitti, secondo le necessità dell'utilizzo del materiale (specie per i pavimenti) e il materiale reperibile.

Quasi a poco a poco, si raffina con fusione di cubetti di marmo, lavorati a mano, usando i diversi colori naturali della pietra, dando uno sviluppo al mosaico facilitando di molto la composizione geometrica e figurativa. Questo periodo, secondo i primi secoli a.C., è il periodo in cui il mosaico passò in Grecia e Roma, prendendo un nuovo sviluppo e raffinatezza senza precedenti. Certo che fatto del mosaico doveva impiegare degli artifici suoi e propri, sia per la preparazione artistica dei soggetti, che per la preparazione tecnica e per la posa del materiale stesso.

Nella regione dell'odierno Friuli, si possono ammirare di questi mosaici, sia nella "Cattedrale Patriarcale di Aquileia" (vedere foto #1), nonché nei pavimenti delle case finora riportate alla luce nei secoli di questa città di grande importanza nell'Impero Romano, ma con rimonta con molti audori ed una grande Basilica dei tempi d'oro. Dei mosaici antichi dello stesso periodo, si possono ammirare anche nella chiesa antica di "Concordia Sagittaria", che si trova a circa metà strada fra Aquileia e l'odierna Venezia, città che ai tempi di Aquileia e di Concordia, ancora non esisteva. Con questo non intendo ignorare i mosaici romani che ci sono a Roma e ovunque i Romani hanno messo il piede!

Mi permetto di fare una deviazione che ci servirà in seguito. Nelle escavazioni sotto la basilica di Aquileia, oltre a pavimenti in mosaico di marmo, si notano dei pavimenti di "Battuto" che consistono di rimasugli di mattoni, appunto "battuti" sopra una fine struttura di calce o altri materiali cementizi, lasciati relativamente lisci, cioè senza levigazione alcuna. Questo tipo di pavimentazione, comportava due benefici: un pavimento più asciutto del mosaico, specialmente in questa zona vicino all'Adriatico, che doveva essere molto umida d'inverno. Poi si usavano dei sassi di mattoni, senza ultimo a poco costo, essendovi nei dintorni della antica città di Aquileia, città che nei primi secoli della nostra era, contava circa cento mila abitanti, parecchio di certo aveva nelle vicinanze parecchie fabbriche di mattoni e laterizi. Ma, il "Battuto", non è "Terrazzo", semmai un povero precursore.

Detto questo, com'è salito di mille anni, ci troviamo a Venezia:

Venezia, dal decimo al quindicesimo secolo, era in piena espansione e il mosaico veniva usato senza risparmio di... metri quadrati! La Basilica di San Marco, iniziata nel 1060, nel dodicesimo e tredicesimo secolo venne rivestita di mosaici di vetro dorato, con pannelli figuranti scene e soggetti religiosi in smalto, fatti da artisti veneto-blasoni, per una copertura totale di circa quattrocento metri quadrati! Ormai il vetro a Venezia veniva impiegato in tante forme e per vari impreghi, e perciò anche per mosaici. Il mosaico, nell'uso di rivestimento di pareti e soffitti, con l'avvento dei grandi pilotti, doveva cedere il posto alla pittura, restituendo di molto la sua importanza quantitativa. Del resto, con la pittura, diminuiva alquanto anche il costo della mano d'opera, ma, certamente, non l'effetto artistico.

Da allora, il mosaico figurativo per rivestimenti, si è praticamente ridotto a pale di altezze, quadri, pannelli decorativi per camini e simili impreghi, pur sempre di altissimo valore artistico. Ci sono ancora delle scuole di mosaico, come la scuola Mosaici di Spilimbergo, ad esempio dove, oltre a preparare tecnicamente dei candidati per l'emigrazione, si fanno anche dei lavori per l'esportazione. Bisogna riconoscere però, che i mosaici moderni sono molto più stilizzati e pensati, oltre a rappresentare uno stile nuovo, richiedono molto meno lavoro a produtti e perciò a minimo costo!

Fra le due guerre mondiali il mosaico per rivestimento, con il nuovo vetro colorato, o mosaico vitrato, è stato usato estensamente per rivestimenti esterni di pareti e soffitti, più che per ragioni decorative vere e proprie, con lo scopo di avere una finitura pratica e duratura al tempo ed alle intemperie, come le pensiline della stazione di Venezia, ad esempio, oltre a rivestimenti esterni di palazzi, bagni pubblici, piscine, eccetera. Nella pavimentazione il mosaico, pur avendo seguito in grandi linee parallele l'evoluzione del mosaico per pareti, arrivando alle maioliche, terra cotta, marmette, e via di seguito, incontriamo una svolta diversa, che ha dato il via appunto al "Terrazzo".

Evoluzione Logica?

Il processo del passaggio dal "Mosaico" al "Terrazzo" per pavimentazioni, probabilmente è stato lento al principio, tanto da non poter separare subito il "mosaico come conosciuto fino allora", dal sorgente "Terrazzo", se non altro per dare tempo all'accettazione di una forma nuova di pavimentazione. Già prima ancora dell'inizio di questa trasformazione, od evoluzione, che si può certamente stabilire essere iniziata nei secoli XIV o XV a Venezia, il mosaico come pavimentazione decorativa, fatto in cubetti di circa due centimetri quadrati, o meno, ha dato posto ad un mosaico, anche se diverso, non meno artistico.

Di fatto, nel pavimento della Basilica di San Marco a Venezia, oltre a mosaici in piccoli quadrati, od anche in piccoli triangoli, troviamo del mosaico fatto a listelli di otto-dieci centimetri di lunghezza circa, per circa un paio di centimetri di larghezza, vari per colore e conformazione, che formano un insieme di cerchi, quadri e bordure di altissimo valore artistico. Questo pavimento è ancor oggi apprezzato, anche se deformato da ondulazioni causate dall'assottigliamento della Basilica sul sottostante terreno lagunare e dall'usura del tempo e dei visitatori.

Non che nella Chiesa di San Marco si abbia cercato di trovare un'alternativa al mosaico più artistico, perché comprendendo i due sotto l'aspetto "produzione e costo", non pensò di fissare delle differenze approvvigionabili. Senza dubbio però dimostra una piccola variazione sul passato. Dal secolo XI al XV circa, come accennato prima, mentre Venezia era in piena espansione (chiesa di San Marco, i Frari, la Ca' d'Oro, e via di seguito), abbognava di mano d'opera qualificata ed anche di mano d'opera facilmente qualificabile!

Voglio fare un breve accenno al pavimento della Cattedrale di Siena (vedere foto #2). Questo pavimento non è mosaico, ma lastre di marmo, più o meno grandi, di diversi colori, messe in modo che, con l'aiuto di scalfiture superficiali, riempiano di cemento scuro per maggior risalto, nonché l'uso di diversi colori di marmi impiegati alla biografia del disegno, alla fine mostrano un pavimento figurativo di altissimo valore e bellezza. Non è da pensare che questo fosse stato intuito come una variazione al mosaico antico, ma un altro modo di esprimere di certo! Ma qui andiamo fuori dal nostro argomento.

Venendo nell'entroterra e in Friuli:

Il periodo dell'espansione dell'edilizia urbana di Venezia, coincide così l'espansione territoriale nell'entroterra, che nel 1420 porta i veneziani in Friuli. La zona del Friuli è sempre stata zona disgregata a tempi di migrazione, in particolare la zona della Dista Tagliamento. Fra le genti del Friuli che potevano godere, per così dire, dell'industria del legname (gasse di montagna), della tessitura (gasse della Cravina), del vino e dell'agricoltura (zone collinare e basse pianure); la Pedemontana della Dista Tagliamento, fra i torrenti maggiori quali il Cosa, il Meduna, il Colvera, il Callesa e molti altri torrenti (chiamati rugh), han lasciato una zona salsosa e povera.

Da qui, specialmente in seguito dell'occupazione veneziana in Friuli, la gente della zona della Dista Tagliamento, doveva emigrare a Venezia per trovare lavoro secondo le loro abitudini e capacità. Soprattutto, ad esempio, che i Paesi di Polifabro, Fisanico e forse i paesi della Val Tramontina, si dedicavano a fornire Venezia con dei tronchi di rovere per le fondamenta dei loro palazzi e altri legname per l'Arsenale, nonché paglieri (pece), per calafatare il legno delle loro barche. La zona di Montebello Valcellina fino a Sacile, forniva i carmentri. I muratori e stuccatori venivano a Venezia dalla zona di Benago, tanto che venivano chiamati "Benagiani", nomignolo che si è poi trasformato in cognome che dura anche al presente.

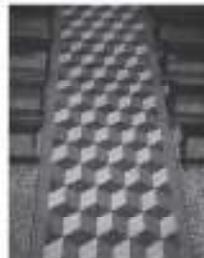
Fra i paesi della Dista Tagliamento rimasti, lasciamo fuori Meduno che godeva di case di una pietra usata per chiese (pianchiaro, balzane, scalfi, colonne, altari) (vedere foto #3); e per case (focolari, rigonfi di finestre, di porte). Lasciamo fuori anche Maniago, che godeva dei suoi batiferi con l'industria di altrezzi di ogni genere (sembra che fin dal tempo dei romani e di Concordia Sagittaria). Non rimanevano che le genti dei paesi di Sequila, Colle, Cavasso Nuovo, Parma, Arba, e via per Testis, Basoldella e Vivaro. Dal momento che l'industria del "Terrazzo moderno" è stata portata nel mondo da gente di questi paesi, viene spontaneo pensare che molti dei loro antenati avessero iniziato a Venezia a lavorare nel mosaico e quindi poi nel terrazzo.

Ed ora che passiamo così "dal Mosaico al Terrazzo":

Dopo questo lungo preambolo, quel che segue è senz'altro ovvio: la necessità di una maggiore produzione, richiesta dalla maggiore espansione urbana di Venezia, specialmente quando si medea che, per continuare con il marmo, rimanesse una montagna di detriti (adesso la maggior parte doveva essere lasciata nell'estero). Ed ecco la chiave di volta, per così dire: "Perché non fare una bordura in mosaico con un centro sola pure in mosaico e per il resto restare i detriti per riempire lo sfondo del pavimento?" Questa tesi dava subito dei vantaggi: aumento della produzione, calo dei costi, l'uso dei resti del marmo che passavano da detriti a graniglia per pavimentazione.

Qual è la compagnia di "Terrazzo" che non avrebbe pagato bene per poter utilizzare la "pacjarina" (vedere cos'è più avanti) ad esempio? Se questo è impossibile e non soltanto allora, ma ancora ai nostri giorni, l'uso dei detriti di marmo per creare un altro tipo di pavimentazione era possibilissimo, bastava l'idea buona al momento giusto! Dunque...

Paolo Brun del Re



General Interest

The Ottawa Senators! New Look, New Year, New Promise!

Article / Photo Giovanni

This year, the Ottawa Senators introduced a brand new look, one that intends to capture the true spirit and essence of the Ottawa Senators, incorporating subtle nostalgic elements of the past with a more current flare. The club dubbed the unveiling "a new era begins," and the 6000 to 6500 diehard in attendance of the unveiling were not disappointed. In fact, the Sens Army was in full force, and with last year's incredible play-off run still fresh in their minds, Stanley Cup hungry Ottawa fans welcomed the enhancement of the crisp, fierce, and modern Sens logo.

"We're glad they didn't change the logo too much. They just tweaked it a little bit," said Senators star Jason Spezza, who was graciously applauded with a standing ovation when he entered the room, adding "I like the retro thing, too; it's kind of a tribute to the teams in the past. It's a good look." Owner Eugene Melnyk proudly stated: "The new look for the Ottawa Senators not only recognizes the team's past success factors, it builds momentum for a new season. This is the fighting spirit we plan to bring to the ice in the 2007-08 season and beyond." ACut communications, who designed the logo, explained: "the club's up-



dated primary logo has been redrawn with bolder, crisper lines. The eyes of the Roman soldier now stare more sharply and directly at the viewer, with all facial features made more chiseled, tough and angular. The colours have been simplified, with no flesh tone in the face to create a starker contrast. The helmet and its plume have been made more substantial and better defined to frame the face. The top of the cap has been also been made more recognizable, with visible folds. The gold wreath with laurel leaves, which anchors the logo, has been reduced in size to give more prominence to the warrior while increasing its association with the letter "S". Furthermore, all 30 NHL teams will feature the new Rink EDGE Uniform System during the 2007-2008 campaign. The goal of the new more form fitting uniforms is meant to "enhance player performance and increase player protection and safety." The materials that make up the uniform are said to be "more breathable, more resistant to water absorption, and offers a greater range of motion."

With a new official look and positive momentum carried over from last year's incredible play-off run, let's hope that all of us die hard Sens fans will be able to witness the new logo being lifted to the skies on a Stanley Cup banner at the end of this coming season!

The Getty Museum's Strained Italian Relationship

The Globe and Mail, Canada

By Eric Reguly

California's J. Paul Getty Museum never had the best reputation in Italy and it's not because the Getty is fabulously wealthy — its endowment is worth \$5.6-billion (U.S.) — and can buy masterpieces when the struggling Italian museums can barely afford window cleaners. It's because the Italians think the Getty was built on looted art. Looted Italian art to be exact.

The Getty has acknowledged as much and has been trying to repair its strained relationship with the Italian government. The big gesture comes today, in Rome, when Getty director Michael Brand is to sign an agreement to return 40 art objects of the 52 sought by the Italians. They include the goddess Aphrodite, the marble and limestone sculpture bought by the museum in 1988 for US\$11-million. It does not include the so-called Getty Bronzes, which is probably the Getty's best known piece. The life-size Greek sculpture of a nude athlete, made sometime between 300 B.C. and 100 B.C., was bought for almost \$4-million in 1977. The possible return to Italy of the Getty Bronzes is the subject of a legal hearing in Fano, Italy.

The return of the artworks will not see the Getty turn into an echo chamber. As part of the agreement, Italy has agreed to lend Renaissance works, including some from the sculptor Bernini, to the museum later this year.

Italy has been at war with the United States for years over allegedly looted art. A 2006 book called the "Medici Conspiracy," subtitled "The Illicit Journey of Looted Antiquities from Italy's Tomb Raiders to the World's Greatest Museums," claims the Getty was particularly lax in establishing the provenance — the documentation that records the discovery and ownership of artworks — in parts of its collection.

One of the key characters in the book, written by Peter Watson and Cecilia Todeschini, is Marion True, the Getty's former curator of antiquities. She and famous American art dealer Robert Hecht were indicted in Italy in 2005 for conspiracy to traffic in illicit antiquities. True, who denies the charges, resigned from the Getty in 2005 over an unrelated ethics scandal. The True and Hecht trials are underway in Rome.

Giacomo Medici, the Medici in the "Medici Conspiracy," is appealing a conviction on related charges. Police found that his warehouse in Genoa contained thousands of apparently looted antiquities. It provided clues to a sophisticated network of tomb raiders, thieves and art dealers who operated throughout Europe...

Italy's Debate on Alternative Energy Cranks Up

MILAN (Reuters) - Italian government officials look to newspapers on Saturday to prod citizens to embrace energy efficiency and renewable power sources, as the country's heavy dependence on nuclear power is under fire.

"We are not even if it's not swear," Economy Minister Romano Prodi told La Stampa newspaper.

"It's important to improve the technology in the future, smaller plants, less waste, now?" he said.

Italy, which is imports for its nuclear power in a country has seen politically reopen the debate over

Italy needs to diversify gas where imports total 85 supplies from Russia hit the

Last week, the country's there could be blackouts if the infrastructure for alternative global administrations to open

In 2008, Italy is due to complete a gas import pipeline, which Russia's state-owned

energy supplies — especially for percent of needs. Shortfalls in gas country in a harsh 2006 winter, biggest power producer Enel said year because Italy did not have supplies — a push for reactors re-up to building of gas terminals.

plots an 8 billion cubic meters off-shore wind farm — an alternative to its heavy use of pipelines, which are unreliable.

Bersani said his policies for industry focused on innovation, on energy efficiency technology and sustainable transport, adding companies themselves had eagerly turned to photovoltaic energy and ecological buildings.

"In the next budget, incentives will be improved and it will be like that for years to come," Bersani said.

Cabinet undersecretary Enrico Letta told *Il Messaggero* newspaper that in rejecting nuclear power in 1987 "we lost a great opportunity."

Letta said gas "is the only way to avoid returning to oil," adding that "it is the cleanest energy source and the one to use if we want to limit oil and not overstretch the use of coal."

He said Italy could look at taking stakes in neighboring countries' nuclear power generators, such as France, Slovenia and the Czech Republic.

"We have to do it in a way... that makes them a bit ours too," he said.

Enel used to own all nuclear power stations in Italy and has recently started building up its nuclear portfolio outside the country, taking stakes in plants in Slovakia and other central European countries. It will boost nuclear to 15 percent of its total output with its joint purchase of Spain's Endesa.

Letta said photovoltaic energy, which has recently been given incentives by the government, was another option, and together with wind and bio-fuels, could be developed in Italy's poorer south.

"My idea is to have a deal between the central government and the regions of the south... taking a big bet on the south becoming a platform for renewable energy production," he said.

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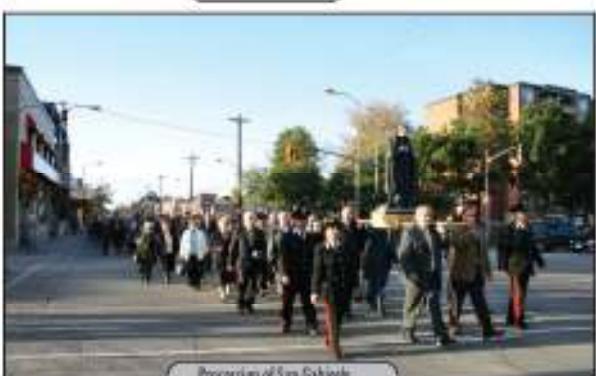
Festa di San Gabriele September 17, 2007



Father Paul is giving the host.



Guests of Feast



Procession of San Gabriele



Ottawa Police Pipe Band

Abruzzese Associations receives the President of the Italians Note



Maria D'Angelo e Presidente di A.N.I.A.



Centro Abruzzese Canadese Executive Committee



Francesco Ricci and Italian President



Nello Icipari, Carter Giulietta, Angelo Fazio & Nick Baglow



Presidents of the Abruzzo Associations



Guests attending Reception



Committee Members of the Centro Abruzzese

www.ilpostinocanada.com

General Interest

La Bella e La Bestia

By Ilaria Kizati

Once upon a time, long ago, there lived a rich Baron with his three daughters in Cosenza, Calabria. Barone Boccaccio was indeed ridiculously rich. His youngest daughter was named Bella and the name certainly suited her. Bella was a raging beast with long dark hair and beautiful dark eyes. Bella was so beautiful that she literally "stopped traffic." Whenever she went for a walk down the road from their estate, any man riding by on his horse would bow in his leather. The horse would be hypnotized by Bella's hypnotic beauty and the rider would also be stunned. The horse would come to a dead stop! Since Bella was pure of heart she would never harm the horse and ride with some water and then remnants they would go.

However, Barone Boccaccio lost all his wealth one day and he had to move to the country with his daughters. Luckily, one day, the Barone learned that one of his ships has come in to be repaired to the city. He asks his daughters if they would like anything as a gift while he is gone. The Barone's two oldest daughters, thinking that the Barone's wealth has returned answered in Calabrese and in unison, "Vogliamo vestire bella e una ill' orna." This translates as, "We want beautiful dresses and gold rings." Bella said, "Voi siete amate una rosa." This translates as, "I only want a rose."

When the Barone gets to the city he realizes his ship has not returned and is upset about not being able to get his daughters their gifts. On his way back home, he gets lost in a forest. It starts to rain and he sees a castle and enters it for shelter. Inside he finds a table spread out with food and a sign saying, "Mangi." This means "Eat." There is another table filled with wine and a sign saying, "Bevi." This means "Drink." So the Barone ate and drank until he felt joy back in his heart. He was about to leave when he spotted a beautiful rose garden. The Barone picked the most beautiful rose for his daughter Bella. Just then an ugly Beast appears and tells him that for picking the rose and accepting his hospitality, the Barone has to be his prisoner forever. The Barone was thinking to himself, "Ma che brutta Bestia, o piumata de nobile?" This translates as, "My what an ugly Beast, he is uglier than dirt!" The Barone begged the beast to free him saying that he only picked the rose for his daughter. The Beast agrees to let him go on the condition that he gets the girl the rose was intended for. As the Beast said, "Na femmina bella per na rosa bella." The translation is, "A beautiful woman for a beautiful rose." The Barone thought to himself, "Ma chiss' e passo, e na bella rosa per na femmina bella?" This translates as, "This guy is crazy it should be a beautiful rose for a beautiful woman!" The Barone was horribly upset but he agreed to the Beast's request.

When he returned home the Barone tried to hide the arrangement from Bella. Bella got it out of him and willingly agreed to go to the Beast's castle. Once Bella gets to the castle, the

Beast treats her like a guest rather than a prisoner. The Beast gives Bella gorgeous clothes to wear and delicious food to eat. At dinner time they have long conversations about philosophy, literature and art. For a Beast, he certainly was well educated and cultured. Bella thought to herself, "Ma chiss' e intelligente!" This translates as meaning, "My this guy is intelligent!" At the end of every meal the Beast tasks Bella to marry him, and Bella declines his offer explaining that she rather just have him as a friend. As the days turned into weeks, Bella missed her home and begged the Beast to let her go and see her family. The Beast agrees to let her go only if she returns exactly one week later and not one day later. Bella agrees to this and sets out for home.

Once Bella returned home, her sisters were surprised to find her well fed and dressed in expensive clothes. Bella's sisters spoke in unison, "Nura a Bestia te trova buona!" This means, "So the Beast is treating you well!" The sisters grew to be "jealous" of Bella. They knew that Bella had to return a week later so they begged her to stay one more day. The older sister devised a plan to trick Bella into staying. She said to the younger sister, "Metiamo chiudi a luci cusi Bella crede chi stava clangendo." This translates as, "We will put onions in our eyes so that Bella thinks that we are crying." When Bella caught sight of the two "crying" sisters her heart grew weak with emotion and she agreed to stay for one more day.

Bella returned to the castle one day late. She looked for the Beast inside the castle but could not find him. Bella went out to the garden and there she found the Beast. She was shocked to find him lying beside the rose bushes moaning. The Beast was saying, "Ma che grande dolore!" This means, "Oh what great pain!" You see the Beast was dying from a broken heart because he thought that Bella would never return to the castle. Bella looked at the Beast and her heart swelled with emotion. She started crying "communi fumanti" or "like a water tap." As she cried she told the Beast how much she truly loved him. As Bella's tears fell on the Beast a magical transformation took place. The ugly Beast was transformed into a handsome prince! Then the Prince explained to Bella that he had been turned into an ugly Beast by a fairy. It was only Bella's true love for him despite his ugliness that had the power to break the magic spell and transform him back into a Prince. They realized that they both truly loved each other and decided to get married. Then they lived happily ever after. The moral of the story is love is a beautiful, powerful thing and it has the power to transform anything into a beautiful thing!



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Community Events

La Vendemmia Wine and Food Show



Too Many Women Doctors

Corriere Della Sera

In 2017, only two doctors in ten will be male. Surgeons and urologists dwindling. Federation of medical associations warns that countermeasures must be taken

ROME – Can you imagine a man letting himself be examined by a female urologist? In a couple of years' time, this will be a situation that many men who are currently reluctant out of pride or embarrassment will have to accept. Italy's medical profession is rapidly changing sex. Already, some 60% of the students at faculties of medicine and surgery are female and forecasts predict that in the next ten years, as many as eight white coats in ten will be worn by women. The topic will be on Friday's agenda at a major conference organised at Caserta by the FNOMCIO, the federation of medical associations chaired by Amadeo Bianco.

Dr Bianco's warning is based on figures collated by his deputy, Maurizio Bernatti: "We have to address the future differently, otherwise some specialisations, especially the ones that today are single sex, will be facing a crisis. I am very much in favour of women doctors but I do admit to a certain concern. We have to design a system that will ensure quality and potential without reducing supply".

Hospital roles will be turned on their heads with bearded doctors and nurses in trousers. There is also a new trend in nursing. Once, nurses were female but nowadays the profession offers more promising prospects for men. Nursing is no longer just about care and has acquired a managerial, coordination-oriented focus. In other words, old-style ward sisters are on the way out.

In the world of medicine, the fields traditionally denied to women are now open to

These include prestigious surgery specialisations like neurosurgery and cardio-surgery, not to mention those that deal with diseases of the intimate regions. Vincenzo Mirone, president of the Italian society of urology, reflects on the figures. There are only 173 women out of 2,200 urologists in Italy. "Let's be frank. We men are never going to let a female examine our prostate nor would we be happy if a woman prescribed us with a drug for impotence. I mean it's not nice to hear a woman telling you that you need Cialis or Viagra". Dr Bianco suggests a way to offset the impact of the female invasion in hospitals and family doctors' surgeries, where numbers of women have tripled. "

There's a danger of a shortfall in surgery or orthopaedics. People think, wrongly in my view, that only men can operate because they are stronger, cooler and more courageous. And there are also objective difficulties. For example, operating theatre hours are hard to reconcile with a family. We need to rethink shifts and maternity conditions". The FNOMCIO president is not in favour of quotas that would set aside jobs for the sex that continues to be stronger, at least on the management front. The medical profession may be undergoing a sex change but most heads of departments and top managers are still men.

Lorenzo Sassi, a dental surgeon and member of the Uilde medical association council, stresses that a change of culture is needed. "A lot of people are still suspicious of us women", she says. "Patients call me 'Signora', not 'Doctor'. If I have to extract a tooth, their attitude becomes negative. They think that you need to be physically strong to be good, and that women don't have that strength. In short, it's going to take time before men get used to going to a female urologist without an appointment, the way we used to go to male gynaecologists".

Lifestyles

The Olive Oil Seems Fine. Whether It's Italian Is the Issue

New York Times

By Clifford J. Levy

To divine the secrets of the famous Italian olive oils that are exported from the famous Italian countryside here, it is instructive to go right to the source. Not endless olives growing in fields tended as if they were old friends, but more typically, a chemist's tanker truck bearing foreign olive oil.

Trucks hauling many tons of olive oil at a time arrive regularly at the new ultramodern factory here that bottles Filippo Berio, a popular brand in the United States that portrays itself as an old-style favorite from a land where olive oil is the national nectar.

Into the Berio containers, the ones with labels that say "Imported from Italy," goes olive oil from Spain, Greece and Tunisia.

Occasionally the oil is from Italy itself, though usually not from Lucca, the celebrated olive-growing region in Tuscany that is the factory's home.

The Italian olive oil industry has long been consumers the world over want to buy because it's supposed to be the finest, most aromatic oil in the world. And so the industry finds a way to give it to them, sort of.

In truth, Italy does not grow enough olives to meet even its own demand, let alone foreigners'. Spain, not Italy, actually has the world's largest olive harvest. As a result, Italy is one of the world's leading importers of olive oil, part consumed, the rest exported with newly assumed Italian certificates.

The industry has a ready justification: what is important is not where the olives are picked, but where the oil is refined and blended. The oil is Italian, the argument goes, because it has been processed by skilled Italian experts who choose oils from around the Mediterranean to create an oil for the foreign market.

"Our object is to make our customer satisfied, regardless of where the oil comes from," said Alberto Fontana, president of Salvo, whose family has exported Filippo Berio for five generations.

He said that depending on the year, as little as 20 percent of the oil in Berio might come from Italian olives. (Berio's main rival, Bestoll, which also has roots in the Lucca region, uses foreign oils, too.)

In fact, for all the history proudly described on its labels, the Berio brand is not available in Italy. Salvo produces oil for the domestic market under a different name.

Nary an olive nor an oil press is visible here in the new \$30 million Salvo factory. Instead, as much as 100,000 tons of olive oil a year is produced with a computer-controlled army of 30-foot-high storage silos, mixing vats and assembly lines. Extra virgin olive oil, the finest grade, needs little processing, while lower categories are heavily refined.

For export, the factory even churns out an extra light olive oil, a bland concoction that is about as enticing to a native Italian palate as head of SpaghettiOs.

Whether the Italian practice is proper depends on the interpretation of different laws in Italy, the European Union and the United States. As the producers carefully point out, it's a Belgian chocolate that uses cocoa from Ivory Coast, does that mean that the chocolate is African?

To which at least some American consumers and the Spanish olive growers say, horseshit.

More than a trace of Mediterranean pride is at stake. The Spanish industry, unable to develop as robust a consumer reputation around "Imported from Spain," has long resented especially regarding the vocals for the Italian lip-smacking.

Better marketing might someday improve the image of Spanish oil, but meantime, the Spanish growers say, the Italians might improve their own packaging and advertising with a bit more frankness.

"They are just pretending that their product is Italian," said José Gómez of the New York office of the Trade Commission of Spain.

A New York lawyer named Marvin L. Frank agreed. In the late 1990's, Mr. Frank responded to the Italian business custom with an American one: he filed a class-action lawsuit against Bertoli, charging that it used deceptive packaging and advertising, including slogans like, "Born in the Tuscan Mountains."

Mr. Frank said he settled after Bertoli agreed to modify its labels. Now, fine print on the back label indicates the oil's countries of origin, even though the front label still says "Lucca" and "Imported from Italy." Bertoli's lawyer in the case would not comment on it.

Fontana of Salvo said the company had recently added similar type to its back labels for exports to America and would eventually do so for other countries.

Perhaps most disconcerting are the Italian olive growers themselves, who grumble that the Italian producers are dishonest and buy up much Spanish oil because it's cheap. That, stated Nicola Ruggiero, president of Unaspol, the Italian growers association, is the only advantage of the Spanish oil.

"Their oil has a bad odor," he sniffed.

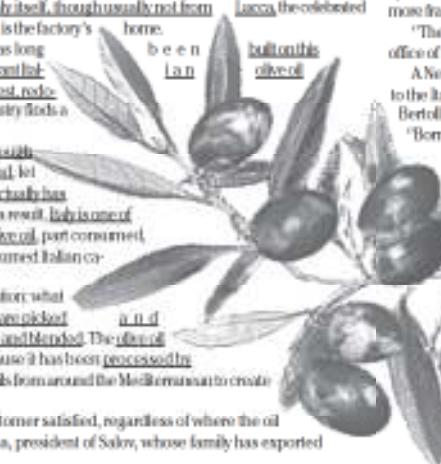
His view is not widely held by olive oil connoisseurs, who said the Spanish oils can be as outstanding—or as poor—as the Italian ones.

One effect of the dispute is that more Italian oils are prominently indicating that they are made from only Italian olives. But they are generally more expensive.

And even so, given that it is difficult to trace an oil's source, olive oil fraud is not uncommon in Italy. Giuseppe Fugaro, a senior Italian agricultural official, said he brought more than 1,000 cases of fraud last year, involving label tampering and other unsavory practices.

Asked about the legality of using foreign oil and describing the product as imported from Italy, Mr. Fugaro smiled and said there was nothing that he could do.

"It is not fraud," he said, "but it is cheating."



Not Grandpapa's Grappa

The Wall Street Journal

Grappa, an Italian brandy made from the detritus of winemaking—grape skins, seeds and, once upon a time, stems, too—long had a reputation as awful liquid oil, a peasant staple cobbled together from leftover bits that nobody wanted. But no more. Grappa makers began reinventing the whole concept of the spirit in the early 1970s, turning it into a rare, artisanal luxury. The trend was neither phony nor fleeting, and the boutique grappas available in the U.S. merit their premium prices.

Typical of the comments grappa provoked in the mid-20th century are Jane Nickerson's in the New York Times. In a roundup of brands available in the city in 1935, she declared that grappa "is a thrifly distilled" from "the residue in wine vats." The stuff sold at Gimbel's, she wrote, "is coarse, earthy, a man's drink if ever there was one."

Not only a man's drink, but if Ernest Hemingway is to be believed, a seedy man's drink. Papa suggests that at its best, grappa is a rustic, martial spirit—stuff to drink just before battle. But in the 1923 short story "Out of Season," grappa makes a telling appearance as a cheap buzz. A young couple visiting Italy go fishing, only to find that the guide provided by their hotel, a man called Peduzzi, is the town drunk.

Before showing up for an afternoon with rod and reel, Peduzzi had already managed to drink all the grappa that he could. But he's still thirsty. Leading the couple through town... "Peduzzi stopped and brought his empty grappa bottle from an inside pocket of his old military coat. A little to drink, some marsala for the Signora, something, something to drink." The young lady is sullen, appalled by the spectacle; the young gentleman is distracted, wondering "what in hell makes him say himself? That's what Max Beerbohm [the cartoonist] drinks." But Hemingway's got a point about marsala in that even Peduzzi wouldn't think of pushing grappa on his society clients.

What a remarkable transformation grappa has undergone. Not only is the good stuff extremely good, but at least in the U.S. it has managed to crowd out the bad. Most good liquor stores make room for some pretty sketchy splits. Even those with excellent selections of single malt Scotches provide plastic liters of generic whisky; the parade of pisco vodkas marches alongside Pappy. Not so grappa—if the stores I visited are any indication, it is now almost exclusively a luxury good.

None of the grappas I bought were coarse, and several were truly fine. One of the first I tasted was from the Nardini distillery, one of Italy's oldest. You're more likely to find its almond-flavored brandy called Mandorla on shelves, but its plain Aquavite is a good baseline for well-

made and straightforward grappa in the traditional style. It wasn't harsh, but it was hot on the palate, with the alcohol burn eclipsing the taste of the grapes. If you were looking for grappa to add to your espresso—a drink that Italians call Caffè Corleto—the Nardini would be an excellent choice.

If for no other reason than that it is so damn expensive, don't waste Nonino grappa on coffee. In 1973, fourth-generation distiller Benito Nonino and his wife Gianfrida created what has since become the standard in many grappas—a spirit made not from any and all the grapes at hand, but from an individual variety. The Noninos' first effort was with an obscure regional grape called picolit. It was such a sensation when it first appeared that now most fine-eate grappa distillers focus on single-varietal expressions—and produce a staggering variety of those.

The picolit remains one of the Noninos' signature grappas, and it comes in their impossibly delicate bottle—a small sphere with a slender cylindrical neck. I was sure it was going to shatter in my hands as I worked to coax out the obdurate cork. The grappa inside is every bit as refined as the bottle—though perhaps too refined. The Nonino is elegant to the point of austerity, ascetic in the extreme.

Similarly subtle were grappas made by Lagù from bardolino grapes, and the Sarpa di Poll from marzemino grapes. Vodka drinkers looking to branch out should give them a try. The Poll was particularly ingratiating, light and limpid, with an elusive sweetness. It was also the best value of the tasting.

But far and away, my favorites among the grappas I tried were those from the Marzola distillery. From the first moment of opening the bottles, a fresh, bold scent signaled that these grappas were in a style entirely different from that of their refined cousins. I couldn't decide which I liked more: the Marsala made from marsala grapes, with its soft, caramel-rich feel in the mouth combined with the bright, clean taste of the fruit, or the lamberti variety, round and goopy with a hint of port. These are exuberant grappas, flavorful, complex and delightful.

These are not the sort of grappa with which poor old Peduzzi would have refilled his empty bottle in "Out of Season." It's worth noting, by the way, that Hemingway wrote to F. Scott Fitzgerald in 1925 that the fiasco of a fishing trip had actually happened to his wife, Hadley, and himself. Hemingway wrote the story "Right off on the typewriter without punctuation" and meant for it to be "tragic." He'd reported his drunken guide to the hotel owner; Hemingway confessed to Fitzgerald, fied, the man "hanged himself in the stable." That last bit the author left out of his short story.

Entertainment & Food

In Italy, Winemakers go Native

Los Angeles Times By Tracy Wilkinson, Staff Writer

MONTEBOSCO, Italy. Vittorio Cavalli crouched in his vineyard on a terraced slope overlooking the sea. He was shaded by a thick canopy of vines, plump bunches of grapes hanging like mini-chandeliers. In a couple of days, he and his family would launch the vendemmia—the harvest.

The small, delicate grape that Cavalli makes will go to make a fine wine that is available only in this northern corner of Italy, one of six regions he says that “you give a bottle to the doctor so he’ll take better care of you.”

Cavalli is part of a growing movement across Italy to return to native grapes, rethinking the tasks of the international mass market and embracing a regional-based tradition of winemaking that goes back thousands of years. But like the vines in Italy as a whole, these old-style producers face a platter of modern-day challenges, including European Union restrictions, high costs and global warming’s effect on the way grapes are harvested. “We call it native viticulture,” said Matteo Bonanini, head of a cooperative of grape growers here in the Cinque Terre region. “You have to be really dedicated.”

Bonanini was overseeing the delivery of hundreds of pounds of freshly picked pale-green grapes to the co-op’s press. Gentleman farmers armed with grape-picking shears tended to the vines of their flats, while miniature pickup trucks hauled in mounds of the heavy vines used to steep and clog that even miles cannot navigate some of the terrain. The vineyards, once the locals say,

Grapes were being poured into the press, enzymes added and the liquid stored for fermentation. Gigantic wasps flitted about the bunches of fruit, and a farmer occasionally plucked a grape and popped it into their mouth. The people down the olive and mustard oil of a supermarket. Few in this panorama of green oil and blue seas, known as Italy’s Riviera, can make a living as vintners, so they tend their pastures and harvest grapes as a sideline, “a passion, not a job,” Bonanini said.

If Cinque Terre co-op will produce on average 200,000 bottles of the region’s eponymous crisp, white wine, of which 2,400 bottles will be exported to California. Across Italy, the more sweet wine that he, Cavalli and a few others make will not leave these shores, at least not in significant quantity. It’s “a leakage of its own,” Bonanini said. That these vines are being bottled at all is perhaps a cultural miracle, because, according to an important shift over the last decade in Italy, the world’s second-largest wine producer and home to more grape varieties than anywhere else on the planet.

Wine has been produced here in Italy for millenniums. The Romans trade wind 2,000 years ago, the Etruscans before them from out of those mountains, the Italians settled on the land and climate—with little emphasis on technology—to yield cheapish Chianti, Friuli and other such vintages. In the latter part of the 20th century, they began importing better techniques and transformed Italy into a major exporter of quality wine.

At the same time, however, scores of Italian vintners abandoned native grapes and planted imported varieties such as Cabernet Sauvignon and Merlot. They were following the logic of the day, obeying the whims of influential wine critics. “It was to define the regional wines and a measure of rich Italian identity,” the entirely Italian vintners found it difficult to compete with “New World” producers such as South Africa and Chile, which could make chardonnay more cheaply.

And so many Italian vintners began returning to their roots, practicing a craft they say synthesizes the soil, the climate and the personality of the former. “All over Italy, there is a reevaluation of native vines, leading to very encouraging,” Brian Anderson, a leading expert and author on Italian wine, said from his home in Tuscany. “There is more and more interest in the search for new tastes and regional distinctiveness,” Anderson said. “It’s a publishing people who are tired of the standardization that took place for so long.”

As examples, he cited the success in the Nero d’Avola grape from Sicily and the Aglianico

from the Campania region—even Tuscany’s Sangiovese grape, which has been cloned into a premium variety used in the best bottlings. All made comebacks or were given a new lease on life in the cosmopolitan world.

In Cinque Terre, vintners use an exact formula that combines indigenous Bosco, Vermentino and Albarola fruits. This kind of winemaking is not easy, nor is it inexpensive, Anderson and others said. It requires meticulous processing, careful cloning of vines, and sales and promotion in markets that may be obsessed with a few familiar names. Added to that are new challenges.

This summer, the European Union proposed a major overhaul to the continent’s \$15-billion, heavily subsidized wine sector, with the goal of reducing a glut of wine and making the business more competitive. In Europe, imports are growing faster than exports; the EU spends hundreds of thousands of dollars a year to buy unsaleable wine and convert it to ethanol and other industrial products.

Among the EU’s proposals: paying growers to uproot nearly half a million acres of vineyards; banning the addition of sugar to fortify the alcoholic content of wine (a technique favored in Germany and other northern countries); allowing the use of wood chips to add flavor (common among New World makers). The proposed regulations have gotten a chilly reception. Some producers don’t want to lose subsidies for their surplus, and others worry that loosening the rules on processing would undermine centuries of tradition and undercut the reputation of premium crus.

Global warming is also having an earth-shaking effect on Italy’s viticulture. Higher temperatures have forced the acceleration of many of the season’s grape harvests, by days and, in some regions, weeks. Italy has been weathering its hottest seasons on record. “On average, in all of Europe, the harvest was ahead of schedule,” said Luca Zai, an Italian wine expert and agriculture official in the northern Veneto region. The news is not all bad, however. The yield will be down by as much as 15%, officials say, but the quality is expected to be superior. Simone Olandini, an agronomist at the University of Florence who co-wrote a study on meteorological conditions’ effects on wine, said higher temperatures are good for quality. “The hotter it is, and the less it rains, the better the wine is, up to a certain range,” he said.

In Cinque Terre, the challenges sometimes seem overwhelming, and people wonder whether, here at least, they are a part of a vanishing enterprise. The average farm is just 3,000 square yards, less than an acre. Every time the church bell tolls for a funeral, the residents have a saying: “There goes another 3,000 yards.”

Once upon a time, the vineyards sloped almost to the sea; farmers harvested by boat, on this “land where people fished grapes,” as Italian Nobel Prize laureate Eugenio Montale wrote in the last century. Today, only about 150 acres are dedicated to top-quality vines in Cinque Terre, the co-op Bonanini said, compared with more than 1,000 in generation ago. (Cinque Terre, whose name means Five Lands, is actually a collection of five villages connected by trails that jet spectacularly over the sea.)

The co-op tries to encourage vintners to stick to it by giving away 5,000 saplings every year, paying top prices for the grapes and building hillside monorails to ease transportation of the crops. The co-op makes a small profit, most of which it plows back into the business. More than creating wine, Bonanini says, preservation of the vineyards is crucial to the conservation of this fragile land of stone-walled terraces, part of a national park and a UNESCO World Heritage Site.

Bonanini followed his father into an agricultural job, but he knows his own children will not do so. “We try to get people to remain on the land, but my worry is the vineyards will die,” Bonanini said. “It’s a generational question, and we cannot kid ourselves. In the older generations, the fathers had an emotional tie to cultivating vineyards; it takes people back to a time when they were younger and worked the land for a living,” Bonanini said. “The emotional tie becomes weaker with generation to the next.”

Italy Wine Makers See Small but Fabulous Crop

Reuters By Stefano Riva

MONTEPULCIANO, Italy. As a dozen people walk their way up a Tuscan hill picking up heavy purple grapes, they look up at the sky, bring out their cell phones and seem to be taking a photo of the wine harvested in Italy.

Italy, Europe’s second largest wine producer after France, is heading for its smallest grape harvest in 30 years with output falling 12 percent to 40.5 million hectoliters, according to a recent wine industry forecast.

But with the last summer war in Libya, Europe’s third and fourth wine producers, Spain and France, suffered massive Bradisella di Montepulciano and Nobile di Montepulciano wine growers and makers do not seem to be worried about an estimated 15-16 percent fall in output in the region as long as quality is good.

“It will be a great vintage, of the best quality,” said Enrico Gattavecchia, chairman of Consorzio del Vino Nobile di Montepulciano, which represents 290 growers and makers of the wine which traces its history back to the year 743.

Makers of typical Montepulciano wines—Nobile and Rosso—which belong to top quality categories like DOC (Denomination of Controlled Origin) and DOCG (Denomination of Controlled and Guaranteed Origin) have always bet on quality rather than quantity to win consumers’ hearts, Gattavecchia said.

“We are not that worried about the output drop,” he said.

Predominantly dry weather this year has reduced production yields, or the amount of wine produced from a certain amount of grapes, as grapes have developed a thicker skin and less liquid, but also boosted their sugar content, wine growers said.

“The grapes are fabulous,” said Aldo Maria Davidi, whose family makes about 80,000 bottles of red wine a year, a small contribution to Consorzio’s total output of about 8 million bottles, which include Rosso and Nobile di Montepulciano.

Gattavecchia said vineyards in Montepulciano this year were practically untouched by mildew, a wine grower’s nightmare, and carries on. “Grapes are very healthy this year,” he said.

By contrast, grapes in the south of Italy, where most of table wine is produced, suffered from mildew, with Sicily hit particularly hard and output falling 20 percent there, according to a study conducted by the industry body Unione Italiana Vini and agricultural research centre ISMEA.

Italian wine growers said favorable weather at the crucial final stage of grape maturation from the end of August has also boosted future wine quality.

“It will be a five-star vintage,” said Alfonso Contucci, whose family has been making wine in Montepulciano for the past 500 years.

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Announcements

Beppe Grillo: The New Clown Prince of Italy

Independent - London, England, UK

Last week he was just another comedian. This week Beppe, robust (and funny) when teasing Silvio Berlusconi; Sabina Grillo "tousle-haired, bearded, foul-mouthed and 59" is *Cazzurro*, whose cruel impersonations of the men they call something else. But what exactly? Is he a new Mussolini in the "psicosano" ("the psychotic dwarf") led to her show being axed making a reckless demagogue who threatens to overturn the by RAI after a single episode. established order and replace it with God knows what? The

But Mr Grillo has paid high dues longer than anyone else, and godly from the blogosphere spreading wild, anarchic ideas about for many years has mined material from the rich seams of abuse democracy of the base? Or simply the man who is giving Italy's and corruption in Italian public life. His live shows have long involved political tub-thumping. He trained as an accountant

was in no mood to soften his message or tender olive branches. The "up yours" tone continued unabated.

Then on Sunday he went a step further, announcing that his blog would give its backing to independent candidates for local elections who fulfil the criteria of openness and who remain separate from the established parties. "Candidates who adhere to the requirements will receive a certificate of transparency from beppegrillo.it" he wrote on the blog yesterday.

Italy is still digesting the significance of this announcement. In a little over a week Beppe Grillo has gone from being a satirical comedian, to a putative leader, to the actual leader of a de facto group of candidates, whom he will vet before endorsing. So much flim-flam, you might think, so much self-chromancing nonsense in a country which specialises in it. But as Italy's serious newspapers have been forced to admit in the past week, Grillo is not to easily dismissed. Particularly given Italy's present political circumstances.

Fifteen years ago a revolution began in Italy after the exposure, by prosecutors in Milan, of vast and systematic bribery within the biggest political parties. The Christian Democratic party, dominant throughout the post-war years, collapsed and dissolved, as did the Socialists. The whole system that had kept Italy rolling along through the post-war boom years and beyond was finished. The First Republic was dead, long live the Second.

But the Second Republic was never properly born. Instead a billionaire crooner-turned property dealer turned media magnate called Silvio Berlusconi created a party called Forza Italia overnight, and swept all before him. In no time he was prime minister. He didn't last long the first time and soon the centre-left was back in power - but with all reforming zeal gone. They were out to survive, to get by, no more. Ten years later the great reforms demanded during the Tangentopoli years - reforms to the atrociously slow and distorted justice system, to media ownership rules, to the electoral system - remain unaccomplished.

The political parties are feeble, listless, constantly in flux; at the same time the political establishment is a closed, highly privileged entity, as dissected in *La Casta* (*The Caste*), a huge bestseller which exposes the corruption and nepotism at its heart. No-one doubts that Mr Grillo is moving into politics. "Certainly Italy needs a revolution," he said yesterday. "There is a democratic vacuum which we filled from the web. We've released a virus, and there is no vaccine against it. For 50 years Italy has been dominated by politicians whose interests are in conflict, always the same people."

"I myself was taken surprise by the size of the response to my call for V-Day. But this is not a demonstration of anger: it's a pure breath of air. There were no banners at the demonstrations, no violent incidents, a mood of good cheer. Italians were standing in line to sign our petition, smiling and standing in line. Have you ever seen Italians doing that?"



All it is talking about him. Last night prime minister Romano Prodi told a popular talk show: "You can't run a country as if it was a comedy show... Democracy is operated by political parties." And Italy's most trusted opinion pollster, Beppe Manzini, published the stunning news that fully 50 per cent of Italians would either "certainly vote for his [Grillo's] movement" at the next election or "consider voting for it".

It all started on 3 September. For the past four years Mr Grillo has written a blog, beppegrillo.it, Italy's most popular with 200,000 hits per day. On 3 September he left his vast virtual community out into the real world. They celebrated what he called "V-Day": "V not for victory but "vaffanculo": an extremely vulgar, though common, expression which corresponds closely to "F*ck off". "V-day" was "l'11 settembre", those being invited to go forth and multiply being Italy's politicians.

It might have fallen flat on its face, like other efforts to shake the established order in recent years. Some years back before becoming a comic. A burlesque joke against the Socialist farce-house film director Neri Parenti had a movement called la Cintola to thumb a nose at the left-wing establishment, led to him being banned from television in 1986. His appearing dancing ring-a-ring-o'-roses from Bohemian Rhapsody on the small screen since have been rare, but he has built a huge following with stage shows; and indignation against the movement quickly disappeared. No one doubts the degree of political disenchantment in Italy: Mr Prodi's government has the support of barely a quarter of Italians, and the slenderest majority in the Senate. Yet somehow the protests seem to fizzle almost before they start.

Not Beppe's, though. F-Off Day seemed ambitious for a movement confined to the blogosphere. The comedian called for one big rally in Bologna, home of Mr Prodi, and 250 in other cities around the country (and 30 abroad). But he knew what he was doing. Fifty thousand assembled in Bologna. Hundreds of thousands more gathered around the country. The idea was to collect signatures to demand a drastic new law banning convicted criminals from Parliament. Mr Grillo says there are 23 million and

In 2002, long before the firm appeared to be in trouble, he made gags about its accounting and manufacturing practices. The following year it nearly collapsed with an 8bn hole in its accounts. This was Mr Grillo's role in Italian life: the clever, raucous, job-thumping gadfly. But in the past week all that has changed. The turnout for "V-Day" surpasses the political establishment, and in the days that followed he maintained the initiative. Big gun columnists were called out to establish the man to condemn him as a dangerous demagogue, Mussolini in the making - but every nor of the canon only amplified his importance.

Having proved that he was, as claimed, the voice of a broad mass of disaffected Italians, what would he do next? The first

Contemporary hub has produced a succession of searing answers. On Saturday when he showed up at the Festa dell'Unità, the great annual jamboree, first of the Communists, now of the post-Communists, and received a loud ovation from

Mr Benito Po, awarded the Nobel prize for literature for Accidental Death of an Anarchist, is over 80 and still provocative; Roberto

the crowd, despite the fact that prominent among the people he

Benigni, Oscar-winning star of Life is Beautiful was for more was mocking and seeming was their highest leaders. Mr Grillo

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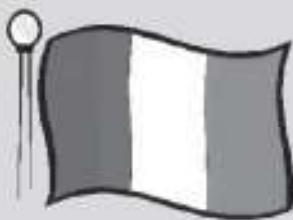
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