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V O L . 11 N O . 7 A P R I L 2010 :: A P R I L E 2010

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Filò Celebrates eight years honouring Italian Canadian Women



**Il filò celebra la sua
ottava edizione**

IL POSTINO • OTTAWA, ONTARIO, CANADA

www.ilpostinocanada.com

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www.ilpostinocanada.com

Publisher

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

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Printing

Winchester Print & Stationary

**Special thanks to
 these contributors for this issue**

Goffredo Palmerini, Renato Rizzuti,
 Maria Rizzuti, Dosi, Giovanni, Raffaella Plastino

Photographers for this issue

Rina Filoso, Angelo Filoso, Angela Ierullo
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CHIN OTTAWA | FM97.9

Submissions

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

Next Deadline

April 22, 2010

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Subscription rates

In Canada \$20.00 (includes GST) per year.
 Foreign \$38 per year.

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CUSTOMER NUMBER: 04564405
 PUBLICATION AGREEMENT NUMBER: 40045533

Letters to the Editor



Letter Adressed to Il Postino:

Dear Sir or Madam,

Attached is a letter to the editor of your newspaper in the form of an open letter to the president of the Italian Canadian Congress – Ottawa, Josephine Palumbo. It addressed several issues:

1. That she chose to support a national paper in Toronto instead of the media in her constituency.
2. That she stated that she represents 43,000 Italo Canadians in Ottawa and 30 Associations. I feel that if she actually represents us all then all of us should be able to vote in the next election instead of a select few with her membership cards at \$5.00 a piece.
3. That she need to call an elections immediately as it is due.

I am requesting a meeting of all 30 association in the next 2 weeks to democratically discuss the above points. You should also know that I intend to run against her for president. Copies of this letter have been sent to Il Cittadino di Ottawa, L'Ora di Ottawa and your publications. I appreciate your considerations of my letter for publication.

Best regards. Enzo Bertorelli

Letter Adressed to Josephine Palumbo:

Madam President,

As of this time it has been 2 weeks exactly since you signed for a registered letter sent by me that is identical to the one sent to the 3 Italian papers in the capital. Your signature for the letter is attached to this email. This letter constituted an official query to you and your executive. As the president, it was your responsibility to answer it from a standpoint of professionalism as well as common good manners and respect for the 43,000 people you claim to represent. We have received no answer whatsoever to our query as well as for an interim request a week ago requesting a current version of the constitution. I will not comment on your performance in this crisis. Rather, I would invite the 3 editors copied to comment in their periodicals as they see fit. However, know that that your time is up. At this time, several options have opened up for us. I represent a group of people that are extremely concerned with your management of the Ottawa Chapter of the Italian Canadian Congress. It is our intention to address it forthwith.

We are aware that the only action that you undertook as a result of our query was to call an immediate meeting of your executive and decide to postpone the election for an undisclosed amount of time because you have to be around to complete a 'large community funding project'. This is in complete violation of the constitution, not to mention the fact that we expect you and your executive to work on several 'large community funding projects' simultaneously a continual basis. That is what you are all there to do. These are, in a real working Congress, business as usual and certainly not a reason to postpone an election.

This is my last communication with you and I will not accept any replies from this time forward. The next communications will come from other entities that will not be as easily ignored. Please do, however, enjoy the last days of your presidency.

Best regards. Enzo Bertorelli, Ottawa, Ontario

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to / *intestato a:* Preston Street Community Foundation Inc., Suite 101 Gladstone Avenue 865, Ottawa, Ontario K1R 7T4

Tony Ieluzzi at Boynton Beach Florida March 2010



The Tony Ieluzzi Dinner Dance at the Marriott



Lorenzo and Denise Micucci with Friends



Tony Ieluzzi and Leo with Friends



Ottawa group at the Marriott at Boynton Beach



Sam Vitello with Family and Friends

Local Community Stories

Filò Speech delivered by Francesca L'Orfano

I would like to thank the organizers of the 2010 Italian Women's Filò for having invited me to be the guest speaker this evening and giving me the opportunity of sharing my work and ideas with you. Voglio ringraziare il comitato del Filò per questo invito. I also want to thank my three sisters Maria, Natalina and Rosalba for being here, my cousin Lucy, and my closest friend, my mainly twin, Isa. No matter what one achieves in life, without family, and friends to share with, the journey will not be as rewarding. I am especially thrilled that the theme this year is a celebration of women in the arts, bringing together two areas of my life that have been close to my heart in many different ways. I would like to share briefly some information about my work and research and welcome you to come and speak with individually either at some point this evening or contacting me at a later date if you would like more information. I realize many of you use this Filò event to reconnect with other women in your lives and use it as a wonderful social occasion and I definitely do not want to take away from that. My talk this evening will focus on two areas of my work: my artwork and my research. I will begin by discussing my artwork, which has been generously organized for display via power-point by Ariella Dal Farra Hostetter, Thank you Ariella.



As already noted, I was born and raised in Ottawa, by Italian parents who immigrated from Calabria during the large 2nd wave of immigration in the post-World War II period. From as far back as I can recall, when I was young I always remember liking to draw and creating images and things. One of my first special Christmas gifts was a spirograph set, bought by my sister Maria when she spent the money from her first part time job on buying us gifts. I still have that spirograph set. I would have to say that I was probably most influenced towards creativity by my mother who had always made many things with her own hands. While some of this was because money was very tight as the early immigration and settlement experience was challenging for many Italians beyond that of my own family, some of my mother's creations were because she felt making something was always better than just buying it. She made many things with her own hands from the pasta she fed us, to her bread, to our clothes, and even some of our toys. Sono stata probabilmente influenzata da mia madre che ha fatto sempre tante cose con le sue mani: dalla pasta in casa ai nostri vestiti e perfino i nostri giocattoli. My mother even until the few weeks before her death, was still making and baking her home made bread, which she willingly shared with all of her children, her neighbours, and even her doctor. Fine all'ultimo la mia mamma era una persona che faceva tutto a mano. Ci piaceva creare una cosa se poteva, invece di comprarla. My mother also had a love of her homeland Italy, a land that through choice and necessity she left for her newly adopted Canada. My artwork and my life in Canada are very tied to the culture and traditions of Italy. With much of my artwork I try to reconcile these ties, this relationship between two places, while at the same time enjoying the simple memories and feelings that resurface in my mind with the associations connected to the places that I have photographed while in Italy. Some of my pieces are intimate portraits of my connections to people and places. La mia vita attuale in Canada è molto legata alla storia e alle tradizioni italiane. Con molti dei miei lavori cerco di riconciliare questi legami, questa relazione tra i due paesi, godendo nello stesso tempo i semplici ricordi e sentimenti che riaffiorano alla mente tramite l'associazione d'idee di luoghi e di momenti che ho fotografato. I lavori, per lo meno, sono un ritratto intimo del paese e dei parenti. Many times as you can see in the images, my artworks use articles, the actual photographs, objects, such as stamps, or paper of things in my everyday world, an espresso pot, a grattugia formaggio, a pasta maker. I sometimes use these images to draw or paint or insert these items via collage into my works. Per i miei lavori riciclo spesso articoli, oggetti o carta che uso nella mia vita quotidiana, le cose che mi circondano, e se queste acquistano per me una certa importanza, le inserisco nei miei lavori per mezzo di collage.

It was through my own artwork and then eventually my work on a video about my mother that led me to the next chapter of my life in my academic research. Through my artwork and in the late 1990's I became more and more interested in my Italian cultural roots. I realized that I somehow needed to go back to learn and understand my past before I went forward. Durante gli anni novanta rinvenni sempre più interessata nelle mie radici culturali, rendendomi conto della ricchezza del talento e del genio che fanno parte delle mie radici italiane, e rendendomi conto che prima di poter proseguire avanti era necessario guardarmi indietro, conoscere il passato e le proprie origini. I miei viaggi e i miei studi fanno, appunto, parte di questo sguardo al passato, per capire e apprezzare le mie origini, e apprezzare non solo gli artisti che vennero prima, ma gli Italiani che fanno parte dell'emigrazione Italiana in Canada.

My interest in then going to York University to study Italian Canadian immigration history and film and video, developed in 1997 from my own video work, specifically Amalia. This is a video about my mother, her garden, and a trip back to Italy and my wanting to find a "place, a home" for the video, both contextually and historically. As noted my own artwork had always been connected to my Italian culture and the pull and push of trying to somehow integrate this heritage while living in Canada. It was only after beginning my work on Amalia that I realized I had never watched a film by an Italian Canadian filmmaker, nor was I aware of the existence of any Italian Canadian stories. As I videotaped my mother telling me the story of her arrival in Canada for Amalia, I realized that I really did not know very much about Italian history in general, let alone Italian Canadian immigration history specifically. What I had seen repeated over and over were characters and stories constructed of mostly negative ethnic stereotypes created by an American film industry. This is what led me to ask whether Italian Canadian stories had ever been explored in ways that went

beyond these ethnic stereotypes. Did Italian Canadian film or video makers even exist? The answers to some of these questions were addressed in the Master's thesis, "Challenging Exclusion: Film, Video, Identity, Memory and the Italian Canadian Immigrant Experience" (2002a). It was during my research in Toronto where I realized that while there are many Italian Canadians who are working in our film industry these works are sometimes hidden from view because the negative stereotype of Italian North Americans is dominant. I will not say very much about my work on combating the negative stereotype, as some of you may be familiar with my views on that, though of course I would be happy to speak with you about that privately; however, suffice it say that for myself the challenge for Canadian artists of Italian heritage in helping them to find a space of belonging in Canadian culture, necessitates that this space needs to be created by combating and challenging the negative stereotypes as many other ethnic groups have and continue to do. From the research at York, this led me then back to Ottawa and to Carleton University where I completed my doctorate and where I was brought full circle to look more specifically at film and video works by Italian Canadian women. There are a few women working in film whose work is important and whom I feel should get more attention. This is the work and writing that I continue to try to publish and bring attention to. As an Italian Canadian woman working on my own video, Amalia, I have thus become connected with other Italian Canadian women and their projects.

In closing I just want to mention some details of my present work. While I continue to paint new watercolors and get back into the studio, I also continue to write and research the cinema space of Italian Canadian women. There is still much work to do. In addition to this I am also focusing closer to home by trying to document some of the early history of Italians in Ottawa. As some of you may remember, last summer in conjunction with the Horizons program for Seniors, and in collaboration with the Italian Community Centre of Ottawa, and with Ariella Hostetter we put together an exhibit at the Bytown museum titled "Music, Labour, and Love: Early Memories of Ottawa's Italian." It is this material that we hope to also continue to write and publish as the history, culture, and experiences of the first wave (1840 - 1930) of Italian immigrants to Bytown / Ottawa, which has also been ignored by critics and specialists.

A strong sense of family is often a given when referring to Italians, and a strong work ethic, exhibited in the sometimes dangerous roles they played building Ottawa's infrastructures; however, what is not so readily known is the contribution they made to the early cultural life of the city through their music. By the late 1800s Ottawa was shedding its lumber town roughness thereby creating opportunities for high-calibre musicians to perform for "society". Uptown, across the street from Parliament Hill, the Russell House Hotel hosted the nation's capital most important visitors including Oscar Wilde and Lord Stanley of hockey cup fame. The Graziadei family orchestra performed its glittering harp, violin, and flute music at the Russell House Hotel for many years. As early as 1871 Jean Varallo and Raphael Chracco, both Italian immigrants, were musicians in Ottawa.

In 1922 the 42 member strong Italian Colony Parish Band performed for Italian Community celebrations. On Sunday, June 13, 1915, as reported in the Ottawa Citizen, the Feast of Saint Anthony Procession drew thousands of participants and spectators to the Rochesterville area.

While multiculturalism is a concept created in the 1970s and more aptly used to define one of our present Canadian values, this early history shows that the first wave of Italian emigrants to Ottawa were already creating a space for themselves while also integrating into Canadian society. As with my doctorate research, the dynamic early history shows that a fledgling diasporic Italian community was being formed where labour, family, and music played complimentary roles. New spaces were being created with heritage links to both Italian spaces and a Canadian geography.

A special focus of this research will also address the role that women played in this early immigration history? Some of the questions we hope to answer are. How did women's labour contribute not only to family sustenance and development but also to social cohesion of the larger community? What gendered patterns were evident in the Italian community as well as in Bytown / Ottawa? Did these patterns affect the contributions of men and women to nation building? As you can see I continue to look back in the hopes of going forward. In terminando, continuo a rendermi conto che è necessario di guardarsi indietro prima di poter proseguire avanti. Per me, credo che questo sguardo indietro ci aiuta a capire e apprezzare la gente Italiana che ha fatto parte dell'emigrazione Italiana in Canada e in più, ci rende conto del ruolo importante che questa gente, e specialmente le donne italiane, ha contribuito alla costruzione della nostra nazione adottata: il Canada. Looking back, I feel is essential to helping us understand and appreciate the Italians who were part of the first wave of immigration to Canada. More importantly, it helps us to recognize the important role that Italians, and Italian women specifically, played in the early construction of the Canadian nation: their adopted homeland. Therefore, as my work brings me back to a continual focus on the important role that Italian Canadian women have and continue to play, it also always brings me back to my mother's voice and her oral history where I continue to find sustenance for my ongoing creativity through both my artwork, my research, and my writing.

Thank you. Grazie.

Local Community Stories

Il Filò - An Elegant Event

By Anna Chiappa

The 8th annual Filò served as a dignified and elegant reminder of International Women's Day. The lovely decorated hall was in recognition that the Italian Canadian women who attended the Ottawa event are special and deserving of a lovely night out with their friends and family.

Early in the evening the women were welcomed at the reception with musical interlude provided by Angela Casagrande and Sara Traficante. Later, the dinner was emceed by Pierangela Pica and Enza Baiamonte and half way through the evening, they were joined by Matilida Zinni and Raffaella who led a sing-along to the song (Mamma).

Guest speaker, Dr. Francesca L'Orfano cleverly recounted her personal story growing up in Ottawa's Little Italy. The struggles and conflicts which many young women of her generation identified with, held the approximate 300 women, ranging from 18 to 92 years, captive as did the accompanying slide show of her artwork and that of three other talented local Italian Canadian women artists: Lucia Di Marinis, Lisa Brunette and Chiara.

As in past years the evening featured the recipients of three awards. Anna D'Angelo who received the Rosa Tiezzi Award started her involvement with Villa Marconi in 1997 as a volunteer. Her energy, dedication, compassion and commitment to improving the quality of life for the elderly in our community led her to full-time employment at Villa Marconi. She is also an active volunteer with Il Centro Abruzzese Canadese.

Trina Costantini-Powell was awarded the Jennie Nasso Prosperine Award. She is a devoted member of the St. Anthony's Ladies Aid for fifteen years and the President for the last five years. In addition, she is a member of the Dalhousie Food Cupboard, the Italian Week Committee, the Italian Feast of Villa Marconi and a volunteer for Voice Print. An incredibly active member of the community, she makes herself available for many activities and parish initiatives.

The Maria Ierullo Award was given to the Adalgisa Chiappa for her tireless and long-standing commitment to the Emiliani Association of Ottawa for which she was a founder and an executive member for over 30 years. She has played a vital role in keeping the association members connected and active. Adalgisa, a constant



supporter of Tele-30 and other community initiatives, has spent many hours visiting the sick and elderly. She continues to provide quiet leadership that motivates those around her.

The continued success of the Filò is due to the enthusiastic work of an ad-hoc committee of dedicated women who contribute their time and energy to a community event which has now become a tradition. The ad-hoc committee includes: Angela Ierullo, Bonnie Favilla, Enza Baiamonte, Silvana Timpson, Anna Chiappa and Irene Martin. Ariella Hostetter as the Chair, a constant source of guidance and direction, also provided the artistic expression behind the Filò. It was Ariella who introduced the name Filò, the distinguished logo and created the slide presentation each year. A number of volunteers have consistently given of their time, Laura Licari, Pierangela Pica and Antionetta Mariani. For the first time, four (4) young women from Holy Trinity Catholic Highschool, in Kanata, also volunteered at this year's Filò.

The elegant decor by Lynn and Ray Laviolette Flowers and Wedding Décor, at this year's Filò completely transformed the banquet room and created a dignified ambiance to this years celebration. The silent auction with donated and unique items, served as both entertainment and as a fundraiser for the Filò. Partial proceeds of the silent auction were donated to the Italian literary contest - Parollissima.

The following sponsors of the 2010 Filò helped create an outstanding event: Airmetrics Energy Services Inc.; Bemac Autobody/Capital Collision and Turpin Collision; CHIN; Costco; Davidson's Jewellers; Di Rienzo Grocery & Deli; East Side Mario's (Bells Corners); Elenco Telefonico Italiano; Francesca L'Orfano; Hulse, Palyfair & McGarry Funeral Homes; Il Postino - Italian Community Centre; Jim Watson; Joe & Silvie Ierullo & Family; Kelly Funeral Homes & Chapels; Laura Licari Wearable Art; Laviolette Flowers and Wedding Décor; Lifetouch Therapeutics; Lisa Brunetta; Luciano Foods; Ottawa Citizen; Ottawa Gymnastics Center; Pat Adamo; Peak Performance; Retire-At-Home - Irene Donoforio Martin; Roses Are Us; St. Anthony Italian Banquets & Conference Centre; Suite Dreams Home Emporium; Tele 30; The Morning Owl Coffee House; The Prescott; Three Wild Women; Tony and Grace Mariani and Family; Tony's Hair Studio; YMCA and Zak's & Tony Hair Salon.

Il filò celebra la sua ottava edizione

Una sala in festa per le donne di Ottawa

By Graziella Labocetta

Giovedì 4 marzo ha avuto luogo l'annuale serata de IL FILO che è arrivato al suo ottavo anno. Nel corso delle celebrazioni si conferiscono tre premi di riconoscimento a tre donne della comunità che si sono distinte nel volontariato.

Adalgisa Chiappa, Anna D'Angelo e Trina Costantini sono state le 3 rappresentanti di quest'anno. I premi conferiti portano il nome di tre donne pioniere del nostro passato: Maria Ierullo, Jennie Prosperine e Rosa Tiezzi.

La serata è aperta solo alle donne di cui ricorre la festa l'8 marzo.

Ad accogliere le signore c'era una sala "immacolata" perchè tutte le sedie erano coperte di bianco con fiocchi fuxia. Al centro di ogni tavola, una composizione di fiori di alta classe. L'effetto visivo era, in realtà, molto bello ed elegante. Erano presenti 300 persone. Pierangela Pica ed Enza Baiamonte hanno giocato il ruolo di presentatrici. A questa edizione hanno partecipato due artiste: Lucia De Marinis e Francesca L'Orfano che, professionalmente, hanno intrattenuto le invitate con le loro creazioni aggiungendo un tocco singolare di talento femminile.

L'epoca in cui le donne si limitavano solamente ai lavori domestici è finita da un pezzo ormai, tuttavia non dobbiamo sottovalutare la funzione atavica della donna la quale aveva a carico l'educazione sociale dei figli. La donna è sempre stata il nucleo della famiglia e non cambia stile nonostante sia ora protagonista del mondo del lavoro. Il suo ventre genera nuove creature alle quali lei è legata per sempre.

Ogni mamma sa cosa voglio dire.

Per tornare alla serata dirò che le organizzatrici hanno ben pensato a procurarsi uno schermo su cui passavano le immagini delle donne premiate in questi otto anni, alternate a quelle di Maria, Jennie e Rosa. Questo dettaglio ha colmato gli spazi della cena suscitando anche una buona nostalgia. Un'asta silenziosa è stata un'altra bella iniziativa; parte del ricavato andrà al concorso "Parollissima" indetto per i ragazzi delle scuole italiane, che verrà proposto durante la settimana italiana di giugno.

Il filò diventa più concreto e più interessante se, oltre ai premi, si associano e si promuovono le eccellenze femminili. Il comitato direttivo sembra aver centrato quest'obiettivo. Da una semplice idea è nato un evento memorabile. Tutto questo dimostra che per fare cose belle basta un pò di buona volontà. Le donne del comitato ne hanno avuta tanta. Penso che possano ritenersi contente e soddisfatte del loro lavoro.

A tutte le donne, anche se in ritardo per ovvie ragioni, va il mio virtuale rametto di mimosa, un albero a cui sono particolarmente legata per il suo colore vivo e la pienezza dei suoi fiori. Viva le donne!!



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Dosi's Corner

Two Italian parents, two flat tires, two scoldings

By Dosi Cotroneo

A wise driving instructor once told me that the first thing to do before one even sets out to enter one's vehicle, is to take a quick walk around the car's perimeter in order to check one's tire situation. His words still echo in my head, "the last thing you want is to be driving down a highway on your rim." As of yesterday, I have been an officially licensed driver for the past 26 years and I have not once, I repeat, not once, walked around the perimeter of my vehicle to check the tires. In fact, the closest I have ever come to this ridiculous exercise was to perhaps, chase a dropped coin or earring around or under the vehicle before entering. However, that is all about to change.

It all started with a simple drive to one of Nepean's well-known heavily populated Italian immigrant neighbourhoods for a day of appointments and errands with my non-licensed, non-English-speaking parents.

After many years of residing in a small historic town just 15 minutes from the busy burrough of Nepean, one can easily take for granted the friendliness one encounters on even the briefest of errands. Small wonder it never dawned on this driver to question the frenetic hand waving as I drove past one very friendly neighborhood garage just a block from my home.

"Those young fellows really think the world of me," I boasted to an oblivious teenage daughter seated beside me, hooked up to an Ipod, and Mom and Pop bickering in my back seat about my frenetic driving skills. Somewhere between their argument about the olive oil sale and the eye doctor's appointment, the car began to feel as though it was driving over numerous bodies, and I summed up the rough ride with, "this road will definitely have to be resurfaced this spring. The potholes are horrendous." Soon, the sound of metal against metal startled me and I decided it was high time to pull over and take a walk around the perimeter of the vehicle to check the tire situation.

The front passenger tire looked as though it had passed through a giant cheese grater. In an attempt to portray the perfectly composed, experienced driver, I nonchalantly told my passengers that we would have to make a U-turn and hightail it to one friendly neighborhood garage literally one block from my home. Of course this gave my father the perfect opportunity to hand out one of his good old-fashioned

Italian scoldings, repeating not once, not twice, but at least five times, that I probably have never walked around the perimeter of my car to check the tires.

It is only in the small town where situations such as this one require no verbage. "Just pull it around the back - slowly. We saw you driving by on that flat tire and were waving at you like mad men," said one young apprenticing mechanic. "You were driving so fast we figured you didn't notice."

Pretending to have not heard him, I simply asked if one could continue along one's journey on one very small spare tire. "Well I wouldn't drive to Montreal," was his reply.

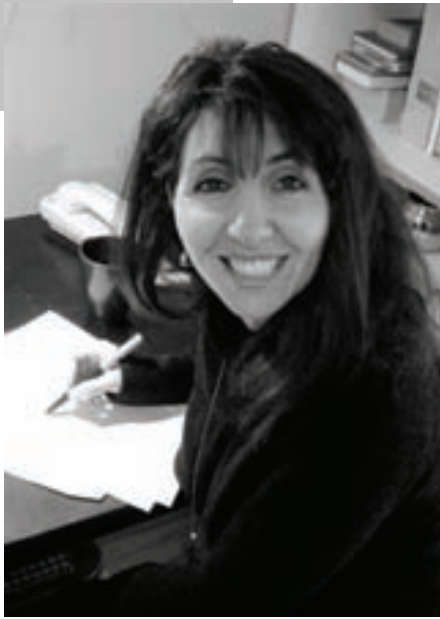
Within minutes, I was back on the road and heading into the city. After all, a couple of hours of city driving couldn't possibly equate to driving to Montreal, could it?

Two hours later, I found myself, my teenage daughter, and Mom and Pop, all standing around the outside of the vehicle on the shoulder of one very rural road, literally minutes from my home, to once again, inspect the tire situation. My father sensed another perfect opportunity for yet another good old-fashioned Italian scolding, and this time, he let me have it over my not having the tire jack he gave me for my last birthday. (This man has never held a valid motor vehicle license, however, he did have the foresight to pick up a tire jack at a garage sale last summer.)

Just as my left ear was starting to bleed, a police officer happened to be cruising by and cheerfully informed this so-called experienced driver that he spotted her "spare tire" some 50 metres behind, and obviously I had been riding my rim, hence the bumpy ride.

So what did the husband think of this scenario? No sooner did he arrive on the scene and asked, "didn't your driving instructor ever tell you to take a quick walk around the perimeter of your vehicle to check your tire situation, and where is that tire jack your father gave you for your birthday?"

I haven't spoken to any of them since, but I did buy myself a new spare tire and signed up for an introductory basic auto mechanics course.



Get Dosi's Book

Now available at Shirley Leishman Books at Westgate Shopping Centre, Chapters South Keys, Indigo Barrhaven, or delivered right to your door if you order online at ItalianGirlPress.com

Dear Reader,

If you have picked up this book accidentally, or just because the delicious bubble-gum-pink stiletto on the front cover captured your eye, then may I warn you, this book is not for the faint of heart.

If you are a fan of mystery, intrigue, and international espionage, please put this book down immediately and walk three aisles over to the Mystery, Intrigue and International Espionage section.

If you find yourself trapped in the roles of career woman and traditional wife and mother all at the same time, then please, do read on.

If you find yourself trapped in the conflicting role of mother to your mother, or if your daughter is acting like she is your mother, or if your husband is acting like a wife, or if your son is acting like your daughter, then by all means, do not hesitate a second longer. This book will help you regain your sanity.

If you have a penchant for fashion - the pencil skirt, the tapered blouse, the form-fitting T-shirt, the waist-cinching skinny belt, the classic stiletto pump, the essential clutch purse, and fine Italian leathers - I urge you to, please, read on.

Or if you are just a poor, lost soul, roaming forlornly through your day in search of a lift, a smile, a chuckle, or at the very least, a giggle, then please, do not waste one more second. This book is for you!

Yours in fashion, Dosolina Sophia Lucia Cotroneo (Dosi)



General Interests

Who said government healthcare leads to socialism?

By Los Angeles Times, Johanna Neuman

**Question: Who said government healthcare leads to socialism?
Hint: It was 1961, and he was a Republican**

President Truman is considered the grandfather of universal healthcare, having first proposed it in 1945. "The health of American children, like their education, should be recognized as a definite public responsibility," he said.

Twenty years later, when President Johnson signed the Medicare Act into law, he invited former Truman, then 81 years old, to be at his side. Then LBJ enrolled Truman as the first beneficiary of the new program that provided healthcare for the 65-and-older set, calling him "the real daddy of Medicare."

But Medicare, much like President Obama's healthcare reform legislation, did not become law without a political fight. In fact the American Medical Assn. mobilized a massive campaign against the idea, working tirelessly to stop the reform in Congress.

And to serve as the public face of its campaign against a government-sponsored health plan, the AMA chose none other than....

...Ronald Reagan, the star of "General Electric Theater" and former president of the Screen Actors Guild whose views on politics matched its own.

Warning that enacting Medicare would lead to socialism in America, Reagan said that if Americans did not rise up and stop Medicare reform, "one of these days you and I are going to spend our sunset years telling our children and our children's children what it was once like in American when men were free."

In an 11-minute recording for the AMA, Reagan invoked the name of Norman Thomas, the Socialist Party presidential candidate, saying:

Now back in 1927 an American socialist, Norman Thomas, six times candidate for president on the Socialist Party ticket, said the American people would never vote for socialism. But he said under the name of liberalism the American people would adopt every fragment of the socialist program. ...

One of the traditional methods of imposing statism or socialism on a people has been by way of medicine. It's very easy to disguise a medical program as a humanitarian project. ... Now, the American people, if you put it to them about socialized medicine and gave them a chance to choose, would unhesitatingly vote against it.

We have an example of this. Under the Truman administration, it was proposed that we have a compulsory health insurance program for all people in the United States, and, of course, the American people unhesitatingly rejected this.

Reagan's prescription? "Write to our congressmen and senators," he said. "The key issue is this: We do not want socialized medicine ... demand the continuation of our traditional free-enterprise system"

Sound familiar?

Now, of course, Medicare is a vastly popular program for seniors and the disabled, sacrosanct even among Republicans. For example, President George W. Bush twisted arms in a Republican Congress to enact a vast expansion of the program to pay for prescription drugs.

Nancy Pelosi -- it's Her House

By Los Angeles Times, Harold Meyerson

Constantly reviled as the Wicked Witch of the West by Republicans, Pelosi, as a member of the Obama and Reid Triumvirate is now looked upon with stunned admiration. Pelosi is without peer. No speaker in the past century has played such a key role in enacting major reforms. No speaker since Henry Clay, who wielded the gavel in the 1810s and '20s, has had so great an effect on American life.

Pelosi is the daughter of Thomas D'Alesandro Jr., a New Deal-era congressman who became mayor of Baltimore. And might I add she uses charm, tenacity and brains, to achieve her goals, not being "butch". Can you believe she is 70 yrs old?

Pelosi's role in passing healthcare reform puts her in the top rank of House speakers.

Anyone who has heard Nancy Pelosi speak knows she is not a great speaker. Her favorite rhetorical device is to seize on a word and club her listeners over the head with it.

When she spoke from the floor of the House on Sunday in support of the healthcare reform bill, the word she wielded was "opportunity." Her point -- that the bill would enable Americans to leave their jobs to start up new ventures without fear of not being able to get health insurance in their new gig -- was altogether valid and perfectly good, but she insisted on repeating the word "opportunity" so many times that she left listeners (this listener, anyway) a little woozy.

But when it comes to being a speaker -- the presiding officer of the House of Representatives and the leader of its majority party -- Pelosi is without peer. No speaker in the past century has played such a key role in enacting major reforms. No speaker since Henry Clay, who wielded the gavel in the 1810s and '20s, has had so great an effect on American life.

During the 20th century, there were distinguished and accomplished speakers, of course, most notably Sam Rayburn and Tip O'Neill. But neither was speaker during the great reforms of the 1930s and the 1960s, and the men who were speakers during those years -- Henry Rainey and Joseph Byrns during the New Deal, John McCormack during the Great Society -- played no major role in the epochal reforms of those eras.

Newt Gingrich did play a key role in rolling back welfare laws, but his speakership was plagued by his ethics problems and his rhetorical excesses, and he left Congress, to his fellow Republicans' relief, after their setbacks in the 1998 elections.

Since Pelosi's speakership coincides with a period of ideological and partisan polarization in Congress (chiefly the result of the extinction of liberal and moderate Republicanism), her triumphs are necessarily those of a party leader. In 2006 and 2008, she led House Democrats to sweeping electoral victories, in good measure the result of her fundraising, targeting

and candidate recruitment prowess.

In the battle this year for healthcare reform, she had no cushion of Republican votes she could count on to ease the pressure on House Democrats. All of the votes had to come from her own, nervous ranks. And she delivered them.

In the months since the upset victory of Massachusetts Republican Scott Brown cost the Democrats their Senate supermajority, Pelosi played two crucial roles in pushing healthcare reform to enactment.

First, when President Obama was receiving advice to jettison the bill and settle for much smaller, incremental legislation, Pelosi argued that major reform and major victory were still possible, and that anything less would depress the Democratic base and amount to a missed opportunity of historic proportions. In time, Obama agreed.

Second, when her whips brought her a list of 68 House Democrats whose votes they considered to be in play, Pelosi decided to personally lobby each of them. As a speaker who understood her individual members' districts and constituents, she had a good sense of which of her politically endangered colleagues were least likely to jeopardize their seats with a yes vote -- enabling her to allow the most endangered ones to vote no. Together, she and Obama became the most effective vote-getters since Lyndon B. Johnson.

In forcefully arguing for major reform, and in successfully lining up the votes for it, Pelosi was reflecting the two distinct strands of her political heritage. Along with her fellow Californians Howard L. Berman, George Miller and Henry A. Waxman, she is one of the four members of the House Democratic caucus who were proteges of the late Phil Burton -- the militantly liberal, legislatively brilliant San Francisco congressman who dominated the House during the 1970s.

Pelosi is also the daughter of Thomas D'Alesandro Jr., a New Deal-era congressman who became mayor of Baltimore. D'Alesandro was an old-style ethnic machine pol with liberal values, and Pelosi's own rise through the ranks of the House Democratic caucus was greatly aided by support from similarly old-style, tough, deal-making Democrats such as David R. Obey and the late John P. Murtha, who found in her a deal-making ability to equal their own.

San Francisco and Baltimore, West Coast liberal and New Deal boss -- you can see all these in Pelosi's passion, her charm, her toughness, her smarts. You can see them in the battle she waged: Waxman and Miller were the key authors of the House bill, and she put tough-as-nails Obey in the chair Sunday night to guard against Republican obstruction as the House finally voted on the contentious legislation.

On Friday -- though she surely doesn't look it -- Nancy Pelosi turns 70. Not a bad couple of weeks' work, Madame Speaker. Happy birthday.



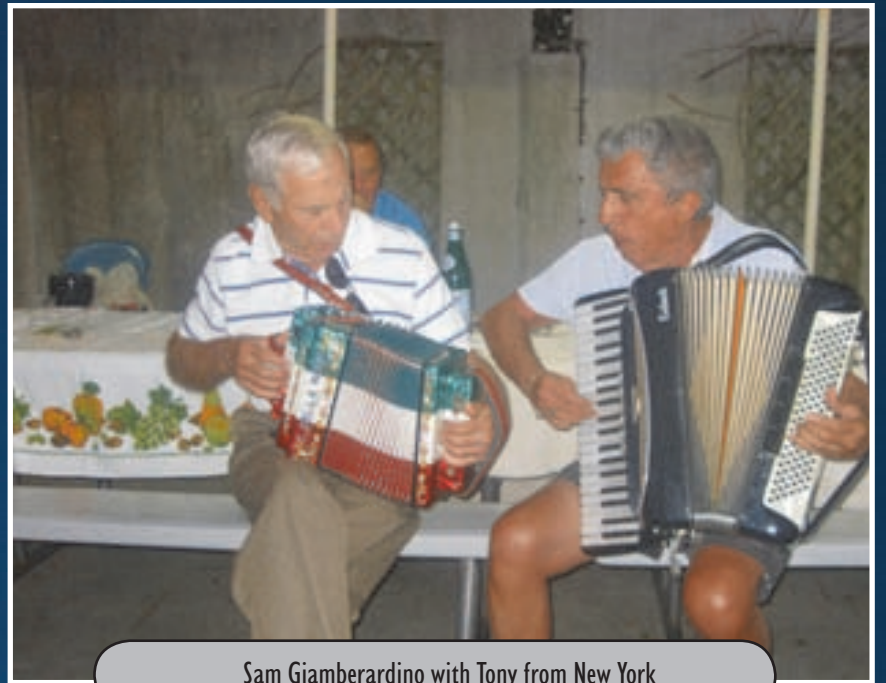
Pompano Beach Florida March 2010



The Pompano Beach Group Enjoying the Polenta celebrating the feast of St. Joseph



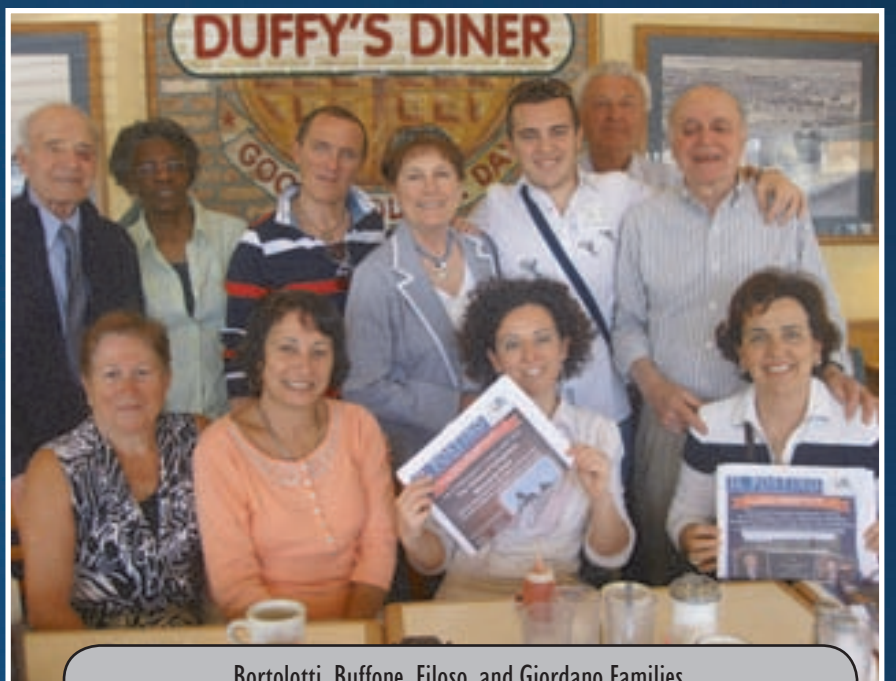
Nicola Gargaro mixing the polenta



Sam Giamberardino with Tony from New York



Lorenzo Micucci with the Ladies Committee



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Tony Mariani being interviewed on CHIN Radio Ottawa

Renato's Zone

The Calabrese Princess and the Frog

By Renato Rizzuti

It was a beautiful spring evening in the Kingdom of Calabria when Princess Caterina decided to go for a walk. Princess Caterina had just finished her favourite meal of hot Calabrese sausages and rapini. Since Princess Caterina played soccer for the Figlie di Calabria team, which translates as the Daughters of Calabria, she took her championship soccer ball with her to practice with. The ball was one of the Princess' prized possessions since she scored the winning goal with that ball against the Figlie di Sicilia, or the Daughters of Sicily team in the Inter-Italy Championships.

Princess Caterina was walking along the stream at the back end of the castle estate and kicking the soccer ball in short little bursts. Alas, the Princess kicked the ball too hard one time and it soared right over the stream and landed right in the middle of the water. The Princess looked into the water but could not see her ball because the water was so deep. The Princess stood looking at the stream and suddenly burst into tears and said, "O, si potisi piliare a balla, pagasi cu I miu anlenu diamante!" This translates as, "O my, if I could get my ball back I would pay with my diamond ring!"

Just then, a frog poked his head out of the water and said, "Perchi change con dulure, Princessa?" This translates as, "Why do you cry such a hurtful cry, Princess?" To which the Princess replied, "Pichi vu sapere, brutu ranuncu? A balla mia e caduta intra spiaggia!" This translates as, "Why do you want to know, you ugly frog? My ball has fallen into the stream!" The frog then told the Princess that if she would treat him as a live in boyfriend, he would bring her ball back and she would not even have to give him her diamond ring. The Princess thought to herself, "Ma chisu e pazzu, e impossibile ca stu ranuncu po escere da spiaggia per stare con mie. E chine po imaginare un ranuncu chi parra?" This translates as, "My, this frog is crazy, it is impossible for him to get out of the water and come live with me. And who can imagine a frog that talks?" Since the Princess thought it improbable that she would have to come through with her part of the deal, she agreed to the frog's terms in order to get her ball back.

The frog dove into the water and came up with the ball on his head which he proceeded to give a head shot pass to the Princess. You see, the frog was also an avid soccer player who had won the Inter Pond Championships with his team called, naturally enough, the Bullfrogs. The Princess was so overjoyed to have her championship ball back that she started kicking the ball towards home while forgetting about the frog and the deal they had made. The frog started singing, "Non ti Scordar di Me" which means, "Don't Forget About Me" but the Princess was too busy laughing and having fun with her ball to hear the frog.

The very next day, the Princess was sitting down to a dinner of spaghetti and meatballs when, all of a sudden, she heard a knock on the door and somebody singing outside the door. The singing she heard was, "Aprè la porta e ti contanu nu fattu/Aprè la porta a tua inamurattu/Amore mia non ti mai scordare/Chi la parola tua ta fattu fare." The translation is, "Open the door and I'll tell you a story/Open the door for your lover/My love do not ever forget/What your word has done for you." The Princess was curious to see who was singing to her in such a nice voice so she opened the door. When she opened the door was shocked and frightened to see the frog there!

The Princess rushed back to her seat at the dinner table in a hurried panic. The King asked her what had frightened her and the Princess told the King

about the frog and about the pact she had made with the frog. While she was explaining this, there was another knock at the door and the same singing, "Aprè la porta e ti contanu nu fattu/Aprè la porta a tua inamurattu/Amore mia non ti mai scordare/Chi la parola tua ta fattu fare." The King then said, "Adatu la parola tua, e tu deve fare chi tu a dittu." This translates as, "You have given your word so you must do as you promised."

And so the Princess let the frog in. The frog jumped up on the chair next to the Princess and started to eat out of the Princess' plate. After the frog was full, he told the Princess he was getting sleepy and wanted to lay on her pillow on her king size bed. The frog was so happy to be lying beside the Princess that he started to sing a song in English that he had learned from



an American frog who was visiting the pond in Calabria. The frog sang, "Jeremiah was a bullfrog, he was good friend of mine/I never understood a single word he said but I helped him drink his wine/He always had some mighty fine wine/Sing it joy to the world/ All the boys and girls now/Joy to the fishes in the deep blue sea and joy to you and me!" Alas, the Princess was not overjoyed and she quietly cried herself to sleep.

At the break of dawn both the frog and the Princess were awakened by the sound of the Royal Rooster or the Gallo Reale crowing. The frog jumped out of bed and went downstairs and out the door. The Princess was relieved that the frog had left. She thought that she had seen the last of that nasty

frog!

Then night came and there was another knock on the door and it was the frog singing, "Aprè la porta e ti contanu nu fattu/Aprè la porta a tua inamurattu/Amore mia non ti mai scordare/Chi la parola tua ta fattu fare." The King then again said, "Adatu la parola tua, e tu deve fare chi tu a dittu." The Princess let out a scream and then she had no choice but to let the frog in! Again the frog ate dinner from her plate and then went up to sleep in the Princess' bed.

On the third night, the frog did the same thing again. This time, though, instead of waking up to see the frog beside her, there was a handsome Prince stand beside her bed and looking down at her with the most striking and loving brown eyes! He told the Princess that a wicked witch had turned him into a frog and that in order to break the spell he had to eat from a Princess' plate, and sleep in a Princess' bed for three nights in a row. The Prince told the Princess since she had broken the evil spell and had been so kind to him when he was a frog that he had fallen madly in love with her! The Prince then said, "Ti voliu sposare?" This translates as, "Will you marry me?" The Princess was so overwhelmed that she said yes and then proceeded to faint!

And so the Prince and the Princess were married and moved to the Prince's father's nearby castle. They lived happily ever after raising eleven children, which were enough to start their soccer team! For their fiftieth wedding anniversary The Princess bought the Princess a special gift. It was a pet frog which they named Jeremiah!

The End!

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Maria's Goodness

Rice With Peas

By Maria Rizzuti

Rice is a nice change of pace from pasta. When you say, "basta to pasta!" or "enough pasta already!" you can cook rice for a warm and comforting family meal.

Whether it's white, red, brown, black, wild, basmati, jasmine or Arborio just to name a few, rice it up for a change!

Rice is actually the seed of the monocot plant. As a cereal grain, it is undoubtedly the most important staple food for a large substantial part of the world's population. Who knew that such a small grain would become a fundamental food foundation for many cultures?

Countries that have high rainfall are most suited to growing rice. This is so because the rice requires plenty of water in order to grow to its full potential. Rice produced nowadays comes from China, India, Japan, Indonesia, Burma, Thailand, and Bangladesh. Asian farmers still dominate, accounting for about 92 per cent of the world's total rice production.

Rice is a good source of protein; however, it is not what is considered to be a "complete protein." Rice does not contain all of the essential amino acids in substantial amounts which are needed for good health. For this reason, rice should be combined with other sources of protein such as meat, fish or vegetables. A dish like Jambalaya is great as it contains the rice of course and the chicken, shrimp and sausage all in one pot.

While there are many varieties of rice, the main distinction is between long grain rice and medium grain rice. Long grain rice stands up well to cooking and does not tend to stick. Medium grain rice tends to become very sticky after cooking.

In the Northern regions of Italy, rice is considered a staple. The basic two types of rice are Carnaroli and Arborio. Carnaroli is Italian short-grain white rice that is known for its texture. It is larger than Italian Arborio rice and has an outer creamy texture and inner firmness. Arborio is short grain rice that produces slightly chewy rice with an outer creamy texture. Arborio rice is commonly used for risotto. Risotto is a traditional Italian rice dish usually cooked with chicken stock and flavored with parmesan cheese and which can include meat, fish or vegetables as accompaniments in the risotto.

Risottos are made with the stock being added gradually while the rice is stirred constantly. This cooking technique releases the rice's starch, giving the completed dish a creamy texture. The name risotto literally means "little rice" and its one of the most common ways of cooking rice in Italy. When you are making risotto you have to be committed to this recipe constantly stirring the rice without ever leaving the risotto unattended otherwise you will not have risotto, it will have to be "ricotto" which means you will have to cook it again! Carnaroli rice can also be used in sweet dishes for a creamy style rice pudding for dessert.

The usual methods of cooking rice are by boiling or steaming in which the rice absorbs the water. The "absorption method" involves cooking the rice in as much water as it absorbs. The "rapid boil method" involves cooking the rice in a large quantity of water which is drained before serving. In Latin America and Asia, electric rice cookers are popular which make for a much easier cooking process. I doubt, however, that you would find an electric rice cooker in any Italian grandmother's house!

In today's recipe I use long grain parboiled rice and I use the "rapid boil method" for my Rice with Peas alla Rizzuti. I make this as a side dish as it's great with any meat entrée like roasted chicken or pork chops or fish like salmon or tuna steaks.

Rice with Peas alla Rizzuti

Ingredients:

- 1 ½ cups of uncooked long grain parboiled rice
- 2 cups of sweet baby frozen peas
- 3 medium size cooking onions finely diced/ chopped
- 1/3 cup of extra virgin olive oil
- 1 finely diced jalapeno pepper or 1 tsp of hot red pepper chili flakes (optional)
- salt and freshly ground black pepper to taste
- 2 tsp of paprika

Directions:

In a large pot of salted water, bring water to a rolling boil. Add the frozen baby sweet peas and the rice and cook for 10 to 15 minutes until rice is cooked, I prefer the rice slightly al dente then drain the rice and set aside.

In a deep sauté pan while the rice is cooking, cook the onions in the olive oil add the jalapeno or chili flakes if using until onions are translucent then add the cooked rice and peas and add the salt and black pepper to taste and the sprinkle the paprika over the rice and just stir fry it for about 5 minutes. A little more olive oil can be drizzled over the rice if desired.

Rice it up for your next meal!



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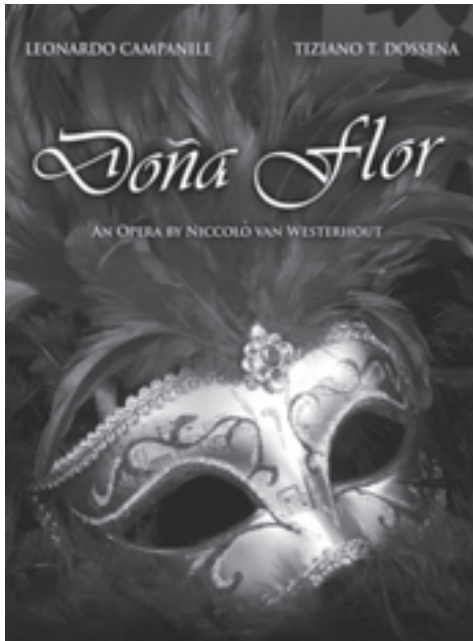
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General Interest

DOÑA FLOR - The Opera by van Westerhout

By Leonardo Campanile and Tiziano Thomas Dossena



- Paperback: 205 pages
- Publisher: Idea Publications, New York (April 2, 2010)
- Language: Italian and English
- ISBN 978-0-9825373-2-9

DOÑA FLOR, The Opera by van Westerhout, is a paperback in Italian, with facing English translation. The book narrates the life of Niccolò van Westerhout (1857-1898) and it explores the questions and concerns related to the first performance of his opera-masterpiece. Enriched with a foreword by the Maestro Vito Clemente, this book also contains the original text of the libretto, the biography of the librettist Arturo Colautti (1851-1914) and the genealogical tree of the van Westerhout family, from their first migration to Apulia to the composer's birth.

The fascinating story of the birth of this 1895 opera, is complemented by an essay on the musical characteristics of this lyrical drama, a commentary on the libretto, an essay on the composer's home town, Mola di Bari, and the theater named after him, and 24 black and white illustrations.

The authors' notes, moreover, allow the reader to learn of the events that brought to the discovery of van Westerhout's tomb and the final return of his remains to his loved hometown.

Leonardo Campanile is the Editor-in-Chief of L'Idea magazine and has contributed as an essayist in many Italian periodicals. Mr. Campanile is the driving force behind the first performance of this opera in the USA. This is the first book for Mr. Campanile.

Tiziano Thomas Dossena is the Editorial Director of the quarterly L'Idea (Brooklyn, New York). His works have appeared in numerous magazines and anthologies in Italy, France, Greece, Switzerland and the United States.

T.T.Dossena is the author of a short stories collection, "Caro Fantozzi," published in 2009 by Scriptum Press (New York).



MUTUI INPDAP TUTTO FERMO: BUCCHINO SCRIVE AL PRESIDENTE

Gino Bucchino, Roma

Mutui Inpdap, tutto fermo. Dopo aver presentato una specifica interrogazione parlamentare alla quale non ha ancora ricevuto risposta, l'On. Gino Bucchino ha scritto al Presidente e Commissario straordinario dell'Inpdap, Avv. Paolo Crescimbeni per capire cosa stia succedendo all'Istituto previdenziale visto che da tre anni non viene emanato il nuovo regolamento (deliberato dal Consiglio di amministrazione dell'Inpdap) che disciplina la concessione dei mutui ipotecari e ne fissa il tasso di interesse.

L'emanazione del regolamento - osserva il parlamentare eletto nella Circoscrizione Estero - riveste una grande importanza in un periodo in cui l'andamento dell'Euribor è tale da garantire tassi di interesse più bassi di quelli attuali. Infatti dal 2007 ad oggi i tassi di interesse sui mutui ipotecari si sono notevolmente ridotti grazie alla costante discesa dell'Euribor. Migliaia di iscritti alla gestione unitaria delle prestazioni creditizie e sociali beneficerebbero di un aggiornamento

dei mutui ipotecari dell'Inpdap in conformità agli attuali tassi di interesse regolati dalla Banca centrale europea. L'On. Bucchino scrive al Presidente informandolo di aver ricevuto numerose e-mail di ringraziamento e richieste di chiarimento da parte di numerosi iscritti dell'Inpdap e che quindi si sente in dovere di rispondere. Considerato che l'interrogazione ai ministeri competenti non ha ancora ricevuto una risposta chiarificatrice, il parlamentare ha deciso di tentare una strada alternativa "interrogando" direttamente il Presidente dell'Inpdap. "Si tratta semplicemente - sottolinea Bucchino - di rispettare norme e regolamenti per garantire un trattamento equo e corretto ai lavoratori dipendenti e ai pensionati dell'Istituto previdenziale dei pubblici dipendenti. Spero che il Presidente Crescimbeni abbia la sensibilità di darmi una risposta tempestiva e credibile".

BARZELLETTA DELLA SETTIMANA

Due operai vanno in pensione e decidono di comune accordo di andare al Casinò di Venezia a spendere parte della liquidazione. Appena entrati, si dirigono al tavolo della roulette. Uno di loro dice: "Eccoci qua! E ora su che numeri puntiamo?". "Facciamo così - replica l'altro - tu quante volte alla settimana lo fai con tua moglie?". "Io, beh... in media quattro volte, e tu?". "Io cinque volte... bene, puntiamo su 4 e 5, allora!". La pallina viene lanciata, corre sulla roulette, saltella sui numeri e si ferma... sullo zero. "Accidenti! - dice uno dei due - se avessimo detto entrambi la verità vincevamo tutto!!!"

Local City

The Francis Family Gathering for Easter at Andrew Hayden Park

By Brent Francis

With an early spring sun shining over Andrew Hayden Park in Ottawa, the Francis, Rino, Micucci, and Matteucci families gather.

In the park a family tradition is being kept alive, The Annual Family Good Friday Hot Cross Bun Contest.

Historically, the Hot Cross Bun was a tradition in celebration of Spring, in the pre-Christian period associated with goddess of the dawn/spring "Eostre" (from which we get the word Easter) and later, the buns were traditionally eaten hot on Good Friday with the cross standing as a symbol of The Crucifixion.

The buns are still baked by our family today, as a traditional remembrance of The Crucifixion and in celebration of Easter and Spring. A healthy competition continues between the 4 generations of family members present as to who has managed to bake the best Hot Cross Buns this year. Best of all, it is a good reason for the extended family to gather, socialize, and celebrate our heritage.



Frank D'Angelo - Local Musical Profile

Frank D'Angelo's music career started in the 80's as front man of the band Toronto, bringing audiences to their feet with R&B hits as they played to packed houses across North America. His current band – a 15 piece ensemble with a complete brass section – is a musical medley comprised of some of Canada's top musicians covering a broad range of musical styles, eras, and sensibilities. Whether it's entertaining Canadian Troops or opening for the likes of Tom Cochrane, Peter Dinklage, Burton Cummings, LoverBoy, Gino Vanelli, The Temptations, Cowboy Junkies, Alannah Myles or George Canyon, when D'Angelo hits the stage it's an unexpected and welcome blast of energy. Singing a veritable discography of his original music combined with all time favorite tunes in his distinctive high energy R&B style, D'Angelo woos his audience with his signature style.

D'Angelo has sung the national anthem at a Toronto Argonaut game and released his debut effort, You Gotta Believe to Believe in March 2007, the proceeds of which went towards breast cancer research. Just in time for the 2009 holiday season, D'Angelo has released his own version of the holiday classic Silent Night with proceeds going to charities that support the homeless. He is currently working on his second album of original music slated for release in the first quarter of 2010.

D'Angelo grew up in a family of Italian descent in Toronto. He is founder of one of Canada's leading beverage producers and marketers. The owner and C.E.O. of the Mississauga, Ont.-headquartered D'Angelo Brands is the embodiment of a perpetual renaissance man in motion—juggling a multitude of business, personal and family commitments with high-tempo drive and enthusiasm, while still finding time to enjoy life.

Widely regarded as a man who defies description D'Angelo is well known as an entrepreneur, innovator and marketer. He has been

featured in Marketing Magazine, Canadian Business, Profit Magazine and on a host of radio and television programs. D'Angelo is a self-made man, who runs a multimillion dollar empire of processing and packaging

plants that churns out beverages 24 hours a day under the banners of D'Angelo brands and Arizona.

The Toronto born, self-confessed hockey fanatic is as equally at ease discussing bottling speed lines and product changeovers as he is sharing good-natured, locker room humor with some rather famous teammates after a weekend hockey game, taking the stage as the front man for his band or raising money through benefit performances and CD sales for breast cancer research, prostate cancer research and a host of other charities.

Weblinks: <http://frankdangelo.ca>

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Giovanni Angelo Pagani

Peacefully with his family at his side on Sunday February 21, 2010. Giovanni of Ottawa in his 88th year. Loving husband of Elisabetta for 66 years . Cherished father of the late Francesco Pagani (Ann), Paola Focaccia (Ernesto), Gianfranco Pagani (Susan) and Ricardo Pagani (Janice). Devoted grandfather to Marco (Marina), Elizabeth (Ricardo), Stella, Brandon, Giovanni, Angelica, Adrianna, Cameron, and great grandfather to Selena, Pietro, Paris and Olivia. Lovingly remembered by the entire Calvano and Pagani families. Will be missed by many nieces, nephews, cousins, and friends both in Canada and Italy.

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