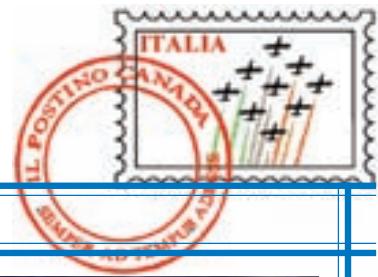


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Letter To The Editor

Buongiorno,

Nel Postino della settimana scorsa ho letto che avevate bisogno di nuovi articoli e quindi ho pensato di contattarvi.

Sono arrivata a Marzo in Canada per effettuare un internship in una ditta di Ottawa che si occupa di consulting e mi fa molto piacere leggere il vostro giornale. Qui in Canada sto facendo i primi passi come Italiana in Canada, ma non come Italiana all'estero.

Io sono nata in Italia, a Sorrento (provincia di Napoli) ma mia mamma e' nata in Peru', figlia di Italiani emigrati con i loro genitori (i miei bisnonni) prima e durante la seconda guerra mondiale. Li' facciamo parte della comunità' italiana in Peru'.

Mia zia, che ora vive a Sorrento ma e' nata in Peru', sa cos'e' sentirsi Italiani all'estero, ma anche sentirsi italiani e basta :).

In occasione dei Mondiali di calcio in Germania ha scritto una lettera alla famiglia e ai suoi amici che mi e' sembrata descrivere esattamente quello che si sente durante la Coppa del Mondo come Italiani e come Italiani all'estero....e perche' una coppa puo' diventare cosi' importante per un paese intero.

Vi mando la sua lettera sperando che la pubblicherete. E' una lettera che mi ha emozionata molto e penso molta gente possa riconoscersi in cio' che scrive.

Fatemi sapere se la pubblicate per favore,

Grazie mille e buon lavoro!

Chiara Cosenza.

ITALIAN PRIDE

Volevo scrivere subito dopo che l'Italia ha vinto la Coppa del Mondo, ma era così forte l'emozione che non mi sono uscite le parole per descrivere quel groviglio di sentimenti che sentivo, volevo mandare qualche articolo interessante tra i tanti che ho letto, ma sono stati tanti che non sono riuscita a sceglierne uno che riuscisse a descrivere per intero l'entusiasmo delirante che si stava vivendo in Italia. Ho letto tutto ciò che c'era da leggere della stampa nazionale ed estera, ho visto tutti i notiziari e tutte le trasmissioni sportive e non che parlavano di ciò, ho fatto indigestione d'informazione e l'intreccio di sentimenti era sempre più aggrovigliato.

Nel momento in cui Fabio Grosso ha tirato il gol decisivo nel 5° rigore, tutta l'Italia ha esultato in contemporanea. Tutti gli italiani, di tutte le regioni e anche quelli che vivono all'estero hanno esultato allo stesso tempo. Tutti si sono sorpresi di se stessi quando hanno sentito correre prepotentemente nelle proprie vene l'orgoglio di essere italiano.

Italiani che sono stati attaccati in un clima di terrorismo psicologico, italiani che sono stati insultati dalla stampa internazionale, italiani che hanno visto e sentito in quella vittoria il riscatto dell'integrità e dell'unità nazionale. Gli italiani sono fatti così. Non si sentono uniti il 2 giugno, giorno della Repubblica, non si sentono uniti il 25 aprile, giorno della Liberazione. No. Qui non espongono la bandiera in quei giorni. Ma in occasione dei Mondiali sì. l'Italia intera ha esposto la bandiera fuori dalle finestre e dai balconi, da sud a nord. Persino i Padani, che tanto reclamano la loro Devolution, hanno sventolato il tricolore!

Ho visto il Capitano Fabio Cannavaro una, dieci, mille volte alzare la Coppa del Mondo al cielo e, ogni volta, sentivo un brivido che percorreva la mia spina dorsale. Fabio Cannavaro, napoletano verace, un ragazzo di 32 anni che raccoglieva i palloni nel 1987 mentre che Maradona portava il "Napoli" a vincere lo Scudetto. Fabio Cannavaro, con il suo sorriso leale e sincero, è il riscatto di Napoli, è l'altra faccia della medaglia di questa città così contraddittoria e così simile ai paesi latinoamericani.

E cosa dire di Gigi Buffon? Con quello sguardo chiaro e sincero, con quell'entusiasmo e sentimenti di lealtà sportiva? E Luca Toni? Sapete che Luca Toni è nato il 26 maggio? Come me? Solo per questo mi pare di capire i suoi sentimenti e il suo entusiasmo in questi mondiali. E Francesco Totti? Soltanto 4 mesi fa, dopo un infortunio nei campi di pallone non si sapeva se poteva essere convocato nella Nazionale. Perciò, anche se lo chiamavano "zombi" ha giocato come doveva giocare, senza protagonismi, con lo spirito di squadra che lo contraddistingue.

E' riuscito a non perdere la concentrazione quando ha lanciato il rigore che ha ridato l'entusiasmo e la fiducia alla squadra. Un ragazzo romano verace, cresciuto nella "Roma", che lo hanno preso in giro e hanno inventato mille barzellette su di lui, ma che non si è perso d'animo e ha fatto una raccolta di questi ultimi e ha editato un libro devolvendo tutto in beneficenza. Cosa dire di Gattuso? Che devolverà tutto ciò che ha guadagnato nel Mondiale ai suoi parenti della Calabria, un'alta regione povera e martoriata del sud d'Italia? E la Quinta? Che sua nonna, a 75 anni ha deciso di mantenere la promessa fatta a suo nipote ed è uscita per la prima volta dal paesino di Crotone (sempre Calabria) per andare a Berlino a vedere la finalissima?

Non li nominerò tutti, state tranquilli, ma vi voglio far notare che nell'Olympiastadion di Berlino i francesi gridavano "Zidane,

Zidane!" mentre gli italiani gridavano "Italia, Italia!". Perché ciò che ha caratterizzato la squadra di Marcello Lippi è lo spirito di gruppo, tutti erano e sono stati importanti, non c'era nessuna stella che emergeva sopra gli altri. La vita è un boomerang. E' incredibile che proprio Trezeguet abbia sbagliato il rigore, lo stesso Trezeguet che ha tirato il Golden Gol agli italiani negli Europei del 2000. Incredibile l'entusiasmo col quale sono stati ricevuti i giocatori al loro arrivo in Italia. L'autobus che li trasportava ha dovuto procedere a passo d'uomo per le strade di Roma per tutti i tifosi che festeggiavano il loro ritorno dalla Germania. Hanno fatto una gran festa nel "Circo Massimo", dove stimano che c'erano due milioni di persone, fra i quali c'era mio figlio con alcuni suoi amici, cosa che mi riempiva di orgoglio e preoccupazione contemporaneamente.

Hanno fatto una grande festa, cantando l'inno nazionale a squarciaffola, e io mi emozionata fino alle lacrime, stonati come le campane, stonati come me quando vado all'Eurocampamento¹ e che tanto fanno soffrire le orecchie da musicista di Mario, il quale mi sopporta solo per il grande amore e altruismo propri di lui, lo stesso che al momento delle registrazioni mi diceva "canta pianino, amore mio, canta pianino", eh eh eh. Perché tanto entusiasmo per una semplice coppa? Perché tanto entusiasmo per un semplice Campionato Mondiale di Football?

Nel mio modo di vedere le cose è per il riscatto degli italiani davanti al mondo e davanti a sé stessi. E' per il sentimento di "appartenenza" a una nazione. Non dimenticherò mai un campamento in Ica². Noi *lidereis*³ eravamo fuori a discutere di vari argomenti, fra questi il Perù, gli Stati Uniti e anche l'Italia. Una *lider* ha fatto un commentario nel quale disprezzava profondamente l'Italia. Non è stato tanto per ciò che ha detto, ma per "come" lo ha detto. In quel momento il sangue mi è salito in volto e sentivo che stavo per piangere, ma nessuno mi doveva vedere in quelle condizioni, per cui sono corsa in stanza e mi sono buttata sopra il sacco a pelo per poter esplodere nel pianto di bimba offesa. Ma Yoli mi ha vista. Ella era nella stanza chiacchierando con Ana e la prima cosa che ha fatto è stata quella di dire ad Ana di portarmi un bicchiere d'acqua. Mi ha fatto bere a piccoli sorsi e mi domandò cosa era successo. Io le ho risposto che non lo sapevo, non capivo perché ho avuto quella reazione esagerata per un paese nel quale non ero neanche mai stata. Ma Yoli mi ha capito. Lei sapeva. Non so se per la sua infinita sensibilità o perché anche lei in qualche occasione ha provato qualcosa di simile. Da quel giorno, ogni volta che devo consolare qualcuno, gli faccio bere innanzitutto un bicchiere d'acqua, a piccoli sorsi, e mi ricordo di Yoli, della sua infinita comprensione e umanità. Grazie Yoli.

Adesso, dopo tanti anni, l'ho capito. E' stato il DNA dei miei antenati che ho nel sangue a ribellarci. Sono stati i sacrifici dei miei genitori, è stato il coraggio dei miei nonni, è stato lo spirito di pionieri dei miei trisavoli che per un motivo o un altro si sono trovati in terra straniera, terra alla quale non appartenevano, terra qualche volta inospitale. E' stata anche la nostalgia, la nostalgia del Bel Paese, la nostalgia degli affetti, la nostalgia delle sicurezze e delle abitudini lasciati nel passato. E anche la consapevolezza che mai più saranno solo italiani, perché il sangue si mescola, le abitudini si mescolano, le tradizioni si mescolano e, nonostante tutto, nel momento in cui si ha l'occasione di ritornare al proprio paese d'origine non è più la stessa cosa, si diventa stranieri nella propria patria. Per questo è così importante una Coppa del Mondo. In questa occasione tutti torniamo ad essere italiani, tutti capiamo il sentimento di "appartenenza" e di unità del sangue.

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City-Wide

Pirates of the Calabrian

By Renato Rizzuti

Captain Giacomo Sparrow was a pirate who sailed the Calabrian Sea aboard the "Barca Scarsata" known as the "Broken Boat" by English sailors. Captain Giacomo had been Captain of "La Perla Nera" known as "The Black Pearl." The evil Captain Ossa was now at the helm of "La Perla Nera" but Captain Giacomo fully intended to recapture the ship back.

"La Perla Nera" had become the ultimate pirate ship. It started off as a simple merchant ship carrying spices like oregano, black pepper, chilli pepper and salt. It also had one of the largest stashes of garlic in Calabria. The captain at that time was Captain Vito Peccante who was emotionally hot blooded but was a cool and calculating man when it came to business transactions. Captain Peccante's slogan was, "Se volete mangiare chiu sapuritu, chimate a Vito!" The translation from the Calabrese is, "If you want to eat more spicy food, call Vito!" Captain Giacomo easily took over the ship with his crew. They "pepper sprayed" Captain Vito and his men. Then they rubbed them with salt, oregano and chilli pepper and fed them to the sharks.

Captain Giacomo wanted to upgrade the ship's riches and was drinking rum while thinking of a way of how to do it. Was it the "demon rum" or the intense heat of the midday sun that caused Captain Giacomo to have a "vision?" Or it might have been the "sunew e alio" or "garlic dream" induced by garlic fumes. While Giacomo was looking over the rail of the ship he saw a "peshefeminna" or "mermaid" in the water. She was a gorgeous creature named Marina Serina. Marina had long golden hair that flowed past her curvaceous and strong "swimmer's shoulders." Her dress like sequined "scales" were more emerald green than a Calabrese girl's engagement dress.

Marina had been a legend amongst sailors. There was even a sailor named Rocco Granata who wrote a song about her entitled "Marina." Rocco was so smitten by Marina that he was not even worried about entering an "inter-species" marriage. This is shown by the lyrics, "Marina, Marina, Marina/Ti voglio al piu' presto sposar." Marina refused to marry Rocco because he wanted her to sign a prenuptial agreement which she found a bit "fishy."

Giacomo also found Marina to be very attractive. Giacomo thought she might make a nice wife but he had some doubts. He doubted that Marina would cook a sea food dinner for him while the song, "Luna Mezz 'O Mare" was playing on the CD player. Marina might be perturbed by the lyrics, "Ue Mamma piscia fritta baccala." Marina then spoke to Giacomo in her sweet voice, "You should sail to Petra Point. There you will find the abandoned cabin of Frederico Fresura, the "Magic Chef." Frederico is in Japan at this time working on a type of Italian sushi called "pischusushi." The legend of Frederico and the golden "prupettas" is also true. You will find a treasure chest full of golden meatballs under the kitchen floor boards. May the wind always be in your sails."

Giacomo had heard that the "Magic Chef" had studied alchemy and had learned the secret of turning meatballs into eighteen carat Italian gold balls. This would be quite the treasure to

get! Captain Giacomo set the "Troveupitsu" navigation device for Petra Point. When he got there, he found the treasure and also grabbed some cookbooks and pots and pans. Giacomo set sail for the open seas again. Giacomo thought that he was in for some smooth sailing, but boy was he wrong! Out of the sea there arose the "Crazy Calamari" monster! It was about twenty feet tall and had the standard set of eight long and strong arms. "C. C." wrapped a tentacle around the top mast of the ship and ripped it right off! What were Giacomo and his crew to do? They attacked "C.C." with a giant frying pan that they had stolen from Frederico Fresura! One good wallop and the "Crazy Calamari" monster went down! They then proceed to cut it up and fry it up in the giant frying pan. Luckily, they had lots of olive oil on board. That was the best sea food dinner that they ever had! It was much better than the local "Astice Russu" restaurant's food.

Giacomo's troubles were far from over. They were then attacked by Captain Ossa. Captain Ossa had the reputation of being "bad to the bone." The reputation was well earned! Ossa and his men easily over powered Giacomo and his crew. They then sailed to the remote island of "Nessunu." Giacomo and his crew were left there to starve to death. Osso sailed off as the new Captain of "La Perla Nera." Luckily, Giacomo had come into possession of some "pirate" DVD copies of "Survivor." They had watched many episodes and had learned many survival skills which would serve them well on this island. Soon they were merrily eating and drinking and dancing! They cleverly managed to build another ship which they christened the "Barca Scasiata." Strong, fierce and determined, they set sail after Captain Osso.

Captain Giacomo Sparrow was sitting at the table cleaning his pistol. He confidently stated to his crew, "When I catch up to Captain Osso he is going to be "Osso Buco!" Surely, enough they spotted "La Perla Nera" a close distance away. They raced to the side of "La Perla Nera." Giacomo and his crew were all out on deck for their morning "pirate pilates" exercise class. They were an easy target! Giacomo ordered the men to load up the ship's cannon. The ship's cook had made a particularly hard batch of "prupetta e rizzi" or "rice balls" the night before. He did not add enough eggs like his mother had taught him. They were the perfect ammunition since they were hard enough to knock Osso and his crew unconscious. They fired the cannon filled with "rice balls" and knocked the entire enemy out in one blast! Giacomo took over the ship and they took Captain Osso and his crew to "Nessunu" island.

Captain Giacomo Sparrow was happy to be at the helm of "La Perla Nera" but he was getting weary of the pirate's life. He had a staff meeting with his crew and they came up with a plan. They would turn the ship into a cruise ship for tourists coming to Calabria. They called their new business "Royal Calabrian Cruise Lines." They wore spiffy blue navy like uniforms. Every Halloween they had a party on board and they dressed like pirates! All of the crew met nice women at the last party and they were all married by Captain Giacomo. Captain Giacomo remained single but was on the look out for another nice mermaid! The end.

VALORIZZARE I GIOVANI PER LA PIENA OCCUPAZIONE

Il Canada ha bisogno di forze nuove da immettere sul mercato del lavoro per rimanere attivo nei bilanci e competitivo.

di Ermanno La Riccia

Tutti sono d'accordo nel constatare che abbiamo davanti a noi un mercato del lavoro in piena espansione: infatti il tasso di disoccupazione è giunto ai livelli più bassi mai toccati da più di trent'anni e il tasso di occupazione è aumentato dando una spinta verso l'alto anche ai salari che, badate bene, sono saliti in una maniera più veloce del tasso di inflazione. Soltanto nel mese di maggio in tutto il Canada erano disponibili circa 96 700 nuovi posti di lavoro di cui soltanto nel Quebec ben 30 500. Nessuno aveva pronosticato che si potessero raggiungere risultati così importanti. E gli esperti della BMO Nesbitt Burns hanno dichiarato che questa tendenza a lungo termine rimane.

All'inizio di quest'anno la nostra economia ha creato da un oceano all'altro 220 200 nuovi posti di lavoro ossia una media di 40 040 al mese contraddicendo quella di certi esperti che prevedevano una media non superiore alle 20 000 unità nel solo mese di maggio. Essi sono stati smentiti da una più importante realtà che, secondo Statistic Canada, la disoccupazione in tutto il Paese dal 7,6% è scesa al 6,1% e nel Québec, che si era mantenuta sempre al disopra dell'8%, è scesa al 7,9%, cosa che non accadeva dal 1976.

Più impressionante ancora è che il numero degli occupati dai 15 anni di età in su ha raggiunto il 63,2%, una cifra che supera persino quella degli Stati Uniti.. La proporzione delle persone che lavorano a tempo parziale è diminuita raggiungendo il 17,9% nel Canada e il 18,4% nel Québec. Certo un buon numero di questi lavoratori è stato rimpiazzato a maggio perché nel corso di questo mese si sono avuti 62 000 disoccupati in meno di cui 13 300 nel Québec. E si è trattato di lavori meno pagati come venditori nei negozi, camerieri ecc.

Joelle Noreau, economista della banca Desjardins ha dichiarato che i settori dei servizi professionali, scientifici e tecnici, e quelli delle finanze, delle assicurazioni e dell'immobiliare hanno progredito più rapidamente di quelli del commercio. E la paga è più elevata in questi settori anziché nei settori manifatturieri. Su scala canadese sono stati creati 150 800 posti di lavoro a tempo pieno, cosa mai vista in precedenza e significa che i 54 200 posti di lavoro a tempo parziale sono spariti rimpiazzati da questi ultimi. La paga dei lavoratori è aumentata in un anno del 4% mentre nel Québec soltanto del 3,2%.

E come dato consolante il surplus commerciale nel mese di aprile è stato di 4,1 miliardi di dollari. Le premesse che le cifre ci mostrano sono allettanti anche per il futuro perché è previsto che la disoccupazione abbasserà ancora e noi nel complimentarci per la ottima tenuta della nostra economia dobbiamo ora andare a vedere quali sono stati i mezzi che hanno dato questa importante spinta in avanti alla nostra occupazione.

I grossi progressi ottenuti non sono i risultati di importanti strategie governative perché non ce ne sono state, ma semplicemente riflettono una realtà demografica che cammina da se

che, almeno per ora, nessuno è capace di fermare. Ci sono sempre meno giovani che riempiono i posti di lavoro e sempre un numero maggiore di anziani che vanno in pensione. Il pensionamento degli anziani lascia dei posti vuoti che con un numero minore di giovani non si riesce a riempire. Allora è chiaro che la disoccupazione diminuisce da sé.

Tutto questo significa che noi dobbiamo cambiare radicalmente la nostra maniera di pensare e di agire. La vera sfida non è quella di creare posti di lavoro a tutti costi come è accaduto negli ultimi decenni. Da oggi in poi la sfida è quella di trovare delle persone per occupare quei posti vuoti, ossia mobilitare le energie in maniera di creare addirittura nuovi lavoratori.

Tutto questo è venuto alla ribalta quando il ministro del Lavoro e della Solidarietà Sociale, Michele Courchesne, ha reso pubblico, la scorsa settimana, le proiezioni del suo ministero sui bisogni dell'occupazione. Da oggi fino al 2009, ossia in tre anni, occorre riempire 682 000 posti di lavoro nel solo Québec di cui 242 000 nuovi posti e 440 000 per rimpiazzare quelli che vanno in pensione. Di fronte a queste cifre c'è da inquietarsi perché già ora, parecchie compagnie hanno difficoltà a reclutare lavoratori.

Il Québec è soltanto un esempio ma gli stessi problemi ce li hanno anche le altre province perché la mancanza di manodopera si fa sentire dappertutto. Gli enormi bisogni portano alla ribalta la soluzione di due importanti problemi che riguardano la futura manodopera. Il primo riguarda la quantità, ossia mettere al lavoro un numero più alto possibile di giovani perché non possiamo permetterci il lusso di sottovalutare la nostra manodopera. La lotta contro la disoccupazione si fa in questo caso educando e formando tutti quelli che sono esclusi e si autoescludono dal mercato del lavoro.

Il secondo problema è quello della qualità. Occorre non soltanto mettere al lavoro il più alto numero possibile di persone ma occorre utilizzarle sfruttando il loro alto potenziale che, purtroppo molti non hanno. Occorre, quindi, scoraggiare coloro che lasciano la scuola anzitempo, e non prendono nemmeno un diploma di scuola superiore. Incoraggiare gente a frequentare università e scuole professionali di arte e mestiere in maniera di prepararsi per affrontare nuove tecnologie. Da uno studio fatto sulle Ricerche Pubbliche su scala nazionale risulta che in Canada ci sono 5,8 milioni di persone che non hanno completato le scuole secondarie e 9 milioni in età lavorativa che non hanno le attitudini e le conoscenze per funzionare in un lavoro specializzato. E come risorsa aggiuntiva ci sono le donne che entrano in continuazione sul mercato del lavoro. Vi è un dato di fatto che lo dimostra: la richiesta sempre maggiore di asili d'infanzia per i minori di 6 anni. Esse rappresentano un valvola di sicurezza per mantenere alto lo standard della nostra società dei consumi. Bisogna valorizzare i nostri giovani attraverso la scuola per riempire i posti di lavoro a disposizione.

Looking Back

The Discrimination against Immigrants and the Contradiction of the Canadian Society during Prohibition and the Second World War

PART III

Antonio Nicaso

Journalist and author

Together with hundreds of Italians, they had gone on strike in order to force the Canadian National Railway to grant them a five-cent-an-hour wage increase. Their protests were halted, however, by the arrival of the anti-riot police armed with bayonets, and the two brothers paid the price for resisting police clubbing.

This was not an isolated case. A more serious incident occurred in 1913 in a small town in Michigan, near the Canadian border. Seventythree people, including many children, had been burned alive, while celebrating Christmas, in a fire that was deliberately set. They were striking miners who, over a number of months, had asked the owners of the copper mines for a three-dollar daily wage and a reduction in the workday to eight hours.

In a letter to his parents, Rocco described his plight: "We used to work risking not only our health, but in many cases, our lives." (Unpublished letters, Perri's family, Hamilton) In Cobalt and in South Porcupine, he had witnessed the deaths of many fellow Italians, stricken by silicosis, an incurable disease caused by breathing silicon dust. Shut away in their hovels, they died slowly, after spending their working lives at poorly paid—and highly dangerous—pick and shovel jobs. The sentiment of the newspaper or the mainstream increased during Prohibition. In the Canadian Immigration Act of 1919, only one foreign word (*italicized*) appears: "No immigrant shall bring into Canada, any pistol, sheath knife, dagger, stiletto, or other offensive weapon that can be concealed upon the person." ("An act to amend The Immigration Act," Assented to 6th June 1919, chapter 12, p. 99). The presence of the word stiletto, even though knife or dagger would seem to be acceptable English synonyms may be as innocent as the discussion which broke out over illegal permit entries in a Canadian parliamentary committee on immigration, the tone of which is reflected in an Honourable member's question "How do you protect yourself or the department. Suppose somebody makes an application for say, Mr. Spaghetti to come into Canada; how do you know whether it is Mr. Spaghetti that came in or Mr. Vermicelli..." (Harney, "Italians in Ontario") The latter example is surely harmless, if yet symptomatic, but behind the words associated with crime and violence is their obvious power to move the imagination and, in that, lies something deeper and pernicious.

In 1922, a sensational murder further contributed to the negative stereotypes surrounding Italian immigrants, who had even become targets of such organizations as the KKK. Following the murder of police officer Joseph Trueman in the town of Thorold, located near Niagara Falls, the Hamilton Spectator ran a cover story on December 20 publishing

a letter sent to Thorold's mayor from the KKK. The title is especially eloquent: "To Wipe out the Italian Section." The head of a KKK unit based in St. Catharines warned: Mr. Mayor: If [the] foreigner who shot and killed our fellow human Officer Trueman, is not apprehended on or before Jan. 2, the clansmen of the fiery cross will take the initiative in the Thorold Italian section. Eighteen hundred armed men of the scarlet division are now secretly scouring this district and await the word to exterminate these rats. This warning is no joke. In those years, there was an article published almost every day about Rocco Perri, considered the king of bootleggers; very few articles, however, ever mentioned smugglers such as Samuel Bronfman and Joseph Kennedy. Joe Kennedy, for example, had a much easier time of it. After Kennedy made a fortune on liquor distribution, President Roosevelt appointed him chairman of the Security and Exchange Commission (SEC), which regulated the American securities industry. The appointment drew strong criticism from those who felt that Kennedy symbolized everything the SEC had been set up to monitor and even eradicate. Roosevelt, however, stood firm, telling one advisor

that it "took a thief to catch a thief." (160) Roosevelt also knew that Kennedy's financial backing had been critical to his election, and he hoped that giving him the SEC chairmanship would secure his financial support for the next election as well.

In those hysterical years of Prohibition, however, there were those who enjoyed impunity. In New Glasgow, Nova Scotia, Paddy Nolan, an ex-hockey player, sold whisky under everyone's noses, but no one dreamed of ever report it to anyone. During the electoral campaign, he supported Fred Milligan who was elected as municipal councillor. Once Milligan was in power, he warned the police: "Stay away from Nolan" (Harney, "Italians in Ontario"); and so it was. The racist tone continued in the 1930s too. After the murder of Bessie Starkman, Perri's common-law wife, The Hamilton Herald did not miss the opportunity to target the Italians as gangsters. It is unfortunate for the reputation of the race over which Signor Mussolini presides that his people

appear almost to have monopolized this traffic [bootlegging], and to be the leaders in the crime that have been committed in connection with it. There are many of the finest of the Italian race, the Northern Italians especially, who deplore this fact as much as any Britons could do, but these vendetta-seeking and murderously inclined gangsters are a disgrace to any country and a plague in civilized communities. [...]

It is the duty and should be the active business of the Attorney-General to clean up this situation. Extreme measures are needed and the Attorney-General should not hesitate to take them. If it be found necessary to round up the whole Italian community, let that be done. (The Hamilton Herald, Aug. 14, 1930)

A month later, increasing the color of its language, the Herald began making sweeping generalizations about all Italians: "The great mass of the citizens have no wish to discriminate between one race and another, but if any race sets itself deliberately to overturn the peace and order of the community, then the fellow-countrymen of such culprits must be held responsible. The need is acute enough for the declaration of martial

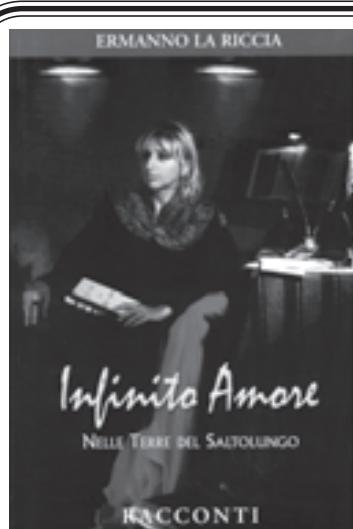
law, and some such steps must be taken to impress the foreign-born population that they are not still living in Europe but in Canada, not in Chicago or Detroit, but in Hamilton, a city where law and order must be insisted upon." (Nicaso 148-149) The tone was that which it had always been; generalizations without making any distinctions, not unlike that which occurred during the Second World War when hundreds of Italians were imprisoned for being enemies of Canada. While some justify the measures adopted by the Canadian government, others question the criteria used to compile the list of those to be interned: suspicions, generalizations, clichés, and above all, pretexts. Such was the case for Perri, and many other criminals, who were arrested even though they had no involvement with Fascism and politics. These examples suffice in order to question Canada's track record of human rights. We should also remember that other immigrant communities also suffered similar injustices at the hands of the Canadian government.

During the period of 1846-1848, tens of thousands of Irish refugees were quarantined in a place that could hold no more than 200 individuals. It was a massacre that came to be known as the "Summer of Sorrow." Canada buried 5,000 Irish immigrants. Others were stopped and many died on Partridge Island off St. John's, Nfld. In 1905 Canada

stopped Indian refugees in Vancouver Harbour, imposed a "head tax" on Chinese, Japanese, and Ukrainians immigrants, among others. Our open-arms philosophy towards immigrants has always been based on the need this country has for more manpower; people in real need have always had difficulty getting help. Many have forgotten this.

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General Interest

SPANISH LOLLIPOPS PROVE A SWEET DEAL FOR ITALIANS

The Times

By Graham Keeley in Barcelona

LIKE all the best business ideas, it was as simple as could be. But Enric Bernat's brainwave, Chupa Chups, went on to become the world's biggest lollipop manufacturer and a Spanish icon. With its simple flower motif wrapping designed by Salvador Dalí, the lollipop became an international brand beyond Spain. To spread the product's appeal, from children's sweet to adult fashion accessory, Bernat cleverly linked it to celebrities such as Madonna, Esther Cañadas, the Spanish model, Javier Bardem, the actor, and Johann Cruyff, the former Barcelona Football Club manager.

In a cheeky publicity stunt, Chupa Chups even sent "the first lollipop into space" with a Russian astronaut during the MIR mission in 1995. But the company has now been eaten up by the privately owned Italian confectioner Perfetti van Melle for •400 million (£275 million). It marks the end of an era for a product as well known in Spain as aniseed balls and humbugs once were in Britain.

The family-owned company, based in Barcelona, hit financial problems after aggressive expansion into 170 countries in the 1990s. Sales fell from •450 million in 2000 to •264 million in 2004, with profit dipping to •11 million. Señor Bernat, who died last year, had hoped to transform Chupa Chups into "the Coca-Cola of lollipops", but did not want to make the company

public and could not compete with other global sweet manufacturers. Señor Bernat started the firm in 1958 after realising when children ate sweets they got themselves in a sticky mess. The solution was easy: put the sweet on top of a stick.

Spain was just opening up to foreign investment. Señor Bernat promoted the company with a catchy childish song on the radio, when many homes did not have a television. The company diversified, producing 40 flavours of Chupa Chups and other sweets such as Smints mini-mints. By 1996, as the product became established internationally, 20 million Chupa Chups a day were being consumed worldwide. But in Spain, where the birth rate had begun falling in the 1980s, fewer children were sucking Chupa Chups.

So in a clever change of tack the company aimed for adults. Johann Cruyff, then the Barcelona manager, quit smoking after a heart attack and started "chain-sucking" Chupa Chups. A health campaign started in Australia with the slogan "Smoke Chupa Chups". Señor Bernat used the fruits of his success to buy Casa Batlló, a house in Barcelona designed by Antoni Gaudí. But he lost money when he tried to acquire an investment bank. Augusto Perfetti, chairman of the Italian owners of Chupa Chups, said that the purchase would "significantly reinforce" its position. The company is Italy's fourth-largest maker of sweets.

I DOVERI DELL'ABRUZZO VERSO GIOACCHINO VOLPE, IL PIU' GRANDE STORICO DEL NOVECENTO

Di Goffredo Palmerini

Traggo spunto dal recente approdo in libreria del volume "Lettere dall'Italia perduta" di Gioacchino Volpe, ed. Sellerio, raccolta di 16 lettere del grande storico abruzzese, nato a Paganica (L'Aquila) il 16 febbraio 1876, inviate a familiari o mai spedite, che datano dal giugno 1944 all'ottobre 1945. La pubblicazione è curata da Giovanni Belardelli - sua l'interessante introduzione - cui si deve il merito d'aver riproposto in più occasioni un'attenta riflessione sull'opera di Gioacchino Volpe che - con Giovanni Gentile, Benedetto Croce e Gaetano Salvemini - ha profondamente marcato la cultura italiana del novecento. Dunque uno dei più importanti intellettuali del secolo scorso, direttore della Rivista storica italiana e della Scuola di Storia moderna e contemporanea, segretario generale dell'Accademia d'Italia e socio dell'Accademia dei Lincei, docente universitario a Milano e poi a Roma, deputato al Parlamento. A Volpe si devono fondamentali studi storici sul medioevo europeo e sul periodo comunale (*Il Medioevo, Movimenti religiosi e sette eretici, Il Medioevo italiano*), ma anche sull'Italia contemporanea (*L'Italia in cammino, Italia moderna*). Capostipite d'una scuola storiografica che grande influenza esercitò nella formazione di giovani studiosi (da Federico Chabod a Nello Rosselli, da Delio Cantimori a Ernesto Sestan, a Rosario Romeo), dopo il 1945 Volpe ha conosciuto il limbo d'una incomprensibile emarginazione. Una condizione che più d'ogni altro torto egli ha sofferto. A lungo etichettato come storico del regime fascista, alla fine del secondo conflitto mondiale Volpe rimane orfano di Patria, conservando intatto lo spirito nostalgico che aveva sognato, per l'Italia, le colonie africane e la crescita in Europa del suo peso politico, invece ridotta a contare "un po' meno che il Portogallo e certo assai meno della Grecia", come egli lamenta in una lettera.

La lettura del citato epistolario, scritto in un periodo nevralgico della storia nazionale, dà un'immagine nitida dei sentimenti del grande storico: disorientamento, delusioni, preoccupazioni per il futuro. In fondo una malcelata diffidenza per il nuovo ordine politico succeduto alla fine del fascismo e della guerra. Un difficile periodo per Volpe, quello a cavallo degli anni '44 e '45. Da un lato subisce il rancore dei fascisti per non aver egli aderito alla Repubblica di Salò che gli boicottano la pubblicazione di *Italia moderna*, dall'altro la nuova cultura dominante, uscita vincitrice con la Liberazione dal nazifascismo, che lo priva della cattedra universitaria. Forse più che la cronaca ufficiale di quegli anni, dello stato d'animo di Volpe riesce a rendere l'idea proprio questo suo carteggio privato, portato oggi alla pubblica conoscenza. E, per quanto mi è dato dedurre, rende anche in parte giustizia sulle presunte convinzioni fasciste dello storico abruzzese, che tutt'al più conferma i suoi forti sentimenti monarchici. Raffaele Colapietra, studioso insigne, in una recente conferenza, osservava: "Volpe fu attratto, ma non dominato, dall'ideologia fascista. Fu vicino all'idea socialista, pur essendo monarchico e patriottico". D'altronde, la visione volpiana del fascismo, non mancò d'irritare lo stesso Mussolini che, in un appunto, su Volpe annotava: "Non l'ho mai avuto in simpatia. L'ho sopportato per i suoi sette figli. Freddo, grigio, antifascista".

Cito, della raccolta, una lettera del 28 luglio 1945 diretta a Giovanni (Nanni), il suo primogenito. Mi permetto di ritenerla, rispetto alle altre, la più completa. Scritta a Roma di rientro da un periodo di riposo in Abruzzo, nella natia Paganica, la lettera ha un incipit elegiaco verso il paese natale "sostanza della mia carne", un inno alle bellezze naturali ed alle fresche acque, ai campi rigogliosi ed alle qualità umane della gente, specie anziana, con cui condivide i ricordi di famiglia. C'è, in questa lettera, un vero condensato di ciò che pensa il grande storico a fine luglio '45. La diffidenza nella riacquistata libertà, dominata dalla "licenza e onnipotenza

dei partiti e quindi l'impotenza del Governo", il timore delle epurazioni, il crollo "delle speranzeperate per il nostro paese", il desiderio di poter riacquistare "le nostre posizioni africane, la nostra porta aperta oltre il mare". Parlando del tempo presente della nazione, è critico sugli ultimi anni del fascismo "...Ma certo, i metodi debbono essere diversi da quelli del ventennio, ... che non si determini una frattura fra regime e popolo, come si stava determinando negli ultimi anni. ...E non meno, una diversa politica estera che è stato il tallone d'Achille nostro dal '38 in poi". Annotazioni che confermano la sua insofferenza verso le tendenze più violente e totalitarie del caduto regime. Quindi la raccomandazione al figlio Nanni: "... Tu dovresti ora polarizzarti su due cose: il lavoro pratico, professionale, se ne hai e lo studio di qualche problema. Eniente politica, partiti, fascismo o antifascismo, ...tutte cose che a toccarle, pungono tutte. ... Bisogna rinchiudersi in una sfera di calma ...Lì isolarsi." Insomma, consiglia al figlio quello stesso stato che si è ritagliato per sé stesso "... ora ridotto a cittadino *minoris iuris* con meno diritti ma anche con meno doveri degli altri".

Una grande amarezza traspare da queste lettere. In una del 12 settembre '44 diretta alla moglie, Elisa Serpieri, Volpe traccia quasi un bilancio morale della sua vita. Non si sente grandi rimorsi. "Nel mio pensare politico non c'è stato mai, mai un fine d'interesse personale. Mi sono trovato inscritto, per iniziativa altrui più che mia, in un partito: ma non ho mai sentito, pensato, operato da uomo di partito. E perciò ho finito coll'aver danno da tutti i partiti:ché gli uni mi sequestrano i libri e gli altri mi tolgonon la cattedra. Il mio vero essere si è attuato nel lavoro e nella famiglia: e in questo voglio sperare di aver fatto la mia parte non troppo male. Non troppo male, neanche la mia parte di Italiano...". In effetti, nei suoi studi Volpe tenne sempre a non mischiare politica e cultura. Insomma, nel ruolo apicale avuto nella cultura italiana nel primo novecento e particolarmente nel Ventennio, pur con qualche pedaggio pagato al regime, Volpe riuscì ad affrancare l'autonomia dei suoi studi, rilevanti per rigore scientifico. D'altronde, difficile fu la condizione in cui si trovò un'intera classe culturale, già matura,

durante il fascismo. Ma anche la generazione successiva, quella gioventù intellettuale fascista che poi avanzò verso la democrazia, passando con alcuni anche alla lotta di Resistenza. In fondo Volpe ha influenzato come pochi altri un'epoca culturale, diverse generazioni e persino i suoi stessi oppositori. Ha lasciato una grande eredità intellettuale che non può essere dimenticata, anzi va adeguatamente rivalutata. Un'operazione, questa, iniziata già da alcuni anni dagli studiosi, che sta finalmente riconoscendo il grande storico abruzzese nell'interezza della sua dimensione. Non ho la pretesa d'essere utile a questo scopo, compito che spetta ad altre competenze scientifiche. E tuttavia, se mi è consentita una notazione critica, tutto questo è avvenuto ed avviene in Italia, ma non ancora in Abruzzo. Non all'Aquila, la sua città. Anche Gioacchino Volpe soggiace alla ventura di non essere profeta in patria. Ci si attende, ricorrendo 130 anni dalla nascita e 35 dalla morte del grande storico (Santarcangelo di Romagna, 1971), che il mondo culturale, accademico e le Istituzioni abruzzesi aprano una finestra in questa direzione. In questo campo la povertà d'iniziative è disarmante. Sarebbe quindi veramente apprezzabile un impegno del genere. Lo si deve a Gioacchino Volpe per la dimensione dell'uomo e dello studioso. Per rendere, per quanto tardivamente, il doveroso tributo ad uno dei più rilevanti pensatori italiani del secolo scorso. Un dovere civile, per contribuire a trarlo da un'ombra in concepibile. Per chiarire gli elementi controversi. In definitiva per rendere compiutamente merito all'eminente storico di fronte alla generalità degli italiani, della sua statura, morale e culturale.

World Cup 2006

FROM EVERY CORNER, ITALY REJOICES

Los Angeles Times

By Tracy Wilkinson

There are rare moments when Italy rises above regional differences and comes together as a country. It certainly doesn't happen in politics; maybe it happens briefly when an Italian soldier is killed in an overseas mission. It is soccer, and perhaps soccer alone, that can unite the nation in unbridled euphoria, make grown men cry, sane women squeal and immerse an entire national population in wild jubilation. Italy exploded late Sunday, city to city, village to village, in noisy, frantic celebration of its conquest of the World Cup, the confirmation of the Azzurri as soccer champions of the planet.

From the prosperous north to the hardscrabble south, Italians poured into streets and plazas, danced in fountains and clambered over marble statues in an all-night party. For once, very different cities all looked alike: fashionable Milan, Sicilian Palermo, poor Naples, the chichi Mediterranean resort of Rimini. All were taken over by roving throngs of joyous, flag-waving fans, the tifosi. "All Italy is in the plazas tonight," Italian television pronounced, without exaggeration.

In Rome, tens of Italians coursed streets and converged swarming over the monument to Vittorio Emanuele, the king who united Italy into a years ago. They sang soccer club songs, set off fireworks that shook and squirted each cheap champagne. Renaissance-era Vespa motor about, huge Italian flags trailing them. past the ancient Roman Forum and Colosseum. "This was a wonderful World Cup that made us forget our troubles," said Mauro de Rossi, "The magic will only last until the day added, but for now, victory.



Italy's national soccer team captain Fabio Cannavaro waves the flag during a celebration at the Circus Maximus, after their World Cup 2006 victory. REUTERS/Max Rossi

In Naples, a sign "Subito" (Sainthood) captain Fabio on the same campaign mounted for the late Pope John Paul II. There is simply no comparison in the United States to this sort of outpouring, when an entire nation mounts such a marathon frenzy. Earlier in the evening, Italian fans gathered in Circus Maximus, the recessed park where chariots competed some 2,000 years ago. Gianna Dello Iacono, a native of Naples, was there with her teenage niece and sister-in-law to share the moment with her countrymen, even though she finds many of them to be too unfriendly. Tonight, however, "we are all Italians," she said. And a family of Egyptian immigrants, in Rome for 16 years, said the World Cup had given them and their Italian neighbors "the same things to talk about." "I feel more Italian," said the father, Nabil Abou El Fetogh, 43, who works at a restaurant. As they spoke, Italy scored its first goal. Fetogh grabbed his 4-year-old son and began to dance.

The president of Italy, Giorgio Napolitano, said from Germany where he attended the match, that he believed the national unity inspired by Italy's fourth World Cup title was unprecedented. "This has given Italy a sense of national pride, of national identity that will help us confront our problems together," he said. Lurking in the background of Italy's championship, of course, was a match-fixing scandal that has shaken Italian soccer to its core. A trial is underway that could result in demotion of four of Italy's top teams, the home clubs for roughly half of the men competing on the victorious national selection. A verdict may come as early as this week.

Many Italian fans hope the World Cup victory will somehow make the scandal go away. But that seems unlikely. Instead, it's a respite. As social commentator Beppe Severgnini put it, the World Cup is like a festive truce, a moment "suspended in time."

7 ITALIANS, 4 FRENCHMEN, 4 GERMANS NAMED TO WORLD CUP ALL-STAR SQUAD

Forwards Francesco Totti and Luca Toni were among seven Italians named today to the 23-man World Cup all-star squad, which also included Zinedine Zidane, Patrick Vieira and Thierry Henry of France. Four-time champion Italy and 1998 winner France will meet Sunday in Berlin in the World Cup final.

The squad, selected by FIFA's Technical Study Group, was announced two days ahead of the championship match. Gianluigi Buffon, Fabio Cannavaro, Gianluca Zambrotta, Andrea Pirlo and Gennaro Gattuso also made the team from Italy, while Lilian Thuram was a fourth French player.

Ze Roberto was the only Brazil player included after the defending champions were knocked out in the quarterfinals following a disappointing tournament. John Terry, the likely successor to David Beckham as England captain, was the only Englishman selected. The squad was selected on performances through the second round and was drawn from a shortlist of more than 50 players. Host Germany, which lost to Italy in the semifinals, had four players on the squad, including captain Michael Ballack, striker Miroslav Klose and goalkeeper Jens Lehmann.

WORLD FASCINATED BY ZIDANE SAGA

The golden image of Zinedine Zidane vanished in an instant of visceral rage at the World Cup final. But what followed has proven strangely more compelling. His now-legendary headbutt fascinated viewers around the world, competed with war zones for global headlines and obsessed philosophers and sports fans alike. In the process, the fallen "Zizou" has been resurrected into a more unlikely kind of hero - flawed yet unrepentant, with an old-fashioned macho morality that has both captivated and appalled. "Above all, I'm human," he said on French television Wednesday night, breaking three long days of silence following the brutal move that marked the end of his stellar, 18-year soccer career.

Zidane's surreal week started Sunday night in the 110th minute of a riveting World Cup final, with France and Italy tied 1-1 in extra time. Italian defender Marco Materazzi grabbed Zidane's jersey as a French goal attack passed by. The two exchanged words. Seconds later, Zidane spun, lowered his head and rammed Materazzi's chest, knocking him to the ground. The head-butt overshadowed the result of the Cup - Italy won 5-3 in a penalty shootout - and the coming days brought a frenzy of worldwide condemnation and speculation: What made Zidane crack?

In France, psychologists appeared on talk shows to ponder his motivations. Fear of success? Fear of failure? Childhood trauma? Iconic French philosopher Bernard-Henri Levy wrote in the press of the "suicide" of a "demi-god," calling Zidane a "super-Achilles" who was humanized by a head-butt instead of a vulnerable heel. Many intellectuals found a certain grandeur in Zidane's act, seeing it as a gesture of tragic or existential revolt against the huge weight of expectation the world had thrust upon his shoulders. Others questioned how a player such as Materazzi - widely known as a ruffian on the field - could dare interfere with the workings of a genius.

In commentary in the New Republic magazine entitled "Zidane's Priceless Headbutt," Luke Dempsey indignantly observed that the Italian "had the temerity to speak words to Zidane - who dares speak to Debussy as he composes, to Victor Hugo as he writes, to Edith Piaf as she sings, to Monet as he paints?" More broadly, the incident immediately became fodder for pop culture mania, generating Internet jokes, an online game where users mow down a field of Materazzis, and jingles about head-butting. And when the fallen star spoke out at last, giving interviews on French television, an olive-green military-style jacket draped over his shoulders, many seemed to be looking for any excuse to forgive. "I apologize, to all the children" who watched the match, he said. But he didn't repent, saying Materazzi had insulted his mother and sister so deeply he had no choice but to respond.

On Thursday, prompted by Zidane's TV testimony, soccer's governing body, FIFA, summoned Materazzi for questioning. Yet some commentators have been loath to overlook the transgression, seeing in Zidane's act the morality of the vendetta, an outdated sense of honor and sexist machismo. Mick Hume of the Times of London bristled at the suggestion that the head-butt was anything but an act of thuggery. "It is a sign of the strange times how many big moral debates now seem to be about the antics of footballers. Apologists for Zinedine Zidane have wasted the week trying to read some higher meaning into his assault, claiming it as a righteous blow (against) racism, colonialism and Islamophobia," he wrote.

Soccer coaches in American suburbs - far from the rough immigrant neighborhood in Marseilles where Zidane grew up and learned the sport - have counseled kids about how to deal with anger on the field. But for many French people, Zidane - his skills, his character, his life story - have a significance that transcends athletics. A son of Algerian immigrants, Zidane came to symbolize the bright side of a multicultural France struggling with ethnic tensions that exploded in riots in squalid housing projects last year. He led France to its only World Cup victory in 1998, and then came back from retirement after he saw his beloved "Bleus" struggle in qualifying rounds.

The story of how Zidane and other aging veterans of the 1998 French squad defied all expectations and made it to the final was one of the great sagas of the tournament. For many, they were "Musketeers" banding together for one last campaign. In the end, France seems content to stick with the legend of Zidane as tragic hero: Flawed by the eye-for-an-eye morality of the housing projects where he grew up, he rose to great heights, fell from grace, then found a measure of redemption in the love of his countrymen. Even President Jacques Chirac called him a "virtuoso," and seemed unconcerned that the incident would in any way reflect poorly on France.

Italian & French Ambassadors Shake Hands



His Excellency Daniel Jouanneau Ambassador of France & His Excellency Gabriele Sardo Ambassador of Italy, Shake hands on behalf of the World Cup teams.
(Photo By Giovanni)

Preston Street World Cup 1982 Ottawa Canada



Preston Street World Cup 2006 Ottawa Canada



Campioni del Mondo!



Preston Street World Cup 2006 Ottawa Canada



VIVA ITALIA! FORZA AZZURRI!



General

Association Rapinese Summer Picnic 2006



A TASTE AS SWEET AS A WORLD CUP TITLE

When life gave Italy's Amalfi coast miles of lemon groves, the locals decided to create something more satisfying than lemonade.

San Francisco Chronicle

W. Blake Gray

Limoncello is a pretty simple liqueur; there are usually just four ingredients — lemon peels, grain alcohol, sugar and water. It's sweet, lemony and packs an unexpected wallop. All along the Amalfi coast, dinner ends with a small glass of limoncello, served straight from the freezer. It cleanses the palate and raises the spirits — though a second glass, especially after wine with dinner, can lead to penitence the next morning. "It's so sweet and good that you think you're drinking lemonade," says Devon Rubin, a limoncello fan in San Francisco. "You can knock it back and then — whoa. You don't need a whole lot."

A few local Italian-style restaurants, such as Zuppa in San Francisco's SoMa neighborhood, offer it, especially in summer. "We want everyone to learn about it," says Zuppa owner Mary Manzare. "A lot of times we just pour it for people at the end of a meal. We like to show it to people who are really getting into the whole Italian dining experience." Manzare's own introduction to limoncello came on the boat she took from Sicily to the main "boot" of Italy. "There was a truck full of lemon rinds and somebody said they were taking it from Sicily to make limoncello," Manzare says. "The smell was so powerful. We couldn't wait to try it. The first restaurant we stopped in on the Amalfi coast, everyone was having some. It was just so festive and so Italian."

In Italy, many people make their own, particularly in the Amalfi region Bay Area restaurateur Pat Kuleto says one of the first things he noticed about the Amalfi region is how the lemons are grown — on terraces in the steep hillsides, shaded from the sun. "They let the lemons hang for two seasons," Kuleto says. "If you don't pick them, they go back to green and then grow again. They get these big gnarly lemons, with a lot of skin." Kuleto, like many Italian-Americans, grew up with limoncello and is proud of his homemade recipe; he says the secret is to carefully peel the lemons to remove all of the bitter, white pith. "You never see an Italian buying a bottle," says Drew Spaulding, general manager of PlumpJack wine shop in San Francisco's Noe Valley.

Many people make their own here as well, and they may have no more connection to Italy than watching the Azzurri win the World Cup. Iris Finz, mother of Chronicle food reporter Stacy Finz, first tried limoncello, homemade, at a friend's house in Connecticut. Immediately she knew she had a use for the fruit of her daughter's lemon tree; she now makes batches of it

several times a year for her friends and neighbors in Sea Ranch (Sonoma County). "I've had lots of different drinks, and this is my favorite," says Finz.

If you don't have a lemon tree, or prefer not to get into bootlegging, a few good brands imported from Italy are available in the Bay Area. All cost about \$30 for a 750 ml bottle, and should be stored in the freezer and served frosty cold. I prefer Profumi della Costiera limoncello, which is notable for its thin layer of greenish lemon oil visible atop the liqueur. What's also noteworthy is the flavor — you get the sense that you're tasting lemon peel, with its oils, rather than fruit. The Profumi is one of the least sweet of the commercial limoncellos; it's the only one PlumpJack's Spaulding sells and the brand most favored by Zuppa.

"The Profumi is so much more real," says Zuppa bartender Shane McKnight, who says of the relationship between Amalfi's bounty of lemons and its limoncello: "Throughout history, things that are fermented come from excess. People wonder, 'How can we preserve this?' Emperor Augustus used the name 'Apragopolis' for the island of Capri, which roughly means 'the land of sweet idleness.' Preserve that feeling with Capri Limoncello, a thick, syrupy version that has a persistent lemon flavor without excessive sweetness. The similar Gioia Luisa Lemoncello (the spellings are interchangeable) is favored by the San Francisco restaurant the Last Supper Club both to serve straight up at the bar and in its popular Limoncello Cooler cocktail, which combines the liqueur with citrus vodka, muddled orange and lime slices and ginger ale."

If you have a sweet tooth, Caravella Limoncello Originale is a reasonable introduction; the sugar content tastes higher than the others, but that's not necessarily bad considering when limoncello is usually consumed. "A lot of times people will say, 'I'm too full for dessert. I'll just have limoncello,'" McKnight says. "That's its role in the meal." Kuleto says limoncello also works well as an accompaniment for dessert because of its sweetness and its acidity. "Most drinks won't hold up to an ultrasweet dessert," Kuleto says. "Limoncello's fantastic with any kind of fruit dessert — berry tarts, berry pie. It's fantastic with lemon meringue pie. It's surprising it's not more popular in this country." Rubin says she's tried many homemade limoncellos, including in Italy, and she's come to prefer commercial ones, so long as they're from Italy. "They're not expensive," she says. "It's easier to just buy it."

Community Events



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Mariateresa Magisano – Soprano

Mariateresa Magisano is a winner of the Metropolitan Opera National Council Auditions. A Canadian of Italian descent, Mariateresa currently lives in Montreal. She made her debut in New York City Opera in the role of Zerlina in their 2001 and 2002 productions of Don Giovanni. She has reprised this role with Vancouver Opera and Opera Columbus. Recently, Mariateresa sang Mimi in La Bohème (Okanagan Vocal Arts Festival), Rosina in Barbiere di Siviglia (Buffalo Philharmonic) and Despina in Così Fan Tutte (Arizona Opera). Career highlights include Susanna in Le Nozze di Figaro (Vancouver Opera), Gretel in Hansel & Gretel (Calgary Opera), and Rosina in Il Barbiere di Siviglia (Aspen Opera Theater & Opera Saskatchewan). Mariateresa has also performed with the Des Moines Metro Opera, Edmonton Opera, the Asolo Musica Festival and the Teatro Rendano in Italy. Mariateresa is a proud recipient of awards from the Metropolitan Opera Ed Fund and the Jacqueline Desmarais Foundation. She completed studies at the prestigious Juilliard Opera Center and McGill University. Festival performances include the Tanglewood Festival, Aldeburgh Festival, Aspen Music Festival, and the Steans Institute at the Ravinia Festival.

Katarzyna Sadej – Mezzo-Soprano

Mezzo-soprano Katarzyna (Kasia) Sadej was born in Wroclaw, Poland in 1984 and immigrated with her immediate family to Canada in 1989. Kasia has earned her Bachelor of Music degree at the University of Ottawa (summa cum laude), studying with Ingemar Korjus and Joanne Kolomyjec. Kasia has had many successes with her singing and is enjoying a blossoming career in the Ottawa area. She had her professional operatic debut in December 2005 as Hansel in Humperdinck's Hansel and Gretel with the OLO Young Artist Training Program. With the University of Ottawa's Opera Workshop, she performed the roles of Donna Elvira in Mozart's Don Giovanni, Cherubino in Mozart's Le nozze di Figaro, and the Second Lady in Mozart's Die Zauberflöte. Kasia performed with the OLO Chorus in Gounod's Romeo et Juliette, in September 2005. Last November she performed the national anthem at the 2005 Governor General Awards. In March of this year, she won the Vivian Asfar Memorial Award for Vocal Excellence. In February 2005, she won the NATS (National Association of Teacher's of Singing) competition in her category and received the "Most Promising Singer Award". She will pursue further studies in opera and vocal performance, through a master's degree at the University of Toronto this September.

Gregory Dahl – Baritone / Baryton

One of his generation's leading baritones, Gregory Dahl's performances are notable for richness of characterization and a remarkable vocal authority. He has sung with major Canadian opera companies in a wide variety of roles including Sharpless in Madama Butterfly (Opera Lyra and Vancouver Opera), Malatesta in Don Pasquale (Opera Ontario) and Belcore in L'Elisir d'Amore (Opera de Québec and Manitoba Opera), Ping in Turandot (Canadian Opera Company, Edmonton Opera and Vancouver Opera) and Marcello in La Bohème (Opera Ontario). He impressed international audiences with his creation of Charlie in Calgary Opera's world premiere of Estacio's Filumena, a role reprised this season for the Edmonton Opera. The Edmonton Filumena was filmed for release on DVD and joins Beatrice Chancy on his growing list of operas-on-film. He was featured as Georges Benton in the Canadian Premiere of Heggie's Dead Man Walking by the Calgary Opera. Next Season, he will make his debut in Don Giovanni with Edmonton Opera and Pacific Opera Victoria; he will debut in the role of Falke in Die Fledermaus for Manitoba Opera and reprise the role of Figaro in Il Barbiere di Siviglia with Edmonton Opera.

Judith Ginsburg – Pianist/Pianiste

Judith Ginsburg is a graduate of the Music Faculty at the University of Ottawa where she studied with the international acclaimed pianist and pedagogue Jean-Paul Sevilla. She pursued further advanced studies in London, England with the renowned former Glyndebourne Opera Music staff member and BBC staff accompanist Paul Hamburger. Upon her return to Canada Judith completed the Repetiteur Training Program at the University of Toronto Opera Division. While at the Opera Division Judith participated in extensive accompanying classes and Master Classes with Martin Isepp and Menahem Pressler. Since 1987 Judith has been principal Repetiteur of Opera Lyra Ottawa and Principal Pianist with the Ottawa Symphony Orchestra. She is often heard on CBC radio and is a frequent performer in Ottawa's hugely successful International Chamber Music Festival, the National Arts Centre's Music for a Sunday Afternoon and the Almonte in Concert Series. As an accompanist Judith has collaborated with many of Canada's leading artists among them Alan Monk, Theodore Baerg, Tracy Dahl, Eliana Lapalainen, Gerald Danovitch plus many others. Judith is presently Education/Music Manager and Principal Repetiteur for Opera Lyra Ottawa.

Mariateresa Magisano – Soprano

Il soprano Mariateresa Magisano è una delle vincitrici del Metropolitan Opera National Council Auditions. Canadese d'origine italiana, Mariateresa che vive attualmente a Montréal debuttò con la New York City Opera, interpretando il ruolo di Zerlina nel Don Giovanni, nel 2001 e nel 2002, ruolo che riprese con le compagnie Vancouver Opera e Opera Columbus. Mariateresa ha recentemente prestato la sua voce a Mimi nella Bohème (Okanagan Vocal Arts Festival), a Rosina nel Barbiere di Siviglia (Buffalo Philharmonic) e a Despina in Così Fan Tutte (Arizona Opera). Tra gli avvenimenti più importanti della sua carriera possiamo ricordare l'interpretazione di Susanna nelle Nozze di Figaro (Vancouver Opera), di Gretel in Hansel e Gretel (Calgary Opera) e di Rosina nel Barbiere di Siviglia (Aspen Opera Theater et Opera Saskatchewan). Mariateresa ha cantato ugualmente con la Des Moines Metro Opera, l'Edmonton Opera, il Festival Asolo Musica e il Teatro Rendano in Italia. Mariateresa ha ricevuto i premi del Metropolitan Opera Ed Fund e della Fondazione Jacqueline Desmarais, ha completato i suoi studi presso il Juilliard Opera Center ed all'Università McGill. Il soprano ha cantato inoltre al Festival Tanglewood, al Festival d'Aldeburgh, al festival della musica d'Agen, ed al festival Ravinia.

Katarzyna Sadej – Mezzo-Soprano

Nata a Wroclaw, in Polonia, la mezzo-soprano Katarzyna (Kasia) Sadej immigrò in Canada con la sua famiglia nel 1989. Kasia ha ottenuto un diploma di musica presso l'Università di Ottawa (summa cum laude) ed ha studiato accanto a Ingemar Korjus e Joanne Kolomyjec. Il suo canto le ha portato numerosi successi ed ora sta vivendo una prospera carriera nella regione di Ottawa. Kasia debuttò sulla scena lirica nel dicembre 2005, interpretando Hansel nell'Hansel e Gretel di Humperdinck, una produzione del Programma di formazione per i giovani artisti d'OLO. Con l'Università di Ottawa, ha interpretato molteplici ruoli nelle opere composte da Mozart, tra cui Donna Elvira nel Don Giovanni, Cherubino nelle Nozze di Figaro, e la seconda signora in Die Zauberflöte. Kasia ha inoltre cantato presso il Chœur d'OLO in Romeo et Juliette di Gounod, nel settembre 2005, ed ha interpretato l'inno nazionale in occasione della consegna del Premio del Governatore generale nel novembre dello stesso anno. Nel febbraio 2005, Kasia ha riportato il concorso NATS (National Association of Teacher's of Singing) nella sua categoria e si è vista consegnare il premio come l'attrice più promettente, tanto che nel marzo 2006, ha vinto il Premio Vivian-asfar grazie alle sue qualità vocali. Iscritta ad un programma dell'Università di Toronto, Kasia otterrà in settembre la sua formazione in opera e performance vocale.

Gregory Dahl – Baritone

Il baritono Gregory Dahl viene considerato uno fra i più grandi cantanti della sua generazione. Gregory, si è fatto notare grazie alle sue doti vocali ed ha cantato con le più grandi case d'opera canadesi interpretando numerosi ruoli, tra cui Sharpless in Madama Butterfly (Opera Lyra, Vancouver Opera), Malatesta in Don Pasquale (Opera Ontario), Belcore in L'Elisir d'Amore (Opera del Québec, Manitoba Opera), Ping nel Turandot (Canadian Opera Company, Edmonton Opera, Vancouver Opera) e Marcello in La Bohème (Opera Ontario). M. Dahl ha inoltre interpretato George Benton nella prima canadese di Dead Man Walking di Heggie (Calgary Opera). Il baritono, è stato acclamato grazie all'interpretazione di Charlie nella prima mondiale di Filumena d'Estacio (Calgary Opera), ruolo che ha ripreso per l'Edmonton Opera. La Filumena d'Edmonton è stata filmata e sarà lanciata in DVD; questa registrazione si aggiungerà al repertorio già crescente delle opere filmate nelle quali figurano M. Dahl, che comprende ugualmente Beatrice Chancy. Nella prossima stagione potremmo vederlo nel Don Giovanni (Edmonton Opera, Pacific Opera Victoria), e impersonificherà Falke nel Die Fledermaus (Manitoba Opera) e riprenderà il ruolo di Figaro nel Barbiere di Siviglia (Edmonton Opera).

Judith Ginsburg – Pianista

Judith Ginsburg si è diplomata presso la Facoltà di musica dell'Università di Ottawa, dove è stata formata da Jean-Paul Sevilla, pianista e pedagogista di fama internazionale. Mme Ginsburg ha conseguito i suoi studi a Londra, in Gran Bretagna, accanto a Paul Hamburger, anziano membro del Glyndebourne Opera e anziano accompagnatore alla BBC. Al suo ritorno in Canada, Mme Ginsburg ha ricevuto una formazione in ripetizione del programma d'opera dell'Università di Toronto, all'interno del quale ha seguito numerosi corsi d'accompagnamento così come degli ateliers de maître con Martin Isepp e Menahem Pressler. La Signora Ginsburg è la ripetitrice principale d'Opera Lyra Ottawa nonché la pianista solista dell'orchestra sinfonica d'Ottawa dal 1987. Ama inoltre partecipare all'occasione a diverse produzioni musicali, ad esempio come pianista negli spettacoli presentati nella Piazza degli Artisti di Montreal, oppure come ripetitrice generale per alcune produzioni del centro Nazionale delle Arti. Le prestazioni musicali della Signora Ginsburg sono regolarmente diffuse sulle onde della CBC ed è inoltre ritenuta una delle partecipanti più assidui del Festival Internazionale della musica da camera di Ottawa, della serie Musica per una domenica pomeriggio del Centro Nazionale delle Arti e della serie Almonte in concerto. Judith ha inoltre accompagnato un gran numero di artisti canadesi molto conosciuti, tra cui Alan Monk, Theodore Baerg, Tracy Dahl, Eliana Lapalainen e Gerald Danovitch. La Signora Ginsburg è attualmente la ripetitrice principale nonché la responsabile dell'educazione e della musica presso l'OLO.



Community Events

Lorenzo de' Medici, Collector of Antiquities

What were the collecting habits and passions of a grand fifteenth century Italian ruler named de'Medici?

By Nicola Linza

This year one volume answers that question and outshines all others on the subject of de'Medici collecting. *Lorenzo de' Medici, Collector of Antiquities* is that single work. A vast and painstakingly researched volume by Laurie Fusco and Gino Corti, it covers Lorenzo de'Medici's passions as a collector of objects from antiquity and the post-antiquity period, like no other before it.

This groundbreaking work details de'Medici as an important patron of the arts in fifteenth century Florence. The monograph is one any serious collector of the period and of antiquities must have in their library. I call it a groundbreaking work yet it is much more than that, it is the first detailed and highly documented account of a great man of power and wealth satisfying his desires for collecting and preserving history. The volume contains a range broken down as follows: 1. The first period of collecting: 1465-1483; 2. The second period of collecting and Lorenzo's sources: 1484-1492; 3. Behavior in the art market; 4. The objects collected; 5. Contemplating the objects; 6. The image of Lorenzo as a collector and antiquarian; 7. The fate of Lorenzo's collection following the French invasion of Florence in 1494; 8. Lorenzo in the context of collecting.

This out of the ordinary art book is a significant and wise investment. All educated Italian art collectors, collectors of antiquities, as well as serious

book collectors of the period and subject matter will find it not only educational but also a reference tool of collecting habits because for the first time Lorenzo de'Medici's collecting activities are under the microscope. Fusco and Corti meticulously document in 173 previously unknown letters (included in this work) and reveal for the first time via those letters how such a grand ruler of the day thought and acquired personal objects. We also learn for the first time that Lorenzo de'Medici had a preference for intimate items - small objects: coins, hard stone vases, and gems. Fusco and Corti's incredible work reveals how such objects were studied, displayed, selected, and valued by de'Medici and other collectors during this period.

The volume's publishing price is \$170 USD and worth every dime of the investment. Published April 2006 by Cambridge University Press it packs 446 pages, measures 276 x 219 mm and contains 13 line diagrams 122 half-tone 9 colour plates, weighing in at a respectable 1.761 kg.

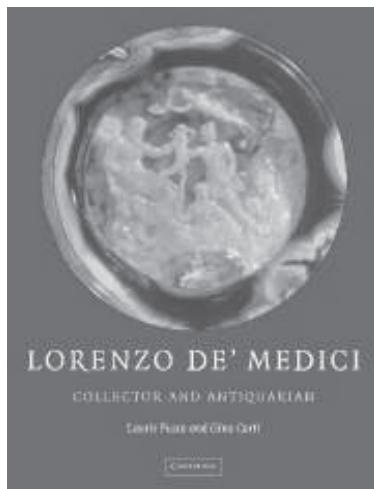
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Lorenzo de' Medici, Collector of Antiquities

Laurie Fusco and Gino Corti

Cambridge University Press 2006

Hardback (ISBN-13: 9780521452458 | ISBN-10: 0521452457) \$170 USD.



BELLISSIMA: ITALIAN SINGER A FAVORITE OF LATINOS

Randy Cordova

The Arizona Republic

Laura Pausini has become a major star in the Latin-music scene by sticking to her roots: She's an Italian-born singer whose music is overwhelmingly European-flavored pop. "I'm proud to be Italian," Pausini says, calling from her home in

Milan. "But traveling around the world, Latin people give me the most passion and the most energy. They've treated me very respectfully and beautifully, and helped me to grow up." Indeed, Pausini has been an international performer since 1993, when she won her homeland's prestigious San Remo Music Festival with the song *La Soltidine*. The next year she released a Spanish-language version of the tune *La Soledad* and an explosive Latin-music career was born. Pausini has sold more than 20 million albums globally, the majority in Spanish. She releases her albums simultaneously in Italian and has even ventured into Portuguese and French, but retains her biggest following among Spanish speakers. "She's an important figure in Latin music," says Edgar Pineda, program director at KVVA-FM (107.1). "She has crossed over boundaries of culture and language and remained popular for a long time."

Other Italian singers have enjoyed success performing in Spanish, including Nek and Eros Ramazzotti, but it's her sheer Italian-ness. She doesn't pander to the crowd with they don't have Pausini's staying power. She has been a star since 1994, and her fans have matured with her. They fell in love with her. They like me the way I am," she says, in my music and my culture," she says. "They released the songs in to Las Cosas Que Viven, danced to Mi Respuesta and broke up to En Ausencia de Ti. At 32, her core audience is the same age she never betrayed who I am. I'm in love with the 'Italianity' of myself, of music I represent and it's not a compromise I want to make. is. "She's grown up and moved with the times, and the audience and I'm very proud of it. I do love learning about different types It's just not very honest." She's not ruling out more work in English: moved with her," Pineda says. "She's not making music for teenagers anymore; she's matured and is making music for adults. And she's very consistent in making records that people it gets confusing at times. When she performs in Europe, she sings primarily in Italian. Elsewhere, it's almost always in Spanish. kinds of compromises."

The woman at the center of all this attention is a petite beauty whose voice boasts a charming delicacy. The music she makes "Sometimes, Spanish words come out when I'm singing in

She is enjoying one of her greatest successes with her current album, *Escucha*. Last year she was honored with a Latin Grammy for the disc, a feat she repeated this year at the mainstream Grammys. The album's sales were powered by the smash ballad *Viveme*, a tune that was used as the theme song to the popular telenovela *La Madrastra*. She is undertaking the biggest U.S. tour of her career, co-headlining in arenas around the country with salsero Marc Anthony and regional Mexican star Marco Antonio Solms. She says she's curious to see how crowds react to three divergent styles of Spanish-language music. "Hopefully, the audiences will be open to three very different kinds of emotional experiences," she says. "It's absolutely strange, but also very interesting."

Another strange thing about Pausini's career: With all the boundary-crossing she does, she has yet to hit big in the English-language world. In 2002, she released her first all-English album, *From the Inside*. High-powered remixes of two tunes (*Surrender* and *If That's Love*) topped the dance charts, but the singer wasn't pleased with the way it was handled. "I'm not going to release another album in English unless I have the opportunity to represent myself in my own way," she says. "They released the songs in English and I didn't like it. I'm in love with the 'Italianity' of myself, of music I represent and it's not a compromise I want to make. I'm not going to release another album in English unless I have the opportunity to represent myself in my own way," she says. "They released the songs in English and I didn't like it. I'm in love with the 'Italianity' of myself, of music I represent and it's not a compromise I want to make. 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Announcements

Italian Classes

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tel: 580-2484 fax: 580-2524

Diane.Holmes@ottawa.ca www.dianeholmes.ca



Bob Chiarelli,
Mayor

At your service!

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(or Info 24/7: 580-2400)
E-mail: bob.chiarelli@ottawa.ca
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Bob Chiarelli,
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"La Nostra Voce"

Angelo Filoso - Produttore esecutivo

ANNUNCIATORI:

Lena Buglione - Direttrice 7:00 lun.-ven.

Nicola Buglione - Direttore 11:00 lun.-ven.

Veronica Petro - 10:00 mercoledì

Pat Adamo - 10:00 venerdì

Sharon Buglione - 11:00 sabato

Danila Dei Rocini - 10:00 lunedì

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Community

Letters To The Editor

I am writing this email to inform you that in approximately a month a Calgary, Alberta Italian soccer player (Vito Poletto 12yrs.) will be representing Canada in the largest youth soccer tournament in the world. Every year there is a Danone Nations Cup held in France sponsored by Danone and Zinadine Zidane. This is cup is the largest International Soccer tournament for kids gathering 32 countries. Each country has to submit a team of 14 players to act as ambassadors to their country. It was stated that 2.5 million kids took part in the try-out world wide to finally get to the 32 teams consisting of 14 players each team. Two of those fourteen were from Calgary and one being Vito which I believe to be an incredible accomplishment.

In Canada there were 14 regional camps held last August and 5 provincial camps held this February to nominate the team to represent Canada. Out of 5000 kids which tried out throughout Canada they selected 14 players which one of them came from Calgary, Alberta Vito Poletto. Vito will go to Montreal for one week at the end of August to meet and practice with the rest of the Canadian team and from there go straight to Lyon, France to train and compete in the tournament.

Vito plays on the U12 Div.1 for the Calgary Villains Elite FC club (Elbow Valley Villains) and train with Munib Koric at Golden Goal Soccer Academy. Vito Poletto is also part of the Alberta Soccer Association winter training program and the Alberta Select U13 Team. I also think it is amazing that a Italian youth get chosen to be ambassadors of Canada, Alberta and Calgary. Vitos, his club, trainers hard work and Italian passion for the sport has given Vito the opportunity to represent Canada in a gathering of the best young players 32 countries around the world has to offer. As the father of Vito I have strongly instilled the Italian heritage we all grew up with including the love for soccer. I am very proud of my son and I would hope that he could be recognized for his accomplishment by your organization.

Please contact me if you have any questions or links to Danone Cup websites, etc.. Thanks in advance.....

Regards,
Joe Poletto
Chief Design Services



ITALIAN WEEK 2006 SUCCESS

Congratulations to the organizers and to the Committee of Settimana Italiana 2006 for once again producing a great festival! This year, among the many attractions, music and cultural events, visitors enjoyed "Opera in Piazza", the Three Tenors, folklore dance demonstrations, international and local musical bands and singers, an abundance of Italian food and refreshments, sporting events such as soccer and bocce, and the ever popular Capital city bicycle race.

The festival attracts thousands of people to the Ottawa area each year. Along Preston Street alone, it is not uncommon to encounter thousands of friendly citizens strolling along Corso Italia. The positive cultural impact in showcasing Italian heritage is enormous. So too is the powerful economic impact that a festival such as this has on local businesses. It proves that the city of Ottawa is a great place to visit.

The Italian Week Festival has been around for 32 years. It is run exclusively by a committee of volunteers and helpers from the Italian community; they spend endless hours of hard work fundraising, organizing, managing and running a successful festival each year. They are paid nothing in this process. It's about time we give credit where credit is due and congratulate the hard working Executive and members of the Italian Week Committee who have given so much to ensure that this fine tradition continues!

Sincerely,
Rina Hart

Jim Watson
M.P.P - Deputy
Ottawa West - Nepean

Angelo Filoso - President
Canada Day Festival

July 10th, 2006

Dear Angelo:

It is my pleasure to offer you my heartfelt congratulations on hosting a successful Canada Day Festival at Andrew Haydon Park.

This achievement is a testament to your hard work and outstanding competence.

Once again, congratulations and thank you for stepping up and organizing this important Nepean tradition. If I can be of any assistance to you in the future, please do not hesitate to contact me.

Sincerely,

Jim Watson, M.P.P
Ottawa West-Nepean
Minister of Health Promotion



Thérèse Maloney Cousineau
Trustee: Ottawa-Carleton

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CARIBE-EXPO 2006 (Ottawa's Caribbean Carnival)

August 11, 2006 (Friday) Official Opening
12 noon - Jean Pigott Room, City Hall, 110 Laurier Avenue East

August 11, 2006 (Friday) Calypso Competition
8 pm - Prinzo's Banquet Hall, 850 O'Connor at Slater Street
Tickets: \$10.00 Advance/\$15.00 at the door

August 13, 2006 (Sunday) Children's Carnival
12 noon - Canadian Museum of Civilization, 100 Laurier Street, Gatineau

August 18, 2006 (Friday) Steel Band (Pan Rhapsody)
8 pm - Library and Archives Auditorium, 395 Wellington Street

Featuring:
Pan Fantasy, Brockville Steelband, Eddy Pan Solo, Exquisite Dance Group, Aldwyn Albino (from Montreal), Cultural Drummers, Dominican Republic Dance Ensemble
Tickets: \$20.00 Advance/\$25.00 at the Door

August 18, 2006 (Friday) Jouvert Dance
11 pm - Paraiso Bar, 300 Preston Street
Tickets: \$10.00 in Advance/\$15.00 at the Door

August 19, 2006 (Saturday) CARIBE-EXPO STREET PARADE
Starts - 12 noon sharp - **Parade Route as follows.....Ottawa River Parkway east to Wellington St. to Elgin St. south to Laurier Ave east to Festival Plaza. 4 kilometers of Parade Route.**

Festivities continue at Festival Plaza featuring: Magic Circle, DJ Bad Lad, Massive Vibes, Starchild, Soca Kid, Montreal Rhythm Section, Pan Fantasy, Eddy Allen, MACOMEREFIFI, LOVE MAN KENT, EXPLAINER (Trinidad & Tobago) and MOSES REVOLUTION.

August 19, 2006 (Saturday) Caribbean Extravaganza (Last Lap)
10 pm - Paraiso Bar, 300 Preston Street
Music provided by: Bad Lad (Toronto), Massive Vibes and DJ Starchild (Ottawa)
Tickets: \$10.00 Advance/\$15.00 at the Door

August 20, 2006 (Sunday) Soccer Festival

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\$ 2.00



2006 Canada Day Festival A Great Success!

