

# We the Italians



## INTERVIEW WITH JOHN P. VOURLIS

Let's talk about Bocce and why it is such a popular sport among the Italian Americans



## INTERVIEW WITH GENEROSO D'AGNESE

Abruzzo Stars & Stripes: meet Generoso D'Agnese



# We the Italians

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We the Italians is a web portal where everybody can promote, be informed and keep in touch with anything regarding Italy happening in the US. It is also the one and only complete archive of every noncommercial website regarding Italy in the USA, geographically and thematically tagged.

We also have our online magazine, which every month describes some aspects of Italy the beautiful and some of our excellences. We have several columns: all for free, in English, on your computer or tablet or smartphone, or printed to be read and shared whenever and wherever you want.

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# EDITORIAL #93:

## What's up with WTI

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**Ciao from Rome!** Here we are with another month, another editorial, another wonderful magazine about Italy, from your friends at We the Italians!

Representing We the Italians, I recently had the honor to attend a special pre-

sentation about the new Italian Strategic Plan for Tourism 2017-2022. This is a very important document that brings a brand new concept and design to the Italian offer towards tourists all around the world. During the presentation We the Italians learnt several interesting facts about



**Strategic Plan for Tourism**  
*2017-2022 Executive Summary*



Ministero  
dei beni e delle  
attività culturali  
e del turismo

Italy. Three brief pills: 2 millions visas are granted every year by the Italian Ministry for Foreign Affairs to enter Italy; Italy is the #1 country on Instagram with 54 millions of photos; the 24% of the tourists that visit Italy come from outside Europe, 11,7 millions of them are Americans. We can do way better, and We the Italians is working on it ... stay tuned. For now, **you can download reprint and share the Plan from here (in English).**

and its big heart. His main character, Ugo Fantozzi, was a bittersweet interpretation of several topics the Italians have been struggling with through the years: it did not describe the whole country (no character could) but it meant very much to the Italians. In the October of 2015, our Italian Cinema column on our online magazine told the Italians who live in the US a little bit about this wonderful character, played by an exceptional artist. **You can read the article from October 2015 here.** Thanks Paolo for the hundreds of bitter laughs you gave us.



A day after Paolo Villaggio's death, July 4th, was not always the 241st anniversary of the United States of America, that We the Italians celebrated with a little American party here in Rome. July 4th 2017 was also Fiat 500 60th anniversary.



On July 3rd a great Italian actor has died. Paolo Villaggio has been perfectly describing through the decades a very important part of our country, with its flaws

This is another icon of the Italian culture of the last decades, a car that almost any Italian family has had at least once in its history: I remember my mother driving me to school on ours! Please **take a look at this beautiful video** celebrating this important anniversary, starring the Oscar winner Adrian Brody and the beautiful Italian actress Anna Manuelli.



Last but not least, please let me present you a very important project regarding Columbus. We the Italians has been asked by the very committed Italian Americans, who are behind this project, great people we have the honor to call friends, to spread the word as much as we can about it through the Italian American community. This is their message: "Across the United States, many cities and states no longer celebrate Columbus Day. It's simple to help preserve this important day with Emojitalia, a brand new keyboard and emoji app that lets users across the country have their voice heard. Go to [www.emojitalia.com](http://www.emojitalia.com) now



to download!" Please, don't forget to do that. Let's defend Columbus as much as we can.

Just a reminder about **our new book**. At the beginning of every year we will publish a yearbook about the year before, and so this is the **We the Italians 2016 yearbook**: with all the interviews done, both in English and Italian. It is a useful tool to know more about Italy and the US and also to learn or refresh the knowledge of our wonderful Italian language. **It can be bought and/or donated here.**

We encourage you to **join us in our social media presence**: **Facebook, LinkedIn, Twitter, Instagram** and **YouTube!**

That's all for now. So stay tuned, fasten your seat belt and enjoy the ride. The future's so bright, we gotta wear shades!



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# THE INTERVIEW: JOHN P. VOURLIS

Let's talk about Bocce and why it is such a popular sport among the Italian Americans

By Umberto Mucci



Not many Italians who live in Italy know or understand how important Bocce is for the Italian American community. If the breaking news for the Ita-

lian Americans is that here in Italy this sport is much less popular among us Italians who live in the boot, the breaking news for us is the extraordinary popu-

larity of Bocce among the Italian Americans.

A new, wonderful documentary by John P. Vourlis, "Breaking Balls", perfectly

describes this phenomenon, one of those rare events that see such a huge difference between the Italians who live in Italy and the Italian Americans. I am happy to welcome John here on We the Italians

### ***John, what's your relationship with bocce?***

I was born and raised in Wickliffe, OH, and first played bocce when I was a little kid in the backyards at my neighbors the Cirinos, Brochettis and Lorenzos. Wickliffe was and still is full of Italians, and growing up around them, even though I wasn't Italian (I'm a Greek American), I got to know them and their traditions very well. They were good people. Growing up in Wickliffe in the 70s was like growing up in Mayberry.

I left in 1990 to pursue a career in film, but I came back to Wickliffe in 2010, happily, after spending 20 years in Los Angeles, first studying film at USC Film School, where I got an MFA in Film Production, and then working in the

film business. In that summer of 2010, a good friend of mine, Dan Gotti, who I went to school with k-12, asked me if I wanted to go down to the Wickliffe Italian-American Club to watch a bocce tournament. It beat sitting on the couch watching TV, so I said what the heck, why not. I thought I was going to see a bunch of old Italians rolling balls on the grass, but as we drove down to the club, which is only 6 blocks from where I grew up, I saw right away that something was up. We had to park 3 blocks away

and traffic for a Friday night in Wickliffe was crazy.

As we walked down the hill to the club, I saw hundreds of people streaming in. When we finally made it in, the place was packed. Music was playing, people were eating and drinking, getting Italian food from local vendor stands, dancing under a covered pavilion to a live band. It was all lit up like a street fair. The whole thing felt like an old-fashioned carnival or church festival. And to top it off there were all these beautiful bocce courts,



covered and lit, filled with bocce players competing like this was a March Madness basketball tournament. I was blown away.

I turned to my buddy Dan and said, "This is nuts! What the heck is going on?" He said, "I told you. Bocce." And I said, "All this? For bocce?" How did I not know about this huge event that was literally right down the street from where I grew up? I started snapping pictures on my old flip phone, and then said the magic words, "Somebody should make a movie about this."

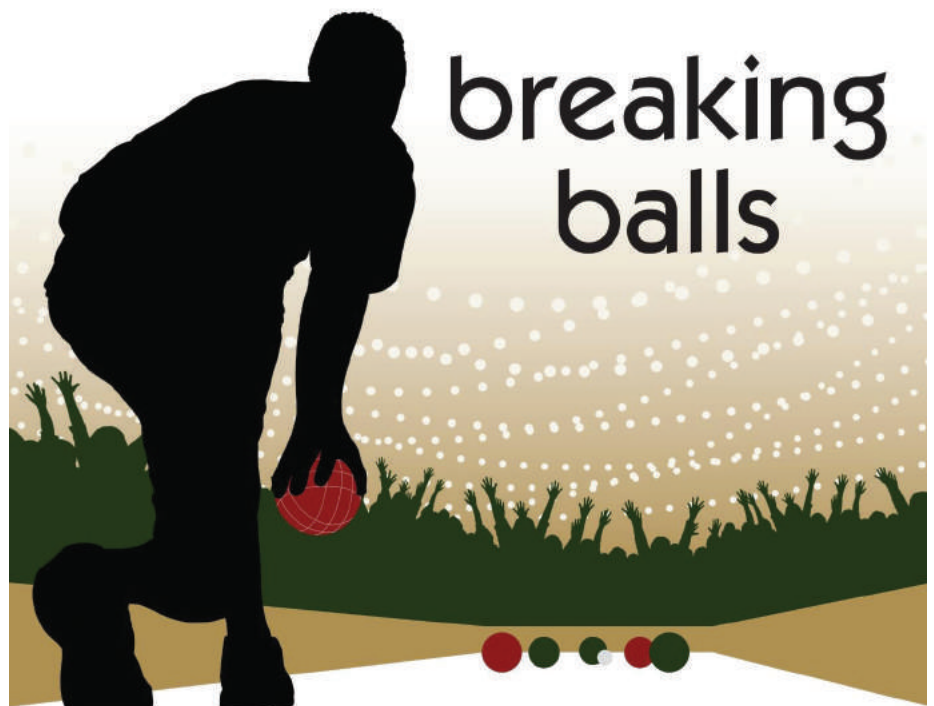
Flash forward a year. I was trying to put together a feature film to shoot in Cleveland, but the financing was proving a huge challenge. I was getting frustrated. I had just gotten a job as an adjunct film instructor at CSU. I made a short film, but it didn't satisfy my itch to do something bigger. That's when I remembered that bocce tournament at the Italian-American Club. I'd never made a documentary before, but I thought I could pull it off, and for much less money than the

feature I was trying to fund, so I reached out to some old high school friends, Vince Laurie and Eugene Ciasullo, and asked them if they thought the club might let me follow them around with a camera that summer as they prepared

for the next tournament.

They told me to come down to the club and meet the members who ran it, so I did. The first time I saw them, Gino Latessa, Rick & Tony Conținenza, and Larry Koval,

family. tradition. culliones.



# breaking balls

HOMETOWN MEDIA PRODUCTIONS PRESENTS - IN ASSOCIATION WITH PALLINO PRODUCTIONS LLC

A FILM BY JOHN P. VOURLIS "BREAKING BALLS" EDITED BY ILONA JUREK TINA MASCARA

CINEMATOGRAPHY BY LUKE HORVAT RAFAQE ROBERTS DENNIS SHANABERG PATRICK ANTONE

THOMAS STUMPF J. ANDREW THAMES MUSIC COMPOSED BY KEVIN MATHIE

SOUND EDITED BY CHRIS KEFFER PRODUCED AND DIRECTED BY JOHN P. VOURLIS

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to name just a few of the guys, they were all dressed in jogging suits, and wearing sunglasses. They looked like they'd walked right out of a Scorsese movie. I was nervous, but within 5 minutes, it was like I was talking to old friends. They agreed to let me film them, and within weeks, I started shooting, using some of my CSU students and former students as crew. It was a long, crazy journey, but almost four years later, we finally have a movie. And we've premiered it at the Cleveland International Film Festival. For a Cleveland boy, born and raised in Wickliffe, I couldn't be happier about





that. It's a dream come true.

*The film is called "Breaking Balls". I'm very curious, what happens in it?*

Breaking Balls is a feature length documentary film that chronicles the game of bocce as seen through the lens of the 30th Anniversary of the Cleveland Challenge Cup of Bocce tournament, one of the largest bocce tournaments in North America, held in Wickliffe, OH, the last weekend of August.

The movie follows three key figures in the lead up

to and aftermath of the 30th anniversary of the Cleveland Challenge Cup of Bocce tournament: Gino Latessa, the Tournament Director; Brian Polantz, a world class bocce player from Mayfield, Ohio; and Dominic Olivo, the head groundskeeper at the Wickliffe Italian-American Club.

Gino and dozens of Wi-

ckliffe I&A volunteers work tirelessly to put on this huge bocce event which draws upwards of 10,000 spectators and players to Wickliffe every year. 96 four man teams and 14 women's teams compete annually in the Challenge Cup for \$20,000 in prize money, and more importantly, year-long bragging rights as the best bocce players in the Midwest.







Brian played for the United States national team in the 2012 World Bocce Championships in Argentina. We travel with him as he competes in the Midwest summer bocce circuit, playing in the "Triple Crown" events of the World Series of Bocce in Rome, NY; the Cleveland International Bocce Tournament in Mayfield Heights, OH, and the Cleveland Challenge Cup of Bocce in Wickliffe, OH. Brian has won multiple tournaments, in-



cluding Rome and Mayfield, but he's never won the Cleveland Challenge Cup of Bocce.

Dominic Olivo, 78, is head groundskeeper of the Wickliffe Italian & American Club, whose outdoor bocce courts are considered some of the finest in North America, if not the world. The Club was founded in 1932 and puts on many social events all year around. The Challenge Cup just happens to be the biggest one. While battling colon cancer, Dominic continues to work tirelessly on his beloved bocce courts, while passing on his knowledge and experience to his young apprentice, Salvatore Continenza. Dominic and his ball busting all-volunteer crew arrive at the courts at 6:30 am and put in two or three hours of work 3 times a week, every week, all season long, from May through August, getting the courts ready for the Challenge Cup, one of the biggest bocce tournaments in North America.

These three storylines all come together at the 30th annual Challenge Cup



Tournament, where we learn ultimately that bocce isn't just a quaint, backyard sport: it's a unique cultural tradition, a community of players, supporters and fans, who are the soul of this unique sport, nurturing and passing down from one generation to the next their love and appreciation of this special game. They are the heart of this documentary.

### *Is it true that bocce is the oldest sport in history?*

Bocce is an old game whose history goes back to the Greeks and Romans. Today it's played in various forms mostly along the Mediterranean coast, in Spain, France, Italy, Croatia and Slovenia. In the US and Canada, it's played mostly by Italian, Croatian



and Slovenian immigrants.

Traditionally, you play it on grass or sand courts that are 90 feet long and about 10 feet wide. Nowadays, there are also indoor or synthetic courts that let players play all year 'round. In the old days, bocce balls were carved from wood; today they're made of metal or most often plastic.

A game can be played between two players, or two teams of two, three,

or four players. A match usually starts with the flip of a coin, and the winner gets to throw the small ball, called the pallino by most Italian players, first. You have to place it in a section between mid-court and about 8 feet from the far end of the court.

The side that throws the pallino also gets the chance to roll first. The object is to get your balls closest to the pallino. Once you roll the first ball, the other side gets to roll. From then

on, the side that does not have the ball closest to the pallino rolls, until they either get closer or run out of balls. At that point, the other side bowls its remaining balls.

You roll the ball as close as possible to the pallino, which is sometimes called pointing or punto, or you can toss it in the air using an underarm action, sometimes called a volo. A volo shot is generally used to knock either the pallino or another ball away to gain a more favorable position.

You can also roll your ball and hit another ball out of the way, and this type of shot is called a raffa shot.

The team with the closest ball to the pallino is the only team that can score points in any frame. The scoring team receives one point for each of their balls that is closer to the pallino than the closest ball of the other team, so you can score up to 4 points in a frame. Games are typically from 7 to 13 points.

***Bocce is very very popular among the Italian American community. Why is that?***

Bocce is not just a sport, it is a culture - a community of players, supporters and fans - most of whom are Italian American or whose ancestors come from the Adriatic southern coast of Europe. These people are the soul of this unique sport, nurturing and passing down from one generation to the next their appreciation of this unique game. Their love of the sport and the traditions and the camaraderie that surround it are what this

movie is all about. They are the heart of this documentary.

The Italians of Wickliffe are a very open, friendly, tight knit, but welcoming group. Most can trace their ancestors to the Campobasso province of Molise, Italy, in the poor, southeast part of the country, where a simple game like bocce is a perfect, and inexpensive way to have fun.

For these Wickliffe Italian Americans, family, culture and tradition are everything, and bocce, which they brought with them from the old country, is a perfect vehicle for nurturing and maintaining these values. The reason it continues to thrive in this area, as the movie discusses, is because the parents and grandparents are passing their love of the game onto their kids, and the kids remarkably are falling in love with the sport, even though it isn't a mainstream American game.

***Is there an interesting or funny anecdote regarding bocce and the Italian***

***Americans you discovered while researching for your movie?***

A couple years ago, the club got an email from a guy named Ted Mayfield, inquiring about playing in the tournament. He said he was from Cleveland, Mississippi. The guys thought it was a joke. They thought their friends in Mayfield, Ohio were busting their culliones, so they didn't reply.

A few days later, they got a call from Ted. He really was from Cleveland, Mississippi, and he had a perfect Southern drawl to prove it. He really did want to bring a team to the tournament. It turns out there's quite a large Italian American community in the Mississippi Delta region. They came up that summer, and ended up winning the second chance tournament at the Challenge Cup (for teams who get knocked out early). They had such a good time, they now come up every year.





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# ITALIAN LAND AND NATURE: BORMIO AND ITS TERME

By [www.italia.it](http://www.italia.it)



Looking for a vacation marked by nature, relaxation and reinvigoration? Want to enjoy sports and athletic activity in the fresh air? Bormio is one of several Italian destinations ideal for all of the above. Set within the expansive fields and pastures of Valtellina and traversed by the River Adda and the Frodolfo Stream, Bormio is a splendid little town with a magnificent position. It lies below the Stelvio Pass and the peaks of Ortles and Cevedale, and is rather well-known to the ski set.

Of course Bormio's thermal baths are one of its highlights, but those merely seeking out breathtaking views of Lombardy's mountains will feel just as at home

as those arriving for the curative properties of its boiling waters - everything is a possibility here!

## The Terme and Hot Springs

The thermal waters of Bormio are considered a miracle of nature; between 98.6 and 106 degrees Fahrenheit, they rush up from grounds almost always covered in snow, that is the imposing Dolomitic Massif of the Ortles Mountainous Group. The nine springs in Bormio are Pliniana, San Martino, Arciduchessa, Cassiodora, Zampillo dei Bambini, Ostrogoti, Nibelungi, San Carlo and Cinglaccia.



Meanwhile, three are the spa establishments that are fed by these thermal sources: the Terme di Bormio, in the Comune of Bormio; and the Bagni Vecchi Complex and the Gran Hotel Bagni Nuovi, in the nearby Comune of Valdidentro.

## History

Already a draw in the Romans' heyday, the Terme of Bormio are even cited in Pliny's *Naturalis Historia* as he references the hot waters of these Alpine parts.

But even more notable is the letter written by Cassiodorus, secretary of the Ostrogoth King Theoderic, who invited an important noble of the era to visit Bormio and enjoy its therapeutic thermal baths. This was circa 6th Century A.D., yet even now, more than a millennium later, these powerful springs still deliver their reviving minerals to tourists that vacation here every year.

## Curative Properties

The thermal waters of Bormio are relaxing, and they detoxify and combat stress. The therapeutic waters make for an excellent treatment for those suffering allergies and a number of other pathologies.

Several establishments offer an array of health and wellness, beauty and aesthetics packages both ancient and modern.

## Bormio and Environs

Visitors can not only stroll through Bormio's gorgeous natural surroundings, but can discover Stelvio National Park by bike, for example, or learn about Bormio's lovely historic center.

Don't miss the chance to visit the other charming communities that make up part

of this Dolomites ski circuit, like Livigno, Santa Caterina Valfurva, and the Tonale Pass.

And mountain-bikers can explore Valdidentro, lining the artificial Lakes of Cancano and San Giacomo, and eventually reach the source of the Adda River. The scenery on the way to the lakes is all panorama, and eventually passes the evocative Fraele Towers, boasting awe-inspiring color that contrasts with the equally-a-stounding natural background. But Bormio is also golf, and here playing the greens is made even more exciting by the breathtaking altitudes (4,101 feet above sea level).

Bormio, with its thermal waters amidst dramatic, intriguing landscapes (e.g. the Valtellina) is a haven for regenerating mind, body and spirit.



# ITALIAN CUISINE: ITALIAN STYLE ZUCCHINI LOAF

By Paola Lovisetti Scamihorn

7



This delicious loaf is a perfect spring and summer recipe when zucchini are in season. It could be a tasty idea for a picnic with family and friends. In fact you can prepare it a day in advance and enjoy it cold the next day or you can also serve it as a starter. Delicious smoked ham and Italian scamorza cheese add flavor, while the zucchini make it soft. Zucchini are a healthy choice, rich in water (about 90%) and potassium, therefore re-hydrating and refreshing.

Scamorza is an Italian cheese typical of Apulia and some parts of Campania and Molise (Southern Italy). It is a semi-soft cheese made of cow's milk, similar to dry mozzarella. Scamorza has excellent melting properties and a delicate taste, therefore it is suitable for baking and grilling.

Zucchini loaf is an easy and flavorful dish which will impress your guests.

## PLUM CAKE DI ZUCCHINE ALL'ITALIANA (ITALIAN STYLE ZUCCHINI LOAF)

Total preparation time: 60 minutes

Baking: 50-55 minutes

Servings: 8

### INGREDIENTS

225 g (1 1/2 cups) all-purpose flour  
 5 g (1 teaspoon) baking powder  
 100 g (1 cup) grated Parmesan cheese  
 150 g (1 cup) scamorza, diced  
 100 g (3/4 cup) smoked ham, diced  
 1 medium red onion, cut into cubes  
 2 tablespoons olive oil (extra virgin)  
 4 medium zucchini  
 1 sprig marjoram  
 4 eggs, lightly beaten  
 80 ml (1/3 cup) milk

### DIRECTIONS

1. Preheat the oven to 180°C (350°F). Grease and dust with flour or bread crumbs a loaf pan (34 cm x 10 cm, 14

inch x 4 inch ). Set oven rack to middle position

2. In a pan over medium-low heat saute the onion in olive oil. Cook for a few minutes until translucent. Set aside

3. Wash the zucchini, cut off the ends. Cut the zucchini into julienne strips. Set aside

4. Mix the flour, baking powder and grated Parmesan cheese in a medium bowl

5. Add the eggs and milk, mix until well blended

6. Add the scamorza and ham. Then, add the onion and zucchini

7. Stir well until the dough is smooth (you can add extra milk)

8. Pour the dough in the pan and bake for 50-55 minutes

9. Remove from the oven and let cool in the pan for 3-4 minutes on a rack, then remove from the pan and let it cool on the rack or about 15 minutes or more.

You can enjoy it warm or room temperature.



# ITALIAN HANDCRAFTS: MACERATA TEXTILES

*By Camera di Commercio di Macerata with Unioncamere*

7

A technique characteristic of the Marche region, "liccetti" weaving required a traditional loom arranged according to the ancient textile-making process that, in the thirteenth and fourteenth centuries, made it possible to create stylised, patterned borders on fabric.

The existence of this procedure in Italian textiles is widely documented in the paintings of artists of the 14th and 15th centuries, for example in the frescoes inside the Basilica of San Nicola in Tolentino and in the rustic materials of central Italy and is kept alive today thanks to the spirit and the passion of women in Marche.

"Liccetti" weaving was used in the past to enrich the trousseau of young brides with blankets, sheets, towels, tablecloths, tapestries, curtains and carpets.

Two substantial differences between the production of local "liccetti" textiles and those of the rest of Italy were soon defined: the first was the choice of the yarn, more modest and simple in the first instance (cotton and linen), ostentatious in the second instance (silk and gold thread).



Even the weaving techniques, based on the same principles, exhibit differences. Although it is uncertain or difficult to confirm the origins of ancient "liccetti" weaving (certainly also practised in other Italian regions), archival documents and pictorial evidence confirm the practice and textile production in the Marche,



where even today it is still practiced by passionate craftsmen in the province of Macerata.

## The Stages

Warping is the operation which prepares the warp (vertical threads) in order to obtain the necessary number of threads for the required width of the fabric, each of the same length and arranged in a certain order that allows the weft of the heddles and comb to be interwoven without obstructing them.

The production stages and "liccetti" processing technique start with the manual preparation of the weft of the heddles and ends with the weaving that must ensure the finished product remains true to

the characteristics laid out by the product specifications of the Marche Region.

The first step is making a pattern: a geometric figure, such as a diamond, is drawn on graph paper, making sure to darken by hatching the squares that show the diamond and leave white the squares that indicate the background. Once the design is made, the liccetti that will order the alternating dark and white squares are prepared.

More elaborate designs require a few dozen liccetti. The weaving operation requires that the weaver is assisted by an experienced helper, who creates an alternative warp step by lowering the liccetti and inserting a board into the warp



The yarns are to be composed exclusively of natural animal or plant fibres. The dyes must be produced with natural colours of animal or vegetable origin and fabrics must be made using a traditional horizontal loom.

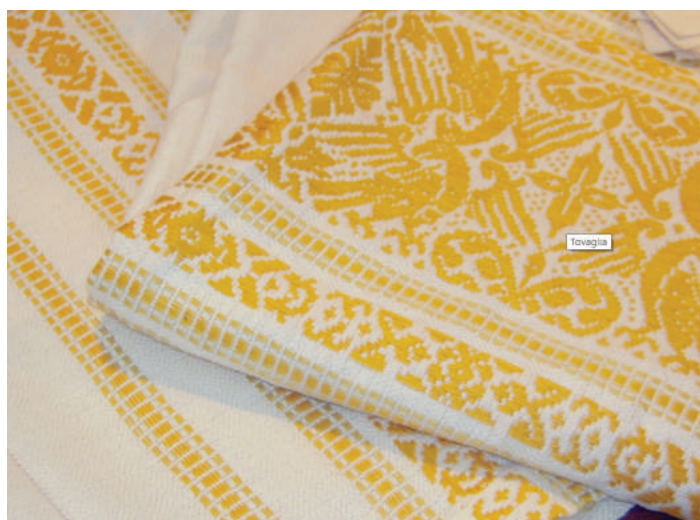
### Iconography of Decorations

Historically, the decorations were simple geometric shapes: Greek fret, squares, diamonds repeated. The development of the decorative motifs takes a single module that is repeated in mirror-image over the length of the fabric.

Stylised drawings of animals such as birds, eagles and dogs were also used, the height of the figures being limited, so as to constitute only border bands.

When the design was higher, that is it was produced using a greater number of liccetti, the figure became symbolic and consistent with the use for which the item was intended.

Figures of lions, dragons, eagles, griffins

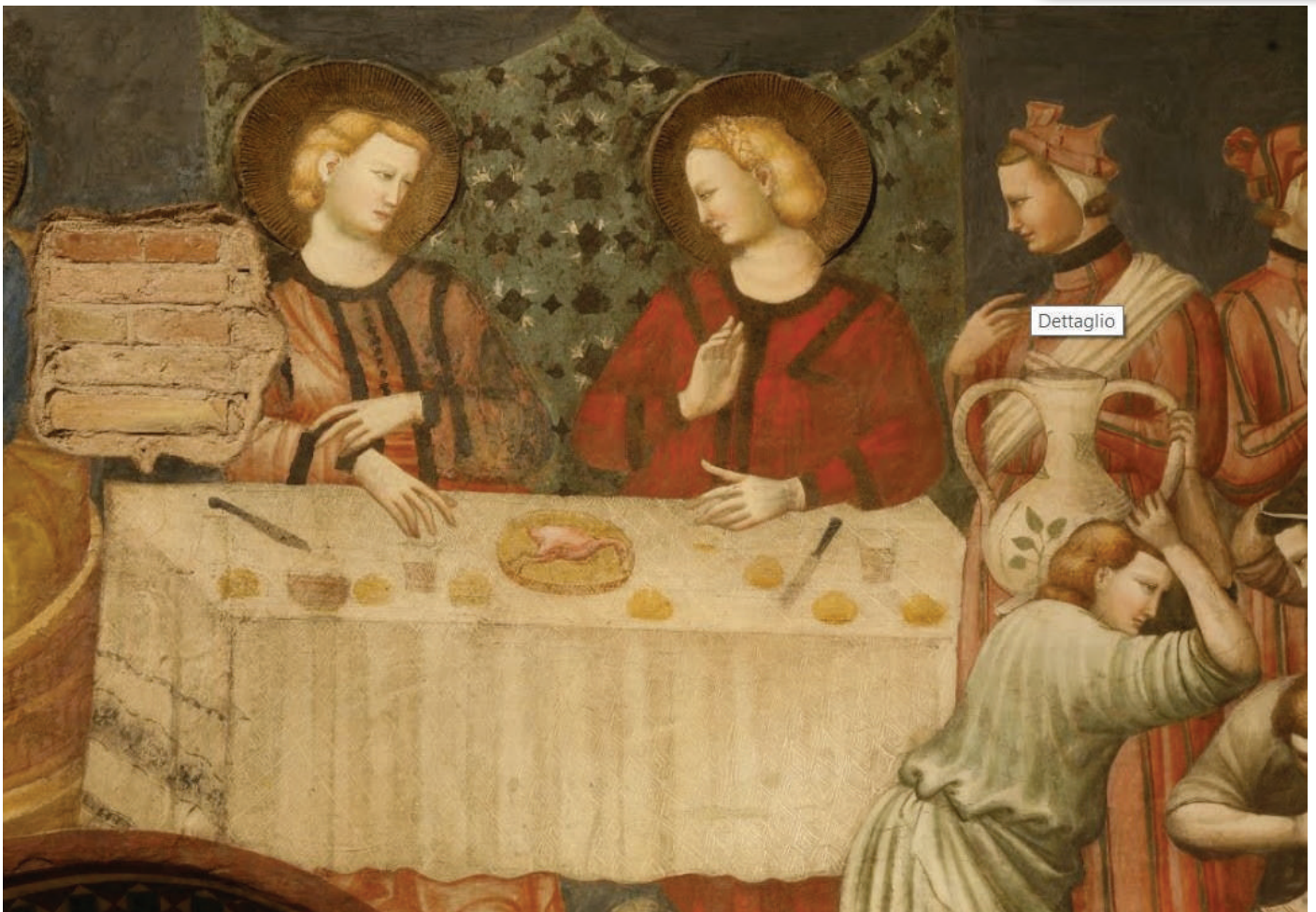


to flatten then twist it.

### The Product

The Marche Region wanted to enhance, promote and protect the tradition of the ancient crafts of the artisans with the new brand Marche Eccellenza Artigiana.

The liccetti fabrics must respect the tradition and formal technique that has been consolidated over the centuries in the historical and cultural context in the Marche Region and specifically in the Macerata hinterland, with reference to the application of the production techniques, raw materials used and also the textile iconography.



peacocks, birds were frequently used; followed by unicorns, deer, centaurs, harpies but these were much less frequently seen.

One allegorical figure represented in multiple versions is the tree of life: an inverted cone, stylised tree bearing ritual fruit (flowers or bunches of grapes, vine leaves) that symbolises the cycle of life.

## The Region

The liccetti technique is regulated by the adoption of the product specifications of hand weaving by the Marche Region in the Province of Macerata and in the Region of GAL Sibilla.

In the Umbria-Marche Apennines, the technique was developed for centuries used within convents for the production of table linens whose iconography had elements of naturalistic inspiration. Important weaving workshops were also found in Pievebovigliana and Santangelo in Pontano.



# ITALIAN LITTLE ITALIES: APRICALE, THE KISS OF STONE AND SUN

By I Borghi più belli d'Italia

7

Apricale is unique. Picturesquely arranged around the small square, it has a stepped appearance, with the old stone buildings rising on several levels: thus it happens that the entrance is at the top floor, and you need to go down the stairs to get to the rest of the house.

Apricale means poetry made in the streets, artist's studios, a refuge for travellers who have found a delightful place for listening to the elves or owls in the woods. Claudio Nobbio, the "poet of Avrigue," narrates the myths of Apricale in verse: the mysterious lizard who gives its name to the castle, found in the form of old rusty metal in the circle of stones of the Plain of the King where the king of the Celts had stayed; the "trumpeter of Apricale" John Martin, one of General Custer's soldiers and the sole survivor of the massacre at Little Big Horn; the arrival of a number of Templars who had fled from Provence and hid in the tower.

"At night there could be stars / above the square in Avrigue / to help you find the way / of your thoughts": the splendid



piazza, with its Gothic fountain and stone seats, is the heart of the village, surrounded by an astonishing agglomeration of houses, tiny streets, stairs, buttresses, underpasses and gardens. Most beautiful of all is the network of the old caruggi (Via Mazzini, Via Castello, Via Cavour), the narrow, winding, flagstone-paved streets connected by steep stairs.

Rising behind the square is the Oratory of San Bartolomeo, which has a beautiful Renaissance polyptych of the Madonna of the Snow (1544). Opposite the oratory is the Parochial Church, of medieval origin but almost entirely redone in the 19th century. Above stands the Castle of the





Lizard, entirely restored and now used as a cultural center: it has a hanging garden and is surrounded – like the upper part of the village – by an impressive circuit of walls with three magnificent arched gates. One of the castle's square towers was later transformed into the bell tower of the parochial church.

At the foot of the village is the Church of Santa Maria degli Angeli, with excellent Renaissance and Baroque frescoes and, just outside, the 13th-century Church of Sant'Antonio Abate, with a Baroque façade, and the ruins of San Pietro in Ento, a Romanesque church of Benedictine origin, the oldest church building in the area.

Apricale, however, does not scorn a touch of contemporary art: the bicycle on the bell tower, the murals on the walls of the carugi, the steel pages of the monument to books by Enzo Pazzagli and Claudio Nobbio.

Nobbio writes: "You pagan God who live here / you who control the peeling of the bells / you who rule the grass that grows / in the strips of terraces / of the hidden-most Liguria / you who read in the eyes

of the night foxes / What knight am I / that I have wasted so much time / before entering deep in the heart / of the valley of the Nervia".

### **The name**

Comes from *apricus*, i.e. sunny, exposed to the sun. Protected by the Maritime Alps, the village rises in a fortunate position between the woods at the far edge of Liguria on the French border, and has an excellent climate.

### **The product**

The Town of Olive Oil, Apricale is the land of the *taggiasca*, an olive that gives an extra virgin olive oil of exceptional quality.

Also available from local producers are olive pâté, pickled olives, pesto, acacia and chestnut honey.

### **The recipe**

The typical menu from Apricale begins with an appetizer of stuffed vegetables (zucchini flowers, "greens pie," *sardenaira*), followed by a first course of ravioli (filled with meat, borage or chard) or of tagliarini with pesto.

For the main course, the choice is between roast leg of lamb, rabbit with olives cooked in Rossese wine, or wild boar with polenta.

Typical desserts include pansarole and zabaione.



# ITALIAN LIFESTYLE AND FASHION: **BRUNELLO CUCINELLI •** **WHEN BEAUTY MEETS CASHMERE**

By Antonino Bonanno

7



The Umbria region is well-known for its artistic and cultural heritage as well as its truffle-loaded and eye-pleasing plains. Nowadays, it is also known as the stall on which sits the so-called King of Cashmere: Brunello Cucinelli.

Italy has a vast symbolic, historic, and cultural legacy that spans across thousands of years; from the Etruscans and Romans to the Normans, on through the Renaissance to the Bourbons. This inheritance sets Italy apart; it is an invaluable source of inspiration that helps today's 'Made in

Italy' to face up to a demanding challenge: pouring this ineffable matter onto fine works of artisanship. An Umbrian businessman, Brunello Cucinelli, seems to have accomplished this difficult task.

Born in Castel Rigone in 1953, Brunello's story speaks for itself. Since childhood, he had been fascinated by ideas of the Humanistic culture of the Renaissance. But he was struck by the harsh and dehumanizing working conditions his father faced, which left a huge impact on him and sparked his vision for a fair, equal, and safe working environment that later shaped his own business model. In 1974, Brunello dropped out of college to turn his dream into reality. In

1978, he founded the company that bears his name in Ellera di Corciano and set his foot in the fashion market. Before, cashmere was used mostly for male apparel, but Cucinelli had the intuition to add some color to it and use it for women's clothing as well. At the beginning of the 1980s, the first buyers interested in this product were from Trentino Alto Adige.

Some years later, the brand also became very popular in the Federal Republic of Germany. Luckily - between 1984 and 1985 - the Italian Government supported companies by financing up to 80% of their export expenses. This policy helped Brunello's company challenge the American market. To simplify the





customs clearance process, Cucinelli implemented a workaround through direct shipment; his products were directly sent to American stores where they were picked-up locations by his clients. The trick worked wonders as the demand increased month after month. By 1985, the brand was already selling clothes in the United States from New York to Los Angeles, and also was present in almost all the major American cities. As well as the notoriety his managerial and business skills brought him, giving him the name of 'the King of cashmere', the Cucinelli company also stood out as the actualization of Brunello's conviction that working conditions need not to be harsh and that workers could be treated fairly. Brunello soon became one of the fore-

most standard-bearers of a different approach to doing business called 'Humanistic Capitalism'. It is a business model that cares not only for profits and dividends; it also advocates for a fair, safe and healthy workplace with a special regard for the environment. The human side plays a central role in his working environment. For example, working hours at his company are scheduled to allow his employees to spend time with their families or for other leisure activities.

Later in 1985, he acquired a 14th century tumbledown castle in Solomeo, a town that seems never to have left the Renaissance, and made it both the company headquarters and the pulse of his life and business philosophy; Solomeo

is Brunello's most ambitious project. Since its acquisition, it has undergone countless transformations that have turned it into a contemporary recreation of the Renaissance ideal city with its 'Forum of the Arts', 'Theatre', 'Philosophers' Garden', 'Library' and 'School of Arts and Crafts'. Brunello thought of the School as the stronghold to train aspiring artisans and to pursue his quest for wise hands that would make crafts immortal. There, all Cucinelli's products are invented, designed, and made by hand.

Besides these views, which have earned him the nickname 'The Philosopher', Brunello is still a businessman. Other key dates mark growth of his company. In 1994, Brunello signed the first men's collection and - above all - opened up his first single brand store. Later in 2002, Cucinelli showed the world his first total look men's and women's collection. At the same time, the fashion company broadened its distribution channels and continued to open single brand stores in major world cities. In addition, the brand began to diversify its production and now offers wider choices in terms of menswear and women's wear that are not strictly cashmere-based. Since 2009, it includes purses and shoes made from leather as well as accessories of different kinds. Over the years, the company has also grown in size; since the first employee hired in 1985, Brunello Cucinelli S.p.A today has over 1,300 employees.

The company has entered international markets and Brunello Cucinelli designer clothes can be found in France, Germany, Japan, China, Canada, and the

United States. In 2014, the U.S sales alone made up 34.5% of the company's total revenues. 2012 is another landmark in Cucinelli's history. In fact, the company opted to go public offering 35% of its stock. Instantly, the Italian fashion brand captivated the attention of international investors to the point that - these days - only 57% of the stocks are still owned by the Cucinelli family trust. Since its foundation in 1978, Brunello Cucinelli S.p.A has established itself as a leading brand in the luxury fashion market, reaching a market value of €1.6 billion in 2017.

The secret of his success lies in his ability to mix Italy's unique cultural heritage with undeniable business skills. Cucinelli's cashmere creations are imbued with Italy's unique mix of history, tradition, taste, skills and artisanship. In less than 30 years, Brunello Cucinelli has become the King of Cashmere as well as a textbook case among Made in Italy brands.

Special thanks to David Ward, PhD, for his tremendous support.





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For more information please contact the director of the program: **Prof. Eugenia Paulicelli**  
[eugenia.paulicelli@qc.cuny.edu](mailto:eugenia.paulicelli@qc.cuny.edu)

# ITALIAN FLAVORS: MODENA BALSAMIC VINEGAR

By *Consorzio Aceto Balsamico di Modena with MIPAAF*

7

There have always been different types of vinegar made from grape must in Modena, which have developed in accordance with the history of various recipes, different methods of preparation and aging.

The origin of these products dates back to ancient Roman traditions. The term balsamic is relatively young, however, and was used for the first time in the ducal inventory registers of Este Palace in Modena in 1747 and the name was probably derived from the therapeutic uses of the vinegar at that time.

With the birth of the Italian State, the markets showed more and more interest in balsamic vinegar, and considerable historical and bibliographical research was carried out with regard to this product, which timidly emerged from behind the secrecy and rituals of the vinegar makers to achieve great success.

In 1839 Count Giorgio Gallesio stopped by to visit his friend Conte Salimbeni's residence in Nonantola to study the variety of grapes and wines used around



Modena. He was so struck and intrigued by his friend's family vinegar cellar that he spent several days studying the production techniques.

His handwritten notes, discovered in 1993 in Washington in the United States, constitute the oldest documents describing the rules for producing vinegar in Modena.

At the end of the nineteenth century, balsamic vinegar from Modena began to appear in the most important trade events, arousing great interest both locally and nationally.



In 1994 the producers took the initiative to protect and improve the product specifications and, above all, to safeguard the correct use of the designation in trade and consumption.

The aim of their efforts is primarily to ensure compliance with the code of conduct dictated by local custom, and this has resulted in the production standards overseen by the Consortium.

## The Product

Aceto Balsamico di Modena IGP (Protected Geographical Indication) is made from grape must, a percentage of which is composed of vinegar that has aged for at least ten years and at least 10% is vinegar obtained through the acetification of wine.

The grape musts must come from 7 particular varieties indicated by the specifications: Lambruschi, Sangiovese, Trebbiani, Albana, Ancellotta, Fortana, and Montuni.



Caramel may be added to stabilise the colour, provided it constitutes no more than 2% of the volume of the finished product. Aceto Balsamico di Modena IGP must be processed according to the customary acetification method using selected bacterial colonies or the established *lenta in superficie* (slow surface) or *lenta a truciolo* (slow wood shavings) methods of acetification, followed by aging.

In any case, the acetification and aging take place in containers made of precious woods, such as oak, sessile oak,



chestnut, mulberry and juniper, over a period of at least 60 days, starting from the date in which the raw ingredients ready to be processed are put together.

Certain stages are required to take place in the geographical area of origin, i.e. the provinces of Modena and Reggio Emilia, and these are the assembly of the raw ingredients, processing and refining and/or aging in wooden containers.

The product can be packaged outside the designated production zone.

### The Local Area

Production of Aceto Balsamico di Mode-

na IGP is carried out in the administrative territory of the provinces of Modena and Reggio Emilia.

Its existence is closely linked to the knowledge, traditions and skills of the local people, which gave rise to an exclusive product that is typical of these areas.

Aceto Balsamico di Modena IGP has become part of the social and economic fabric of this region, and is now a source of income for many producers and an integral part of the culinary tradition, as it is a key ingredient in countless local recipes. As a specific and special product, over time it has gained notoriety and a solid reputation throughout the world, thanks to which consumers connect the experience of the product to the gastronomic quality of the two provinces in Emilia.



# GREAT ITALIANS OF THE PAST: EMPEROR ADRIANO

By Giovanni Verde

7

Although probably born in present-day Spain (but soon of Roman citizenship, according to the law of that time), Publius Elio Traiano Adriano, historically known with the only name of Adriano, is considered an absolute symbol of the grandeur of Rome.

Witness and protagonist of one of the most eminent ages of the Roman Empire, Adriano is still remembered in the whole world as a leader blessed with tolerance, openness, great consideration for art and philosophy.

Born in 76 AD, Adriano lost his parents at the age of nine. It was Trajan, the future emperor, to take care of him as if he were his own son.

When then Emperor Nerva chose Trajan as his successor, the doors of the Empire opened to Adriano, who saw his career cast for successes and roles of great importance.

There are several theories on the appointment of Adriano as Emperor. One of this indicates in Plotina, Trajan's wife, the one behind a nomination that was



not supported by the Senate. However, it seems difficult, according to many scholars, that Plotina alone could have orchestrated the appointment of her adoptive son without the consent of the other Emperor's offices. Anyway, the matter was resolved with the acclamation of Emperor Adriano by the army in 117 AD.

The character of Adriano's policy was a profound tolerance. The Emperor promoted legislative reform to ease the position of slaves, who were in inhumane situations when there was a crime against their master. Even Christians had policies of greater tolerance than Adriano's predecessors.





In 122 AD, the Emperor responded to a request from a consul on how to behave towards Christians, emphasizing the need to take them to trial only when dealing with actual judicial proceedings and not on the basis of general accusations.

Adriano also ruled for the reform of the Editorial Praxis, an exposition of general legal principles that each magistrate would enunciate at the time of his settlement. With the reform, entrusted to a great jurist of the time, Salvio Giuliano, the edict was codified and made perpetual.

But the biggest internal reform was that regarding the public administration. Adriano was able to carry out a profound and radical intervention on the administrative structures of the empire, a result of a new overall vision of the public di-

mension.

The power went largely to the class of the knights, assigned to administrative branches divided into subjects: finance, justice, financial heritage, general accounting and so on. Even more important is that Adriano made public administration more stable and less dependent on the changes associated with the emperors' changeover.

Adriano also thought he would best protect the interests of the state with the establishment of the "advocatus fisci", a kind of state law advocacy that would defend the interests of public finances.

As soon as his power was sufficiently consolidated, unlike other emperors who had never left Rome, Adriano undertook

a series of trips throughout the Empire, through which he did not only deal with border-bound issues but also Administrative requirements, public buildings and, more generally, improvements in the standard of living of the provinces.

A great witness to the importance of culture and the promotion of the arts, Adriano himself was an intellectual: he was a true admirer of painting, poetry and literature.

During his time, Adriano obviously witnessed the construction of his beautiful Villa in Tivoli, but also the reconstruction of the Pantheon after the 80 AD fire that destroyed it. He also wanted the building of the Temple of Venus, in the Roman Forum, the largest known temple of

ancient Rome.

Adriano died of natural death at the age of 62. Even today his travels, his politics and his intellectual passions make him one of the most loved Roman emperors.



# THE INTERVIEW: GENEROSO D'AGNESE

Abruzzo Stars & Stripes: meet Generoso D'Agnese

By Umberto Mucci

7



Anyone who knows the history of Italian emigration in America says that the percentage of Abruzzesi who emigrated to the United States is far greater than the size of its territory and the number of its actual inhabitants, if compared with the

other Italian regions. However, Abruzzo is among the first Italian regions, both for quality and quantity, on the American soil.

Recently, a very interesting book about

the relationship between Abruzzo and the United States has been released in Italy. We talk about this book with one of its three authors, a great expert of Abruzzese emigration in the world, Generoso D'Agnese.

*Generoso, you have been describing the Abruzzese emigration for years and wrote several works on this subject. Recently, you have published the book "Abruzzo Stars & Stripes. Le radici abruzzesi negli Stati Uniti. Vol. 1" with Dom Serafini and Geremia Mancini. Tell us something about it.*

"Abruzzo Stars & Stripes" represents the new stage of a journey that began in 1990 when, by pure chance, I began to write about Italians in the World. To me, a son of emigrants, born and raised abroad, looking for news about our fellow countrymen seemed quite natural; even though my main dream was to become a scientific journalist.

I made this choice because of a magazine that is still published today in Pescara

**GENEROSO D'AGNESE  
GEREMIA MANCINI  
DOM SERAFINI**

# ABRUZZO STARS&STRIPES

1. LE RADICI ABRUZZESI NEGLI STATI UNITI



**RICERCHE&REDAZIONI**



and with whom I passionately work with: Abruzzo nel Mondo - Abruzzo in the World. For 35 years, this magazine has collected news from the communities from Abruzzo and Molise in the World, and it has been sent to thousands of families. Until a few years ago, it was sent even to New Caledonia, which had a small community emigrated from Ortona (Chieti). Therefore, I approached the emigration world and, after several years, I was given an opportunity by the newspaper *America Oggi* in New York. I was asked to write ten articles about Italians in the United States, and, after the first series of articles, which appeared in the column called "Protagonisti Italiani in America," they asked me to write more. The collaboration continues and, so far, I've published about 700 articles on Italian stories in the United States.

Thanks to the friendship with Dom Serafini, publi-

## REGIONE ABRUZZO



sher of "Video Age International," years ago we created "AbruzzoAmerica," a project that led to the publication of a book with the same title in 2003, which collected several stories of Americans from Abruzzo. Since then, our common commitment has continued, and along the way it has also incorporated our friend Geremia Mancini, who has been

collecting stories of Americans from Abruzzo and Molise too.

This has been the premise of the new book, which tells the lives of 64 Abruzzo characters who have somehow left a mark in the United States. These should be added to at least 90 other characters, who will appear in the second volume which will be released in December, and perhaps even more people, who we would like to collect in a third volume.

In the book, we deliberately left the specific style of each author. Therefore, the stories have a length and a rhythm of reading different from one author to the other, in order to allow the reader to confront different narrative styles. But what unites all of us is the desire to pay tribute to all the men and women who, with immense sacrifices and special insights, have spent their time conquering a slice of the American dream.

In the first volume, the stories are almost always in the past, and for this reason the subtitle speaks of "roots of Abruzzo in the United States". Even the title, "Abruzzo Stars & Stripes", composed by both an Italian and two English words, emphasizes the desire to tell the stories of a "fusion" between the two cultures.

***Will the book be published in English, therefore available in the United States as well?***

For now, the idea is to complete the second volume and then eventually work on a third volume to collect other interesting stories.

At the same time, Geremia Mancini and I are working on another book about Molisian stories in America. Only after completing these three projects will we think about an English translation, but if an Italian publisher in the US shows an interest in this hypothesis, we would be happy to be able to offer the book to readers who are of Italian origin but have little knowledge of the beautiful but difficult Italian lan-



guage.

Today, many Abruzzesi communities (but the debate applies in general to all Italian communities) in the United States have maintained a strong link with regional traditions but they have lost their linguistic abilities; even though, sometimes a few "dialectal islands," which are very interesting for the study of linguistic anthropology, exist among the communities.

***What is the history of emigration from Abruzzo to the United States?***

Abruzzo's migratory history in the United States aligns with the historical flow that brought millions of Italians to the opposite shores of the Atlantic. A story that began after the unification of Italy and ended in the late eighties of the twentieth century.

Abruzzo was strongly attracted to the Americas. The province of Chieti recorded, from the beginning, percentages of departures to the American continent that involved about 100% of the total emigration all over the world: between 1876 and

1905, out of 115,199 expats, 110,873 emigrated to America. From the Statistical Yearbook of Emigration, moreover, we know that between 1876 and 1925, 1,049,735 Abruzzesi and Molisani emigrated; 911,194 of these made their way to America, and among them, 628,441 in the United States.

The American destination represented about 87% of Abruzzo and Molise emigration until the Second World War. So, much of the Abruzzesi emigrants who went to America in the early decades of the twentieth century chose the United States. Almost everyone of them landed at Ellis Island, the first (terrible) impression with the great American nation. For some it was the beginning of a new life, for others a bitter disappointment.

Most of the Abruzzesi moved to areas rich in mines and iron and steel industries. The presence of mountains and caves in Abruzzo made possible the presence of many mining workers who, once arrived to the United States, went to enrich the

mass of miners employed in often crumbling and dangerous installations. It is no coincidence that so many Abruzzesi died in 1907 in the disaster of the Monongah mine. After this first phase, the craftsmanship and manufacturing of Abruzzo immigrants began. Many tailors, for example, slowly conquered their American dream by opening tapestries and manufacturing factories.

***Your book has many interesting stories. One of these is for example the story of Al Zampa, whom is dedicated the second "Italian" bridge in the United States after the Verrazano one: the Alfred Zampa Memorial Bridge in San Francisco...***

Alfredo Zampa was born in 1903 in Selby, Califor-

nia, probably by the name Amedeo, son of Andrea (however called Emilio) and grandson of Gaetano Zampa. He lived until the age of 95 and defined his existence "halfway between hell and paradise".

For 45 years Al Zampa worked on the steel ropes of American bridges, a skilled worker in the construction and maintenance of suspended giants on the water, sharing with his brother and two sisters the dignified life of the Italian community of the San Francisco bay. Alfredo grew up with the typical difficulties of integration, not being able to count on a regional core similar to his own traditions. In an area marked by the great presence of Sicilian and Ligurian communities (mostly fishermen tran-



sformed into merchants), the young Marsican grew up with the myth of his land, which unfortunately he never saw. However, he traveled with his imagination through mom and dad's stories, pushing his luck continuously with his own existence.

In an October 1936 day, he fell down from the scaffolding of the famous Golden Gate Bridge of San Francisco, a flight of hundreds of meters high, crashing on the underlying rocks, saved by the miraculous action of some security nets. The young worker survived but broke four vertebrae and became the living example of a miracle among the many fellows involved in the scaffolding of the shipyards. He became a true hero after four years of hard hospitalization at St. Luke Hospital when he decided, against everyone's opinion, to return to work on the bridges of America.

But his leap of faith did not leave the tenacious Italian indifferent. Recalling his incident, Al Zampa gave birth to an association called "Halfway between

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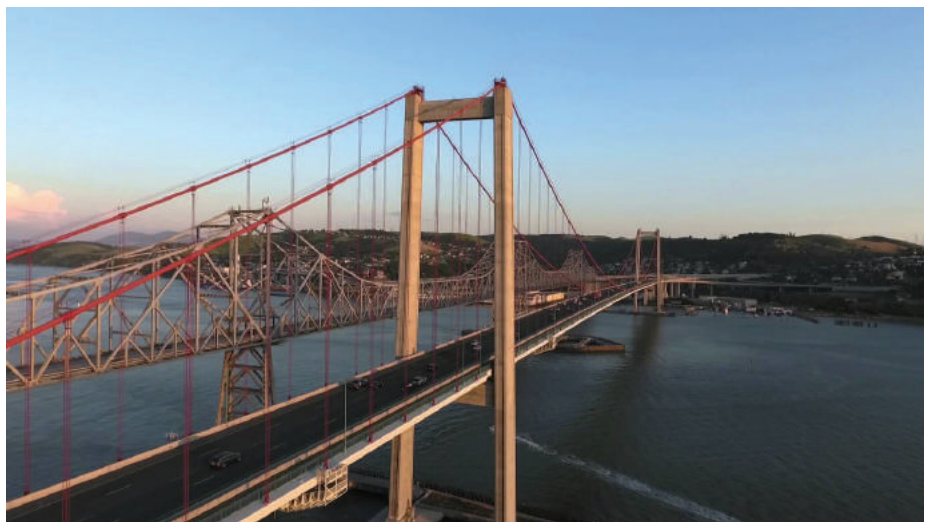
**SALOON, CABIN, AND STEERAGE ALIENS MUST BE COMPLETELY MANIFESTED.**

**LIST OR MANIFEST OF ALIEN PASSENGERS FOR THE UNITED STATES**

Required by the regulations of the Secretary of Commerce and Labor of the United States, under Act of Congress approved February 20, 1907, to be delivered to the Collector of Customs at the port of arrival.

S. S. T. A. GERMINA sailing from Naples on 7 APR 1917

No. on List	NAME IN FULL	Age	Sex	Color of Hair	Color of Eyes	Calling or Occupation	Place of Birth	Nationality	Country of which born or subject	Place or Places	Country	City or Town	*Last Permanent Residence	The name and complete address of nearest relative or friend in country whence came	Place of Birth	City or Town
1	Bondrucci Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
2	Bondrucci Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
3	Bondrucci Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
4	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
5	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
6	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
7	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
8	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
9	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
10	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
11	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
12	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
13	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
14	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
15	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
16	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
17	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
18	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
19	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
20	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
21	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
22	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
23	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
24	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
25	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
26	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
27	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
28	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
29	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples
30	Stano Giuseppe	47	M	Black	Blue	None	Naples	Italy	Italy	Naples	Italy	Naples	Italy	Guida, Giuseppe	Italy	Naples



paradise and hell", engaged in supporting all the battles of his category, in favor of safer work. And he continued his work for almost 50 years, a tireless specialized worker on the

most famous bridges in California, Texas, Arizona and upstate New York. He died in 2000, at the age of 95, and after just three years the State of

California wanted to pay homage to him, inaugurating the "Alfred Zampa Memorial Bridge".

**Another story I was curious about is that of Vincenzo Pelliccione, who was Charlie Chaplin's body double for years**

Vincenzo Pelliccione was born in Rosciolo, in the province of L'Aquila, on June 2, 1893- Following the migrant tide of late nineteenth century, Vincenzo left at age 22 after the 1st world war leaving Abruzzo and his 5 brothers to go to Pennsylvania. When he arrived in the United States, Vincenzo adapted himself to working in the most diverse fields. With a few dollars he was able

to pay a course to learn the English language rudiments and after a few years he moved to Ohio to finally arrive in Hollywood in 1929, a city that was experiencing the first big movie industry boom.

A great admirer of the early movie stars, Vincenzo was fascinated by Charlie Chaplin's comic movements and casually discovered that he knew how to imitate them perfectly. Repeating the gesture in front of the mirror, he also discovered that he resembled the great "Charlot" and worked on this similarity by perfecting the imitation of a character who would "nourish" him professionally. The actor from Marsica began to propose



imitating performances in small cafes and restaurants in Hollywood, and in one of these many evenings he was spotted by Sid Groeman, an American impresario owner of "Groeman's Chinese Theater": now a place known for the custom, by celebrities, to leave hands imprints on the sidewalk outside.

Within a few days Vincenzo was brought to Charlie Chaplin's studio. The great actor needed a body double and the Marsican actor was the right person. He became Eugene De Verdi and left his signature on numerous films, among which we should mention "The Circus", "The Great Dictator", "City Lights" and "Modern Times." Because of the perfect physical



resemblance, Groeman hired him for five years in a row. In addition to being Chaplin's body double, Pelliccione replaced him in all the advertising spots of his movies. Groeman also hired him to go on stage in various American locations and to advertise films which then earned millions.

Beyond the role of Chaplin's body double, Pelliccione's career was full of numerous cameos. He met Mae West, Jean Harlow and Marilyn Monroe; he met Liz Taylor on the set of Cleopatra; and while working in the film "The Rose Tattoo", he met Anna Magnani. He also was with Rodolfo Valentino in the film "Son of the Sheik".

Over the years, Pelliccione developed a great talent for the set designs and special effects, inventing different machines to be used on the movie sets. As a technical consultant he took part in the movies "Teresa" and Disney's "Twenty Thousand leagues under the sea", for which he won an Oscar in 1955 for special effects.

He also collaborated with the production of "Ben Hur" and "Cleopatra".

In 1968 Pelliccione decided to leave Hollywood and returned to Italy to work at Cinecittà. For ten years, until the day of his death, he collaborated with the artist Enzo Carnebianca for the film productions of Dino De Laurentiis, enrolling his name among the most important special effects specialists. He is among the Italians who made Hollywood great.

***Among the stories that inspire you, are there any you are particularly attached to? Maybe one about women?***

The book is made up of stories told by three authors. As for my contribution, I particularly like the story of the Francese brothers and that of Virginia D'Andrea.

Born in Chieti, Turzo and Alfonso Francese arrived to Ellis Island in 1913, traveling unbeknownst to each other, in the same "Verona" ship after Grandma Rosa Vassetta board-

ded them to reach their father Filippo. They were unlucky children. After a useless attempt of cohabitation and the umpteenth aggression by their stepmother, the two brothers decided to leave their father's home and wandered around the city. At day they would attend school, at night they would hang out together with other desperate people.

Their father had signed the papers to get them accepted in the Dominican sisters' college and subsequently signed his consent for adoption by parents of different religions than the Catholic one. In 1919, after six years of difficult street life, the Francese brothers were put on the orphans' train founded by Charles Loring Brace (a Methodist Prote-



stant pastor who founded the Children's Aid Society in 1853) destined to reach Texas and New Mexico. At each stop they came down from the train to get in line and wait for a new family to choose them. The two slender children, arrived 'til the end of the trip in Denton, along with other 10 children nobody wanted.

Finally, Ruben Rucker chose Alfonso and brought him to Krum, Texas. Turzo (who had become Mike in the meantime) was severely ill and thanks to a doctor's visit he found a family. The doctor signaled the possibility of adopting him to his nephew Hazen Armstrong, a 19-year-old boy who had just married and was starting his career as a horse breeder. Mike was adopted by Hazen who for the rest of his life thought he had adopted an eight-year-old boy (while Turzo was actually nearly fifteen), which allowed him to attend a Catholic school. Mike became a good accountant, Al became an engineer and worked in the railways.

Virgilia D'Andrea was born

in 1888 in Sulmona, in Abruzzo, where she spent her childhood. She became orphan of her mother at six and later also of her father, who was killed by his second wife for trivial reasons related to their relationship. Among the walls of the college, Virgilia was passionate about literature and found comfort in poetry. After graduating, the girl took refuge in studying and refined her sensitivity.

The murder of King Umberto II by the anarchist Bresci entered her life as a devastating deflagration. At that criminal gesture, Virgilia D'Andrea tied her personal social redemption against all rules and impositions. In those years Virgilia discovered the poetry of Ada Negri and, through her rhymes, the real motive that had pushed Bresci to his extreme act: a retaliation for massacring the innocent.

The discovery of social justice literally changed the perspective of things for a girl forced into the narrow walls of an institute. After studying

so much at the University, Virgilia began teaching for some years in Abruzzo but a few weeks after the announcement of Italy entering the First World War, she definitively left the native land and entered the active military by participating in anti-interventionist agitations. In a few weeks she became an anarchist militant.

In 1917, during a clandestine meeting of the Unione Sindacale Italiana (Italian Trade Unions) called for the reaffirmation of the non-belligerent position of Italy, Virgilia met and fell



in love with Armando Borghi. A strong supporter of the individualist act and of revolutionary violence, Virgilia became the publisher of the small newspaper "La Veglia", and went all around the United States giving lectures and conferences in hovels, public parks, and other outdoor venues. Thanks to her and other women's social activism, like Angela Bambace, Tina Catania, Antonietta Lazzaro, Tina Gaeta, Margaret of May, Lucia Romualdi and Albina Delfino, 60,000 workers, mostly women, participated to the most massive

strike of the Great Depression years in New York. The worsening of her health turned the year 1932 into the crucial moment of her life. In 1933 she died, mourned by so many people: Virgilia D'Andrea was a writer, a poet, an editorialist and a propagandist of the anarchist cause.

***Can you give us some details about Abruzzo's presence in the United States today? How many Abruzzesi are there, where they are, and from which cities their families came from?***

Today, most of the Abruzzesi are concentrated around the two areas of Philadelphia and Boston. The Abruzzesi communities amounts to about 200,000 compatriots, while another very big community lives in Ontario. A significant presence also lives in Ohio where for example, Dean Martin and Henry Mancini were born. New York and California close this theoretical ranking: but in the Big Apple one of the most active Abruzzese associations in the World operates, the association of many countrymen from Orsogna, in

the province of Chieti. In the same province there is also Carunchio: paradoxically, we have a town of origin that has 600 inhabitants and a community in America of 15,000 units that come from there. Other communities among the most present are those that refer to Pacentro (L'Aquila), Popoli (Pescara) and Roseto (Teramo).

***Is there an official association representing the Abruzzesi in the United States of America?***

There is no specific association, but there is a Federazione delle Associazioni Abruzzesi based in Boston which collects a good number of subscribers around.

***In your opinion, is there a peculiarity that characterizes the Abruzzesi in America and differentiates them from the other Italian Americans?***

After many years of research about the Italians around the world, we have noticed that Abruzzo has a larger percentage of artists in comparison with other Italian commu-



Artists such as Henry Mancini, Perry Como, Dean Martin are just the tip of an iceberg made up of so many personalities who are cast in some artistic form: John Fante, Peter Di Donato and Pascal D'Angelo, for example, left great marks in the narrative. And we could cite Suzi Quatro, Madonna, Patti LuPone and Penny Marshall among the talents of music, theater and film and television. It's as if ta-

lent came out of a DNA hardened for centuries of tiring life.

Of course, this must be related to the number of immigrants. In Italy, Abruzzo numerically represents a small medium region with its 1,300,000 inhabitants, while regions such as Sicily, Campania, Veneto and Piedmont count a much larger number of emigrants. Another trait of Abruzzo community is to

be very attached to their food traditions and dialect, and also to be less inclined to media exposure. There is a sort of basic decency that distances the Abruzzesi who live in the United States from media overexposure. Though, they change and become much more sparkling during the festivals that remind them of the patrons of their communities.





**IBS NORTH AMERICA**  
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# IL TUO UFFICIO NEL CUORE DI NEW YORK

IBS North America, società di consulenza specializzata nel fornire assistenza strategica alle imprese italiane che vogliono entrare sul mercato statunitense, ha aperto le porte del suo ufficio Newyorchese offrendo i seguenti servizi:

- Domiciliazione
- Sede legale
- Coworking space
- Sale riunioni
- Temporary Showroom
- Desk a ore



**IBS NORTH AMERICA**  
International Business Strategy

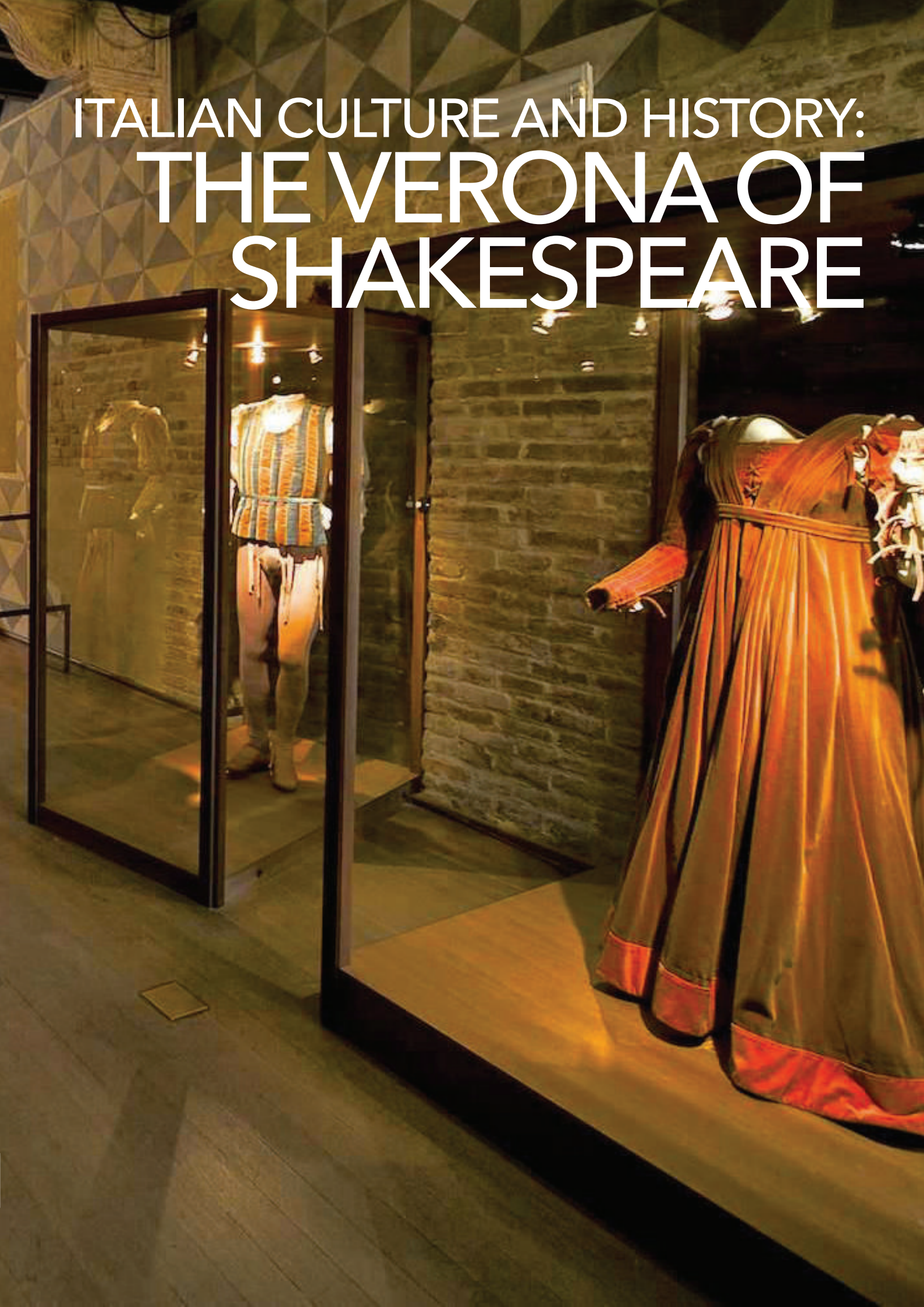
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Verona is the city of love, and to pay tribute to William Shakespeare, the author that made it famous around the world, you must visit the places of the ultimate romantic tragedy: Romeo and Juliet.

Undoubtedly the first destination is the house of Juliet, visited by thousands of tourists every year. This is the Stallo del Cappello, an old tower house dating back to c.1200-1300. According to tradition this was the house of the Capulet Family, the family of Shakespeare's heroine. Damaged over the centuries, the house and the picturesque courtyard have been restored with a clever use of architectural and decorative elements inspired from the Medieval Age.

# ITALIAN CULTURE AND HISTORY: THE VERONA OF SHAKESPEARE





Today the house holds a collection of antique engravings - the subject of which is the story of two lovers - and furniture and costumes used in the film version by Franco Zeffirelli. In the courtyard you can admire the magnificent bronze statue of Juliet by Nereo Costantini that became the symbol of Verona.

After Juliet's house you should visit her beloved's home, located in a secluded alley in Verona's historic center, not far from the Scaliger Tombs. This rustic brick castle - said to have been that of Romeo - belonged to the Montecchi family; it features the typical Ghibelline swallowtail battlements. Currently the building is privately owned, but can still be seen

from the outside. This characteristic architecture is testament to the struggles between the Guelphs and Ghibellines, and the need for the inhabitants of the city center to build towers and private fortifications in their defense. These defenses were reinforcements to the already-existing barriers of the River Adige and the walls surrounding Verona.

Our tour of the legendary sites as narrated by Shakespeare will end at the famous Scaliger Tombs, a masterpiece of the Italian Gothic. On top of this mausoleum to Verona's storied nobility from the Middle Ages are these same figures riding: Cangrande, Mastino II and Cansignorio.

The second part of our tour follows the Medieval walls that surround the city of Verona, begun during the Middle Ages under the bloody tyranny of Ezzelino Romano. Along the walls you can see the gates of Bra, the city's main entrance at the time that our star-crossed lovers would have lived. Alongside these ancient gates is a bronze bust of William Shakespeare, and a plaque citing Romeo's famous pre-exile speech.

The last stop of this romantic tour in the city of Romeo and Juliet is the fairer lover's tomb, identified as being inside the Monastery of San Francesco in Corso. It was the only monastery outside the city walls during the time frame of the tale,

and the only one accessible to the exiled Romeo. The Monastery was built in 1230 on the site where, according to tradition, St. Francis of Assisi dwelt. Here the tragic denouement of the lovers took place, and here, in a dark room of the crypt, among the tombstones of monks lies an empty red marble sarcophagus, known as the tomb of Juliet.

But Verona is not only the city of the Bard's tragic love story; it is also a beautiful city full of monuments to be seen, beginning with the picturesque Piazza delle Erbe. Dear to poets and painters, and inhabited at its center by the imposing fountain of Madonna Verona, it is also the site of the lavish and Baroque



Palazzo Maffei. From here, across the pedestrian shopping street of Via Mazzini is the celebrated Arena. This elegant area, called the Listone, is ideal for a stroll. On our right, at the end of Via Borsari stands the Borsari Gate. Leaving the Roman amphitheatre behind us, we travel along

Via Roma until reaching Castelvecchio, the manor home of the Scaliger Family, Lords of Verona. Then, moving towards Corso Cavour, before making our way to Porta Palio, we approach San Zeno (on the right) and see one of the greatest glories of Roman architecture: the Basilica of San Zeno. To enjoy a unique view of this city, walk the Pietra sull'Adige Bridge (i.e. the "Stone on the Adige"), the only Roman bridge still intact today!



"THERE IS NO WORLD WITHOUT VERONA WALLS,  
BUT PURGATORY, TORTURE, HELL ITSELF,  
HENCE BANISHED IS BANISH'D FROM THE WORLD,  
AND WORLD'S EXILE IS DEATH: . . . . "

"NON ESISTE MONDO FUOR DALLE MURA DI VERONA;  
MA SOLO PURGATORIO, TORTURA, INFERNO.  
CHI È BANDITO DI QUI, È BANDITO DAL MONDO  
E L'ESILIO DAL MONDO È MORTE: . . . . "

(SHAKESPEARE, "ROMEO AND JULIET", ATTO III, SCENA III)

# ITALIAN GOOD NEWS: IO SONO CULTURA 2017

By Fondazione Symbola

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## Io sono cultura - 2017

L'Italia della qualità e della bellezza sfida la crisi

Culture is one of the driving forces of the Italian economy, one of the factors that fuel the quality and competitiveness of Made in Italy. The Cultural and Creative Production System, made by enterprises, public administrations and non-profit, generated **89,9 billion euro** and initiates other sectors of the economy, moving all considered **250 billion**, equivalent to **16.7%** of the Italian GDP.

This is an estimate comprehensive of the value produced by every industry's branches active in this field, but also of that part of the economy that benefits from and is stimulated by culture and creativity, starting with tourism. This richness is positively reflected on employment: the Cultural and Creative Production System employs **1,5 million people** (almost 22 thousand units more than in 2015), ac-

Realizzato da



In Collaborazione con



Con il patrocinio di



Sponsor



Partner



counting for 6% of total employment in Italy.

Overall, the cultural and creative production is a system with an upward trend: in 2016 it has produced a value added higher than the previous year (+ 1.8%), sustained by a similar increase in employment (+ 1.5%). These two data reflect a growth slightly above those of the economy complex (+ 1.5% of added value) and of employment (+ 1.3%).

These are the findings of the report "**Io sono Cultura 2017 - L'Italia della qualità e della bellezza sfida la crisi**", prepared by Fondazione Symbola and Unioncamere, with the collaboration and support of

the Marche Region and Sida Group, the only studi in Italy which annually quantifies the weight of culture and creativity in our national economy. The numbers clearly show that culture is one of the engines of the recovery of our economy.

Now entering its seventh edition, the study proposes numbers and stories and is made with the help of about 40 leading personalities in various fields, the partnership with Fondazione Fitzcarraldo and Si.Camera and the Patronage of the Ministry of Cultural Heritage and Tourism.

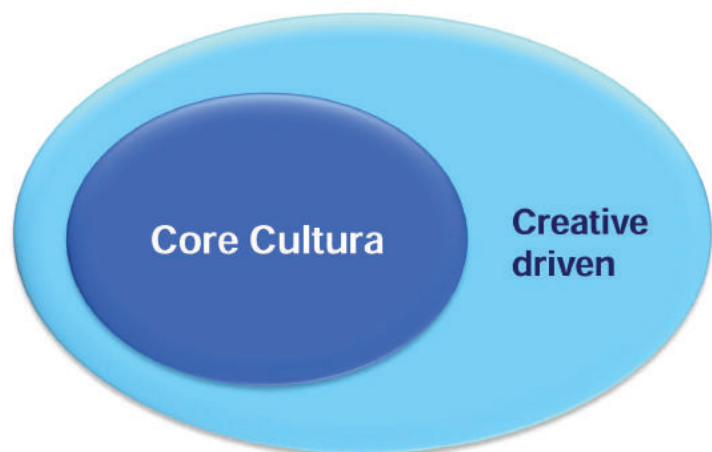
The analysis clearly shows how much the Italian system needs culture and creativi-

## Il Sistema Produttivo Culturale e Creativo

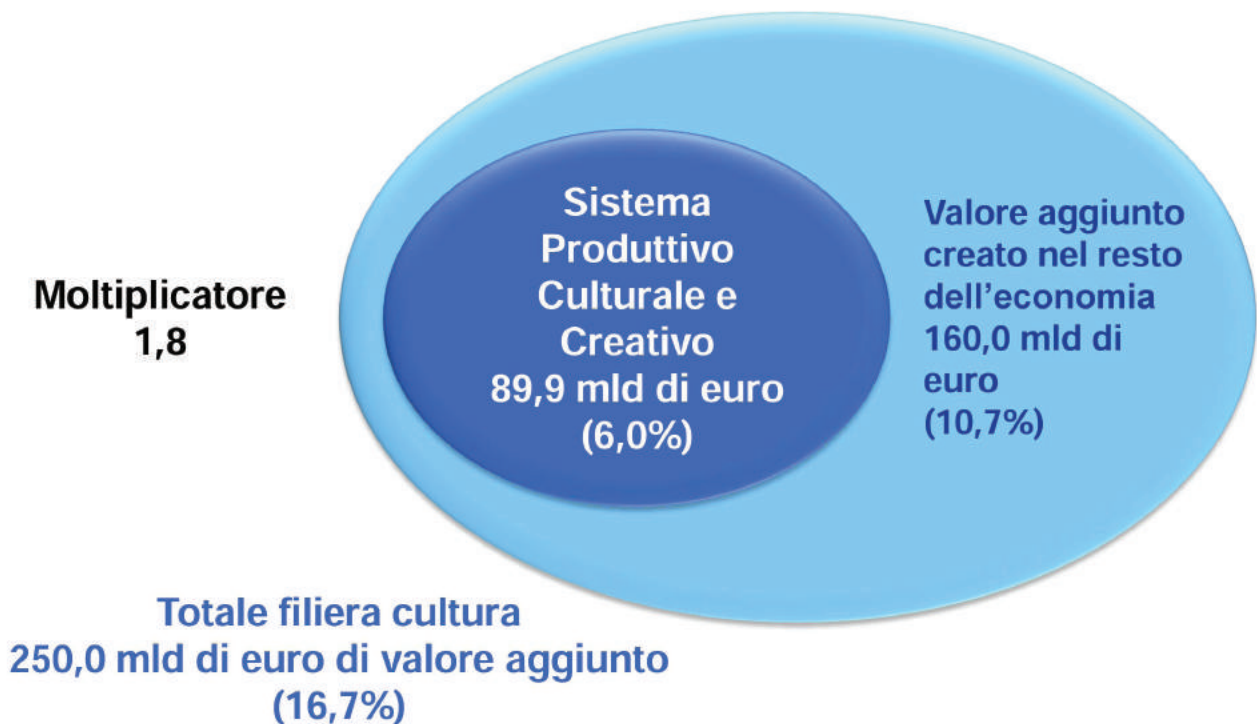
### Core Cultura:

- Industrie creative
- Industrie culturali
- Patrimonio storico-artistico
- Performing arts e arti visive

### Creative driven



## Il valore del Sistema Produttivo Culturale e Creativo e i suoi effetti moltiplicativi sull'economia



### Numeri

Io sono cultura 2017 – Fondazione Symbola, Unioncamere

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ty: **6% of the wealth produced in Italy in 2016**, as to say **89,9 billion euro**. But there's more, because the Cultural and Creative Production System has a multiplier effect of 1.8 on the rest of the economy. In other words, for each euro produced by the Cultural and Creative Production System, another 1,8 € is triggered in other areas. So, the 89,9 billion stimulate other 160 billion, making a total of **250 billion directly or indirectly produced by the entire cultural sector: the 16.7% of Italian GDP**, with tourism as the main beneficiary of this flywheel effect. More than a third of national tourism expenditure, exactly 37.9%, is driven by culture and creativity.

For reasons related to identity preservation and revitalization of tourism economy, it is absolutely remarkable that for the next 10 years the entire fee dedicated to the preservation of the cultural heritage (coming from the choices made by the Italians of whom to give the 8 per thousand of their taxes) will be used to **reconstruction and restoration of cultural heritage in the areas affected by earthquakes in central Italy**.

And the strategic "culture factor" seems to have taken greater awareness, even in the European Union. Very good news come from the **European Parliament's commitment to the establishment of the Guarantee Fund for loans**, which alloca-

## I dati del Sistema Produttivo Culturale e Creativo

### VALORE AGGIUNTO

**89,9**

miliardi di euro

(totale economia: 1.500,6)

### OCCUPAZIONE

**1.495**

migliaia di occupati

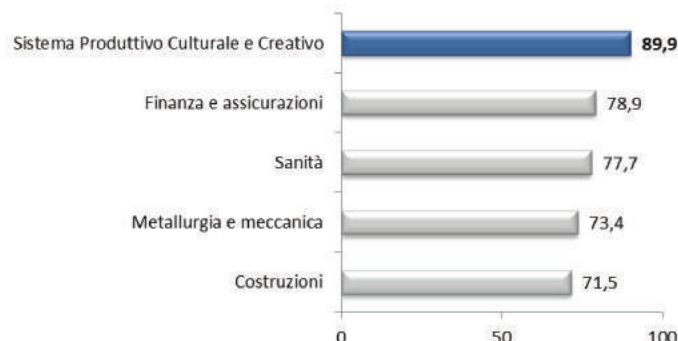
(totale economia: 24.814)

### Numeri

Io sono cultura 2017 – Fondazione Symbola, Unioncamere

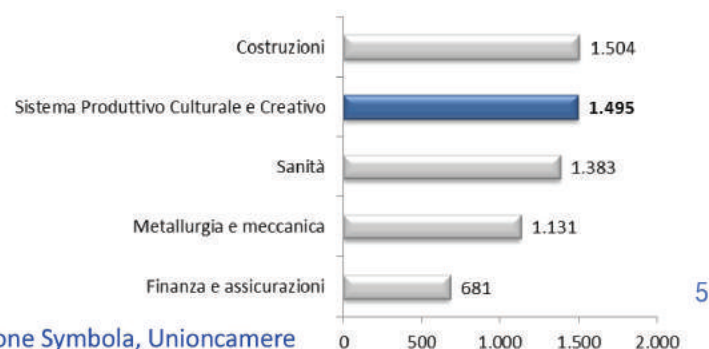
#### Valore aggiunto a confronto

Miliardi di euro



#### Occupazione a confronto

Migliaia



tes 122 million euros to intermediaries selected by the European Investment Fund to allow cultural, creative and audiovisual sectors to access interest-rate loans without any personal guarantees.

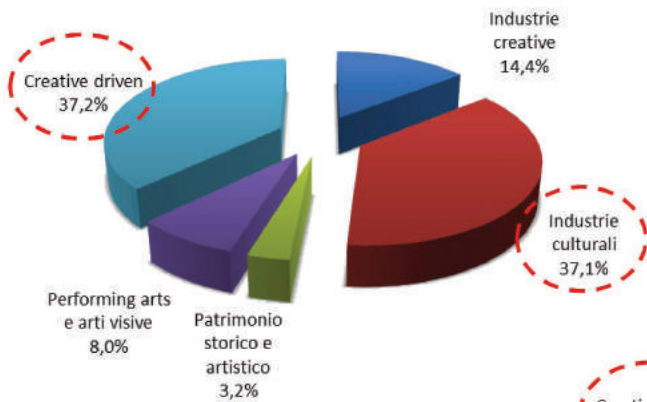
"Culture and creativity are the key to all productive sectors of «an Italy that plays like Italy» - said **Ermete Realacci**, president of Fondazione Symbola. They consolidate the mission of our country, oriented to quality and innovation: a soft power that crosses products and territories, a precious card. A form of economic diplomacy, in the context of what is shaping like the new Silk Road between East and West. An infrastructure also needed to address the challenges that we are facing: a man-oriented development, mi-

gration, the fight against terrorism and climate change. Human intelligence is in fact the most renewable and least polluting source of energy that we have. If Italy produces value and work focusing on culture and beauty, this helps the future."

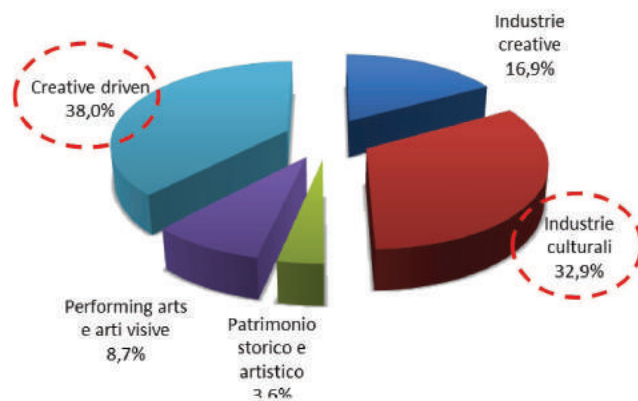
"Culture is a tremendous asset to protect and preserve, but also an asset of product development to bet on," said the president of **Unioncamere** (the Association of the Italian Chambers of Commerce), **Ivan Lo Bello**. "This is even more so today, with the technological revolution in place. The world we will face in the coming years will be guided by a series of radical transformations, focused above all in the sphere of work and skill-

## Le componenti

### Valore aggiunto



### Occupazione



## Numeri

Io sono cultura 2017 – Fondazione Symbola, Unioncamere

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Is. Only by focusing on creativity we can face this revolution in the best way. Data shows that those who work in the field of cultural and creative professions have a higher level of education (40.9% of the employees in this sector is graduated, versus 20% in other sectors) and gets a work income about 15% higher than average. Pointing to culture and creativity means, therefore, to focus on skills that will be able to cope with the 4.0 industry season."

### Art bonus

The positive trend of the cultural system was also aided by the "Art Bonus", the tax credit introduced in 2014 thanks to which 5,216 patrons were born, who al-

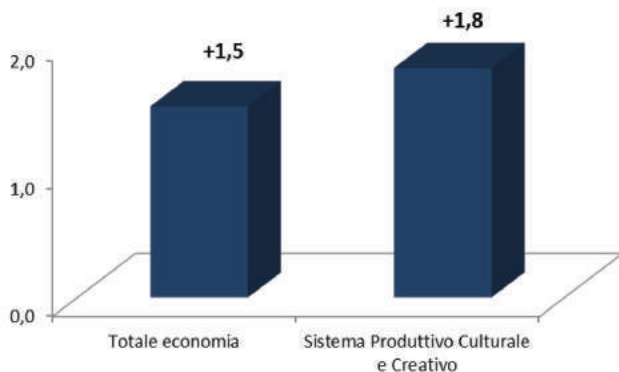
together have donated 123 million euro. A measure that is contributing to a potentially disruptive approach between artistic heritage and society's strengths.

### What does "Cultural and Creative Production System" mean?

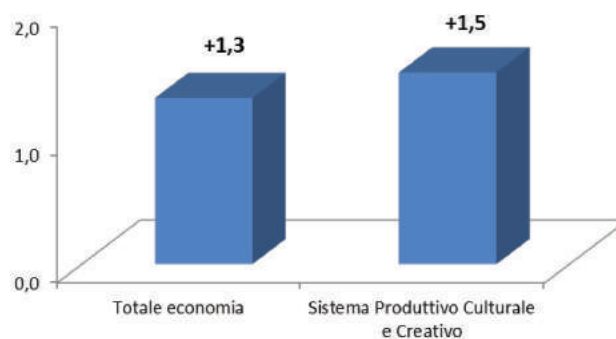
This analysis scans the Cultural and Creative Production System, or all those economic activities that produce cultural goods and services. Under this radar also are those activities that do not strictly produce cultural goods or services, but use culture as inputs to increase the symbolic value of their products, thus their competitiveness, which in the study are defined "creative-driven." The cultural production system is articulated in 5

## Le dinamiche 2016

### Valore aggiunto (variazioni % 2016/2015)



### Occupazione (variazioni % 2016/2015)



## Numeri

Io sono cultura 2017 – Fondazione Symbola, Unioncamere

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macro sectors: 1) creative industries (architecture, communication, design); 2) cultural industries (cinema, publishing, video games, software, music and print); 3) historical/artistic heritage (museums, libraries, archaeological sites and historical monuments); 4) performing arts and visual arts; 5) creative-driven businesses (businesses not directly related to the sector but employing cultural and creative professions, such as advanced manufacturing and artistic handcrafts). From furniture to nautical, much of the ability of Made in Italy to compete in the world would be unthinkable without the link with design, with the cultural and creative industries.

## Sectors, Trends

Cultural industries alone produce over **33 billion euro** of added value, ie 37.1% of the wealth generated by the Cultural and Creative Production System, employing 492,000 people (32.9% of the industry). Also important is the contribution of the **creative industries**, capable of producing **12.9 billion of added value** (14.4% of the total of the sector), with 253,000 employees (16.9%). **Performing arts and visual arts** instead generate 7.2 billion of euro of wealth and 129,000 jobs; to **conservation and enhancement of historic and artistic heritage**, we owe almost 3 billion euro of added value and over 53,000 employees. To these four

## La crescita dei settori

### Valore aggiunto (variazione % 2016/2015)



### Occupazione (variazione % 2016/2015)



### Numeri

Io sono cultura 2017 – Fondazione Symbola, Unioncamere

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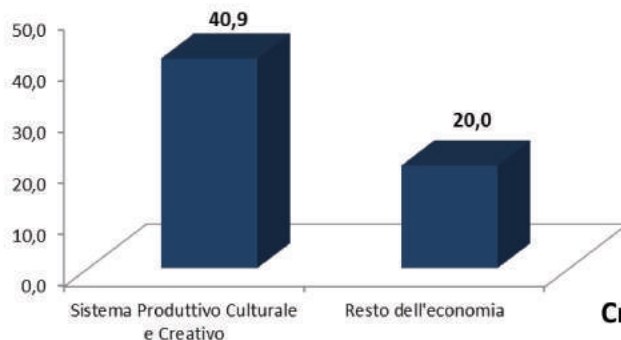
areas, which represent the heart of the cultural and creative activities, is to be added the relevant result of the creative-driven activities: **33.5 billion** euro of added value (37.2% of the entire cultural and creative system) and 568,000 people (38% of the total cultural and creative system).

Looking at the dynamics of the sectors, the striking figure is that, unlike the previous five years, all segments have positive trends, both in terms of added value and of employment. The most significant performances are those connected to segments that have been positive in the

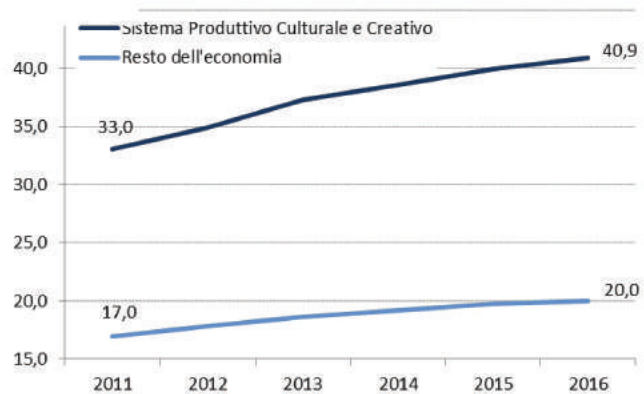
last five years, such as design (+ 2.5% for added value and + 1.9% for employment), video games (+ 2.5% and + 1.7%) and the creative-driven production (+ 1.7% and + 1.5%). While talent remains at the heart of all these areas, to these positive data also contributed the significant **increase in levels of education required by cultural and creative professions**. Between 2011 and 2016, those working in the Cultural and Creative Production System and having a degree have risen from 33 to 41%: a significantly higher raise than that in the rest of the economy, with an increase of less than 3 points percentages (from 17 to 20%).

## Competenze più qualificate

Incidenza % delle lauree sugli occupati nel 2016



Crescita di incidenza % delle lauree 2011-2016



## Competenze

Io sono cultura 2017 – Fondazione Symbola, Unioncamere

A sign that this sector has focused in the growth of the skills as one of the responses to the crisis that has hit horizontally all areas.

### Businesses

Based on the data of the Register of Companies of the Italian Chambers of Commerce, the Cultural and Creative Production System counts at the end of 2016 413,752 companies, which account for 6.8% of the total of the economic activity of the country. In particular, companies operating in the fields of

Core Culture, directly linked to the cultural and creative activities, are 289,112. To them the creative-driven component is to be added with 124,640 businesses, where all the economic activities are not strictly related to Culture but characterized by close synergies with the sector.

More than one enterprise out of three in the Core Culture is **an individual company** (98,474 companies, a 34.1% incidence). The **joint-stock companies** collect about 27% of assets, with peaks that even exceed the 50% of activities when dealing with the production of audiovi-

## Creatività è competitività

	Le imprese che investono in CREATIVITÀ	Imprese che NON investono in creatività
↑ Imprese <i>web oriented</i>	<b>82%</b>	65%
↑ Imprese green	<b>55%</b>	43%
↑ Imprese con innovazioni di prodotto	<b>38%</b>	12%
↑ Imprese con innovazioni di processo	<b>39%</b>	14%
↑ Imprese esportatrici	<b>23%</b>	11%

### Competenze

Io sono cultura 2017 – Fondazione Symbola, Unioncamere

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sual content, video games, and software. Joint-stock companies are also widespread among the companies in the historical-artistic heritage field (31.9% of the total). In this context, also "other forms" stand out, with a non-negligible weight of the cooperatives (9.9%). The latter, in particular, which altogether represent the 2% of the companies in the Core culture, even make up to almost 36% of economic activities in the field of performing arts and visual arts.

**Women's enterprises are particularly present in the culture system:** in fact, 52,145 of them are active, representing

18% of the Core Culture enterprises. Many female entrepreneurs are focused on publishing (55%), followed by the communication field (18.6%).

With regard to **youth organizations**, they represent the 8% of the Core Culture component. Even here there is a huge amount of them in publishing, which accounts for over 40% of under 35 companies; and even here the communications segment follows (18.8%).

**Business conducted by foreigners** have a lower incidence, but not negligible: at the end of 2016 they represent 3.8% of

## 4.0: le professioni culturali e creative hanno un futuro

### Tra le prime 100

#### Culturali e creative

<b>Musica</b>	Professori di discipline musicali Strumentisti Direttori d'orchestra e coro
<b>Arte</b>	Insegnanti di arti figurative Professori di discipline artistiche nelle accademie Istruttori di tecniche in campo artistico
<b>Spettacolo</b>	Professori di arte drammatica e danza nelle accademie Registi Direttori artistici
<b>Restauro</b>	Tecnici del restauro Restauratori di beni culturali
<b>Artigianato</b>	Artigiani di prodotti tessili artistici lavorati a mano Vasai e terracottai Ceramisti
<b>Design</b>	Disegnatori di moda Grafici Disegnatori artistici e illustratori

#### Altre

<b>Sanità</b>	Docenti universitari in scienze mediche Specialisti in terapie chirurgiche Ricercatori e tecnici laureati nelle scienze mediche
<b>Protezione civile, sicurezza</b>	Vigili del fuoco Specialisti in pubblica sicurezza Tecnici dei servizi di sicurezza dei vigili del fuoco
<b>Assistenza sociale</b>	Tecnici del reinserimento e dell'integrazione sociale Psicologi dello sviluppo e dell'educazione Psicologi clinici e psicoterapeuti
<b>Ricerca</b>	Docenti universitari Ricercatori e tecnici laureati scienze biologiche Ricercatori e tecnici laureati sc. chimiche e farmaceutiche
<b>Turismo</b>	Accompagnatori turistici Animatori turistici e professioni assimilate
<b>Trasporti</b>	Tecnici del traffico aeroportuale Comandanti navali Piloti e ufficiali di aeromobili

### Competenze

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the total of the Core Culture business.

### Geography of culture

The province of **Rome, with 10%**, ranks first in Italy for incidence of added value of the Cultural and Creative Production System on the total economy. Second comes Milan (with 9.9%), third Torino with 8.6%. Following are Siena (8.2%), Arezzo (7.6%) and Florence (7.1%). And then: Aosta, 6.9%, Ancona (6.8%), Bologna and Modena, both at 6.6%.

In terms of employment, the leadership for incidence of jobs on the total eco-

nomy is in **Milan, with 10.1%**. Next to Milan come Rome (8.7%), Arezzo (8.6%), Turin (8.2%), Florence (7.6%), Modena and Bologna and Trieste (all three at 7.5%), Monza-Brianza (7.3%) and Aosta (7.2%).

As for the **geographic areas**, Center Italy is doing the lion's share: here, culture and creativity produce 7.4% of the added value. Next come the North-West (6.8%) and then the North-East, with an incidence of 5.5%. The South, rich in world-class cultural, historical and artistic heritage, is still unable to translate this into wealth: only 4.1% of the added

## La cultura: driver per il turismo

Negli 882 comuni con **siti Unesco** si concentra il 40% delle imprese del *Core* culturale (incidenza sul totale delle imprese superiore di ben 1,7 volte rispetto a territori senza siti Unesco).

Il livello di **utilizzo delle strutture turistiche** (presenze per posti letto) è 1,6 volte superiore a quello degli altri territori (29,6% contro 18,8%).

La **spesa turistica culturale** rappresenta il 38% della spesa turistica in Italia, arrivando al 44% nelle città d'arte.

### Territorio

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value produced by the territory is to be attributed to culture, which is a problem but at the same time a relaunch opportunity, on which we are obliged to invest in the coming years. Similar dynamics are found for employment, with the Northeast, which in this case shows a slightly better performance than that of the North West.

At a regional level, the weight of the great metropolitan areas of cultural and creative specialization is felt. **Lazio** ranks first (8.9%) followed by **Lombardy** (7.2%). After the Valle d'Aosta, we find

**Piedmont** with 6.7% and Marche with 6.0%. In terms of employment, the first four places are repeated in the order: first is Lazio (7.8%), followed by Lombardy, Valle d'Aosta and Piemonte. The fifth square, is in this case occupied by Emilia Romagna (6.5%).

# ITALIAN TRADITIONS: THE LEGEND OF INNAMORATA

By *folclore.it*



Every year on July 14 the Legend of Innamorata is celebrated in Capoliveri, in the Elba Island, Tuscany. It is said that the legend of Innamorata originated back in 1534, when the coasts of Elba Island

were sacked by the pirate Barbarossa and his Saracen crew. The legend tells about two young lovers, Lorenzo and Maria, whose love was, however, hindered by the noble family of him.

Their love had blossomed on the beach of Innamorata, closeby Capoliveri, which later became their secret place where to exchange love promises. The Innamorata legend

has now become one of the most characteristic summer events in Capoliveri.

On July 14, Capoliveri and Innamorata Bay wait the sunset to perform the representation of this legend, dating back to the 17th century. The traditional torchlight procession with historical costumes through the lanes of Capoliveri starts the event, whose promoter was Domingo Cardenas, a Spanish nobleman who, disinherited by his father and forced into exile, settled in the land of Innamorata, called at time "Cala de lo fero" (Iron bay), given the proximity to the iron mines of Calamita.

The legend tells that one evening of July the nobleman believed to have seen Maria: "her shadow, graceful and gentle, was standing against the vastness of the horizon lit by a myriad of bright flames; her cry, heard rising above the roar of the waves..." The mind of Domingo returned to the fishermen's story, which dates back this legend in 1534. In that year, the coasts of Elba were invaded and pillaged by the pirate



Barbarossa and his Saracen crew, but two young lovers like Lorenzo and Maria didn't care about it. Their love, hampered by his rich family because of her poverty, was too big and drew its strength from sea.

Their eyes crossed the first time by the beach, while, due to heavy sea, Lorenzo was trying to shelter the fishermen's boats. Since that moment, the beach became their secret refuge, the place to exchange vows of love and tenderness. Right there he deci-

ded to ask her hand.

That afternoon, was on July 14, Lorenzo came in advance on the beach; from the top of the path, Maria wandered with her eyes looking for her beloved, but she saw a gang of men on a sloop coming ashore... Helpless she witnessed the fight that ensued; Lorenzo fought with honor but, exhausted, he was captured. Maria ran towards the beach in time to see the pirate ship throwing away a dying body. Recognizing her lover, Maria threw herself into the sea, in a last desperate surge of love. Later was found only her shawl, caught on a rock that since then has been called "Ciarpa".

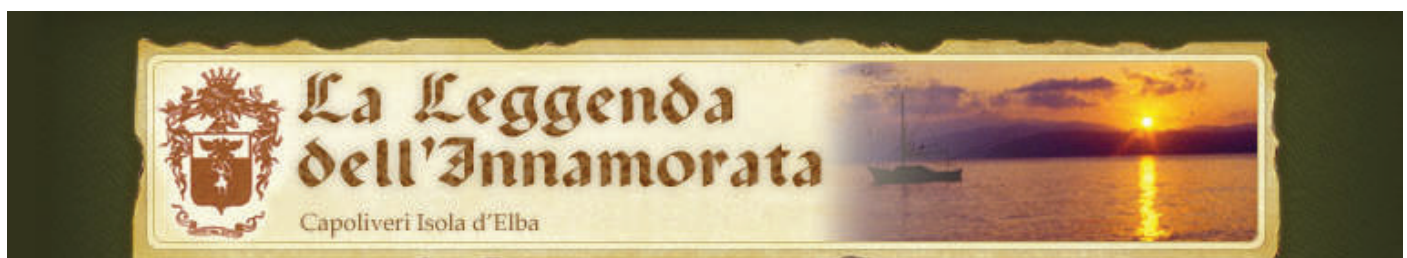
Shocked by that vision, to help Maria regain her Lorenzo, Domingo promised himself that, in years to come, he would light a thousand torches lighting up the beach, which was renamed the beach of Innamorata; also, to ensure



the continuity of the celebration, he decided to put a clause in his will, that has been handed down from father to son, with which his descendants have kept alive the tradition of Innamorata, and so it was

until WWI.

The legend of Innamorata was resumed later, in 1985, by the Historical Re-enactment Committee, founded and chaired by Michelangelo Venturini,



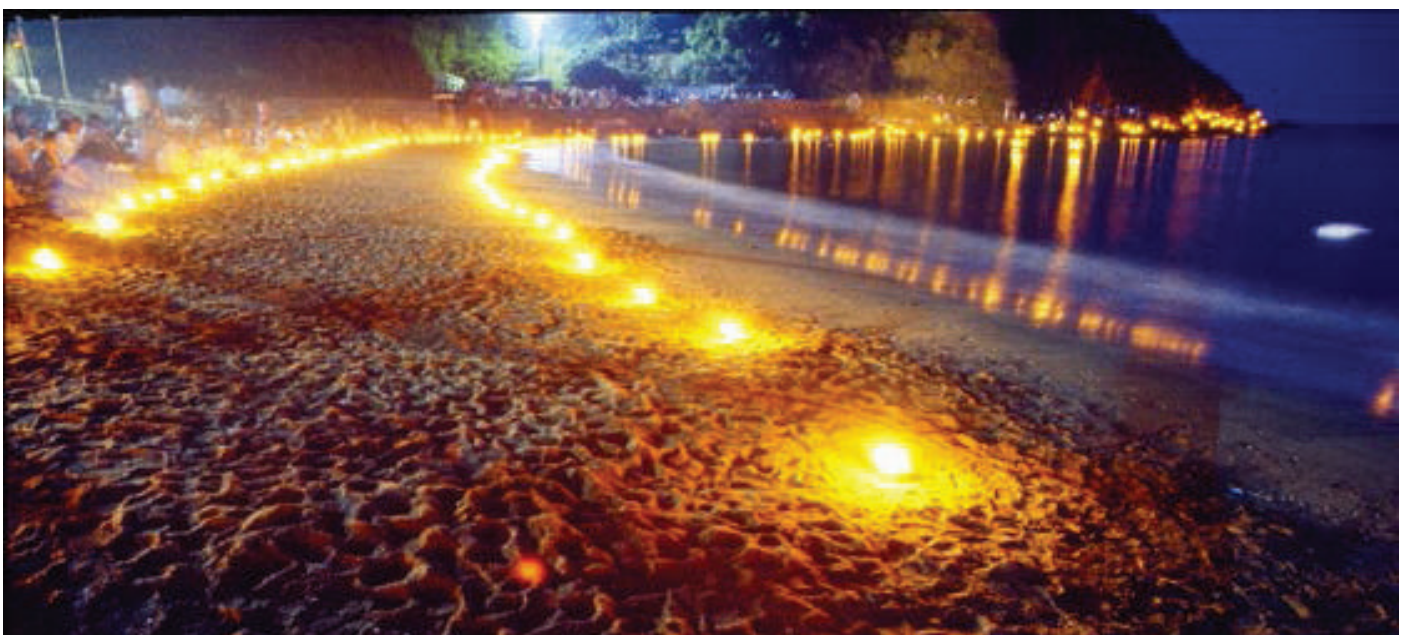


who, on 14 July, each year renews the promise made by Domingo Cardenas: the beach shines thanks to thousand torches and a procession of people in costume parades through the land and the sea in search of the two young lovers.

Today the commemoration of Innamorata's Legend starts with a traditional costume parade, a torchlight procession illuminates the lanes of Ca-

poliveri and animated by drums that keep the march rhythm. After that, the procession moves through some free shuttle bus to Innamorata beach, already lit on shore by hundreds of torches. An act of the legend is represented by the beach: upon a rock the young Maria is waiting for her time to drop herself among the waves removing from her shoulders the shawl (ciarpa). After the performance of Maria, the shawl is disputed in a

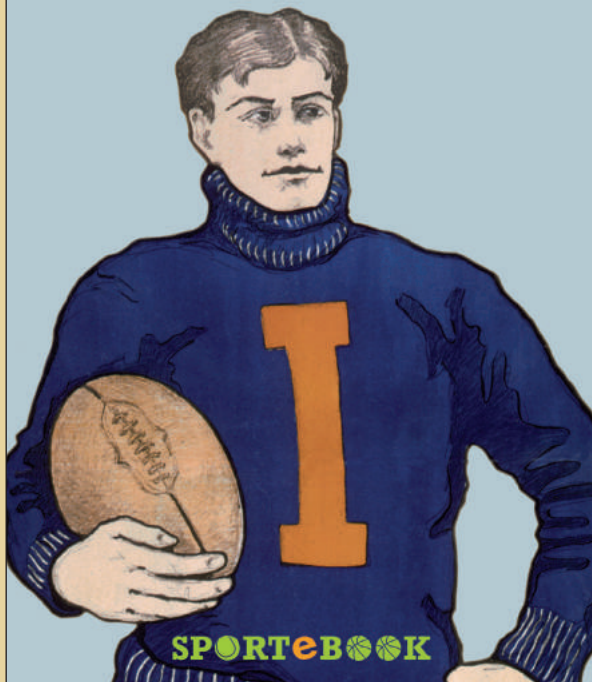
rowing challenge through a mixed track starting from the beach. The winner boat is then entitled to the shawl's recovery; after, on the crowded beach, the winner crew is awarded while the young Mary is rescued and greeted by big applauses. The festival continues with a wonderful fireworks show played on water and a feast prepared at a restaurant next to the beach where the evening follows with good music and fun.



**Fausto Batella**

## **FIRST AND TEN**

**Pro Football Players Born in Italy**



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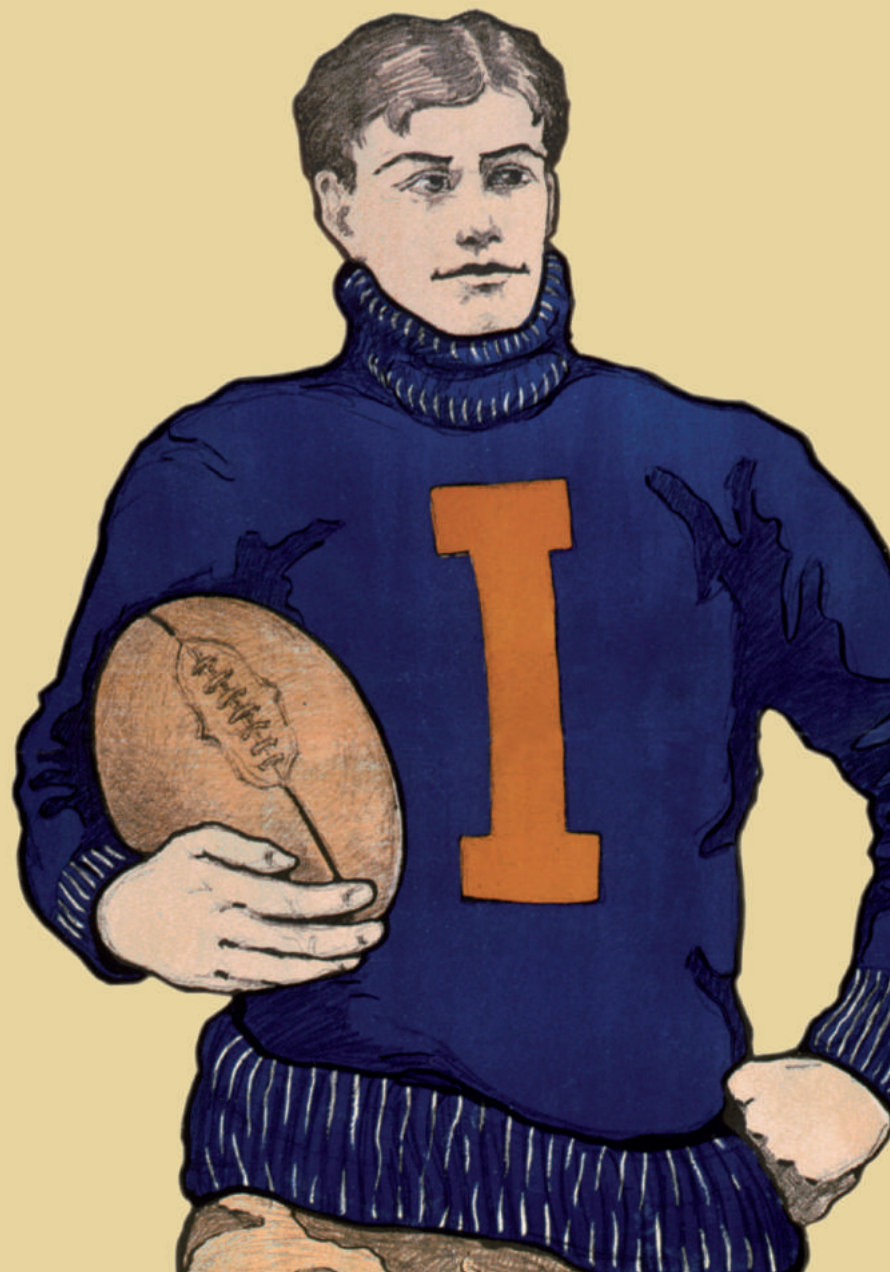
These are the stories of 13 young Italians who, from the early years of the twentieth century up to the eighties, emigrated to America and, with commitment and sacrifice, came to play with the pros in the National Football League.

A series of human and sporting adventures lived in another world and on a stage of excellence.

The appendix tells the stories of 4 Americans born in Italy but raised in the United States whose parents were military, technicians and athletes temporarily engaged in the Bel Paese.

These four will have played in the NFL.

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# ITALIAN AMERICAN SPORTS: FOOTBALL 1 OF 3 (FROM 20S TO 40S)

By Fausto Batella

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## Pro Football

At the beginning of the 1920s, the idea of "business of sport" was replacing the idea of the "sport of business". In 1920 the APFA-American Professional Football Association organized the first pro football tournament. Football, coming out of university campuses, summoned paying spectators, paid players and companies supporting the activity of the various teams. At the end of 1920 the Rock Island Argus newspaper chose the first All-Pro Team in history, indicating, role by role, the best players of the year.

In '22 APFA decided to change its name, becoming NFL - National Football League. In the same year the first shows in between the games were born: the Ma- roon Indians made their way into the field dressed like the Far West Indians, singing war songs and creating spectacular choreographies. In '25 the ever-increasing public and press attention began to encourage the best college football



players to put aside possible prestigious out of Football careers and literally enter the fray. Red Grange, "The Galloping Ghost" who came out from the University of Illinois and was hired by the Chicago Bears, together with Baseball's Babe Ruth became one of the nation's most famous and best-paid sportsmen.

1926 saw the birth and the sudden disappearance of a new competing league of the NFL. The first competitor to try was the first AFL.

## The 20s

**Albert Felix "Al" Pierotti** (born in Baston in 1895) was a pioneer, an athlete who made of sport his unique job. He played baseball professionally for two seasons with the Boston Braves and then football for 9 years, since 1919/20, with the Cleveland Tigers and then with New the York B. Giants (1921), the Milwaukee Badgers and Racine Legion (1923-24), the Boston Bulldogs (1926), the Providence Steamrollers (1927) and again with the Bulldogs in 1929. In the 100 yards field he was a good center, an expert guard and a fighting tackle, league champion in 1920.

Raffaello was born in Vinci, near Florence, on March 18, 1900. In the NFL data only the "American" documents of **Ralph Vince** exist: but he was born in Italy. No other reference exist to his original name, except for the name of baptism (Raffaello), the first letter of the second name, a D, and the date of birth, in addition to a surname very likely confused with his town country of origin (Vinci). Without information regarding his parents, I could not find a trace at Ellis Island, but I found signs of a very rich American life. On January 1, 1991, during the "Tournement of the Roses Parade", the event anticipating the Rose Bowl, one distinguished gentleman stood firmly for a few hours on the stage of the honor guests. He was a former 91-year-old judge representing Washington & Jefferson, one of the universities that over the years has won at least one edition of the celebrated college football game. His name? Ralph D.

Vince. Having won a Rose Bowl with the college team and having graduated in law, Ralph started playing in the NFL in 1923 with the Cleveland Indians, playing all 7 games in the championship. In '24 he became the head coach of John Carroll University (he stayed for 9 years); in '25 he played again in the NFL with Cap Edwards' Cleveland Bulldogs and then, in '26, Ralph moved to AFL with the Cleveland Panthers. In '35, in addition to work as a law man and, on weekends, as a referee of college and pro football games, he run in the State Senate elections. In the years to come, he will be the director of the law department at University Heights and judge of the Cleveland Municipal Court.

Before football, there was no sport at all for the fullback **Anthony "Tony" Latone** (born in Spring Valley in 1897): no universities, no secondary education but 12 hours of hard work in the Anthracite mines in northeastern Pennsylvania. Orphan of his father at 11, he started working the only available job, that of the miner. Six days pushing the carts and, on Sunday, pushing the opponents. Tony excelled in the most physical aspects of football: a great runner, a big blocker, a great room supplier in line battles. He went straight to NFL, where he played for 6 years with the Pottsville Maroons (1925-28), the Boston Bulldogs (1929) and the Providence Steamrollers (1930), running more than 700 times gaining over 2,600 yards and scoring 25 TDs. Red Grange stated: "Latone was a great devil who came out of the mines, the most powerful football player I have ever seen."

In 1926 an exceptional event happened: in the roster of an NFL team (the Harford Blues) there were 3 players born in Italy, pioneers among the pioneers! Their names: **Giuseppe "Scanlon" Santone** (native of Campobasso), **Giovanni "Jack" Bonadies** (born in 1892 in Corleto Perticara in the province of Potenza) and **Rocco "Rocky" Segretta** (born in Italy in 1899, probably with the real family name "Segreto", originally from Sicily). Other Italian Americans of pro football in the twenties were the fullback Gus "Hope" Gardella (in '22 with the Green Bay Packers); **Rosay Rosatti**, a tackle who played for five years in the NFL with the Cleveland Indians (1923), then the Green Bay Packers (in 1924, 1926 and 1927) and the New York Giants in '28; **Sam "Smoke" Salemi** (born in New York in 1903), a windback who played in '28 with the New York Yankees; **George Vergara**, an end from the Fordham University who played with the Packers in '25; and **Frank "Civy" Civiletto**, wingback in '23 with the Cleveland Indians.

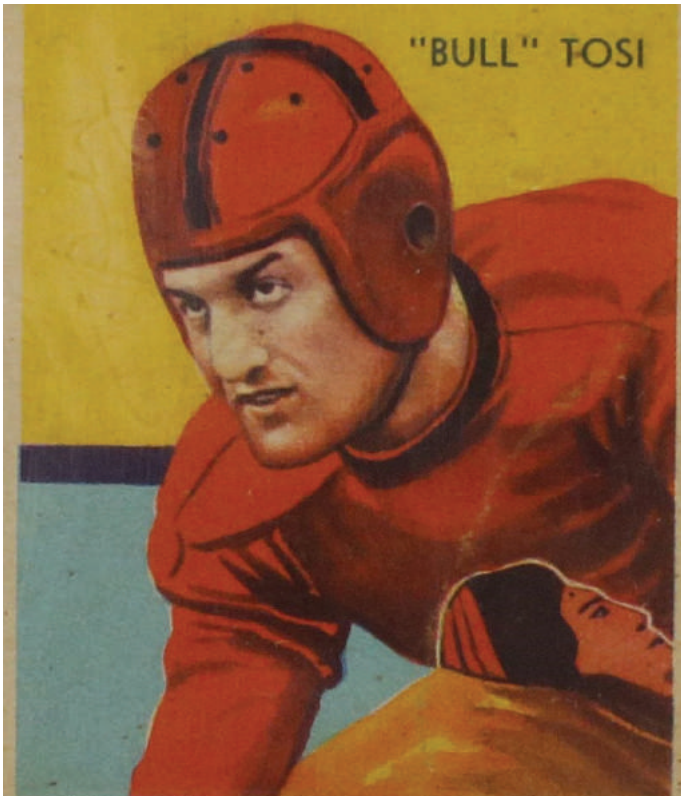
### The 30s

The tackle and guard **George "Moose" Musso** was the prototype of the "Monsters of the Midway", the winning Chicago Bears of the thirties and the forties (he played there from 1933 to 1944): rocky, combative, fundamental player of the offense (he also was a 1935 All-Pro) and then of the defense, from his fifth season, when he started playing as a defensive guard. In '37 he was the first player to be selected in the NFL All-Pro both in the



offense and in the defense. Moose was the captain of the Bears for nine seasons and played with them seven NFL Championship Games, winning four of them. The great George Halas called him "the greatest guard in professional football". Once retired, he entered in the catering business and was for many years the Sheriff of Madison County. He has been included both in the College Football Hall of Fame and in the Pro Football Hall of Fame.

Other Italian Americans in the NFL in this decade: **John Dell'Isola**, guard and center of the New York Giants from 1934 to 1940, NFL champion in 1938; **Flavio "Bull" Tosi**, an end famous for his speed, who played with the Boston Redskins from 1934 to 1938; **Ben "Scaggie" Ciccone**, a center who played up to 39 years with the Pittsburgh Pirates (1934-35), the



Cleveland Rams (1936 AFL), the Cincinnati Bengals (1937, AFL) and again in the NFL with the Chicago Cardinals in 1942; **Silvio Zaninelli**, fullback of the Pittsburgh Pirates from '34 to '37; **Armand "Nic" Niccolai**, a guard, kicker and punter for nine seasons with the Pittsburgh Pirates (1934-1942) with a good result in points scored.

## The 40s

After a great experience in college football with Gonzaga University, **Anthony "Tony" Canadeo** (born in Chicago in 1919) debuted in pro football with the Green Bay Packers, ending up being one of the best in the history of the Wisconsin team (his jersey, the # 3, is one of the five retired from the Packers during their significant sports history). Canadeo remained in Green Bay from 1941 to

1952, and he was a very versatile athlete: runner, returner, kicker, receiver, with an average of 25 yard gain per game throughout his career. In '49, despite the team's losing year, he run for over 1,000 yards (he was the third in NFL history to overcome this limit). He was be named in the 40s All-Pro and placed in the Pro Football Hall of Fame.

**Charles "Charlie" Trippi**, son of Joseph, a miner, and of Jamie Attardo, a housewife, was born in '22 in Pittston (Pennsylvania). After a brilliant university career (All-American, College All-Stars) Charles decided to choose Football over Baseball thanks to the Chicago Cardinals and one of the most important salary of the entire NFL. Quickly successful among the professionals, he became one of the most versatile players in the league: runner, receiver, quarterback and punt re-

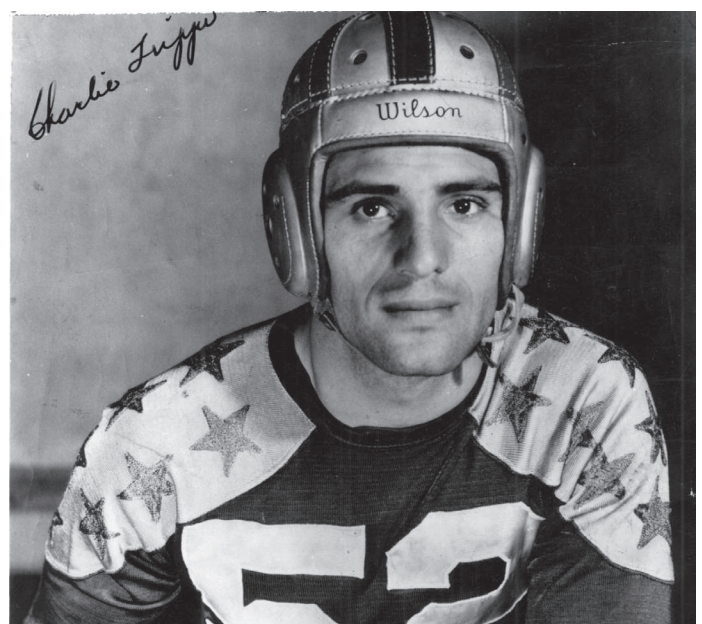




turner. NFL champion in 1947 (Chicago Cardinals - Philadelphia Eagles 28-21), in '53 Charlie also became a defensive back and a very useful punter. He is a member of the College Football and the Pro Football Hall of Fame.

Many others were the successful Italian Americans Football players in that decade. **Gary Famiglietti**, fullback with the Chicago Bears (1938-1945) and the Boston Yanks in '46, three-time Pro All-Stars with three NFL Championship Games. The receiver **Jack Ferrante** of Philadelphia Eagles (1941, 1944-1950), 1940s All-Pro, playing three consecutive NFL finals and winning two of them. **Dante Magnani**, 1942 Pro All-Stars fullback who played from 1940 to the 50's with the Cleveland Rams, the Chicago Bears, the Los Ange-

les Rams and the Detroit Lions, scoring 2 TDs in 1943 Championship Game and another in that of '46. **Joe Maniaci**, fullback who played with the Brooklyn Dodgers and the Chicago Bears, third best runner in the '39 NFL, Pro All-Stars in '40 and in '42. The guard Al Baisi played and won two Championship Games with the Chicago Bears in '41 in '42, he went to war and returned in '46 to win another NFL title. The guard **Aldo Forte**, Pro All-Stars in '40 and in '41. **Amedeo Bucchi-neri**, guard, NFL champion in 1944 with the Green Bay Packers. **Achille "Chick" Maggioli**, who made 13 interceptions in his career (1948-1950) with the Buffalo Bills, the Detroit Lions and the Baltimore Colts. **Enio Conti**, born in Naples, guard for the Philadelphia Eagles, Pro All-Stars in 1942 (NB: you can read his story on "FIRST & TEN. Pro Football Players Born in Italy" recently released in digital and paper versions in Italian and English). **Tommy Colella**, a defensive back and halfback of the Cleveland Browns, AAFC champion in the 1946-1948 triennium.





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# ITALIAN LANGUAGE: THE ROMAN WAY

By Giulia Casati for the Italian School NJ

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Let's continue on our journey around Italy and its beautiful dialects. We are now landing in the Italian capital: Rome or as you'd say in Italian, Roma. Roma's dialect is very interesting because it's more than a dialect, it's considered more a way of speaking than a dialect due its

similarities in grammar and form to standard Italian. In a way, Romanesco is an exception to the rule: it is a dialect, but it is so similar to Italian that you can easily understand it if you know the tricks.

However, at first this dialect did not have

a lot in common with Italian, but due to the historic relevance of Tuscan and its prestige, Roman soon fell under the influence of the Tuscan language; therefore, becoming closer to modern Italian. But still, if someone is speaking strict Roman to you, you might not understand him anyway because it does have some words that only belong to Roman and some words are pronounced in a completely different way. Let's stop with the theory and let's look at some concrete examples of this Italian dialect.

We'll now enter the infinite world of word modifications. They really are endless, but we'll tackle only the more predominant ones. For example, one major topic here are the doubles: when to use it and when not to. Let's see when to use them. The letter "b" and "g" usually pronounced as doubles. "Magico" - magical - becomes "maggico" in Roman and "abete" - spruce - "abbete." Also consonants at the beginning of a word are often doubled, like in "bbene" - good or love. Now, when not to use them. Basically every time an "r" should be a double in Italian, in Roman you pronounce it as a single: "orrore" - horror - becomes "orore" and so on.

Then take all the "l"s and turn them into an "r." so, "dolce" - sweet or dessert - is pronounced "dorce." All the "gli" are pronounced like Italian "j" or simple "i," for example "famiglia" - family - becomes "famija/famiia." The letter group "ng" is often switched around and becomes "gn" in words, like in the verb "piangere" - to cry - which becomes "piagne" or





"stringere" - to squeeze - "strigne." And often the letter "e" replaces the letter "a" in many words like in girl: "ragazza" becomes "regazza." These differences between Italian and the Roman dialect may seem huge, but many Italians would still be able to understand a great deal when listening to this dialect. In a sense, it's just a matter of getting used to it, rather than learning a total different language.

Even though, the grammar mostly stays the same, there are some modifications in the vocabulary. First of all, the article "il" disappears in the Romanesco and leaves the space to "er," which becomes the official article for masculine words: er letto (the bed), er sole (the sun). For the

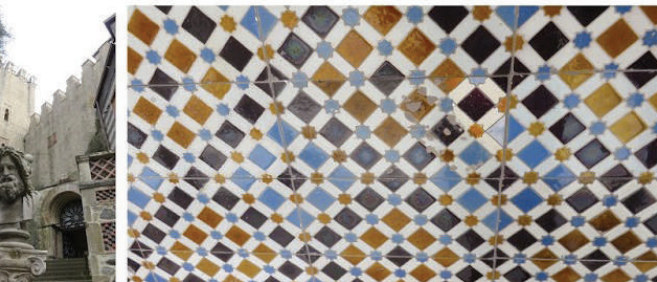
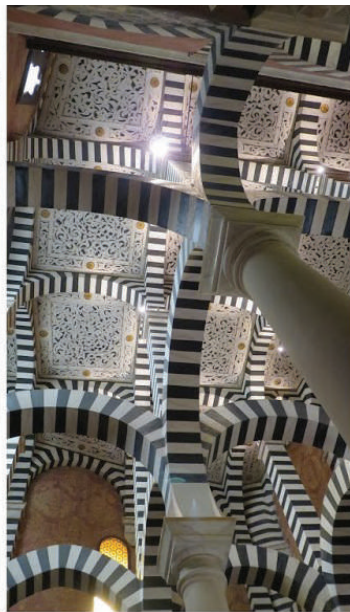
other articles there is not much different because the "l" disappears completely and it leaves "la," "lo," and "le," as 'a, 'o, and 'e. But the article is not the only word that changes. Although the majority of the words are very similar to Italian, the Roman dialect still has its own separate vocabulary. For example, "sercio" means "sasso" in Italian which will be a rock or a stone in English. "Gabbio" means "prigione" (jail), or "dindarolo" which in Italian is "salvadanaio" (piggy bank).

But Roman gave a lot to the Italian language as well. Many Roman words entered the national vocabulary and enriched the language, and it's almost impossible to remember which language they really belong to.

# ITALIAN ART: MOORISH IS BACK

By Enrico de Iulio

7



In the mid-nineteenth century Italy was a place of great social differences, varieties of intent and multiplicity of interests and fashions. Suffice it to think that half of the peninsula had been involved in the Independence Wars while the south was placidly on its way to the Bourbon decline that the movie "The Leopard" such beautifully taught us. The papacy was perched in his "feud", but everything

was linked by two great common feelings: the opera that lived the season of its utmost brilliance, and the fashion that inexorably started to reach the great glow and the great decadence of the end of the century.

Just in that passage, in the midst of a society in which the bourgeoisie advanced and enriched, the look at the exotic and



the fantastic was more than ever attentive. In paintings, sculptures, fashion and even architecture, the remarks to Far East and Middle East became constant and predominant. Moorish style spread throughout Italy in the houses and palaces of the most fashionable noble families, and in the clothes and paintings of the bourgeoisie that was trying to imitate them.

That midst of mid-800 Moorish is booming in this decade, where abandoned buildings are recovered for alternate events, almost unknown private castles are open to the public, and unexpectedly jewels are found in small, seemingly

trivial rooms.

Rocchetta Mattei on the Appennino Bolognese is a small castle built by the will of Count Cesare Mattei from 1850 onwards. It is a labyrinth of rooms alternating white and black color ogives, curved windows and spiraling towers with bulb domes. At the center of the labyrinth there is a courtyard surrounded by a cloaked cloister with a fountain at the very center, precisely identical to the harem reproduced Bb Hayez and Caffi we have already written about.

In 2016, the restoration of the 1842 Serra Moresca in Villa Torlonia in Rome ended,



and now it's open to public.

Near Florence there is the Sammezzano Castle, wanted by Francesco Panciatichi Ximenes d'Aragona and built between 1843 and 1889. If Rocchetta Mattei could remember Anatolia and the Middle East under the Ottoman Empire, Sammezzano is closer to the suggestions Of Mesopotamia and Egypt, where architectures find a form of papyrus leaf, radial openings like peacock tails and a trifle of colors that overwhelms the visitor's eye. It is a crazy kaleidoscope of geometric shapes painted on walls that seems to be moving at the turn of the light, which finds recall in Norman buildings but of clear Arab ascendancy in Palermo such as Quba and Zisa. A jewel that only in re-

cent years has returned to the attention of the public, saving it from a disrepair of almost a century.

And just from Palermo comes the last great discovery of this style: in the historic center, near the Ballarò Market, two journalists in 2016 bought a house and started normal renovations when, in the room they would want to accommodate their son, a water infiltration raised four layers of plaster. Below they saw a wall of an intense blue cobalt with Arabic silver writing. The surprise became astonishment when, taking off all the substrate, the room revealed its entire beauty: an esoteric room, for meditation or conversation, that belonged to Stefano Sammartino, Duke of Montalbo in the

mid-nineteenth century, first owner of the house and enthusiast of esotericism.

In few years, buildings of an Italy not far from us are surfacing, still fragmented in several different conditions but united

by that orientalist taste that two centuries ago traveled throughout Europe and which rightly claims a place in the landscape of our national artistic heritage.



# ITALIAN WINE: PASSITO ON THE ISLAND OF PANTELLERIA

By Jennifer Gentile Martin for [www.vinotravelsitaly.com](http://www.vinotravelsitaly.com)

7

I've written about a number of different sweeter style wines. I am one that has a sweet tooth and enjoys a nice dessert wine. I'm veering off from the typical moscato d'asti and brachetto d'acqui in the north and taking you an island off the coast of Sicily for some passito di Pantelleria.

I believe I've only ever had 1 passito di pantelleria and it was the delicious Ben Rye from Donnafugata. I've written about passito di pantelleria in the past so you can reference all about it from my previous blog post. To summarize, these wines are produced from the moscato grapes, here it's known as zibibbo. Elsewhere this grape is known as Moscato di Alexandria. The



weather is intense here so the grapes ripen rather well. To produce passito the grapes are harvested at night in cooler temperatures, but then left to dry to concentrate the sugars more.

For all you Trader Joe's wine lovers I have to admit this was the first time I actually tried a wine from

Trader Joe's. The store I frequent doesn't sell wine and the other closest store is about 40 minutes away, but one day I was in the area and stopped in to check out their wine selection I've heard a lot about. I was excited to find a passito di Pantelleria from Ipsus and immediately made the purchase. I'm always one for wines that I can't find



as easily. This 2014 Ipsus Passito di Pantelleria wine was amber in color. With an aromatic nose this wine is rich in flavors of orange zest, apricots and honey. I would suggest to try pairing it with a fresh fruit tart or even some crème brulee. SRP \$10.99 (Trader Joe's).

A delightful and delicious wine at a great price. So when you find yourself craving a little dessert after your meal it's an affordable option to check out.



# ITALIAN GARDENS: LAKE PENNE OASIS AND BOTANICAL GARDEN

By [www.italianbotanicalheritage.com](http://www.italianbotanicalheritage.com)

7



The Lake Penne Oasis is located within the Lake Penne Regional Reserve, in the town of Penne in the Pescara province, in Abruzzo. It broadens for about 1,300 hectares and



protects a characteristic wet environment, that of the river bands.

The lake, artificially born from man's intervention, is today a concrete example of environmental recovery. Inside the Oasis are implemented environmental education, responsible tourism, biological cultivation; renewable energy is used and produced, local traditions are promoted, scientific culture spreads.

Inside the reserve there is the Penne Botanical Garden, whose symbol is the tifa (*Typha* spp.), But there are also several aromatic plants such as thyme (*Thymus* spp.), marjoram (*Origanum majorana*), lavender (*Lavandula* spp.) and mint (*Mentha* spp.).



The fauna is characterized by the otter: in the oasis lies the "Centro Lontra" (Otter Center), a structure coordinated with other Italian and European centers, aimed at its reproduction and preservation. Another mammal present is the badger, in addition to numerous other small rodents. Numerous migratory birds also live here.

# We the Italians



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**We the Italians website** already is the repository with the highest number of contents regarding Italy and the US: more than 30,000. We have the most complete archive (almost 3,000!) of non commercial groups active in the US in celebrating Italy in many different ways; a newsroll that every day promotes 25 news about Italy in the US or good news regarding Italy; a newsletter that reaches dozens of thousands of Italian Americans and Italians recently moved to the US.

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