

We the Italians

August 2025

N.190

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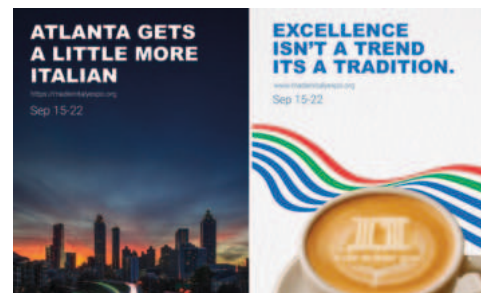
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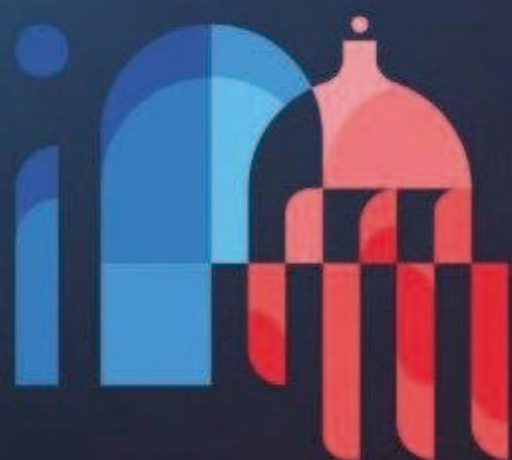
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ITALIA AMERICA

FRIENDSHIP FESTIVAL

Editorial

What's up with WTI #190

by Umberto Mucci

Dear friends,

As August begins here in Italy, everything pretty much slows down. For an entire month, it's as if the country runs at a quarter of its usual pace—especially in the big cities. But we the Italians never stops. In fact, we're hard at work planning several new initiatives for this fall and even into next year.

As mentioned earlier, our first big event in September will be in Vicenza, in the Veneto region. With 14,000 American residents, Vicenza is the Italian city with the largest American population. The Italy-America Friendship Festival, for which We the Italians is a media partner, is already underway, but its main events are scheduled for September. On Saturday, September 13th at 4:30 p.m.,





SEPTEMBER

www.madeinitalyexpo.org

15TH - 22ND

I'll have the honor and pleasure of speaking at the magnificent and historic Basilica Palladiana. The talk is titled "Italian Style vs. All'Italiana: Incredible Stories of Italian American Ingenuity." And our journey in Vicenza doesn't stop there—something special is coming in October to celebrate a very round-numbered milestone... stay tuned!

We're also collaborating with our tireless Illinois Ambassador, Ron Onesti, to organize the We the Italians American Ambassadors reunion, which will take place in Chicago from September 19 to 21. It will be a great opportunity to connect, network, and discuss the future of Italy's relationship with the Italian American community. And yes—there's another surprise in the works for that event. It's a tough one to pull off, but we're doing our best to make it happen.

On September 21st, I'll be flying from Chicago to Atlanta to attend

the Gala of the Made in Italy Expo—an outstanding event where We the Italians is also a proud partner. The expo is organized by our Georgia Ambassador, Nicola Vidali. The following day, I'll be part of a panel discussion on trade and industrial relations in this new world we're navigating.

September will also mark the launch of our brand-new website. We've had to deal with some unexpected technical issues, but everything is finally ready. We decided not to launch it in August, as many people in Italy are away on vacation, but now it's full steam ahead. Starting in September, our U.S. regional divisions will be reorganized from nine areas to six—this also applies to our newsletters.

And just to prove we never stop, we're thrilled to welcome five new Ambassadors to the We the Italians team this month!

SEPTEMBER 19, 20, 21, 2025

We the Italians

U.S. SUMMIT



HOSTED BY THE



Joint Civic Committee of
Italian Americans

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SCHEDULE:

FRIDAY, SEPTEMBER 19

- 3PM | NETWORKING RECEPTION
- 5PM | WELCOME DINNER
- BOURBON 'N BRASS SPEAKEASY
 - DES PLAINES THEATRE, DES PLAINES, IL
- SPONSORED BY JCCIA PRESIDENT, RON ONESTI

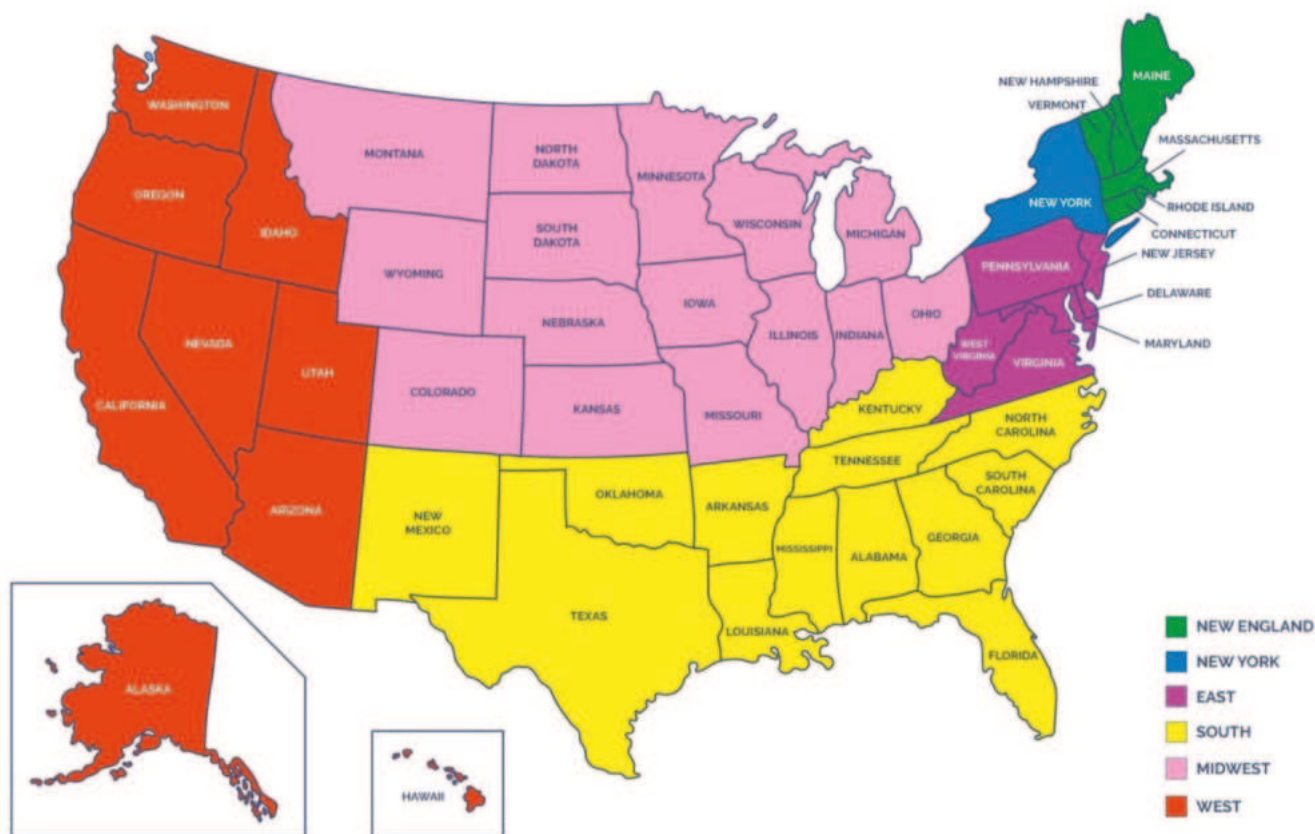
SATURDAY, SEPTEMBER 20

- DOWNTOWN CHICAGO TOUR
- LUNCH - CHICAGO DEEP DISH PIZZA
- WE THE ITALIANS MEETING AGENDA
- DINNER SPONSORED BY THE JCCIA

SUNDAY, SEPTEMBER 21

- MORNING CAPPUCCINO
- FINAL MEETING AGENDA
- PANEL DISCUSSION: "THE FUTURE OF THE BOND BETWEEN THE ITALIAN AMERICAN COMMUNITY AND ITALY"





Bryce Ciccaglione is our Ambassador in North Dakota. Bryce is a fourth-generation Italian American living in Fargo, North Dakota. He was raised in southwestern Connecticut in a large Italian family. During college, he studied abroad at John Cabot University in Rome and later worked for the Italian Trade Agency in New York, promoting U.S.-Italy investment. In 2024, Bryce became a dual citizen by descent. He deeply values his Italian heritage and is proud to represent and promote Italy and Italian culture throughout North Dakota.



Bryce Ciccaglione

Martin Novak is our Ambassador in Virginia. Martin is President of the Italian Heritage and Cultural Society in Burke, Virginia, and his maternal grandparents immigrated from San Cataldo, Sicily at the turn of the 20th century. He has a passion for genealogy and is the author of three books – Spanish Influenza in the Wyoming Valley; Anthracite, the Birth and Death of an Industry; and United Americans, Mobilizing the Homefront in World War II. He is a graduate of the University of Baltimore and George Mason University.



Martin Novak

Jody Valet is our Ambassador in Kansas. Jody is a local author and researcher with a particular focus on the Italian American community in Kansas City. She is building

an archive of Italian items from KC hoping that an Italian American historical society or museum will be established in the area one day. She is producing a documentary about the evolution of Kansas City's Little Italy neighborhood. She is also working on a new book about Fairyland Park in KC, which shares the story of her family's immigration from Sicily and the life they built in America.



Jody Valet

Anna Manunza is our Ambassador in San Pedro (California). Anna is manager and Cultural Ambassador of the Little Italy of Los Angeles Association in San Pedro (CA). She was born in Sardinia, and in May 2025 she was honored as Knight of the Order of the Star of Italy (Cavaliere). Key achievements include securing Luciano Pavarotti's star on the

Hollywood Walk of Fame, helping organize the first Italian-themed 5K in L.A., expanding the Festa Italiana in San Pedro to over 30,000 visitors, and coordinating the “Villaggio Italia” during the Amerigo Vespucci ship’s Los Angeles visit.

passion, community, and a touch of Italy to everything she does.



Fabiana Pagani

As mentioned last month, part of the new direction for We the Italians, we want to include our audience more than ever. We’re launching a new video project aimed at giving a voice and face to Italian stories, emotions, and places across the United States. With your help, we’re creating a series of short videos that tell the story of Italian America—through your eyes, from your community.

These videos will be featured on our Facebook page, which gets 5.5 million views each month, and the best ones will be selected for our exclusive Meta Subscription program. They’ll also be posted on our Insta-



Anna Manunza

Fabiana Pagani is our Ambassador in Dallas (Texas). Fabiana was born and raised in Italy, now is proudly living in Dallas-Fort Worth, Texas. She is a licensed Realtor® helping families buy, sell, and relocate, especially those new to the U.S. or seeking a fresh start. She actively supports and promotes all things Italian in DFW, she is the creator of the “ITALIANI A DALLAS” Facebook page, and board member of the “ITALIAN CLUB OF DALLAS”. From cultural events to local Italian businesses, she brings



gram and TikTok channels, helping us build a more authentic and engaging social media presence while giving visibility to you and your content.

Want to make a video? Here are a few quick tips:

- Use your phone in vertical (Reel) format
- Aim for 30 to 60 seconds
- Make sure your face is well-lit with natural light (no backlighting)
- Choose a quiet place and avoid loud background noise
- Be yourself, smile, and have fun!

You can focus on one (or more!) of the following topics:

1. Italian festivals or events
2. Local Italian landmarks or businesses
3. “Sauce or Gravy?”

This will be a playful look at the heart of Italian American culture. Once your video is ready, you can send it to us [via email](#) or [Messenger](#).

And it doesn't stop there! That's why we ask you [to subscribe to We the Italians](#).

It's all for now. Please stay safe and take care, and enjoy our magazine and our contents [on our website](#). Stay safe and take care: the future's so bright, we gotta wear tricolor shades! A big Italian hug from Rome.





Italian wine

Ligurian wines, a legacy carved by sea, stone and tradition

We the Italians Editorial Staff

In Liguria, a narrow strip of land nestled between the mountains and the Mediterranean Sea in northwestern Italy, wine production is as much about geography as it is about tradition. The region's steep coastal cliffs and terraced vineyards, often with no road access, define what many call "heroic viticulture." Grapes are harvested by hand, often carried in baskets on the shoulders of workers navigating rocky paths that plunge toward the sea. This challenging environment, constantly kissed by





salty sea breezes, gives Ligurian wines a distinctive character found nowhere else.

With only 1,500 hectares under vine, Liguria's wine industry is small but mighty. Around 65% of vineyards are located in mountainous areas, 34% on hills, and just 1% on flat land. Annual production hovers around 46,000 hectoliters, with 79% of the wines classified as DOP (Denominazione di Origine Protetta) and 9% as IGP (Indicazione Geografica Protetta). White wines dominate production at 65%, while reds and rosés make up the remaining 35%.

Liguria's viticulture is shaped by the region's unique topography and Mediterranean climate. Combined with a deep commitment to native grape varieties, these factors make Ligurian wines stand out from those of neighboring regions. Grapes like Vermentino, Pigato, and Rossese have adapted over centuries to Liguria's demanding terrain and salty, sun-drenched air, producing wines that reflect the authenticity and complexity of the local terroir. The history of winemaking in Liguria is ancient and storied. Evidence suggests that both the Etruscans and the Greeks were cultivating vines along this coastline well before the rise of the Roman Empire.



The Greeks brought sophisticated viticultural practices and new grape varieties, laying the groundwork for a wine culture that flourished under Roman rule. Recognizing the area's potential, the Romans expanded vineyard plantings and improved winemaking methods, integrating wine deeply into everyday life and ritual.

During the Middle Ages, it was the monastic orders that preserved and enhanced Ligurian viticulture. Monasteries became centers of agricultural innovation, with monks meticulously tending the vines and refining winemaking processes. The Renaissance saw a resurgen-

ce in Ligurian wine's reputation, aided by the powerful maritime republic of Genoa, which enabled exports throughout Europe and the Mediterranean.

Today, Liguria is known for its small-scale wineries, many of them family-run, that continue to prioritize native grapes and time-honored methods. Harvesting is still done by hand, a necessity in many parts of the region due to the rugged terrain. This painstaking approach yields wines with bright acidity, floral aromatics, and layered minerality - qualities that have come to define the region's output. Most of Liguria's wine production



takes place along the coast, as the inland areas are dominated by mountains. White grape varieties are most prevalent in the central and eastern parts of the region, while black-skinned grapes are more commonly grown in the west. The flagship white grape is Vermentino, prized for its freshness and citrusy notes, while the top red is Rossese, a low-pigment grape reminiscent of Nebbiolo in its delicate complexity. Other white grapes include Pigato, Bosco, and Albarola; reds include Ormeasco (a local clone of Dolcetto), Barbera, and Cilieggiolo, particularly prominent in the central and eastern areas.

One of the most iconic wine-growing areas in Liguria is the Cinque Terre, a stunning coastal stretch known for its vertical vineyards overlooking the sea. Here, the famed Cinque Terre DOC white wine is made - a crisp, mineral-rich expression of the rugged coastline. The area also produces Sclachetrà, a golden-hued, aromatic dessert wine made from sun-dried grapes - a true rarity and a local treasure. To the west of Genoa lies the Riviera Ligure di Ponente, extending all the way to the French border. This area is especially known for Pigato, a white wine with a citrusy, herbal

profile and a marked mineral edge. Vermentino also thrives here, along with Rossese di Dolceacqua, a light, fruity red that pairs beautifully with the region's seafood-driven cuisine.

At the southeastern edge of the region, where Liguria meets Tuscany, are the Colli di Luni, a wine zone offering a compelling blend of Ligurian and Tuscan influence. Vermentino reigns here as well, showing a range from fresh and floral to full-bodied and structured. Red wines like Ciliegiolo and Sangiovese are also produced, known for their spicy, fruit-forward character.

Closer to Genoa, the Golfo del Tigullio and Portofino DOC offer a selection of whites and reds. White wines here are often made from Vermentino and Bianchetta Genovese, offering gentle aromatics and light, refreshing palates. The reds, crafted from Dolcetto and Rossese, are ideal companions to both land and sea dishes typical of Ligurian cuisine.

Finally, in the Val Polcevera, located in the hinterland near Genoa, lies one of Liguria's lesser-known designations: Coronata Val Polcevera DOC. This white wine, primarily made from Bianchetta Genovese, is notable for its bright acidity and saline finish - an elegant, un-



Golfo del Tigullio



der-the-radar expression of Liguria's viticultural soul.

Liguria's wines may not be produced in large volumes, but they offer a vivid taste of place - shaped by

steep cliffs, salty winds, and centuries of craftsmanship. For wine lovers seeking something truly unique, this narrow coastal region delivers bottles as memorable as its breathtaking landscapes.



Val Polcevera



Italian entertainment

50 years later, the enduring legacy of Amici Miei

We the Italians Editorial Staff

Exactly 50 years ago, Italian cinema once again proved its genius for creating unforgettable characters and stories that would become cultural landmarks - at least in Italy. Back then, few Italian films made it across the Atlantic, which means American

audiences missed out on some remarkable masterpieces. While the 1990s gave the U.S. *Friends*, Italy had its own, far more irreverent take on friendship with the 1975 classic *Amici Miei* - a film that has since become part of Italy's national DNA.

RIZZOLI FILM

PRESENTA

UN FILM DI

PIETRO GERMI

**UGO
TOGNAZZI**

**GASTONE
MOSCHIN**

**PHILIPPE
NOIRET**

IN



AMICI MIEI

CON **DUILIO DEL PRETE** • **OLGA KARLATOS**
ANGELA GOODWIN CON **MILENA VUKOTIC**
E CON **ADOLFO CELI** • REGIA DI **MARIO MONICELLI**

E CON **SILVIA DIONISIO** • **FRANCA TAMANTINI**
BERNARD BLIER NEL RUOLO DI "RIGHI"
PER LA **RIZZOLI FILM-R.P.A. TECHNOSPES** COLORE DELLA
PRODOTTO DA **CARLO NEBIOLO**

CINERIZ
DISTRIBUTORI ASSOCIATI ITALIA

Directed by Mario Monicelli, one of the legends of Italian comedy, *Amici Miei* arrived at a time of deep social unrest in Italy. Yet instead of offering a tidy resolution or a feel-good message, the film served up a bitter laugh in the face of personal and cultural collapse. It combined absurd humor with a poignant sense of loss, weaving slapstick pranks with the existential despair of men watching their lives drift past them. The result? A cinematic triumph that resonated so strongly it even outperformed global hits like *Jaws* and *One Flew Over the Cuckoo's Nest* in Italian theaters that year.

Though originally conceived to take place in Bologna, Moni-

celli relocated the story to his native Tuscany - home of sharp wit, deadpan sarcasm, and mischievous humor. And it wasn't just a stylistic choice: many of the film's events were based on real-life anecdotes from Florentine friends of the screenwriters. Even the most outlandish characters and gags were rooted in truth. The aristocratic Count Mascetti, played by Ugo Tognazzi, was inspired by a real person who once dragged his wife - and a leashed bear - on a honeymoon that lasted two and a half years and bankrupted all three.

The film follows five middle-aged friends: Count Mascetti, Rambaldo Melandri (an architect), Giorgio Perozzi (a weary journa-





list), Guido Necchi (a bartender), and Professor Sassaroli (a doctor). Despite their wildly different backgrounds, the five share a deep bond built around a singular purpose -escaping the dreariness of adulthood. Their escape route? The zingarrata: a spontaneous, often absurd prank that becomes their shared ritual of rebellion.

Through Perozzi's voiceover, we're taken on a ride through their misadventures - mocking strangers, disrupting weddings, impersonating professionals, or bamboozling unsuspecting victims (often authority figures) with surreal nonsense known as the supercazzola. The film's humor, often outrageous and border-

line cruel, is also layered with pathos. Each character is hiding from something: a failing marriage, professional stagnation, or the crushing realization that life hasn't quite turned out as planned.

Fittingly, the city of Florence plays a leading role. This isn't the postcard-perfect Florence of tourist brochures, but a faded, gray version of the city - melancholic and weathered - mirroring the emotional lives of its protagonists. Even the Tuscan dialect, rarely used in Italian films at the time, becomes a tool for both comedy and introspection.

Amici Miei struck a deep chord because it captured so-



something universal: the desire to hold on to youthful irreverence even as time marches on. But beneath the surface of all the gags and farce lies something much more sobering. Perozzi is a disillusioned journalist stuck in an unhappy marriage. Mascetti is an aging aristocrat who's lost everything and is barely getting by. Melandri is an

architect who's never experienced real love. Sassaroli, the most composed of the group, is a brilliant and respected doctor, cool and detached. Necchi runs a bar with his wife - a cozy, familiar hangout where the friends gather to play pool and waste time. In many ways, it's a kind of proto-Central Perk, fifteen years before Friends would po-





pularize that concept in the U.S.

Each man is running from the dull inertia of his daily life - whether it's professional, marital, or personal. And that's what makes their absurd little adventures so vital: each ridiculous, pointless, immature prank becomes a shared lifeline. As Mascetti poetically puts it, these antics are a way to escape "the awareness of one's own nothingness."

And what better way to do that than by totally confusing some poor soul—ideally a traffic cop—with a "supercazzola"? It's a hilariously nonsensical stream of invented words and phrases delivered with a straight face and mock authority, meant to bewilder and bamboozle. The

supercazzola became a national in-joke in Italy, still quoted today in memes, sitcoms, and casual conversations with lines like "tarapìa tapiòco!," "Lo vede che stuzzica?" and the immortal "Come se fosse Antani."

The term zingarata has since entered the Italian lexicon, symbolizing a wild, carefree escapade with no purpose other than joy or distraction. Whether it's slapping passengers through a moving train window or delivering a nonsensical monologue to a bewildered police officer, these absurd moments hide a deeper truth: laughter, especially shared, can be an act of survival.

Monicelli would return to the story with a sequel in 1982, *Amici Miei - Atto II*, and a third chapter followed in 1985, di-





AURELIO DE LAURENTIIS presenta una esclusiva FILMAURO HOME VIDEO

UGO TOGNAZZI

in



AMICI MIEI ATTO II°

con

GASTONE MOSCHIN
ADOLFO CELI RENZO MONTAGNANI

e PAOLO STOPPA

e con PHILIPPE NOIRET

regia di MARIO MONICELLI



rected by Nanni Loy. While each installment had its own flavor, the essence remained the same: a tribute to friendship, a celebration of life's foolish pleasures, and a sobering commentary on how men sometimes mask their pain with mischief.

Today, half a century later, *Amici Miei* stands tall as one of the greatest achievements of Italian cinema. It's a bittersweet love letter to friendship, to laughter, and to the beautiful mess of human frailty. It reminds us that even when everything else fails, there's always one more prank to pull—and one more laugh to share.





Italian flavors

Mozzarella di Bufala campana. A taste of tradition, a legacy of excellence

We the Italians Editorial Staff

Mozzarella di Bufala Campana is one of Italy's most iconic and cherished cheeses. Soft, fresh, and delicately elastic in texture, this stretched-curd cheese is made from the milk of water buffaloes, not cows - a distinction that gives it a richer taste

and a unique nutritional profile. Its traditional production is centered in the southern region of Campania, specifically in the provinces of Caserta and Salerno. However, it's also crafted in select parts of the Naples metropolitan area, southern Lazio,

northern Puglia, and even in the Molise town of Venafrò.

In 2024 alone, over 55,700 tons of Mozzarella di Bufala Campana DOP (Denomination of Protected Origin) were produced. Impressively, around 40% of this total was exported abroad. This thriving industry now exceeds half a billion euros in annual revenue, making it the fourth most valuable DOP food product in Italy - ranking just behind Grana Padano, Parmigiano Reggiano, and Prosciutto di Parma.

The milk that makes this cheese so special comes from a specific

breed of water buffalo known as the “Italian Mediterranean Buffalo.” This breed belongs to the broader River-type buffalo family, once referred to as Mediterranean-type buffalo, but now officially recognized - since 2000 - as a distinct Italian breed. Its status as a native species is the result of centuries of careful breeding, genetic isolation, and the absence of crossbreeding with buffalo from other parts of the world. This has created a population with unique morpho-functional traits and a genetic heritage found nowhere else.

Some historians believe the-





se buffalo were introduced to southern Italy during the Middle Ages by the Arabs, who brought them to Sicily. The Normans then helped spread them across the mainland, especially in Campania. Over time, they became deeply rooted in the agricultural economy and culinary traditions of the region, giving birth to one of the most celebrated cheeses in the world.

Today, the production of Mozzarella di Bufala Campana DOP is tightly regulated. The cheese must be made exclusively from fresh, whole buffalo milk - never frozen - and only from registered farms located within the designated geographical areas. The milk must be processed within

60 hours of milking to preserve its quality and freshness. The key phase of production, known as *mozzatura*, involves hand-tearing the stretched curd into individual mozzarella balls. This artisanal process is still performed by hand, honoring centuries-old traditions.

Each piece of mozzarella is labeled with a traceable identification code, allowing consumers to know exactly where the product came from. This commitment to transparency not only guarantees authenticity but also provides assurance about safety and quality.

Environmental and social sustainability have become major priorities in recent years. Producers

are investing in water-saving technologies, reducing greenhouse gas emissions during production, improving animal welfare on farms, and recycling waste from cheesemaking into renewable energy and organic fertilizers. The entire supply chain is being reimagined to be more responsible and efficient.

Italian buffaloes are typically raised in semi-free housing systems and have regular access to pasture. Compared to dairy cows, these buffaloes have a longer productive lifespan and produce milk that's higher in fat and protein - ideal for making mozzarella with the perfect texture and flavor. While buffalo farming was once

extensive and seasonal, it has become more intensive and technologically advanced in response to rising demand for Mozzarella DOP worldwide.

Reproductive biotechnology now plays an important role on buffalo farms. Artificial insemination is used both to improve the animals' genetics and to control calving schedules, ensuring a steady supply of milk year-round. Most buffaloes are milked twice a day and fed carefully tailored diets based on their stage of lactation. Unlike dairy cows, whose feeding plans are relatively uniform, buffalo diets require constant adjustment depending on seasonal availability of raw ingredients and the





individual animals' needs. Expert nutritionists play a key role in optimizing health and milk output. Another critical aspect of herd management is "remounting" - the gradual replacement of older females with genetically superior young females. Selection is based not just on milk volume but

also on milk quality, reproductive longevity, and overall robustness. This long-term genetic planning is essential for maintaining the high standards required to make authentic DOP mozzarella.

Thanks to its global success, Italy is now home to 95% of Europe's





buffalo population, with over three-quarters of the animals located in Campania. The mozzarella industry represents a full 14% of Campania's regional GDP - an astonishing figure that highlights the economic and cultural weight of this product.

To protect this legacy, the Mozzarella di Bufala Campana DOP Consortium has embraced cutting-edge technology. One example is Nina, a custom-built artificial intelligence platform named after one of the most prolific buffaloes in the breed's

history. Nina monitors the market for counterfeit products and combats the widespread issue of "Italian sounding" imitations - foreign products marketed with Italian-sounding names to trick consumers.

The Consortium is also testing new smart-farming tools that can communicate milk volume and quality in real time from farms to processing plants. This technology will help address one of the sector's biggest challenges: seasonal milk production. Buffalo milk tends to peak in winter, when de-

mand is lower, and drop in spring and summer, when consumer demand rises. Balancing this cycle is key to meeting global market expectations.

Meanwhile, researchers at the University of Naples Federico II are conducting in-depth studies on the nutraceutical properties of buffalo milk. Early findings suggest potential benefits in preventing certain cancers, particularly colorectal cancer, thanks to the unique profile of bioactive compounds in buffalo milk.

Beyond its exceptional taste and texture, Mozzarella di Bufala Campana DOP is also a nutritional powerhouse. It's easier to digest than many other cheeses due to its lower lactose content. It provides high-quality protein, making it an ideal food for athletes, growing children, and anyone

seeking a balanced diet. It's also rich in calcium and phosphorus for strong bones and teeth, and contains vitamins A and E, which support healthy skin, vision, and immune function.

To fully appreciate its flavor, Mozzarella di Bufala should be consumed as fresh as possible - ideally within 48 hours of purchase. It should be stored in its brine at room temperature, not in the refrigerator, to maintain its delicate texture and aroma.

In the end, the real treasure is not just the cheese - it's the story behind it. Every bite contains centuries of history, tradition, and agricultural knowledge. This is more than food: it's a cultural legacy passed down through generations, carefully preserved in the heart of southern Italy.





Italian land and nature

The oldest tree in Europe is hiding in the mountains of southern Italy

We the Italians Editorial Staff

In the rugged southern Italian mountains, deep within the vast wilderness of Pollino National Park in Calabria, stands an extraordinary living witness to time: Italus, a Bosnian pine estimated to be about 1,230 years old. Hidden among high-altitude slopes and steep lime-

stone ridges, this ancient tree holds the title of the oldest scientifically dated tree in Europe.

Italus wasn't discovered by chance. A research team determined its age not through traditional ring counting—its core had long been hol-



lowed out—but through a combination of dendrochronology and advanced radiocarbon dating of its roots and wood, revealing that it began growing around the year 789 A.D., at the dawn of the Middle Ages.

The name Italus is no coincidence. It draws from the legendary king Italus, a figure rooted in Greek mythology and local Calabrian tradition, evoking a deep cultural connection to the region considered by many as the cradle of Italy. The tree itself is a true survivor. It grows at nearly 6,200 feet above sea level on a south-facing slope, a

location that has shielded it from wildfires and lightning strikes over the centuries. Exposed to harsh conditions and dramatic weather shifts, Italus has adapted in ways that make it resilient and slow-growing, a botanical strategy that has allowed it to endure where few others could.

Remarkably, this pine is not only alive but still growing. Despite its age, it has shown signs of healthy new development in recent decades, a rare and inspiring indicator of longevity and regeneration in nature.





Italus is not just a marvel of endurance—it is a living archive of European environmental history. Each growth ring, each shift in its wood, has recorded information about ancient climates, solar cycles, and environmental changes. Scientists studying Italus have been able to reconstruct over a millennium of ecological data, offering valuable insights into long-term climate patterns and helping us better understand how trees respond to global changes over centuries.

The tree's exact location is kept secret to protect it from excessive foot traffic and potential harm. Only a select few know where it stands, nestled among the rocky terrain of the Calabrian mountains, and its guardians are committed to preserving its fragile ecosystem.

Its discovery changed the European record books. Before Italus, the oldest known tree in Europe was another Bosnian pine in northern Greece, around 1,075 years old. Italus surpasses that age by more than



a century, offering a new reference point for understanding tree longevity in Europe. While some ancient trees in the British Isles or Scandinavia are believed to be even older, such as the famous yew trees, their hollow trunks make accurate scientific dating nearly impossible. Italus, by contrast, has been precisely dated using modern

technology, establishing it as a verified monument of nature.

Beyond the scientific achievement, Italus represents something more symbolic—a sense of continuity in an ever-changing world. Its roots reach back to a time of empires and invasions, while its branches still stretch skyward, silent and enduring



Italian traditions

“La Madonna che Scappa”, Sulmona’s spectacular Easter ritual

We the Italians Editorial Staff

Every Easter Sunday in the town of Sulmona, in the Abruzzo region of Italy, one of the country’s most emotional and unique religious traditions takes place: the “Madonna che Scappa in Piazza” - the Running Madonna. This centuries-old Easter ritual is a dramatic reenactment of the

moment when the Virgin Mary learns of the resurrection of her son, Jesus Christ.

The event is organized by the Confraternity of Santa Maria di Loreto, a lay religious brotherhood whose members wear white robes and green capes. Over the

years, the ritual has become a powerful symbol of faith, community, and renewal, blending sacred tradition with theatrical spectacle.

The ceremony begins on Easter Sunday just before noon in Sulmona's central square, Piazza Garibaldi. First, statues of Saint Peter and Saint John are carried in procession toward the church of San Filippo Neri, located on the opposite side of the square. There, behind closed doors, the statue of the

Virgin Mary, dressed in mourning black, awaits the news of the Resurrection.

The apostles knock three times. On the third knock, the doors swing open and Mary slowly steps out into the square, still cloaked in grief. As she begins her hesitant walk, she spots the statue of the Risen Christ in the distance. At that moment, everything changes.

Her black cloak is suddenly shed, revealing a bright green mantle underneath. Her veil





is replaced with a bouquet of red flowers, and live doves are released into the sky. Then, with great speed, the men carrying the statue begin to run - Mary races across the square toward her son. The crowd erupts in cheers, music, and confetti as the two statues “reunite” at the center of the piazza.

This burst of emotion, symbolizing Mary’s joy and the hope of resurrection, is the climax of the entire Holy Week celebration in Sulmona. Many locals believe that the way the ceremony unfolds has symbolic value. If the cloak falls off smoothly, the year will be a good one. If the doves fly high, the harvest will be plentiful. Even the weather on that day is seen as a kind of omen.

While Easter “encounter” processions take place in other regions of Italy as well, Sulmona’s version is known for its intensity, speed, and theatrical quality. The silence of the crowd before the run, the tension in the air, and the sudden movement of the statue create a wave of emotion that affects everyone present.

In earlier times, church authorities were hesitant to approve the tradition, arguing that it had no clear biblical foundation. Yet the people of Sulmona defended it as an essential part of their spiritual and cultural heritage. Over time, the ritual became widely accepted, and today it is one of the most beloved Easter events in central Italy.

Beyond its religious meaning, the





Madonna che Scappa has become a point of pride for the town and a powerful draw for tourists. Thousands come each year to witness it, moved by the dramatic storytelling and the deeply human portrayal of grief turning into hope. The event brings together generations, both locals and visitors, in a shared moment that combines ancient faith with emotional spectacle.

Sulmona, known also for its Roman roots and famous confetti

candies, transforms each Easter into a living theater. The Running Madonna is not just a procession; it is a heartfelt expression of the Easter message - renewal, joy, and the promise of life.

Whether you're a believer or simply a lover of Italian culture, witnessing the Madonna che Scappa is an unforgettable experience, a powerful reminder of how tradition and emotion can come together to tell stories that transcend time.



Italian art

Italy introduces Museum Etiquette Guide to prevent art accidents

We the Italians Editorial Staff

In response to a growing number of accidental damages to artworks, Italian museums are promoting a new set of guidelines for visitors. The initiative comes after several high-profile incidents, inclu-

ding a tourist who damaged a centuries-old painting in Florence's Uffizi Gallery while trying to take a selfie, and another who broke a contemporary artwork in Verona by mistaking it for a chair. With



over 60 million museum visits recorded in 2024—and more expected this summer—Italian cultural institutions are taking action.

The new initiative is called the Museum Etiquette, created in collaboration with Libreriamo, a digital platform focused on cultural awareness. It's not a strict rulebook, but rather an 11-point guide meant to gently remind visitors how to behave respectfully in galleries. The goal is to encourage mindfulness and reduce distractions

that could put priceless works of art at risk.

Some of the main suggestions include avoiding large backpacks, speaking softly or staying silent, and not eating or drinking inside museum halls. Visitors are also reminded to turn phones to silent mode, avoid using flash photography, and never touch or lean on artworks. Taking photos is allowed in moderation, but selfie sticks are strongly discouraged, as they pose both physical and visual risks. Another key point:

respect others by not blocking views or crowding around popular exhibits.

The campaign was launched after museum professionals voiced concerns about the growing trend of treating cultural spaces as backdrops for social media. Simone Verde, director of the Uffizi, noted that some visitors behave more like influencers than art lovers, while Marina Pugliese from MUDEC warned that over-

tourism mixed with smartphone addiction creates an “explosive combination.”

This museum etiquette guide aims to shift the mindset of visitors—from consuming content to appreciating culture. Rather than banning behaviors outright, it uses gentle reminders to promote thoughtful interaction with art and with other guests.

The initiative has been well recei-

Galateo al Museo

Etiquette at the museum





ved and could serve as a model for other countries dealing with similar problems. As more people flood into museums, especially during peak tourist seasons, the need for a shared sense

of responsibility grows. Ultimately, the guide is a call to slow down, pay attention, and preserve the beauty that museums are meant to showcase—for everyone, now and in the future.





Italian territories

Vallo di Noto, where baroque beauty meets ancient earth

We the Italians Editorial Staff

The exact origins of the word “Vallo” remain uncertain, with scholars debating whether it comes from Latin or Arabic roots. Historically, the Vallo di Noto was a major administrative division of the Kingdom of Sicily, responsible for overse-

eing justice, taxes, and occasionally military matters. It remained in place from the Norman era until 1818, when it was dissolved and divided into smaller districts governed from Siracusa, Catania, and Caltanissetta.



Noto

The area experienced profound transformation after the devastating earthquake of 1693, which left much of southeastern Sicily in ruins. The rebuilding efforts that followed in the early 18th century gave rise to an extraordinary wave of artistic and architectural innovation. The cities reborn from the

rubble adopted a shared vision of the late Baroque style - an aesthetic so cohesive and exceptional that, in 2002, UNESCO declared eight of these towns a World Heritage Site.

These towns - Caltagirone, Milietello Val di Catania, Catania, Mo-





dica, Noto, Palazzolo Acreide, Ragusa, and Scicli - were recognized for their artistic and cultural value, representing the peak and final flourishing of European Baroque architecture. They showcase an extraordinary level of unity in style, a result of their simultaneous reconstruction after the earthquake. UNESCO also acknowledged the ongoing risks to these cities from natural threats, including earthquakes and volcanic activity from nearby Mount Etna. Each town reflects the Baroque in its own unique way, influenced by local materials. In Cata-

nia, for instance, the style leans toward darker tones due to the use of volcanic rock, while in Noto, the buildings glow with a warm golden hue, thanks to the region's distinctive limestone. Among the towns recognized by UNESCO, three - Noto, Ragusa, and Caltagirone - have their entire historic centers protected, while others include specific monuments or neighborhoods.

In 1997, UNESCO had already awarded World Heritage status to the Villa Romana del Casale in Piazza Armerina, a remar-

kable Roman villa with stunning mosaics. Later, in 2005, two more locations from the Vallo di Noto region were added to the list: the city of Syracuse and the Rock-Cut Necropolis of Pantalica, further reinforcing the area's cultural significance.

Geographically, Vallo di Noto is shaped by the rugged landscapes of the Hyblaean and Erei mountain ranges. The terrain is marked by deep ravines and seasonal rivers, creating dramatic, often isolated environments. The region lies atop the ancient Hyblaean Plateau, composed of sedimentary layers and prehistoric lava flows from long-extinct volcanic activity. Along the northern border of the valley runs the seismic boundary between the Eurasian and

African tectonic plates - an unstable zone that has led to several powerful earthquakes throughout history, most notably in 1542 and 1693.

But Vallo di Noto is more than just baroque splendor and geological intrigue - it's also home to some of the most breathtaking coastlines in all of Italy. With its warm climate and long tourist season stretching from spring through late fall, the region welcomes thousands of visitors each year eager to swim in its clear, shallow waters and relax on its soft, sandy beaches interspersed with rocky coves.

From Syracuse to Ragusa, the southeastern coastline is dotted with natural wonders like the Vendicari Nature Reserve, the Plemmi-

Pantalica Necropolis





rio Marine Protected Area, and the salt marshes of Pachino. Whether you're interested in nature hikes or a lazy day at a beachside resort, the region offers something for every kind of traveler. Family-friendly beaches with calm, crystal-clear water exist alongside wilder stretches of coast, giving visitors the freedom to choose between rustic charm and modern convenience.

Away from the sea, the countryside reveals a quieter, timeless Sicily. Dry-stone walls trace the edges of

olive groves and carob trees, while rural roads wind through hilltop towns where daily life moves at a slower pace. Here, it's not unusual to be greeted by locals as you pass through sun-drenched piazzas that seem frozen in the 1950s, where neighborhood caf  s still serve as the heartbeat of the community.

Nature lovers will find even more to explore inland. From the Bucch  ri Snow Pits, with panoramic views of Mount Etna and the Gulf of Catania, to the hidden caves and canyons of the region's vast natu-



re reserves, the options are endless. The Pantalica Necropolis, with its thousands of tombs carved into limestone cliffs, is one of the most fascinating archaeological sites in all of Sicily. Dating back to prehistoric times, these burial sites and ancient settlements show that the region was already inhabited well before the arrival of the Greeks, thanks to its abundance of water and easily workable terrain.

The southeast of Sicily is a pa-

tchwork of civilizations, where layers of history are stacked beneath every stone. From early Sicilian tribes to the grandeur of Magna Graecia, every corner whispers of forgotten temples, ancient theaters, and traditions that have stood the test of time. Museums today preserve these echoes of the past with pride, showcasing artifacts that reveal the enduring cultural legacy of this remarkable region.

Still, Vallo di Noto isn't just about



Vendicari



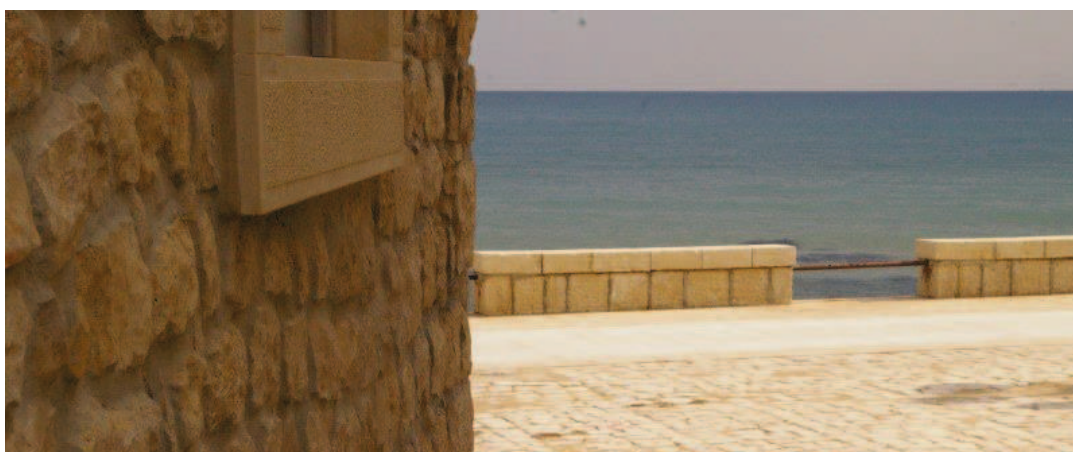
Plemmirio



grandeur or antiquity. As you move between its towns and countryside, you'll find that the true soul of the region lives in its smaller villages and quiet corners. In places far from the tourist trail, locals offer a warm, respectful welcome to travelers. Narrow alleys lead to charming squares overlooking the sea; tiny fi-

shing ports could easily serve as film sets, where daily life continues in perfect harmony with nature and history.

In Vallo di Noto, architecture, community, and the landscape itself tell a story - one that continues to inspire, surprise, and move all who visit.





Italian sustainability

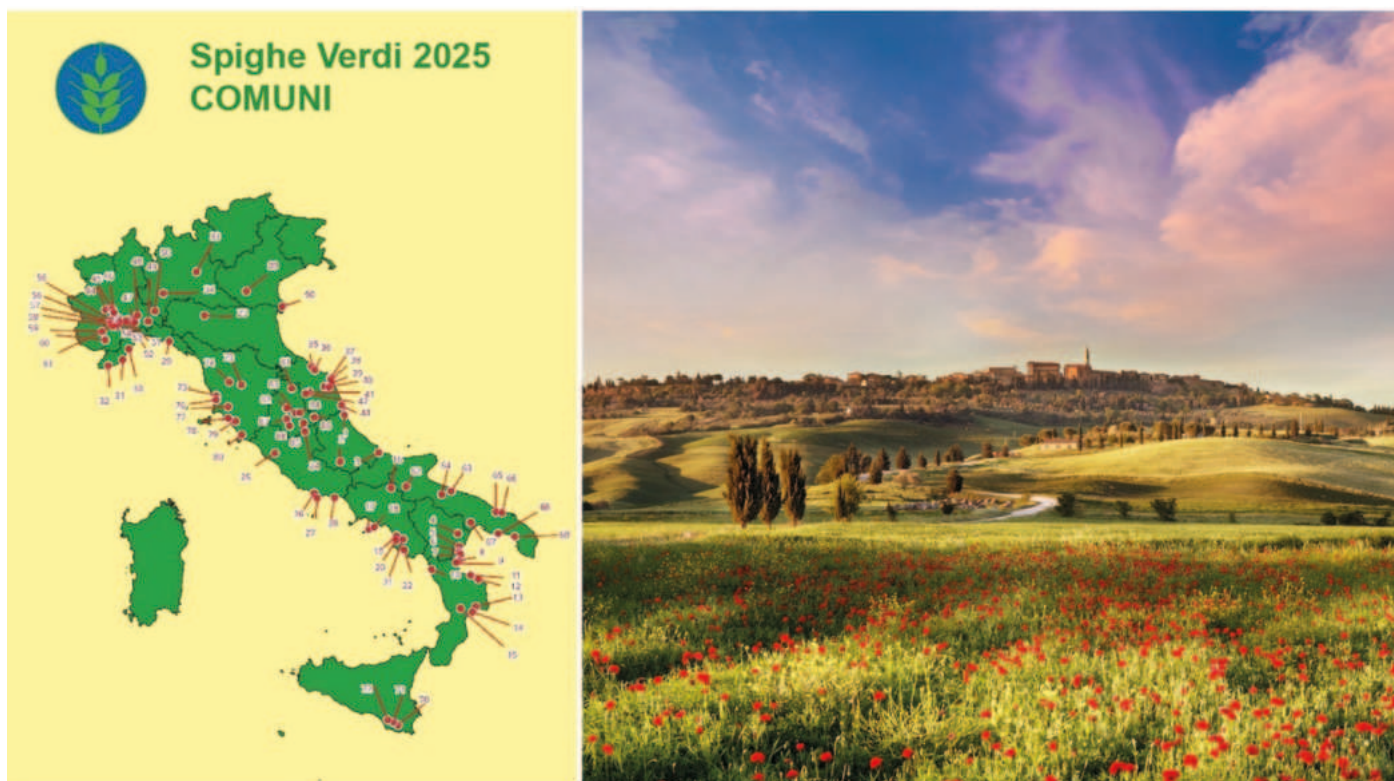
2025 green spikes awarded to 90 rural Italian towns

We the Italians Editorial Staff

The 2025 Spighe Verdi (Green Spikes) awards for rural Italian municipalities have been announced. This tenth edition includes 90 towns—an increase from last year's 75—with 17 new entries and 2 towns dropping off

the list. Spighe Verdi is a national program by FEE (Foundation for Environmental Education), the same organization behind the international Blue Flag awards for coastal destinations. The initiative is designed to help rural





communities adopt sustainable land management practices that benefit both the environment and the well-being of residents. This year, towns in 15 Italian regions received the Green Spike distinction. Piedmont leads with 18 awarded towns, followed by Calabria with 10 and Marche with 9. Tuscany, Umbria, and Apulia (Puglia) each received 8 recognitions; Campania follows with 7; Lazio with 5; Liguria with 4; Sicily and Abruzzo each with 3; Veneto, Basilicata, and Lombardy with 2 apiece; and Emilia-Romagna with 1.

Spighe Verdi is more than just a badge of honor—it's a practical tool to elevate Italy's rich rural

heritage, both natural and cultural, while also supporting local job creation. To achieve its full impact, two key elements are required: the local government's commitment to sustainable improvement and active participation from the community, especially farmers and rural businesses.

The evaluation process takes into account a wide range of indicators, including public engagement, education on sustainable development, responsible land use, support for local agricultural products, innovation in farming, quality of tourism services, wastewater treatment infrastructure, waste management—espe-



cially recycling—enhancement of natural areas and landscapes, urban beautification, and universal accessibility. These criteria may evolve over time as part of the program’s commitment to continuous improvement and broader inclusion of municipalities.

The Spighe Verdi certification is not symbolic—it’s a voluntary, rigorous, and transparent journey that requires sustained effort, strong leadership, and the ability to engage the local social and economic fabric. The growing number of participating towns is a sign that Italy’s rural communities are increasingly aware of their vital role in shaping a sustainable future for the country. Every

town that earns the Green Spike becomes an ambassador of Made in Italy, showcasing best practices in agriculture, environmental education, cultural preservation, and landscape stewardship. The program is proving to be not only attractive but also transformative for rural Italy.





Agriculture is at the heart of this journey—through sustainable practices, circular economy models, landscape protection, and promotion of local products and hospitality. These are the pillars guiding Italy's agricultural sec-

tor. Earning the Green Spike isn't a final goal, but a continuous commitment to promoting experiential tourism, food and wine culture, sustainable services, and economic vitality for rural communities.



COSTITUZIONE DELLA REPUBBLICA ITALIANA

IL CAPO PROVVISORIO DELLO STATO

VISTA la deliberazione dell'Assemblea Costituente, che nella seduta del 22 dicembre 1947 ha approvato la Costituzione della Repubblica Italiana;

VISTA la XVIII disposizione finale della Costituzione;

PROMULGA

la Costituzione della Repubblica Italiana nel seguente testo:

PRINCIPI FONDAMENTALI

Art. 1.

L'Italia è una Repubblica democratica, fondata sul lavoro.

La sovranità appartiene al popolo, che la esercita nelle forme e nei limiti della Costituzione.

Art. 2.

La Repubblica riconosce e garantisce i diritti inviolabili dell'uomo, sia come singolo sia nelle formazioni sociali ove si svolge la sua personalità, e richiede l'adempimento dei doveri inderogabili di solidarietà politica, economica e sociale.

Art. 3.

... dignità so-

Ogni cittadino ha il dovere di svolgere, secondo le proprie possibilità e la propria scelta, un'attività o una funzione che concorra al progresso materiale o spirituale della società.

Art. 5.

La Repubblica, una e indivisibile, riconosce e promuove le autonomie locali; attua nei servizi che dipendono dallo Stato il più ampio decentramento amministrativo; adempie i principi ed i metodi della sua legislazione alle esigenze dell'autonomia e del decentramento.

Art. 6.

La Repubblica tutela con apposite norme le minoranze linguistiche.

Art. 7.

... tica sono, cia-

Italian sport

An open door for Italy's new generation of athletes

Federico Pasquali

For years, Italian sports lost out on promising talent. Not due to a lack of skill, motivation, or dedication, but because of the law. Thousands of young athletes who grew up in Italy - many of whom were born there or arrived as small children to foreign

parents - were denied the chance to represent the Azzurri in international competitions. Why? Because they weren't officially Italian citizens until they turned 18. And until then, wearing the Italian jersey was off limits.



Giovanni Malagò



This situation—unheard of in other European countries—was publicly criticized by Giovanni Malagò, then-president of the Italian National Olympic Committee (CONI). He often pointed out how this system put Italy at a disadvantage compared to its neighbors: “Across Europe, a young person raised in a country can compete as a full-fledged citizen. Not here. It’s a paradox,” he said.

Italian law, based on the principle of *jus sanguinis* (right of blood), only granted citizen-

ship to children born to Italian parents. For those born in Italy to foreign parents, it meant waiting until their 18th birthday to formally apply for citizenship—a process that wasn’t automatic, nor guaranteed. Applicants had to prove continuous residence from birth and navigate a complicated bureaucratic path. In the meantime, these young people were Italian in every way—school, friendships, culture—except on paper. And in sports, that meant being left out. Talented athletes trained and nurtured



Ekaterina Antropova and Paola Egonu

within Italian sports programs were “blocked” from competing at the top level simply because, legally, they were still considered foreigners.

A first step forward came in 2016, thanks to an initiative by Malagò himself, who just recently ended his term as head of CONI. A special exemption allowed underage athletes (under 18) who were born or raised in Italy to compete for Italy in youth events—provided they had lived in the country for at least 10 years and held a valid residency permit. But this was still a temporary and limited fix.

Only in 2024 did a more lasting

solution arrive, when Parliament passed a long-awaited reform introducing a softened version of *jus soli*—citizenship based on place of birth—for sports. Now, minors who were born in Italy or arrived before the age of 12 and completed at least five years of schooling in the country can apply for citizenship as adolescents, without having to wait until they turn 18.

The result is an Italy that finally opens its doors to its own youth—and officially recognizes what was already obvious on the field: these “new Italians” are a vital part of the country’s athletic identity. Just think of volleyball stars like Paola Egonu and Ekaterina Antropova,

Theo Airhienbuwa



Tyra Caterina Grant



two phenomenal players who helped lead Italy to its first-ever Olympic gold in Paris 2024. Or soccer talents like Destiny Udogie and Wilfried Gnonto, now fixtures in the Italian national team. And in track and field, there's Zaynab Dosso, Italian record holder in the 100 meters and European champion in the 60, and Eseosa Desalu, Olympic gold medalist in the 4x100 relay at the Tokyo 2020 Games. All of them embody today's Italy: multicultural, integrated, and vibrant.

One of the most recent examples comes from the Under-20 basketball team, which just won the European Championship for its age group. On the team

is Theo Airhienbuwa, born in Italy's Veneto region to a Nigerian father and a mother from Verona. He'll be attending college at Tulsa in Oklahoma. One of the team's first unified responses was to speak out against the wave of racist abuse they received on social media—hatred that ultimately became fuel for their victory.

In women's tennis, 17-year-old Tyra Caterina Grant is making a name for herself. Born in Rome and raised in Vigevano, Lombardy, she sports braids and an athletic build reminiscent of Venus Williams. She holds dual citizenship—Italian and American—and is currently ranked No. 2 in the world among juniors.

In women's swimming, Italy's future looks bright with Sara Curtis, who broke Federica Pellegrini's national record in the 100-meter freestyle and also set a new record in the 50-meter.

Thanks to this forward-thinking new law, on July 21 a 15-year-old girl named Kelly Doualla Edimo—born in Italy to Cameroonian parents—proudly wore the Italian jersey for the first time at the European Youth Olympic Festival (EYOF). In Skopje, North Macedonia, she blazed down the 100-meter straightaway at a breathtaking speed, taking gold in 11.21 seconds—a new European Under-18 record! A phenomenal

time for someone her age, and a clear sign that this young sprinter has a bright future ahead of her—as the next queen of speed, proudly wearing the colors of Italy.



Kelly Doualla Edimo



Sara Curtis



Italian good news

Piedmont leads Europe in surgeries using hypnosis as anesthesia

We the Italians Editorial Staff

“This was the first surgery of my life, but it was a beautiful experience. When I opened my eyes, I felt only a mild and totally manageable pain. If I ever need another procedure, I’d want to do it under hypnosis again,” said a patient who underwent a proce-

dure to treat cardiac arrhythmia using hypnosis at the hospital in Cuneo. The operation was carried out with a team of nurses trained since 2023 at the Italian Center for Experimental Clinical Hypnosis in Turin.



“It was strange to see so many doctors around me, then the nurse started talking to me and guiding my thoughts elsewhere. She reassured me, guiding my breathing like a wave to calm my heartbeat, and helped me relax all the muscles in my body by making me imagine I was at the movies watching a film I really loved. At a certain point, I no longer felt my body—I only heard her voice, which transported me into the imaginary world of *The Lord of the Rings*. It felt like I was really in the places I

had read about in the books or seen on screen. I could even smell the scents. It seemed like it all went by quickly, but afterward they told me it had been four hours,” the patient recalled.

Hypnosis is a unique physiological state of consciousness during which all sensory activity is heightened. This allows for muscular relaxation, reduced anxiety and pain perception, and a distortion in the perception of time. It’s a multi-phase process in





which the Piedmont region has become a globally recognized center of excellence.

The first phase is establishing a rapport between the hypnologist and the patient. This is followed by induction, which takes place while the patient is on the operating table, using verbal and nonverbal techniques focused on breathing. Once in a hypnotic state, the practitioner introduces suggestions aimed at deep relaxation and at helping the patient

maintain the necessary surgical positions—sometimes for several hours. Patients' experiences are extraordinary: many describe spending the procedure visiting museum halls like the Louvre or the Uffizi, or reliving summer vacations or other positive memories. For them, surgery becomes something new—even enjoyable. After the procedure, patients are immediately brought back to their rooms, experiencing quicker and smoother recoveries.





Interview with Growing Up Italian

Growing Up Italian: a modern voice for a timeless Italian American community

Umberto Mucci

In an attempt to explain Italian Americans to Italians like me who live in Italy, an indispensable tool has been as successful as it is deserved is “Growing Up Italian”. I met them at the Italian American Future Leaders

conferences, and every time they publish a short video in which I have the pleasure of expressing my opinion, I receive many messages - both from Italy and the United States - telling me that they have seen me.



Growing Up Italian has become a gathering place for Italian Americans to talk about identity, immigration, language, and assimilation. They offer a vibrant, sometimes chaotic, but always loving depiction of what it means to be rooted in an old-world culture while living in a modern American city. For first- and second-generation Italians navigating life between two languages and two sets of customs, the content often feels like home. I love Growing Up Italian, and I am happy to welcome Sabino, Rocco and Michela on We the Italians.

Let me start by asking you a little about yourselves. You're cousins who



grew up in Brooklyn, right? What part of Italy are your roots from?

We're family, yes, in Brooklyn, NY. Our family is from Salerno, Campania. Rocco's mom and dad's from Sassano, and Sabino and Michela's dad is from Sanza and their mother is from Sassano.

Sabino and Rocco are cousins, and Michela is Sabino's sister. Rocco and Michela started the Instagram and the Facebook page, and they just posted funny pictures and funny videos for two years. Then they had the idea to do the podcast, and they invited Sabino. And we started doing the podcast all together, recorded in their family's panini shop, converting a space above the deli into a studio.

Italian Americans from across the country, and even Italians from abroad, recognize themselves in the stories, the accen-

ts, the food references, and the exaggerated family dynamics. People felt seen, they hadn't realized how universal some of these experiences were.

What's the biggest difference between you, something where you're complete opposites?

We all provide something different for the show. Sabino is the networker. Rocco is the brand strategy, and Michela drives the ship: she takes care of all the merchandising, she does all the bills and the administrative necessities.





Can you help me get the exact numbers behind your huge success? And more importantly: what's your secret? And who are your guests?

Since the beginning, every week we grew a little more. During COVID we really grew a lot. We went from 60,000 to 250,000 followers in a week, and then we just kept growing

and growing. It wasn't just one thing that helped us. It helped a lot being consistent, because we've been doing this for eight years now.

We are not media moguls or seasoned entertainers, we are products of a close-knit family raised in the traditions of southern Italy, transplanted to Brooklyn. We share chil-

dhoods, filled with pasta-making nonnas, overprotective parents, and a deep respect for family values.

Guests on the podcast include musicians, actors, athletes, chefs, and even grandmothers with stories to tell and wisdom to share.

At this point we have about 5,000,000 followers total across every platform.

We don't really have a secret. We try to keep things authentic and stay true and consistent, and people recognize that. We never skip, that is important: we have never missed a week for a podcast. So even if sometimes we don't have

the best guest, we still do a podcast. A lot of people that want to grow on social media, after a certain amount of time, they give up. Consistency is the key, together with entertainment and authenticity.

Also, unlike many influencers who pivot to brand deals and polished aesthetics, Growing Up Italian remains grounded in family. Our parents, siblings, and even older relatives frequently appear in our videos, correcting someone's pronunciation or chiming in with unsolicited advice. These moments add truth to the content, and our viewers can't get enough.





We think that our success also speaks to a generational shift. For years, Italian Americans were often portrayed in narrow or stereotypical ways on screen. Now we are reclaiming the narrative. We show that Italian identity is complex and evolving: it's pride in one's ancestry without being stuck in the past, and it's respect for tradition while carving out something new.

Younger audiences tell us that we serve as a digital bridge which remind them of where they come from while giving them the tools to reinterpret those stories in their own lives. It's not just about laughing at Nonna's strong opinions: it's about learning from them. It's not just about mocking superstitions: it's about recognizing their cultural significance. The power of social media educates while it entertains.

You're amazing at communicating through social media and the podcast. Why do you think Italian American content like yours - which on the surface seems pretty traditional and old-school - works so well with modern algorithms and audio/video platforms?

We think that a lot of people like our podcast because it's nostalgic, and it provides a very important

value to people that are trying to keep traditions in a world where everyday more and more they seem to be lost. We try our best to keep the traditions.

We adapt contents to the platform we use: short videos for TikTok, memes for Instagram, long-form interviews for YouTube and podcast apps.

One of the key contents of our podcast is food. In our Italian culture, food is tradition, memory, and communication. Growing Up Italian taps into that power through recipe videos, taste tests, and heated debates about the "right way" to make sauce (because make no mistake: to us it's sauce, not gravy!). These videos spark comment wars, invite shared stories, and encourage younger generations to get into the kitchen with their elders.

Also, we hosted live events, partnered with local businesses, and helped spotlight up-and-coming creators within the community.

And, yes, it is very important that everybody subscribes to all the platforms we are in: Spotify, Apple Podcast, YouTube, TikTok, Facebook, and Instagram. Because there are so many different channels and we need to have support on every one of them.



I work in Italy promoting the Italian American community, and I've noticed that sometimes Italians living in the Bel Paese have a hard time understanding or appreciating certain things that are typical of Italian Americans. Has that happened to you too?

Yes, it happens sometimes, but it comes with success, and I appreciate it. Italians sometimes give us a hard time, but we also have Italians who love us. We used to get a lot of “oh, you’re not really Italian”, but now people respect us more, and that is really nice and it feels good.

We have seen that our influence has begun to cross over into Italy

itself, where many viewers are fascinated by how Italian culture has been interpreted and reinvented by those born abroad. It’s a two-way conversation: Italian Americans reconnecting with their roots, and Italians gaining new perspective on their global diaspora.

What is “Cresciuto Italiano”?

It’s the Italian-language version of our podcast, where Rocco and Sabino try to improve their Italian through some seriously hilarious “lessons.” They’re usually joined by Eva Calvani as their Italian “teacher,” along with two regular guests: Big Joe Gambino and Mario Bosco - both Italian American creators and actors.



The 2024 yearbook of We the Italians

Two flags, One heart



THE 2024 YEARBOOK

BY UMBERTO MUCCI



We the  Italians

THE 2024 YEARBOOK

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Italian culture and history

Sardinia's "Domus de Janas" earn UNESCO World Heritage Status

We the Italians Editorial Staff

Italy has once again secured its place as the world's leader in UNESCO World Heritage Sites, with the ancient "Domus de Janas" becoming the country's 61st entry on the prestigious list. The decision, made during the 47th

session of the World Heritage Committee held in Paris, keeps Italy one step ahead of China, which this year added the Xixia Imperial Tombs to its roster.

The newly recognized site, offi-

cially listed as “Funerary Traditions of Prehistoric Sardinia: the Domus de Janas,” showcases an exceptional example of Neolithic burial culture. Often referred to as “fairy houses,” these rock-cut tombs offer rare insight into the religious beliefs, funerary customs, and social structures of Sardinia’s prehistoric communities.

These underground chambers, dating back to the Middle Neolithic period (5th millennium BCE), feature intricate layouts and symbolic carvings. They represent the most widespread

example of hypogean funerary architecture in the western Mediterranean. The serial site includes numerous components scattered across Sardinia, with a concentration in the central and northern regions of the island. Many of the tombs are part of larger necropolises likely connected to nearby settlements and ceremonial sites.

The significance of these burial chambers lies not only in their original construction but also in their extended use and adaptation over centuries. Archaeological research has revealed that the





tombs were frequently reused, expanded, or modified up until the dawn of the Nuragic civilization in the Bronze Age.

The nomination was based on Criterion (iii) of the 1972 World Heritage Convention, which recognizes exceptional testimony to a lost cultural tradition. In this case, it's the unique world-view of Sardinia's early islanders and their elaborate rituals related to death and the afterlife that earned the site its designation.

Through their diverse architecture, decorative sophistication, and spatial development, the Domus de Janas tell a vivid story of how Sardinian society evolved during the 5th to 3rd millennia BCE. No other Mediterranean site offers such a comprehensive window into the spiritual and social fabric of ancient island communities. These tombs not only preserve memory, but also trace the continuity and change of cultural practices leading into the Bronze Age.



Italian historical trademarks

Sina Hotels

Associazione Marchi Storici d'Italia

Founded in 1958 by Count Ernesto Bocca, Sina Hotels is Italy's longest-standing luxury hotel collection still owned and operated by the founding family. It has become one of the country's most distinguished luxury hospitality brands, thanks to the irreplaceable family legacy that has

been at its heart since day one.

The story of Sina Hotels is a captivating journey woven into the fabric of Italian hospitality. It began with the purchase and transformation of the Grand Hotel Villa Medici in Florence in 1960—a property that quickly

became more than just a hotel. It evolved into a true symbol of Italian elegance and hospitality, welcoming international figures such as the Shah of Persia and Farah Diba, affirming its historical and cultural prestige.

But Count Ernesto Bocca's vision didn't stop there. Driven by a passion for first-class hospitality, he expanded the collection, creating properties that soon became landmarks for the international jet set.

Among them, the Bernini Bristol in Rome stands out for its prime location and flawless service, embodying the beauty and sophistication of the Eternal City.

With the involvement of his children, Matilde and Bernabò, the family's commitment to hospitality only deepened. The two heirs carried forward their father's dream, enriching the portfolio with storied and prestigious properties such as the Astor in Viareggio

Florence





Rome

and the Brufani in Perugia—famous for once hosting the Queen Mother of the United Kingdom. The group's expansion didn't stop in Florence and Rome. In Milan, Sina opened the Hotel De la Ville, a refined gem of elegance, and later added Palazzo Maria Luigia in Parma, further enhancing the brand's luxurious offerings. In 2002, another of Count Bocca's dreams came true with the acquisition of Palazzo Sant'Angelo in Venice—an exquisite blend of historic charm and modern comfort. This was followed by the launch

of The Gray in Milan, a bold design hotel that made waves for its contemporary architecture and exclusive ambiance.

In 2004, Sina introduced Villa Matilde, a relais nestled in the Piedmont countryside where nature meets sophistication. Then in 2009, the group expanded again with the opening of the Centurion Palace in Venice, a striking hotel known for its unique design and extraordinary canal views. By 2018, marking its 60th anniversary, Sina Hotels welcomed the

boutique Hotel Flora in Capri—bringing the total to 11 hotels in 9 distinct Italian destinations, each with its own unique story and character.

In 2023, Sina Hotels celebrated 65 years of excellence—a milestone that reflects not only business success but also a deep connection to Italian culture and tradition. In recognition of its contribution to Italian heritage worldwide, the group was awarded the presti-

gious Italian Historic Brand status—a symbol of excellence and authenticity in Italian hospitality.

Today, the Bocca family remains firmly at the helm, looking toward the future with the same passion and dedication that have defined Sina Hotels for over six decades—ready to write the next chapter of a legacy built on elegance, tradition, and the true art of welcoming.





Italian handcrafts

The Veneto amusement district, ride-making capital of the world

We the Italians Editorial Staff

Between the quiet towns of Bergantino and Melara, tucked along the left bank of the Po River in the province of Rovigo, lies one of Italy's most extraor-

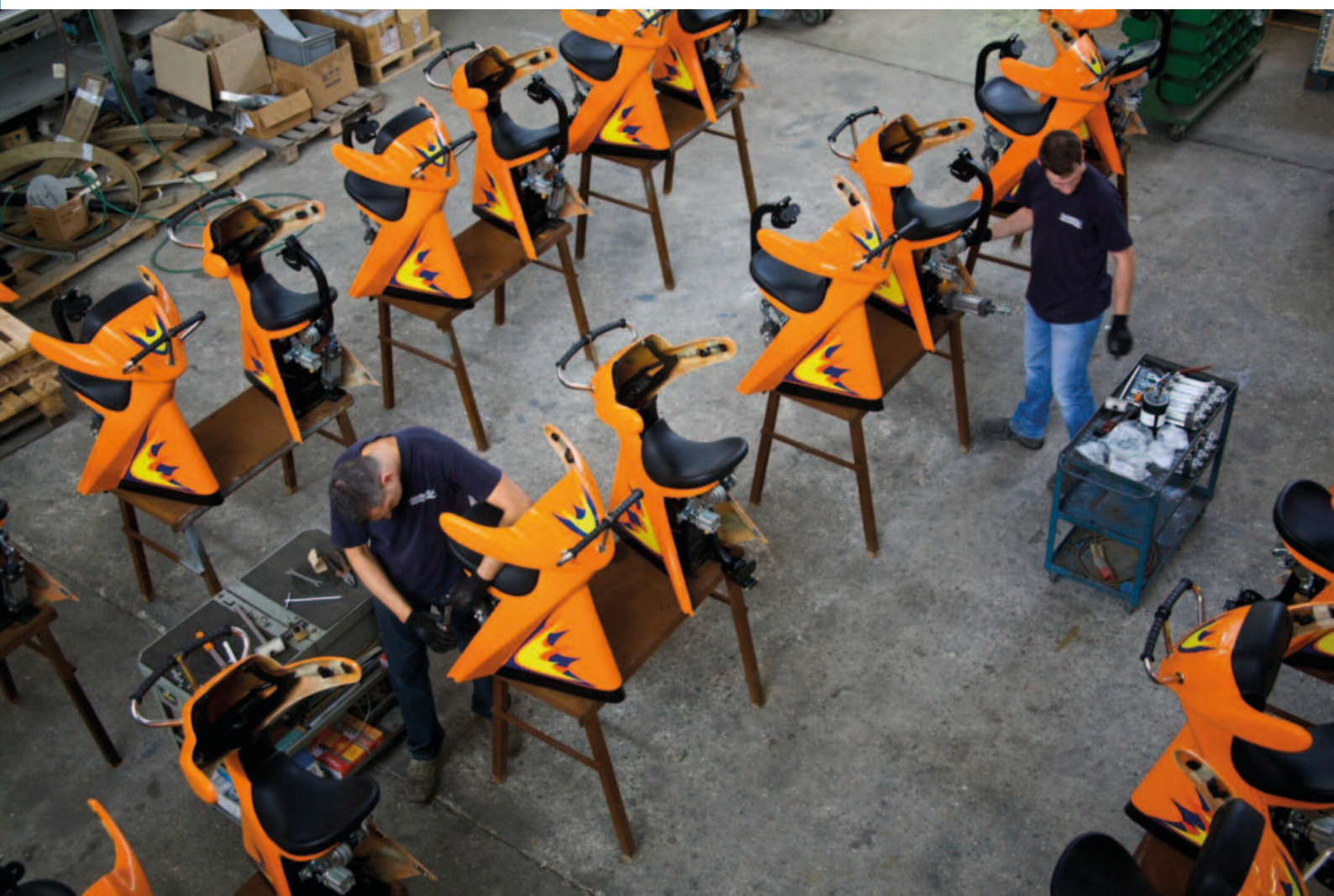
dinary industrial secrets: the Veneto Amusement Ride District. This global hub for amusement ride manufacturing is nestled in the rural heart of Polesine, a

land where centuries-old artisanal traditions still thrive—and where fun is a serious business.

The roots of this unique district trace back to the early 20th century, when local bicycle mechanics chose not to emigrate like many others. Instead, they used their technical skills and creative spark to build the first fairground rides, laying the foundation for an entire industry. What began with small carousels soon expanded into complex traveling attractions. By the 1950s and '60s, with the rise of permanent amusement parks and advancements in mechanics and hydraulics, the

area blossomed into a full-fledged industrial cluster.

Today, the district encompasses around 100 companies—including small artisan workshops and large manufacturers—and employs over 3,000 people, 600 of whom work in Polesine alone. Its annual turnover exceeds €250 million, over 90% of which comes from exports. These rides, often custom-built, are found in parks across Europe, Asia, and the Americas—from Disneyland Shanghai to Coney Island in New York, and even in places like Qatar and Turkmenistan.





But the district is more than just numbers. It's a symbol of Italian ingenuity, where engineering meets art: they don't just build rides, they build emotions. Every ride is a fusion of design, mechanics, electronics, hydraulics, and imagination—where passion and creativity set them apart from competitors who offer only steel and plastic.

Bergantino's transformation into the "Land of Amusement" began in 1929, during the Great Depression. That year, two bicycle mechanics, both named Umberto—Bacchiega and Faval-

li—unveiled Italy's first electric bumper car track. It was a hit. Their invention allowed for immediate, year-round income, unlike farming, and launched the town's ride-making legacy. Another pioneer, Albino Protti, later designed the first flying ride using a chain-lift mechanism. He developed the idea while interned in the U.S. during WWII, where he saw hydraulic systems in American trucks. Returning home, he patented the concept—laying the groundwork for what would become standard in amusement rides worldwide.



Over the decades, this industrial ecosystem expanded to include electricians, carpenters, fiberglass specialists, and designers. Many companies are family-run, passing down the craft through generations. Some, like the Cuoghi brothers, even specialize in lighting, giving rides their spectacular visual magic. Others design the ticket booths, caravans, and mobile homes essential to traveling shows. The district's strength lies in its collaboration—a shared knowledge base and dedication to safety, often developed in partnership with the University of Padua and, surprisingly, even NASA.



While global competition has intensified, particularly from China, the district continues to stand out for its quality and innovation. Its survival through the COVID-19 pandemic and economic turbulence is a testament to its resilience.

A visit to Bergantino's Museum

of the Carousel reveals the full story, from the earliest rides to today's mega-attractions. The district remains a shining example of how tradition and innovation can merge to produce joy—rides that not only spin and soar but bring families together and create unforgettable memories around the world.





Italian economy

Saving the Italian way, an old art facing off with Wall Street

Fabrizio Fasani

Saving, in Italy, isn't just about financial prudence - it's a deep-rooted cultural habit. It reflects a way of thinking that balances living in the moment with preparing for the future. But what happens when this

age-old mindset meets America's consumption- and investment-driven model? The result is a striking contrast between two different approaches to money within the same Western world.

In Italy, one of the first lessons children hear is “don’t waste” - a principle that applies to food, money, and life in general. It’s passed down through generations, from grandmothers reusing pasta water to parents cautiously signing mortgage contracts. Meanwhile, in the U.S., the mindset often favors “spend to earn,” where spending is seen as a gateway to future gain. These aren’t just habits; they’re reflections of broader economic cultures.

Statistically, Italians save more than Americans do. In 2023, Italian households saved about 7.1% of their disposable income, despite a decline from pandemic highs. In contrast, the American savings rate was 3.6%, a level that has remained relatively low for decades. But this doesn’t tell the whole story. Americans often channel their money into invest-

ments - pensions, stocks, real estate - while Italians prefer liquidity or low-risk options. A large portion of Italian wealth remains in checking accounts, where it earns little or no interest.

This cautious approach is rooted in history: two world wars, 1970s hyperinflation, and distrust in complex financial systems. For many Italians, saving is more about protection than profit.

The cultural divide can be traced back to the postwar era. In the U.S., easy access to credit fueled economic growth. Buying a home, a car, or paying for college became achievable through debt. In Italy, homes were built literally one floor at a time - brick by brick, saved over years. Debt was the exception, not the norm. Even today, over 70% of



Italians own their homes - more than Americans do - and with generally shorter and less burdensome mortgages.

In that context, a famous American quote urging people to save first and spend later might actually sound more Italian than expected. Still, the American economy thrives on consumption, and saving often takes a back seat. The U.S. favors calculated risk - investing in oneself, a business idea, or a startup - while Italians tend to avoid risk altogether. Only 13% of Italians invest in stocks, compared to over 50% of Americans, helped in part by employer-sponsored retirement plans like the 401(k).

Younger generations are starting to blur the lines. Italian youth are more open to alternative investments like ETFs or crypto, though they still approach them cautiously. In the U.S., millennials often embrace high-risk strategies through platforms like Robin Hood, aiming for quick returns and following a fast-paced, high-reward mindset.

There's also a social aspect to Italian saving. It's not just personal - it's generational. Parents save to help their children get started in life. In America, where family-based financial support systems are weaker, needs are often



met through financial products - insurance, pensions, and trusts. Both models have their weaknesses. Italy struggles with financial literacy and an overreliance on unproductive saving. The U.S., on the other hand, faces risks tied to high debt and economic instability. A middle ground could offer the best of both worlds: Italians might benefit from making their savings work harder, and Americans might rediscover the value of financial stability and long-term planning.

In a globalized world, where crises are fast and connected, cross-cultural learning can be powerful. The Italian approach teaches patience and foresight, while the American model encourages growth and ambition. Those with roots in both cultures - like Italian Americans - might be uniquely positioned to create a new model: cautious yet proactive, grounded yet forward-looking.



Italian street food

Trieste's bread-crusted ham with mustard, bread and kren

We the Italians Editorial Staff

The tarantella calabrese, sometimes called tirantella or in the past u sonu, is a term that encompasses various traditional dance and music styles found throughout the Calabria region of southern Italy.

While it shares a name with other southern Italian tarantellas, the

Calabrian version is distinct—especially in its rhythm and performance style. Unlike the pizzica of Puglia, the Calabrian tarantella is not tied to the exorcism rituals of tarantism, but instead is a festive or spiritual community dance.

Although there's a certain unity

to the way the tarantella is danced and played across Calabria, each area has developed unique forms and local expressions. For example, there's the libera from the Catanzaro area, sonu a ballu from the Aspromonte mountains, the zumparieddu from the Sila plateau, and the viddanedda from the Reggio Calabria area. Styles also vary by gender and purpose—fimminina (feminine), masculina (masculine), or libera (free-form).

Ethnomusicologists trace the origins of the Calabrian tarantella to ancient Greek dances, rather than the Latin or medieval roots of the Neapolitan tarantella or the trance-like movements of the pizzica. The Greek influence is especially evident in the way the body moves—upright, centered at the waist, and unconstrained by formal choreography. This “dance of the earth” is deeply symbolic and rooted in freedom of expression.

Traditionally, the Calabrian ta-



rantella is a partner dance—performed by men and women, or even two people of the same sex—inside a circle called the *ròta* (or “wheel”). Musicians also join this circle, and the rhythm they play defines the tempo and tone of the dance. Overseeing the rotation of dancers is the *mastru i ballu* (dance master), who manages the flow of participants and helps maintain the energy and spirit of the event. Movements are based on triplet steps, and the arm gestures differ for men and women: men may display courting or dueling movements, while women hold symbolic poses referencing fertility.

Over the centuries, this dance has become a powerful social ritual, performed during important community events such as religious festivals, weddings, and local fairs. The taran-



tella became more than a dance—it was a way to affirm identity, share space, and celebrate life.





The instruments traditionally used include the zampogna (a type of bagpipe), later replaced by the organetto (a diatonic accordion), accompanied by tambourines. In some regions, flutes and whistles were used, and in areas like Locride and Monte Poro, the Calabrian lyre still plays a role.

By the 20th century, the social function of the tarantella began to fade, surviving mostly in places like Aspromonte, Locride, and the Pollino area. But even today, in these strongholds, the dance is rich with meaning—same-gender duets may symbolize challenge or camaraderie, while mixed-gender pairs often represent courtship.

One of the most popular variants is the viddaneddha, espe-

cially in the Reggio Calabria province. It's a courtship dance where the woman plays an active role, a rarity in older traditions. Today, the Calabrian tarantella remains a lively and energetic dance, marked by quick footwork, spirited movement, and often song. It continues to be a proud expression of Calabrian culture, frequently performed at town festivals, food fairs, weddings, and cultural showcases both in Italy and abroad.



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MIT Expo

Made in Italy Expo In Atlanta Gears Up to Strengthen Italy's Image in the U.S.

Nicola Vidali

There's a buzz building around one of Atlanta's most anticipated cultural and business events this fall: the Made in Italy Expo, taking place September 15-22, 2025. But this isn't just another lifestyle fair - it's a strategic effort to elevate how Italy

is perceived in both consumer and business circles across the Southeastern United States.

Behind the scenes, a powerful collaboration is fueling this initiative: the Italia America Reputation Lab (IARL) and the





Georgia Chapter of the Italy-America Chamber of Commerce Southeast (IACCSE). Together, they're blending storytelling, strategy, and high-level connections to position the "Made in Italy" brand as more than luxury labels and great pasta (although there will be plenty of that, too). IARL brings a unique approach - it's a nonprofit focused on boosting Italy's reputation in the U.S., through research, assessment, cultural engagement, and strategic initiatives, utilizing its very own patented reputation analysis methodology. Meanwhile, the IACCSE is rooted since decades in the business southeast world, representing over 300 Italian

(and American) companies, from startups to global powerhouses, such as Pirelli, EssilorLuxottica, Jas Forwarding, Fincantieri, Pininfarina and many more.

The collaboration works because it brings both vision and boots-on-the-ground execution. IARL shapes the narrative, helping tell the deeper story behind Italian excellence, while IACCSE (GA CHAPTER) makes the connections, fills the rooms, and drives real business conversations.

This year's Expo is what organizers are calling a "teaser edition" - a compact but high-impact version of what will become a yearly flagship event starting in 2026. Think of it as

a taste of what's to come, with a program that spans:

- Food and wine engagements
- Fashion and design installations
- Showroom activations
- A boutique Italian film festival
- Industry talks and business roundtables

It's all designed to engage both everyday consumers (B2C) and business leaders (B2B) - and show that Italy's global value goes far beyond romantic images of Tuscany and Rome.

What's especially exciting about the Made in Italy Expo is how it's becoming a platform for Atlanta and Georgia, not just for Italy. The event has built strategic partnerships with key local agencies, including the Georgia Department of Economic Development, the Atlanta Convention & Visitors Bureau, and the City of Atlanta itself.

These institutions see the Expo as more than an international celebration - they see it as a chance to brand Atlanta and Georgia as pre-



MADE IN ITALY EXPO SCHEDULE

SEPTEMBER 15-22

15
MON

Restaurants

Special Ligurian dishes From 15th-20th:
PRICCI, SOTTO SOTTO, YEPPA, KITTY DARE, NOVO CUCINA

17
WED

Showroom Event

5:30 PM
Natuzzi- 1061 Howell Mill Rd NW , Atlanta, GA 30318
An evening exploring Italian design and craftsmanship.

18
THU

Showroom Event

5:30 PM
Pedini - 351 Peachtree Hills Ave NE #226, Atlanta, GA 30305
Discover cutting-edge Italian kitchen design and innovation.

19
FRI

Film Festival

Tara Theater | Evening (2 showings)
In collaboration with Cincia and Cinemaltaly.
Details about the movie's titles and showtimes will follow.

Rosetta Bakery Event

Friday Event 6 to 9pm
An evening of Italian pastries and cultural flavors.

20
SAT

Film Festival

Tara Theater | Early Afternoon (2 showings)
In collaboration with Cincia and Cinemaltaly.
Details about the movie's titles and showtimes will follow.

Showroom Event

7:00 PM
Anderson Gallery
An art-filled evening celebrating Italian creativity.

21
SUN

Closing Event & Fashion Show

5:30 - 7:30 PM
(Invite-Only)

22
MON

Industry Talks

9:30 AM - 1:00 PM
Callanwolde Arts Center - Organized by Global Atlanta
Innovation & green manufacturing: factory automation, algorethics, AI in production, and sustainable circular processes.)



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itexpoatl@gmail.com

JAS

mier destinations for business, investment, and tourism. Whether it's Italian companies considering expanding operations here, or international travelers looking for cultural experiences, the message is clear: Georgia is open for global business and rich in opportunities.

As one city official noted: "When you welcome Italy, you're welcoming one of the world's most iconic and aspirational brands. But you're also sending a message to the world that Atlanta is where global culture and global commerce intersect."

Why Corporate Support Matters – Enter JAS Forwarding

One of the clearest examples of how Italian industry is backing this effort comes from JAS Forwarding, a global logistics company with roots in Milan and headquarters in Atlanta. JAS isn't just a sponsor - they're a key reason this Expo can even happen.

Think about it: how do you get wine from Sicily, leather goods from Florence, and industrial technology from Veneto all in one place, in perfect shape, and ready to shine? That's where JAS comes in. Their logistics know-how ensures everything runs smoothly

behind the scenes, from customs clearance to last-mile delivery.

But JAS's role isn't just operational - it's symbolic. They represent the kind of Italian company that thrives globally because of quality, reliability, and innovation. By supporting the Expo, they're helping Italy say that story to a wider audience - loud and clear.

What's in It for Consumers?

For the everyday visitor, the Made in Italy Expo will be a feast for the senses. They'll get to:

- Taste unique wines, spirits and foods
- Watch and learn through live demos and engagement
- Browse curated fashion and design items
- Attend movie screenings straight from Italian recent releases
- Meet the makers behind the brands

It's not just about shopping or tasting - it's about understanding the value and meaning behind the products. That's part of IARL's mission: connect the dots between Italy's heritage, quality, and innovation, and help people truly feel the "Made in Italy" difference.

And for Businesses?

On the B2B side, the Expo is a goldmine. Executives from Italy and the U.S. will gather for networking, industry panels, and potential partnerships. The goal? Spark new collaborations in everything from fashion and logistics to advanced manufacturing and sustainability. IACCSE-GA plays a crucial role here, leveraging its extensive



network to make introductions, schedule meetings, and create the kind of high-value interactions that often take months to arrange.

The reputation work that IARL is doing behind the scenes - using data, trends, and strategy to position Italian industries in the U.S. market - adds then a unique layer. This is not just a business fair; it's a full-spectrum campaign to elevate Italy's identity in the minds of decision-makers (and consumers).

A Blueprint for the Future

Georgia has become a key hub for Italian investment in the U.S., especially in sectors like logistics, manufacturing, fin-tech and health-tech. With that in mind, the Made in Italy Expo is designed to be more than a one-time event - it's a model. If it succeeds here, it can be replicated across the country, bringing more exposure and opportunity to Italian companies while deepening Italy's cultural presence in America.

That's why this teaser edition matters. It's a chance to build momentum, test new ideas, and prove that the "Made in Italy" label is not just about tradition - it's about the future.

And by partnering with Georgia's

top economic and tourism development agencies, the Expo becomes a double-sided tool: helping brand Italy in the U.S., and helping brand Georgia to the world.

A Collective Effort Worth Watching

As the event draws closer, more partners are coming on board - from airlines and luxury brands to media outlets and institutions. But the core remains unchanged: the collaboration between IARL, IACCSE-GA, local government agencies, and forward-thinking sponsors like JAS Forwarding is what makes this whole thing possible.

Together, they're creating a vehicle - not just for sales or spectacle - but for reputation-building. And in today's global market, reputation is everything.

So, whether you're a curious foodie, a fashion lover, or a CEO looking to expand into the U.S., the Made in Italy Expo will have something for you.

And if the teaser is this promising, just imagine what's coming in 2026.

More info: <https://madeinitalyexpo.org/>



Italian Citizenship Assistance

Italian Citizenship Law Review of Recent Changes

Italian Citizenship Assistance

With many changes occurring over the last few months to the Italian citizenship law, it can be difficult to understand the most up-to-date requirements and criteria. These updates have affected citizenship by descent, ci-

tizenship by residency, reacquisition, and recognition for minor children of Italian parents. This article will review all the latest changes and future outlook for related legal procedures.



Tajani Decree (decreto-legge 36/2025)

On March 28, 2025, the Italian Council of Ministers issued [Decree-Law No. 36/2025](#), which outlined new eligibility rules concerning the recognition of Italian citizenship by descent (*jure sanguinis*). Provisions detailed in the decree stated that to be recognized as an Italian citizen, you must have an Italian-born parent or grandparent, creating a generational limit to the acquisition of Italian citizenship by descent. Previously, Italy did not have a limit, and based on the 1912 Citizenship Law, descendants could obtain Italian citizenship through a great-grandparent or even a great-great-grandparent by proving an unbroken chain of Italian citizenship throughout the lineage.

This type of legislation was considered an emergency decree, meaning

it went into immediate effect and to be converted into law, the Italian Parliament had only 60 days to review its contents and make changes, if necessary.

Conversion into Law (Legge 74/2025)

After amendments were proposed and approved, the Chamber of Deputies voted on May 20, 2025 to convert the revised version of the decree into law. With the President of the Republic's signature and publication in the Official Gazette on May 23, 2025, [Law 74/2025](#) became official as of the following day.

According to the law, an individual born abroad before or after May 24, 2025 can be recognized as an Italian citizen if they have either:

- An exclusively Italian citizen parent or grandparent who held exclusively Italian citizenship at



the time of their death.

- A parent or adoptive parent who resided in Italy for two consecutive years after acquiring Italian citizenship and before their child's date of birth or adoption.

The law also states that citizenship applications submitted to an Italian consulate, Italian municipality, filed in court, OR if the interested party received notification of an appointment to submit an application by 11:59 PM Rome Time on March 27, 2025, their application will be processed according to the rules in effect prior to March 28, 2025.

Minor Children

The law outlined details pertaining to the recognition of Italian citizenship for minor children of Italian citizens, stating that the parents need to follow either of the following procedures:

- The Italian citizen parent makes a declaration within one year of the minor's birth (or the date of adoption).
- The Italian citizen parent makes a declaration, after which the minor legally resides in Italy for at least two consecutive years.
- The Italian citizen parent makes a declaration for their minor child by 11:59 PM Rome Time on May 31, 2026.

Reacquisition

The process to reacquire Italian citizenship

for those who were born in Italy but lost their Italian citizenship when they acquired a foreign citizenship is amended to the following provision:

- Persons born in Italy who lost their citizenship under the provisions of Law No. 555 of 1912 may reacquire it by submitting a declaration between July 1, 2025, and December 31, 2027, without the need to reside in Italy to complete the process.

Citizenship by Residency

The requirements related to naturalization in Italy after a period of residence were also amended (Article 9 of Law No. 91 of 1992), in particular for those with Italian ancestry. Now, you can apply for citizenship after 2 years of residence in Italy if you have an Italian-born parent or grandparent (regardless of whether they acquired foreign citizenship). Previously, the requirement was to reside for 3 years. To apply for citizenship by residency, there is also a language requirement, certifying the knowledge of Italian at the B1 level.



Circolare No. 26185

On May 28, 2025, the Italian Ministry of the Interior issued a memo, or circolare, providing operational instructions on how the new law is to be interpreted and applied. [Circolare No. 26185](#) reviewed all of the points outlined in the law; specifically regarding the criteria for the claiming citizenship by descent through an Italian ancestor. The circolare clarifies that you can be recognized as an Italian citizen if you have a parent or grandparent who held exclusively Italian citizenship, and this requirement must exist “at the date of the event giving rise to acquisition”, meaning the applicant’s date of birth. If the ancestor passed away before the applicant’s birth, then it’s necessary for them to have been Italian at the time of their death. For example, if your Italian-born grandparent acquired another citizenship after your birth, you would still qualify under the conditions of the circo-

lare.

This circolare also outlines more specifically the process by which minor children of Italians will acquire Italian citizenship. Children born abroad to an Italian parent will no longer be recognized as an Italian citizen “at the time of their birth”, but it will be necessary for the parent to file a declaration with their Italian consulate which will recognize the child as a citizen “by benefit of law”.

Circolare No. 59/2025

[A second circolare](#) was issued on June 17, 2025, also in reference to the new law, which mostly focused on provisions for minor children of Italian citizens and the reacquisition of Italian citizenship. This circolare reaffirms what was written in the law and the first circolare regarding recognition of Italian citizenship for minor children, specifically that the child will acquire



Italian citizenship “by benefit of law” after the parents make a declaration. The three ways in which this can occur remain as follows:

- Both parents make a declaration within one year of the minor’s birth or from the date of adoption
- Both parents make a declaration, after which the minor legally and continuously resides for 2 years in Italy
- Children of Italian-born citizens who were minors as of May 24, 2025 can obtain citizenship if a declaration is made by both parents by 11:59 PM on May 31, 2026. If the minor reaches the age of majority during this period, they can then submit the declaration themselves by this deadline.

With this new declaration process, the law states that Italian citizenship “by benefit of law” means that minor children will acquire Italian citizenship from the day after the conditions provided by law have been met (i.e., the declaration within one year of the birth or the two-year residence in Italy). Previously, minors would acquire Italian citizenship retroactively from the date of their birth, *jure sanguinis*.

Legal Considerations and 1948 Cases

With this sudden and radical change to Italian citizenship law, many questions surround what the future holds

for “[1948 cases](#)” and for individuals who now find themselves ineligible under the new legislation. Those with 1948 cases, who are applying through a female Italian ancestor who had her child before January 1, 1948 (the date the Italian constitution granted women the right to transmit Italian citizenship to their children), will still need to present their cases in Italian court. Many legal experts argue that the Tajani decree did not affect 1948 cases at all. 1948 cases were made possible by a 2009 ruling from the Italian Supreme Court, which rendered a decision allowing the principles in the Constitution, particularly gender equality and the ability for women to transmit citizenship to their children, to be applied retroactively to events that occurred prior to 1948. Therefore, a reasonable argument to be made in court is that the Tajani decree cannot affect cases that couldn’t exist under regular citizenship law (cases that are processed administratively), but exist as a result of Italian jurisprudence. Another argument that can be made is regarding the fact that individuals who were born prior to March 28 should not be subject to the new rules (a law cannot operate retroactively).

In addition to 1948 cases, there are countless individuals who were previously eligible for Italian citizenship and were already collecting documents or attempting to book an appointment with their consulate, but



who now find themselves ineligible under the new guidelines. Strong legal arguments can be made in support of these people, who were unable to submit their citizenship application through no fault of their own (e.g. because of the lack of appointments at the Italian consulates or due long queues to be able to submit an application).

It's important to point out that this argument has already been successfully demonstrated in cases brought before the Italian courts because of extended wait times to secure an appointment at the Italian consulate. Cases that are normally eligible to be processed at the Italian consulate can instead be petitioned to the Italian courts because of extended wait times to secure an appointment that exceed 730 days, arguing that if you aren't able to get service from the public administration in a timely manner, you can pursue this right in court. Judges always ruled very favorably for such cases.

Finally, it can be argued that the new law is unconstitutional as it infringes on these and many other principles outlined in the Italian Constitution. In particular, the retroactive nature of the decree has been vocally contested by many legal professionals and has also been

brought before the Italian Constitutional Court for discussion. On June 25, 2025, a judge at the Court of Torino requested the Constitutional Court review the constitutional legitimacy of the Tajani decree, particularly the retroactivity of the decree. The fact that this issue has reached the Constitutional Court so soon after the law's conversion is a promising sign for those hoping the court may intervene and prompt changes to the law. Should more judges call into question the constitutionality of the decree, it would increase those odds even more.

Should you have any questions, don't hesitate [to contact us](#) directly, visit our website at italiancitizenshipassistance.com, and be sure to subscribe to our [Podcast](#).



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Villa
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Italian curiosities

Flying between the mountains with the Angel's Flight of Basilicata

We the Italians Editorial Staff

How would you imagine traveling between two ancient villages perched high in the mountains? Most people think of winding roads or steep hiking trails. But in one remarkable corner of southern Italy, people do it a very different way - by flying. That's right: no bri-

dges, no tunnels - just a single steel cable stretched across a wide mountain valley. Safely harnessed, you leap into the air and soar hundreds of meters above the ground in an experience that's both exhilarating and unforgettable.



Welcome to Il Volo dell'Angelo, or the Angel's Flight - an extraordinary zipline adventure connecting two of the most beautiful villages in the Basilicata region: Pietrapertosa and Castelmezzano. These medieval towns are nestled in the Lucanian Dolomites, a rugged mountain range formed over 15 million years ago from ancient seabed rock. Today, they're part of the Gallipoli Cognato – Lucanian Dolomites Regional Park and listed among “The Most Beautiful Villages of Italy.”

Suspended nearly 400 meters (over 1,300 feet) above the ground, you'll reach speeds of up to 120 ki-

lometers per hour (about 75 mph) as you fly between peaks. It's a heart-pounding thrill that combines fear, wonder, and pure adrenaline - all while taking in one of the most breathtaking landscapes in Italy.

Once you land, the adventure doesn't end. Both Pietrapertosa and Castelmezzano are worth exploring in their own right. These tiny villages are carved into the mountains themselves, with winding stone alleys, terracotta rooftops, and views that stretch for miles. You can hike scenic trails, sample delicious local foods, or simply soak in the beauty of this hidden



gem in southern Italy. The views from here aren't just stunning - they're the kind you'd expect only angels and birds to enjoy.

Whether you go solo or share the experience with a friend, the Angel's Flight offers two launch points - either from Pietraper-
tosa, the highest town in Basili-
cata at 1,088 meters (3,570 feet),
or from Castelmezzano, reached
through a dramatic canyon and
a tunnel carved directly into the
rock. Each route offers a different

perspective, but both deliver the same unforgettable sensation of flying.

The flight path is about 1,450 me-
ters long (nearly a mile), and the
ride lasts between one and one
and a half minutes, depending on
wind conditions, the participant's
weight, and whether the flight is
done solo or in tandem. It's not
just about speed - it's about the
experience of soaring through the
air in the middle of one of Italy's
most pristine natural landscapes.





And there's even more to discover. The surrounding cliffs are home to unique geological formations sculpted over centuries by wind and rain. Locals have given them names like "the owl's beak," "the lion's mouth," "the anvil," and "the golden eagle" - rock shapes that resemble natural sculptures, as if carved by an invisible hand. One highlight is the Norman Staircase, 54 narrow steps carved directly into a towering spire of rock, leading to a panoramic viewpoint over the Basento Valley.

The Angel's Flight is more than just a zipline - it's a symbol of how tradition and adventure can coexist in perfect harmony. It transforms the journey between two ancient villages into a once-in-a-lifetime experience. So

if you're looking for something beyond the usual tourist trail - something that lets you see Italy from a whole new angle - come to Basilicata and take the leap.

Three, two, one... and you're flying.





Italian innovation

ORACLE is Italy's mission to extract oxygen from moon dust

We the Italians Editorial Staff

Italy is taking impressive strides toward extracting oxygen from lunar soil, thanks to a pioneering initiative by the Italian Space Agency (ASI) and the Italian company OHB Italia. On June 28, 2025, they finalized a contract to create “ORACLE” (Oxygen Retrieval Asset for Carbother-

mal Lunar Extraction): a compact device intended to harvest breathable oxygen directly from lunar regolith—the fine dust and rocky fragments coating the Moon's surface.

Regolith, a blend of dust, crushed rock, and debris, commonly



overlays terrestrial planets, their moons, and asteroids. The Moon's version is especially abundant and exposed, due to a lack of atmosphere and constant bombardment by meteoroids. What was once considered useless has now become a strategic resource: ASI, after two years of research, awarded an industrial contract to OHB Italia to build a machine capable of extracting oxygen from this material—vital for future manned lunar missions and potentially other planetary bodies.

Over the next 40 months, ORACLE will be developed as a small lab-in-a-box—just 50 cm on each

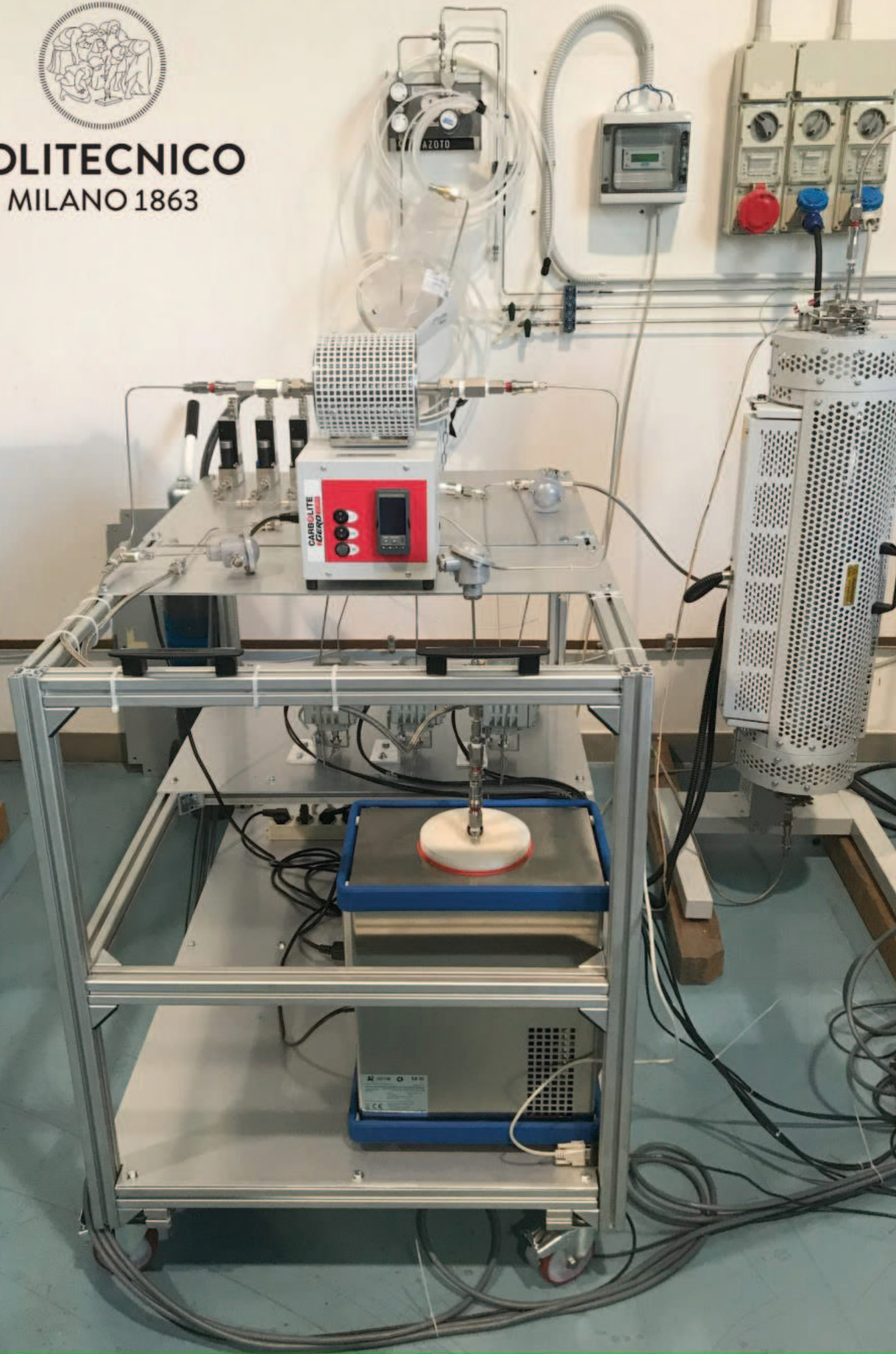
side—using a carbothermal process. This method chemically separates oxygen from metallic oxides in the regolith (such as silicon, iron, and aluminum oxides) via a reaction using carbon. The high-temperature stage (about 1100 °C) converts these oxides into carbon monoxide or dioxide. Afterwards, at roughly 250 °C and under hydrogen, water vapor forms and can be condensed into liquid. In a full-system scenario, electrolysis would split that water into hydrogen and breathable oxygen.

ASI partnered in 2022 with another Italian excellence, the Politecnico di Milano, to research





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MILANO 1863





ch and test this concept. Testing with lunar regolith simulants demonstrated the technique's feasibility, and now OHB Italia assumes responsibility for transforming lab results into a flight-ready device, collaborating with ENEA (the Italian National agency for new technologies, energy and sustainable development).

Once ground tests conclude, ORACLE will be launched aboard a selected future lunar mission (still in planning). This final phase will verify whether it can reliably produce oxygen and water from lunar minerals—crucial for “in situ resource utilization”.

If successful, ORACLE could pave the way for large-scale systems capable of generating and storing oxygen for long-term human presence on the Moon.

The contract marks a major advancement toward living sustainably in space, solidifying Italy's leadership in frontier technologies. ORACLE is a pioneeristic, strategic, technological and industrial initiative positioning Italy at the forefront of sustainable space exploration. This new Italian-led project represents a vital step toward self-sufficient lunar outposts—and it could ultimately support missions to Mars and beyond.



Italian design

The Grapur project, a winning Italian example of teamwork

Alberto Improda

Italy's business landscape is famously dominated by small and medium-sized enterprises (SMEs), with very few large corporate groups. In such a fragmented environment, collaboration between companies is not just beneficial—it's essential. By building networks, sharing experi-



reddot winner 2025
best of the best
sustainable design

se, and increasing their collective scale, Italian businesses can better compete in both domestic and international markets, including against much larger global players.

However, finding true examples of effective collaboration among Italian companies is not easy. A deep-rooted cultural individualism—while partly responsible for Italy’s artistic and creative excellence—has also often stood in the way of long-term cooperation. That’s what makes the Grapur Project such a valuable and inspiring case: it shows how collaboration in design and sustainability can lead to remarkable results.

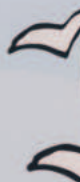
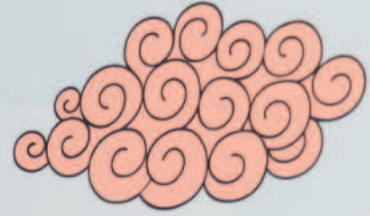
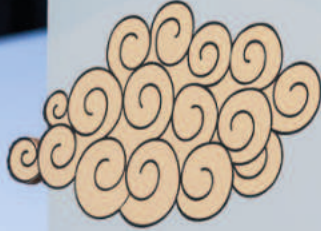
At the 2025 edition of the Red Dot Awards, one of the world’s most prestigious design competitions, held on July 8 in Essen, Germany, the Grapur Project took home two top honors. It won the Red Dot “Best of the Best” award in Sustainable Design – Packaging and the Red Dot Product Design award in the Packaging – Beverage category.

The winning product was the ultra-lightweight Bordolese AIR bottle, created for Grapur wine—a vegan, organic, low-alcohol (9%), non-dealcoholized wine with just 54 calories per 100 ml. Weighing only 300 grams, the bottle dramatically reduces its environmental



GRAPUR

PURE LIKE NATURE



impact throughout its lifecycle, proving that glass can be reimagined in a sustainable way without compromising quality, safety, or style.

The bottle was developed by the design and marketing teams at Mack & Schühle Italia, a company specializing in the production and distribution of Italian wines worldwide. But the true strength of the project lies in the synergy between several companies working together.

The bottle was manufactured by Verallia, one of the world's leading glass packaging producers, with over 16 billion bottles produced annually and a firm commitment to cutting CO₂ emissions by 46% by 2030. With around 11,000 employees and 35 glass production facilities across 12 countries, Verallia is Europe's top producer and the world's third-largest supplier of glass packaging for food and beverages. Its CSR efforts earned it the Ecovadis Platinum Medal, placing it in the top 1% of companies assessed by the platform.

The Grapur Project also incorporates "Nomacorc Ocean" closures from Vinventions, made from recycled ocean-bound pla-

stics (OBP). Vinventions is a major player in closure solutions for wine, spirits, and olive oil, with more than 650 employees and production sites in Belgium, France, Italy, Mexico, Argentina, South Africa, and China.

The label, made from recycled plastic recovered from coastal areas, comes from UPM Raflatac's "Ocean Action" line. UPM Raflatac provides high-quality self-adhesive paper and film labels and operates 14 production sites with about 3,200 employees. In 2024, the company posted revenues of approximately €1.6 billion.

For the finishing touches, Luxo-





ro added elegant and refined elements to the packaging using sustainable materials. Luxoro is the exclusive Italian partner of the global KURZ Group, a leader in hot, cold, and digital stamping technologies. The company is strongly committed to environmental responsibility, offering recyclable, compostable finishes and innovative solutions such as polyester carrier recovery programs.

The outer packaging, produced by Scatolificio Ondulkart, is made from recycled cardboard and

printed with water-based inks. Based in Cessalto, the family-run company was founded in 1969 and today blends advanced technology with a strong focus on sustainability.

Fedele Angelillo, CEO of Mack & Schühle Italia, stated: “Receiving these prestigious awards is a source of pride and satisfaction. It proves that when excellence is shared among partners, the impact can be truly significant—both within and beyond the wine industry.”

The Grapur Project is a clear reminder of what can be achieved when companies work together. In the world of design—an increasingly multidisciplinary and team-oriented field—this kind of collaboration is natural. But it should become more common across the broader Italian business world. In a time of global economic instability and disruption, we would do well to remember the famous words of Al Pacino’s character in *Any Given Sunday*: “Either we heal now, as a team, or we will die as individuals.”

Italian proverbs

È inutile piangere sul latte versato

We the Italians Editorial Staff

The saying “È inutile piangere sul latte versato” (There’s no use crying over spilled milk) means it’s pointless to get upset about a mistake or loss that can’t be undone. It’s a reminder to accept what’s happened and move forward, using the experience as a lesson to avoid making the same mistake again.

At its core, the proverb speaks to the idea that the past is unchangeable, and dwelling on things we can’t fix only wastes time and energy. It’s far more productive to focus on the present and the future, learning from the past rather than being held back by it.



We the Italians is a media company to promote Italy in the US and represent the Italian Americans in Italy. We have a website, a video and audio podcast, a newsletter, daily news, an Italian American websites archive and accounts in the main social media. This is our magazine.

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