

Ambassador



National Italian American Foundation

Vol. 27, No.3 - Spring 2016 - www.niaf.org

TAKING YOUR KIDS TO ITALY

Saving San Filippino

A Sicilian Hero in Early America

Taking Better Photos in Italy

Origins of Mary Tedesco

Piemonte: The NIAF 2016 Region of Honor





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CONTENTS

40



26

Features

26 Taking Better Photos in Italy
A Professional Photographer's
Tips for Capturing the Bel in
Bel Paese!

By Frank Van Ripper

32 Saving San Filippino
How a Tennessee Couple
is Restoring a Forgotten
Tuscan Church

By Danielle DeSimone

36 All About Origins
Mary Tedesco's Journey
into Italian Ancestry

By Silvia Donati

40 Italia with Bambini
Caution: Children on Board?

By Guiomar Barbi Ochoa

**44 The Curious Case of
Salvatore Catalano**
A Sicilian Hero in Early America

By John M. Viola

50 50 Deep Roots in Sonoma County
The Trione Vineyards
and Winery

By Dick Rosano



44

*On the Cover:
Traveling to Italy
with your young
children? In the cover
story, writer Guiomar
Barbi Ochoa tells
how, when she did,
the warmth and
acceptance of children
by the Italian people
made all the difference
in the world.*

*Cover photograph by
Manny Ochoa.*

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Sections

- Lettere 4
- Tribute 8
- Foundation Focus 10
- NIAF On Location 15
- Bottega NIAF 16
- Paesani 18
- Ciao Italia 22
- Between The Pages 54
- Cinema 60
- On Sports 65
- Pensieri 67
- NIAF Insider 68
- Crossword 72



50



From The NIAF Chairman

What better season is there than springtime? That freshness and simple joy of feeling renewed, when everything around you suddenly seems revitalized. It makes a long winter a short memory!

At the National Italian American Foundation, we're newly recharged after turning the corner on our 40th Anniversary celebration last year. It proved to be a resounding success. It left us feeling like the best is yet to come!

And it is, starting with our 2016 New York Gala on Thursday, April 28. We'll be returning to Cipriani 42nd Street in New York City where we'll again rekindle old friendships, make new ones, and honor distinguished Italian Americans for their important contributions to the Italian American community.

This year's special honorees include Mike Piazza, who will be inducted in July into Major League Baseball's Hall of Fame; Michael J. Inserra, Americas Vice Chairman at Ernst & Young; Luigi P. "Lou" Carnesecca, former St. John's University Basketball Head Coach and Naismith Memorial Basketball Hall of Fame member; Frank Bisignano, Chairman and CEO of FirstData; Arthur J. Mirante II, Avison Young Principal and Tri-State President; and, posthumously, our dear friend and NIAF Executive Vice President Judge Marie L. Garibaldi, who passed away in January.

Please take a moment to visit the NIAF website at www.niaf.org for your Gala reservations and sponsorships. This wonderful event sells out annually.

Speaking of wonderful gatherings, NIAF Board members, Italian American Leadership Council (IALC) members, and

the dedicated NIAF staff met in January at Disney World, in Orlando, for the annual NIAF Leadership Retreat. Together, we tackled some hard work and serious Foundation planning—and we enjoyed some great comradery and lots of fun.

By the way, the ranks of the IALC, initiated just last year, are growing. If you want to make a difference in the Italian American community, if you want to invest as a shareholder in preserving and protecting your heritage for future generations, you should consider joining. Then, next January, you, too, can have a voice at the NIAF Leadership Retreat.

Finally, as you page through all of the remarkable features and columns in this Spring issue of Ambassador magazine, please make sure to read John Viola's tribute to the late Justice Antonin Scalia, a proud Italian American who will be missed. And take a look at the Pensieri column, which asks you to stand up for something important by contacting your congressmen in support of two bills now in the U.S. House of Representatives. NIAF has endorsed them and now we need your help.

Meanwhile, as always, many thanks for your support.

Joseph V. Del Raso,
NIAF Chairman

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The NIAF-IALC Leadership Forum – New York



IALC members are invited to join NIAF's Board of Directors and representatives from NIAF's 2016 Region of Honor, Piemonte, for the annual NIAF-IALC Leadership Forum, on Thursday, April 28, the day of the 2016 New York Gala, from noon to 4 p.m., at the New York Times Building in New York City.

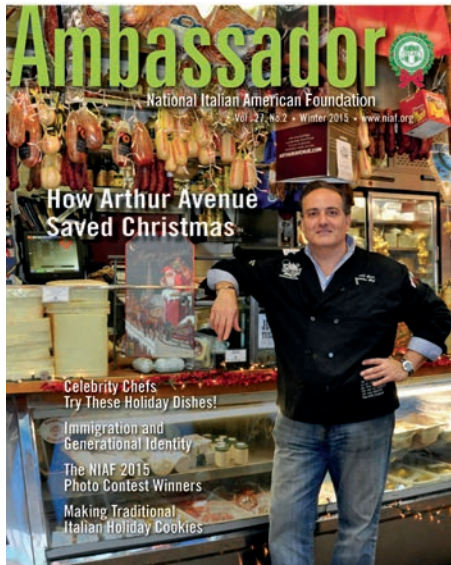
The summit provides an opportunity for IALC members to put their leadership commitment into action, discussing important issues pertaining to the Foundation, the Italian American community, and relations between the United States and Italy. To join the IALC or to reserve your place at the NIAF-IALC Leadership Forum, please contact Alex Benedetto at 202-939-3117 or abenedetto@niaf.org.

Reader Feedback

Arthur Avenue Revisited

I have just joined NIAF's Italian American Leadership Council in 2016 and received the Winter 2015 Ambassador magazine in my welcome package. What a joy to read John Viola's article "Christmas on Arthur Avenue." I grew up and currently reside right outside of Providence, R.I., and we have our own Arthur Avenue here: Atwells Avenue. In the very same way John described, I too, have fond memories of shopping for the Christmas holiday with my grandparents ("Nonni") and of their food preparations. I was moved to know that the president of an organization I have just committed to has the sensitivity and ability to express his delight and devotion to continue traditions shown to him by his own grandparents. Bravo John!

— Valentina Veza
Lincoln, R.I.



Shop Bottega NIAF

I am a loyal fan of Ambassador magazine, and find it to be head and shoulders above the other journals I receive with various memberships. I read it cover-to-cover.... One of my favorite features is the Bottega NIAF, where Italian-designed or Italian-manufactured products are introduced. This is my go-to list of quality, carefully curated products for gift-giving. Recent products which received accolades from happy recipients include Proraso Shaving Cream and After Shave and Ortigia Eau de Toilette which has a divine fragrance. Thank you for sharing exclusive products across all price points with the NIAF community. And *molte grazie* for keeping us informed about all things Italian!

— Yolande Allen
Middletown, N.J

Worth A Thousand Words

Mille grazie for selecting my photo as part of the 2015 NIAF Photo Contest! It is a great honor to be recognized by NIAF and I look forward to next year's competition. Forza NIAF!

— Alberto DeCicco
Founder and Owner,
www.ForzaPizza.com
@ForzaPizza
Niles, Ill.

Issue With Winter Issue

I always look forward to and enjoy reading every issue of the Ambassador magazine. It was very disappointing, however, to receive my current Winter 2015 holiday edition four days after Christmas. There were many great recipes and gift ideas that would have been wonderful to try before Christmas arrived. Hopefully, in the future, the timing of sending out the holiday edition will be corrected. Thanks for a great magazine and Felice Anno Nuovo.

— Joe DeCredico Sr.
Pleasant Hill, Calif.

EDITOR'S NOTE:

Our apologies, Joe. The vast majority of our readers received their Winter issues a week or more before Christmas. But glitches in postal service do occur—especially during the busy holiday season. We'll do our best to mail our 2016 winter issue a few days early.

Tell Us What You Think!

Letters to the Editor may be e-mailed to ambassador@niaf.org or mailed to Letters to the Editor, Ambassador Magazine, 1860 19th Street NW, Washington, DC 20009. Include your full name and address. Letters may be published and edited for length and clarity.

To Advertise in Ambassador e-mail ambassador@niaf.org or call 202-939-3108.

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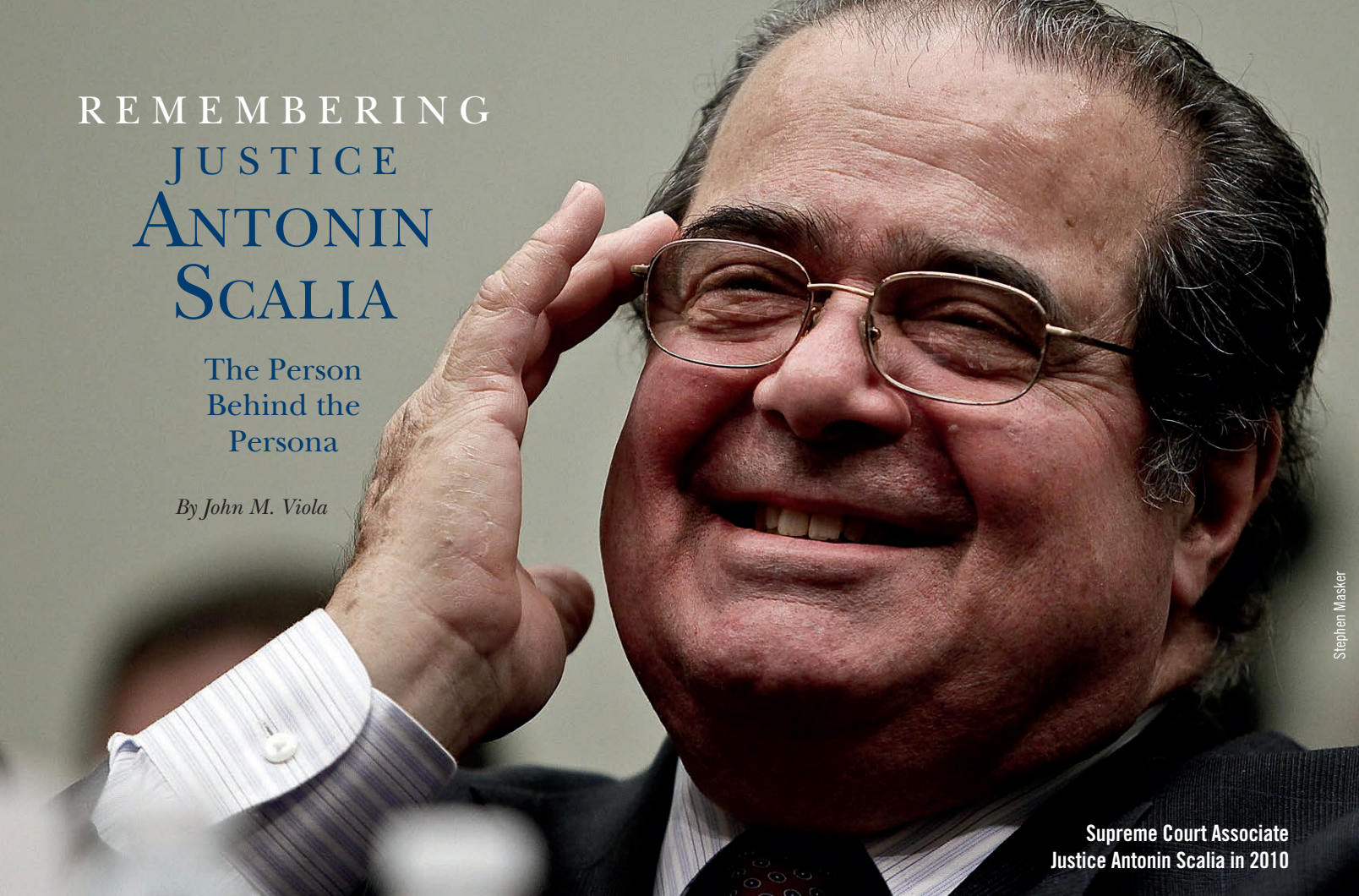
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REMEMBERING JUSTICE ANTONIN SCALIA

The Person
Behind the
Persona

By John M. Viola



Stephen Masker

Supreme Court Associate
Justice Antonin Scalia in 2010

In all of my time at NIAF and all of my years as a passionate participant in the Italian American community, I had the honor of meeting **Justice Antonin Scalia** in person only once. It was the 100th Anniversary Gala celebrating the founding of Holy Rosary Church, the nation's Italian Parish, and the essential pillar in the small but vibrant Italian American community that grew around Washington, D.C., 100 years ago.



Collection of the Supreme Court of the United States

Official Supreme Court
of the United States
portrait of Justice
Antonin Scalia



Clockwise from left: President Ronald Reagan and Judge Antonin Scalia confer in the Oval Office, July 7, 1986, two months before Scalia took office on the Supreme Court; NIAF Chairman Joseph V. Del Raso and Justice Antonin Scalia at the Embassy of Italy in 2012; Justice Antonin Scalia, whom NIAF honored at its 1986 Anniversary Gala, addressing the 1990 NIAF Gala; Antonin Scalia introduces NIAF Honoree and fellow Supreme Court Justice Samuel Alito at the 2006 NIAF Anniversary Gala (to his left, NIAF Chairman A. Kenneth Ciongoli; at his right, Jack Valenti).

I had been invited to join the table of NIAF Board member and close friend, the Hon. Anita Bevacqua McBride. And, as I often did in those days, I was planning on driving from my home in New York straight to Washington to make it to the Sunday evening event.

As was often my luck in the long winter of 2014-2015, I drove directly into a massive blizzard. Crawling down I-95, my knuckles white with the tension of holding the driver's wheel, the cummerbund of my tuxedo riding ever higher up my chest, I questioned the sanity of any human being who would leave his house to participate in a gala dinner on a night like this. But, back and forth phone calls with Anita convinced me that the right thing to do was to make my way, in what would be an eight-hour trek, to the event and show my support for the parish.

I arrived to find a half empty room and multiple tables whose occupants had decided not to brave the winter storm. And there, at the table next to us, sat a solitary figure, dressed in his tux and waiting for the night to begin.

Justice Antonin Scalia was the only member of his table to make the effort to show up and Anita, who shared a long and personal relationship with Justice Scalia, invited him to join our table for the evening. My interaction with him was brief so I can't give any great personal account of this iconic Italian American. But, as I reflect on the life of one of the most important figures of our community to date, I think of this small snapshot that I shared with him as a telling metaphor for who this man was to so many people.

When Justice Scalia was nominated by President Ronald Reagan to join the Supreme Court of the United States in 1986, he did so with so much overwhelming enthusiasm and support from the Italian American community that he said it even surprised himself. As he reflected on it years later, he pondered that perhaps given where our community was at that point and the disgusting stereotypes that had been placed upon us, perhaps an Italian American joining the highest court in the nation was even more important to these hard-working people than an Italian American occu-

pying the Oval Office. I think I have to agree with him.

Surely, Justice Antonin Scalia was a man who engendered varying opinions; a superhero to some and a supervillain to others. No matter what anyone believes, he was a pioneer for our community. And, like all good public servants, he was a person who wore his convictions and their root causes on his sleeve in everything he did—a devout family man, Catholic, patriot, and Italian American.

His passing leaves a gaping hole in our great Italian American family. Contrary to many misconceptions, Justice Scalia was a man who in his personal life constantly brought people together. He was a man who was not afraid to stand up for his beliefs when he was the only one who held them.

As I reflect on this great figure in our community and the nation's history, I will often think of him as that solitary silhouette at the Holy Rosary Gala, alone but confident in his reasons for being there, approachable but awe-inspiring in his presence, the guy who came out for the gala in the snowstorm because it was the right thing to do. ▲

Exploring Piemonte

The 2016 NIAF Region of Honor

*By Gabriella Mileti
NIAF Director of Programs*



The Mole Antonelliana dominates the Torino skyline.

Nestled in Italy's northwest corner, sharing borders with France and Switzerland, lies NIAF's 2016 Region of Honor, Piemonte. True to the definition of its name, "piedi del monte," meaning "foot of the mountains," Piemonte is surrounded on three sides by the Alps. So, no one was surprised when this mountainous northern region was awarded the 2006 Winter Olympics, hosted to near universal praise by the region's capital city of Torino.

Home to some of the most iconic attractions in Italy, Torino's skyline is dominated by the unmistakable spire of the Mole Antonelliana, initially built as a synagogue and now the setting of the National Cinema Museum. The city is also home to the Cathedral of Saint John the Baptist, which houses one of the most famous Christian relics of the world—the Shroud of Turin.

Piemonte is also a hot spot of international business and industry, and home to such world renowned brands as Ferrero, Fiat and Martini. But don't be fooled, Piemonte's allure isn't just here and now. The region has played an important role in the history of Italy. Immediately following the Unification of Italy in 1861, the House of Savoia declared Torino as Italy's first capital, which it remained until 1865.

As you walk through the arcaded sidewalks and cobblestone streets of Torino, you feel the aura of a national capital, perhaps because it also has a striking resemblance

to France's capital, Paris, with grand boulevards, squares and decorative lampposts—lots of them. But don't think Torino's architecture is all French. In fact, although the region was briefly under Napoleonic rule, when it came to building the royal palaces and royal residences in true Baroque style, Vittorio Amedeo II of Savoia called on his favorite architect, the Sicilian architect Filippo Juvarra, simply known as Juvarra.

Take a drive a few miles outside the city and you'll come across the grandiose hunting residence of the Royal Savoia Family, also known as La Venaria Reale. With a striking resemblance to the Palace of Versailles and the Reggia di Caserta, the not-so modest Baroque residence is complete with extravagant ballrooms, ornate stucco work, and extensive gardens. It was declared a UNESCO World Heritage Site in 1997, and Juvarra has his fingerprints all over the blueprints.

Aside from the beautiful architecture the city of Torino offers, the region of Piemonte plays an important role in the world of wine. When it comes to oenology, if Tuscany is queen, Piemonte is king. This is wine country at its best, the home to vineyards that produce three of the world's most admired red wines, Barolo, Barbaresco and Barbera, as well as Dolcetto, Moscato and Nebbiolo. The list goes on and on. With more than 58 DOC and DOCG zones, Piemonte has the highest percentage of classified wines in all of Italy. ➤



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No glass of wine is complete without an exquisite meal, and the Piemontese know how to prepare one. Piemonte is one of Italy’s gastronomical capitals. Agriculture thrives in this region—home to the earthy delicacy, the white truffles of Alba, plus dozens of local cheeses, and rice. In fact, Italy is the largest producer of rice in Europe and it’s all thanks to the abundant water supply from the Po River in the area known as the Langhe where rice paddies are à go-go.

Food is so key to the local culture of Piemonte that the upward trending Slow Food Movement was born in 1989 in the city of Bra. Slow Food is a global, grassroots organization founded to prevent the disappearance of local food cultures and traditions and counteract the rise of fast life and fast food.

Makes sense, then, that Piemonte is the birthplace of the mega food haven Eataly. With 28 stores in six different countries, Eataly is the destination of choice for a taste of Italy no matter where you are in the world.

Speaking of taste, one cannot consider Piemonte without mentioning its sweet history. During Napoleonic rule (1796-1814), the Mediterranean was under a blockade by the British and cocoa wasn’t being imported. A chocolatier thought to extend the little chocolate he had in his shop by mixing it with hazelnuts, which grow abundantly in the region. And, so, *gianduja* chocolate was created. By 1852, the chocolate Piemontese company Caffarel invented the *gianduiotto*, chocolate shaped like an upturned boat. A century later, a little bakery in Alba introduced “pastagianduja,” which is now known the world over by the name of the most popular brand—Nutella.

If eating and drinking your way through the region isn’t your thing, perhaps a day at the spa is. The small, quaint villages of Acqui Terme and Vinadio are famous spa resort towns where spring water flows naturally throughout the city. In the main town square in Acqui Terme, you can find a bubbly, hot natural-spring fountain that locals have dubbed “the fountain of youth.” Indeed, many townspeople swear by its natural healing forces and make it a point to drink from it every day, or wash their faces with the water.

As you get to know Piemonte, you’ll discover a treasure trove of picturesque villages and agricultural landscapes. From the rugged peaks and the gentle hillsides, to the abundant countryside, the varied cuisine and rich history, there’s something for everyone in this northern Italian region. ▲

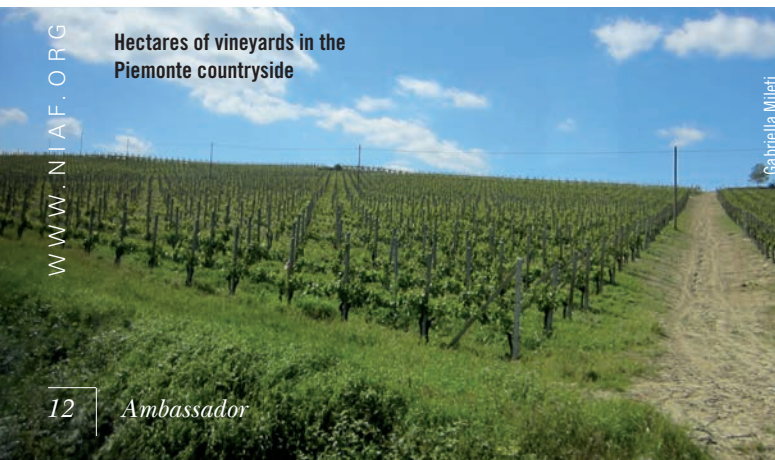
The gardens of La Venaria Reale



Gabriella Milietti

Above: The “Galleria di Diana” in La Venaria Reale

Left: The quaint town of Acqui Terme



Hectares of vineyards in the Piemonte countryside

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Finding Italy in Providence

NIAF ON LOCATION searches for Italy's influences in America's cities and towns! Whether it's restaurants, festivals, markets or museums, NIAF members lead you to special places that make them feel a little more Italian in their own hometowns. This issue, Italian American Leadership Council member and NIAF Regional Vice President of New England Valentina Vezza finds Italy in Providence, R.I.

What is the Italian part of your city?

Vezza: In the early 20th century, Federal Hill witnessed a heavy Italian American immigration, making it Providence's informal Little Italy. Its streets teemed with pushcart vendors and sounds of chickens. Today, many of the Italians have moved away. But Federal Hill is still the traditional center for the Italian American community, and Atwells Avenue is its cultural centerpiece, with famous Italian restaurants, markets and reminders of how "The Hill" was once.

What are your favorite Italian restaurants?

Vezza: Providence has an abundance of Italian restaurants and Atwells Avenue alone has more than 20. Camille's Restaurant is probably my favorite on the street. However, my most favorite is in downtown Providence. Casually elegant with exceptional food and service, and located at Gondola Landing on the famed Riverwalk, Café Nuovo provides a panoramic view of Providence's scenic waterside. General Manager Dimitri Kriticos is masterfully in charge of the dining room. In warm weather, you can dine alfresco as gondolas roll by on the river.

Are there any "back in time" authentic Italian neighborhood establishments?

Vezza: Family owned and operated since 1924, Angelo's Civita Farnese, on Atwells Avenue, is a third-generation restaurant that hasn't changed much of its menu in more than 90 years.

Scialo Bakery, on Atwells Avenue, has been family owned and operated

since 1916, its brick ovens dating back to the '20s. I have fond memories of going there with my nonni on Sunday mornings for crusty Italian bread.

For a dose of Italian culture, where do you go?

Vezza: I stroll down Atwells Avenue where, in the summer, with its fountain, outside tables, and evening entertainment, De Pasquale Square is reminiscent of an Italian piazza.

Where do you go for hard-to-find ingredients to cook an authentic Italian meal?

Vezza: Venda Ravioli, on Atwells Avenue, is an Italian food emporium with everything from gourmet pastas, olive oils and cheeses to ready-to-eat specialties, espresso, and much more.

Tony's Colonial Market, on Atwells Avenue, has been providing the finest imported and domestic Italian foods since 1952, and is known for its quality meats and cheeses, imported olive oils and vinegars, and other specialties.

What's the most Italian day of the year in your community?

Vezza: Not to be missed is the annual Columbus Day Feast and Festival on Atwells Avenue. People stroll and enjoy entertainment and wonderful Italian food from the restaurants, markets and vendors. The Sunday parade is a must.

The annual Federal Hill Stroll



Valentina Vezza and Dimitri Kriticos, general manager at Café Nuovo

takes place in June and is another perfect event to sample signature Italian cuisine. And St. Joseph's Day is a big feast for Italians in Providence!

Who has the best morning espresso?

Vezza: Other than the espresso I make for myself every morning, Pastiche, in Little Italy, makes a great espresso. There is a romantic fireplace going in the colder months, and be sure to try the delicious tortas.

Is there a special monument, museum, or cultural event?

Vezza: The gateway arch over Atwells Avenue near downtown is one of the most recognizable landmarks, with the La Pigna (The Pine Cone) sculpture hanging from its center — a traditional Italian symbol of welcome, abundance and quality.

On warmer evenings in summer and fall, Waterfire transforms downtown Providence with 100 bonfires that burn along its rivers as authentic Venetian gondolas with appropriately dressed gondoliers glide by. Venice in Providence! ▲

Olivier Le Queinec

By *Elissa Abatemarco Ruffino*
and *Jonathan Stern*

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fully equipped with a European convection oven and offered in a full line of dual fuel, gas or electric. Price: \$3,599. www.veronaappliances.com



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If the Shoe Fits

The Made-in-Italy brand began when Piero Giusti opened a factory in the small town of Montegranaro in Italy's Marche region in 1908. His son Attilio continued the family business, creating elegant and subtle footwear. The family tradition now continues with Attilio's three daughters, Sara, Vera and Marianna, bringing AGL Attilio Giusti Leombruni shoes and handbags to markets everywhere. The super glossy lace-up men's shoe is made of patent leather and comes in additional colors. Price: \$360. www.agl.com



Shimmering Goddess

Wear the glow as if you just returned from a Sicilian holiday with Dolce & Gabbana Ancient Coin Bronzing Powder in desert, a collector's edition. Dolce & Gabbana Make Up offers a collection of products embellished with symbolic motifs. Price: \$51. Available at Saks.com, Nordstrom.com and Macys.com



Tote Around Town

From Venice to Milan, Dubai to Monte Carlo, the Bagghy brand of handbags and accessories are handmade and produced at the company headquarters in Fosso, Italy. The prints of Italian cities, London, New York and Paris, as well as landscapes in Provence, and such iconic figures as Marilyn Monroe, are drawn by Italian artist and Bagghy designer Nicola Mattiazzo. The Kelly tote bag is \$399 to \$459, depending on size (small, medium and large). www.bagghy.com

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The Pelino family of Sulmona in Italy's Abruzzo region began coating almonds in sugar in 1783. Now, more than 230 years later, Confetti Mario Pelino is an industry leader and Italy's No. 1 producer of confetti—the best-known of which encasing the finest Sicilian almonds in pastel colored sweetness. Still family-owned, seven generations later its original factory is now a museum. The company ships its products worldwide from www.confettipelino.com. Price: \$40.23 for a box of assorted white confetti.





Calling all Fiat Fanatics

Now you can park a Fiat in your living room or man cave! Based on the iconic Italian city-car from the 1970s, MADintaly's Fiat 500 Panorama sofa is made with real car parts. It measures about 52 inches wide and the seating can be custom ordered in cotton, leather or suede. The high-octane sofa typically ships in eight weeks. Price: begins at \$7,000. www.madintalystore.com



Do you know of a wonderful new product or design made in Italy or of interest to Italian Americans? Contact Elissa@niaf.org

Pitching Tents

Cesare Ferrino experimented with the first industrial process for producing waxed products in 1870. Since then, Fiat used it for car hoods; the Italian army for military tents. Trekkers, explorers and mountaineers found the family-owned brand from Turin a top choice for backpacks, sleeping bags and tents. The lightweight, two-person tent, Pumori 2, has front and rear entrances, an external mosquito net, and risible snow flaps. Price: \$265. www.ferrino.it



Velvety Time

Bold colors and innovative material describe ToyWatch, the luxury Italian watchmaking company, founded in Milan nine years ago. The featured product line, Velvety, is finished in silicon rubber in 16 colors. ToyWatch is powered by quartz movement and sports a dial with patterns and surfaces to catch the eye. Its flagship stores can be found throughout Italy and in boutiques worldwide. Price: \$225. www.toywatchofficial.com

Unmistakeably Unique

Jewellery designer Anna Porcu gained a vast knowledge of antique artifacts growing up in Tuscany, and has since searched the world for museum-quality cameos in materials that include shell, ivory, amber, agate and lava. By re-crafting the cameos using additional sterling silver and sometimes gold, and placing them on leather, she transforms the cameos into contemporary pieces. Shown is the Goddess Nike Cameo bracelet, made in



Italy using a 19th-century cameo with the winged goddess, set in a gold frame, on an adjustable handmade leather strap in white or black. Price: \$2,500. www.anaporcu.com or www.artemest.com



Royal Blue Beauty

As young boys, Mattia and Marco Salvatore worked in their father's studio, inheriting his passion for glassblowing. The two brothers and their father have travelled together to teach glass working techniques and have presented their work at the Glass Art Society. Today, at Studio Salvatore, the Venetian brothers continue to collaborate to create exquisite pieces that you won't find anywhere else. This Royal Blue Murano Vase is handcrafted in an original fantasy design. Price: \$8,160. www.vetriglass.com or www.artemest.com



Designing Diva

Contemporary jewelry artist Katerina Musetti has been designing wearable art since 1997. Inspired by living and performing around the world as an opera singer, Musetti's creations are dynamic, colorful and flamboyant. Each piece is handcrafted from beginning to end by the designer in her Pennsylvania home studio. The featured necklace is inspired by the vintage Cartier "Tutti Frutti" line, and is a limited edition of 12 pieces with some color variation. Price: \$3,000. www.katerinamusetti.com





Learning Curve

Education was always stressed as the key that unlocks the American Dream to Jeanne Allen, but she never imagined it would become her future. “I wanted to be a lawyer or go into politics, but helping make education better was not something in my thought process,” says Allen, senior

fellow emeritus of the Center for Education Reform.



Since founding the Center in 1993, Allen has become one of the nation’s leading advocates for education reform, lending her expertise to presidential administrations, media outlets and other organizations. As senior advisor for Education Policy and Communications at HotChalk Inc., for

instance, she is developing programs to support teacher advancement.

Allen credits her diligence and work ethic to her family, which has roots in Campania and Sicily. “Nothing was given for free, you had to earn it,” she says.

Growing up in New Jersey, Allen remembers spending Sundays at her paternal grandparents’ house in Queens for “the big meal.” Her widowed maternal grandmother, a business owner and clothing maker, lived close by Allen’s immediate family.

“Coming to this country gave people access to something they never had before—the freedom to make choices about where you live and where to work,” says Allen, who recently joined NIAF’s Italian American Leadership Council. “That is embedded in what I do.”

— Alex Benedetto

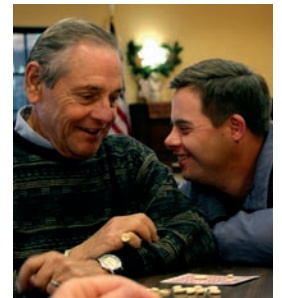
Ambassador’s Paesani department chronicles in short form the lives of Italian Americans, Italians and others doing extraordinary things of interest to Italian Americans. Know someone who should be profiled in Paesani? Send suggestions to paesani@niaf.org.

Begins at Home

Peter Ferrantelli embodies volunteering and philanthropy. The San Diego native was the 2015 recipient for Outstanding Volunteer Fundraiser by the Association of Fundraising Professionals (AFP). With almost 50 years dedicated to improving the lives of people with disabilities, Ferrantelli has given countless hours as a volunteer and has donated more than \$2 million to charities from his personal wealth earned in the commercial real estate business.

Ferrantelli remembers when he was about 8, watching a mother trying to soothe her young child who had cerebral palsy. That image was “seared into my memory bank,” he says. It put him on the path to helping others.

As one of the founders of Noah’s Ark Angel Foundation, Ferrantelli has seen the tremendous benefits Noah Homes (since 1983) provides his autistic son, Michael, and other residents with disabilities. It enables them to live life to the fullest, with dignity and respect. And now, with his \$1-million lead gift donation, Ferrantelli is helping to create the the first-ever Alzheimer Homes for the developmentally disabled at Noah Homes in San Diego.



Ferrantelli, whose family emigrated from Sicily, says he lives by the Golden Rule, a principle his parents instilled in him. His motto for a person’s humanitarian work: “What you do today will last a lifetime.”

His websites: www.noahsarkangel.org and www.noahhomes.org.

— Robert Bartus Jr.

NIAF’S



Tenured Tenor

Sam Vitale is a man of many talents. By day, Sam Vitale is the president and managing partner of Complete Document Solutions Maryland, a Xerox agency he built from the ground up to become one of the most successful in the country.

But by night, he spends time in a much different setting, the opera world, where he's a member of The Sicilian Tenors with friends Aaron Caruso and Elio Scaccio.



The group recently entertained at NIAF's 40th Anniversary Gala and will be performing at the upcoming NIAF New York Gala on April 28.

A graduate of the University of Michigan School of Music, Vitale was surrounded by music growing up in a traditional Italian family in rural Michigan. It wasn't until he was 16, though, that the opera bug bit. "My father was playing a Mario Lanza record," says Vitale. "... I walked in the living room and 'Ave Maria' was playing, and I just was floored."

After high school, Vitale joined the U.S. Air Force, where he started singing for large groups, performing the National Anthem. He went on to study under the late Maestro Luigi Veccia and tenor Giuseppe Taormino in Manhattan.

Fast forward to present day: Vitale is performing a sold-out show at Carnegie Hall with The Sicilian Tenors, whom comedian Joan Rivers dubbed "The Three Tenors meets the Rat Pack." Proud of his heritage, looking to give back to his community, Vitale recently joined NIAF's Italian American Leadership Council.

— Alex Benedetto

Living Her Legacy

Everyone knows Cleveland is home to the Rock and Roll Hall of Fame. Many know it's the birthplace of famous composer Henry Mancini. Fewer know Cleveland headquarters the Northern Ohio Italian American Foundation (NOIA), an official NIAF affiliate dedicated to preserving and perpetuating Italian American heritage, culture and values. As NOIA's executive director, Angela Spitalieri has guided the Foundation since 2006.

With her ancestral roots from Sicily and Puglia, the Cleveland native is also the publisher for the monthly Italian American newspaper, La Gazzetta Italiana.

Spitalieri's father, Peter, co-founded the Foundation in 1995 with Umberto Fedeli. As Spitalieri progressed in her professional life, she "wanted to be a part of what they started," she says.



Growing up with her Italian lineage played a significant role in her life. "I grew up being proud of who I am and where I came from," she says. "I take time to listen to people that came from Italy and the struggles they went through."

Spitalieri remembers her father's lesson about life: "There is always room to grow—you can never stop learning." She also says that Fedeli taught her the "importance of relationships." And Vince Campanella, another NOIA member, gave this sage advice to her: "Never be afraid to ask for help."

Today, Spitalieri promotes and advances the Italian culture employing her father's motto: "Give 100 percent."

— Robert Bartus Jr.

Persons of Interest



Hitting the Books

For Dr. Anthony Tamburri, *italianità* and his identity are inseparable. Growing up in a working-class Italian neighborhood in Stamford, Conn., he embraced his family's hardworking lifestyle.

Initially, he hoped to major in physical education in college but took up Italian instead. Fortunately for academia, he fell in love with teaching Italian, eventually earning his PhD.



Between his many accomplishments, from serving as dean of the John D. Calandra Italian American Institute, at Queens College, CUNY, and producing the Italian American TV program "Italics," to authoring 14 books and writing countless articles, Tamburri has

proven himself to be a pioneer in Italian American studies. He believes his mission as a professor is to open the dialogue regarding Italian American culture to the public.

But Tamburri, along with other scholars, recognized that studies of cultural media beyond books were lacking. "If we are going to deal with Italian American culture beyond the university, we can't expect people to read only," he says.

He thinks films, in particular, can be rich and accessible cultural artifacts—when viewed correctly. "It was clear to me that people were talking about Italian American cinema in a way that I thought was too superficial," he says. While he doesn't condone stereotypical portrayals of Italian Americans, he urges viewers to look beyond them, to focus on positive images of Italian Americans.

Visit Tamburri's website at www.anthonytamburri.org and the Calandra Institute at qcpages.qc.edu/calandra/.
—Julia Streisfeld



Facing the Music

Donald Palumbo tunes up vocal cords. As chorus master for the Metropolitan Opera since 2007, he guides and instructs some of the finest singing voices at the historic Lincoln Center in New York City. With 80 full-time chorus members vocalizing different operas throughout the year, he keeps everyone in harmony.

"Music is an extension of our humanity," says Palumbo, describing the connection between the beauty of music and people.

Palumbo's aunt, Rosalie Fusco, introduced him to opera. He would travel from his home in Rochester, N.Y., to his grandparents' home in Philadelphia, where his aunt played her favorite opera record, Verdi's "La Traviata."

In 1966, when he was 17, his aunt took him to the old Metropolitan Opera House in New York City to see his first Met performance, Verdi's "Aida," which reinforced his love for the musical drama. Holding a chemistry degree from Boston University, and with little formal musical training, Palumbo says he "progressed and learned by doing," with musical jobs in the United States and abroad.

He believes the Italian way of life is a "culture of expression." With his lineage from Abruzzo and Sicily, Palumbo says opera is "the musical voice of the soul." The Metropolitan Opera's website: www.metopera.org.
—Robert Bartus Jr.



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More information is available at integralife.com

Fava Beans with a Soul



By Mary Ann Esposito

Fava beans, also called horse beans or broad beans, were the principle bean known in Europe until the discovery of the New World. Their cultivation transcends more than 5,000 years of Chinese cooking.

Not only has the fava bean had an ancient past but a somewhat spooky one as well. The ancient Romans used them as ballots for voting and also believed that the souls of the dead were contained in them. So, too, the Greeks banned eating fava beans because of their spiritual link to the dead.

Yet, fava beans are dear to the hearts of Italians and make their annual appearance in Italy in early spring, usually in March when they are a required staple on March 19 for the Feast of Saint Joseph.

They take on particular significance in Sicily because folklore tells us that it was the fava bean that saved Sicily from starvation after desperate farmers, trying to seek out a living on their land, invoked the help of Saint Joseph. On his feast day, elaborately constructed altars are dedicated to him in private homes and churches and include not only fava beans but oranges, fennel, breads, wine and flowers. Fava beans are also taken to church to be blessed and

handed out to family and friends as a token of good fortune.

Death is also associated with fava beans on the Feast of All Souls, November 2, when *fave dei morti* (biscotti) are sold in many *pasticerie*. The biscotti are shaped to look like fava beans.

There is also an Italian saying that goes like this: “Never let the farmer know how good fava beans and cheese taste together.” More often than not, raw fava beans and Pecorino cheese was the standard lunch of farm hands and shepherds in the fields.

Many fava bean recipes have become part of the regional cuisine of Italy. In Sicily, for instance, *maccu di San Giuseppe* is made from mashed fava beans and spread on pieces of olive-oil-fried country bread. In Puglia, mashed fava beans are served with bitter greens. In Tuscany, they are often served marinated in a salad; and in Sardinia, *favata* is a hearty soup of beans, cabbage, fennel and pork.

Nutritionally, fava are high in protein, antioxidants, vitamins and minerals, and an excellent source of dietary fiber. Fava appear in American markets in June. Here are some traditional ways to use them in your cooking.



Mary Ann Esposito's latest cookbook, “Ciao Italia Family Classics,” is available in bookstores and online at Amazon.com. And visit Mary Ann's online store on her website at www.ciaoitalia.com/products

Maccu Fava Bean Spread

It is best to use young fava beans for this recipe since they will be much creamier than older and bigger beans. If larger beans are the only kind available, they will need to be cooked first in boiling water.

Ingredients

3 pounds fresh fava beans, shelled
(about 3 cups shelled if small, or 1¾ cups if need to peel outer shell)
2 cloves garlic, peeled
¼ to ½ cup extra virgin olive oil
¼ cup grated Pecorino cheese
Grinding of black pepper
12 small slices of bread, toasted

Directions

- Cover fava beans and garlic with water in a pot and boil them until the outer skin of the bean easily slips off and the beans are soft enough to be mashed between the fingers.
- Drain fava beans and discard the cloves of garlic. Transfer the beans to the bowl of a food processor. Puree the beans while slowly pouring enough olive oil through the feed tube with the motor running until a smooth but not too runny paste forms. The fava beans should have the consistency of mashed potatoes.
- Transfer the mixture to a bowl and stir in the cheese. Spread a small amount on the bread slices and drizzle each one with a little extra-virgin olive oil.
- Extra paste can be stored in a jar in the refrigerator for up to five days.
- Serve the toasts immediately.

Fave e Parmigiano Reggiano Fava Bean and Parmigiano Reggiano Cheese Cylinders

Even though fava beans are associated with humble cooking, they take on gourmet significance when wrapped in easy-to-make Parmigiano Reggiano cheese cylinders



John W. Hession

Fava Bean and Parmigiano Reggiano Cheese Cylinders

Serves 6

Ingredients

2½ cups grated Parmigiano Reggiano cheese, plus shavings for garnish
4 tablespoons extra virgin olive oil
2 tablespoons white balsamic vinegar
1 clove garlic, minced
1 large shallot minced
2 tablespoons minced tarragon
Salt and pepper to taste
2 pounds fava beans, shelled
2 ribs celery, thinly sliced

Directions

- Heat a non-stick medium-size sauté pan.

- Spread ½ cup of the cheese in the pan to form a rectangular strip that is 2 inches wide and 6 inches long. Allow the cheese strip to melt, then carefully remove from the pan and wrap the strip around a glass and allow it to cool. Make five more and set aside.
- In a bowl, whisk the olive oil and vinegar together. Add the garlic, shallot and tarragon, and whisk again. Season with salt and pepper and set aside. (Can be made ahead of time and refrigerated overnight. Bring to room temperature to use.)
- Bring a pot of water to a boil and add 1 teaspoon of salt.
- Add fava beans and cook them until you can easily slip off the skin. Drain and transfer to a bowl.
- When cool enough to handle, slip off the outer pale green skin to reveal a bright green bean beneath.
- Add the fava beans and celery to the olive oil mixture and toss well.
- Allow the mixture to marinate for 30 minutes.
- When ready to serve, place one of each of the six cylinders of Parmigiano-Reggiano cheese on each of 6 individual salad plates.
- Carefully divide and fill the center of each cylinder with some of the fava bean mixture. Top each one with a few shavings of cheese.
- Any leftover fava bean mixture can be scattered around each plate.
- Serve at room temperature.

The Cooking of Piedmont Tour with Mary Ann Esposito

What could be better than to travel this fall to Italy's remarkable region of Piemonte (NIAF's 2016 Region of Honor), with Ciao Italia columnist and PBS-TV chef Mary Ann Esposito?

A favorite of gourmets, the home of some of Italy's finest wines (think Barolo, Barbaresco and Barbera) as well as the precious gourmet delicacy, white truffles, plus a savory selection of local cheeses and traditional cuisine, Piemonte is one of the world's most famous, must-go, gastronomic destinations.

Spend six delectable nights with Mary Ann in the charming town of Monforte d'Alba and four days in the regional capital of Torino, learning regional cooking with her, sampling wines with her husband, Guy Esposito, and dining at unforgettable restaurants. Accommodations are five-star!

Dates are September 30 through October 11 (so, you'll be back in time for the NIAF 41st Anniversary Gala!). For more information and pricing, visit call 800-594-2901 or visit www.italiansun.com/2016Tours.htm



Scallops with Fava Bean Puree

Paul Lally

Scallops with Fava Bean Puree

Serves 4

Ingredients

5 pounds fava beans (equals 2½ cups approximately, when shelled)
2 tablespoons extra virgin olive oil
1 clove garlic, minced
1 pound large sea scallops, well dried with paper towels
1 teaspoon hot red pepper paste or red pepper flakes

Salt and pepper to taste
2 tablespoons butter
Zest and juice of 2 large lemons plus lemon wedges for garnish
¼ teaspoon coarse black pepper
2 tablespoons minced fresh tarragon
Lemon wedges for garnish

Directions

• Shell the fava beans and cook them in salted boiling water for about 3 minutes. Drain, cool and slip off outer skin. Set beans aside.

- Heat the olive oil in a sauté pan and cook the garlic until it softens.
- Stir in the fava beans and hot pepper paste and cook 2 minutes.
- Season with salt and pepper.
- Transfer all but ½ cup of the beans to a food processor and puree into a smooth sauce. Whisk the mixture with a bit of broth or stock if desired.
- Transfer to a small saucepan and keep warm.
- Save the remaining beans as garnish on the platter.
- In the same sauté pan, melt 1 tablespoon of the butter over high heat.
- Salt and pepper the scallops and sear them on both sides.
- Add the remaining tablespoon of butter, lemon juice, zest and tarragon, and toss the scallops. Add salt to taste.
- Spread the fava puree on a platter and top with the scallops and garnish with lemon wedges. Sprinkle the remaining fava beans around the platter.

Recipe from “Ciao Italia Family Classics” by Mary Ann Esposito ▲

“BASTA!”

ITALIAN NINETY-SOMETHINGS EMERGE FROM THE SHADOWS FOR THEIR LONG AWAITED DAY IN THE SUN.

CHEWING THE FAT

AN ORAL HISTORY OF ITALIAN FOODWAYS FROM
FASCISM TO DOLCE VITA

BY KARIMA MOYER-NOCCHI

“A remarkable insight into the realities of Italian food. This book lays bare the multiple dimensions of Italian gastronomy: geography, politics, social background, education and economics. It is an eloquent dissection of the nuances of the world’s favorite cooking as well as a magical exercise in memory. A brilliant reconstruction of the kitchens and cookery (and much else besides) of a previous generation.”

Tom Jaine - Food writer, critic, publisher, restaurateur



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From the
First
Family
of
PASTA SAUCE

Taking Better



By Frank Van Riper

A Professional Photographer's Tips for Capturing the Bel in Bel Paese!

Back in the pre-digital, pre-iPhone past, tourist destinations, especially in Europe, often would prohibit photography in hopes that you would buy pre-packaged sets of color slides to wow the folks back home.

Did someone out there just ask, "What are slides?"

Times certainly have changed. I recall only a dozen years ago being told that I could not photograph the interior of Venice's glorious La Fenice opera house because slides were available downstairs. I made the shot anyway, on atmospherically grainy black-and-white film, and it now appears in our book "Serenissima: Venice in Winter."

Today, La Fenice and other places have succumbed to two important facts. One, cameras now are ubiquitous—in phones and in miniscule easy-to-use point and shoots. And, two, money can be made by accepting this now-inevitable and unpreventable snapshooting. Today, visitors to La Fenice can purchase a reasonably priced "Foto Pass" and, except during rehearsals, shoot to their heart's content, even from Napoleon's box

Still, being allowed to photograph and being able to produce good pictures can be two very different things, especially when photographing in Italy, arguably one of the most photogenic places on earth. If you ever have returned from *la bella Italia* and been disappointed in your photographs, following these few simple steps can vastly improve your Italian vacation photography.

Photos in Italy

Watch the Light

Ernst Haas, a great fine-art photographer and photojournalist, once observed that most people look but do not see. He was referring to how light plays on a subject: something that any first-year art student studies. Light literally gives shape and form to every subject, and mediocre, flat or dull light inevitably will lead to disappointing photos—regardless of how you think you will make things right in Photoshop when you get home.

Look at these two examples of the exterior of a church in the Umbrian hill town of Bevagna. It was a lovely day in the fall, with the sun going in and out of the clouds. With the sun hidden, a photo of the church in the resultant flat light produced little more than a record shot—an architectural passport photo, if you will.

But when I waited a few minutes for the sun to re-emerge, see how the colors of the brick, the sky—everything—pop. Note too how the raking sunlight creates deep shadows that give more pronounced shape to the rounded element in the center of the image.

This quality of raking, or specular light, is most apparent at the “Golden Hour” just after sunrise and just before sunset, when the sun is closest to the horizon and creates gorgeous warm color and long, dramatic shadows. Conversely, one of the worst times to shoot can be at high noon, when light from directly above can create unflattering shadows, especially on people. My advice: do what the Italians do at this time—have a long lunch, then take a nap. ▶



All photos © Goodman/Van Riper Photography

Details Trump Vistas

The Coliseum in Rome is rightly on any tourist's must-see list. But it also points up a conundrum: how to best shoot this oft-photographed structure.



I deliberately made the first photo to illustrate a point: trying to make wide shots of grand places like the Roman Coliseum, or amphitheaters in Verona, Gubbio, etc., too often can include a ground-level layer of *turisti* appearing like so many ants at the bottom of your picture. Better to point your camera upward, eliminating the tourists, and concentrate on specific architectural elements—as well as on a brilliant sky if you have one. In my case, I included the rounded side of the Coliseum with the more rigid architecture of the Roman Forum to create an interesting photograph.



Zoom with Your Feet or Your Lens

The great photographer Robert Capa (his on-the-scene photos of the World War II D-Day landings are classics) was fond of saying “if your photos aren’t good enough, you’re not close enough.” In most cases—in both wartime and peacetime—getting closer really is better, and Judy and I do this routinely in our photography, but in sometimes different ways.

I prefer to “zoom with your feet” and get closer to my subjects, often interacting with them. Judy does this too, but she also has gotten wonderful results using her 70-300 mm zoom telephoto.

Take the following two images, made with her long lens, followed by a more traditional closeup above that I made of a potter in Gubbio. In every case, closer is better. Judy notes that a telephoto lets her capture a candid moment without intruding on her subjects. In addition, a zoom can significantly compress perspective, adding drama to a photo.



Engagement, Not Estrangement

I may be prejudiced but I think Italians are great, *molto simpatico*, subjects. (My mom was Italian so I come by this naturally.) And they love *gli Americani*. Still, most amateurs hate the idea of asking strangers if they can take their picture, especially when they are abroad

Surprise: it's not that tough and it doesn't take a lot of effort—or language skill. Consider this photo: of a lovely group of *nonne* chatting at midday in Montefalco.



The photo was made by one of our workshop students, who shot from afar using a zoom lens. It's fine but it could have been better.

"Here, watch me," I said.

I walked over to the women, and immediately saw that one of them had a dog.

"Che bello cane!" I said, "come se chiama?"

She told me the dog's name and, after a few more pleasantries, I said: "per favore, un foto?" and pointed to my camera.

By now the ice had been broken and I was able to make what for me has become one of my favorite images from Italy.



And you do not have to speak Italian to do this. Judith Goodman, my wife and professional partner, relies on me to speak the language as we navigate through Italy, but she still was able to make these beautiful closeup shots below, in Assisi and Bevagna.

In Assisi a group of *anziani* was having a fine time playing with a new puppy. Judy simply approached them and joined in the smiling and laughter. After a minute or so she raised her camera and made a wonderful shot. But it was important that she first become, even tangentially, part of the puppy-loving group so that the old gentlemen could resume their interaction oblivious to Judy and her camera.

Parents with children—especially, so it seems, Italian grandparents with children—love to pose with their little ones. This *nonno* in Bevagna was no exception. Once again Judy just smiled at the two of them and after a minute or so was able to photograph at will. The bottom line is that respectful, friendly interaction—using the international language of a smile—can work wonders. ▶



Better Pictures in a Flash

Think that pop-up flash on your camera is only for use indoors or in the dark?

Even this comparatively small, unsophisticated light can improve your pictures when used creatively to open up shadows.

In the following available-light photo of an old street in Montefalco, I loved the composition and the textures, but the afternoon's harsh shadows drew me inexorably to the darkest part of the image. Solution: without changing my exposure, I activated the flash on my Nikon D300 (using the flash's default automatic setting) and shot the picture again. Look how the flash added just enough light to open up the shadows on the side of the building while having no effect at all on the rest of the sunlit scene.



Another time, seeing an interesting doorway, using the flash rendered the rich wooden door beautifully while still showing the dramatic raking light of the sun.

Night Time is the Right Time

It used to be that atmospheric—and sharp—night photos were the domain of pros using tripods and fast, expensive lenses. Now though, even inexpensive point and shoots can be cranked up to previously unheard of ISOs to allow for even handheld shooting at night. This frees you to capture moody moonlit images, or noirish scenes under street light, like this one that I made by a vaporetto stop in Venice—handheld, but bracing myself. Granted, when shooting at ISOs as high as 6400 and beyond, you will get some digital grain, or noise, but not nearly as much as you would have gotten even five years ago, so much has digital sensor technology improved in that time.



So, is there a secret to good travel photography? If I had to pick, I would say the two greatest aids to making great photos are watching the light and getting as close as you can.

Waiting for the right light will give you great shots of people, places and things, be it a landscape in Umbria or a mother and child in the Veneto. Getting closer not only will improve your photography, it even might help you make a friend.

And what a great story you will have when you get home. ▲

Frank Van Riper is a Washington, D.C.-based photographer, journalist and author who works in collaboration with his wife and professional partner Judith Goodman. For information on their book, "Serenissima: Venice in Winter," and on their photography workshops in Venice and Umbria, go to www.veniceinwinter.com and www.GVRphoto.com. You can read Frank's online photography column at www.TalkingPhotography.com.

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Saving San Filippino

Rita Richardson

How a
Tennessee
Couple is
Restoring a
Forgotten
Tuscan
Church

By *Danielle DeSimone*

Rita and Tim
Richardson
on Via Dante

To the untrained eye, it is just a boarded-up door on a street of buildings that have been standing since the Medieval

Ages – not an unusual sight in a Tuscan town. The door is largely forgotten, with trashcans blocking it from view, the truck drivers parking in front completely unaware that Renaissance-era treasures hide behind the decrepit façade.

But, for the first time in decades, someone has taken an interest in what is behind the decaying door in Castiglion Fiorentino. And it just might be this sleepy community's saving grace.

American couple Rita and Tim Richardson, from Nashville, Tenn., discovered Castiglion Fiorentino in the green hills of eastern Tuscany in 2010 when visiting their son, who was studying abroad in the nearby town of Cortona. A short, 10-minute bus ride brought them to the small, walled city, and Castiglion Fiorentino

Piero Rossi



Original fresco over the main altar

Rita Richardson



Rita Richardson

Cherub statue in the Oratorio



Castiglion Fiorentino

quickly charmed them. A year later, they bought a 600-year-old apartment there.

Rita's connections to Italy run deep. Her Italian mother was born and raised in Naples, Italy, eventually marrying Rita's American father and moving to the United States. Rita would later travel through Europe while working as a young language instructor, and would always return to Italy in her attempts to build relationships with her mother's family.

Her love of Italy, and her Italian

heritage and language, inspired her two sons to study Italian in college. It was this same connection to Italy that led Rita and her husband, Tim, to Via Dante in Castiglion Fiorentino, where their apartment building stands just a few steps away from an abandoned door.

On their month-long trips to Italy, Rita and Tim would pass the boarded-up door as they walked through the town, never noticing what they would discover three years later to be the entrance to a

17th-century Baroque chapel.

The first time they noticed the door was when their Italian neighbor pointed it out, recalling his First Communion inside and lamenting the church's current state. The American couple began asking their neighbors on the street about the door, its entrance blocked by trash, boards, and a thick, iron chain and lock. Most locals had no idea what it led to, while older generations of Castiglion Fiorentino vaguely recalled a small chapel from their childhood. ▶

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“They all remember as children peeking through the door, and seeing statues decorated with white lilies,” Rita says.

And they remember the name of the religious group that had built the chapel: the Oratory of Saint Philip Neri, often referred to as the Oratorio di San Filippino (an *oratorio* refers to both the religious order of Saint Philip Neri and the physical chapel). The Richardsons unearthed the story of Saint Philip Neri, an Italian priest in the 16th century. Unconventional for his time, Saint Philip was extremely humble and devoted to his vow of poverty, living in stark contrast to most Renaissance clergymen. He became popular in Rome, where he built a community of clergy and lay people, learning and living together.

and encouraged his fellow priests not take themselves too seriously. Once, he shaved off half of his beard before Mass. Another time, he convinced a fellow priest to give the same sermon six consecutive Sundays so parishioners would think he only knew one sermon. As Tim put it, with a wry chuckle, “He just seemed like our kind of guy.”

Although those who would remember Castiglion Fiorentino’s oratorio as it once was have long since passed, the memories of the chapel linger on. People began sharing stories of their families attending Mass, of First Communions, and of marriages. Hearing the stories inspired the Richardsons to take on the arduous task of bringing the Oratorio di San Filippino back to life.

Their first challenge was winning over the town’s approval. As Rita so



Interior of the Oratorio

Rita Richardson



Tim Richardson exploring the Oratorio

Rita Richardson

en only minutes warning before being squished into a tiny car, making hairpin turns along the road to the residence of the Archbishop Riccardo Fontana of the Arezzo Diocese. Archbishop Fontana was enthusiastic about the project; so much so, that he called in his personal architect and sent him back with the Richardsons to Castiglion Fiorentino.

That day in 2014, Tim and Rita finally saw the interior of the *oratorio* for themselves. Despite decades of neglect and disrepair, the artwork was surprisingly intact. White marble cherubs adorned the facades. Hand-painted frescoes were still visible. And, perhaps most stunning of all was the cerulean blue ceiling, studded with golden stars and suns.

There was also the debris from one of the four floors that had collapsed, decades of dust and filth, and one dead pigeon. After an inspection from the Archbishop’s architect, the Diocese gave its approval of the Richardsons’ project – along with an estimated €300,000 renovation price tag.

The prospect of having to raise that much money to fund a renovation in a foreign country is a daunting one. But in what could be called the spirit of San Filippino, Italians and American expats of Castiglion Fiorentino came together.

In a move that was controversial at the time, Saint Philip began empowering lay people, allowing them to compose their own music for services, undertake missionary work in Rome, and even preach sermons. San Filippino’s oratories began spreading throughout Italy, and the small chapel in Castiglion Fiorentino was one of the first to be built after the saint’s death. It served as a community center where the people of the town gathered with the clergy for educational and community events, religious lectures, concerts, and prayer. By giving lay people a leadership role in the Church, San Filippino encouraged participation and enthusiasm. His shrewd sense of humor was infamous. He often poked fun of himself

delicately puts it, “Sometimes Americans think something is a good idea, and then there’s some, you know... cultural differences.” The can-do spirit of volunteering that is such an integral part of American society is much less prominent in Italian culture.

“It’s not necessarily good or bad,” Tim says. “Just different.”

Many of the locals believe that because the oratorio belongs to the Catholic Church, the Church should fix it. However, when Tim and Rita proposed their idea, the town leaders gave their full support. Suddenly, the Richardsons were thrust to the helm of a historical renovation project. Research had to be done; hands had to be shook. In true Italian style, the couple was giv-

Italian neighbors offered up their family stories and photographs in the church to be shared with the world, while American expats assisted the Richardsons with the United States IRS paperwork that gave them 501(c)3 status. Their non-profit was officially born.

With such a high financial goal to reach, Tim and Rita have a long road ahead of them before the Oratorio di San Filippino is fully restored. With a background in business and marketing, Tim is slightly more pragmatic than his enthusiastic wife and sees fundraising as the biggest challenge. Rita remains steadily optimistic and leads the charge in much of the fundraising work, which is done primarily through social media outreach. There is some urgency in their efforts. The longer the building stands unfixed, the greater the possibility for more floors to collapse, or for more of the artwork to wither away.

The Richardsons have begun to reach out to Italian, history, and art

communities worldwide, even receiving assistance from Florence's Uffizi Gallery. It is challenging work, but according to Rita, "My life has become so much richer from the people I've met because of this project."

Yet, despite worldwide social media networks and the best of intentions, Little Italys in major American cities disintegrate and crumbling small towns in Italy such as Castiglione Fiorentino struggle to uphold the history and traditions of the past.

The Richardsons' goals for restoring the oratorio extend far beyond the bones of the building. They want to rebuild a community. In the latest plans outlined by the Friends of San Filippino organization, fundraising will not only rebuild the oratory and restore the artwork, it will also update the plumbing and infrastructure, add Wi-Fi, and construct living and working quarters for visiting priests, scholars, artists and pilgrims.

"We envision this church, when it's remodeled, to be a community center

of sorts for the town," Rita says. "And hopefully, once again, there will be classes, lectures, concerts and activities for the community, to continue the legacy of what Saint Philip Neri and the oratorios did so many years ago."

This idea of community carries through all of Tim and Rita's work. With the power of modern technology, they are bringing together Italians, Italian Americans, and history and art lovers on both sides of the Atlantic, to save this small church. They dream of a Castiglione Fiorentino that can come together again, the young and the old, the clergy and the lay people, Italians and Italian Americans, under the roof of San Filippino, where the word "community" can mean something once more. ▲

For more information on Friends of San Filippino or to support the Richardsons' fundraising goals, go to www.friendsofsanfilippino.org.



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ORIGINS

Mary Tedesco's Journey
into Italian Ancestry

By Silvia Donati



Mary Tedesco on the "Genealogy Roadshow" in New Orleans, La.

Photo courtesy of PBS

A trip to the motherland can trigger intense feelings and emotions, bringing to surface a connection to our heritage we may have never fully grasped before. For Mary Tedesco, it was all that — and more. It was the catalyst to establish her business, Origins Italy, a genealogical research firm specializing in Italian and Italian American family history research.

Founded in 2013, Origins Italy was inspired by Tedesco's visit to her grandfather's hometown in Calabria. With Italian ancestry on her father's side, and a *nonna* she was extremely close to, Tedesco herself has always felt a strong connection to her Italian roots. That connection fully developed when she traveled to San Pietro a Maida in southern Italy in 2012.

"My first experience visiting my grandfather's hometown changed my life completely," Tedesco says.

There, relatives immediately welcomed her, and made her feel part of their traditions and rituals, "adopting" her as another one of their children. That trip to San Pietro a Maida wasn't her first trip to Italy, but it was the first time she traveled to her grandfather's hometown with the purpose of researching her family's history.

"I was touched and moved in a way that is indescribable," she recalls. "I could see exactly where my family had come from, and I just wanted to know more."

In fact, Tedesco spent several weeks down south during that trip, meeting and talking to her relatives and researching records in the church and city hall. She was helped by the mayor and the parish priest, both generous with their time.

Civil records are a great way to begin your research, Tedesco explains. "You can work your way back one generation at a time with civil records. Then, you can extend your family tree even further with church-records research. Start with records available online and on microfilm first. You never know what you're going to find until you start digging!"

Tedesco's first of many trips to Italy to trace her Italian roots was just the natural evolution of a quest that had begun years earlier, in 2006, when she found out she could pursue Italian dual citizenship. With the help of her grandmother, she began writing to Italy for documents. Along the way, she found her grandparents' passenger lists documenting their journeys to America. When she showed them to her grandmother, their enthusiasm grew so much that

Tedesco decided to dig even more into the family's history.

"My grandmother was the driving force behind this," Tedesco says. "She was the one who was most excited about genealogy, about knowing the next ancestor. She had this curiosity and that's what genealogy is — curiosity not just about yourself, but also your entire family and your identity."

With the same curiosity and excitement, Tedesco continued researching Italian records. She recommends looking for clues at home and interviewing older relatives. This is an efficient and cost-effective way to begin your genealogical research without having to travel to Italy right away. If you do not know your family's ancestral town, look for naturalization records and passenger manifests, which are available on genealogy websites. "Genealogists are like detectives," Tedesco says. "You have to use a lot of problem solving skills."

Tedesco isn't afraid to take on challenging projects when it comes to her clients at Origins Italy. She goes well beyond names, dates and places to get people into the lives of each of their ancestors. A common reason Italian Americans desire to trace their ancestry, she says, is to reconnect with their Italian roots after the last relative who was born in Italy dies.

"Many folks long to recreate what they can no longer ask the Italian

immigrants in the family," she says. "Who are your ancestors? What did they do? Were they shoemakers, bakers, or candlestick makers? How did they tie into the local community? What contributions did they make, and why did they ultimately choose to immigrate?"

Tedesco and Origins Italy focus on in-depth Italian genealogy projects, finding details that make her clients' ancestors jump off the page. Her penchant for entrepreneurship runs in the family. She is the fourth generation in her family to have started a business in the United States, following in the footsteps of her immigrant great-grandfather Giuseppe Tedesco, aka "Joe the Barber," who ran a barbershop.

"The Italian American entrepreneurial spirit is a tradition that many Italian American families have embraced," she says. "As Italian Americans, we have a lot to be proud of in terms of being hard-working and industrious."

Another daily source of pride for Tedesco is to be able to help Italian Americans and people of Italian descent around the world reconnect with their Italian ancestry. "When I can see the joy of my clients, it makes me extremely happy," she says. "I feel privileged to be a genealogist since I get to honor my roots, both Italian and American, every day." >



Photo courtesy of PBS

Mary Tedesco at the "Genealogy Roadshow" taping in Miami, Fla.

Priest Don Domenico Cicione Strangis and Mary Tedesco conduct genealogical research in the Church of San Nicola di Bari in San Pietro a Maida (CZ), Italy.



Far Right: Mary Tedesco in front of Chiesa di San Nicola di Bari in San Pietro a Maida, Italy, the church where her grandfather was baptized.



Photo courtesy of PBS

Photo courtesy of PBS



Mary Tedesco's paternal grandparents Edward and Loredana Tedesco in Summer, 1981.



Mayor Pietro Putame shows Mary Tedesco records in the Ufficio Stato Civile in San Pietro a Maida, Italy.

Genealogy is all about individual journeys of discovery. Italian Americans are becoming more interested in their origins, some perhaps stimulated by the popularity of the acclaimed PBS television series “Genealogy Roadshow.” Tedesco is a co-host of the show, along with fellow genealogists Joshua Taylor and Kenyatta Berry. Part detective story, part emotional journey, “Genealogy Roadshow” features participants from around the country with unique family histories (Season 3 premieres on May 17, 2016, on PBS stations).

Tedesco had never done television before the show, but she took on the challenge with enthusiasm and thoroughly enjoys the experience.

“It is by far the coolest part of my job as a genealogist,” she says. Just as she feels honored and privileged to share in her clients’ journeys, she feels the same way with the guests on the show, helping them uncover their stories.

And it all goes back to curiosity.

In Tedesco’s case, the seeds for this curiosity were planted early on. Since she was a child, she had been listening to her grandparents tell stories about their relatives in Italy. Her grandfather often mentioned that his grandmother saw Giuseppe Garibaldi pass through his hometown of San Pietro a Maida.

Tedesco also spent countless hours in her grandmother’s kitchen cooking with her grandmother and listening to recollections about generations past. “One thing I respect about my grandparents is that they ingrained in us a sense of pride about being Italian, about remembering who we are, where we came from, remembering our relatives in Italy, remembering the stories,” Tedesco says. “My grandparents tell stories of folks who have been deceased for 90 years. People are remembered, and cherished. In Italy, family is cherished, and in our family it is as well.”

Tedesco’s profession has been all about origins—including her own. As she works to expand her business,

she will continue to research her own family history. “As a genealogist, the research on our own families is never done,” she says. “So I am excited to return to Italy in 2016 to find more of my ancestors and connect more with my roots.”

And, being the energetic, zealous woman that she is, she has another goal in store. “In the next couple of years, I’d like to be able to say that I visited all 20 regions of Italy,” she says. “To take in all the beauty, the culture, the people, the food, everything wonderful that Italy has to offer.... I would consider it a personal and professional accomplishment on many levels. I’ve been to 14 out of the 20 Italian regions so far. I’m pretty close!” ▲

Silvia Donati is a freelance journalist and a contributing editor at Italy Magazine. A native of Bologna, she divides her time between Italy and California, which she considers her second home. Silvia specializes in everything Italy-related and has a passion for Italian American topics.

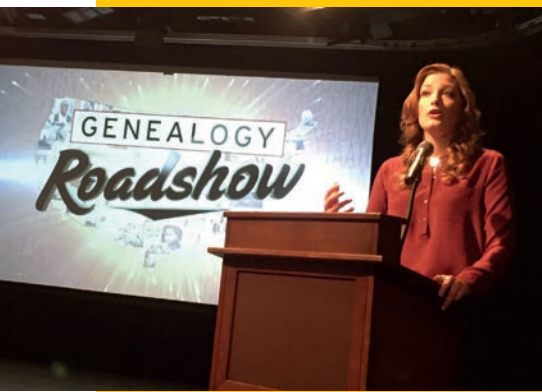


Photo courtesy of PBS

Mary Tedesco presenting about "Genealogy Roadshow" at PBS Station WVIA in Pennsylvania

Mary Tedesco's steps tips for tracing your Italian ancestry

- 1 Make a list of things you'd like to discover about your Italian ancestors – you really have to know what you're after. For instance, when did my family immigrate to the USA? What is our family's Italian ancestral town? Do we qualify for Italian dual citizenship?
- 2 Begin at home: ask your relatives for details about your Italian ancestors, look for old documents, letters, passports, etc. It's helpful to know your ancestral town and your ancestors' original names before delving into Italian records.
- 3 Explore Italian records online and on microfilm. Check out www.familysearch.org to see if records from your ancestral town have been microfilmed or digitized. Civil records and church records are a great place to begin.
- 4 Consult additional genealogical resources and records only available in Italy. This can be done by traveling to Italy yourself to conduct onsite research, by hiring a professional genealogist to do the research for you, or by contacting repositories in Italy to request records of your ancestors.
- 5 Don't forget to have a fun on your Italian genealogical journey! Our Italian roots are our legacy as Italian Americans. There will be challenges along the way, but keep a positive attitude and never give up!

—Sylvia Donati

How to Contact Mary Tedesco at Origins Italy

Website: <http://www.originsitaly.com/>

Facebook: www.facebook.com/originsitaly

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Manny and Anna Cecilia at dusk at the Pincio in Villa Borghese

Lauren C. Cater

ITALIA WITH

BAMBINI

By Guiomar Barbi Ochoa

CAUTION CHILDREN ON BOARD?



Luca napping at Tivoli

Guiomar Ochoa

Any parent that has ever traveled with a small child knows the feeling. You're walking through a crowded airport. You're sweaty and flustered from security lines where you've taken off shoes, emptied your pockets, folded your strollers and dropped all the crayons from over loaded backpacks.



Boutiques in Galleria Vittorio Emanuele II



The "little train" at the Bioparco di Roma

Just as you're finally fully clothed again and making your way to your international gate, you get the feeling like you're in a creepy movie. The Darth Vader theme song that's playing in your head grows louder the closer you get to your gate. People glare at you. They're hoping you won't be on their flight. All eyes are on your precious cargo, their biggest nightmare — your children. A nine-hour flight with your kids

I must admit, the anxiety of traveling to Italy last summer with our five-year-old daughter, Anna Cecilia, and two-year-old son, Luca, plagued me for months! My husband and I are avid travelers and were determined to instill that passion in our children at a young age. The will to do something, however, is different from actually doing it. But, when my dear cousin Andrea announced he was marrying in Rome, we decided it was the perfect opportunity to introduce our children to my Italian family.

The kids did beautifully on the plane. A good friend, who travels to New Zealand frequently, suggested taking a secret bag for each child. I filled the bags with new knick-knacks they hadn't seen and it worked brilliantly. When they weren't eating, watching movies or playing, they were sleeping—which made our entire cabin very happy!

Our first stop was Milan, a city where none of us had ever been. Our main strategy was to keep everyone awake the first day. We took two comfortable, compact umbrella strollers and decided to allow candy and gelato at any and all times throughout the day. Again, our children pleasantly surprised us by being major Milanese troopers!

We hit the ground running and spent the day exploring our surroundings. The Duomo and Galleria Vittorio Emanuele II were our first stops and perfect for kids to run around. We realized how vital it was throughout the trip for our kids to become familiar with their environment. We stayed near the Duomo, in Milan, and by the time we left, they knew all the churches, gelato shops and toy stores in the vicinity.

Our toughest client was Luca. The time change and sightseeing made him a bit cranky and discombobulated. And, then, like a miracle sent from up above, we discovered the Milanese Tram, a transportation system dating back to 1881. We told Luca we'd be seeing the city on board a vintage train and, just like magic, his Italian obsession with modes of transportation began.

Our first stop on the Tram was the 15th-century Sforza Castle, a must see for anyone traveling to Milan and a massive fortress in the eyes of ➤



Anna Cecilia and brother Luca hug among the pines of Rome in Villa Borghese

Lauren C. Cater



Lauren C. Cater

Anna Cecilia running towards the Temple of Diana in Villa Borghese



Anna Cecilia and Minnie

a child. We serendipitously arrived on a Tuesday afternoon and found out that entrance to the castle is free Tuesdays after 2 p.m. The grounds are beautifully maintained and a great space for children to release some energy.

We had a late lunch at the modern, hip *Caffetteria Castelo Sforza* and were even able to see some of the Castle's many museums. As someone who works in the arts, I wasn't able to thoroughly enjoy those museums as I would've liked, but at least we engaged the kids in some of the history. We were, after all, in a castle so vestiges of knights and princesses were present throughout!

Because we were traveling with my parents, the highlight for my husband and me was definitely getting an operatic date night to see "Tosca" at La Scala. The highlight for our kids was probably walking the streets, at all hours, and just becoming acquainted with the vigor and liveliness of a European city. Europeans really live outside and take advantage of the vitality of public spaces. Especially during the warmer months, piazzas are chock-full of street entertainers, pedestrians, food vendors and music, so the kids were never bored and always felt like part of the party.

From Milan, we made our way to Rome. We used the fun transportation card once again, and bought tickets on the *Frecciarossa*—Italy's

equivalent to Amtrak's *Acela*, only affordable and family friendly. Not only does it have wonderful family-ticket deals, but you can look online to find stroller compartments scattered throughout the trains and pick convenient seats.

Travel between Milan and Rome is less than three hours—not too long for the kids who, besides the window on the passing Italian countryside, looked forward to the train attendants who come by with food carts that have everything from sandwiches and chips to espresso and cookies.

I lived and worked in Rome during my 20s, so I was in familiar territory and adore it, but I had never been there with children. Rome can be a chaotic and hectic city, so I was a bit hesitant about tackling it with little ones.

Fortunately, my Italian family was there to greet us upon our arrival in Rome's Termini train station and the kids immediately felt at home.

We took them to our hotel and, again, familiarized them with their surroundings. And, it turned out, our hotel was a godsend. We decided to stay in one of Rome's many residential areas and chose the *Hotel Villa Glori* in the *Flaminio* neighborhood. It was within two blocks of a major bus and tram line, so access to landmarks like *Piazza del Popolo* and *Villa Borghese* was nearby. But still,

we were in a quiet and quaint neighborhood, with tranquil surroundings that allowed for more outdoor play for the kids, affordable and family friendly restaurants, and interaction with locals. Within an hour, we had located a same-day drycleaner, super market and playgrounds.

Especially with a historic city like Rome, people can become fanatical about hitting every single landmark. You simply won't be able to do that with children. Our goal was to hit one major site per day and then indulge them in some pizza or pasta. We'd try to head back to the hotel for naps or playtime before baths and dinner plans. Our system worked relatively well despite inferno-like summer heat. We found the kids were at their best in the evenings, when the temperatures were more tolerable, hanging out in public, outdoor spaces.

Our magic card with Anna Cecilia was the promise of buying her an Italian-speaking *Ciccio* doll. I had one as a child and was shocked to see commercials for it nearly 40 years later. In Italy, many *Tabacchi* shops sell toys and the mini-stores are scattered all over Rome. Searching for *Ciccio* became a game for Anna Cecilia and was a great excuse to get her excited about extended periods of sightseeing.

Because we didn't have time for

any small-town visits, my husband and I were adamant about fitting in a daylong excursion outside the city. The historic hilltown of Tivoli, less than one hour outside Rome, was perfect for our brood. We arrived around lunchtime and had a really nice outdoor meal at a local spot, Reginella. From there, we headed to Villa d'Este where the kids frolicked among amazing statues and fountains. It was nice to get away from the stifling urban heat and enjoy an outdoor masterpiece overflowing with nymphs, grottoes and water.

We spent an entire afternoon of our trip at Villa Borghese, Rome's equivalent of Central Park. You feel like you've stepped back in time when strolling around Villa Borghese and it truly is a child's dream playground. Kids, and kids at heart, can rent boats, bicycles, Segways and even rollerblades to whizz around Villa Borghese's beautiful green trails.

We took a little train ride that

went all over the park, including the Bioparco di Roma (Roman Zoo), and made stops at the two areas with carnival-like rides. If you go at the right day and time, you might even be able to catch a show by the San Carlino marionettes, a charming little theater on Viale dei Bambini that perform children's puppetry.

But our favorite memories are those with no strings attached, those spontaneous moments we had just walking around the Eternal City. It was amazing to see our children's reactions when we'd turn a street corner and they'd see the Coliseum or Trevi Fountain right in front of them.

What truly made our trip so enjoyable, however, was the warmth of the Italian people and the acceptance of children in their society. Italians incorporate and embrace children as part of their culture and the feeling is palpable everywhere you go.

So if you're hesitant about traveling abroad with kids but are ready to take



Guiomar and Manny Ochoa at the Duomo in Milan

Manuel Ochoa

the plunge, Italy's a great beginning. ▲

Guiomar Barbi Ochoa is a freelance writer who currently works at the National Endowment for the Arts. Previously, she has worked at the U.S. Embassy to the Holy See in Rome, and for Discovery Communications. She lives in Washington, D.C., with her husband and two young children.

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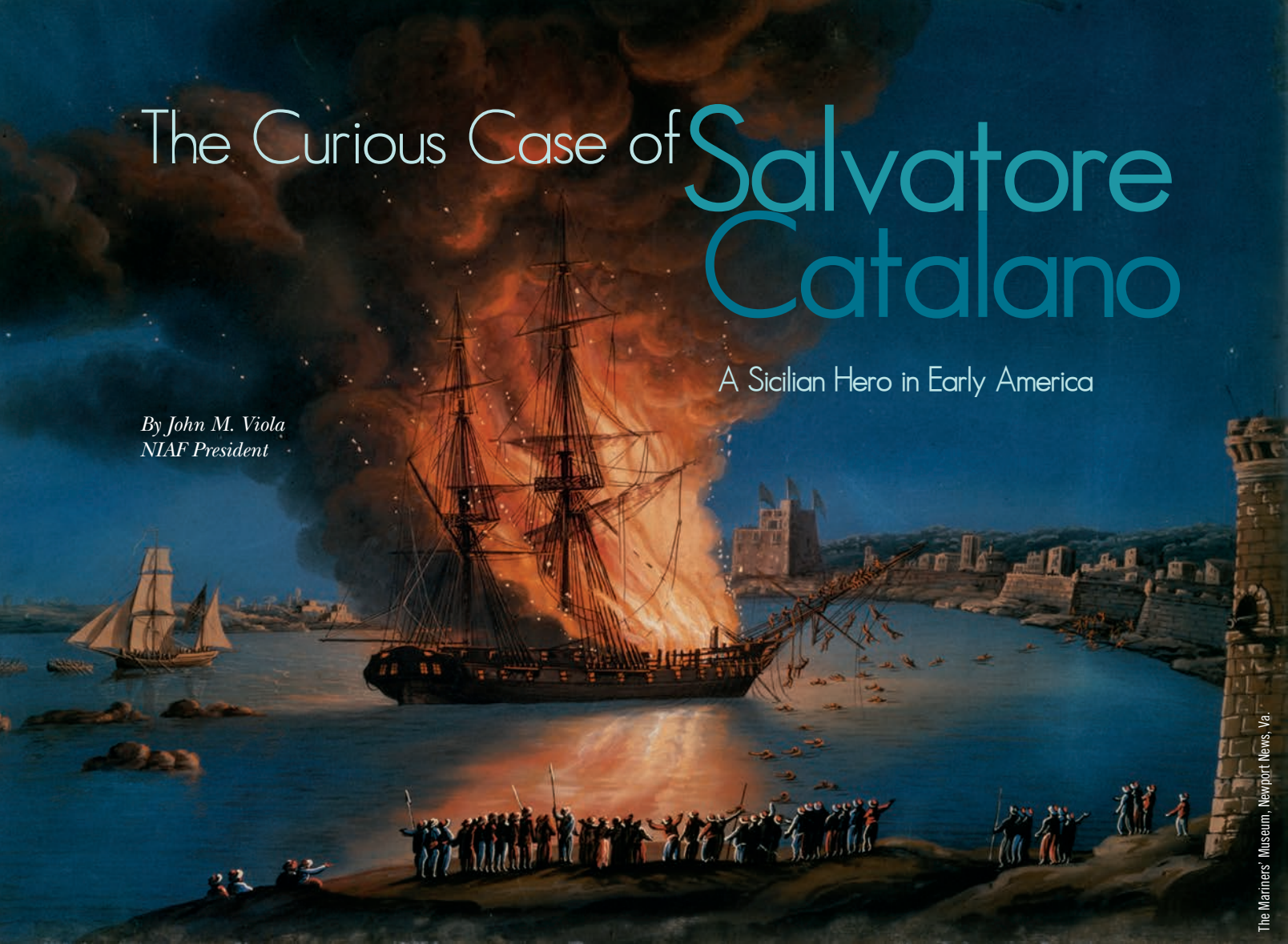
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The Curious Case of Salvatore Catalano

A Sicilian Hero in Early America

By John M. Viola
NIAF President



The Mariners' Museum, Newport News, Va.

Burning of the frigate USS Philadelphia
In Tripoli Harbor on February 16, 1804;
tempura painting, 1804, by Nicolino Calyo

I am proud to be a Knight of the Sacred Military Constantinian Order of St. George. I had only been such for about a year when the Order's Grand Master, Prince Carlo Borbone delle Due Sicilie, Duke of Castro, and the heir to the long-subjugated throne of the Kingdom of the Two Sicilies, tasked me with the challenge of revitalizing the Order's activities here in the United States.

As I took custody of the Order's paperwork and possessions, one incredible document caught my eye above all the others. Among the binders and billings was a nondescript piece of photocopied paper from the U.S. Department of the Army saying that our members, the Knights and Dames of our Order in the United States, if they are active-duty or

retired U.S. service men and women, are allowed to wear our Order's ribbons and medals on their military uniforms.

I was astonished by the idea that the U.S. Armed Forces would allow this foreign Order's chivalric ribbon to be worn while on active duty. In asking around, the closest thing to an answer that I could find was that this special allowance was a historic hold-over from our nation's early alliance with the Kingdom of the Two Sicilies during the Barbary Wars.

I'm a history buff and, with a full-time job at the National Italian American Foundation, my passion tends to focus on the history of Italy and Italians in America. But in all of my digging, I'd never seen any mention of an alliance with the Kingdom

of Two Sicilies. The topic skipped my mind, then eventually became another piece of speculative storytelling I pulled out at dinner parties or when someone would ask me to explain exactly what my Order was.

This remained the status quo until recently when I began working with the White House Historical Association on an exhibit it was planning to celebrate the influences of Italy in “America’s House.” In our earliest planning meetings, I mentioned this apocryphal alliance to the collection of scholars and administrators and wondered if we might not include some research on this in the upcoming symposium. Of all of the scholars collected in the room, none could venture much further than to acknowledge that the United States Navy did, in fact, have an alliance with the Kingdom of the Two Sicilies during these early foreign wars.

The whole story changed a few days later. I was rushing to catch a flight to Chicago for a National Italian American Sports Hall of Fame event when I realized, with great alarm, that I was about to jump on a three-hour flight without any reading material. So, at the risk of missing my boarding call, I shot into the bookstore and grabbed the first cover that caught my eye. It was called “Thomas Jefferson and the Tripoli Pirates: The Forgotten War That Changed History,” by Brian Kilmeade and Don Yaeger. I think I was drawn to Jefferson’s glare on the top left corner of the dust jacket and a combination of familiarity and panic encouraged me to look no further and grab this little book.

Within moments of taking my seat, I was hooked. An enjoyable and accessible read for sure. But, more importantly, it mentioned (for the first time I’d seen it in writing) the military alliance I had learned about through the Order.

The further I read, the further I understood the curious connectivity of all of these experiences I was having. For example, the White House Historical Association is housed in the Decatur House, a historic home built in 1818 and owned by Admiral Stephen Decatur and his descendants.

Decatur was, as I learned, a hero of the Barbary Wars. He gained great fame when he led the USS Intrepid on a raid to destroy the USS Philadelphia, the greatest vessel in America’s nascent Navy which had run aground and been captured by the pirates of Tripoli.

As I read about Decatur’s adventures, my eyes widened. Right there in front of me was the name Salvatore Catalano. Incredibly, Catalano was a Sicilian pilot whom Decatur selected to navigate the treacherous shores of Tripoli. Catalano led Decatur and his men through the enemy port to the Philadelphia where they then sneaked on board and sunk the proud American vessel before the pirates refit it for enemy use.

the Italian American experience. My office shelves ache under the weight of dusty and forgotten works that await the chance to be rediscovered.

Sure enough, it was one of these rare texts, long ago purchased at a collectible bookstore for an exorbitant price, which would finally lead me to the answers I sought. Giovanni Schiavo’s 1943 work “The Italians in America Before the Civil War” provided two whole chapters of clarification and expansive new details. What became abundantly clear was that many historians have forgotten not only the incredible role played by Catalano, but also the role played by the Kingdom of the Two Sicilies in the execution of this war. They had



Members of the U.S. Delegation of the Sacred Constantinian Military Order of Saint George gather at historic Holy Innocents Church in Manhattan for their patronal feast day. U.S. Delegate and Cavaliere John M. Viola is third from left. Courtesy of John Napoli/MagnaGracia Blog

In what was one of the most daring forays in U.S. Naval history, Decatur claimed Catalano was an integral player in its success. It was this battle, this fearless incursion, that would change the tide of the war and give the young United States its first major naval victory overseas. And at the heart of it was a Sicilian.

Now I was inspired to dig through every book I’ve ever purchased about the Italian American experience hoping that I could find a deeper understanding of Catalano and the circumstances around this heroic night in February 1804. Anyone who knows me can tell you I scour the globe for any book having to do with

even forgotten how important the war itself was in America’s early history.

At the breakout of the Barbary Wars in 1803, the United States was not the great power we know today, but a struggling collection of newly independent states clinging precariously to their fragile existence in one of the more remote corners of the civilized world. When pirates, under the protection of the Barbary powers (which included parts of modern-day Libya, Morocco, Tunisia and Algeria), began illegally boarding U.S. mercantile ships and demanding a “tribute” for their continued safe passage through the Mediterranean, they struck at the heart of America’s still *de minimis* ➤

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“Decatur’s Conflict with the Algerine at Tripoli,” an 1874 engraving after a painting by Alonzo Chappel reportedly depicting Lieutenant Stephen Decatur in combat off Tripoli during the boarding of USS Philadelphia, February 16, 1804.

foreign trade. The Barbary Corsairs had been, for a long time, in the habit of demanding tribute from foreign ships of all nations. England, France and other maritime countries could afford to pay the bribe rather than risk war. America, too, at first paid.

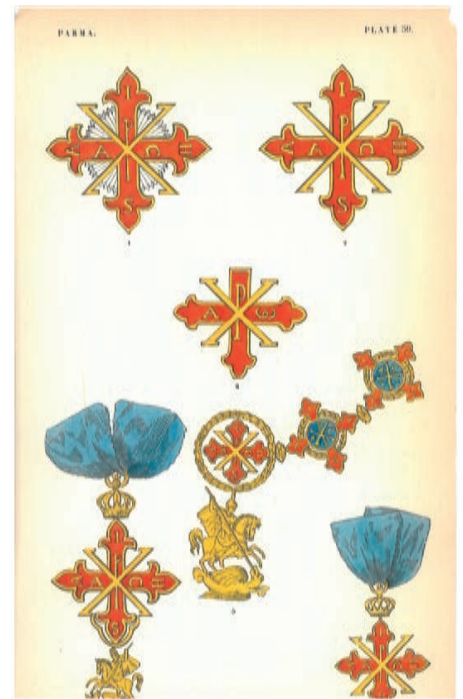
But in 1803, the Bey of Tripoli demanded that the United States (already paying him \$83,000 a year) increase the allowance. President Thomas Jefferson decided to act. He fought Congress for the right to create a U.S. Navy, which was

promptly sent to the Mediterranean with orders to attack any pirates who interfered with American commerce. But, for a small and ill-equipped fleet far from home, the prospect of victory was slim. That is, until the United States signed an alliance with King Ferdinand I of the Kingdom of the Two Sicilies.

King Ferdinand sent six gunboats and two bomb vessels, and more than 100 bombardiers, gunners and sailors to man each boat and serve alongside the U.S. Marines. He offered the Port of



Image of Salvatore Catalano on commemorative coin by Victoria Mint

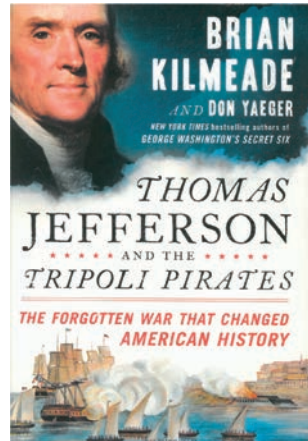
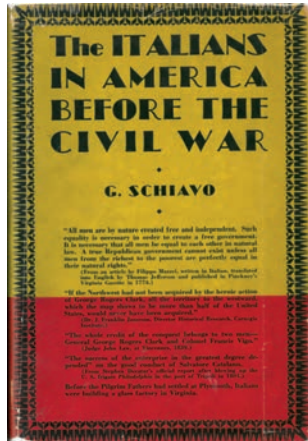


Antique illustrations of the awards and decorations of the Sacred Military Constantinian Order of St. George

Siracusa in Sicily to serve as the base of U.S. operations. Catalano was among the many fighting men who served with distinction in the alliance. And many of them, like Catalano himself, would return with the U.S. Navy to the United States for full-time service and citizenship there. ➤



His Royal Highness
Prince Carlo di Borbone
delle Due Sicilie



Left: Antique rendering of a Sacred Military Constantinian Order of St. George chivalric medal with ribbon



Right: Antique illustration of the Sacred Military Constantinian Order of St. George chivalric insignia

About the Order

The Sacred Military Constantinian Order of St. George begins its history as the banner guard for Emperor Constantine. Over the millennia, it became the family Order of houses such as the Farnese, the Medici, and eventually the Borbone, who would become, in 1735, the Kings of the ancient kingdoms of Naples and Sicily—the land that would become known as the Kingdom of the Two Sicilies.

This pre-unitary Italian state, consisting of the southern half of the peninsula and the island of Sicily, was at the time of unification among the wealthiest and most cultured of European nations. Throughout Europe, a true education was not complete without visits to London, Paris and, of course, Naples.

Today, the Order is awarded by His Royal Highness Prince Carlo the Duke of Castro, head of the Royal House and Grand Master of the Orders of Chivalry. He is the direct descendent of the Kings of the Two Sicilies and the Borbone Royal Family still maintains a vigorously active philanthropic and cultural participation in the lands where their ancestors once reigned. In the United States, our Delegation works to feed the hungry, encourage inter-religious dialogue, and promote the heritage and history of Southern Italy.

—John M. Viola

Commodore Edward Preble, the commander of the entire U.S. force, reported that “the Neapolitans in emulating the ardor of our seamen, answered my highest expectations.” Decatur identified individual Neapolitan troops who had sustained serious wounds but continued in hand-to-hand combat alongside their American allies. But no night was more important to the war than that of February 16, 1804. The expedition was a dangerous one — a midnight ride into the enemy harbor, the little Intrepid disguised as a Maltese vessel, with only Catalano and a few other seamen dressed in Maltese costumes remaining on deck. The others, lying silently along the ship’s perimeter, waited to pounce and sink the captured American ship.

With all of the Philadelphia’s 40 guns pointed at the Intrepid, plus the Tripolitan batteries on the shore aimed and ready to fire, Catalano used his knowledge of the enemy’s language and of the port of Tripoli to convince the suspicious authorities that his was a merchant ship that had lost its anchor at sea and needed repairs. But, just as the ship pulled up near the Philadelphia, the winds changed and the Barbary guards noticed the marines lying in wait. The cry went out: “Attack!” Decatur, Catalano, and the marines jumped into action. They boarded and burned the great ship and managed to re-board the Intrepid and slip back out to the open sea and the safety of the American and Sicilian fleet, without

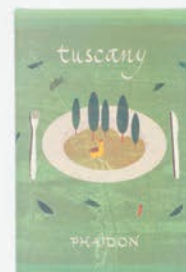
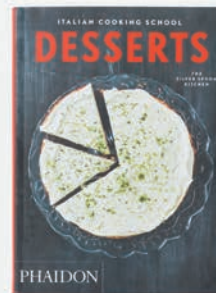
losing a single man.

In later years, the Bey of Tripoli would confess that it was this valiant excursion that showed him the United States was a serious force. Indeed, it’s hard for us to imagine how wide the tales of American bravery traveled, and how much this meant to the nation’s reputation as a force to be reckoned with.

Many of the U.S. Marines who died in those battles are buried in Siracusa in the Gardens of the Palazzo Landolina, a nobleman’s estate turned over for the use of sick and wounded Americans. Today, it’s a museum and the site of some of the oldest burial grounds for U.S. servicemen anywhere outside the United States.

Catalano, at the war’s end, came to America and, on August 9, 1809, was appointed a sailing master attached to the Washington Navy Yard. He died in the United States capital on January 4, 1846, at the age of 70, and is buried in Washington, D.C.

As we at NIAF prepare for the symposium at the White House Historical Association, I find extra pleasure knowing how highly the building’s namesake thought of the Southern Italians who were among the earliest allies of our great nation. Southern Italian history is often under-taught and this particular chapter has been almost completely forgotten. But one hesitates to think what might have happened to this first great U.S. expedition into the wider world had it not been for the alliance of those proud Southern Italian allies. ▲



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The Trione winery's
Old Stone Building



Deep Roots

in Sonoma County

The Trione Vineyards and Winery

By Dick Rosano

Photos by John Costill



Bocce game with Old Stone
Building in background

Trione family photo in the vineyard's Old Stone Building: Left to right: Vic Trione, Henry Trione (seated on chair), Denise Trione Hicks and Mark Trione



There's an old adage:

If you want to make a small fortune, start with a large fortune and buy a winery.

There are plenty of examples of this, from dot.com millionaires and Hollywood actors to free-market high rollers who quit the rat race and move to some bucolic setting surrounded by grapevines. There, they most assuredly expect to duplicate their earlier success by producing award-winning wines.

Most of them don't.

Then comes Henry Trione. A baker's assistant as a boy, he worked hard and, when he grew up, had the chops to tame the mortgage banking industry, producing the fortune that would one day bankroll a winery. But, unlike many others who attempted such a life change, Henry continued to build on his success, morphing from banker to winery owner as if he belonged in both worlds.

After settling into the banking business in Santa Rosa, Calif., Henry, with his sons Victor and Mark, founded Vimark Vineyards. Beginning, literally, on the ground is an archetype of Sonoma viticul-



Vineyard Manager Kris Hicks (also Denise Trione's husband) and Winemaker Scot Covington walking one of the estate vineyards

ture. Unlike many investors in Napa Valley who pour their money into the winery first, the Trione family started their empire by acquiring vineyard land.

First, there had to be a vineyard manager, and they wisely settled on John Tankersley. He guided the family's early land purchases, including River Road Ranch (1972) and Cloverdale Ranch (1973), followed by Geyserville Ranch (1975) and Flatridge Ranch (1976). It wasn't until 1982 that they bought a winery, in that case, the iconic Geyser Peak Winery along with the adjacent Home Ranch.

The Geyser Peak property had already stood the test of time, but its true glory waited for the Triones to own it. Building the business from start-up to upstart, Geyser Peak became a flagship estate for wine consumers who wanted high value without the pain of high prices.

After years of success and growth in their investments, the Trione

family chose to sell Geyser Peak to Fortune Brands in 1998. By the time of that sale, they had been farming choice vineyard land throughout Sonoma County for close to 30 years, filling their own fermenters and those of other wineries with some of the best grapes grown in America. Although the sale was a financial success, it left Vimark with vineyards but without its own commercial winery.

In 2005, the experiment with "parting" was over – Victor and Mark established Trione Winery, a project built around the existing 1908 Old Stone Building that was the original Nervo Winery, built by Peter Moroni, another Italian-American. Moroni designed the facility in the wake of the 1906 earthquake and took the terror of that event into account. Using large stone blocks for a firm foundation, he added a second floor for the fermenters, allowing a gravity-fed design to storage tanks below, one of the first in the county to use this technique. ➤



Third and fourth generation: Denise and Kris Hicks and family

The Trione family then hired Scot Covington as winemaker. Covington already had a long history in the business, including winemaking stints in South Africa and Australia, and he had apprenticed to Bill Bonnetti at Sonoma-Cutrer and to Merry Edwards while she consulted at Pellegrini. Covington learned much from all this, but he developed a special love of Pinot Noir from Edwards, who has made that grape the centerpiece of her own eponymous winery.

When it came time to build their own facility, the family gave Covington a free hand. “The Triones basically gave me a blank piece of paper and said, ‘Design your winery,’” he recalls envisioning a straightforward facility, customized to accommodate small lots and hands-on winemaking. “I wanted a series of open fermenters and a basket press, and we designed around those two primary features.”

Kris Hicks took over as vineyard manager when Tankersley retired in 2011 after 40 years at Vimark. He was already familiar with the property, working on construction projects there, then learning the ropes of

pruning and harvesting. With some courses at Santa Rosa Junior College to sharpen his wits, he was ready to shoulder the burden of high expectations that Tankersley and the Trione clan had already established.

“My co-workers are my mentors now,” says Hicks. “I work alongside men who have been farming for decades. Together, we make decisions based on what is best for the vineyards and the workers.”

They have maintained their focus on small lot production while farming 650 acres of vines in the Russian River Valley, Alexander Valley, and Sonoma Coast. Faithful to the small lot promise, Covington selects only about 3 percent of the fruit for winemaking.

Sensing the importance of the historic Old Stone Winery, the Triones capitalized on its place in winemaking history and have turned it into their tasting room and space for special events, including private tastings and weddings.

Denise Trione followed in her grandfather’s and Uncle Vic’s footsteps when she began in the banking industry. But she says, “I knew that my banking career was a placeholder for a career in the wine industry.” She joined the Trione Family Winery as the director of sales and marketing.

Henry Trione passed away in 2015, but left an indelible legacy. He was known in the community for his generosity, including many charitable donations for which he wanted to remain anonymous, and which contributed to the success and progress of Sonoma County generally and Santa Rosa specifically. It is a tradition, along with decades of outstanding wines, for which he and his family will be remembered. ▲

Dick Rosano is a wine, food and travel writer whose columns have appeared in The Washington Post, Wine Enthusiast, and other national magazines. He is the author of the novel “Tuscan Blood,” a mystery set in Italian wine country, and “Hunting Truffles,” which takes place in the truffle-rich region of Piedmont. His new book, “Wine Trivia...In So Many Words,” was published last May.



Trione Tasting Notes

Sauvignon Blanc, 2014

(Russian River Valley, \$23)

Lime and grapefruit nose on the approach; brilliant fruit flavors with soft succulent textures reminiscent of melon and oak; mouthwatering zesty acidity. Score: 87

Chardonnay, 2012

(Russian River Valley, \$32)

With a lead of honey, toast and apple, this somewhat restrained wine opens after a bit of breathing to present orange and subtle spice on back palate. Score: 89

Chardonnay Riva Road Ranch, 2011

(Russian River Valley, \$35)

Scent of butter and toasted almonds; flavors hint of butter, honeydew melon, ripe apples. Score: 92

Cabernet Sauvignon, 2010

(Alexander Valley, \$67)

Deep red, blackberry and cocoa accents on nose; intense black fruit flavors, dense and chewy, with a note of brown spice and cocoa on finish. Score: 93

Cabernet Sauvignon Block Twenty One, 2010

(Alexander Valley, \$67)

Intense and smooth, terrific texture and grip; glorious expression of black fruit; delicate finish despite the huge body. Score: 94

Henry’s Blend Geyserville Ranch, 2012

(blend of Cabernet Sauvignon, Merlot, Petite Verdot, Cabernet Franc, and Malbec; Alexander Valley, \$54) Coffee, mocha, blueberry and tar aromas; smooth rich textures, yet soft and approachable; soft touch of oak with cherry and blueberry flavors. Score: 92

Pinot Noir River Road Ranch, 2012

(Russian River Valley, \$39)

Lightly scented and approachable, with blackberry and cherry flavors and a hint of mushrooms on the finish. Score: 90

Red Wine, 2010 *(blend of Cabernet Sauvignon, Merlot, Petite Verdot, Cabernet Franc, and Malbec, Alexander Valley, \$48)*

Luscious textures, deep red fruit flavors, soft tannins, long delivery. Score: 93

Syrah, 2010

(Russian River Valley, \$32)

Inky purple, blueberry jam, with black cherry and mint accents, pungent mouth-filling wine. Score: 92



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The

Spring

Italian
American
Reader

There's an old Italian proverb that says, "It is not spring until you can plant your foot upon 12 daisies." But who's waiting for a dozen? I mean, who's counting?

When anticipating the imminent arrival of the most alive season of the year, we're more inclined to count our daisies before they bloom. Spring is the season of optimists, after all.

We're also optimistic you'll find some value in our Spring book reviews, especially if you're waiting to flatten 12 daisies. Our latest seasonal Italian American reading list contains another diverse top shelf of fiction and non-fiction, even a young-adult novel! As always, some of them are critically acclaimed, some under the literary radar. All are written by Italian American or Italian authors, or are of interest to Italian American readers, or both.

We also think that, like a book's cover, a telling line or two from early pages speaks volumes about what's to come. We provide both. Keep in mind that our brief reviews are meant to provide just enough to, shall we say, plant a seed.

So, benvenuti primavera!
And buona lettura!

—Don Oldenburg

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© Aperitivo: The Cocktail Culture of Italy by Marisa Huff, Rizzoli New York, 2016



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Aperitivo: The Cocktail Culture of Italy — Recipes for Drinks and Small Dishes

By Marisa Huff

Rizzoli New York; 224 pages

\$35 hardcover

Ah, Italians: so stylish, so social, and so often late. Everything about them—their love of food, their trim figures, their year-round tans, their fast cars, their questionable politicians, their soccer, their gesticulating, their aperitivi — attracts attention and, more often than not, admiration. Although pre-dinner drinking occurs everywhere from Paris to Poughkeepsie, it is in Italy that this social tradition has been raised to an art form.

You've heard of armchair traveler guidebooks. Well, this inspiring, la-dolce-vita volume is more of a bar-chair traveler guidebook. Think a travelogue of Italy's Happy Hour.

Celebrating Italy's trending cocktail culture, the author blends history, culture, mixologist ingredients and gourmet recipes to create a dizzying, sophisticated collection of delicious Italian aperitivi, along with small-plate snacks the way they are served in some of Italy's finest aperitivo spots.

With 100 artsy photographs, the book (to be published April 19) visually allures readers page by glossy page through a spirited tour of Italy's top regional and urban drinking destinations—from Turin to Venice, from Milan to Rome, and plenty “farther afield” establishments in between.

Huff, a Padua-based writer whose work has appeared in *La Cucina Italiana*, *Wine & Spirits*, and *The Art of Eating*, credits the late-18th-century arrival of vermouth in Turin as the origin of the modern Italian aperitivo. So it's no surprise she starts the Turin chapter with three classic vermouth drinks before stirring up more challenging concoctions such as the Saffron Spell from Bar Cavour and the Giostra d'Alcol from Caffè Elena. And there's delectable Grissini Torinesi, Oven-Roasted Eggplant and Red Pepper and Anchovy Tramezzini to go with those drinks.

On the lemon-blessed Ligurian coast, she mixes up a Ligurian Mojito served with fluffy white focaccia. The visit to Milan sets off a variety of Campari cocktails, from the classics Garibaldi and Me-To, to the Trussardi Café's Beer Americano and Bar Basso's Negroni Sbagliato. For

Milanese snacking, it's Lemon Potato Croquettes, and Focaccia with Vitello Tonnato and Capers!

Other chapters sip on Nergonis in Florence, Campari Spritzes in Padua, and Bellinis in Venice. And if tramezzini (tea sandwiches) are your thing, you'll find a dozen of the most common combinations from cafés in northern Italy here. Other finger foods range from frittatas and crosinis in Venice, to Summer Tomato Bruschetta in Rome.

In all, Huff tours the reader through 74 bars and restaurants, and provides recipes for more than three dozen cocktails (not counting countless variations) and 50 savory dishes.

And, yet, as restaurateur, TV host and Eataly partner Joe Bastianich says in the foreword, the Italian apertovo is an experience greater than the sum of its parts: “The Italian art of aperitivo is much more than simply grabbing a drink. It is a fundamental example of Italian sensibility at its finest—an experience that is essentially Italian. It is an encounter, a conversation, slowing down and taking time to savor a drink with friends at the close of the day's labors and enjoying the present moment.”

—Don Oldenburg ➤



Sicily: An Island at the Crossroads of History – 1st Edition

By John Julius Norwich
Random House; 400 pages
\$20.88 hardback

The island of Sicily is the largest in the Mediterranean. It has also proved, over the centuries, to be the most unhappy. The steppingstone between Europe and Africa, the gateway between the East and the West, the link between the Latin world and the Greek, at once a stronghold, observation-point, and clearinghouse, it has been fought over and occupied in turn by all the great powers ... It has belonged to them all—and yet has properly been part of none....

As a proud Sicilian American and longtime fan of the author John Julius Norwich, it's difficult for me to say anything more than this is a must-read. Norwich is world renowned for unparalleled expertise on the Norman history of Sicily, which he professes to have picked up on during his 1966 honeymoon to this special island.

His passion for this period shows. His previous works total about 1,000 pages on the subject. That deep familiarity means this work spends a disproportionate amount of time on the glorious era of the Norman Kingdom.

But what's so great about this book, which the 85-year-old Norwich admits will probably be his last, is that it creates a succinct and digestible opportunity for even the casual reader to touch on the full gamut of Sicily's vast and varied history. From Sicily's Greek colonies to its status as an autonomous region today, Norwich lovingly explores the conquests and cultures, the epics and eras, that have made this island, in the center of the Mediterranean, a home base for all cultures.

—John M. Viola



Only in Naples: Lessons in Food and Famiglia from My Italian Mother-in-Law

By Katherine Wilson
Random House; 304 pages
\$27 hardcover

*Goethe said,
“See Naples and die.”
I saw Naples and started to live.*

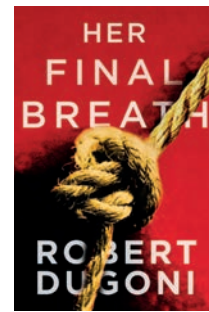
Katherine Wilson's Neapolitan adventure began as a three-month internship with the U.S. Consulate as part of her family's tradition of having an experience abroad during or after college. Within days of her arrival, she stepped into the lives of her future husband and in-laws, and that is where “Only in Naples” begins.

This light-hearted memoir relates Wilson's experiences with the Italian language, culture, customs, dating rituals, and, of course, food. Wilson's love and respect for her adopted city of Naples shines through in her tales of everyday life, which wouldn't be complete without her witnessing the miracle of the liquefaction of the blood of the city's patron saint, San Gennaro.

Wilson's mother-in-law, who, as the subtitle suggests, played an enormous role in Wilson's acclimation to Naples, also contributed another major bonus to the book: a short (though long on instruction!) collection of recipes that include a traditional ragù, octopus salad, and eggplant parmigiana.

Those who like reading fun, spirited “moving to Italy” stories will find themselves eagerly turning the pages of “Only in Naples,” which showcases Wilson's wit and self-deprecating humor.

—Michelle Fabio



Her Final Breath

By Robert Dugoni
Thomas & Mercer; 424 pages
\$15.95 paperback

She heard the rattle of the cyclone fence, and thought she saw someone standing near the open gate but couldn't be certain with the fog.

With Seattle as the backdrop, author Robert Dugoni writes a page-turning detective thriller with realistic and flowing dialogue in his latest novel “Her Final Breath.” Detective Tracy Crosswhite is in pursuit of a psychopath, a serial killer nicknamed “the Cowboy,” who hogties exotic dancers with a noose and watches his victims gasp for air.

Dugoni skillfully introduces clues and characters that effectively bring the reader into the world of the detective drama. Like, was the noose tied to the fence at the firing range where Crosswhite practices left by the serial killer, a copycat, or a stalker? And the suspects, from a fly-tying specialist and the son of a rancher who has roping experience, to a big-box home improvement store employee who has access to numerous ropes—they all add intriguing twists and turns to the plot.

Assisting Crosswhite in the investigation is her partner, Detective Kensington Rowe, a confidante she can trust with her life. Her love interest, Dan O'Leary, is an attorney who is unofficially helping her with the case. And the thorn in her side is her boss, Captain Johnny Nolasco, who wants to see her fail because she is looking into his old cases for improprieties.

The second in Dugoni's Tracy Crosswhite series, this novel offers an engaging view into the search for a serial killer—an intriguing storyline for the devotee of crime fiction.

—Robert Bartus Jr.



**The Only Street in Paris:
Life on the Rue des Martyrs**

By Elaine Sciolino
W.W. Norton & Company
281 pages; \$25.95 hardcover

No matter what the day, I never walk alone on the rue des Martyrs. Somehow, I have made the street mine.

If you've traveled to Paris or dream of visiting the City of Light, "The Only Street in Paris: Life on the Rue Des Martyrs" is a perfect literary stroll for you. Author Elaine Sciolino, a former Paris bureau chief for The New York Times, opens a window into the intricate lives of its inhabitants and shopkeepers, from the ninth arrondissement toward Montmartre in the 18th arrondissement.

Sciolino's conversations with merchants are intermixed with delightfully informative historical facts. The poet Baudelaire spent time on the rue; novelist Emile Zola lived in the neighborhood while Sacré-Cœur, was being built; Thomas Jefferson talked

politics there; and his and other ghostly presences are felt up and down the rue, especially at Le Dream Café.

The Christian martyr and patron saint of France, Saint Denis, lost his head—literally—preaching along the rue. French historical figures from Joan of Arc to Vincent de Paul have paid homage by walking in his footsteps. Infamous stories also abound about a private bordello for Nazi officials.

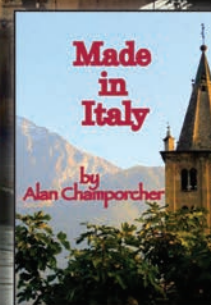
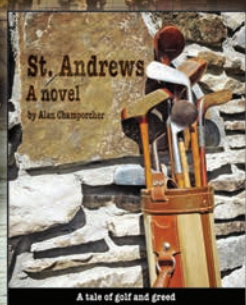
The celebration of literary life in France is highlighted in Sciolino's account of the rue's three Circul'Livres, where used books displayed in public crates are free to passersby.

Sciolino draws comparisons throughout to life in the immigrant neighborhood of Buffalo, N.Y., where she grew up. She dedicated the book in memory of Gaetano "Tom" Sciolino, her grandfather, and Anthony "Tony the Food King" Sciolino, her father, whose rich Sicilian heritage and Italian food store experience served her well for interactions with the merchants and the village atmosphere along the Rue Des Martyrs.

—Elissa Ruffino ▶

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Calabria:**The Other Italy**

By Karen Haid

Mill City Press; 289 pages

\$14.95 paperback

Back on the bus, Prudenzia announced that it was time for the rosary: 'Ave Maria, Piena Di Grazia... Santa Maria, Madre Di Dio, Prega Per Noi Peccatori!' ... Then, barely stopping for breath, Prudenzia switched back into dialect and regaled the group with off-color jokes. Her responsibilities as tour leader also included saying, 'Is everybody here?' each time we got back on the bus. The first time we re-boarded, she bellowed, 'Is the American here?' a few inches from my head.

In a charming and refreshingly honest recounting of her time spent teaching English in Italy, Karen Haid's "Calabria: The Other Italy" offers



what many other books on Italy don't: an unfiltered portrayal of an American adjusting to life in the sometimes quirky, loud and beautiful regions of southern Italy.

The story of a newcomer in a small, Italian town is not an original one. But Haid's description of the town of Locri, her experiences teaching the local Italians, and her struggles with the Italian postal service feel fresh.

Even more intriguing is the region where Haid decides to live. Much has been written about Italy from the streets of Florence, Venice and Rome. Few venture to the toe of Italy's boot, where Calabria lies—often forgotten despite its stunning coastlines and eccentric people. Haid offers the perfect combination of personal experiences with Calabrians, and the history and culture of the region. Admirably, she avoids romanticized depictions, presenting Calabria in all of its gritty, chaotic glory—which only adds to the beauty of her storytelling.

—Danielle DeSimone

Il Bel Centro:**A Year in the Beautiful Center**

By Michelle Damiani

Rialto Press; 478 pages

\$19.99 paperback

I have misplaced the dream, along with my children who are around somewhere, and my cats probably hiding under the bed. And yet tomorrow we leave. Italy is waiting. Hopefully Italy won't mind that I still haven't found a chance to shower.



To fulfill a lifelong dream, Michelle Damiani moved her husband, three school-aged children and two cats to Spello, Umbria, in central Italy, to live for a year. Although she found a community ready to embrace her family, the experience was not without stumbling blocks, including language difficulties, bureaucracy, and differing educational philosophies.

Written in a journal format that traces Damiani's journey nearly day by day, "Il Bel Centro" provides a rare glimpse into a transplanted family's sojourn in Italy.

Damiani opens up and shows incredible vulnerability within these pages, and parents will especially appreciate her concerns and frustrations as a mother attempting to guide and nurture her children through this life-changing time. Her descriptions of the people, customs, and food of Umbria are particularly enticing.

If you can't get yourself to Italy for an extended stay, "Il Bel Centro" is a worthy substitute.

—Michelle Fabio

Da Vinci's Tiger

By L.M. Elliott

Katherine Tegen Books; 275 pages

\$17.99 hardcover

Leonardo cupped my chin and tilted it up so the sun spilled along my face and cheeks.... As I stared at him in bewilderment, his eyes refocused from my skin tones to me, the person. "Scusa, Madonna." He stepped back abruptly. "But your face's flesh, the blush and cream of it, will allow me to show precisely what I was talking about being the painter's particular gift—the ability to use colors, shadow, and light to represent transparent and luminous surfaces, where the life of something emanates from within."

In this historic novel, L.M. Elliott tells the story of Ginevra de' Benci, a Florentine noble in the Italian Renaissance who was famously frozen in time by Leonardo da Vinci in a portrait. The painting now hangs in the National Gallery of Art in Washington, D.C. (the only da Vinci in public view in the United States).

Thoroughly researched and rich in detail, Elliott leads readers through the intriguing and exciting world of Italy in the 15th century, with a character cast of attractive young adults



torn between propriety and arranged marriages, and the allure of Florence's burgeoning art scene. In an era when women were essentially the property of men, Elliott introduces the

protagonist de' Benci as a young woman before her time, with a passion for art, writing and her friendship with the brilliant, up-and-coming painter.

Caught in the power struggles of two of Florence's noble families, Ginevra fights to keep her place in society while giving into her personal dreams and passions. This is excellent young-adult fiction, and a pleasant read simply for those with a love of Italy, the Renaissance and—most of all—art.

—Danielle DeSimone ▲

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MoMA

Antonio Pietrangeli's FADE OUT

By Maria Garcia

Stafania Sandrelli and
Joachim Fuchsberger
in Pietrangeli's
"I Knew Her Well"

MoMA's Retrospective Unveils a Master Italian Director

Film history is rife with stories of "lost" prints or negatives rediscovered in family attics and dusty film vaults. The celebrated finds are usually by auteurs, filmmakers ensconced in the "cinematic canon." While these movies are screened at museums and repertory theaters, the majority of rediscovered work is not widely seen, and interests only scholars because it requires specialized knowledge to be appreciated. Rarely, films by forgotten or previously unheard of filmmakers are plucked from oblivion.

Sandra Milo and Mario Adorf on the set of Pietrangeli's "La Visita"



Photofest

Last December, New York's Museum of Modern Art held a retrospective of the work of Antonio Pietrangeli, an Italian filmmaker who died in 1968 at the age of 49. The program consisted of 10 features and two shorts, and was curated by Dave Kehr, an author, scholar, and former New York Times columnist. Kehr has a reputation for celebrating under-appreciated films, and for amending the cinematic canon. He first discovered Pietrangeli when Raro Video released "Adua and Her Friends" (1960), which stars Simone Signoret. A black-and-white film in the Italian Neorealist tradition, it is about a group of prostitutes who open a restaurant after the bordellos of Rome are shuttered.

Kehr then found "The Visit" (1963), the story of Pina (Sandra Milo), a middle-aged woman who resorts to a lonely hearts advertisement in the hopes of finding a husband. Her search yields Adolfo (François Périer), a sniveling bookstore clerk from Rome (Pina is a Toscana) who is more interested in her net worth than her capacious personality. Kehr was hooked, and began looking for prints of Pietrangeli's other films, only to find that Italian archivists, curators

Pietrangeli made his first film, "Empty Eyes," a late Neorealist gem about an impoverished country girl, Celestina (Irene Galter), who heads to the big city for a job as a maid. The movie centers on her exploitation by men and her middle-class employers.

The destruction of innocence and the exploitation of women are recurring themes in Pietrangeli's work—and in what may be his finest film, "I Knew Her Well" (1965). In that drama, Adriana (Stefania Sandrelli), a provincial beauty queen, accepts the fact that she must sleep her way to the top. She soon becomes a successful model, but despite her seemingly carefree existence, Adriana ends up lonely and disillusioned.

Pietrangeli belongs to the *commedia all'Italiana* era, having directed, among other droll films, "The Bachelor" (1955), starring Alberto Sordi, Italy's iconic comedian; and "Ghosts of Rome" (1961), about a group of spirits who save their ancestral home by hiring a 16th-century painter to create a hidden fresco. In January, Ambassador spoke with Dave Kehr at his MoMA office about his passion for this accomplished director whose films will now find a wider audience.

MG: Although Pietrangeli is associated with *commedia all'Italiana*, his films sometimes defy characterization and draw from many influences.

DK: Yes, he is a transitional figure. Pietrangeli is a pivot between Neorealism and *commedia all'Italiana*, and many of his films have characteristics of both. I think he also made films that are almost purely in one genre or the other.

MG: "Ghosts of Rome" is pure farce, isn't it?

DK: Yes, and "The Bachelor" is classic Alberto Sordi and *commedia all'Italiana*. Pietrangeli moved freely between genres. There is so little about him because he died so young. I don't know much more about him than you might find on Wikipedia—and neither do the Italians. Rossellini must have brought him to Berlin for the part in "Fear." To be that close to Rossellini and then make "The Bachelor," well, not many filmmakers can bridge that gap.

MG: Pietrangeli's screenplays are very

well-written.

DK: It is always hard to know that with the Italians because films were mostly written by committee. On "Fear," I think Pietrangeli is one of eight writers. He spent some time writing film criticism and he was very anti-Hollywood, which suggests that he was among a group of filmmakers who were Leftist or Communist survivors of World War II.

MG: I found nothing at the library on Pietrangeli, in English or Italian.

DK: I am not surprised, but Italian cinema is much bigger than we know here. There are hundreds of filmmakers you have never heard of. Even in Italy they are not appreciated the way they should be. The Italians are just starting to discover their own genre films. Now, suddenly, they are proud of them when before they were ashamed of Ricardo Freda's films, for instance, or Vittorio Cottafavi's, the "sword and sandal" genre. I would love to do a series on these filmmakers, but the prints don't exist because the Italians do not respect them enough to restore them.

MG: The retrospective will hopefully inspire renewed interest?

DK: Yes, and now there are prints with English subtitles, which make the films accessible to many more people. There are digital copies, too, for screening outside of archival situations.

MG: And a DVD of "I Knew Her Well," which is a masterpiece, a rare and wonderful film about a young woman.

DK: Absolutely. That was a brand new restoration from Luce Cinecittá.

MG: With the exception of Adriana in "I Knew Her Well" and Pina in "The Visit," I was sometimes puzzled about Pietrangeli's attitude toward women. In "The Girl from Parma" (1962), I wonder whether Dora (Catherine Spaak) is a libertine, or she exploits men, or she represent men's fears of women's sexuality.

DK: With Dora, all of the above. Things were changing so quickly at that time, ▶



Jon von Palmer

Curator Dave Kehr's "rediscovery" of Antonio Pietrangeli's work led to MOMA's Pietrangeli's retrospective.



Studio shot of Belinda Lee and Marcello Mastroianni during filming of Pietrangeli's "Ghosts of Rome"

and critics were puzzled by his preoccupation with the writer-director.

Pietrangeli first worked for Italian Neorealist director Luchino Visconti, as an assistant on "Osessione" (1943), and then as a screenwriter on "La Terra Trema" (1948). He appeared onscreen as the psychiatrist in Roberto Rossellini's "Fear" (1954), which starred Ingrid Bergman. In 1953,

particularly in Italy, where an essentially feudal society collapsed at the end of World War II. Nothing was there to replace it. We Americans stepped in with our Office of War Information to fund propaganda. Promoting female equality was then an American value. As to "La Parmigliana," I don't think anybody in Italy had a clear ideological line about women at that point. You see that in American films, too. There is this tendency to exploit what you are also celebrating, too. Sexually liberated women are also hot stuff. It's progressive but not really. That happens in "I Knew Her Well" to some extent. Pietrangeli does not hold back on admiring Sandrelli.

MG: Adriana does have this delicious, girlish quality. I especially like the scene where she travels back to her village. There is a long shot of her and her family with all this empty, flat space around the house.
DK: Yes, there is no fake nostalgia in Pietrangeli for that "lost" Italy.

MG: How do you feel about Pietrangeli's men, mostly weak-willed and sex-obsessed?
DK: [Laughs] It's a pretty unflattering portrait. I can't think of any unambiguous

or positive portrayals. It's a nice change, though, isn't it? I think of these characterizations as a creative secret that is in Pietrangeli's subconscious.

MG: Can we speak of Pietrangeli as possessing an Italian worldview?

DK: I hesitate to characterize a whole nation, but I think he was very deeply in touch with the changes in the culture as they were unfolding. That is a unique and interesting quality of his films.

MG: What about his class sensibilities?

DK: Well, the scorn of the middle class comes across very strongly in Pietrangeli's films. They certainly don't treat their maids well, as we see in "Empty Eyes."

MG: And Pietrangeli's Marxist streak?

DK: Sure, and it is in the Italian cinema. That is where their traditions began, and they are especially evident in Neorealism. Cesare Zavattini is a good example. You even see it in the comedies of that period. Neorealism was about "the people," and then "the people" wanted to become the middle class. So there is a great deal of ambivalence in that, evident in the cine-



Italian director Luchino Visconti, actress Irene Galter, and Antonio Pietrangeli, while filming Pietrangeli's "Empty Eyes" (1953)

ma of the post-Neorealist period.

MG: I noticed that Pietrangeli's female stars are very well turned out in designer clothes, even in "Adua."

DK: I would be guessing, but I think that producer Carlo Ponti wanted his ladies to look good on the posters. ▲

Maria Garcia is a New York City-based author, writer and frequent contributor to Ambassador magazine. Her reviews and feature articles also appear regularly in Film Journal International and Cineaste. Her new book, "Cinematic Quests for Identity: The Hero's Encounter with the Beast," was published this Spring. Visit her website at mariagarciaawrites.com.



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Joe DiMaggio Museum on Deck

By Wayne Randazzo

For a town that doesn't boast much in size or population, Martinez, Calif., is rich in its history. Roughly 35 miles northeast of San Francisco, Martinez was smack dab in the middle of the California Gold Rush and rumored to be the birthplace of the martini.

But while the martini's etymology may be in dispute, there is no doubt about the identity of Martinez's most famous son.

Right around the time Shell Oil Company was digging its roots into Martinez by building an oil refinery that fueled the area's growth, Giuseppe Paolo DiMaggio Jr., the eighth of nine children born to Sicilian immigrants, Giuseppe and Rosalia, was born on the eve of Thanksgiving, 1914.

Though Joe didn't live with his family in Martinez for very long before the DiMaggios hiked it to San Francisco, the city is still hoping to honor one of its most iconic heroes.

Enter Ken Weseloh and Joe Quagliano. Together, along with Martinez Council Member Lara DeLaney, they have set forth to honor Joe DiMaggio's legacy in Martinez by opening a museum to celebrate the Yankee Clipper in his birthplace. Although a location has yet to be set for the non-profit museum's exact whereabouts, the centerpiece of the project revolves around a boat, a 22-foot, 1949 Chris-Craft given to DiMaggio that year by the New York Yankees on Joe DiMaggio Day at Yankee Stadium.

It wasn't just a boat that sat idly by either. DiMaggio put that boat to good use when he returned to the San Francisco area following his retirement from baseball. He even cruised the bay on it with Marilyn Monroe during their wedding reception in 1954.

The boat, named the "Joltin' Joe," is now freshly restored, thanks in part to fundraising efforts over the years by the Sons of Italy. It sits on the waterfront marina in Martinez as it awaits a possible permanent home, which Weseloh and Quagliano are working on.

"We have ambitious plans," Weseloh said. "We have been in contact with the National Baseball Hall of Fame to get their cooperation. We believe the community of Martinez is strongly behind this idea as well, to honor this legend that was born there."

Weseloh has also secured the involvement of DiMaggio's granddaughters and Baseball Hall of Fame manager Tony LaRussa. The crew is also in talks with famed



DiMaggio's boat the "Joltin' Joe"



Above: Joe DiMaggio in 1951

Left: Joe DiMaggio Hall of Fame plaque in Cooperstown, N.Y.

sculptor, Mario Chiodo, to build a statue of DiMaggio that would be displayed prominently outside the museum.

Quagliano adds the New York perspective to this project. Quagliano runs Mint Pros, a sports marketing company that is affiliated with dozens of current and former major league players and has worked closely with the Yankees. And he's working to find baseball-related sponsors for the museum.

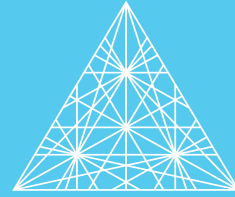
There are a couple models for the DiMaggio museum of legendary baseball players that have been honored in their birthplaces. Greenville, S.C., houses the museum of "Shoeless" Joe Jackson inside his former childhood home, and Mobile, Ala., does the same for Hank Aaron. Perhaps now is the time for Martinez to salute its man, Joe D.

"As time goes by, people who knew Joe DiMaggio or had an encounter with him will pass on and their stories will be lost," Weseloh said. "We want the people of Martinez to have a place to be able to share their stories."

As the city of Martinez reflects back on its past generations, the hope is for the generations to come to be able to learn about and celebrate, one of Italian Americans' all-time heroes.

For more information or to donate to The Joe DiMaggio Home Town Hero Project to build the Joe DiMaggio Museum, please visit www.martinezhero.org ▲

Wayne Randazzo is the New York Mets pregame and postgame show host and fill-in play-by-play announcer on WOR-AM. He's also a freelance television play-by-play announcer for ESPN and Big Ten Network.



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Fighting to Right a Wrong

By Lisa Femia
NIAF Manager of Public Policy



Chet Campanella

PENSIERI

Last December, NIAF received a holiday surprise from Capitol Hill. Two bills had been introduced to the U.S. House of Representatives regarding the mistreatment and internment of Italian Americans during World War II. Brought to our attention between tree decorating and Christmas karaoke, the proposed legislation was a sober reminder of our past, our mission, and the fights still left to be fought.

It also represented a step forward. We closed out the year ready to actively support the bills' passage in 2016. Now, we're asking you to join us in this legislative push.

Congresswoman Zoe Lofgren of California introduced H.R. 4146 and H.R. 4147 on December 1, 2015. The first bill requests funds to provide grants for education programs on the history of Italian Americans during World War II. The latter asks for an official apology for the treatment of Italian Americans during that time. NIAF has officially endorsed both bills. And, with your help, both will be exciting achievements for the Italian American community.

Rep. Lofgren, who is not Italian American, may seem an unlikely sponsor of the legislation. The issue landed with the Congresswoman after a constituent approached her. Seeing his determination to pass a law on Italian American mistreatment during World War II, she told the constituent that, if he wrote two bills on the issue, she would introduce them on the House floor. Chet Campanella readily agreed.

At 85, Campanella is well-spoken and unassuming. When asked for a photo for this column, he said, "Well, I don't think I've had a picture taken in years!" A long-time resident

of San Jose, Calif., Campanella is a retired pharmacist and the son of Italian immigrants, Nicholas and Maria, from the region of Bari.

When the United States entered World War II, Campanella's parents and 600,000 other Italians living here were classified as "Enemy Aliens." They faced movement restrictions, curfews, property confiscation, and potential relocation and internment. Although Campanella was only about 12 at the time, his memory of these injustices hasn't faded. For the last 14 years, he has dedicated himself to educating Americans about the mistreatment of Italian Americans during World War II. "People just have no idea this happened," he said.

Campanella's family stories illustrate how difficult it was to be an Italian in America in the 1940s. His parents had applied for natural citizenship, but had not yet completed the process when the United States entered the war. Although there was no reason to monitor his parents' actions, officials were apparently suspicious of his father's Italian military service and involvement with Italian American lodges.

"He loved America," Campanella said. "He never would have done anything to hurt this country." But as classified "Enemy Aliens," his parents had to register at the local Post Office where they were fingerprinted and given booklets to carry at all times.

The FBI searched Campanella's childhood home twice, without warrants, looking for banners, flags, radios, anything subversive. And, while Campanella remembers property taken and never returned, others faced worse. Along California's coast, 10,000 residents were forced to

board up their homes and relocate. Fishing boats were confiscated in the San Francisco Bay area, taking from fishermen their livelihood.

Campanella watched as FBI agents arrested his uncle and sent him to an internment camp for two years. "He wouldn't talk to anyone about it," said Campanella. "He wanted to pretend it never happened."

That seemed to be the general consensus among Italian Americans and U.S. government officials. Campanella's parents told him, "Keep quiet—that's not something we talk about." The government classified all documents relating to issue until they were declassified in 1997.

In 2010, Campanella campaigned for an official apology from the state of California for the treatment of Italian Americans during World War II. Testifying before the California State Senate, he spoke with no notes, "just from the head and heart." The measure passed unanimously and was signed into law later that year.

With dogged determination, he plans to keep working on the national stage until the bills she introduced are passed. "If they don't go for it this session," he said, "by God, I'm going after them next year. I'm not giving up."

As a network of NIAF members and supporters—as the NIAF family—we must ensure he doesn't have to do this alone. Please contact your members of Congress asking them to support or cosponsor H.R. 4146 and H.R. 4147. Together, we can earn the resources needed to study and share our history with future generations. And we can achieve a long-deserved apology on behalf of all mistreated Italian Americans during World War II. ▲

NIAF LEADERSHIP RETREAT AT DISNEY WORLD



Alex Benedetto

Main Street USA – When members of the NIAF Board, the Italian American Leadership Council (IALC), and NIAF staffers put their heads together, a lot gets done — even when some of those heads are sporting Mickey Mouse ears! Participants at this year’s NIAF Leadership Retreat, January 21-23, met at Disney World, in Orlando, Fla., for the Foundation’s third-annual retreat — a casual planning session that mixes socializing and fun with hard work shaping the Foundation’s future.

Staffers and some early arrivals enjoyed a day in The Magic Kingdom before the retreat’s official kickoff Thursday night at the Leadership Dinner at Disney’s California Grill. From its vantage point on the 15th floor of Disney’s Contemporary Resort, dazzling fireworks and beautiful sunsets competed with gourmet dining.

Friday began with working breakfast and a full day of planning sessions and discussions of organizational ideas and issues. Retreat participants

retreated to dinner at the American Adventure Pavilion and a dessert-and-fireworks reception at the Italian Pavilion at Epcot’s World Showcase. Saturday was more work sessions.

The retreat proved to be an ice breaker in more ways than escaping the SnowZilla up north that weekend! This was a great opportunity for new IALC members and longtime NIAF Board and staff members to get to know each other.



NIAF staffers Ryan Husbands, Lisa Femia and Julia Streisfeld

DESSERT AND FIREWORKS AT EPCOT



At the dessert-and-fireworks reception at Epcot’s Italian Pavilion, NIAF Retreat participants wore Mickey-vision glasses that make Mickey Mouse shapes around lights.

Desserts and fireworks at Epcot Showcase



THE LEADERSHIP DINNER



IALC member Sam Vitale and Leesha Vitale



At the Leadership Dinner fireworks, NIAF Board member Charles Turano with Debbie Turano



IALC member Jeanne Allen enjoys a Leadership Dinner sunset with husband Kevin Strother

All Section Photos by Don Oldenburg



NIAF Senior Development Director Alex Benedetto with IALC member Basil Russo and Patricia Russo



Anthony DiSandro Jr. and Dana DiSandro



NIAF Board members Anita Bevacqua McBride and Joseph M. Della Ratta



NIAF Board member Louis E. Tosi, IALC member and Regional Vice President of New England Valentina Vezza, and Board member Joseph D. Lonardo



NIAF Chairman Joseph V. Del Rasso, President John M. Viola, Vice Chair Patricia de Stacy Harrison and Board Member Gerard S. LaRocca

THE RETREAT WORK SESSION



NIAF Secretary Capri S. Cafaro and Board member Robert V. Allegrini

PUBLIC POLICY FORUM ON SYRIAN REFUGEE CRISIS

On November 19, NIAF hosted a Frank J. Guarini Public Policy Forum luncheon on Capitol Hill on the Syrian refugee crisis in Italy and the United States. Congressmen David Cicilline and Bill Pascrell gave opening remarks before a panel of experts focused on the origins of the current refugee problem, responses in Italy and Europe, and potential solutions. The forum highlighted NIAF's mission of promoting U.S.-Italian relations.

—Lisa Femia



Above left: Moderator Jeffrey Rathke, senior fellow and deputy director of the Europe Program at the Center for Strategic and International Studies; Above right: Rep. Bill Pascrell speaking as Rep. David Cicilline shows approval



NIAF General Counsel Arthur J. Furia, Board member Joseph D. Lonardo, and IALC member Joe Cosentino



The NIAF Leadership Retreat participants with Mickey



Board members Nicholas R. Caiazza with IALC members Al Carfora and Claire DeMarco



NIAF CHRISTMAS OPEN HOUSE ATTRACTS A CROWD

On December 16, the halls were decked and 'twas the season at the Ambassador Peter F. Secchia Building in Washington, D.C., for the annual NIAF Christmas Open House. Some 200 invited guests visited the Christmas-decorated NIAF headquarters and enjoyed a spirited evening of Christmas music, food and refreshments, even karaoke. Warrior Catering provided Italian appetizers!



NIAF President John M. Viola with Vice Chairs Patricia de Stacy Harrison and Gabriel A. Battista



NIAF Public Policy Manager Lisa Femia and U.S. Rep. Scott Peters



Italian American Congressional Staff Association (IACSA) President Geoffrey Browning, U.S. Rep. John Mica, and NIAF President John M. Viola



Chiara Zanni
Rich and Lena Skiouris



Julian Gonzalez and Dan Cronin



NIAF Board Members Robert V. Allegrini and Anita Bevacqua McBride



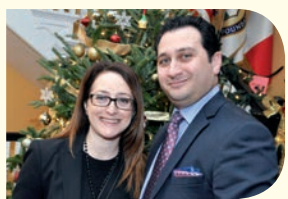
Steve Labas, Eve Grimaldi and Cathy Salerno



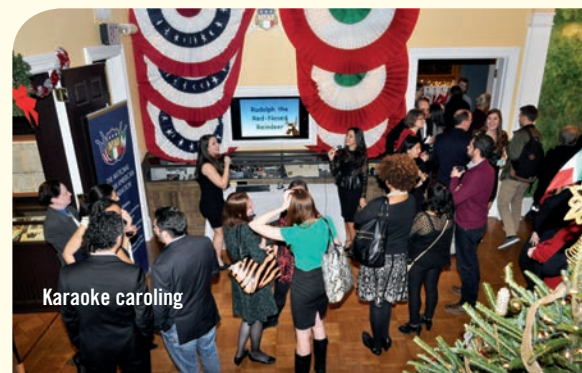
Maria D'Andrea, Edrige D'Andrea and Lucio D'Andrea



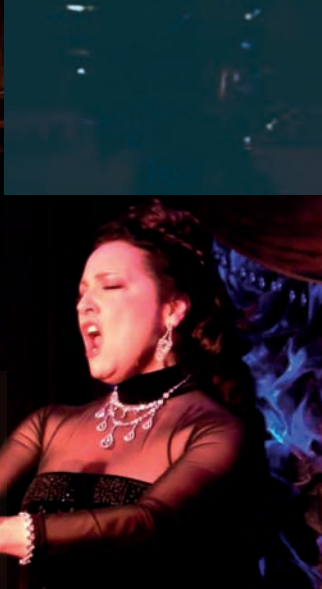
Clockwise from top left:
Adriana Barbieri and Buddy Vagnoni;
Sean McFraith and Kaylyn Wernitznig;
Jessica Gross and Peter Frascarelli



Pete Easton and Samira Badawi with NIAF Finance Manager Xavier Atizol in background



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CALENDAR

MARK YOUR CALENDARS

NIAF is offering the following special events in the coming months. For more information, visit niaf.org.

APRIL 2016

Italian American Leadership Council (IALC) Summit

Open to IALC members

Date: April 28 *Time:* Noon to 4 p.m.

Location: Pepper Hamilton LLP, New York Offices, 620 Eighth Avenue, 37th Floor, New York, N.Y.

Contact: Alex Benedetto at 202-939-3107 or abenedetto@niaf.org

NIAF New York Spring Gala

Date: April 28

Time: 6:30 p.m. Cocktail Reception; 7:30 p.m. Dinner

Location: Cipriani 42nd Street, 110 East 42nd Street, New York, N.Y.

Contact: Andrea Bartlett at 202-939-3118 or abartlett@niaf.org

Website: To register or sponsor, visit: www.niaf.org/new-york-gala/.

MAY 2016

NIAF- Frank J. Guarini Congressional Bocce Ball Tournament

Open to IALC members or by invitation

Date: May 23 *Time:* 4 to 6 p.m.

Location: Venable LLP, 575 7th Street, Washington, D.C.

Contact: Lisa Femia at 202-939-3120 or efemia@niaf.org

JUNE 2016

NIAF 2016 Ambassador Peter F. Secchia Voyage of Discovery program

Dates: June 9-23

Location: The Region of Piemonte, Italy

Contact: Gabriella Mileti at 202-939-3116 or gmileti@niaf.org

OCTOBER 2016

NIAF 41st Anniversary Awards Gala Weekend

Dates: October 14-16

Location: The Washington Marriott Wardman Park Hotel, Washington, D.C.

Contact: Jerry Jones at 202-939-3102 or jerry@niaf.org

OLIVE

Italian-American Style



by Leon J. Radomile
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ACROSS

- 1 Major Italian olive oil producers are known as “Oil Cities.” What’s the Italian term?
- 6 Lowest grade of an olive oil used commercially.
- 12 Term indicates that the olives have been pressed to extract the oil; no heat or chemicals used during extraction and oil is pure and unrefined.
- 14 Designation code for Extra Virgin Olive Oil.
- 16 This country leads the world in per capita olive oil consumption.
- 17 Highest quality, containing no more than 0.8% acidity and judged for superior taste.
- 20 Term means the olive oil has been chemically stripped to eradicate any defects that would normally disqualify it from being labeled “extra virgin.”
- 22 Hydraulic discontinuous press method is driven by water pressure where the resulting liquid is transferred to this device for separating olive oil and olive water.
- 23 In processing quality olive oil, what is avoided?
- 24 The name for a single varirty olive oil.
- 25 Only oils free of defects and satisfy the quality standards of this organization can be designated “extra virgin.”

DOWN

- 1 John J. Profaci was instrumental in introducing Extra Virgin Olive Oil to America. Identify the Italian food importing company he founded.
- 2 Three key words for the most flavorful and best olive oil.
- 3 Largest olive oil producer in U.S.
- 4 What does “spemitura a freddo” mean?
- 5 Olive oil extracting method employing crescent-shaped steel blades.
- 6 To receive this EU status, the entire product must be traditionally and “entirely manufactured” within the specific region. Identify initials.
- 7 Four major destructive agents in olive oil: light, heat, air and ?
- 8 Most large olive oil companies have a tasting expert on staff. What’s the Italian term?
- 9 With 80 million gallons consumed annually, it’s largest olive oil market outside Europe.
- 10 Olive oil is graded on two essential factors, quality and ?
- 11 Once olives are picked in Italy, they are moved immediately for pressing. Identify the Italian word for this facility.
- 13 To receive this EU status, the entire product must be traditionally and “at least partially manufactured” within the specific region. Identify initials.
- 15 In Italy, the largest production of olive oil fruit is harvested in the regions of Puglia and ?

- 18 She is credited in John Mariani’s book, “How Italian Food Conquered the World,” for doing more to promote Extra Virgin Olive Oil sales than anyone via television.
- 19 This particular production skill enables Italy to be the world’s biggest importer and exporter of olive oil.
- 21 Frying in olive oil renders food more crunchy, less greasy, lower fat content and fewer ?

Solution

| | |
|--|---|
| <p>DOWN</p> <p>1 Colavita 2 Fresher Is Better 3 California 4 Cold Pressed 5 Sinolea 6 PDO (Protected Designation of Origin) 7 Age 8 Assagatore 9 United States 10 Pressing 11 Frantio 13 PGI (Protected Geographical Indication) 15 Calabria 18 Rachael Ray 19 Blending 21 Calories</p> | <p>ACROSS</p> <p>1 Citta dell’olio 6 Pomace Oil 12 Virgin 14 EVOO 16 Greece, followed by Spain & Italy 17 Extra Virgin 20 Light, 22 Centrifuge 23 Heat 24 Monocultivar, 25 International Olive Council</p> |
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