

Ambassador

National Italian American Foundation

Vol . 25, No.2 - Winter 2013 - www.niaf.org

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Italian Holiday Cuisine
NIAF's 2013
Photo Contest Winners
Prosecco Sparkling
in the Spotlight
Parmigiano and
Prosciutto
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On Ambassador's Winter 2013 cover photo: Chef Fabio Trabocchi, one of the nation's premier Italian chefs. Inside this issue, he and four other remarkable Italian chefs share their choices for the best untraditional dishes for the holidays!
Cover photograph by Greg Powers.



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From The NIAF Chairman

A Seasonal Message from the Chairman

With the holiday season in full swing, with another Thanksgiving over and Christmas rapidly approaching, it's that wonderful time of year when being thankful and celebrating our family, friends, legacy and traditions is on our minds more than ever. And that's always a nice distraction from business as usual.

This holiday season is especially meaningful here at the National Italian American Foundation where business as usual isn't so usual anymore. As you probably know, NIAF is changing. Not only are we working at fulfilling our mission of preserving Italian American heritage, providing Italian Americans with an influential voice in the nation's capital, and serving as a bridge between Italy and the United States, we're focusing on uniting and better serving the Italian American community.

That was never more evident than at our 38th Anniversary Gala in late October in Washington, D.C., as I suspect anyone who was there will tell you. It was a grand and successful event, an energized weekend starting with the new NIAF Casino and Auction Night on Friday that attracted not only our longtime and loyal members and gala revelers, but also an entirely new crowd of younger people seeking not only a good time but, more importantly, a stronger connection to their Italian American roots.

Saturday's many events were highlighted by the Wine Tasting and Luncheon that has quickly become a Gala weekend favorite—this year thanks to seven splendid wines shipped directly from Italy! In the evening, guests reunited at the receptions and Gala Awards Dinner honoring six distinguished Italians

and Italian Americans whose heartfelt words and stories from the podium were an inspiration to all of us. And, for those unwilling to let the weekend go, the loosened-black-tie Chairman's After Hours Party attracted hundreds of partiers who sang along with the great Joe Piscopo's Sinatra-reminiscent renditions of "New York, New York," "My Kind of Town..." and other classics.

There's nothing like getting a transfusion of your Italian American bloodline at NIAF's annual anniversary galas. Check out photos from the Gala in the NIAF Insider section at the back of this magazine and even more online at www.niaf.org. And do yourself a favor: Mark your calendar for next year's Gala which takes place October 18-19, 2014. It'd make a sweet Christmas gift.

Meanwhile, more seasonal offerings await in this issue of *Ambassador*, especially the Holiday Celebrity Chefs section in which five acclaimed culinary artists serve a bounty of recipes—this year emphasizing untraditional Italian holiday dishes that promise to draw rave reviews from your holiday dinner guests!

So, best to you and your family during the holiday season and the New Year.

Buon Natale!

Joseph V. Del Raso,
NIAF Chairman

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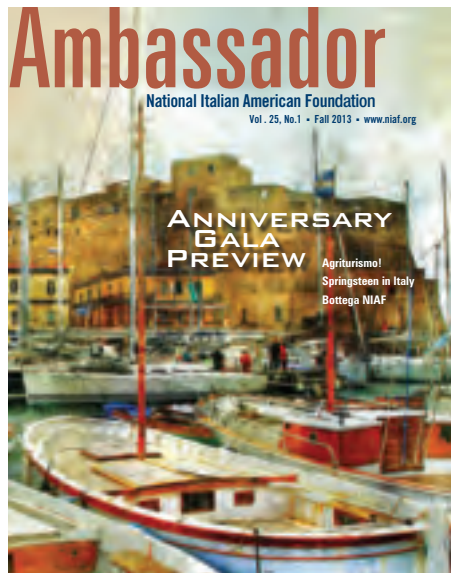
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Reader Feedback



What's That Cover?

You asked on your Feature's page to write in and tell you where "the cover image" is. Napoli vicino il Castel dell'Ovo/Borgo Marinaro/Santa Lucia. When I lived in Naples in 1960, I was friends with people who belonged to the Yacht Clubs that bordered this little harbor, the Savoia Club in particular. We'd go out from this spot with one of the sailboats to Marechiaro Cove to swim. The cover stirred up many wonderful memories. I look forward to seeing other representations of the forthcoming Region of Honor selection of Campania!

—Jo Fusco

Center for Italian Studies
Stony Brook University
Stony Brook, N.Y.

Meeting the Boss!

The article about Springsteen in Italy! I have an affinity with Bruce because we grew up 10 miles apart on the Jersey shore and we have the exact same birthday—day, month and year. I also would see him many times hitchhiking (he was totally broke then) around the shore in the late '60s and early '70s. I once had a 90-minute conversation with him on a blanket on the beach, talking about touring and asking him if I can be his roadie photographer. He politely told me he has plenty of photographers supplied by Columbia Records. I had nothing to lose to ask.

—Franc Palaia, Photographer
Poughkeepsie, N.Y.



Immigration and Italy

I read with great alarm and sadness Alexandra Dall's story on Italy immigration in the fall issue of Ambassador. Italian authorities would be very wise to scrutinize America's legal and illegal genocidal immigration policies, which will soon make the founding white European citizens a permanent minority in their own homeland.

Italian officials should take all measures possible to seal their borders, air tight, to eliminate all illegal alien entry and to deport all illegal aliens currently in the Italian borders while restricting all legal immigration to those of Italian heritage. All this must be accomplished to protect Italian culture and maintain Italy as a nation of Italians for future generations

—John Mele
Basking Ridge, N.J.

Corrections:

In the Fall 2013 Ambassador, the caption for the NIAF Insider report "Media Forum Focuses on Italy's Economics" on page 66 should have read: At the Frank J. Guarini NIAF Media Forum, hosted July 25 by Pirelli at its New York City offices, panelists Marco Martella, representative for Banca d'Italia; Massimo Gaggi, U.S. correspondent for Corriere della Sera; and Fabio Schiantarelli, professor of economics at Boston College, discussed "Austerity vs. Growth: Is it Time for Growth Policies in Italy?" (Below left) Council members Dr. Pascal J. de Caprariis and Mr. and Mrs. Thomas Troiano; (below right) NIAF Chairman Emeritus Frank Guarini and Pirelli NAFTA Region CEO Paolo Ferrari.

In the Crossword Puzzle in the Fall 2013 Ambassador, clue 13 across should have read: Walden Cassotto was famous for Mack the "Coltello."

Contact Us

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.

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Photo by Fabio Sguazzaro, Venezia, Italia

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Uniting the Italian American Community

Gala Discussion Focuses on the Future

By Don Oldenburg

For the second consecutive year, the Anniversary Gala's Saturday schedule featured an engaging and thought-provoking "NIAF—Ieri, Oggi, Domani" panel discussion that has evolved into a "town meeting" for the Italian American community nationwide.

NIAF's President and COO John M. Viola hosted the session focusing on the current state and the future of the Italian American community. Joining Viola on the panel was the Foundation's Chairman Joseph V. Del Raso, NIAF board leaders John F. Calvelli, Patricia de Stacy Harrison and Dominic Massaro; as well as Anthony Tamburri, dean of the John D. Calandra Institute of Queens College; Joseph Sciamè, chairman of the Conference of Presidents of Major Italian American Organizations; and Clorinda Donato, chair of Italian Studies at California State University, Long Beach.

Viola began the discussion where last year's ended, addressing the controversial and often contentious question of why aren't the major Italian American groups working together to create a united Italian American community?

Reminding the crowded audience that some 18 million people self-identified themselves as Italian Americans in the last U.S. census, Viola cautioned that, nonetheless, "for a successful, assimilated and engaged people with resources and positions of influence, when it comes to the rest of the country, we're not seen that way.... It's our job as the national foundation to be the flag bearer to bring us to the point where we are."

That said, he announced a new initiative that NIAF is undertaking with the Italian American Studies Association (IASA) over the next two years. The goal is to collect "hard data" by polling all major Italian American groups and their members about their experience around the Italian American community and how they see the future. In the second year, qualified academics will analyze the data and recommend "the potential roadmap for the merger of the major organizations in our community."

Viola acknowledged that real cooperation and trust between major Italian American organizations won't be easy. But, he added, in a post-assimilation era in which each generation of Italian Americans grows more distant from its heritage, and at a time when all nonprofit groups face serious financial challenges, the window of opportunity to unite the Italian American community is now.



Panelists
Joseph V. Del Raso,
John M. Viola, Dominic Massaro,
Joseph Sciamè and John F. Calvelli

Ken Rictor Photography

"I think we can be a real community in this country," Viola said. "We have a window of time when people are still self-identifying to do this.... If we don't do it now, I'm really under the impression we will never be able to do it."

From the audience, Vincent Genovese, consular correspondent of Italy, from Tampa, Fla., said he appreciated Viola's message and that the Foundation's president is 30 years old, a committed member of a younger generation, but also thought a key issue is presenting "the Italian American image in a positive way" in the media.

Panelist John Calvelli said one image breakthrough will be the upcoming four-part documentary series "The Italian Americans," schedule to air nationwide on PBS in late 2014. "It will bring a tear to your eye and make you proud to be an Italian American," he reported. And with related online programming, "it will be an opportunity for us to participate and tell our story nationally."

Other issues discussed included maximizing efficiency in giving scholarships; increasing support to academic programs; and using technology and new media to develop more cooperation between major organizations and to enhance the Italian American image.

Joseph V. Del Raso reported there is "growing support for the idea of more cooperation" between Italian American organizations. He has experienced it as NIAF and other groups have been working together, and with the U.S. State Department, toward making the American Pavilion at the 2015 World Expo in Italy a significant success.

But, he suggested, some groups might find the term "confederation" more comfortable than merger. "A confederation where you get together and everybody has the sovereignty they want," he explained, "but at the same time there's cooperation trying to get on the same page."

Finishing the session, Viola said NIAF is committed to the bold idea of uniting the Italian American community. "As a foundation, we have decided that if we're going to be community leaders, we're going to have to be courageous community leaders," he said. "That means constantly be in dialogue with other groups, letting them know what we're doing, letting them know the plusses and minuses and risks.

"I don't know what the structures are that will come. But I know that we're going to have to be together or we're going to be nonexistent." ▲

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Finding Italy in Savannah

NIAF ON LOCATION

visits America's cities and towns in search of Italy! Whether from Italy or Little Italy, NIAF members and friends lead you through the restaurants, festivals, markets, museums and shopping that make them feel a little more Italian in their hometowns. In this issue, Joseph Marinelli, president of Visit Savannah, the convention and visitors bureau in Savannah, Ga., tells what's Italian in Savannah.



Photo by Lacie Leoci

What is the most Italian part of your city?

Marinelli: General James Edward Oglethorpe founded Savannah in 1733 when he established the English colony of Georgia, where he brought boat loads of impoverished Irish potato farmers. So, Savannah is not lucky enough to have an Italian neighborhood. But we are proud of our Italian Society of Savannah. Among its approximately 75 members of Italian American are many of Savannah and nearby Hilton Head Island's top professional and business leaders.

What is your favorite Italian restaurant?

Marinelli: Without a doubt, Leoci's Trattoria is mine (and Savannah's) favorite Italian restaurant. Chef and owner Roberto Leoci, and his beautiful wife Lacie, are popular and known for their generosity and philanthropy. And Leoci's Trattoria is known for homemade pasta and breads, a fine selection of Italian wines, and the best of Georgia-grown produce and meats. Its outdoor patio is a place to see locals and celebrities alike.

When you need a pizza fix, where do you sneak off to?

Marinelli: While Savannah does not have a deep well of fine Italian restaurants (yet), we boast some of the finest pizzerias in the southeast. Savannah's best include Vinnie van GoGo's, located in the historic City Market; Basil's Ristorante on beautiful Wilmington Island; and the fun but kooky Mellow Mushroom on picturesque Liberty Street. But when I sneak out for "a great slice of pie," I head down to Screamin' Mimi's in the heart of Savannah's historic district. It's not a very big shop, but has a nice little patio and serves up some of our city's most traditional pizza.

Where for hard-to-find ingredients for cooking your own Italian meal?

Marinelli: My friend Roberto Leoci is the primary source for olive oils, breads and specialty items like his homemade Raspberry-Jalapeño jam. But Savannah also has farmers markets on Wilmington Island and in legendary Forsyth Park, where one can find South Georgia produce,

including okra, Vidalia onions and Savannah Bee Company honey.

What's the most Italian day of the year there?

Marinelli: The Italian Society of Savannah annually holds its Columbus Day Weekend Gala. This formal affair includes a magnificent Italian dinner, provided by Westin Savannah Harbor Resort manager Mark Spadoni and has featured guest speakers of Italian American heritage from Army generals, NFL coaches, famous Italian architects and even NIAF President John Viola.

Why would NIAF members enjoy visiting Savannah?

Marinelli: Savannah is truly a "bucket list" city that people from around the country (and the world) want to visit. Made popular by the book "Midnight in the Garden of Good and Evil," and famous for Hollywood movies that were filmed here, such as "Forest Gump," "The Legend of Bagger Vance" and "The Conspirator," Savannah attracts visitors of all ages. In fact, travelers on holiday from Italy are often spotted in some of our beautiful outdoor cafés.

By *Elissa Abatemarco Ruffino*

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Fast and Stylish

Aston Martin celebrates its 100th anniversary but its history has a long association with Italian coachbuilders, most notably the Turin-based design house Zagato. Here's the limited Aston Martin V12 Zagato designed from the Aston Martin DB4 GT Zagato. Price: approximately \$532,976. www.astonmartin.com/cars/v12-zagato

Cocktails to Go!

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Wear It Well

Berluti and its artistic director Alessandro Sartori, has introduced a complete clothing collection to complement its fine footwear. Emphasis on rich materials, refined shapes, and artisanal details (hand-stitched button holes). A wool coat, cashmere jacket, cotton shirt and wool trousers are featured. Price: available on request. www.berluti.com



Dolce Vita for a Diva

Bulgari is synonymous with innovation and luxury in jewelry. Here's one of its necklaces formerly from the collection of Elizabeth Taylor that's now part of 150-piece exhibition "Art of Bulgari: La Dolce Vita & Beyond, 1950-1990" at the de Young Museum in San Francisco through Feb. 17, 2014. www.deyoungmuseum.org. Or, purchase your own Bulgari jewelry designs at www.bulgari.com.



Know of a fantastic new product or design that's made in Italy or of interest to Italian Americans? Contact Elissa Ruffino at Elissa@niaf.org.

Sweet Variations

Six Alessi icons, part of the project Progiotti, have been transformed into cookie cutters. They include the Hot Bertaa kettle, the cupola espresso coffee maker, the Mami pot, the Bombè teapot, the little man Girotondo, and the Alessandro M. Corkscrew. All stainless steel. Price: \$46. www.alessi.com



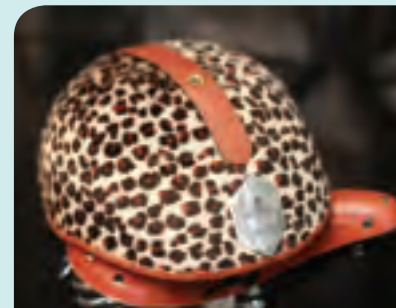
Exploring the Culture

Italy is one of the most visited destinations for Blue Guide readers and "Blue Guide Sicily" is its most popular guide book in the United States. In its 8th edition, it contains in-depth coverage of all the sights, both famous and off the beaten track, as well as the cuisine and wines of Sicily. Price: \$26.95. www.blueguides.com



Taste the Passion

At the heart of Lavazza's heritage is a single family's passion for coffee. Coffee lovers, why not try Lavazza's new line of premium drip coffee blends? Gran Aroma, Classico, Gran Selezione and Perfetto. Price: \$9.99 for a 12 oz. package. www.shoplavazza.com



Ride in Style!

Why not bike around town in a leopard-print pony-hair helmet by 43 Milano, a bespoke bicycle company? Top off your already amazing look with this Milano helmet. Other carbon-coated helmets available in python leather, nubuck leather, horsehide, crocodile and ostrich, with or without diamonds! Price: \$750. www.43cycles.com

Growing Sprouts

The GEO Terracotta Sprouter terradisiena was born from the art and expertise of Italian craftsmen. Grow organic fennel seed for sprouts from Bavicchi, one of Italy's finest and most innovative seed houses and Italy's largest supplier of spouting seeds for the home! More than 30 varieties of sprouts and microgreen seeds are available. Price: \$48.95 for terracotta sprouter and \$3.29 for a packet of fennel seeds. www.italianseedandtool.com





Don Oldenburg



Roberta Seitz

Passion for Pizza

During his studies at Columbia University in Chicago, Ill., Cleveland native Anthony Pilla discovered his passion for making pizza while working part-time at the local pizzeria Spacca Napoli. By sophomore year, he joined the pizzeria full time as a pizzaiolo.

After working there with the top pizzaioli from Naples, Italy, Pilla went on to Crostata's Pizza in Cleveland, and then headed to Washington, D.C., where he launched the pizza divisions of Seventh Hill Pizza, &Pizza Company,

Pizza CS and Urbana. Not only was he a local success, he caught the attention of the New York Times, GQ, The Washington Post, which called him "a rising star."

Yet these experiences only reminded him of his first love: teaching others about pizza. So, it was a match made in heaven when brothers

Francesco, Enzo and Emiliano Marra recruited Pilla for his current position as culinary director of their Maryland-based company Marra Forni, which imports materials from Italy to construct pizza ovens on-site in the United States. Combining his culinary skills and passion for pizza, at age 26, Pilla consults businesses with the Marra Forni ovens and teaches them how to make a perfect pizza. The best part of the job? Working for Italians full of passion!

—Gabiella Mileti



Jazzed About Jazz

The title of Simona Premazzi's new album, "The Lucid Dreamer," is a testament to her story of following her muse. "We are all lucid dreamers in a way," Premazzi, 38, says of that half-wakeful state where dreamers are conscious within their dreams—almost like playing jazz.

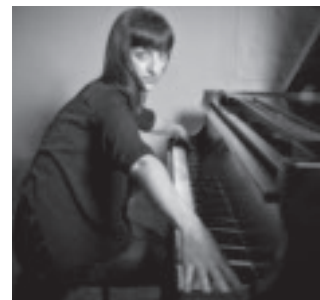
One of jazz's most individualistic voices, Premazzi is an improvisation-enthusiast, composer and band leader who has performed at Smalls Jazz Club and the Blue Note in Greenwich Village, among other prestigious venues.

When she was eight years old in her small town in Busto Arsizio, near Milan, she felt her first musical spark singing in her church choir. That led to piano lessons; then her father buying her an upright piano. After a decade studying classical music, she "came to know jazz." She never looked back.

"When I switched, it was pretty traumatic...a whole different mindset," says Premazzi of the classical-jazz difference. "It's more like you create music on the spot."

Premazzi knew jazz meant New York City, making connections, paying dues. She moved there in 2004 and since has emerged as a jazz force, playing clubs, forming a band. Simple melodies, complicated rhythm. "I'm always working on finding my own voice, my own artistic dimension," she says. "I love this music." To hear her music, visit www.simonapremazzi.com.

—Don Oldenburg



Each issue, Ambassador's Paesani department chronicles in short form the lives of Italian Americans and others doing extraordinary things of interest to Italian Americans. Send suggestions to paesani@niaf.org.



His Heartbeat is 78 rpm

Todd Cambio estimates that about 8,000 Italian American 78-rpm recordings (not including opera) were published from about 1900 to 1939, most in New York City and sold to Italian immigrants nationwide. He has collected more than 700.

"I'm always trying to chase things back to their origins and collecting 78s is a good way to do that," says the Chicago-born guitar maker and musician who lives in Madison, Wis. His own origins come from his father's side from Abruzzo and his grandmother's family, the Fraulinis, from Emilia-Romagna.

When not scouring other's 78-rpm collections, auctions, second-hand stores and rummage sales for the immigrant recordings, Cambio plays guitar and sings traditional American songs and ballads. At his Fraulini Guitar Co., he builds traditional guitars inspired by early Italian immigrant luthiers whose construction led to his fascination with immigrant music.

"There are no master recordings of these records.... When they are gone, a part of our history is gone," says Cambio, who recently released a two-CD set, "Paese Mio Bello—Historic Italian American Recordings 1911-1939," featuring 44 of the records.

"If someone has old Italian records, I'd 'be very interested,'" adds Cambio, who can be contacted at italian78s@gmail.com. To order the CD set, visit italian78s.blogspot.com.

—Don Oldenburg



Drawing The Fine Line

With exquisite detail, Guglielmo Botter produces the most intricate and unique China ink drawings. This well-established Italian architect from Treviso, Italy, has never abandoned his love for drawing all while creating a name for himself in the field of architecture. Botter's passion for drawing started as a pastime at the age of six. Today he draws everything from bird's eye views of Italian cities to cityscapes from his various world travels. Recently, he added the skyline of Pittsburgh to his collection.

What does Pittsburgh have anything to do with an artist from Treviso? Botter's connection with the Iron City comes through his family history. His great-grandfather moved to America in the 1800s. After some time, his grandmother decided to move back to Italy. So, for him, returning to Pittsburgh is to return to his roots in a way. Every time he visits, not only does he come across long-lost relatives and old family friends, and discovers his past, he finds new inspiration for his drawings.

Through his travels back and forth, he has fallen in love with America and Pittsburgh. So much that he would love to call it home one day. Today, his drawings of Pittsburgh are available as a U.S. postage stamp; he hopes to add more American cities to his collection.

—Gabriella Mileti



Persons of Interest



Courtesy of The Museum of Modern Art



Designing the Set

Dante Ferretti is at the top of his art. The Italian-born production designer has worked with Federico Fellini, Pier Paolo Pasolini and Franco Zeffirelli. He has had three Oscar-winning collaborations, two with Martin Scorsese (“Hugo” and “The Aviator”), and one with Tim Burton (“Sweeney Todd”). And yet he’s not a household name, nor do many outside the movie business understand what he does. But until Ferretti joins the principal crew, a film consists only of a script and a director’s vision.

Months before principal cinematography, Ferretti works with the director and producer to realize the movie

in three dimensions. He conducts research, finds locations and sometimes alters them, produces sketches, paintings and 3-D models of sets, and then supervises their building and “dressing” or decorating. He also collaborates with special effects artists and the film’s cinematographer.

The 70-year-old Ferretti, now the subject of an exhibition at the Museum of Modern Art in New York City, is one of a dying breed of production designers long accustomed to constructing full-scale sets. While the exhibition provides a glimpse into his creative process, to appreciate Ferretti’s genius, begin by viewing Fellini’s “And The Ship Sails On.” It was filmed entirely in Rome’s Cinecittà studio where there was no ship, and the ocean was fabricated from plastic.

—*Maria Garcia*



Following Their Footsteps

After planning it with his family for a year, Jeffrey Briley came all the way from Portland, Ore. An outdoor educator, he and family members from across the country converged on New York City in October to celebrate the 100th anniversary of their Sicilian great grandparents’ trip aboard the S.S. Europa to the United States.

It was simply to honor Salvatore and Francesca De Caro’s journey and sacrifices, says Briley. “Our family, now with four generations of Italian Americans, organized a tribute trip to the important homes and neighborhoods of our family’s early days as new Americans.”

Due to illness, not everyone got there. But the younger family members who did relived “the same amazing views that our ancestors would have beheld.” They traced their ancestral footsteps to the New York harbor, Liberty Island, Ellis Island, and the Lower East Side where shoemaker Salvatore worked at Dellman Shoe Company and had five children. Then, on to the brownstone in Bensonhurst, and the bungalow in Long Island’s Central Islip where residents invited them inside to trade family stories. Finally, their great grandparents’ gravesite.

“It was the first time I had the opportunity to see with my own eyes these places that I had heard so many stories about as a child,” says Briley, 33. “We are fortunate to be able to relive their journey even just a bit.”

—*Don Oldenburg*





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NIAF's 2013 PHOTO CONTEST WINNERS

SO MANY AMAZING PHOTOS, SO LITTLE SPACE

The topic of NIAF's 2013 Photo Contest was Italianità—the Italian spirit or essence, or Italianness. Thanks you to everyone who submitted photos—hundreds of them!

NIAF's staff and judges struggled to choose from about 30 semi-finalists, but eventually voted on the First-Place and six Second-Place winners.

The First-Place Prize was round-trip flights for the winner and guest to Washington, D.C., for NIAF's

38th Anniversary Gala on October 25-26; a two-night stay at The Washington Hilton; and tickets to all events the entire weekend. So, first-place winner Marianna Manganiello from Mt. Vernon, N.Y., came to the Gala!

All winners received an associate membership in NIAF. Keep your eyes open for the announcement next year for the NIAF 2014 Photo Contest!

First Place Winner

"My Very Own Geppetto"
Marianna Manganiello, Mt. Vernon, N.Y.
Summer 2012, Rome (Lazio), Italy
Camera: Canon digital camera

This past summer, I was fortunate to discover the roots of my very own "Geppetto," the man who crafted my own future here in the United States, my father. Amongst the streets of Dentecane, the taste, fragrance, panorama, texture and soundtrack reminiscent of my father's childhood and of my upbringing were brought to life.

Paralleled with the beauty of this self-discovery, we coincidentally capped the exploration of my family's "woodwork" in Rome, in the wood shop seen in this photo known as "Bartolucci." The moment I captured in this photo encapsulates my experience with the "carpenter" of my own reality and childhood that is shared by many others who are also the dream come to life of their own mothers and fathers who emigrated here from Italy so many years ago. It is an image that expresses everything that is Italianità, which is: creating art with the soul and hands.





Second Place Winners

“Double Rainbows over Montepulciano”
 Michele M. Becci, Doylestown, Pa.
 March 2008, Montepulciano (Tuscany), Italy
 Camera: Sony Cybershot

“Taken from my hotel room ... I had been on a conference call for work during a rain storm, turned to the window and saw this amazing view.”



Second Place Runners Up

“Council on World Affairs”
 Donald A. Alessi, East Amherst, N.Y.
 April 2000, Cerda (Sicily), Italy
 Camera: Sony Cybershot

“This photo in Cerda, Sicily, I believe captures the essence of Italianità by this daily ritual. I call it ‘Council on World Affairs’ due to the on-going discussions being held on all matters large and small.
 “All eight subjects were unknown to me when photo was taken. Five years later, the mayor of Cerda was visiting Buffalo, N.Y. As chairman of the host committee, I asked him if he could recognize any in the picture. He gave me the names of all eight and told me two had died since the picture was taken. How Italian is that?”



“Chianalea di Scilla by the Mediterranean”
 Casimir Mruczek, Batavia, N.Y.
 June 8, 2013, Chianalea di Scilla (Calabria), Italy
 Camera: Nikon D3200

“This photo was taken on the southern tip of Italy in the fisherman town of Chianalea di Scilla. The winding roads and sinewy homes stand beside the Mediterranean Sea, radiating an aura of beauty. Italianità is about family, a sense of being welcomed and feeling at home. The water seems to greet the viewer to join this family and experience the great Italian way of life.” ➤

Second Place Runners Up



“Nonna e gatti”
Gina Furia Rubel, Doylestown, Pa.
June 2012, Burano (Veneto), Italy
Camera: Canon EOS 7D

“Italianità: The essence of being Italian is rooted in tradition. Italians live life and live long. This image depicts ‘nonna’ eschewing ‘gatti’ from her front entrance on a hot summer’s day in Burano, Italy. The essence of being Italian is living.”



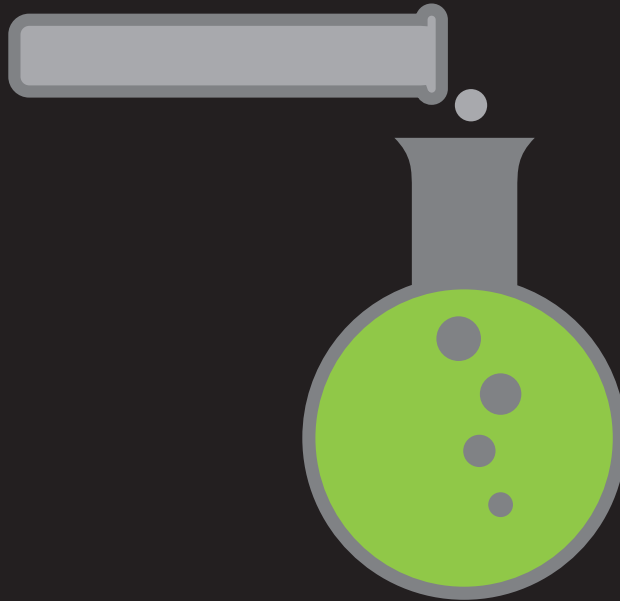
“Italian Village with Bicycle”
Christina Conte, Glendale, Calif.
Pescasseroli (Abruzzo), Italy
Camera: Canon Powershot SD940 IS

“This photo was taken in 2005 during a visit back to my mother and father’s village in Southern Italy. We took a day trip to the town of Pescasseroli. This picture epitomizes the relaxed atmosphere of living in a small Italian village and brings back memories of my summer times in Italy as a little girl. To me, it is Italianità.”



“Horses at the Colosseum”
Kelly Simpson, Frederick, Md.
Sept 16, 2013, Rome (Lazio), Italy
Camera: iPhone 4S

“Taken at Colosseum in Rome ... Horses have always been my first love no matter where I go on my Italy voyage.”



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From the Ground down

Paolo Carafa Uncovers Rome's Ancient Palatine Hill Ruins

By Paul Paolicelli



Rome's ruins of the late Renaissance; "Campo Vaccino," 1636, by Claude Lorrain, depicting the Forum in the 17th century populated by cows, goats and cattle traders.

As Paolo Carafa stands amid the ancient ruins of Rome's Palatine Hill, he's a man both absorbed with the past and excited about the future. He points enthusiastically toward the next area he and his team will dig that hasn't seen the light of day since shortly after the fall of Rome. And he knows that his work will illuminate the past and inform the present.

If you've ever been to Rome, you've stopped by the Forum.

That's been the case for virtually every visitor for at

least the past 3,000 years. The heart of ancient Rome, the Forum was the place for politics, markets, religious services, demonstrations. In Imperial times, the adjacent Coliseum was the site of games, executions, blood sport. The Forum area and the Palatine—one of Rome's famed seven hills—which flows into the main body of the Forum, was the gathering place for the connected and disconnected, and, not coincidentally, also the home for the ruling Patricians. Caesar and his ancestors lived in nearly incomprehensible luxury and splendor on the Palatine.

When Rome fell in the sixth century A.D., the place fell in on itself. It became an evocative ruin, the muse for artists and poets of later centuries. Entirely new structures were built on top the old. Popes used the decaying Imperial palaces and monuments as a quarry for building materials to erect spacious and soaring cathedrals and basilicas. The Palatine's architecture and landscape changed with the generations.

When Rome was declared the political capital of the newly-formed nation of Italy in the 1870s,

Rome's population was a mere 50,000 (compared with one million in classic Rome and three million today). No one paid much attention to the archaeology or scientific study of ruins. The government was in a hurry to form a nation state, not recall past glories. Then came the 20th century and a political regime that wanted to associate itself with the grandeur and splendor of the ancient empire. The Forum and Palatine area were excavated to recapture the past, but done in a way that has raised contemporary eyebrows. ▶

Only recently has there been scholarship and research devoted to the archaeology of the Palatine. Paolo Carafa considers it his good fortune that the task has fallen to his generation.

Carafa fell in love with the Latin and Greek classics while in high school. Born in Abruzzo, in San Valentino, Province of Pescara, he went on to study the ancients at Rome's Sapienza University. During the 1980s, he first became involved with the project as a student and doctoral candidate, studying with Andrea Carandini, the famed Italian archeologist responsible for the contemporary research. It's a period Carafa calls "the great season of discovery."

Today, as an associate professor of Greek and Roman Archaeology and Art History at his alma mater, the love affair has deepened. He's the man in charge of one of the most important digs on Rome's Palatine Hill.

Underneath contemporary ruins lies the story of Rome's origin, and Carafa and his team have now returned and are, in "cold case" fashion, digging into the true story.

Carafa's job is to find out what's new amid the very old. His main passion is learning just how the Palatine got started, how it developed, who lived there, and how they lived even before there was a Rome.

His obvious enthusiasm for his work reveals a fascinating journey through time. More than 3,000 years of time. What seems to please the professor the most is that the story they are learning "is not in conflict" with the writ-

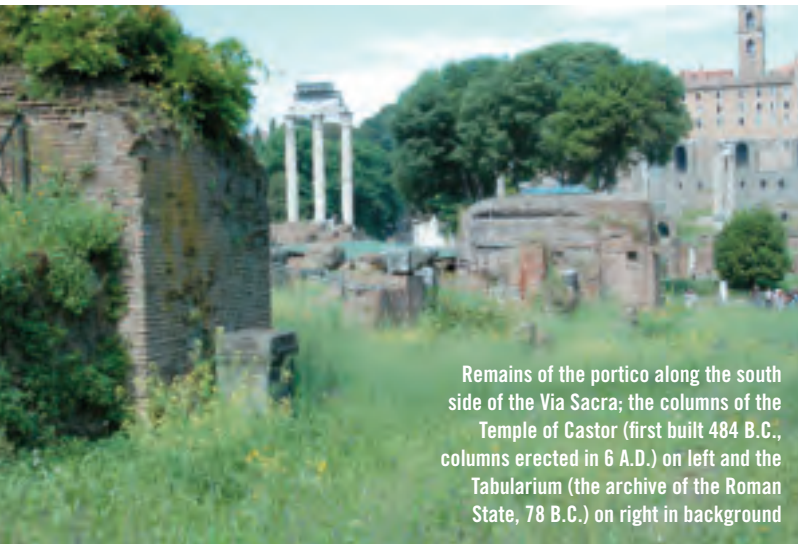
referred to as "Proto Urban," in the ninth century B.C., with several of these settlements in and around what is now Rome. They were extensive groupings covering what encompasses most of the modern day city. These early Latin tribes (mythology holds that Romulus was an Alban) weren't politically linked but rather adjoining settlements with no overarching government. The zone that became the Palatine was comprised of housing (referred to as "huts"), religious cults, family structure, a form of nobility, and a functioning calendar. Carafa's team has evidence of a new society appearing in the eighth century B.C., a unifying political entity that became what we now call Rome.

When the Fascists in the early 20th century launched a massive reclamation of the Roman Forum, "they just emptied the box," says Carafa. The Mussolini government was in too big hurry to associate Fascist Rome with the historical Rome, and wound up destroying most of the artifacts of the medieval age to retrieve the classical age. "This was a political move, not an archaeological one," Carafa laments, referring ironically to this period as "celerità fascista" or fascist speed.

"Do you know how many university professors publicly stated their opposition to the Fascists?" he asks, then answers his own question. "Twelve. Not in Rome. Twelve in all of Italy, out of around 1,200 professors. Our grandfathers were completely taken in."

Now, the scientists are in charge. "None of this can be done quickly," says Carafa. His students and staff, totaling around 50 people, spend eight weeks a year at the dig, then several months sifting, analyzing, categorizing and evaluating their findings. "The computer has been an unbelievable help with this work," he says. "We can now determine definite boundaries to various buildings and can help plot the various phases and constructions with much greater speed and accuracy. But it's like dismembering a body; we need to determine which kind of human action created each part of what we find. It's like reading a book from the last page first."

Carafa's team has found an entirely new artifact—the remains of an ancient sanctuary along the Via Sacra from the sixth century B.C., probably dedicated to the god Jupiter Stator. The altar is now being excavated. The team



Remains of the portico along the south side of the Via Sacra; the columns of the Temple of Castor (first built 484 B.C., columns erected in 6 A.D.) on left and the Tabularium (the archive of the Roman State, 78 B.C.) on right in background

Between Roman Forum and the Palatine, the round Temple of Vesta (rebuilt 2nd century A.D.).

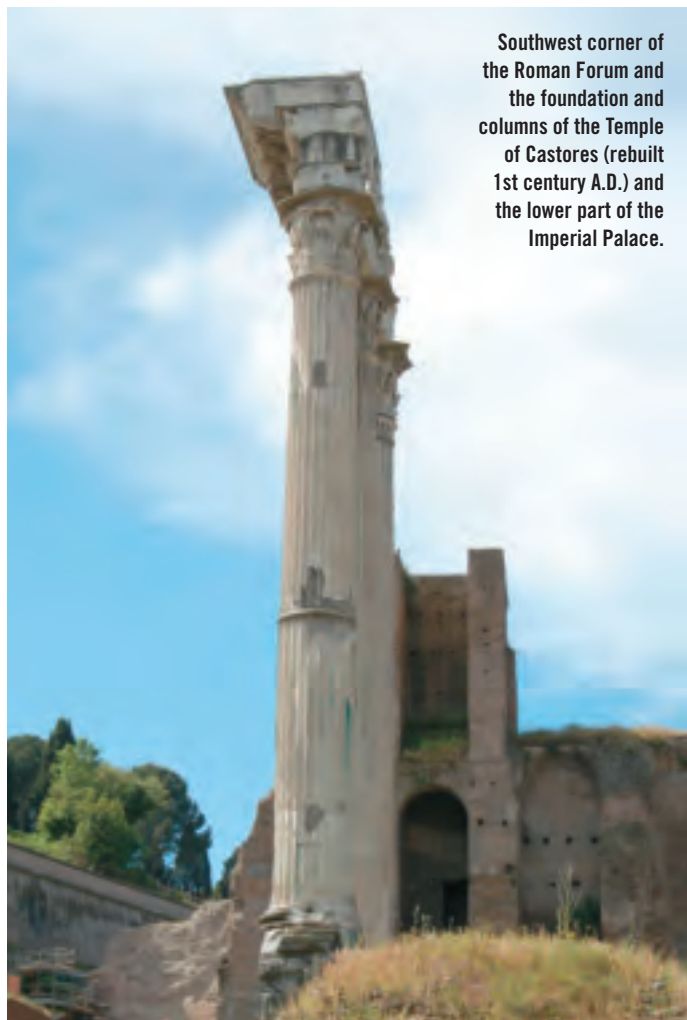


ings of Rome's ancient historians. The established and still celebrated legend holds that Rome was founded on April 21, 753 B.C. From the evidence that Carafa's team is uncovering, the political entity of Rome did, in fact, begin sometime in the eighth century B.C.

But that's only the beginning. Carafa and his colleagues and students are uncovering evidence that proves a community has existed on the Palatine going back through the Bronze Age—the 11th century B.C. Organized society continued through the later era,

has found votive offerings left by ancient worshippers. Priests collected the offerings and placed them in a sort of well. After 2,600 years, Carafa's group is exhuming relics which will eventually find their way into the world's museums. The sanctuary that was destroyed by Nero's fire in 64 A.D. is proving to be an exciting treasure trove for Carafa.

Any modern day visitor to Rome is aware of passing through the Aurelian walls which enclosed Rome's famed seven hills, the right bank of the Tiber and Trastevere, and the Campus Martius where the Pantheon still stands. The wall was constructed in the third century A.D., and it eclipsed the much older Severian wall built 900 years before that would have enclosed all of Late Royal and Republican Rome through its transition into Imperial Rome. But the research now shows that those walls were reconfigurations of still earlier walls. "We've found evidence of at least three walls," says Carafa, with obvious enthusiasm. "The earliest wall so far dates back



Southwest corner of the Roman Forum and the foundation and columns of the Temple of Castores (rebuilt 1st century A.D.) and the lower part of the Imperial Palace.



Paolo Carafa standing in a re-filled excavated area pointing at the remains of the Imperial Palace on the Palatine

to the eighth century B.C., and encircled the Palatine. This is completely new information."

Carandini and Carafa's most noted predecessor applying early scientific method to Palatine research was Giacomo Boni. "But do you know what he did?" asks Carafa. "He actually stopped his digging in the early 20th

century because he knew he didn't have the right techniques. We now have new research methods, computers, better scientific procedures to analyze and evaluate, and the money and government and university support to continue Boni's work."

For Carafa, his work clearly has a sense of discovery, a sort of modern-day Columbus sailing ancient seas. "We now know that the ancients had a very sophisticated economy that was agriculturally based," he says. "They had complex markets when the Romans dominated the Mediterranean, and a standard of living that seems to have always been well-organized and affluent by any comparative standard."

The best part for Carafa? "It is a life's work. There will always be more to learn," he says. "Every time you dig up something from the past you give more meaning to the present." ▲

Paul Paolicelli is a veteran and award-winning television journalist, documentary producer and news consultant. He's also the author of two acclaimed books on the Italian American experience: "Dances With Luigi" (Thomas Dunne Books, St. Martins Press; 2001) and "Under the Southern Sun" (Thomas Dunne Books, St. Martins Press; 2003).

Paolo Soleri's prototype city, Arcosanti, is based on his "archeology" theories and is an urban laboratory experiment.

architecture + ecology

= sustainable future

The Making of
"The Vision of Paolo Soleri:
Prophet in The Desert"

By Lisa Scafuro

It's the eve of the 2013 Summer Solstice and what would have marked the 94th birthday of architect, artist and philosopher Paolo Soleri.

He was born on June 21, 1919, in Turin, Italy.
In Italian, Soleri can translate as "you are the sun."

A month later, on July 20, my film "The Vision of Paolo Soleri: Prophet In The Desert" made its world premiere at the New Hope Film Festival in New Hope, Pa. Since then, the film sold out its New York City premier for the Architecture & Design Film Festival at Tribeca Cinemas in October and made its European premier in Sofia, Bulgaria, at the Sofia Independent Film Festival. Requests for screening the documentary have come from Italy, France, Germany, Chile and Australia.

This should be a happy time filled with excitement and anticipation. After nearly a decade of hard work, financial obstacles, and bouts of self-doubt, I finally completed the film and will be screening it to large audiences. Yet, there is something

missing I hadn't counted on when I started this cinematic journey.

On April 9, 2013, Paolo Alberto Soleri passed away at the age of 93—ironically, 54 years to the day of the passing of his mentor Frank Lloyd Wright. I am grateful though because Soleri was vibrant up to the end. I am grateful that he was my friend of 17 years, and that on his 93rd birthday Paolo and I sat in his studio at Cosanti, in Paradise Valley, Ariz., and screened the final rough cut of the film.

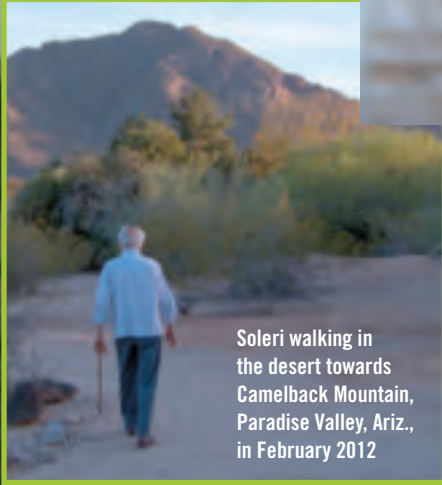
"Brava!" he said after viewing the film, and turned to me with a smile and a twinkle in his eyes.

"The Vision Of Paolo Soleri: Prophet In The Desert" is a biographical documentary film on a modern-day genius, an under-recognized architect and visionary whose story is

an unprecedented artistic quest. Soleri came to America in 1946 to mentor under the famous modern master of architecture Frank Lloyd Wright, at Taliesin West, Ariz. After a year and a half, he left Wright to embark on a blazing original course of his own.

While uncovering Soleri's legacy as an architect, environmentalist and philosopher, this film poses critical questions about mankind's future, and architecture in a world facing environmental, social and economic crisis. Few architects have proposed more ambitious design; few have been less prone to compromise.

The making of this film is a story of perseverance—my story. In the 1970s, I attended Arizona State University's College of Architecture where a professor of a History of



Soleri walking in the desert towards Camelback Mountain, Paradise Valley, Ariz., in February 2012

Andrew Gleason for Mona Lisa Film Productions

Paolo Soleri funded much of the construction of Arcosanti by selling Soleri windbells and sculptures that he and his artists and craftsmen designed and produced at the Cosanti and Arcosanti studios

Eric Semrot for Mona Lisa Film Productions

Sam Shinn for Mona Lisa Film Productions

Architecture class introduced me to Soleri’s “arcology” theories—the merging of architecture and ecology—and to his concepts of sustainability. I was intrigued especially by Soleri’s impressive futuristic renderings of what cities could evolve to be. During this time, I visited Taliesin West and Cosanti—respectively the studios of Frank Lloyd Wright and Soleri. Though completely different in their architectural response to Arizona’s desert environment, both Taliesin West and Cosanti left a profound impression on me. Nearly 20 years later, having relocated from the East Coast back to Arizona, I took my then six-year-old daughter to visit Soleri’s Cosanti. And so on a summer morning in 1996, in a chance encounter, Soleri and I met.

“Ciao! Bella bambina,” Soleri said, gently patting my daughter’s head. We sat in the shade and chatted for hours discussing art and philosophy, and artists from Piero della Francesca and Monet to Gauguin and Picasso. Given his renown, he had a soft-spoken and insular nature. He was a humble man and lived what he espoused, a life of non-materialism, dedicated to simplicity and respect for nature. His work was an uncompromising search for the transcendent in the design and creation of self-sustained human habitats. For decades, Soleri had warned against materialism and hyper consumption. He called for a radical change in attitude and action towards conservation of land, energy and

natural resources. Arcosanti, Soleri’s urban laboratory in Arizona’s high desert, has been an ongoing experiment in sustainable habitats since its inception in 1970, symbolizing Soleri’s philosophy of “Lean Alternative.” The idea to produce the film initially began in the fall of 1998 after meeting noted documentary filmmaker Ken Burns, who was at Taliesin West to unveil his “Frank Lloyd Wright” film. For several years thereafter, I tried to convince Burns to produce a film on Soleri, but his production schedule was filled for the next 14 years! He encouraged me to take on the challenge. Research for the film led me to the Frank Lloyd Wright Foundation Archives, the Museum of Modern ▶



Soleri designed and built Ceramica Artistica Solimene in the early 1950s on the Amalfi Coast in Vietri Sul Mare, Italy.



Sam Shinn for Mona Lisa Film Productions

Art, the Library of Congress, Ellis Island, and every important article ever written on Soleri. I kept copious notes and a list of individuals relevant to his story. Perusing Scottsdale Library's archives, I found there was almost no media coverage of Soleri's work within the United States since the 1982 death of his wife, Colly. So I reached out to leaders in government, media, academia and business to bring to light Soleri's contributions. That prompted the City of Scottsdale, Ariz., to rename a street "Via Soleri" for his 85th birthday; and Soleri received the Cooper Hewitt's 2006 National Lifetime Achievement Award for Design Excellence.

With little encouragement from film producers in Los Angeles and New York City as I tried to find a production team, I soon realized this was a solo project. The fact I'd never produced a film left me with serious doubts. But as production slowly progressed, people stepped forward directing me towards key liaisons in film and music. A friend introduced me to Trent Di Giulio of the Dallas-based Eidetic Star Cinema who in 2002 flew to Arizona to scout shots at Cosanti, Arcosanti, and the Dome House, the domed desert habitat Soleri built in 1949, in Cave Creek, Ariz.

Over four years, Di Giulio and I spent hours discussing architecture, the environment, politics, economics and history with Soleri—savoring every moment, recording it all. One

Sunday afternoon, Soleri spontaneously decided to go bicycling. As we rode alongside, Di Giulio filmed him through the sunroof of the car. We were both amazed by the aging architect's dexterity and poise.

On his return to Cosanti, Soleri gracefully balanced himself and stretched his arms victoriously towards the large expanse of desert sky! What a wonderful moment. He was 86 at the time! As a youth, his family took weekend bicycle treks to Turin's surrounding mountains—childhood experiences that would remain important in Soleri's daily regime well into the architect's 90s! And on this day....

In 2006, when Soleri was awarded the Cooper Hewitt National Lifetime Achievement Award for Design Excellence, he was invited to The White House with other Cooper Hewitt award recipients and I brought a camera crew to film the event. Months later, in New York City, the Cooper Hewitt held its black-tie awards gala where I met Emmy-award-winning cinematographer Sam Shinn, who would become my director of cinematography.

Landing on-camera interviews for the film with important people on my "list" involved luck and perseverance. Catherine Hardwicke, director of "Lords of Dogtown" and "Twilight," before her film career a practicing architect who once in college had heard Soleri lecture, invited us to film

at her studio in Venice, Calif. Morley Safer, the iconic journalist who had interviewed Soleri in 1981 for a critical "60 Minutes" segment, proved to be articulate, perceptive and sweet. Renowned New York Times and New Yorker architectural critic and historian Paul Goldberger was riveting.

At his beautiful Shangri-La-like panoramic paradise in Malibu, architect Eric Lloyd Wright was poetic in thoughtful recollections of his grand father Frank Lloyd Wright and of Soleri's years at Taliesin West. An interview with Jean-Michel Cousteau, like his father Jacques Cousteau an advocate for the ocean and the planet Earth, was most difficult since initially he was on a six-month Amazon jungle expedition. And then there was Will Wright, the pure-genius creator of the SimCity computer game series, who incorporated Soleri's arcology theories into the design of his ground-breaking games.

There's a wonderful Soleri quote that refers to the future of humanity using the piano as a metaphor: "Ultimately, the cities that we build are like pianos and people are the music. Without good compositions and skilled musicians, the piano is useless." I kept this quote in mind when selecting the film's sound score which includes music by Andrea Bocelli, Thirty Seconds To Mars, CKY and Justin Salter.

By the end of 2011, I sent Shinn to Vietri Sul Mare to film the only Soleri-built structure in Italy. Ceramica Artistica Solimene is located on a steep slope overlooking the beautiful Amalfi coast. Soleri was commissioned to design the ceramics factory by Vincenzo Solimene during the early 1950's. The innovative building is one of function and sublime beauty!

With more than a decade of filming, the editing that began in 2012 was overwhelming. We realized some desert shots taken years earlier were missing, so we photographed Soleri one last time on a desert stroll in Paradise Valley. It was sunset, with nearby Camelback Mountain the background.



The film was a 2013 Official Selection for the New Hope Film Festival

Paolo Soleri in 2012 at his studio at Cosanti looking at his model "Silos For Peace"



Andrew Gleason for Mona Lisa Film Productions

This poignant footage of Soleri—springtime in the desert, cactus beginning to bloom, Soleri at 92 full of life—is without a doubt my favorite image of him.

The documentary's production spanned more than a decade. The film is now screening across America. What a profound journey.

Memories of my friend Paolo: After visiting with him, he'd walk me to my car. I would turn, smile, and blow a kiss. Paolo would reciprocate. We'd say our goodbyes, until we see again, and "Ciao, ciao." It is these simple things I now miss most.

I will forever hold the wonderful memory of an enchanting Taliesin evening in 1998 during a Ken Burns Q & A, when my eight-year-old Samantha raised her hand waving exuberantly: "Mr. Burns! Mr. Burns! Why

did you decide to pursue a career in film making?"

Ken's sublime response: ".....the places, the people, the adventure of it all!"

© 2013 Lisa Scafuro

The founder of Mona Lisa Film Productions, Lisa Scafuro received a BS degree in Design Sciences from the College of Architecture at Arizona State University. Prior to her film making debut, she began an architectural career in Philadelphia and New York City. She is a published author and illustrator of a children's book. ▲



Special Features

- Comfortable Spindle Handle Helps Grip Cookware
- Wobble-Free due to Flat Back of Spoon Head
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The Nonna Spoon

The classic kitchen spoon just got classier. The Nonna Spoon's unique design is dedicated to the matriarch in our lives: Nonna Elsie, my grandmother (like many), didn't tell me she was a superhero when I was growing up. It wasn't until I was much older that I learned of her strength, courage and incredible power to love. I would often hear her say "Don't break my spindles!" as I sat impatiently and kicked the spindles on her kitchen chair. This typically happened while I waited for Nonna to prepare me a plate of her deliciously homemade sauce on a fresh piece of bread. Luckily, I never broke Nonna's spindles, but they proved to be the perfect inspiration for this design.

RC, Designer

Parmigiano, Prosciutto & Balsamico after the Earthquake

One Year Later

By Gabi Logan

Within medieval farmhouses fenced in by ancient stone walls, wooden barrels of balsamic vinegar in quiet repose for decades. Rows of grapes destined for next fall's crop of sleeping barrels give way to acre upon acre upon hundreds of thousands of acres of pastureland that nourishes cows that give Italy and the world the singular Parmigiano-Reggiano and Grana Padano cheeses.

For nearly 2,000 years, Emilia-Romagna has been Italy's breadbasket, with the River Po fertilizing the area and the Via Emilia moving the output of the country's most fertile agricultural zone down to the capital.

Driving on State Road 9, which follows the Ancient Roman Via Emilia, it's hard to believe that destruction ravaged this bucolic utopia little over a year ago.

At 4:02 a.m., on Sunday, May 20, 2012, a 6.0-magnitude earthquake centered on a point 22 miles north of Bologna, close to Finale Emilia in Emilia-Romagna. It ravaged the countryside around Bologna, Modena and Ferrara, an area filled with historic villages, Parmigiano production, and factories. The force of the quake could be felt from Venice to Liguria, from the east coast to the west.

Authorities officially declared seven people dead due to the quake, but just over a week later, on Tuesday, May 29, 2012, a slightly weaker but even more deadly 5.8-magnitude quake struck at 9:30 a.m. Fifteen people died, including a parish priest in his church in Roverto sulla Secchia trying to save a statue of the Virgin Mary. At least 3,000 people were displaced from their homes by the first seismic episode, and that number rose to 15,000 within a few weeks.

But while the human toll of the Emilian earthquakes has been catastrophic, the unfortunate location of the tremors—right in the heart of the Pianura Padana, an agricultural area with an output that accounts for more than 10 percent of Italy’s GDP—hit the Italian economy hard at a time when it was already reeling from the recession.

During the first earthquake, more than 300,000 88-pound wheels of Parmigiano-Reggiano fell in an enormous domino effect as aging racks toppled into one another. The less-than-six-month-old wheels and the briny baths that hold them, giving parmigiano its signature salty taste and crumbly texture, were destroyed. The loss, nearly 10 percent of the annual production, represented a 150-million-euro loss for the industry. Staff combed through the rubble of the warehouses in search of salvageable wheels, but on-going aftershocks made the dangerous work move slowly.

Ten parmigiano storage facilities were completely ruined, leaving producers no appropriate location to age salvaged wheels, which must be kept at the exact right humidity and temperature and aged in Reggio-Emilia or Mantua to be legally called Parmigiano-Reggiano. Storage houses for Grana Padano, Italy’s other popular grating

cheese also produced in the Pianura Padana, suffered the same fate to the tune of 70 million euros of losses.

Exacerbating the cheese industry’s losses, for months following the earthquakes, milk cows suffered stress-induced insomnia and refused to eat, causing a further 10-15 percent reduction in milk output. Issues with supply lines and local grain production also left 20 percent of the Emilian cows without access to food.

Beyond the well-reported losses to the cheese industry, producers of the region’s other main aged products, namely balsamic vinegar and prosciutto, incurred sizable losses. Coldiretti, the national association for agricultural producers, estimates that only one in five producers was left unharmed by the quake. Region-wide structural and infrastructural losses totaled more than 200 million euros, including damage to irrigation systems that supply water to nearly 500,000 acres of land around Mantua, Modena, Bologna and Ferrara.

Centered on Modena, the balsamic vinegar industry suffered 15 million euros in losses. One producer from one of the two main balsamic vinegar consortiums, Consorzio Produttori Antiche Acetaie, was so devastated that they created a video to highlight his plight. Virtually walking into Giorgio Tusini’s Azienda Agricola, the viewer is assaulted by crumbled plaster, collapsed beams, and floors slick with vinegar leaking from cracked aging casks. In calm but heart-wrenching words, Tusini explains that he has lost seven of his eight workshops and incurred more than 3 million euros of damage in the company he was born into and has run with his wife for 18 years.

The prosciutto industry endured many livestock crushed under collapsed buildings, remaining animals underfed due to food shortages, and cured meat lost in aging warehouses similar to what befell the 300,000 parmigiano wheels. But the most damaging effect of the earthquake for prosciutto producers were largely infrastructural and workshops remained closed for weeks following the earthquake.

Fundraising events, such as “NY Loves Emilia Romagna,” hosted by ▶



Photo by Kerry Patrick



Photo by Kerry Patrick



Photo by Kerry Patrick

Top: Legs of prosciutto aging

Middle: Aged prosciutto with certification mark hanging to dry

Bottom: Eataly’s cured meat case now leans more toward domestic producers than Italian



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Strada Farini in Parma at sunset, the aperitivo hour

Photo By Gabi Logan



Parmigiano-Reggiano factory

Photo By Gabi Logan



Slicing prosciutto for tasting

Photo By Gabi Logan

celebrity chefs Anthony Bourdain and Michael White in New York City, quickly sprang up to organize funds for the Emilians left homeless by earthquake damage, including 8,000 whose jobs in decimated businesses and buildings in the agricultural sector were also wiped out. But Emilian food producers experienced their own gara di solidarietà (race of solidarity) as the movement was quickly named.

Coldiretti organized “Friends of the Farm” markets throughout Lombardy and unaffected areas of Emilia Romagna, offering produce from earthquake-affected farms at substantial discounts and sending the proceeds to help rebuild collapsed structures as quickly as possible.

While the region’s cheese producers were the hardest hit of Emilia’s agricultural sectors, they were also the most supported in the immediate aftermath. In the first weekend market in Varese, 2,200 pounds of Grana Padano sold out in just over an hour, leaving many would-be supporters to place orders for the next market, where two tons of Grana also were quickly snatched up. When wheels of Grana for 11 euros show up at your local market, it’s hard to resist, but many throughout Italy and greater Europe went out of their way to purchase and pick up “fallen parmigiano.”

Started by milk producer Maurizio Casumaro, whose farm near Finale

Emilia lies at the epicenter of the first earthquake, the “fallen parmigiano” online campaign allowed consumers to buy wheels of parmigiano directly from the producers from 9 euros per kilo and pick up their cheese in Modena or have it delivered. These funds also went directly to support warehouse reconstruction. Acclaimed Welsh cheese maker John Savage-Onsted also traveled to Italy to collect broken cheese wheels to distribute them in the United Kingdom in a similar “Save a Cheese” campaign.

While some of the most painful losses to the parmigiano industry befell their aging warehouses, this issue was even more poignantly felt by producers of balsamic vinegar, a product that must be aged for a minimum of 12 years.

One traditional balsamic vinegar producer, 100-year-old Monari Federazi, which controls 15 percent of the Italian market and exports to 50 countries, incurred 1 million euros in damages. Despite the lost 100,000 bottles, 60 barrels, two tanks, and two tractors, the company has continued to grow its exports, particularly to the United States and Japan. Smaller producers, such as Acetaia del Cristo, have dedicated their energy to tourism, revamping their websites, opening hours, and on-site events to draw in tours to supplement lost income from destroyed product.

Unlike the rocky road faced by their fellow food industries, prosciutto producers appear to have emerged into 2013 unscathed. This year marks the 50th anniversary of the Prosciutto di Parma Consortium, and all attention has gone to events, including a design competition to select a new logo for the consortium. When asked for comment, a consortium spokesperson said, “The zone of prosciutto producers was damaged moderately, but our situation is not on par with the parmigiano producers who have experienced some extremely serious moments.”

Emilia-Romagna’s decreased output can perhaps be best seen here in the United States where Prosciutto di San Daniele and Toscano have replaced Prosciutto di Parma on the shelves of many major Italian retailers, most notably New York City’s Eataly, the American outpost of the Slow Food Movement. Though it hasn’t disappeared completely, pricier Prosciutto di Parma is being saved for plated dishes where the high import cost can be more easily packaged into the price.

Though Emilia-Romagna’s agriculture production has suffered both physical and monetary losses that cannot quickly be replaced, most producers are mending quickly thanks to the strong support of the Italian people. Some, such as the Prosciutto di Parma consortium, are moving ▶



In the produce market in Modena, meat and cheese producers do a brisk business

Photo by Gabi Logan

strongly into the future without skipping a beat, and when you walk the streets of Parma at aperitivo time, it's easy to see why.

Abundant piles of parmigiano still feature prominently as an edible centerpiece on aperitivo serving tables. Though only a few slices of prosciutto fill the copious focaccia sandwiches, the salty-sweet meat still flaunts its rosy disposition. And, most importantly, people are optimistic. Within just 15 minutes of the aperitivo buffet coming out, outdoor tables fill to capacity and gaily-gabbing groups of friends pile into restaurants along the main see-and-be-seen drag, the pedestrianized Via Strada Farini.

In Emilia-Romagna, it looks like no matter what happens, with enough time, *la vita è sempre bella* (life will always be beautiful). ▲

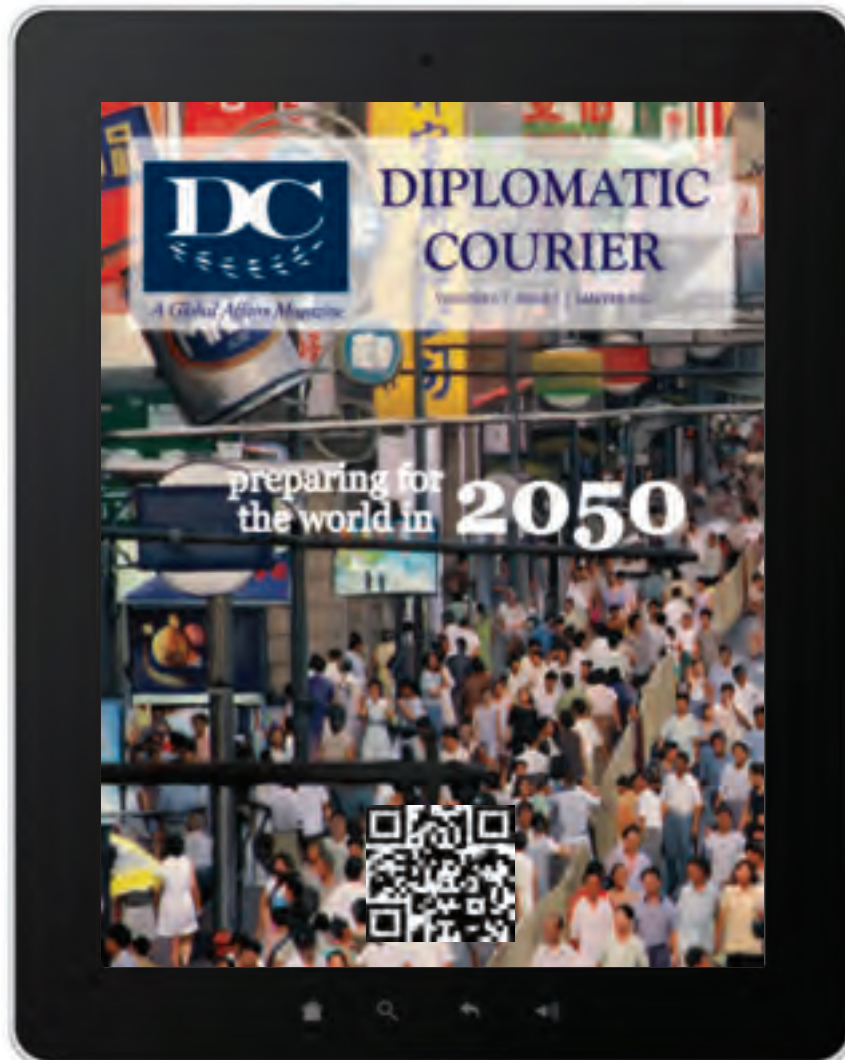
Gabi Logan is a freelance travel writer who specializes in Italy. She explores both the popular and lesser-known parts of the country to share them with Italophiles around the world as a freelance writer for magazines and newspapers around the world.




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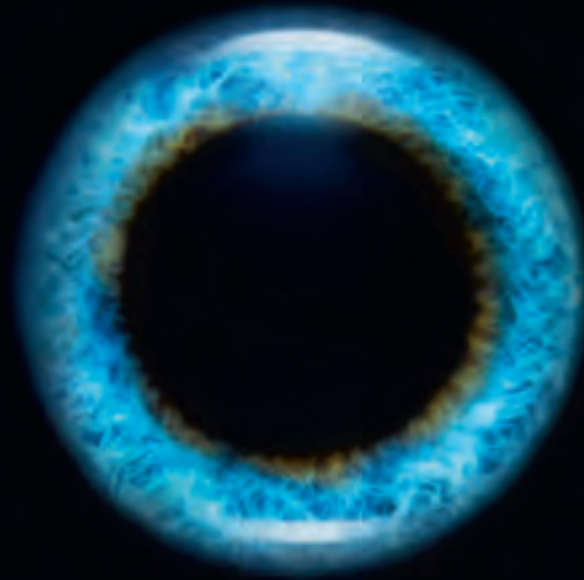
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Bubbling to the Surface

By Dick Rosano

Italy's Prosecco Sparkling in the Spotlight

What would the holiday season be without sparkling wine? A little less bubbly? Flatter, maybe? But French Champagne isn't the only answer, and while American sparkling wine can be excellent, it too could be replaced by an Italian classic for this very classy season.

Prosecco is a bit lighter than French Champagne, not quite as dry as Brut, and more fragrant than Blanc de Blanc. It is a lively drink for those in a festive mood, and the lower prices make it a steal beside Champagne. Best of all, it doesn't beg to be analyzed and compared—Prosecco only wants to be enjoyed. And during the holidays all we really want is to enjoy, right?

Prosecco hails from the regions of Veneto and Friuli-Venezia-Giulia in the cool climes of northeastern Italy. The actual grape name is glera, although the fruit has adopted the nickname of "prosecco" from the wine it yields. Debates rage about the best place to grow the glera grape, but the districts of Conegliano and Valdobbiadene are most often mentioned. (Minor facts such as these come into play for the consumer only when peering intently at the small print on the back label, a preoccupation that strikes this author as counter to the theme of this wonderfully relaxed, and relaxing, wine.)

Quite like the other traditional sparkling wine from Italy, Asti from the Piedmont region, Prosecco was bottled as a slightly sweet sparkler until the 1970s and 1980s. Then, when the world embraced a wider array of Italian vinous products, Prosecco and Asti both evolved into drier styles, serving the thirsty masses with food-friendly wines and abandoning the image of fermented soda pop.

Prosecco's rise in popularity was driven by the confluence of several factors. First, younger people began appreciating stylish wine and wouldn't countenance the saccharine bubblics of the past—hence the change in style and name. For example, Asti Spumante dropped the second word to cast its reputation in a new direction, and now the renamed Asti is establishing a new niche in the wine market. Second, when the world embraced wine with all cuisines and all occasions, the snobby obsession with "just red" and "only French" crumbled, and in its wake fashionable wines from around the globe and in different styles enjoyed greater acceptance.

Third, one shouldn't forget the popularity of the Bellini cocktail and the role it played in bringing Prosecco into common commerce. Most stories credit Giuseppe Cipriani, founder of Harry's Bar in Venice, with inventing the Bellini—a mix of Prosecco and white peach purée—➤





The Cantine Maschio

in the 1940s. The drink was an immediate success and spread from a harvest-season specialty to a year-around cocktail, and from its birthplace in Venice to the Harry's Bars in other cities, and then to bars around the world.

While not specifically a Prosecco in the sense of being a clear, sparkling liquid served in a Champagne flute, the Bellini cocktail created the market for the base drink and built the production market for the wine.

With or without the Bellini, Prosecco's time would come. Wine lovers of the world want to have access to wine that is affordable and can be enjoyed without financial hardship. Across the spectrum of wine production, the evolution of methods has found a way to bottle and market thousands of affordable red and white wines, and now the consumer can find everyday wines at everyday prices, while saving the special bottles for special occasions.

But French Champagne had for so long dominated the sparkling wine market that bubbly had a harder time entering the "everyday" market. Cheap knock-offs like Asti Spumante (before evolving into the drier and more sophisticated Asti) and Cold Turkey turned off wine drinkers with any taste buds, and California sparkling wine was either too disappointing or too expensive.

Enter other international offerings like Cava from Spain, Athiri from Greece, and, of course, Prosecco from Italy. Now the shelves of sparkling wine in the local shop are literally exploding with possibilities. And, at a price that is appealing, Prosecco can become that "everyday" sparkling wine without having to pass over the next college tuition payment.



La Marca winery in Treviso where La Marca Prosecco is produced



Courtesy of Canella/ Empson & Co.

Founded by Luciano Canella, the Canella winery today is run by the founder's children Alessandra, Lorenzo, Nicoletta and Monica.

Here are some from Proseccos to sample.

SOME PROSECCO TASTING NOTES

• **Astoria Prosecco di Valdobbiadene Vino Spumante Millesimato (\$20)**

Effervescent and fruity, this wine is only slightly sweet but with has a nice acidic tang on the finish, making it fine for food of various designs. Score: 86

• **Bisol Prosecco di Valdobbiadene Crede Brut (\$21)**

Starting with a brilliant bead, and offering fresh fruit flavors, this wine is soft and gentle. The aroma and palate offer a mix of citrus and tropical notes. Score: 89

• **Ca' Montini Prosecco Royal Cuvee (\$19)**

Highly aromatic, the flavor impression offers both soft fruit and high acidity. The rich textures and vivacious acidity open up the dominate flavors of lemon and pink grapefruit. Score: 90

• **Canella Prosecco di Conegliano (\$15)**

Floral and fruity on the nose and palate, this wine finishes soft and round. Score: 85

• **LaMarca Prosecco (\$17)**

Brilliantly fruity and with low acidity, this Prosecco is a bit lighter than some others, but offers citrus and apple flavors and a soft finish. Score: 86

• **Le Colture Carlizze (\$30)**

Lemon and citrus scents up front, coupled with hint of orange peel. On the palate, the citrusy flavors mingle with soft effervescence. Score: 88

• **Le Colture Fagher Prosecco Brut Spumante (\$18)**

Amazing elegant aromas of peach, pear and a hint of jasmine, the soft delivery includes the same fruit on a smoothly effervescent mouth feel. Delicious if served with steamed shellfish. Score: 88

• **Maschio dei Cavalieri Prosecco di Valdobbiadene Brut (\$19)**

Bright and refreshing, with clean flavors of citrus and pineapple and ▶

rich textures. A fuller-bodied Prosecco than most. Score: 88

• **Mionetto Il Prosecco (\$12)**

Straightforward and refreshing, with bright notes of lemon on nose, followed by accents of lime on the finish. Score: 84

• **Villa Sandi Superiore Extra Dry Prosecco (\$17)**

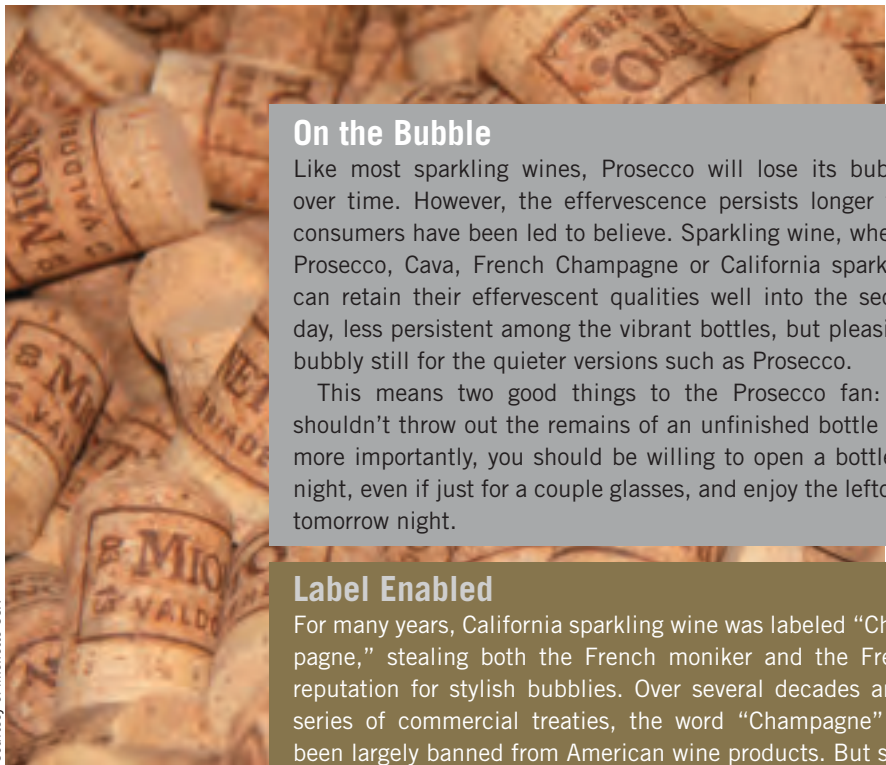
Deliciously fresh and fruity. A forward wine with tropical fruit flavors of pineapple and apricot. Score: 87

• **Zardetto Prosecco Brut (\$15)**

Clearly one of the American market's favorite Proseccos, in part due to the marketing campaign, but also attributable to the low price and consistent quality. Flavors of apple and grapefruit make this a perfect pair with food. Score: 85▲

Dick Rosano is a wine, food and travel writer whose columns have appeared in The Washington Post, Wine Enthusiast, and other national magazines. His recent book, "Tuscan Blood," is a mystery set in Italian wine country. His next novel, scheduled for publication, takes place in Piedmont.

Courtesy of Mionetto USA



Mionetto has been Italy's foremost producer of Prosecco for more than 120 years, its winery founded in the small village of Valdobbiadene, north of Venice.

On the Bubble

Like most sparkling wines, Prosecco will lose its bubbles over time. However, the effervescence persists longer than consumers have been led to believe. Sparkling wine, whether Prosecco, Cava, French Champagne or California sparklers, can retain their effervescent qualities well into the second day, less persistent among the vibrant bottles, but pleasingly bubbly still for the quieter versions such as Prosecco.

This means two good things to the Prosecco fan: You shouldn't throw out the remains of an unfinished bottle and, more importantly, you should be willing to open a bottle tonight, even if just for a couple glasses, and enjoy the leftovers tomorrow night.

Label Enabled

For many years, California sparkling wine was labeled "Champagne," stealing both the French moniker and the French reputation for stylish bubbly. Over several decades and a series of commercial treaties, the word "Champagne" has been largely banned from American wine products. But since the rise of Prosecco didn't occur until the court challenges on labeling began, this famous little Italian name was never used on an American wine bottle. Is that good? Well, it meant a slower ascent in the market for this delicious aperitif, but it also meant not having to compete with cheap imposters.

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Sometimes change is good. Even during the holidays when we're so mindful of embracing the past, its traditions and memories. Imagine the change at your ancestors' first Christmas in the New World that probably wasn't all that much like Christmases past in Italy—except for the holiday dishes they made, and continued to make year after year, as you do even now.

This year, five truly remarkable chefs are sharing untraditional season-inspired recipes that they believe will fit right in with those hand-me-down recipes you prepare every year. So here's to new culinary artistry that's perfect for holiday entertaining! Give these dishes a try. Surprise your guests! And let us know how they turned out!

Buon Natale e Felice Anno Nuovo!





Fabio TRABOCCHI



Greg Powers

Chef Fabio Trabocchi and his son Luca

Giuseppe's Braciolo and Braised Spareribs and Polenta

James Beard Award-winning chef Fabio Trabocchi is one of the premier and most prolific Italian chefs in Washington, D.C. Known for his progressive cuisine, Trabocchi's passion for cooking grew organically beside his father and grandparents growing up in Italy's Marche region.

Fast forward through years of learning and earning his credentials to 2011 when he opened the critically acclaimed Fiola, a trattoria moderna located in the heart of the bustling Penn Quarter neighborhood in nation's capital. Soon after, Esquire Magazine named it one of its "Best New Restaurants" of the year.

In 2013, Trabocchi opened his second D.C. restaurant, Casa Luca, an authentic, casual Italian bistro named for his son. This month, he plans to debut Fiola Mare, an experiential seafood-focused restaurant in Georgetown's Washington Harbor.

One of Fabio's favorite recipes is one of his father's favorites. One reason is that it's delicious. The other reason is that back when his father was living on the farm, the prime cuts of ►



Greg Powers

pork usually went to the countess who owned the land. So his father's family was left with the "lesser cuts." When the chance came to cook prime cuts, his dad, the grill master in the family, was happy to show his stuff.

Fabio bets you could go back through all the generations of Trabocchis and find them equally skilled at and in love with this classic charcoal-grilled marinated pork chop. The herbs and citrus rind in the overnight marinade are perfect foils to the powerful meat flavor. The chops are best grilled over charcoal and soaked wood chips.

Fabio's other recipe is Braised Spareribs and Polenta. Although polenta is nothing more than lovingly prepared cornmeal mush, Marchegiani are extremely particular that it be exactly the right cornmeal and precisely the right water. In the village of Corinaldo, where Fabio cooked for a number of years, the inhabitants use only the water from one particular well for their polenta. As the story goes, a miller fell into that well over 1,000 years ago and, through some miraculous transformation, the sacks

of flour that went down with him still give a special taste to the well water and, in turn, Corinaldo polenta. The only problem is, they didn't have corn in Italy until after the discovery of the New World 500 years ago!

At any rate, the sauces that go with polenta are endless. Like most things in the cuisine of the common people, it is usually a matter of what's on hand. This sparerib stew was a favorite accompaniment in the Trabocchi home—a pleasantly lumpy porridge with a smooth texture.

Giuseppe's Braciolo
My Father's Grilled Pork Chops

Serves 6

Ingredients

- 6 pork chops, 8-12 ounces each, preferably organic
- Kosher salt and freshly ground black pepper
- 1 orange
- Grated zest of 1 lemon
- 3 garlic cloves, skin left on, crushed
- 5 four-inch sprigs rosemary, leaves removed and finely chopped
- 3 whole cloves
- ¼ cup plus 2 tablespoons extra virgin olive oil

Directions

- Wipe the pork chops dry and lightly season with salt and pepper.
- Grate the zest of the orange into a small bowl. Add the lemon zest, garlic, rosemary, cloves and olive oil. Mix well.
- Put the pork chops in a baking dish and pour the marinade over them.
- Turn to coat, rubbing the marinade into the meat. Squeeze the juice of the orange over the chops, turn again, and cover tightly. (You can also marinate the chops in a resealable plastic bag.)
- Refrigerate overnight.
- Remove the pork chops from the marinade and pat dry with paper towels. Discard the marinade. Place on a plate and let stand at room temperature for 30 minutes.
- Prepare a charcoal fire or preheat a gas grill. Or preheat a cast iron grill pan over medium-high heat.
- Grill the pork chops for about 4 minutes per side, or until medium to medium-rare (they will continue to cook as they rest).
- Transfer the chops to a tray and let them rest for 10 minutes in a warm place before serving.

Frascarelli con le Costarelle Braised Spareribs and Polenta

Serves 6

Ingredients

For the Spareribs

- 2 slabs pork spareribs (3 pounds each)
- Kosher salt and freshly ground black pepper
- 1/3 cup sunflower or peanut oil
- 6 mild Italian sausages
- 2 medium onions, thinly sliced
- 4 garlic cloves, thinly sliced
- 1 tablespoon tomato paste
- 2 cups dry white wine, such as Verdicchio or Pinot Grigio
- 4 whole cloves
- 2 1/4 cups drained and crushed canned Italian plum tomatoes
- 5 cups chicken stock
- 5 sprigs rosemary

For the Frascarelli

- 9 cups water
- Kosher salt
- 5 sprigs rosemary
- 1 garlic clove
- 2 cups Italian 00 Flour, or white polenta flour
- 8 tablespoons (4 ounces) unsalted butter, softened
- Freshly ground black pepper
- 3/4 cup grated mild pecorino
- Extra virgin olive oil for drizzling

Directions

For the spareribs

- Slice the racks into individual ribs. Season generously with salt and pepper.
- Pour the sunflower oil into a large roasting pan. Working in batches over medium-high heat, sear the ribs on both sides until golden brown. Transfer to a plate and set aside.
- Sear the sausages to brown on all sides. Set aside. Drain the excess fat from the pan.
- Add the onions and garlic to the pan and sauté over medium-high heat for about 8 minutes, or until the onions begin to brown and caramelize.
- Add the tomato paste and stir for 1 minute.
- Return the ribs and sausages to the pan and add the wine. Bring to a boil over high heat, using a wooden spatula or spoon to scrape all of the browned bits from the bottom of the pan.
- Cook for 10-15 minutes, or until the wine has almost completely evaporated.
- Tie the cloves in a piece of cheesecloth. Add to the pan, along with the tomatoes, chicken stock, and rosemary.
- Reduce the heat and bring the sauce just to a simmer. Cover and simmer gently for 45 minutes.

For the Frascarelli

- While the ribs are cooking, start the frescarelli. In a large saucepan, combine the water, 1 tablespoon salt, rosemary and garlic. Bring to a boil, then reduce to a simmer and, using a slotted spoon, remove and discard the rosemary and garlic.
- Gradually add the flour (or polenta) in a thin stream, whisking constantly. Once it is fully incorporated, whisk for 1 minute.
- Reduce the heat to low and cook for 45 minutes, stirring vigorously every 5-10 minutes until the frescarelli begins to thicken.
- After the ribs and sausages have cooked 45 minutes, uncover, raise the heat slightly to keep the sauce at a simmer, and cook for 20 minutes longer.
- Season with salt and pepper and keep warm.
- When the frascarelli is cooked, remove it from the heat and let stand for 5 minutes. Fold in the butter and season to taste with salt and pepper. Cover to keep warm and set aside.
- Spoon the frascarelli onto a large serving platter. Top with the ribs, sausages, and sauce. Sprinkle the pecorino over the top and drizzle with olive oil. ▶

Greg Powers



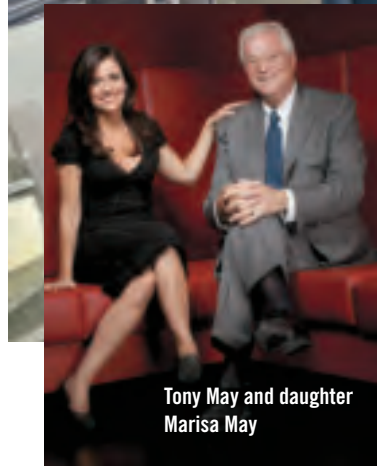
Tony MAY, Marisa MAY AND Chef Matteo BERGAMINI

Robert Caplin

Fricelli with P.E.I. Mussels and Nantucket Bay Scallops

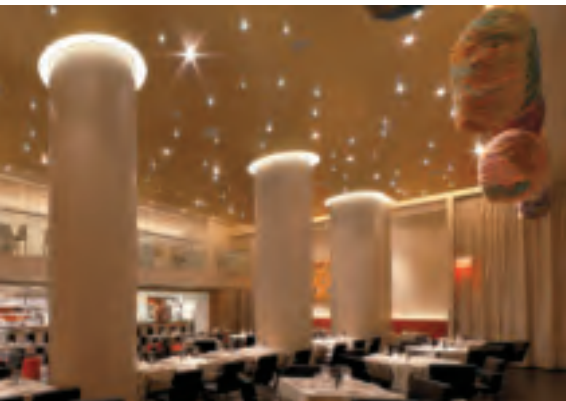
Welcome to New York City and Flatiron's Madison Square Park where one of the nation's most respected restaurateurs, the Italian-born culinary legend Tony May, and his daughter Marisa, alongside innovative Italian Chef Matteo Bergamini, have elevated the meaning of contemporary Italian cuisine in the city that never sleeps.

You may already know that Tony May was synonymous with San Domenico, his once flagship restaurant that garnered international praise for more than 20 years. But that was then and this is now. Tony has worked diligently for five decades



Tony May and daughter Marisa May

New York restaurant legend Tony May, Marisa May and SD26 Chef Matteo Bergamini



Tony and Marisa continue to set the standard for contemporary Italian cuisine in America. And they've created a couple untraditional holiday recipes from the SD26's delectable repertoire that promises to send your guests home in the holiday spirit!

Fricelli with P.E.I. Mussels, Castelluccio Lentils and Kale Pesto

Serves 4

Ingredients:

1 pound fricelli
2 pounds mussels
2 bunches of black kale
1 cup Castelluccio lentils
1 small carrot, ½ onion, 1 celery stalk
2 rosemary sprig
2 cups extra virgin olive oil plus 2 tablespoons for mussel prep
3 tablespoons grated Parmigiano cheese
3 cloves garlic
1 tablespoon toasted pine nuts
1 cup dry white wine
1 pint vegetable stock
pinch of peperoncino
salt and pepper to taste

Directions

- Boil water and blanch kale for 3 minutes, drain, chop and put into blender with 1 cup of extra virgin Olive oil, parmigiano, 1 peeled garlic clove and pine nuts.
- Blend until smooth texture. Store in the refrigerator until needed.
- Clean and rinse the mussels in cold water. Put in a colander until completely dry. In a large sauté pan add 2 tablespoons extra virgin olive oil, 2 crushed garlic cloves.
- When very hot, add mussels, 1 cup dry white wine and peperoncino.
- Cover and cook for 3 minutes.
- De-shell the mussels and save the broth for after.
- In another pot, place lentils, whole carrot, celery and onion; add rosemary, 3 tablespoons of olive oil and pinch of salt.
- Bring to boil and simmer for 20 minutes.
- When cooked, remove them from pot and place in large plate. Allow to cool.
- Boil the water for the pasta in a large pot, add salt and cook fricelli for 7 minutes. Drain water and add mussels, 1 cup of broth, Castelluccio lentils, 2 tablespoons extra virgin olive oil and garnish with the black kale pesto.

to elevate the image of Italian cuisine in America, and that has never been more evident than at his critically acclaimed SD26 Restaurant & Wine Bar, a tri-level restaurant showcasing contemporary Italian cuisine and the next generation in fine dining. And it's a father-daughter team effort! As co-owner of SD26, Marisa May brings her experience, charm and unique combination of attentive New York service and traditional Italian courtesies.

With their Executive Chef Matteo Bergamini, born among olive groves and vineyards in Toscolano Maderno on Lake Garda in Northern Italy,

Nantucket Bay Scallops with Romanesco Cauliflower, Toasted Almonds, Capers and candied lemon peels

Serves 4

Ingredients:

1½ pounds bay scallops
1 pound Romanesco Cauliflower
4 tablespoons toasted almonds
2 tablespoons unsalted butter
1 lemon (separate peeling and juice)
3 tablespoons capers
1 garlic clove
2 sprigs of thyme
1 cup simple syrup (1 cup of water plus
1½ cups of sugar reduced by half)
2 tablespoons of chopped parsley
2 tablespoons extra virgin olive oil
Salt and pepper to taste

Directions

- Cut lemon peelings in stripes ⅛ inch wide and cook them in simple syrup for 4 minutes. When ready remove it from liquid and let it cool down on parchment paper.
- Trim Romanesco cauliflower keeping the flowers whole and discarding the stems. Cook in salted boiling water until soft. Drain the water; add to pan and sauté with 1 tablespoon of butter and 1 sprig of Thyme adding salt to taste.
- Rinse and towel dry the scallops, then sprinkle lightly with salt and pepper and set aside.
- In another sauté pan add remaining



butter and crushed garlic. When hot, add scallops and cook until golden brown.

- In a bowl, mix cauliflower, capers, toasted almonds, lemon juice. Add salt and pepper to taste.

- Divide mixture onto 4 plates. Remove the scallops from the sauté pan and place them on top of the Romanesco cauliflower. Garnish with parsley, candied lemon peels and extra virgin olive oil. ➤

Mary Ann ESPOSITO

Stufatino di Manzo con le Verdure Arrostiti Maiale Al Forno con la Salsa di Melagrana

Mary Ann Esposito is one of America's most loved TV chefs. Not only is she the creator and host of the nationally televised PBS series "Ciao Italia with Mary Ann Esposito" that's celebrating its 25th season and is the longest running cooking series in TV history, she also recently received the Order of the Star of Italy Cavaliere award from the president of the Italian Republic, as well as the 2013 Premio Artusi award for her work in promoting Italian food.

As one of her untraditional holiday dishes, Esposito chose Stufatino di Manzo con le Verdure Arrostiti, which translates into a savory Beef Stew with Roasted Vegetables, "a great idea for holiday entertaining because the dish can be made ahead," she says. The recipe could also keep company with the fish tradition on Christmas Eve (la Vigilia) for those who do not eat fish. She recommends roasting the vegetables first to give added flavor to the stew.

For her other untraditional addition to the holiday menu, Esposito turned to dishes made with pomegranates (melagrane). "Pomegranates are dearly beloved in Italy where they grow beautifully suspended from stems on low growing bushes," she says. "They are best eaten out of hand, but I like to experiment with them in cooking and use them for sauces and desserts at holiday time."

She decided on an oven-roasted pork tenderloin that breaks with serving the traditional dishes. In this recipe, the superb flavor comes from a combination of pomegranate juice and orange marmalade. Both recipes are from "Ciao Italia Family Classics" by Mary Ann Esposito.

Stufatino di Manzo con le Verdure Arrostiti Beef Stew with Roasted Vegetables

Serves 6-8

Ingredients:

- 1 tablespoon extra-virgin olive oil
- ¼ pound pancetta, diced
- 2 pounds stew beef cut into 1-inch cubes
- ⅓ cup flour
- Salt to taste
- Grinding black pepper
- 1 large onion, diced
- 3 cloves garlic, minced
- 2 sprigs fresh rosemary
- 3 cups dry red wine

Roasting the vegetables

- 2 tablespoons extra virgin olive oil
- 6 carrots, peeled and cut into thirds
- 4 redskin potatoes, scrubbed and quartered
- 4 stalks celery, washed and cut into 2-inch chunks



John W. Hession

Directions

- To brown the meat heat the olive oil in a large heavy Dutch oven or similar pot; add the pancetta and cook it over medium heat until the pancetta begins to wilt and render its fat.
- Place the meat in a brown paper bag and add the flour, salt and pepper. Close the bag and shake it to coat the meat in the flour mixture.
- Add the meat to the pan and brown the pieces well on all sides. As the pieces brown, transfer them to a bowl.
- Stir the onion, and garlic into the pan. If the pan seems dry, add a little olive oil. Cook until the onion wilts.
- Return the meat to the pan along with the rosemary. Raise the heat to high and pour in the wine, just enough to cover the meat.
- Reduce the heat to simmer, cover the pan and cook until the meat is fork tender, about 45 minutes to an hour.
 - Meanwhile, toss the vegetables with the olive oil and place them on a baking sheet. Bake them at 350°F until they are tender, about 45 minutes.
- When the stew meat is cooked, add the vegetables to the stew pot.
- Sideline: save leftover bottles of wine to use for making stews and sauces.

Maiale Al Forno con la Salsa di Melagrana Oven-Roasted Pork Tenderloin with Pomegranate Sauce

Serves 4

Ingredients:

- 3 to 4 pomegranates to yield $\frac{3}{4}$ cup pomegranate juice
- $\frac{1}{2}$ cup pomegranate seeds
- 1 teaspoon kosher salt
- $\frac{1}{2}$ teaspoon whole peppercorns or $\frac{1}{4}$ teaspoon ground black pepper
- 1 tablespoon fresh rosemary leaves
- 1 clove garlic, peeled
- 1 pork tenderloin, weighing about 1 $\frac{1}{4}$ pounds
- 1 tablespoon extra-virgin olive oil
- $\frac{1}{2}$ cup orange marmalade or apricot jam

Directions

- Using a sharp knife, cut off the crown of one pomegranate about $\frac{1}{2}$ inch from the top. Slice the sections through the white membrane (do this part in a bowl of water to avoid staining your clothes or cooking surface). Use your fingers to separate the seeds in the water. The white honeycomb looking membrane will float to the top as the seeds (aka arils) will sink to the bottom of the bowl.
- Strain the seeds removing any remain-

ing membrane pieces and set aside.

- Cut the remaining pomegranates in half and juice them; you will need $\frac{3}{4}$ cup for the recipe. Strain the juice and set aside.
- Preheat the oven to 350°F.
- Grind the salt, peppercorns, rosemary and garlic together or mince them finely with a chef's knife. Spread the mixture out on a large sheet of wax paper.
- Dry the pork well with paper towels. Lay the pork over the salt mixture and use the paper to roll the meat in the seasonings; be sure it is evenly coated.
- Heat the olive oil in an ovenproof skillet to just below the smoking point.
- Add the pork and sear it quickly on all sides. Transfer the skillet to the oven and cook until a meat thermometer inserted into the thickest part of the meat registers between 155°F and 165°F, depending on how you like it cooked. This should only take about 7-10 minutes.
- Transfer the meat to a cutting board and cover loosely with foil while the sauce is prepared.
- Heat the jam with the pomegranate juice until a smooth sauce is obtained and



- cook the mixture over low heat for about 4 minutes. Stir in the pomegranate seeds and keep the sauce warm and covered.
- Cut the pork on the diagonal into medallions about 1-inch thick. Place on a serving platter. Spoon some of the sauce over top to serve. Pass additional sauce on the side. ➤



John W. Hession

Oretta Zanini DE VITA AND Maureen B. FANT

Timballo di ziti e peperoni *Pasta e patate*

“In Italy, it doesn’t take much variation from tradition to be considered downright seditious, especially at Christmas,” says the Bologna-born Oretta Zanini De Vita and her coauthor Maureen B. Fant who recently published the magnificent cookbook “Sauces and Shapes: Pasta the Italian Way.”

Zanini De Vita is a respected Italian culinary historian who has written more than 40 books on Italian food and its traditions. And Fant is a New York-native who often lives in Rome and has written about Italian food for the New York Times, Gourmet, and other periodicals.

Together, they came up with two recipes that, they agree, would be “very unusual” on the Christmas table. “We think we’ve chosen two *primi piatti*, one for Christmas Eve, one for Christmas Day, that won’t get into too much trouble with our families and that will them forget about the usual,” they say, “...at least until next year.”

As the vigil of a major religious holiday, the Christmas Eve dinner is traditionally meatless. The colorful and sumptuous *timballo* observes the rule but looks like a Christmas present, say Zanini De Vita and Fant.

For the second dish, what could be less Christmasy than a bowl of broth, a handful of pastina, and some diced potato? Yet what could be more in the spirit of Christmas than a dish you loved when you were little, warm and soothing on a December day?

“The double-starch combination of pasta and potatoes may be counter-intuitive to most people, but mention it to anyone in Italy and you’ll see a look of happy nostalgia,” they say. “Every family has its favorite variations, usually involving the addition of some form of greens. But for Christmas, this classic bit of *cucina povera* can be made fit for Three Kings with the ad-



Oretta Zanini De Vita
and Maureen B. Fant

Stefano Filippi

dition of a grating of truffle, a pinch of truffle salt, or a spoonful of truffle oil.” They recommend you make the soup on Christmas morning.

Timballo di ziti e peperoni **Pasta drum with ziti and bell peppers**

Serves 6

Ingredients for the condimento

¾ cup salt-packed capers, rinsed free of all salt
¾ cup pitted black olives, preferably Gaeta or taggiasche
3½ pounds red and yellow bell peppers, roasted, peeled, and seeded
2 cloves garlic, crushed
1 cup plus 2 tablespoons extra virgin olive oil, preferably intensely fruity
1 cups fine dry breadcrumbs
freshly ground black pepper
1½ rounded teaspoon dried oregano
2 heaping tablespoons minced fresh flat-leaf parsley
salt

Ingredients to Make the Dish

1½ tablespoons unsalted butter (for the baking pan)
1 pound ziti, broken into 3 or 4 pieces if long

Directions

- Preheat the oven to 350°F.
- Butter a 10-inch spring-form pan.
- Chop the capers and olives together. Cut the peppers into thin strips.
- Heat the garlic in a skillet with the oil until it is golden, then discard.
- Add the peppers, breadcrumbs, capers and olives to the flavored oil.
- Add a few grinds of black pepper and, stirring often, let the flavors blend over medium heat for about 5 minutes.
- Add the oregano and parsley. Taste for salt and cook for about 5 more minutes.
- Bring 9 quarts of water to a boil in an 8-quart pot over high heat.
- Add 3 tablespoons kosher salt, then add the pasta and cook, stirring occasionally, until only half cooked.
- Drain and transfer the pasta to a bowl or return it to the pot, and mix in a few tablespoons of the peppers (technically sauce, but not very saucy).
- Arrange a layer of peppers on the bottom of the baking pan and a layer of ziti on top of that. Continue alternating layers until all the ingredients are used up. The last layer should be the peppers.
- Bake at 350°F for about 20 minutes, or until a nice brown crust has formed on top. Remove from the oven and let rest for 5 minutes before unmolding and slicing like a cake.
- The *timballo* can be reheated successfully.



Directions

- Chop finely (in the food processor if desired) the onion, carrot, garlic, celery and parsley, and put in a small skillet with the oil. Sauté over low heat until the vegetables are tender, about 6 minutes.
- Bring the broth to a boil in a 6-quart pot and add the onion mixture and potatoes. Lower the heat and simmer for about 15 minutes, or until the potatoes are completely falling apart.
- Taste for salt. The amount will depend on how salty your broth is.
- Add the pasta and cook al dente.
- Transfer to a heated tureen, stir in the cheese, grind on some pepper, and serve piping hot.
- To make *pasta grattata* (“grated pasta”), make egg dough using your favorite recipe, but if possible use durum-wheat flour, and add a pinch of salt to the dough. When the dough has rested and is quite firm, cut it into manageable pieces and grate it like cheese on a large-holed cheese grater or the grating blade of the food processor. Spread the pasta grattata on a kitchen towel to dry, about an hour for immediate use or 3–4 hours if you plan to store it. ▶

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Pasta e patate

Pasta and potato soup

Ingredients for the Soup

- 1 small white onion
- 1 carrot
- 1 clove garlic
- 1 small rib celery
- 10–12 sprigs flat-leaf parsley
- 6 tablespoons extra virgin olive oil
- 22 ounces potatoes (any kind), peeled and diced quite small
- 6 cups of your favorite meat or vegetable broth (or less for a denser soup)
- 7 ounces pasta
- salt
- freshly ground black pepper
- 8 rounded tablespoons grated parmigiano-reggiano cheese



Cecilia BARATTA

Torta di Frutta Secca di Zia Delia *Timballo di Tagliolini*

Cecilia Baratta modestly describes herself as “a farmer with a cooking passion.” But not only does she run a cooking school with New York City-based food writer Arthur Schwartz, and give cooking demonstrations at Eataly in Manhattan, Baratta hosts students from the Culinary Institute of America at her agriturismo Eliseo, in Paestum, in the province of Salerno, Italy. And she runs a water buffalo farm of 900 heads, with her sons Ettore and Ernesto Massimino, as well as another agriturismo, Seliano, also in Paestum.

For something a little different for the holiday season, Baratta came up with two family recipes she loves—Timballo di Tagliolini, one of her mother’s recipes, and Torta di frutta secca alla zia Delia, one of her aunt’s desserts. “In Campania, where I live, there are two different events for Christmas,” she says. “One is Christmas Eve, and one is Christmas Day. Of course, the meals are totally different.”

For Christmas Eve’s traditional feast of fish dishes, Baratta says the dessert is usually zeppole, fried dough, flour and water, shaped like a ribbon, and dipped in hot honey. But “after a good meal, it’s not always easy to digest fried food,” she says, “so I also make my aunt’s date nut cake dessert. In the past, at Christmas, the people in my area used to eat dry fruits like figs and dates, and walnuts and hazelnuts.”

Torta di Frutta Secca di Zia Delia **Zia Delia’s Date-Nut Cake**

Ingredients

- 4 large eggs
- 1 teaspoon vanilla extract
- 1½ cups sugar
- 12 ounces dried dates, pitted and cut into ½ inch pieces (2 cups), or 2 cups mixed diced dates and similarly diced dried figs, or 2 cups dates and chopped pitted prunes
- 2½ cups (12 ounces) walnuts, crushed with your hand into large pieces
- ¼ cup all-purpose flour

Directions

- Cut a piece of parchment paper to fit, with much excess, a 7-by-11-inch baking pan, sometimes called a brownie pan. Don’t fit the paper inside it yet.
- Place a rack in the lower third of the oven. Preheat the oven to 400°F.
- In a large mixing bowl, using a table fork, beat the eggs with the vanilla and sugar until well blended.
- Stir in the dates and walnuts until well mixed.
- Sprinkle the flour over the fruit and nut mixture and blend thoroughly.
- Place the parchment paper over the pan and pour in the batter. The weight of the batter will hold down the paper.
- As you spread the batter evenly to fill the pan, the paper will give way and fit to the pan. Don’t worry if the corners are a little irregular.
- Bake for about 45 minutes, until the top is nicely browned and the cake feels solid to the touch.
- Cool in the pan for at least 20 minutes before unmolding. Pull off the parchment paper while the cake is still warm. Finish cooling the cake with the sticky bottom up. Serve that way, too.
- Cut into small pieces, approximately 1½ inch squares. Or cut into 1-by-2-inch bars or, any size you like.
- The cake served warm is particularly good with whipped cream, a scoop of vanilla, dolce de leche, caramel, or coffee ice cream. It is much better, however, at room temperature. And it improves with a few days, when the surface becomes crispier but the center remains moist.
- Store at room temperature, in a tin or wrapped in aluminum foil, not plastic.



Photography by Barbara di Maio

Timballo di Tagliolini

Pastry Drum with Fine Egg Pasta

Serves 8 as main course

Ingredients

For the timballo pastry

- 3 cups cake flour
- ½ teaspoon salt
- 2 tablespoons sugar
- 8 tablespoons (1 stick) butter, at room temperature
- 1 large egg
- 5-6 tablespoons milk

For the ragu (about 4½ cups)

- 1 cup finely chopped onion
- 1 cup chopped carrot
- 1 cup chopped celery (including a few leaves)
- 3 tablespoons extra-virgin olive oil
- 1 pound ground beef (85 percent lean)
- 3 tablespoons dry marsala or tawny port
- ¼ cup dry white wine
- 2 28-ounce cans peeled plum tomatoes, drained of juices
- 1 teaspoon salt

For the white sauce:

- 2 tablespoons butter
- 2 tablespoons flour
- 1½ cups milk
- ¼ teaspoon salt
- Several gratings of nutmeg
- ⅛ teaspoon freshly ground black pepper

Plus:

- 1 10-ounce package frozen small peas, defrosted
- 1 tablespoon butter
- 8 or 8.75-ounce package of dried egg tagliolini or tagliarini (also called fine fettuccine), or other long egg pasta no more than a ¼-inch wide
- 1 cup grated Parmigiano Reggiano
- 1 egg, beaten

Directions for Making Pasta

- By hand, pour the flour, sugar and salt into a large mixing bowl, or work on a board or counter.
- Make a well in the flour. Chunk the butter into the well, then break in the egg and pour in the lesser amount of milk.
- With your fingers, pinch and blend the ingredients in the well together, then begin blending in the flour.
- Finally, knead into a smooth, elastic dough, sprinkling on a little more milk if necessary. Do not over-knead. Stop when the dough is elastic.
- With a food processor, combine the dry ingredients in the work bowl fitted with the blade, then add the butter cut into 1-inch slices.
- Pulse the flour mixture and butter together until the mixture resembles coarse meal.
- In a small bowl, beat together the egg and the lesser amount of milk, then pour it into the work bowl.
- Pulse a dozen or so times to mix thoroughly, then let the motor run a few seconds until the dough gathers into a ball.
- If the dough seems dry and doesn't quite hold together, add a little more milk.
- Remove the dough from the food processor bowl and place it on a board. Knead it a few times. Let it rest under a kitchen towel.
- Divide the dough into 2 portions, one about $\frac{3}{4}$ of the dough for the bottom of the drum, the remaining $\frac{1}{4}$ for the top crust.
- Form two 1-inch thick disks, wrap them in plastic and refrigerate (to rest) for several hours.

Directions for Making the Ragù

- In a 3-quart saucepan or casserole, combine the onion, carrot, celery and olive oil. Set over medium heat and cook, stirring frequently, until the vegetables are soft and beginning to brown, about 20 minutes.
- Add the chopped beef and stir well to mix with the vegetables.
- Continue cooking over medium heat until the meat has lost all its raw color and has started to brown, about 20 minutes.
- Add the marsala and the white wine. Let cook another 3 minutes.
- Add the pureed canned tomatoes and salt. Simmer very gently, uncovered, for $1\frac{1}{2}$ to 2 hours, stirring every 15 minutes or so and making sure to scrape down the sides of the pan every time you stir.
- When finished, the meat should still be covered with sauce. Add water a little at a time, if necessary.



- Allow the sauce to cool, then skim off any fat that has risen to the surface.
- The sauce can be made ahead, cooled and refrigerated until the *timballo* will be assembled, but make sure to cool it to room temperature, without stirring, before refrigerating. That allows more fat to separate and rise to the top.
- Just before assembling the *timballo*, with the sauce skimmed and just warm, pour the sauce into a strainer and strain out the meat. Reserve the meat and sauce separately. You should have a little more than 1 cup of sauce without meat.

Directions for Making the White Sauce

- In a small saucepan over medium heat, melt the butter. Stir in the flour and cook for about 2 minutes.
- Pour in the milk and stir vigorously to combine. Stirring constantly, cook until sauce simmers and thickens, about 5 minutes.
- Season with salt, nutmeg and pepper. Cover and set aside.

Directions for Assembling the timballo

- First, place the peas in a skillet with one tablespoon butter. Cook, stirring occasionally, over medium high heat, until heated through, about 2 minutes. Cover and set aside.
- On a lightly floured board, roll out the larger disk of dough into a circle at least 16 inches in diameter—large enough to cover the bottom and sides of a 9-inch springform pan. Then roll out the small disk into a circle at least 11 inches across.
- Gently drape the larger circle of dough over the springform and carefully fit it

- into the pan. Let the excess dough hang over the edge of the pan. Set aside covered with a dish towel to prevent drying.
- Boil the tagliarini in salted water until not quite done.
- Drain it, then toss it in a bowl with the strained sauce from the ragù, mixing well.
- Make a layer of half the pasta on the bottom of the pastry-lined pan.
- Make a layer of half the meat.
- Make a layer of half the white sauce, then half the peas, then half the grated cheese.
- Repeat with a layer of pasta, meat, white sauce, peas and cheese. (There will be some sauce left in the pasta bowl. Mix it back into the remaining meat for the last layer of meat.)
- On a lightly floured board, roll out the other piece of dough.
- Cover with the top crust and cut the pastry to shape. Brush the edge of the circle with the beaten egg and pinch together.
- Use the remaining egg wash to brush on the top pastry. Cut 2 or 3 slits in the pastry.
- Preheat the oven to 425°F.
- Place the *timballo* in the next to the lowest rack for about an hour, until the pastry is well browned.
- If necessary, after 20-30 minutes, drape a piece of aluminum foil over the top to prevent it from browning too much. Remove the foil for the last 5 to 10 minutes of baking to make sure the top is well browned.
- When done, the pastry will have pulled away from the sides of the pan slightly.
- Let the *timballo* cool 10 minutes, then remove the springform ring and slide the *timballo* onto a serving platter. Serve hot. ▲

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YOU COULD GIVE A FIG!

Sara Remington
Rosetta Costantino dips stuffed dried figs in dark chocolate as Christmas gifts.

Making an Old-Fashioned Holiday Sweet from Calabria

By Rosetta Costantino

Growing up in Calabria, I was surrounded by fig trees all around our farm. The prized fig that we grew for drying was the fico dottato, or Kadota fig, a thin-skinned white fig with few seeds. I enjoyed them fresh during the summer months as well as dried as my grandparents preserved them for the winter months.

Late in the summer months, my grandmother would begin drying the figs. She would lay them outdoors on homemade reed trays, turning them every few days until they were dry enough to store for winter. In those days, Calabrians had no packaged candies, so people would devise their own sweets using the dried figs and the harvest from their nut trees, cutting a slit in the figs and stuffing them with almonds or walnuts, then drying them further in a wood-burning oven to last through the winter.

My grandmother would braid the dried figs in various shapes: *coroncine* (wreaths) shaped around stems of fra-

grant myrtle; *spinapisci* (fish spines) threaded to the left and to the right of a sharpened reed like a fish spine; and *crocette* (crosses), two nut-stuffed figs crossed to form an “x.” These were then all baked.

Crocette and *coroncine* remain much loved Calabrian sweets, and several Calabrian firms specialize in preparing them, beautifully packaged for the gift trade. These products are much more sophisticated than the fig confections of times past. The dried figs are now dipped in white or dark chocolate, or candied in sugar syrup with rum or grappa, or stuffed with pistachio cream.

I have kept my grandparents’ traditions in California in a bit more sophisticated confection by coating the stuffed dried figs with dark chocolate. These are easy to make at home and they make a beautiful gift for the holidays.

I’ve made these chocolate-dipped figs for my family and friends for years, never minding that the coating wasn’t perfectly shiny, or that it would occasionally bloom with harmless white spots and streaks of cocoa butter rising to the surface. But, lately, as I give bags of these figs as holiday gifts, I now temper the chocolate for a reliably smooth, glossy finish—prettier than anything I have seen in stores. If you aren’t concerned about the figs looking perfect, simply melt the chocolate and dip the figs. The recipe below guides you on how to temper the chocolate.

Buon Natale! ►



Fichi Secchi al Cioccolato

Chocolate-dipped dried figs filled with almonds and candied orange peel

Makes 24 candies

Ingredients

- 24 dried Calimyrna or Kalamata figs
- 24 skin-on almonds
- 24 half-inch pieces (60 g) candied orange peel
- 1 ½ pounds (680 g) dark chocolate (65-70 percent cacao)

Directions

- Preheat the oven to 275°F (135°C).
- Gently flatten the figs with your fingers, pinching the sides together if the stems are buried in the center so that the stems are all at one end. Remove and discard the stems. Use a paring knife to cut a slit in the end of the fig opposite the stem, about ¾ inch wide by ¾ inch deep, pressing on the sides of the fig to open up a little pocket.
- Press together an almond and a piece of orange peel and stuff them into the pocket, pinching the fig closed to hide the filling. Gently press the fig to flatten it and seal the opening.
- Bake the figs on an ungreased baking sheet for 40 minutes, turning them over halfway through. The figs will puff and darken slightly. When they are cool enough to handle, transfer the figs to a wire rack to cool completely.

- Finely chop 1 pound (454 g) of the chocolate. Cut the remaining ½ pound (226 g) cut into three large chunks.
- Holding back the large chunks, melt the chopped chocolate in a double boiler or bowl placed over, but not touching, about 1 inch of simmering water until the chocolate is smooth and the temperature registers 115°-120°F (46°- 49°C).
- Transfer the top of the double boiler to the counter, leaving the bottom over low heat to keep the water warm. Add the large chunks of chocolate to the melted chocolate, stirring until the temperature drops to 84°F (29°C), scraping down the sides of the bowl occasionally.
- When the chocolate has reached 84°F (29°C), use a fork to remove any chunks of chocolate. Take the pan of warm water from the heat and set the top of the double boiler back over it. Stir continuously until the temperature climbs to 88°F (31°C), then remove the top from the double boiler, leaving the thermometer in place and watching it closely. Take care not to let the chocolate go over 90°F (32°C), which requires starting the tempering process over again.
- Line a baking sheet with parchment paper. Working quickly to keep the chocolate from cooling (stir it over the warm water if the tem-

- perature falls too low), drop a fig into the chocolate and use a fork to submerge it completely. Retrieve the fig, scraping the fork against the edge of the bowl to remove any excess chocolate, then place the fig on the prepared pan.
- After all of the figs have been dipped, set the baking sheet aside to allow the figs to cool and harden, about 2 hours. Stored in an airtight container with parchment paper separating the layers, the figs will keep for at least six months. ▲

Rosetta Costantino is a cookbook author and culinary teacher born and raised in Verdicaro, a small hillside town in Calabria.

Her family moved to California when she was 14 but kept their Italian traditions. She is the author of “My Calabria: Rustic Family Cooking from Italy’s Undiscovered South” (W.W. Norton & Co.; \$35) and, her newest book released in October, “Southern Italian Desserts” (Ten Speed Press; \$29.99). Visit her website at www.cookingwithrosetta.com.



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The CHRISTMAS

Italian American Reading List

What a novel idea! Give books for holiday gifts? In recommending just that, Lenore Hershey, the late editor of *McCall's Magazine* and *The Ladies' Home Journal*, once made a good case for it: "They're never fattening, seldom sinful and permanently personal."

That, plus much more, is certainly true of the books on our Christmas list this year. As always, they're a diverse bunch whose target audiences span children and scholars. Some of them are critically acclaimed, some not on critics' radars. But all of them are written by Italian American authors or are of interest to Italian American readers, or both.

We like new beginnings at NIAF—in part since it's at the heart of the Italian American experience. We also think the beginning of a new book can sometimes tell you more than its cover, so we provide the cover and the first sentence or two, or a more telling early passage. Our brief reviews or summaries are just enough to get your attention...or solve a holiday gift-giving problem!

Buona lettura! And Buon Natale!

—Don Oldenburg



Photos reprinted with permission from *The Genius of Venice*, Rizzoli ExLibris, 2013

Bronze statue of Bartolomeo Colleoni, by Andrea del Verrocchio





Ducal Palace second-story loggia

The Genius of Venice: Piazza San Marco and the Making of the Republic

By Dial Parrott

Rizzoli Ex Libris; 358 pages; \$40

Indeed, so much imperial wealth had been lavished on new colonial settlements that it had become necessary to establish several regional capitals to effectively manage the empire's far-flung dominions.

One of the most brilliant examples of this elegant urban civilization was an arc of splendid cities in the northeastern corner of Italy, set slightly inland from the Adriatic Sea...

When Dial Parrott first traveled to Venice on his honeymoon, after being fired from his job as an attorney, he had no idea he was about to ascend upon a city filled with such fascinating history and mystery that it inspired him to write "The Genius of Venice." After two decades of lengthy and thorough research and seven years of writing, Parrott successfully delivers one of those most unique books dedicated to the complex history and establishment of la Serenissima, the famed city and economic, political and cultural

powerhouse of the Renaissance.

Art lovers, history buffs, architecture enthusiasts and Venice aficionados alike will embrace this multifaceted historical work. Thanks to his exhilarating narrative, more than 100 illustrations, and the perfect balance of recounting the facts, readers are able to grasp the evolution of Venice from the early Middle Ages to the Renaissance and explore the essential moments in Venetian history, from the theft of the body of St. Mark to the construction of the great churches and palaces.

Parrott's presentation of Venice is interesting since he depicts Venice more from a Mediterranean point of view, with closer links to Constantinople and Asia Minor, than a European perspective, thus offering a different mindset of Venice's beginnings and rise to glory. His perspective also reveals to readers how imperative Venice was when East and West met in terms of politics, architecture, culture and mercantilism.

Furthermore, Parrott's clear and descriptive writing transports the reader to Piazza San Marco. Even if you've never been to Venice, Parrott takes you there. Be careful, once you're done with the book, you'll be booking your plane ticket to Venice.

—Gabriella Mileti



Detail of the Porta della Carta



The portrait of the Four Tetrarchs carved in porphyry and inserted into the treasury walls of the Basilica di San Marco

**Ellis Island Nation:
Immigration Policy and
American Identity in the
Twentieth Century**

By Robert L. Fleegler
University of Pennsylvania Press; 280 pages;
\$49.95



book considers the ideal versus the reality of immigration and its impact on the American identity. University of Mississippi history professor Robert Fleegler finds that the loftiest beliefs about immigration were new to the 20th century. What changed America's mind was the rise of what he

calls "contributionism," the notion that the immigrants from eastern and southern Europe made important cultural and economic contributions to American society.

For a fascinating look at how American perception of immigration has evolved and continues to change, take a look at "Ellis Island Nation."

—Don Oldenburg

A busy Saturday lay ahead, with a dinner party in the evening, but Julie Barrett's early morning began with her usual homage to the valley that spread with divine beauty before her hilltop home. Soft rosy colors tingled over the ancient hills and distant mountains ...

In the first decade of the 21st century, Americans across the political spectrum have fiercely debated the costs and benefits of immigration. [Some] have declared that the recent wave of "new" immigrants from Latin America and Asia are not assimilating into American culture...

You know firsthand or from your family history how difficult it was to make a new life in the United States—the struggle, the discrimination. Yet, there's that longstanding doctrine in this country celebrating this "nation of immigrants," built by people who came here to find a better life.

So which is it? This insightful

Sabina Quartet

By G. D. Spilsbury
Smashwords; 120 pages; \$1.99 (English digital ed.)
Robin Edizionil
114 pages; 15 euros (Italian paperback)



If you've ever lived or dreamed of living the life of an ex-pat in Italy, this small novel's for you. G. D. Spilsbury, author of "Rock Creek Park" and "A Washington Sketchbook," and a book editor at National Geographic, beautifully captures the ex-pat reality in Sabina, the farming community of Rome's "olive hills."

In seasonal chapters, with her writerly narrative, the author creates poetry of both poignant and mundane moments, making intimate everything from rocky soil and wildflowers at main character Julie's home to the baked-dry summers. And, of course, the olives—from the groves to the taste to the scent of the parings' smoke from winter chimneys.

Spilsbury populates her Sabina



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with a cast of locals, ex-pats and visitors, and their daily routines, conversations, hopes, dreams, passions. In the end, Julie—as did Spilsbury herself—must face the nagging question all ex-pats face.

—Don Oldenburg



Stolen Christmas

By Arthur Cola
FeedARead.com
Publishing;
428 pages; \$14.99

It was Christmas time in the Windy City. In Daley Plaza a giant tree decorated to the hilt sparkled and shimmered, the German Holiday Village filled the air with scents of gingerbread and pine...

There was a time when Hollywood actually made Christmas movies like Arthur Cola's new holiday-inspired novel. Set in Chicago's Little Italy, the plot has all the seasonal trimmings and ornaments of a Christmas tale. There's the young priest struggling

to save his church from the wrecking ball (think Bing Crosby in "The Bells of St. Mary's"); two lovelorn teenagers in a star-crossed relationship (think "Romeo and Juliet" with tinsel); a third-grade boy whose unwavering belief in Christmas leads to a miracle (think "Prancer" and several others); and the appearance of a white-bearded old gentleman named Nick (think "Miracle on 34th Street").

Cola is a Chicago-born author of six books that borrow from legend and history, their storytelling, like in "Stolen Christmas," often told from the heart. While not a book for a younger reader, this story tells an engaging tale anchored in the Christmas spirit and traditions.

—Don Oldenburg



Otto and the Grand Prix Bees

Written and Illustrated by Kip Noschese
Three Lattens; 32 pages; \$15

Just outside of Orvieto, Italy, is where Otto learned to drive. He became a stunt driver in the circus under the guidance of "The Great Vittorio." Otto had no fear of driving fast...

Animation designer Kip Noschese, who has worked on such TV shows as "Rugrats," "The Wild Thornberrys" and "Family Guy," brings his lifelong fascination with cars and bears to this sweet young children's story, set in Italy, about a bear named Otto who is driven by his talent for racing cars. And while Otto doesn't fear driving race-car fast, he does fear one thing—bees.

But then Otto meets up with some fast-flying bees and the outcome, you might say, is a friendship that's bee-utiful. So are Noschese's simply drawn, pastel-colored images that fill these storybook-sized pages that will attract kids as much as the story.

—Don Oldenburg

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Enzo Avitabile with a musician playing a launeddas, used in Sardinia.

Enzo Avitabile

By Maria Garcia

Jonathan Demme's New Film Focuses on the Neapolitan Musician

Enzo Avitabile, a Neapolitan musician and “world music” composer, begins his days by listening to Giovanni Battista Pergolesi (1710-1736). The Baroque-era composer’s “Stabat Mater” (1736) is heard on his car’s DVD player at the start of Jonathan Demme’s documentary “Enzo Avitabile Music Life” as the artist makes his way to the first in a series of concerts in Napoli’s Salone Margherita.

While Demme then takes us to Avitabile’s studio, and to Marianella, the northern suburb of the city where the artist was born, the round, columned hall in the basement of the Galleria Umberto lies at the heart this beautifully crafted film. It is where Avitabile sings and plays his saxophone with instrumentalists from many other traditions. The compositions are his—music which will appeal even to those for whom Pergolesi is a household name.

Avitabile, 58, has cycled through several styles in his career, influenced at first by American funk and jazz music. While he is a dynamic per-

former, and a prolific composer, he does not have a wide audience in the United States. The work of his muse, who died at age 26, is not often performed, although Pergolesi’s contribution to Italian music is unparalleled. He founded the bel canto tradition, which led to that distinct melding of voice and orchestra found only in the operas of Giuseppe Verdi. Avitabile’s appreciation for this line of inspiration in Italian musical history, and his love of what he calls James Brown’s secularization of Gospel music, led him to the question: “Where is my people’s devotion?”

A deeply spiritual man with a strong commitment to human rights, Avitabile often expresses his ideas in theological terms. The accompaniment for this particular rumination is a flat drum, which he plays in order to demonstrate Brown’s rhythms, around which he is currently composing. The scene is a glimpse of a somewhat enigmatic artist reflecting upon his creative impulse. This utterly unguarded moment, like the one in which

Avitabile talks about his deceased wife, is the work of a documentarian with an unerring instinct for biography. Demme keeps the camera on when Avitabile is self-conscious, too, and when events in Marianella become somewhat contrived, all in the spirit of his unpunctuated title, “Enzo Avitabile Music Life.” It suggests a performer seemingly unable to detach himself from his work—or one with a completely integrated personality.

While Avitabile’s ideas about music are far-reaching and complex, his lyrical idiom is not. When he sings, it is mostly in Neapolitan, not Italian. In Avitabile, Demme finds an incarnation of the soulful Italian south John Turturro mined in “Passione” (2011), yet one that represents a more abstract expression of this cultural idiom. In the concerts he arranged for the documentary, Avitabile combines orchestral and folk instruments resulting in strikingly original orchestration. One ensemble includes an organ, a cello and an electric guitar; over the end credits, he plays his saxophone in a

duet with Bruno Canino on pianoforte. In part, these arrangements are possible because the composer transcribed and published rare scales so that they may be played on a wide variety of instruments. Musicians in the film hail from places as diverse as Spain, Armenia and Mauritania; one wonderful vocalist, Amal Murkus, is Palestinian. She and Avitabile sing an ode to Vittorio Arrigoni, the author and human rights activist murdered in Gaza in 2011.

Demme, who has directed half a dozen music documentaries, beginning with “Stop Making Sense” (1984), about the band Talking Heads, and most recently a celebrated trilogy on Neil Young, is best-known to audiences for “The Silence of the Lambs” (1991). In filmmaking circles, he is celebrated for his craftsmanship; his work is notable for its technical excellence in cinematography, scoring, and film and music editing. “The Silence of the Lambs” is one of only three films (including “It Happened One Night” and “One Flew Over the Cuckoo’s Nest”) to pick up five Oscars in the leading categories. It was also nominated in sound and film editing. For “Enzo Avitabile,” skillfully photographed and flawlessly mixed, Demme worked with an all-Italian crew. The documentary premiered at the Venice Film Festival in 2012.

The filmmaker’s classic shot sequence, an establishing shot to a medium shot and then to lingering close-ups of the musicians’ hands, represents a conscious effort not to



Jonathan Demme filming Enzo Avitabile

While “Enzo Avitabile Music Life” is a portrait of the artist, Avitabile also takes Demme on a journey to the roots of Italian folk music and lyric tradition. The composer interviews and then performs a duet with Luigi Lai, who plays the launeddas, a reed pipe from Sardinia, and one of the first polyphonic instruments in the world. In another scene in Sant’Antonio Abate, Napoli, Avitabile speaks with Zi’Giannino de Sorbo, a folk singer whose style is called “stretched out singing.” The phrase is de-



Above: Enzo Avitabile plays a harp-like instrument he designed. Above right: Enzo Avitabile plays a flat drum while explaining how the rhythms of James Brown relate to his music.

distract the viewer from the music. Fluid camera movements, obviously inspired by Avitabile’s simple but free-wheeling folk rhythms, also highlight the musical content.

The overall style of the documentary is intimate, a result of the shared sensibilities of director and composer. Avitabile’s elegiac duet with Murkus, and his other laments for human rights, for instance, are corollaries to Demme’s socially conscious narrative films, such as “Philadelphia” (1993), about a lawyer who contracts AIDS, and his documentaries, especially “The Agronomist” (2003), about a Haitian journalist slain at his independent radio station. Demme recently served as one of the producers on a notable indie film about a pair of inner city teens, Adam Leon’s “Gimme the Loot” (2012).

scriptive of the way in which the lyrics are vocalized. Uncle Giannino explains that his song about lemons is from an era when townspeople were too poor to eat out; in the early evenings, they gathered in the main square for a glass of wine and a bit of music. There is no sentimentality about lost traditions in either of these scenes because, as “Enzo Avitabile Music Life” so eloquently suggests, as long as there is life, there is music—and the heart of this son of Napoli is filled with song.

Maria Garcia is a New York City-based freelance writer and a frequent contributor to Ambassador. Her reviews and feature articles also appear regularly in Film Journal International and Cineaste. Her website is <http://mariagarciawrites.com>



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How to Win Championships

Hire Larry Lucchino

By Wayne Randazzo

Boston Red Sox President and CEO Larry Lucchino was inducted into the National Italian American Sports Hall of Fame in November.

With the clinching of the Boston Red Sox third World Series Championship since 2004, team President and CEO Larry Lucchino added a notch to his already impressive belt. You see, Lucchino is believed to be the only person that has this much hardware: a World Series ring (1983 Baltimore Orioles, 2004, 2007 and 2013 Red Sox), a Super Bowl ring (1983 Washington Redskins) and a Final Four watch (1965 Princeton).

Lucchino played basketball at Princeton alongside future NBA star and U.S. Senator Bill Bradley. Following his graduation from Princeton, Lucchino pursued his future in law at Yale Law School, which led him to Washington D.C., working under famed litigator Edward Bennett Williams. Williams put Lucchino on the forefront of the two sports teams he had ownership interest in—the Orioles and Redskins—and soon he took over as president/CEO of the Orioles.

Lucchino was an executive of the Orioles for 14 years. He served the last five as the top man in the organization, a role he relished to the point that he turned down Peter Angelos' offer to be Baltimore's second in command when Angelos seized control of the organization in 1993. Lucchino claimed he wouldn't have felt comfortable in a reduced role.

Lucchino didn't have to wait long before another baseball franchise came calling. He headed west to San Diego. Like the Orioles, the Padres prospered under Lucchino's watch. In 1998, they advanced to the World Series for just the second time in franchise history. Also, like with the Orioles, Lucchino moved the Padres to a brand new ballpark.

But Petco Park didn't house the Padres until Lucchino had already left for the Red Sox. Still, it was Lucchino's diligence to get the Padres out of Qualcomm Stadium that had set the wheels in motion for a move, similar to when the Orioles escaped Baltimore's Memorial Stadium for instant classic Oriole Park at Camden Yards.



In fact, Lucchino fought so hard for San Diego to build the Padres a new stadium that the team invited him to throw out the first pitch at the new ballpark two years after he'd left the organization for Boston.

Once he took over the Red Sox, Lucchino's fast-moving fury launched the Red Sox into the one thing they needed—not a new ballpark, although Fenway did get a major renovation. What the Red Sox needed was a world title.

With boy wonder GM Theo Epstein at Lucchino's right hand, the Red Sox new brass conspired to overtake the baseball world, and they did. Now three championships in, Lucchino has a little time to reflect.

"I've had so much to be thankful for over the years," Lucchino said while being inducted into the National Italian American Sports Hall of Fame on November 2, 2013. "Today might be one of the greatest days I've ever had."

The day wasn't just special to Lucchino because he took his place beside other 2013 NIASHF inductees Hank Lauricella, Johnny Antonelli, Steve Palermo, the late Cus D'Amato and Eddie Olczyk, it was also the day that the Red Sox celebrated their most recent title with the city of Boston.

Lucchino was on the first duck boat that carried the champs through the city, and he rode along while carrying one of the three World Series trophies he helped the Red Sox win in the last decade.

Though 68, Lucchino might not be ready to slow down just yet. "The Boston Red Sox, the city and the people, have been wonderful to me," he said. "I want to keep serving them and continue to help the Red Sox be one of the top professional sports franchises in the world."

Wayne Randazzo is the editor of Red, White & Green, the official publication of the National Italian American Sports Hall of Fame. He's also the play-by-play voice of the Midwest League's Kane County Cougars Baseball Club and an update anchor/talk show host for Chicago's Sports Radio 670 the Score.



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Oh What a Night! NIAF's 38th Anniversary Gala

Masters of ceremonies Maria Bartiromo and Joe Piscopo kicked off the NIAF 38th Anniversary Gala in the Washington Hilton Hotel's International Ballroom telling the 1,200 guests how "incredibly delighted" they were to be with so many people celebrating their rich Italian American heritage, legacy and culture. And that was the overwhelming vibe the entire Gala weekend, October 25-26.

For a complete review of the Gala weekend and hundreds of photos, visit www.niaf.org. And visit the website of NIAF's official photographer Kenneth Rictor to view and purchase photos at <http://kennethrictorphotography.zenfolio.com/niaf2013/dc/gala>.



Masters of Ceremonies Maria Bartiromo and Joe Piscopo



U.S. House Democratic Leader Rep. Nancy Pelosi and honoree Leon Panetta



Supreme Court Justice Samuel A. Alito Jr. and honoree Piaggio & Co. Chairman and CEO Roberto Colaninno

NIAF President John M. Viola, honoree and former CIA director and Secretary of Defense Leon Panetta, Maria Bartiromo and Joe Piscopo

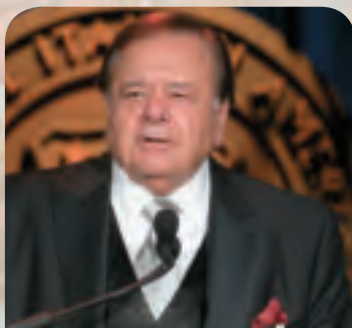


NIAF Chairman Joseph V. Del Raso, Joe Piscopo and NIAF Treasurer Robert E. Carlucci



Honoree George Randazzo

Honoree actor and director Paul Sorvino, whose impromptu rendition of "O Sole Mio" received a standing ovation.





NIAF Chairman Emeritus Frank J. Guarini and NIAF Chairman Joseph V. Del Raso

Photos by Don Oldenburg



NIAF Board members Louis Tosi and Joseph Lonardo with John Maggio, writer and director of the film "The Italian Americans"

Pre-Gala NIAF Board Dinner at Italian Embassy

On Thursday night, October 24, following a long day of Board business and meetings, members of NIAF's Board of Directors enjoyed a casual Italian dinner at the Embassy of Italy and a pre-release screening of a segment of a new four-hour documentary series "The Italian Americans." To be distributed by WETA in Washington, D.C., the film chronicles four generations of Italian American lives and is slated for prime-time national PBS broadcast in 2014.



NIAF Board members Linda Carozzi, Gerard LaRocca and Arthur Certosimo

NIAF Board Member Louis Tosi, NIAF Executive Vice President Kenneth Aspromonte, John Lonardo and NIAF Vice Chairman Gabriel Battista



Davide Rezzani, executive chef at Oro Catering, at the Embassy dinner.



NIAF Board members Dr. John Rosa and Joseph Della Ratta, Sheila Bechert, and NIAF President John M. Viola

NIAF Board Member Anita Bevacqua McBride with NIAF Vice Chairs Salvatore Salibello and Patricia de Stacy Harrison





Friday Night Casino a Winner!

Festivities started off on Friday night, October 25, at the Ronald Reagan Building atrium where guests played Vegas-style casino games, dined at culinary stations, danced, and bid in the silent and live auctions.



Photos by Ken Riccio Photography



The Radio King Orchestra



Guests at the Wine Tasting Luncheon toasting the seven Italian wines imported by Marco Polo Experience.



Gala's Saturday Events

The pre-Gala Saturday's busy agenda leading up to the evening's receptions and Gala Awards Dinner. And, once again, Mike's Deli, The Original Arthur Avenue Italian Deli, brought the flavor of New York City to NIAF Central where guests spent downtime with companies and products from Peroni and Ville in Italia to Roots in the Boot and Antica Distilleria Petrone.



NIAF President John M. Viola and longtime NIAF member and Legacy Society supporter Louis Caputo



NIAF Board Member and Auction Chairman Dr. John P. Rosa energizing silent-auction bidders



Honoree Paul Sorvino and NIAF General Counsel Arthur J. Furia at the Casino and Auction Night on Friday



NIAF Board Member Vincent Viola considers his deal.



Paul Finizio with daughter Michelle



Photos by Gabriella Milieti and Carlo Piccolo

Immigration Public Policy Luncheon

The NIAF Frank J. Guarini Public Policy Luncheon on Immigration at the U.S. Capitol, on September 12, featured keynote speaker Michael Barone. The political analyst's new book is "Shaping Our Nation, How Surges of Migration Transformed America and Its Politics."



On September 26, the Italian American Chamber of Commerce in Chicago presented to its Business Executive of the Year award to NIAF Board Member Robert Allegrini. Above: IACC Gala Dinner Chairman Joe Turano, IACC President Mauro Galli, Robert Allegrini and his son Alessandro Allegrini.

Member Robert Allegrini. Above: IACC Gala Dinner Chairman Joe Turano, IACC President Mauro Galli, Robert Allegrini and his son Alessandro Allegrini.



Above: NIAF Board Member Dr. John Rosa, NIAF Treasurer Robert Carlucci and NIAF Board Member Joseph Della Ratta.

Left: NIAF Board Member Mark Valente III, U.S. Rep. Bill Pascrell, Michael Barone and NIAF President John M. Viola.

Honoring Our Heroes

NIAF and The Commit Foundation celebrated the bravery and commitment of returning Italian American veterans who've served in Iraq and Afghanistan in a two-day program that included a Military Appreciation Dinner on September 8 and a Veterans Mentoring Golf Tournament on September 9.



Elissa Ruffino

NIAF Vice Chairman Louis Freeh, CBS-3 anchor and host of "Talk Philly" Pat Ciarrocchi and NIAF Chairman Joseph V. Del Raso.



Elissa Ruffino

NFL coaching legend Dick Vermeil and Pat Ciarrocchi.



Katie Rictor

Honoree Ret. Marine Corps General Anthony Zinni



NIAF Regional Vice President Robert Silvani, Tim Rosaforte of the Golf Channel, and Vince Gioeni.



Columbus Day Invitational Golf Outing

On October 15, some 40 golfers Italian Americans celebrated their Italian heritage at the Columbus Day Invitational at the Bear's Club in Jupiter, Fla. Benefitting the Cancer Alliance of Campy Boggy Creek, the tournament honored legendary college basketball coach Rollie Massimino.

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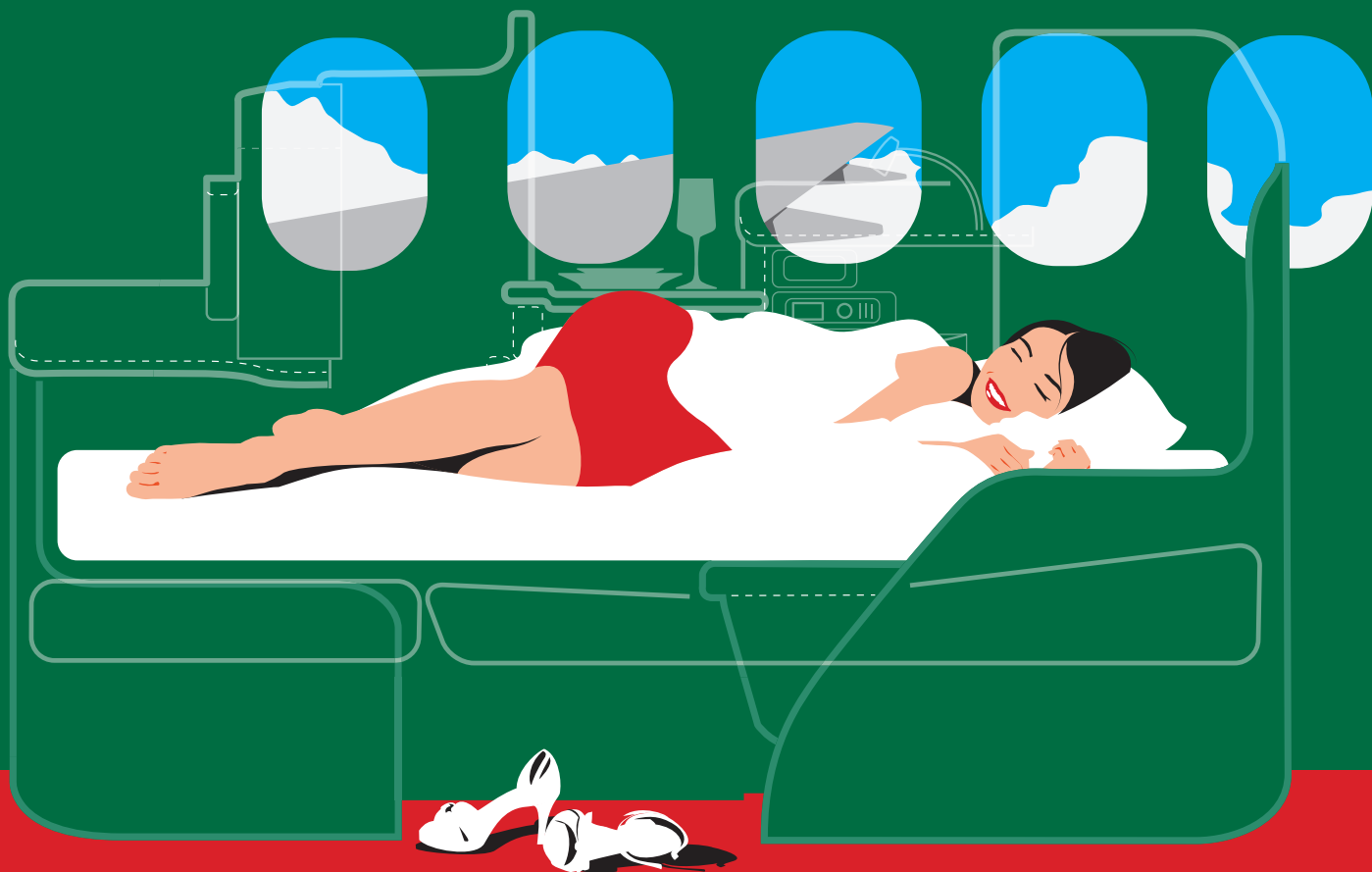
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Phone: 202-939-3118.

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

Deadline

March 1 for the 2014/2015
NIAF scholarship application.
Phone: 202-939-3118

NIAF New York Gala

Cipriani 42nd Street,
110 East 42nd Street,
New York
Date: April 3, 2014
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Reception; 7:30 p.m. Dinner
Contact: Jerry Jones;
202-939-3102;
jerry@niaf.org



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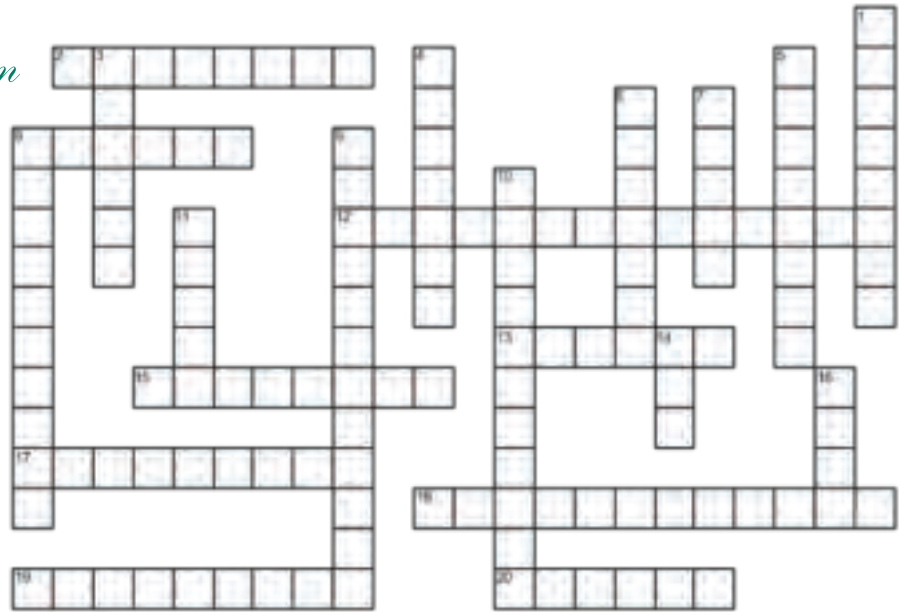
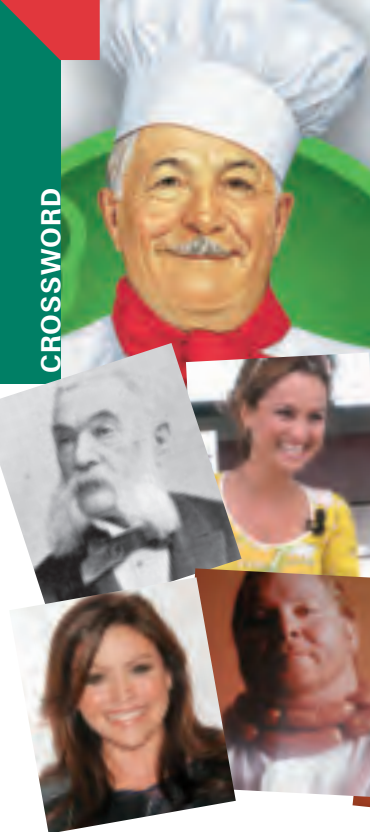


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American
Style*



ACROSS

- 2 It was the first Italian restaurant in America to receive Michelin's two-star rating. New York native Mario Carbone served as this Manhattan restaurant's first Executive Sous Chef. Name it.
- 8 One of the most recognized and respected chefs in the world, this Washington state native is the author of nine books, including his James Beard Award winning "Molto Italiano: 327 Simple Italian Recipes."
- 12 Known as the Prince of Cooks, his 15th-century book, "The Art of Cooking," is considered a landmark in Italian gastronomic literature.
- 13 At age 19, he was the youngest Head Chef in Italy. His book won the Gourmand World Cookbook Award as Best First Cookbook in Italy and Second Best First Cookbook in the World.
- 15 Chef and host to Hollywood stars at Warner Brothers Studios as head of the commissary and executive dining room. He later opened Emilio's, which was labeled by the Hollywood Times as the "In place" to go in Hollywood.
- 17 Italian American celebrity chef who opened the Gramercy Tavern in Manhattan, which was voted the Most Popular Restaurant in New York City by the Zagat Survey in 2003 and 2005.
- 18 Italian-born American chef, inducted into the Culinary Hall of Fame in 2012. Host of a current Food Network program. TV guest co-host of NBC's Today. Daytime Emmy Award for Outstanding Lifestyle Host.
- 19 "Now Eat This! Italian: Favorite Dishes from the Real Mamas of Italy—All Under 350 Calories" was written by this celebrity chef.

20 Epicurean best known as the author of the famous Italian cookbook, "La scienza in cucina e l'arte di mangiare bene." He was the first to include recipes from all regions of Italy in a single cookbook.

DOWN

- 1 Italian American TV chef and author, born in Palermo. Hosts TV's Cucina Amore and Family Kitchen on PBS.
- 3 Mario Batali and Joe Bastianich opened this Manhattan offshoot of the Turin original: 50,000 square feet of nothing but the best Italian wine and food.
- 4 During WWII, his company was the largest supplier of rations for the U.S. and Allied forces. Proud of his Italian heritage, he sold his commercial products under a brand name that used his last name (phonetically) written that began with his title as chef.
- 5 Has taught millions of Americans the art of Italian regional cooking through her PBS series Ciao Italia. Her "Art of Eating Well" has become the benchmark cookbook for all Italians. Was recently awarded the prestigious Premio Artusi Award in Italy.
- 6 Born near Lago Maggiore, this Italian American restaurateur, chef and hotel owner is credited with creating the Caesar salad in Tijuana in 1924. Trademarked in 1948, the popular dressing is widely sold today.
- 7 Known for his TV series on the Food Network, he opened his first

- restaurant "Johnny Garlic's" in 1996 in Santa Rosa, Calif. New York Times Best Selling author of "Diners, Drive-ins and Dives: An All-American Road Trip...with Recipes!"
- 8 This celebrity chef is a successful restaurateur, vineyard owner and judge on the competitive cooking shows MasterChef and MasterChef Italia. Son of a legendary TV chef.
- 9 Legendary Italian chef Fulvio Pierangelini's Michelin two-starred restaurant in Tuscany takes its name from a long-tailed, red marine crustacean.
- 10 Founded in 1886, claims to be America's oldest Italian restaurant.
- 11 Identify this Emmy Award winning TV host, author and restaurateur. Her maiden name was Matticchio and she was born in a region that is no longer governed by Italy.
- 14 Her cookbooks are based on the 30-minute meal concept. A popular celebrity chef, author and TV personality, she has won two Daytime Emmy Awards. Daughter of Sicilian American Elsa Scuderi.
- 16 Her "Il Talismano della Felicità," Italy's best-selling cookbook, is considered to be the Italian *Joy of Cooking*.

Solution

- | | | | |
|---------------------------|-----------------|--------------------------------------|----------------------|
| 19 Rocco DiSpirito | 1 Nick Stellino | 8 Mario Batali | Laurentis |
| 20 Pellegrino Artusi | 1 Nick Stellino | 12 Martino de Rossi | 18 Giada De Laetia |
| 7 Guy Fieri | 1 Nick Stellino | 13 Benedetto D'Epuro | 17 Tom Colicchio |
| 8 Joseph "Joe" Bastianich | 1 Nick Stellino | 14 Emilio Baglione | 15 Emilio Baglione |
| 9 Gambero Rosso (Red) | 1 Nick Stellino | 15 Emilio Baglione | (aka Benny the Chef) |
| 10 San Francisco's Fior | 1 Nick Stellino | 16 Her "Il Talismano della Felicità" | 13 Benedetto D'Epuro |
| 11 Lidia Bastianich | 1 Nick Stellino | 17 Tom Colicchio | 15 Emilio Baglione |
| 14 Rachel Ray | 1 Nick Stellino | 18 Giada De Laetia | 17 Tom Colicchio |
| 16 Ada Boni | 1 Nick Stellino | 19 Rocco DiSpirito | 20 Pellegrino Artusi |
| | 1 Nick Stellino | 20 Pellegrino Artusi | |



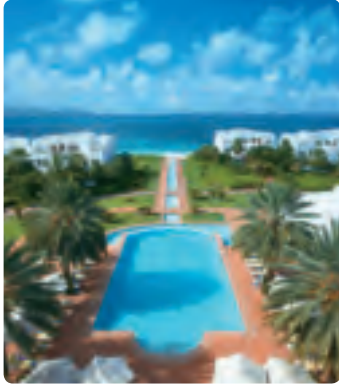
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