

Ambassador

National Italian American Foundation

Vol . 26, No.1 ▪ Fall 2014 ▪ www.niaf.org

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is it
Real?*

Walking the
Amalfi Coast

Spoofing Broadway

Like No Other
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Ambassador

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Caveat emptor! Italy is world-renowned for its traditional and authentic foods, but an increasing number of foreign producers who want a piece of the pie are making ersatz and knock-off "Italian" products.

Cover photograph courtesy of Consorzio del Formaggio Parmigiano-Reggiano

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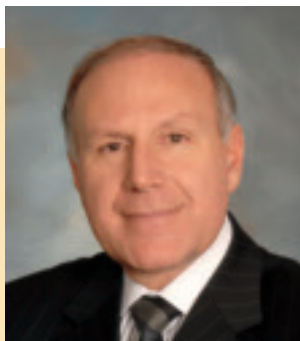
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From The NIAF Chairman

Every year as we head into the cooler temperatures of another fall, things start heating up more than ever at NIAF Headquarters in Washington, D.C. It's what we refer to as our "Gala Season," when planning and preparations for our annual signature event, the NIAF Anniversary Gala Weekend, intensify. To call it a busy time would be an understatement.

This year is no different. Well...there is one difference: This is final year NIAF will hold its Gala at The Washington Hilton, where the Foundation, in its infancy, began these celebrations of the Italian American community 39 years ago and has held every Gala since. Next year, in 2015, we're moving to an exciting new venue in the nation's capital that we'll announce soon.

But first things first. For now, I want to urge all of you, our loyal and longtime supporters, and our newest members, to join us October 24-25 at the Washington Hilton to remember good times and take steps to ensure better times ahead, to renew old friendships and make new ones, and especially to celebrate our distinguished honorees, embrace our heritage, and strengthen our ties to the families' homeland, Italy.

Please take a look at the Gala Preview in this issue's NIAF Insider pages. The weekend kicks off full-throttle on Friday night, October 24, when Louis Prima Jr. and the Witnesses bring their big band, jazz and swing sound to the Hilton ballroom for the NIAF "Wildest Comes to Washington" Casino Night. On Saturday, October 25, leading up to the Awards Gala Dinner itself, we've got a full plate of events, including the popular annual winetasting and a special sneak preview of the upcoming PBS documentary "The Italian Americans."

We'll also be celebrating two other important features during the Gala weekend.

We'll officially announce NIAF's 2015 Region of Honor, Lombardia, one of Italy's northernmost and most populated regions. And we'll highlight the upcoming Expo Milano 2015, the World's Fair to be held in Milan, capital of Lombardia, from May through October. NIAF is a proud educational partner of the USA Pavilion at Expo Milano 2015. Officials from Lombardia and Expo Milano 2015 will be guests at the Gala.

Meanwhile, make sure to page through this latest issue of Ambassador magazine, in which you'll find engaging stories and columns about Italian Americans and Italy that can only help to further inform us about our heritage and culture. And that's the cornerstone of NIAF's mission—preserving the Italian American heritage and culture.

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Reader Feedback

Italian Power Buttons

I have to tell you that I read your article in the Ambassador magazine, "Italian Power Buttons" (Pensieri, Spring 2014) and I was happy and inspired. Happy remembering the ways things were when I was a kid and inspired that someone else feels we need to unite and do more to save our ethnic group and identity.

We need a Giuseppe Garibaldi type figure to reunite all of Italian America. I remember when we were young we truly felt Italian Power and Pride. I believe today's youth does not feel the same way and I feel the entire future of a real ethnic identity lies with the new generation.

I am an Italian American from Chicago and I can honestly say my ethnicity is my life. The future of this, I am trying to instill in my own kids, but I worry about the masses. I have recently started a radio show (Keepin It Real with Frankie D on www.windycityhometown.com) in which we discuss Italian American affairs. If I can ever be of any help to unite our people, please don't hesitate to contact me.

— Frank DiPiero
Chicago, Ill.

Surfing in Italia

Aloha! I had read your article in the Spring issue of Ambassador that covered the surf film "Bella Vita," and it was so well done that it made me want to see the movie myself. I had the privilege to see the film when it came to Hawaii as part of the Honolulu International Film Festival and it was every bit as remarkable as you wrote.

For me, it was so much more than the everyday surf film that is so commonly seen, especially here in Hawaii. It went beyond the footage of amazing waves (which were definitely still there and accounted for) or a beautiful and picturesque Italy, to get to the very marrow of the movie – a cinematic storytelling of life and history, roots and people, that come together to make it beautiful. Truly one of the best films I have ever seen, I look forward to seeing it again and sharing it with more people when it returns to Honolulu. Mahalo for your article's inspiration to check it out!

— Andy Beth Miller
Freelance travel writer
Honolulu, Hawaii



And Still More

I enjoyed Alan Champ-orcher's article "A Novelist in Rome" in your last issue (Spring 2014). I've traveled

often in Italy, for both business and pleasure...but it was all pleasure. I've bicycled in Tuscany, Umbria and Puglia, and have visited the major cities and museums many times. It's never enough.

With articles like this one in Ambassador magazine, I can visit "the beautiful country" (or maybe *il bel paese*) from the comfort of my living room. I especially like to learn about places that are off the beaten path and the article described some I haven't visited before.

—Amy E. Veroff
Bethesda, Md.



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 Fabio Sguazzan, Venezia, Italia

An Italian American Girl in Italy

*The 2014 NIAF Ambassador
Peter F. Secchia
Voyage of Discovery Program*

By Elissa Stagliano

*Photos by Gabriella Mileti, Carlo Piccolo
and Natalie Eichner*

How many young people dream of going to Italy? I know I did. I remember my grandmother coming over with her copy of the Italian Tribune, a New Jersey-based Italian newspaper. She was excited about an article about NIAF's Voyage of Discovery. I was only 13 at the time, but my ears immediately perked up as she shared the opportunity with my older sister.

The Voyage of Discovery is an all-expense paid, educational and cultural trip that sends Italian American students to Italy. It sounded too good to be true. While my sister had her own Italian adventure planned and paid little attention to the article, I tucked it away for safe keeping. Little did I know that six years later I would find the hidden article, apply to the Voyage of Discovery program, and travel to Italy – one of 20 students selected for the trip of a lifetime.

Though we had never met in person, connecting on Facebook and sharing video introductions before leaving for Italy certainly helped ease the nerves of traveling alone—especially when I saw the familiar faces of my 20 newest friends at the departure gate of Newark Airport. There was excitement knowing we were about to share an amazing adventure on the trip to the NIAF Region of Honor, Campania. We bonded immediately as we boarded the plane eager to learn about the land of our ancestors.

After a long flight, we finally arrived in Pozzuoli, a small town on the bay, just northwest of Naples. Agostino, the hotel owner and the first person we met, was our introduction to the

incredible Italian hospitality. When the World Cup tournament started, knowing it was as big a deal as the American Super Bowl, he found us a hot spot to watch the games. He was our local go-to guide and even managed to make our visions of riding a Vespa through the Italian streets a reality.

Gabriella Mileti, our NIAF trip coordinator, planned a customized experience for us. Each day, we visited a new town in the Campania region showcasing customs and traditions. Starting in Naples, we sampled the world's best Neapolitan pizza and tried

to taste and pronounce every flavor of gelato. Wherever we visited, the love and pride Italians had for their country was evident. Gabriella always explained our purpose to our tour guides, and at each stop we felt how excited and honored they were to teach us about their country and way of life.

We toured what was once a silk factory in San Leucio, a coral factory in Torre del Greco and a water buffalo farm in Paestum, learning about the manufacturing processes. The significance of *la famiglia* in the daily life of these factories was clear. Each was family run and dependent on the natural resources of their region.

Lucky for us we arrived in the town of Padula in time to see John M. Viola, NIAF's president and COO, being honored by local politicians and business leaders. Immersing ourselves in their culture made me realize how our country was built on customs which were brought to America from Italy. We shared a feast and were treated to a display of folk dancing and singing. We even joined in and learned some of the traditional dance moves. ➤

The Voyage of Discovery students in front of the Greek Temple of Poseidon (450 B.C.) in Paestum



In Capri, taking a dip in the crystal-clear blue waters of the Mediterranean Sea



Our day in Pompeii was my favorite. I couldn't believe the ruins there were once an entire city that had every amenity we currently have, just lacking technology. Discovering the ancient Roman and Greek ruins Paestum was incredible as well. From these ruins, we learned to differentiate the architectural differences between the two civilizations and appreciate their contributions to the world.

One of our most rewarding days was spent in the city of Avellino volunteering at Casa Nicodemi, part of the Points of Light Foundation, for women and minors in difficult situations. We painted colorful animal murals on the walls, washed windows, prepared lunch, and, of course, played with the children. It felt great to leave a small piece of ourselves behind because, as we continued our journey, we knew we were taking a larger piece of this wonderful country home in our hearts. Continuing south, we opted for a day of sun on the umbrella-dotted Amalfi beach. We toured the island of Capri by boat, explored cliffs and caves, swam in the crystal blue waters and sa-

vored another regional delight – the Caprese panino.

Our final stop on the coast was Sorrento, home to Sorrento's oldest lemon groves. At the Piemme factory, we watched how the lemons were used to manufacture limoncello, the Amalfi coast's famous liquor. For many of us it was our first time tasting the sweet lemon drink.

And, in true Italian style, each night we gathered for a big family dinner. As young Americans, we discovered true Italian culinary delicacies and realized the Italian food we knew back home did not resemble the delicious meals we were sharing. I definitely prefer the Italian pasta dish — *paccheri con frutti di mare*. Friendships among our group continued to grow as we spent the end of each evening on our hotel patio, joking, sharing photos (some very famous selfies), and reliving the incredible experiences of the day.

As I wrote in my original application, I wanted to experience life as an Italian not just an Italian American. And that's exactly what I did.

So thank you Grandma for finding



NIAF Board member Ken Aspromonte and his wife Lori Aspromonte with Voyage of Discovery students Daniela Conti, Gioia Spatafora, Christopher McKinney and Elissa Stagliano during the dinner with NIAF Board members at the Grand Hotel Excelsior Vittoria in Sorrento, Italy.

that article on the Voyage of Discovery, and thank you NIAF for an incredible journey, 20 lifelong friends and a deeper appreciation for the Italian culture — my heritage. It's truly a trip every young Italian American should take. ▲



Elissa Stagliano is a sophomore at Providence College studying business. She calls Colts Neck, N.J., her home, but spends many afternoons on the beaches of the Jersey shore. Her recent trip to Italy brought her closer to her dream of visiting 21 countries in 21 years.

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Studying Roman Antiquity's Influence in America

The Lasting Legacy of Ernest L. Pellegrini

By Gabriella Mileti
NIAF Director of Programs

In today's world, often we hear people talking about leaving their carbon footprint, but what about their legacy? How will your dedication and hard work be remembered and honored? To leave your legacy with a non-profit organization like the National Italian American Foundation, you are not only giving back, but you are also guaranteeing the future of our community and the Foundation.

In October 2012, the Foundation received a generous \$1 million gift from the late Ernest L. Pellegrini's estate. Mr. Pellegrini understood the importance of studying our rich culture and the bequest was written to support scholarships in Latin or other subjects related to ancient Roman civilization.

Not only did Mr. Pellegrini leave a gift to the students that will forever be affected by his generosity, but he unknowingly gave another gift to NIAF. One of our core focuses in recent years has been the development of larger, more comprehensive scholarship programs and partnerships with universities. In Mr. Pellegrini's largesse, he provided our team with the first opportunity to create a new dynamic for NIAF's relationship with academia.

This is the largest single academic grant we've given in the Foundation's history and it went through a comprehensive blind-bid process reviewed by outside sources in total anonymity and redaction. Each university that applied for the grant had to provide a thorough strategy and program.

Some basic criteria that was taken into consideration was the number of students who would have been served, a well-documented budget, and a solid strategy to raise awareness of marketing. And, of course, we also analyzed the bid's compatibility with the mission of NIAF, to promote Italian culture in the United States but also the ties between our two countries.

After a comprehensive review process of proposals from universities across the United States and Italy, the grant was awarded to the University of Maryland for its project entitled, "Between Washington and Ancient Rome: The NIAF Pellegrini Program on Roman Antiquity and Its Legacy in America."

The University of Maryland program is comprised of several parts, including building bridges between the ancient remains of the Roman past found in Italy today and the formation of American identity as constituted by the ideas of our founding fathers. The five-year program will enhance the University of Maryland's existing study-abroad offerings for both undergraduate and graduate students in Italy, as well as create new opportunities for students to participate in additional research on the Roman past. The program will also showcase the studies of Latin and Classical understanding and supports graduate students who serve as high school educators in the National Capital region.

The partnership is not only an initial gift of \$500,000 to develop the



Don Oldenburg

Lillian Dougherty, chair of the Department of Classics at the University of Maryland; NIAF Chairman Joseph V. Del Raso; NIAF Board Member and Chair of the Education and Scholarship Committee Anita Bevacqua McBride; and Sherry Parks, associate dean for research at the University of Maryland's College of Arts and Humanities, at the NIAF New York Gala in April where the NIAF Ernest Pellegrini Grant was highlighted.



Courtesy of the University of Maryland

University of Maryland President Wallace Loh and NIAF Board Member Joseph M. Della Ratta at the NIAF New York Gala.

program, but a longtime commitment from NIAF to provide an additional \$10,000 a year for the next five years for new students. We not only partnered in building the program, but NIAF, through Mr. Pellegrini's generosity and our forward thinking, has committed to support scholars of that program in perpetuity.

It's a whole different dynamic and it's more about leaving a lasting legacy for not only our donor but our community and our culture as well. ▲

For more information about NIAF's Gift for Tomorrow Society, contact Gabriella Mileti at 202-939-3116 or gmileti@niaf.org.

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Finding Italy in Miami

NIAF ON LOCATION

visits American cities and towns in search of Italy! In each issue, NIAF members and friends lead you through the restaurants, festivals, markets and museums—the special places that make them feel a little more Italian in their own hometowns. Figuring South Florida might be especially appealing with winter coming soon, we asked NIAF Board member and General Counsel Arthur J. Furia for his insights on the Italian highlights in the Miami area.

What are the most Italian parts of the Miami area?

Furia: South Florida has Italians and Italian Americans everywhere! Visiting Italians love the beach so many stay at hotels or condos on Miami Beach, close to the ocean. Others prefer Coral Gables which has a very European feel, or the downtown Miami-Brickell Avenue area with high-rise luxury condos on picturesque Biscayne Bay. But Miami combines a wonderful immigrant population from Europe, South America and Central America, all seeking the American Dream, each bringing their own brand of “home” here, our cultures becoming interlaced and collectively celebrated.

What is your favorite Italian restaurant?

Furia: On South Beach, my favorite is Pepe Nero. It's on Espanola Way, a wonderful pedestrian-only walkway, just two blocks south of the hustle and bustle of Lincoln Road, where there's the nurturing feel of a European street with Old World architecture. Owner Daniele Mossini (from Milan) and his beautiful wife Monik (from Brazil) make you feel at home. They and Daniele's father, Giuliano Mossini, attend NIAF's Anniversary Gala every year and have a ball!



Arthur J. Furia (right) with NIAF Vice Chair Patricia de Stacy Harrison and City of Miami Mayor Tomas Regalado at the commemoration of the 150th Anniversary of the Italian Republic at Miami-Dade College's Freedom Tower.



Are there any back-in-time, authentic Italian-neighborhood restaurants?

Furia: This year celebrates the 25th anniversary of Coral Gables' most acclaimed Italian restaurant, Caffé Abbracci, owned by the legendary Nino Pernetti. Nino makes you feel like every day there is a special occasion. There's also Coral Gables' Italian American favorite Randazzo's Little Italy, run by convivial owner Mark Randazzo whose ancestors came from Sicily. His recipes come from his Nonna's “kitchen” in the family's basement in Chicago, so the “gravy” is like Sunday at Mom's.

When you need some Italian culture, where do you sneak off to?

Furia: The Dante Alighieri Cultural Institute, in Coral Gables, expertly led by Claudio Pastor for years, sponsors unique programs (Italian language studies, art and photographic exhibits, etc.) throughout Miami and Dade County. The Wolfsonian Museum, on South Beach, is a jewel of a museum housing a collection of approximately 120,000 art and design objects, circa 1885-1945, all acquired over 40 years by its founder Micky Wolfson. And each February, Miami-Dade College hosts the acclaimed Miami International Film Festival which usually screens some Italian films.

Where for hard-to-find ingredients to make authentic Italian cuisine?

Furia: For almost 60 years, Lorenzo's Italian Center, located in North Miami Beach, has been the one-stop shop for Italian-produced groceries.

How about Italian fashion?

Furia: The high-fashion mecca is Bal Harbor Shoppes, in Bal Harbor, Miami Beach, with all of the top Italian fashion designers in residence. The Miami Design District, now blossoming with new fashion and luxury stores, is also good for Italian artisan furnishings and home accessories.

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

Furia: Italian National Day, celebrated each June at the historic Biltmore Hotel in Coral Gables, is a signature event. It's where 800-plus of your closest Italian friends gather for hugs and toasts!

Who has the best morning espresso?

Furia: Norma, who makes café Cubano for me and my clients at my law office. But, for people watching and an espresso with aperitivo, Segafredo l'originale on Lincoln Road. ▲

By Elissa Abatemarco Ruffino

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Creative Chronology

Carlo Monti designs watches to look anything but ordinary. Having grown up in a designer family, he has always been fascinated with special watch models. Monti's high-quality Italian watches are available at a lower cost than his competitors. The Carlo Monti Men's CM 106-205 Salerno Automatic Watch is \$265 and can be purchased at Amazon.com. www.carlo-monti.co.uk



Golden Clutch

Founded in Vicenza in 1966, Bottega Veneta has recently emerged as one of the world's premier luxury brands. One of the company's signatures is the box minaudière clutch, which got a fresh look in 2001 when designer Tomas Maier updated it with a distinctive knot closure. The Knot clutch comes in many different versions, including this one which includes 18-karat-gold strips woven together for maximum opulence. Price: starts at \$100,000. www.bottogaveneta.com

On the Cuff

Traveling to Milan? Rome? Well, time to ditch the large foldout subway maps. There's a chic and discreet way to navigate!

The Designhype Metro Cuff is stainless steel and 100 percent recyclable and tarnish resistant. Price: \$37. www.designhypeinc.com



Golden Arches Revisited

Moschino's new creative director paid homage to the '80s with this vibrant McDonald's red and yellow sweater at Milan's Fashion Week. Emblazoned with the words "over 20 billion served," the stylists skewed the iconic golden arches into Moschino's own M-heart logo. The 70-percent virgin wool and 30-percent cashmere sweater is part of the Runway Capsule Collection. Price: \$780. www.moschino.com

Retro Kicks

The U Andrea by Geox is a retro-inspired suede sneaker with athletic-style striping. The ultralight, waterproof and breathable rubber sole made of a special microporous membrane is a trademark of all shoes made by the Italian company founded by Mario Polegato. The brand name, Geox, was created from the Greek word "geo" (earth) and "x," a letter symbolizing technology. Price: \$160. www.geox.com



Next-Gen Lunch Bag

Calling all eco-friendly trend setters! Mary Lou Palazzolo launched Pranzo Bags in 2011 to provide unique, high-quality lunch bags to encourage people to eliminate waste from disposables. Pranzo Bags are made with exotic faux vinyl, fabric and real leather in many colors and textures. Each is lined with Temptrol, an insulating fabric, and includes a reusable aluminum bottle, a large ice pack, a reusable, removable drawstring bag with an ID tag, and an adjustable, removable long strap. Cost: \$49 to \$99. www.pranzobags.com





The Art of Shaving

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Flower Power

Fashion was an early passion for Massimo Giorgetti, the Italian designer who started his own MSGM brand in 2008. MSGM mixes and matches tradition with the creative expressions of the new millennium. The brand's colorful prints are now available in shoes, like this floral pump. Price: \$435. www.msgm.it



Lightweight Innovation

This year, the northern Italian company CAMP (Concezione Articoli Montagna Premana) celebrates 125 years of manufacturing the lightest and most innovative gear in the climbing industry. The family-owned company is situated in the tiny mountain village of Premana where history, experience and imagination combine to form a strong mountain culture and technical innovation. CAMP produces the essentials for mountain climbing, such as this jacket. Price: \$349.95 www.camp-usa.com



Iconic Italian Coffee

Designed in 1933 by Alfonso Bialetti, the Moka Express percolator is an Italian coffee icon that can be found in practically every Italian kitchen. Known for its classic elegance and technological simplicity, the aluminum Moka pot comes in several sizes and features a distinctive eight-sided shape that allows it to diffuse heat perfectly to enhance the aroma of the coffee. The caricature created by Bialetti's son, known as "L'Omino," is the company's trademark figure that distinguishes this Italian brand. Price: \$24.99 - \$59.99. www.bialetti.com

World's Cheesiest Lamp

The Dutch company Qucina has created a light fixture in the shape of a Parmigiano-Reggiano cheese wheel. Its creators were inspired to design these lamps after a culinary tour in Italy. The lamp has the same details, size and color as an original cheese wheel. Price: \$272 for the classic model with a plastic interior; \$374 for the DLX model with a stainless steel interior (pictured). www.parmesancheeselamp.com



Driven to Write

Tibaldi, Italy's oldest pen maker, partnered with the British car manufacturer to produce eight Bentley-themed collections since 2006. The latest is the Tibaldi for Bentley GT with its brass barrel made of vibrant-colored, lacquered, rhodium trim. The top of the pen's cap is marked with the familiar Bentley "B" and available in ballpoint (\$600), roller ball (\$750), or fountain pen (\$1,250). www.tibaldi.it



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



Living Like Italians

Carol and Bill Sansone have made it their life's work to experience as much of authentic Italy as possible and share their acquired knowledge with others.

Together they operate LivingItalian, offering custom itineraries and advice for independent travelers who would like to experience life as an Italian during their stay. The Sansones' inspiration comes from their own families, who originated from several southern Italian regions, and from their own stay in Pozzuoli in the 1970s when Bill served in the U.S. Army while Carol worked for the U.S. Navy.

That sojourn began their lifelong exploration to discover what their lives might have been like had their families remained in Italy.

In search of an experience living like real Italians, in 1999, the couple and their son, Alex, began spending summers in Carol's grandmother's house in Cirò Marina, Calabria, learning family history and soaking in the local lifestyle.

"Our independent travel throughout Italy has given life and meaning to the stories we heard growing up around our grandparents' Sunday dinner tables," says Bill. "Each step along the streets of our ancestors' villages is another link to our Italian heritage and regional culture."

Carol and Bill have also conducted week-long cultural tours and cooking classes in Lazio, Umbria and Tuscany, and now enjoy helping others enjoy authentic Italy through LivingItalian (www.facebook.com/pages/LivingItalian).

—Michelle Fabio

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



Strawberry Fields Forever

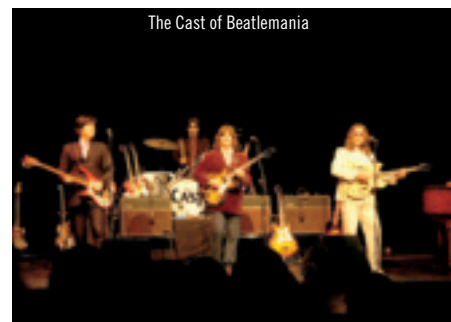
About 300 days a year, Carlo Cantamessa and Lennie Colacino lead normal lives with wives and families. Cantamessa is the president of New England Storage in Connecticut. Colacino is a voiceover actor, and a TV- and radio-commercial jingles singer in New Jersey.

For the other 40 to 60 days a year, they transform themselves into two 20-something English lads from Liverpool — John Lennon and Paul McCartney — roles they've been performing for more than 30 years.

Together with James Filgate (George Harrison), John Delgado (Ringo Starr) and musical director Mark Templeton, they are The Cast of Beatlemania, the original and one of the most popular Beatles tribute bands ever. Colacino was an original cast member of Beatlemania on Broadway in the late-1970s. He's been playing alongside Cantamessa since they reformed the cast in the mid-1980s, recreating the Beatles look and sound up to three sets each show.

What keeps their Beatles mania going? Love of the music, say Cantamessa, 53, and Colacino, 61. "When the Beatles were on Ed Sullivan," Colacino says, "a lot of kids lost their minds that night and I was one of them.... I wanted to do that and I guess I'm lucky I did get to do that...." Visit www.moptops.com.

—Jack Smiles



NIAF's



Photos by Sydney Spurgeon



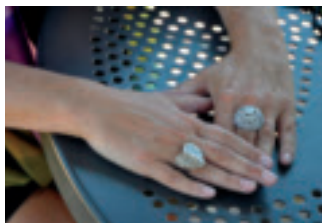
PAESANI

Photos by Pino Le Para

Importing Italian Glitter

Although Maria Giovannoni was born in the United States, she has always felt that her soul belonged in Italy. After she took her father, Amerigo, to meet his namesake uncle in the *Bel Paese*, Maria knew she wanted an even closer connection.

And so, last year Maria started ForzaBella Italian Imports, her Carmel, California-based company that brings Italy's finest jewelry to the United States and has already been featured in Vanity Fair Italia, Vogue Accessory, Elle Italia, and elsewhere.



Indeed, Maria's Italian heritage has played an important role throughout her life. Inspired by her *famiglia* in Lucca, Tuscany, Maria always wanted to be a mom, so she left her position at a Fortune 500 company in order to undergo in vitro fertilization (IVF). Her daughter, LuccaBella, was born in 2002.

Seven years later, when Maria wanted her daughter to experience life in Italy, the family moved to Livorno for two years, and that is where Maria laid the groundwork for ForzaBella and also reconnected with her Italian self.

"While in Italy, 'I obtained my dual citizenship for myself and my daughter; the day our records were recorded in the comune, I cried tears of joy,'" says Maria.

And she isn't done yet. She is currently working on another company that will export Made-in-USA products to Italy, further tying her two homelands together.

Visit ForzaBella's website at www.forzabella.com.

—Michelle Fabio

One Man Show

Italian comedian Enrico Brignano is one hot commodity—even when giving voice to an anthropomorphic snow sculpture.

Though the 48-year-old Brignano dubbed the voice of Olaf™ in the Italian version of Disney's megahit animated feature film "Frozen," the native of Dragona, Italy, is best known for his stage work. Natasha Lardera recently wrote in *i-Italy* that Brignano's 2010 one-man show, "Sono Romano, Ma Non è Colpa Mia" (I'm Roman, But It's Not My Fault), was seen by more than 200,000 people.

With such impressive credentials, could conquering Broadway be far behind? That's exactly what Brignano did this past June when "Rugantino" played the New York City Center for a limited engagement. The musical, which was performed entirely in Italian but featured English subtitles, starred Brignano in the title role of a womanizer who seduces the wife of one of 19th-century Rome's most prominent citizens.

Brignano, who also directed "Rugantino," conceded in his May 2014 interview with Lardera that the show could present problems for American audiences. "Some (Italian) puns cannot be thoroughly understood by a non-Roman audience," he admitted. "But theater goes beyond that. It's the whole experience that counts."

Besides, once you've voiced a snowman, language barriers pale by comparison.

—Douglas Gladstone



Persons of Interest



Benedetto Guitars

Setting the Tone

Robert Benedetto is one of the world's premier craftsman of handmade archtop guitars for jazz musicians. Born in the Bronx, N.Y., in 1946, the artisan credits his Italian lineage (Province of Potenza and Sicily) for much of his remarkable success and talents.

"In my early years as a guitar maker, doors opened because of my Italian heritage," says Benedetto, about carrying on the centuries-old Italian tradition of making stringed instruments. His ancestry is even apparent in the naming of his guitars: Bambino, Bravo, Cremona, Fratello and Pregio.

Benedetto's prowess in woodworking came from his father Salvatore's proficiency as a cabinet maker. His musical background came from his uncles on both sides of the family. In 1968, at

21, Benedetto made his first genuine guitar using maple from an old kitchen table, cello woods that he ordered, and his sister's bed that he dismantled (sawed apart).

Since that first guitar, 850 archtops have passed through his hands, while his wife Cindy captured his career with photography. "And without Cindy, there would be no me," says Benedetto.

From the Monterey Jazz Festival to the Umbria Jazz Festival in Perugia, Italy, Benedetto guitars are renowned. The Smithsonian Institution houses a Benedetto guitar donated by jazz guitar legend John "Bucky" Pizzarelli.

"I enjoy living the American dream," says Benedetto, whose website is <http://benedettoguitars.com>.

—Robert Bartus Jr.



Benedetto Guitars



Rich Hein

Keep the Ball Rolling

The earliest forms of bocce began in Egypt, traveled to Greece, and then spread through the Roman Empire, eventually leading to the modern-day version. And Phil Ferrari intends to keep the ball rolling.

Known as "America's Mr. Bocce," Ferrari embodies the game of bocce: U.S. national singles champion and three-time gold medalist, historian and fervid supporter of the sport.

From the day when he was about age 16, when his father said, "We are without Uncle Doc," he was given the chance to challenge family members in bocce. And, from that memorable day, the game became part of his life.

In 1991, at a competition in Memphis, Tenn., he became the first American-born singles champion in bocce. After winning the championship, Ferrari was ambitious to advance the popularity of the game and the tradition.

"I have a passion for the game," he says, "and will do anything for the sport."

As president of the Illinois-based World Bocce League (WBL), Ferrari sponsors U.S. tournaments (with prize money) and has traveled the world as a competitor, while spreading the word about his love for bocce. "I feel like an ambassador for the game," says Ferrari.

To learn more about bocce, you can visit his website at www.worldbocce.org or call him at 1-855-652-6223.

—Robert Bartus Jr.



PERONI



PERONI
ITALY

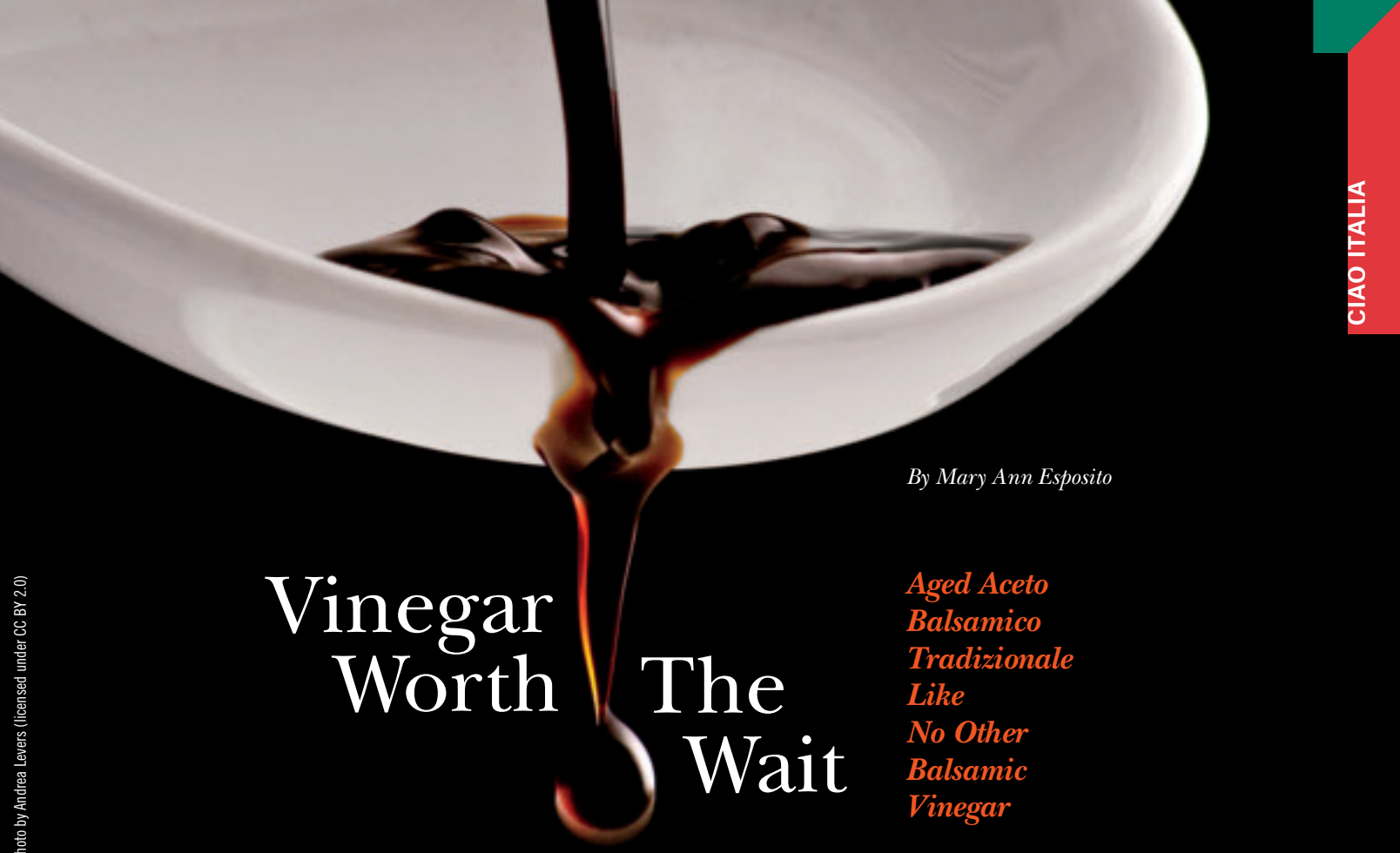
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From the
First
Family
of
PASTA SAUCE



By Mary Ann Esposito

Vinegar Worth The Wait

*Aged Aceto
Balsamico
Tradizionale
Like
No Other
Balsamic
Vinegar*

Traditional balsamic vinegar is one of the oldest products of Modena and Reggio Emilia, and can only be produced in those areas. Some culinary scholars believe that the Romans were the first to make it by cooking grape juice and adding honey. They called it *saba*.

The first documented proof of the famed elixir's production shows up in the 11th century when the German Emperor Henry II, traveling to Rome for his coronation, made a stop in Piacenza. Upon meeting Boniface, the Marquis of Tuscany, he asked about the special vinegar he had heard of. It seems that royalty considered balsamic vinegar to have healing properties and was often found on their tables. Back then, it was called *aceto vecchio*, meaning "old vinegar." The use of the word *balsamico*, meaning "aromatic," started during the 17th century.

Many oral traditions surround this vinegar's history, and its fame spread far and wide in Italy. To make it, strict rules must be followed. Only Trebbiano and Lambrusco grapes from the area of Modena and Reggio Emilia can be used. The unfermented grape juice, or "must," is cooked in stainless steel vats to around 190 degrees Fahrenheit for about 36 hours. The juice is transferred into a series of barrels made of various woods, including chestnut, oak, cherry, ash, juniper and mulberry. A minimum of three different types of wood must be used.

The transformation to balsamic vinegar begins with alcoholic fermentation, then oxidation, and aging in the

acetaia (vinegar attic). During the long process, the liquid takes on a deep mahogany color and complex flavors. The vinegar must age a minimum of 12 years, although many are aged much longer.

Makers do not have access to the vinegar once it leaves the barrel. It is sent directly from the factory to a consortium, a governing body that determines if the vinegar is worthy to be bottled and given the name *aceto balsamico tradizionale*. What the consortium is looking for is a good balance of visual density, color, flavor, clarity, smell and acidic intensity. If the consortium gives its approval, the vinegar is put into specially designed bottles, sealed, and given a number. Then it is sent back to the factory where it was made and the maker's label is affixed.

There is much confusion in the states as to what is real balsamic vinegar. Supermarkets sell wine vinegar that has a snitch of balsamic vinegar added and call it "balsamic vinegar." These are referred to as "industrial" or *industriale* and bear no resemblance to those in Modena and Reggio Emilia. *Aceto balsamico tradizionale* is a trademarked name and can only be used in reference to the consortium-issued vinegars that have gone through rigorous steps of production and are deemed worthy enough to bear the name.

Besides the consortium approval and name, one can recognize the real McCoy by the shape of the squat bottle with a rectangular base for Modena and the more bulbous and longer-necked one for Reggio Emilia. Modena's bottle ➤

label bears the words “Aceto Balsamico Tradizionale di Modena” while Reggio Emilia’s says “Consortium of Producers of Aceto Balsamico Tradizionale di Reggio Emilia.” Reggio Emilia makes three grades: *oro* (gold) which is aged over 25 years; *argento* (silver) which is aged from 12 to 25 years; and *aragosta* (lobster), aged a minimum of 12 years. The gold label is the most expensive, followed by silver and then red.

When I visited an *acetaia*, I was given soft slippers to cover my shoes to avoid contaminating the attic. I felt like I was going into a chapel. As soon as I began the climb up the ladder, I could detect that familiar sweet and sour smell of the vinegar. The attic was small, dark and airy. Over each barrel’s square opening was a small piece of cloth called a *teglia*, important to keep dust out and allow evaporation to occur.

Finally, it was time to sample this fine elixir that historically has sent kings searching and swooning. If made right, the taste is sweet and sour at the same time, the liquid has a syrupy texture, and a rich, shiny dark-brown color. With a long, thin glass instrument that looked like a meat baster, a few precious drops were drawn out for me to taste. It went down easy like a precious port and I savored every complex nuance of this amazing product.

And don’t think of using it just to dress a salad; *aceto balsamico tradizionale* is considered a *condimento* (condiment), not vinegar as we think of it. A few drops over chips of Parmigiano Reggiano cheese are a traditional way of enjoying it at the end of a meal. A few drops sprinkled on cooked meats bring a whole new taste dimension. And adding a drop or two to fruit salads gives them a savory sweetness. Even under-ripe fruits such as strawberries get a great taste lift from a few drops. Forget hot fudge sauce over vanilla ice cream, *aceto balsamico tradizionale* is much better!

Each year on June 24, during the feast of Saint John, a contest is held in Spilamberto, a town not far from Vignola, in the region of Emilia Romagna, to judge the best balsamic vintages. Prizes are given for the best ones because making *aceto balsamico tradizionale* is serious business where patience and time are key ingredients.



Farro salad
with balsamic
vinegar dressing

Farro Salad with Balsamic Vinegar Dressing

Serves 4

Farro is a healthy grain with a long history that is enjoying a comeback in today’s kitchen. Packed with protein and nutrients, it is versatile in cooking and is a welcome addition to soups, stews and side dishes. It is fabulous on its own as a salad dressed with commercially prepared balsamic vinegar and olive oil.

Ingredients

1 cup pearly farro
5 tablespoons extra virgin olive oil
½ teaspoon salt
3 tablespoons commercial balsamic vinegar
½ cup diced celery
1 cup diced carrot
2 tablespoons minced parsley
shavings of Parmigiano Reggiano cheese



Bottle of Traditional Balsamic Vinegar of Modena

Directions

- Put the farro in a 1-quart saucepan. Cover it with fresh water and cook until it is tender but not mushy—about 15 minutes.
- Drain and transfer to a salad bowl.
- Pour the olive oil over the farro and mix well to coat the grains. Stir in the salt and vinegar and rest of ingredients.
- Divide the mixture among four salad plates and add the cheese. Pass more olive oil at the table to drizzle on top.



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

Consortium Producers Traditional Balsamic Vinegar of Modena

Vignola's Secret Chocolate Cake (Unraveled) Torta Barozzi

Serves 8 to 10

Mention Torta Barozzi in the town of Vignola, just outside of Modena, known for its Moretta cherries, and the residents there will enter into an argument as to the ingredients that go into this sinfully delicious chocolate cake named after native son, Jacopo Barozzi.

A famous Renaissance architect, Barozzi is credited with designing the spiral staircase among his other accomplishments. Ironically, he never finished the last step on the staircase. Pastry chef Eugenio Gollini created the Torta Barozzi in his *pasticceria* (pastry shop) in 1897 and named it in Barozzi's honor. The shop is still in operation in Vignola.

The ingredients for this cake have been a well-kept secret all these years and I was curious about them when I encountered it in my travels to Modena. I was determined to find out what the secret ingredient was.

Some say that it is peanut butter, but I beg to differ since Italians do not have peanut butter. This much I do know: this is a dense, flourless, chocolate cake flavored with rum, coffee and almonds... and something else.

After much research, I have to conclude that *aceto balsamico tradizionale* (the famous balsamic condimento of Modena) is the secret ingredient. And it is a very expensive item.

Do not try and make this cake using balsamic vinegar from the grocery store; it is no-where near the same thing. And I don't expect you to go out and buy a bottle of Aceto Balsamico Tradizionale di Modena just to make this cake. Substitute a flavoring of your choosing if you do not have or want to purchase the real thing, but do not expect this cake to taste the same. You have been warned.

Here is my interpretation of this dark-as-midnight cake. Some important points before you begin: use high-quality semisweet chocolate; beat the sugar and egg yolks very well but do not over beat the egg whites; and, most importantly, do not over bake the cake. It should remain moist and a bit "wet" when a cake skewer is inserted into the center.

This cake delivers every taste sensation of a moist, fudgy texture, punctuated with the crunchiness of the ground almonds, a meringue-like top and the sweet and smooth taste of *aceto balsamico tradizionale*.



courtesy of Ciao Italia

Ingredients

1 cup sliced almonds, toasted
7 tablespoons unsalted butter
9 ounces of bittersweet chocolate, cut into small pieces
4 large eggs, separated
1 cup sugar
2 tablespoons balsamic condimento (aceto balsamico tradizionale di Modena) or flavoring of your choice
¼ cup strong coffee

Topping

1 tablespoon sweet ground cocoa
2 tablespoons confectioners sugar or almond-flavored confectioners sugar

Directions

- Coat a 9-x-2-inch spring form pan with butter or cooking spray.
- Dust with cocoa, tapping out the excess and fit a sheet of parchment paper in the base of the pan.
- Butter the paper. Set the pan aside. Or line the pan with a sheet of dampened parchment paper, allowing the excess to overhang the sides.
- Preheat the oven to 350°F
- Grind the almonds to a powder in a food processor. Set aside
- Melt the chocolate and butter in a bowl set over hot water.

- Beat the yolks and sugar until lemon colored and very fluffy; stir in almonds, chocolate mixture, rum and coffee. Set aside.
- Beat the whites in a separate bowl until soft peaks form. Fold into chocolate mixture. Pour mixture into prepared pan.
- Bake for 30 to 35 minutes or until cake tester inserted in the center is slightly damp.
- Remove pan from the oven and set on a cooling rack. Cool completely.
- Carefully run a butter knife along the inside edges of the pan and release the spring. Remove pan sides.
- Place the cake on a serving dish. Combine the cocoa and confectioners sugar in a small sieve and dust the top of the cake.
- Cut into thin wedges to serve.

Recipe from Ciao Italia Family Classics
by Mary Ann Esposito

One of America's most beloved TV chefs, and creator and host of the nationally televised PBS series "Ciao Italia with Mary Ann Esposito," Mary Ann received the prestigious Premio Artusi award in 2013 for her tireless work in promoting Italian food.





Knocking Off MADE in ITALY

What We're
Losing When
Counterfeiters
Imitate Italy's Most
Traditional Foods

By Amy Riolo and Luigi Diotaiuti

For Italian Americans, purchasing, preparing and consuming Italian food enables us to preserve our cultural identity and retain authentic culinary skills passed down by our ancestors.

But, while the word “authentic” is one of the most popular words used to describe Italian products, the number of truly authentic products is dwindling.

Salting the
Parmigiano
Reggiano



Consorzio del Formaggio Parmigiano-Reggiano

An increasing amount of foreign products misrepresenting themselves as “Italian” can be found everywhere. The “Made in Italy” label has become so coveted that even foreign governments want to have a piece of the pie.

A lot more goes into creating Italy’s world renowned cuisine than meets the eye. Strict geographic indicators are enforced by the Italian government and are adhered to by producers ensuring quality and authenticity. Using traditional, sustainable methods, they create products that are higher quality, a better value and more nutritious.

Most people who have travelled to Italy agree that the same types of food served in Italian restaurants in the United States taste better there. And there’s a good reason for that. In order to make less expensive counterfeit products appeal to consumers abroad, producers need to manipulate them. To replicate the sweet, rich taste of slowly aged balsamic vinegar, for example, sugar and caramel flavors are added to the commercial varieties.

In the United States, there are many Italian-style products being produced under their Italian names. It is often difficult to decipher where they

originated or whether they are truly Italian or not. This is especially true in the cheese-making industry where very different products are marketed under the same name for business purposes.

In addition to misleading consumers, these advertising tricks also undermine the legitimacy of local artisan products. Many of the cheese makers in Vermont, for example, are true visionaries who make wonderful products. If those producers were to misrepresent the origins of their cheese, it would totally undermine the future of that state’s industry. By promoting authentic products everywhere, we will be contributing to a better food future for everyone.

Meanwhile, Mother Nature cannot be cheated. Fortunately, many consumer trends are demanding more transparency in the food-labeling industry. As consumers become more interested and educated in the stories behind food, it will become more difficult to take advantage of them. Nevertheless, the use of Italian flags, Italian themes, the words “Italian” and “organic,” along with many other misleading themes currently confuses many consumers. ➤



An authentic wheel of Parmigiano Reggiano has the oval brand of the Consorzio del Formaggio Parmigiano-Reggiano, the consortium of Italy’s artisanal cheese producers based in Parma, Italy.

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Here's the latest on some Made-in-Italy products that counterfeiters are knocking off, including some Italian protected DOP (*Denominazione di origine protetta*) products that increasingly are finding their way into the marketplace as Italian:



Selling truffles in Alba, in Italy's Piedmont region



Authentic Aceto Balsamico di Modena



Prosciutto di Parma

Truffles

According to Bruno Capanna, the president of the truffle foraging association in Acqualagna, “white truffles typically retail for €2,000 to €5,000 per kilogram (about \$2,673 and \$6,682 per 2.2 pounds). Top black winter truffles go for €1,500 to €3,000 per kilogram (about \$2,004 to \$4,009 per 2.2 pounds).”

Truffles cost practically three times the price of gold, and small truffle harvests are causing Italian suppliers to import truffles from China. Many of the Chinese truffles are getting passed off as Italian because the variances can only be identified with molecular tools. The difference in flavor is difficult to perceive unless the truffles are cooked. Their value is only 10 percent of the European truffles, so the sellers pocket the profits...and buyers are deceived.

Aceto Balsamico di Modena

The production of what we now call Aceto Balsamico di Modena began in 1046 with the Holy Roman Emperor Henry III. The term “balsamic” was first used alongside the word “vinegar” in 1747. In 2013, the production chain of Aceto Balsamico di Modena involved 1,000 people in Modena, creating €600,000,000 (almost \$802 million) in consumption turnover for the town.

Authentic Aceto Balsamico di Modena is made from grape “must” (freshly pressed grape juice) that’s partially fermented and boiled and/or concentrated from grape varieties such as Lambrusco, Sangiovese, Trebbiano, Albana, Ancellotta, Fortana or Montuni. It must be aged for at least 10 years in high-quality, natural wooden barrels. Beware that words like “autentico,” “aceto balsamico bianco,” and “di Modena” appear even on counterfeit products.

Prosciutto di Parma

The ideal geographic conditions of the Parma region have made it the perfect place to produce ham since Roman times. Pork legs are cured in a traditional method using only pure sea salt without additives to achieve a concentrated flavor.

A trimmed ham will have lost more than a quarter of its weight through moisture evaporation, helping to concentrate the flavor. According to the prosciutto consortium, “Parma pigs must be specially bred Large White, Landrace and Duroc breeds, born and raised by authorized breeding farms located in 10 regions of central-northern Italy.”

Their diet must consist of a special blend of grains, cereal, and residual whey from the local Parmigiano-Reggiano cheese-making industry. Authentic Prosciutto di Parma uses only pigs which are a minimum of 140 kilos (just over 308 pounds) and at least nine months old.

Counterfeit prosciutto is often made with pigs consuming inexpensive grains, raised in less than ideal conditions, and slaughtered at six months old. ➤

Courtesy of origIn—The Organization for an International Geographical Indications Network



Authentic Prosciutto di Parma

Italy's Cheeses Several of Italian's most famous cheeses that are protected by DOP (*Denominazione di origine protetta*) designation, meaning they originate from and are produced within a particular area of Italy, are nonetheless imitated using lesser ingredients or shortchanging the traditional process. Among them:

Caciocavallo Podolico

Named one of the "five high-est-priced cheeses in the world" in 2013, authentic caciocavallo podolico is a time-honored craft made exclusively from the milk of the Podolico cow found only in the Appenine Mountains between Basilicata and Calabria, which are now at risk of extinction.

Traditional methods of caring for these cows includes the ancient process of taking them to cooler pastures in the summer. Though they have a smaller milk yield than other cows, it is higher in flavor and nutrients.

Imitation caciocavallo cheese is made from other cows' milk using nontraditional techniques. It has a very different flavor, and is lower in nutrients.

Pecorino Romano

A hard cheese made with fresh sheep's milk, Pecorino Romano often takes the name of the place it originates from – hence the names Pecorino Romano, Pecorino Sardo, and Pecorino Crotonese. Outside of Italy, the most popular is Pecorino Romano.

True Pecorino Romano must be made with fresh sheep's milk from sheep coming from specific areas, and only natural fermentation and sheep's milk rennet (coming from the same region) can be used in its production.

To truly be called Pecorino Romano, the cheese must be shaped a certain way, fall between a narrow range in size, and weigh 20-35 kilograms (about 44-77 pounds). The type of Pecorino that is eaten sliced must age a minimum of five months, and the kind that is grated must be aged a minimum of eight months. The consortium also dictates the way the logo must look. Some fraudulent Pecorino Romano cheeses made outside of Italy using substandard ingredients have called themselves "Romano" cheese.

Parmigiano-Reggiano

As a successful GI (Geographic Indicators) product with an eight-century history, Parmigiano-Reggiano is the most widely consumed Italian cheese in the world. It's made with only the milk from cows (which have been fed only on fodder), rennet and salt, with the same traditional process, in the same places, as it has been made for centuries.

Additives are prohibited, and it must be aged a minimum of 12 months, but is typically aged 20-24 months. This industry currently provides work to over 50,000 people. In 2012, it created a €1,924 million (\$2,555,759) revenue in consumption turnover.

Production is regulated by the Consorzio del Formaggio Parmigiano-Reggiano. In order to be authentic, it must be labeled as Parmigiano-Reggiano and have its name spelled out in stenciled dots which can be visible on the rind. Other names, such as "Italian," "Organic," and "Parmesan," are not authentic.

Mozzarella di Bufala

The most typical and well-known food in the Italian south is buffalo mozzarella (*mozzarella di bufala*). Since antiquity, when Southern Italy was known as Magna Grecia, making buffalo mozzarella has been synonymous with history, tradition, authenticity and craftsmanship.

Buffalo mozzarella made in Italy is certified by the European Union with a Denominazione d'Origine Protetta, or DOP seal. The protected term for true buffalo milk mozzarella is Mozzarella di Bufala Campana DOP. Since 2008, the legislations surrounding the cheese determine where the buffalo themselves come from and the region in which the cheese is made. The race of buffalos and their feed are also determining

Ravioli al Caciocavallo at Al Tiramisu Restaurant. The dish is made with authentic caciocavallo podolico, one of the five most expensive cheeses in the world, and is a target for counterfeiters.



courtesy of the Consorzio di Tutela della Mozzarella di Bufala Campana

factors.

The cheese must be made of fresh, whole buffalo milk with a minimum of 7.2 percent fat content. The milk must be filtered in traditional methods within 60 hours of milking; natural veal rennet must be used, and additives omitted. The cooking temperatures, shapes, taste, fat content, and humidity levels present in the cheese are all pre-determined. Even the logo's appearance must fit the standard.

Recently, at a factory near Caserta in the Campania region, authorities arrested ersatz cheese producers for cutting the buffalo milk with cheaper cow's milk and not adhering to other production standards.

How to Know?

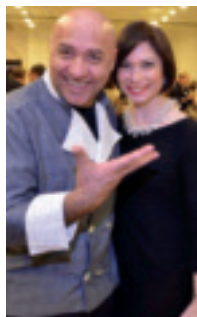
Many foods from Italy are labeled and protected under European Union regulations. One of the ways to protect our products and purchasing power is to pay attention to and support Geographic Indicators (GI's), which are "geographic names associated with goods produced in the corresponding geographical area with specific qualities, characteristic, and reputations."

Soil, climate, production techniques and the human factor are what distinguish products from one another. The more you are able to control these items, the more you are able to

control quality, taste and value.

And, GI's aren't just for Europeans. They are becoming increasingly important in the U.S. economic landscape as well. Idaho potatoes are a wonderful example of how GI's can be an effective model on this side of the Atlantic, and demonstrate how this type of commitment to agriculture can boost rural development anywhere—and help to guarantee consumers are buying authentic products. ▲

The mission of culinary duo Amy Riolo and Luigi Diotaiuti is to tell the whole story behind the food we eat and to preserve Italian culinary traditions on the brink of extinction. Amy and Luigi bonded over their insatiable appetite for cuisine, culture and travel. Luigi is an award-winning restaurateur, chef and sommelier who owns Al Tiramisu, Washington D.C.'s most authentic Italian restaurant. Amy is an award-winning author, historian, anthropologist and Mediterranean diet expert.



What You Should Know

In the world of food fraud, imitation isn't the sincerest form of flattery. In fact, fakes and falsely labelled food products not only rip off buyers, they undermine industries whose artisan-crafted products often represent centuries of perfection, the finest ingredients, and production values typically unmatched in most other food industries. And, for Italian products, the counterfeiting goes beyond food products to include everything from handbags and stemware to footwear and pottery. Take a look at the Chinese-made Lifan 300, an imitation Fiat 330 that retails for a quarter the cost.

You can look up the authenticity of a company or product on the Made in Italy website at www.madeinitaly.org.

And, to further protect yourself as a consumer, you should know the following labels that can help distinguish authentic products from fakes:

DOP and IGP Labels: DOP (*Denominazione di origine protetta*) means the product originated from and was produced within a particular area of Italy. IGP (*Indicazione geografica protetta*) means the product originated in or is famous for coming from

a specific area in Italy, but only part of its production took place in that area.

Olive Oil Labels: About 30 Italian olive oils have the DOP label, which means the olive oil meets tough standards, such as limits on acidity levels and storage time of olives before processing. The IGP Olive Oil label means the product meets the basic standards, such as using only olives picked directly from the tree rather than the ground, but has looser origination requirements.

Italian Wine Quality Labels: DOC (*Denominazione di origine controllata*) means the wine was produced within a limited area, using precise grape varieties, and adhering to strict production controls. DOCG (*Denominazione di origine controllata e garantita*) is the finest quality label, given to wines subject to the strictest varietal, processing, and production controls. IGT (*Indicazione geografica tipica*) means the wine was produced from approved grape varieties within a defined geographical region.

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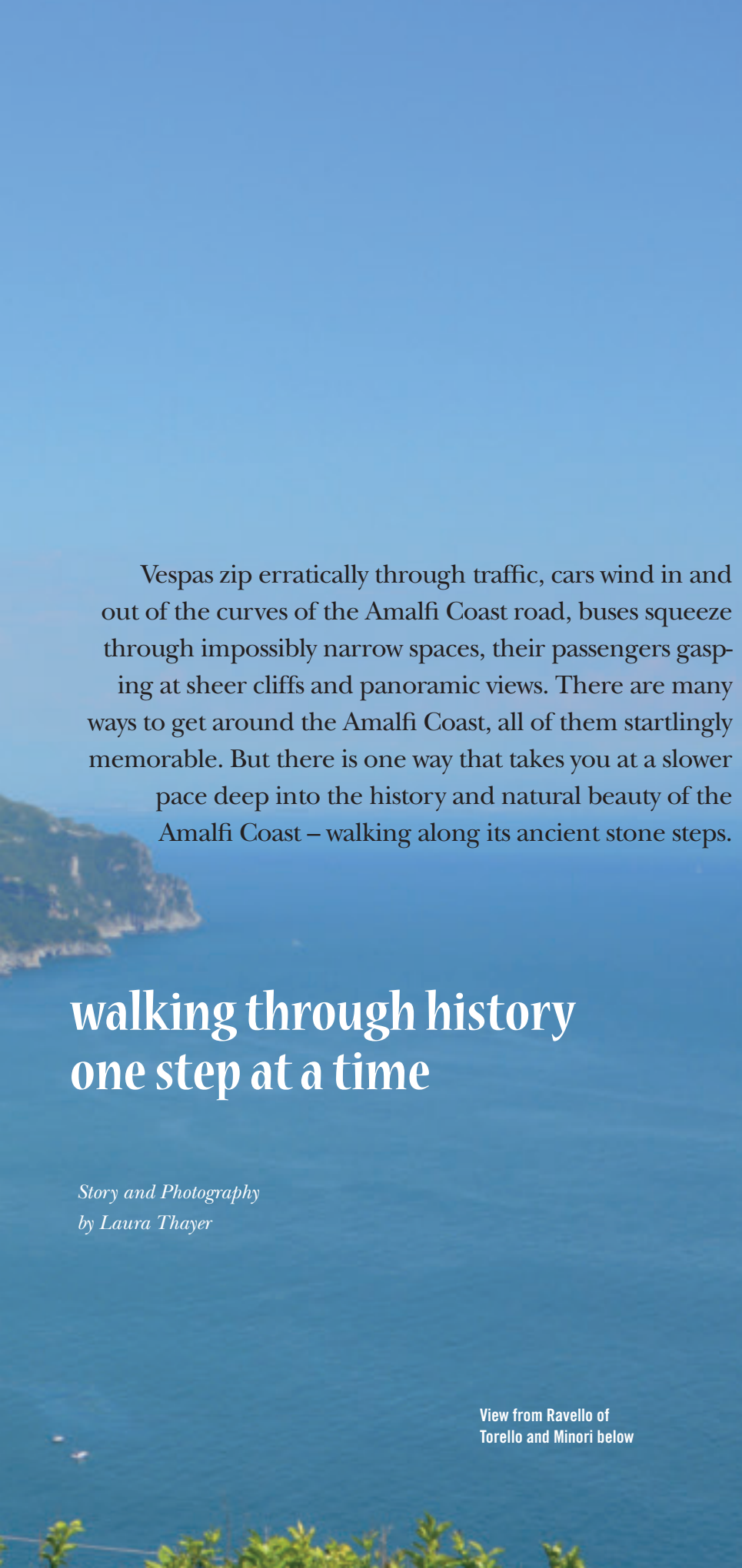
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the amalfi coast



Vespas zip erratically through traffic, cars wind in and out of the curves of the Amalfi Coast road, buses squeeze through impossibly narrow spaces, their passengers gasping at sheer cliffs and panoramic views. There are many ways to get around the Amalfi Coast, all of them startlingly memorable. But there is one way that takes you at a slower pace deep into the history and natural beauty of the Amalfi Coast – walking along its ancient stone steps.

walking through history one step at a time

*Story and Photography
by Laura Thayer*

View from Ravello of
Torello and Minori below

The Amalfi Coast road and its crazy traffic is a relatively new addition to life on this scenic stretch of coastline in southern Italy. Before the road was carved out of the cliffs in the mid-19th century, the villages dotting the landscape were connected only by an intricate network of pathways. Given the vertical nature of the Amalfi Coast, that means steps. Lots of them. ►



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Colorful staircase
in Pontone



Centro
Storico in
Pontone

What to Expect

The three walks described are moderate pace as long as you're comfortable with steps – and a lot of them. Expect uneven steps without handrails. Comfortable walking shoes are adequate for hiking around Amalfi and Ravello. Bring a refillable bottle as the water at the fountains you'll find is not only drinkable but refreshingly cool, even in the heat of the summer. The company Cart&guide (www.cartguide.com) produces excellent and highly detailed hiking maps of the Amalfi Coast, which you can purchase in newsstands and tourist shops. Also available in English.

When you wander off the main roads and busy piazzas, there's a different side of life that, while not hidden in the popular spots, is certainly more difficult to see. Grab your camera, leave your guidebook behind, and explore the labyrinth of winding staircases. Something magical happens when you do. Soon, modern sounds are distant and you're surrounded by nature and the history of the Amalfi Coast – and you're a part of it.

Look around to catch a glimpse of what life was like before the roads arrived, when everything in daily life began and ended right where you're standing, in these mountain valleys and seaside villages.

So pack a pair of comfortable walking shoes and take time to experience the authentic side of the Amalfi Coast. These moderate-paced hikes near the villages of Amalfi and Ravello are the perfect complement to leisurely beach moments and day trips. ➤



Almost in
Minori

Hiking on the Amalfi Coast

For more serious hiking, the Sentiero degli Dei (Pathway of the Gods) is one of the most noted walks on the Amalfi Coast thanks to its dramatic setting high in the mountains above the villages of Praiano and Positano. While the views are worth the effort, it's a more challenging hike with narrow footpaths, steep drops, more remote setting and fewer indications. If you're interested in exploring the more challenging mountain pathways along the Amalfi Coast, hiring a local guide passionate about hiking will ensure a safe and enjoyable walk.

Ravello to Minori

With a setting so lovely it easily justifies the luxury hotels and popularity with travelers, Ravello sits on a mountain promontory with spectacular views. Nestled down at the base of the valley about 1,000 feet below is the little village of Minori. While this one-to-two-hour walk can be done in reverse, starting in Minori and climbing up to Ravello, the views while descending the mountain are stunning as you'll find in certain twists and turns of the pathway views straight to the sea.

From the center of Ravello, near the medieval tower marking the entrance to the Villa Rufolo, follow a shady pathway that quickly begins a steep drop leading through gardens and vaulted porticos of churches dating as far back as the 13th century. Just beyond, you'll spot Torello, a peaceful village halfway between Ravello and Minori.

The pathway leads through the center of Torello to the tiny piazza in front of the Church of San Michele Arcangelo. It feels like time has stopped. Life is peaceful and the scent of home cooking is never far away. Yet, looking up to Ravello, you'll spot the stark white curves of the modern Auditorium Oscar Niemeyer. Yes, you're still in the 21st century.

Below Torello, the steps zigzag back and forth with the view around every turn a little more mesmerizing than the last. The Mediterranean Sea is brilliant blue and so close it seems you could touch it. When you arrive in Minori, with knees perhaps a bit wobbly from all the steps, it takes a moment to rejoin the pace of modern life. But, don't worry, that's why gelato and beachfront benches were invented.



Old and new in Torello



Steps to Ravello



Approaching Torello

Steps leading through a church portico in Ravello



Scala to Amalfi

Stretching out along the mountain-side across a valley from its much more famous neighbor, Ravello, lies the sleepy village of Scala. Noted as the oldest village of the Amalfi Coast, during the Middle Ages it was a part of the powerful Republic of Amalfi. The town's large church, dedicated to San Lorenzo, calls back to a wealth and grandeur that otherwise seems worlds away from what the Scala visitors find today. Although it's located right between Amalfi and Ravello, it has somehow escaped the tourist hustle and bustle and remained quiet and authentic.

Comprised of six small villages, a scenic one-to-two-hour walk takes you from the center of Scala along a road with panoramic views of Ravello to the tiny and appropriately named Minuta. There, you'll leave the road behind and follow stone steps down to the picturesque Piazza Minuta. Stop to admire one of the oldest churches on the Amalfi Coast and catch sight of the spectacular views waiting you on the hike down the valley to Amalfi.

A gentle curve and the staircase winds below the ruins of the 12th-century church of Sant'Eustachio, dramatically set on a small promontory overlooking the coastline. Just below is Pontone, with a piazza so utterly charming it's hard to imagine how it has missed the tourist crowds.

Below Pontone, the staircase leads through lemon groves and clings to a dramatic cliff, each step bringing

you closer to Amalfi. Soon, the village comes into view, perfectly framed at the base of a ravine with the sea beyond. Even though it seemed Amalfi was so far away, before long the first houses, stacked one on top of the other, appear. The steps end at the colorful main street lined with shops and restaurants. Standing in the main piazza of Amalfi, surrounded by activity and looking up at the Cathedral of Sant'Andrea, there's still that tranquility from the mountains deep inside.

The Valley of the Mills

Amalfi is settled into the base of a valley not just for the aesthetic appeal we so appreciate today but originally because of a freshwater source and mountain river running down to the sea. There were once numerous mills in the valley, mostly for the production of paper. Amalfi was one of the earliest places paper was made in Europe, although today those mills are mostly ruins. Handmade paper is still produced in some of the remaining mills, but you can wander back through this rich history on a hike to the Valle dei Mulini – the Valley of the Mills.

The sound of mills churning has been replaced by the calls of birds, their chirps magnified in the echo of the valley. Church bells ring out the time from nearby villages, each one a little different from the next. The tinkling sound of bells travels far as a flock of sheep meander up and down the mountain terrace that is

their home.

Crumbling walls still stand amidst forests that are slowly erasing the traces of Amalfi's papermaking traditions. Hiking past ruins, peering deep inside and ambling along a bubbling stream — ice cold even in August — leads deep into an enchanting forest setting with waterfalls and lush greenery. On the way back to Amalfi, stop in at the Museo della Carta, Amalfi's Paper Mill Museum, set in a historic paper mill, to follow the traces of how paper was made over the centuries.

The unexpected side of hiking on the Amalfi Coast is the way it opens wide the way of life as it has been for generations. Hidden away in a maze of staircases, families gather, children kick the soccer ball around in every tiny space available, and elderly couples slowly climb the steps to church. In autumn, lemon groves are carefully covered for the winter and the staircases are decorated with prickly chestnuts and ripe olives that escaped the nets stretched out to collect them to tumble down the steps. These trees have been growing here for ages, sustaining life and creating traditions that will hopefully never be lost to time. ▲

Laura Thayer is a writer and art historian who has been living, writing and hiking on the Amalfi Coast since 2007. Her work has appeared in Italia! magazine and DK Eyewitness guidebooks. Enjoy more of the Amalfi Coast on her website: ciaoamalfi.com.



From Minuta to Pontone

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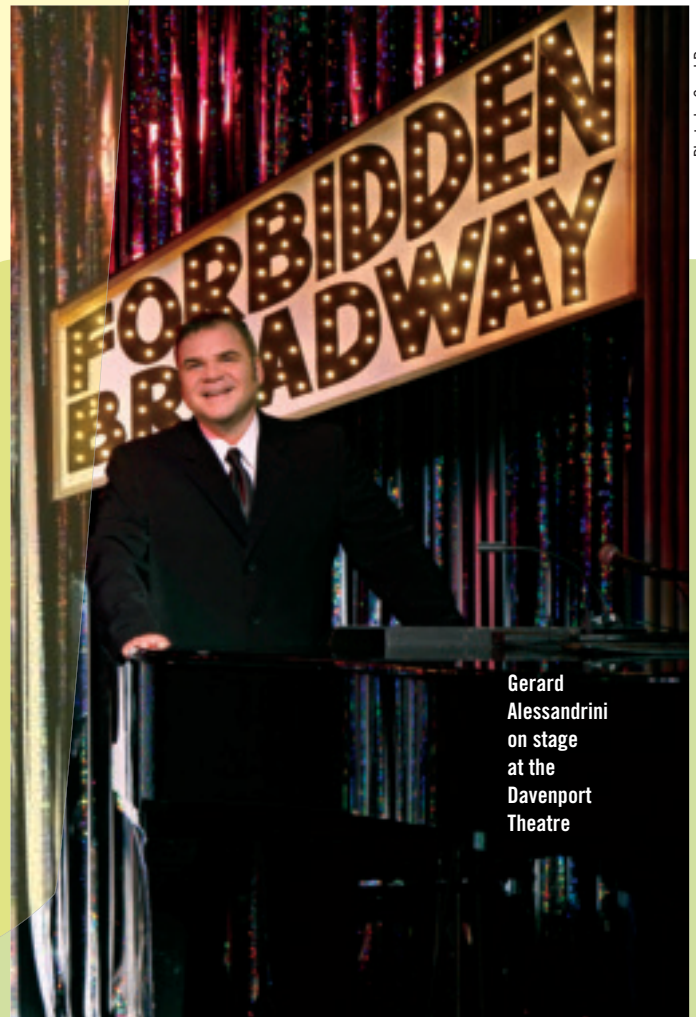
Gerard Alessandrini's "Forbidden Broadway"

has Poked Fun at
The Great White Way over Three Decades

For a man whose birthday falls on a day this year—Thursday, November 27—when most people are eating traditional feasts, Gerard Alessandrini says he is a surprisingly bad cook.

"I can really only cook pasta well," says Alessandrini, who will turn 61 on Thanksgiving Day. His favorite Italian dishes include eggplant parmagiana, rigatoni pasta, and ricotta pie. "No wonder I need to go on a diet," he says. ►

By Douglas Gladstone



Gerard Alessandrini on stage at the Davenport Theatre

Photo by Carol Rosegg

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Gerard Alessandrini donned a bald cap to spoof Yul Brynner in "The King and I" in the original 1982 version of "Forbidden Broadway."

Photo by Henry Grossman

Gina Kreizmar plays an alcoholic, drug-addicted, just-out-of-rehab Liza Minnelli in 2008's "Forbidden Broadway: Rude Awakening."



Photo by Carol Rosegg



Photo by Carol Rosegg

Cast of "Forbidden Broadway:1988," Alessandrini spoofed "Phantom of the Opera," "Hairspray" and "Les Misérables," among other Broadway hits.

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While some cooks grill with a skewer, Alessandrini does his skewering with a pen and paper. He is the ingenious creator, writer and director of all the editions of "Forbidden Broadway," the musical revue that has been roasting the stars, lyricists, composers and shows of the Great White Way for more than three decades. He refers to "Forbidden Broadway" as "a back-handed celebration of musical theatre."

And, he adds, "I'd rather kick somebody while they are up, not while they are down."

Alessandrini explains there's also a practical reasons for targeting hits. "It's nearly impossible to parody flops," he says. "Not many people see the flops except for critics and other theatre people, so if you spoof a flop a general audience won't understand the point of view. But once a show is a hit, thousands of people will have seen it after a few months so it's ripe for satire."

If it's a hit, chances are Alessandrini has spoofed it. The show has ridiculed such Broadway classics as "My Fair Lady," "Gypsy," "Annie" and "Cats," while also mocking such iconic stars as Patti Lupone, Mandy Patinkin, Chita Rivera and Ethel Merman.

"To my face, incredibly, no one has ever complained about his or her parody," says Alessandrini. "I think hard-skinned, show-biz people know how to rise above it. Of course, in private I'm sure many have felt a little put out."

The most recent incarnation of the show—called "Forbidden Broadway Comes Out Swinging!"—officially opened at the off-Broadway, 143-seat Davenport Theatre on May 4, 2014. Filled with sendups of such contemporary Broadway hits as "The Book of Mormon," "The Bridges of Madison County" and, yes, even "Rocky," critics were unanimous in their praise of the new version. "Alessandrini has lost none of his rapier edge," remarked Thom Geier, the reviewer for *Entertainment Weekly*. "It's wickedly caustic fun."

For instance, to commemorate the return of "Les Misérables" to Broadway, Alessandrini retooled the lyrics to the classic song, "One Day More," and titled it "One Run More." His cast then sings the following lyric: "Do you hear the people sing, the

same old songs go on and on."

"Les Miz is a very dramatic, almost operatic show about the second 'little' French Revolution," says Alessandrini. "What could be riper for parody?"

What started back in 1981 as a vehicle for Alessandrini and his struggling-actor friends to showcase themselves has evolved into a cherished Broadway institution that has spawned 25 editions and 12 cast albums, and received Obie, Drama Desk and Lucille Lortel awards. It also earned Alessandrini a special Tony Award in 2006 for Excellence in the Theatre—for "25 years of insuring our sense of humor about the Broadway theatre world."

Not bad for a former frustrated actor and full-time waiter who had assembled an evening of show parodies he had scribbled on the backs of paper placemats between delivering cappuccinos.

According to Alessandrini, he never expected the original version of the show, which was unveiled at Pals-son's Supper Club (now Stage 72) on New York's Upper West Side, to have a long shelf life.

"It was very exciting when the show first hit in 1982 and so many theatrical and film celebrities visited us," he says humbly. "I did know we had a good year-or-two run ahead of us. But it wasn't 'till several years later, after we did our first 'new edition,' that I realized I could keep the show going as long as there were new Broadway shows. It was so much fun to update it and keep it going, I did after a while hope and expect that we could run it for decades."

Alessandrini has gotten his wish. "Forbidden Broadway," which has launched the careers of such stars as Jason Alexander ("Seinfeld") and Dee Hoty ("City of Angels"), among others, has joined the ranks of "A Chorus Line" and "Phantom of the Opera" as one of the longest-running and best-loved shows in Broadway history. Besides conquering the Great White Way, "Forbidden Broadway" has enjoyed national and international success as well, with performances in 20 cities in the United States and on four continents.

"Forbidden Broadway Comes Out Swinging" most recently played ➤

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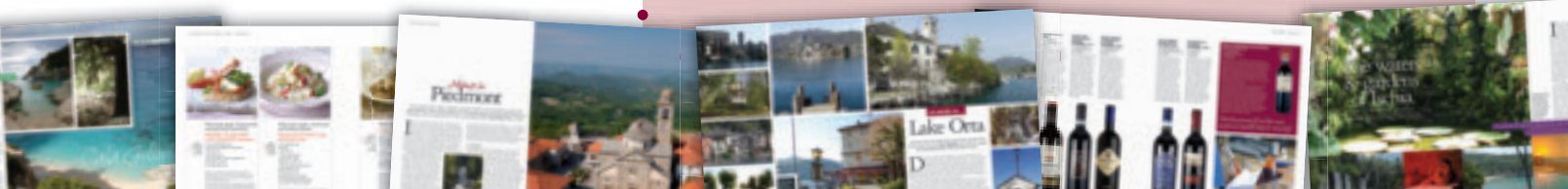
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Photo by Carol Rosegg

"Forbidden Broadway Comes Out Swinging!" includes Alessandrini's take on Disney's Broadway production of "Aladdin."



Photo by Carol Rosegg

Alessandrini's 2005 "Forbidden Broadway: Special Victims Unit," targeted "The Lion King," "Avenue Q" and "Little Shop of Horrors."

Alessandrini's latest version, "Forbidden Broadway Comes Out Swinging," mocks the 2013 live TV performance of "The Sound of Music."



Photo by Carol Rosegg

in London at the Menier Chocolate Factory this summer. The talented quartet of performers recorded the 2014 "unoriginal" cast album which released in late July.

Alessandrini is an only child born and reared in Needham, Mass., which he describes as a "very sweet suburban town only 20 minutes outside of Boston where all the Broadway shows tried out." He graduated from the Boston Conservatory of Music before studying at the Light Opera of Manhattan. Both places, he says, helped foster his musical education and prepared him for his future career as a satirist.

"I believe understanding music and the musical theatre arts around and before Broadway, namely opera and operetta, added immeasurably to my dubious skill," he says. "You have to know a lot of theatrical background before you can complain about what's not up to par. And after all, Broadway musicals all came from opera and earlier forms of music and theatre."

Alessandrini says there is no operatic libretto in his future, however. Though a great many musical terms are in Italian, because so many of the Renaissance masters wrote their operas in Italian, he concedes that he knows little actual Italian.

"I probably would enjoy that... (but) I couldn't write it in Italian," he says. "I can understand a little Italian, but I can't really speak it very well or write lyrics or libretto. If I had more time, I would study it. [Italian] is such a beautiful and expressive language."

But Alessandrini is proud of his heritage and describes himself as "quite Italian in many ways! Including my love of music, opera, art and food."

All kidding aside, Alessandrini says that "Forbidden Broadway" has its roots in the form of Italian theater characterized by improvised performances and sketch comedy. "Remember, if you think about it, 'Forbidden Broadway' is a kind of *commedia dell'arte* show," he says. "Numbers begin with tableaux and the four actors are 'masked' types, but with wigs. Just like *commedia* we have the voluptuous diva leading lady, the trouble-making male character, and the two ingénue actors. So 'Forbidden Broadway' is very much a mix of Italian [and] American."

With all the success he has enjoyed, Alessandrini is modest. Alluding to his friend, the late Marvin Hamlisch, who earned a Pulitzer Prize for "A Chorus Line" in 1975, Alessandrini says his measure of success is "by how much joy it brings to people—Pulitzer Prize or not."

By that yardstick, not only is he successful, he has a lot to be thankful for when he celebrates his birthday in November. ▲

Douglas Gladstone is the author of the 2014 book "Carving A Niche for Himself; The Untold Story of Luigi Del Bianco and Mount Rushmore" (Bordighera Press, 2014), as well as 2010's "A Bitter Cup of Coffee," which is widely credited for helping get financial compensation for retired Major League Baseball players.

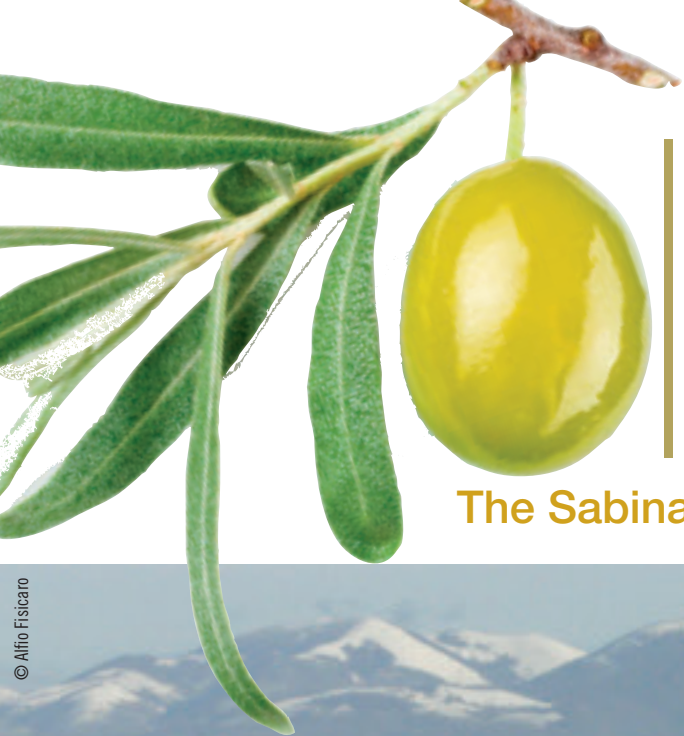
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OLIVES

The Sabina Hills Near Rome

Monte S. Giovanni in Sabina,
Rieti's mountains in the background



A few years ago, with my children grown,

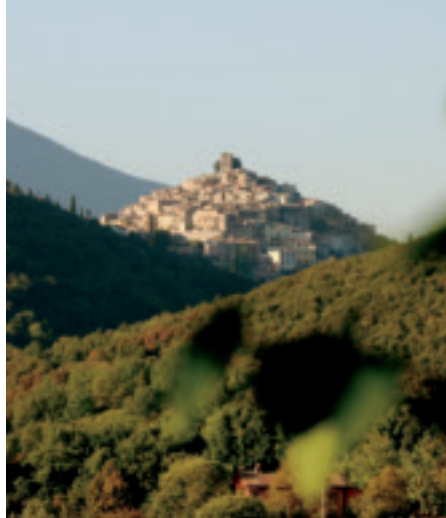
I saw my chance to quit my job and indulge myself for a couple years of reading and writing in Italy—a country I already loved dearly, having lived in Trieste and Rome earlier as a foreign service spouse. Friends advised me to settle in the scenic Sabina Hills just north of Rome. And that is where I ended up for three unforgettable years, not only reading and writing, but also, unexpectedly, learning the ancient art of making olive oil. ►

By Gail Spilsbury

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Gail Spilsbury's house on Caprignano's hillside



Casperia



Monte Soratte dominates the Sabina, much as Vesuvius does in Napoli.

Craggy, stony hillsides mark the Sabina and are ideal for olive growing. At the same time, undulating patchworks of olive groves send a soothing aura over the landscape. Even natives, whose roots trace back thousands of years, stop in their day's work to admire the Sabina's breathtaking natural beauty.

Many hilltops dotting the landscape are crowned in solid stone—the former fortress-fiefdom of noble families from Rome, such as the Orsinis and Savellis. My town, Casperia, resembles a knight's helmet. The cliff side I dwelled on, surrounded by bushy, crooked olive trees, was only yards from the half-buried ruins of a competing hilltown, Caprignano, destroyed by Casperians around 1300. Local Italian politics back then were just as rife with vendettas and revenge as today.

What has always inspired me as a writer is place, history, and local community. My first two books were on cultural landscapes in Washington, D.C. In the Sabina, as soon as I got settled in my 300-year-old, renovated farmhouse, I couldn't resist familiarizing myself with everything new and wonderful—my Italian farming neighbors who taught me farming traditions; the ex-pat community that had come to the Sabina to bask in *la bella vita*—food, wine, touring, and, of course, the country itself, the countless towns, architecture, artwork and archeology. I wondered when I would find the time to write when I had so much to discover.

Luckily, the pace of life in Italy is different from the frantic tempo in the United States, and in my three years as a part-time olive-oil producer, I led a deeply fulfilling life. Some of my experience related to the farmers and ex-pats I came to know and consider my *famiglia*. Other joys came from studying Italy, its history, culture and art. More personal time went to my little farm, where I cared for its trees and landscape and wrote a few hours every day about my local community and activities such as making wine or olive oil according to ancient methods.

All of these experiences led to writing my book "Sabina Quartet," stories set to the four seasons, for olive farming drives daily life in the Sabina and chores are seasonal. Fall is for the backbreaking work of the harvest, and yet, it is also a euphoric season where the farmers beam at each other and exchange statistics on the current year's prospects. They've waited months for this culminating moment, pruning the trees throughout the winter and nurturing them through the long, baking-hot summer, agonizing over rainfall. Although olives thrive in dry rocky soil, they still need sips of rainwater to ripen properly.

The Sabina's farms are small and until the euro became Italy's currency the area was relatively poor. Now the land is worth millions. Modern machinery is slowing entering the scene, but overall work is still done by hand. Annual tree pruning is handled by sharp clippers. Twig pyres are gath-

ered and burned, smoking up the pristine landscape. Harvesting from late October until the end of the year is still handled by family members wielding small plastic rakes, the patriarch shouting orders. The trees are short, gnarly and fragile. Every year someone falls off a ladder propped against a bad branch and dies. My neighbors taught me to tap my ladder against the intended branch of ascent and if it made a hollow knocking sound to choose a different branch.

Like everyone else in the community, I loved the harvest and couldn't wait for each new day to tackle more trees. I couldn't help but wonder why such hard physical labor—defying gravity on steep slopes—brought such excitement and inner satisfaction. I believe it's the organic quality of what's going on. The trees are real, they're animate, they're part of the family and cherished for their beauty and what they produce—golden deliciousness, life sustenance. In times past, the fruit produced more end uses, such as oil for lighting. Raking the black or green jewels from the twigs, hearing them plop down in the net like captured gold coins, smelling their earthy aroma which clings to the clothes, skin, and hair, it all stimulates the senses nonstop for all the days of the arduous harvest. Olives and humans become one.

Why is the harvest so physically demanding? Well, the trees often jut out from steep hillsides, challenging balance and endurance. Reaching from a



Olive groves surrounding Casperia.



Neighbors help with Gail Spilsbury's olive harvest.



Olives in *cassetti* before being cleaned of twigs and leaves

precariously positioned ladder to snag every last berry from a high or evasive branch causes neck pain and other injuries. Bending to shake the olives into a rolling pitch to the bottom of the net and then awkwardly pouring the riches into cases called *cassetti* takes strength, focus, precision. Not one olive can be

The mill is a charged, heady atmosphere for the olive producer. The interior room steeps in oil vapors with loud machinery rinsing and mashing the tumbling fruit. Yet all of the clanging, chugging, cacophonous sounds come across as music, for this place is the crescendoing moment of the great

The final product: Sabina gold



connection to land, nature, and the greater, inexplicable universe. The life of a small farmer in the Sabina may erode the body, but it also rewards the spiritual part of a person's life.

I look back on my time there and feel a special grip on my heart. How fortunate I was to be part of an ancient community tucked away in olive hills. ▲



Gail Spilsbury's "Sabina Quartet, Stories from Italy" was published in Italian translation in Rome as "Quartetto Sabino" (2013). An English ebook is available online. Spilsbury is also the author of "That Year in Boston," a novel "A Washington Sketchbook," and "Rock Creek Park." She currently works as an editor at the Peabody Essex Museum in Massachusetts.



Processing the olives at Casperia's *frantoio* (mill).

lost. Plenty of heft is then needed to carry those hard-earned *cassetti* off the jagged slopes to a flat processing area where the olives are poured out, case by case, for picking over to remove twigs, leaves and other debris.

All of this is done with eagerness to get to the final goal—driving the *cassetti* down to road the local mill for mashing and straining "Sabina gold" into large, stainless steel containers.

symphony of the olive harvest.

I learned from my three Sabina harvests, working with neighbors who taught me my skills and treated me as family, that laboring in the moods and splendors of nature for the four seasons of every year develops a dimension of the human soul. Using one's hands and body to make food and one of earth's most precious commodities—oil—is all about the human



Aqua Felice

who left the Water Running?

*Ancient
Roman Aqueducts
In Italy's
Modern Landscape*

Story and Photography by Franc Palaia

When someone mentions ancient Rome,

what comes to mind? The Colosseum?

The Roman Forum? The Pantheon?

For me, it's the aqueducts. In terms of sheer beauty, unequalled scale and engineering

brilliance, aqueducts are the most magnificent structures the Romans ever created.



Aqua Felice,
first new aqueduct
of early modern Rome,
completed in 1586



They achieved this for two reasons: They invented concrete and they perfected the arch. With these two engineering advantages, they built more than 50 aqueducts ranging from a few hundred feet in length to hundreds of miles throughout their empire. Their aqueducts are the quintessential symbols of the architectural design principle “form follows function.”

My introduction to aqueducts started in 1985-86, during my yearlong Rome Prize fellowship at the American Academy in Rome where I focused on fresco painting and photography. The word “aqueduct” derives from the Latin *aqua* (water) and *duct* (way)

to indicate “a waterway.” While in Rome, through extensive research and interviews with scholars, historians and Roman residents, I developed a documentary photographic art project that has lasted to the present.

The Romans excelled in monumental construction, building entire cities, and building bridges and aqueducts throughout their empire which, at its peak in the second century A.D., dominated all of Europe, North Africa and parts of the Middle East reaching to India. Cities needed water for their population’s thirst and hygiene. The Romans had the answer—a highly sophisticated and complete water

system that distributed and displayed water in public fountains and bath-houses fed by cisterns and cleansed by underground sewage drains. Rome being the largest city in the empire needed the most water, which is why Rome has 11 aqueducts, more than any other city.

I started photographing aqueducts in earnest in the mid 1990s, concentrating primarily on Spain, France, Italy and Turkey. Learning that Rome has 11 aqueducts, I began my first sojourn on a warm, bright, April day by venturing out to Aqueduct Park, a 20-minute Metro ride from downtown Rome. On foot, I passed a modern ➤





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Aqua Claudia



Aqua Claudia
and its covered
channel



shopping mall near Cinecittá and was soon transported to ancient Rome. Emerging over the suburban apartment roofs, a 100-foot-tall aqueduct loomed like the remains of a gigantic skeletal dinosaur. The expansive green park resembled a massive archaeological site, with its manicured grounds filled with joggers, cyclists and families with children playing in the sun—all oblivious to the five ancient aqueducts surrounding them.

My aqueduct photography series includes hundreds of color photos that capture their grand scale, mostly done in sequential panoramic style with some aqueduct images made of a dozen or more individual photographs. Some of the longer aqueducts are captured in a complete 180-degree broadside profiles. I also focus on particular details of Roman brickwork, stone sizes, color variations, construction patterns, aging, damage and other anomalies.

A particularly picturesque aqueduct in Aqueduct Park, is Aqua Claudia. Named for Emperor Claudius, and built in 52 A.D., it boasts 100-foot-high arches and runs 43 miles—34 of them underground and nine above ground. Aqua Claudia is one of the longest, highest, most characteristic and majestic of the aqueducts, and is probably the world's most recognized aqueduct after the Pont Du Gard in France. Its massive rugged arches skip and hop across the Roman *campagna* on its journey to downtown Rome where it merges with the 60-mile-long

Aqua Anio Novus, built in A.D. 52, piggybacking on top of Aqua Novus to supply public fountains, baths and private homes with continuous, cold, fresh clean water.

All the aqueducts had covered channels (*specus*) to keep the water clean and free of debris, animal droppings and rainwater, which is not as clean as spring water. In the center of Rome, these two aqueducts merge with Aqua Marcia (144 B.C., 56 miles long) and Aqua Tepula (125 B.C., 16 miles long) at Porta Maggiore, a major Roman gateway into the city.

The sheer size of the aqueducts' stone blocks is daunting. Many are the size of a car, and were hauled many miles from the quarries to the valleys where all aqueducts are located. Some aqueducts, such as the Segovia aqueduct in Spain, reach 220 feet in height and are constructed with no concrete at all. Gravity, precisely cut stones, and massive weight is what holds them together.

An interesting contemporary phenomena is the re-use of aqueducts. Over the centuries, many alternative functions have emerged. For example, the arches become make-shift apartments, complete with painted plaster walls. They also can house religious shrines and animal habitats such as stork nests, as I saw on the Selcuk aqueduct in Turkey. The piers of the aqueducts also frame graffiti murals, parking spots, storage facilities, playgrounds, homeless shelters and trash dumps. During

World War II, Italian soldiers used the massive arches of the Aqua Claudia as army barracks.

Aqueducts nearby in the Villa dei Quintili (150 A.D.) include Aqua Nerone (ca. 60 A.D.), Aqua Virgo (19 B.C., 14 miles) and Aqua Alessandrina (225 A.D., 15 miles) which snakes through a suburban neighborhood like a giant petrified locomotive. To save labor and space, the Romans cleverly piggybacked two and three aqueducts on one arched span, as in the case of Aqua Marcia, where it picks up two more aqueduct channels, each with their own names, Aqua Tupela (125 B.C.) and Aqua Julia (33 B.C.). When they arrive in downtown Rome they split and go in different directions.

All aqueducts start from natural underground springs far from cities, collecting the water from higher terrain and using only gravity to reach their destinations. Their water passes through large lead or ceramic pipes. The natural calcium in the water coats the inner lining of the lead pipes to prevent lead poisoning. When they approach a valley, they emerge from the ground and reach heights of 100 feet or more at the deepest part of the valley. ➤



Aqua Nerone in Rome



Aqua Alessandrina where a house was built inside an arch

The arches are engineered to continue their incremental decline for steady water flow measured at exactly one meter per kilometer. If the decline is too steep, the water overflows its channel; if it's too flat, the water stagnates. The arches' two functions are to provide extra strength and, despite the aqueducts' massive scale in urban and rural locales, to not interrupt or burden the space they occupy. The arches allow for easy travel underneath

for pedestrians, animals and automobiles, which wouldn't be possible if they were solid stone walls.

My 20 years of seeking and photographing aqueducts has provided me with a fantastic excuse to travel and, more so, to study this underappreciated and under-documented aspect of the Roman Empire. Aqueducts, with their colossal scale and intricate beauty, carried the lifeblood of Roman civilization. Without

them, the Roman Empire would not have lasted so many centuries. ▲

Franc Franc Palaia is a Poughkeepsie, N.Y., based photographer whose quest to photograph Roman aqueducts has made an indelible impression on him. Since the mid-1980s, he has compiled a comprehensive body of panoramic color photographs of over 35 Roman aqueducts, and has exhibited nationally and internationally.

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By Dick Rosano

For the Baby Boom generation, **Chianti** played its biggest role on restaurant tables as a candleholder. Back in the “glory days” that Bruce Springsteen sings about, the juice inside the glass was good but unremarkable. “It goes great with pasta” was the common refrain, and little more was offered by way of critique. ➤



Brancaia, one of Tuscany's leading wineries, and maker of Chianti Classico Brancaia

Courtesy of E & J Gallo

But the wine was born in noble times, suffered through some painful evolutionary stages, and has re-emerged as one of Italy's finest products. To know where it's been, what it's become, and where it's going, some historical context would help.

Like many European wines, Chianti is named after the region where winemakers cherish the things that the soil and microclimate impart to their wines. Over time, the name "Chianti" has referred to a variety of expressions. Until the early 19th century, there were so many white grape varieties that it was often delivered to the table as a white wine.

In the 1860s, Baron Bettino Ricasoli, an enterprising nobleman who owned Castello di Brolio and also served as the first prime minister of the newly united Italy, devised a recipe for Chianti to settle the matter once and for all. He used varying portions of Sangiovese and Canaiolo, both red grapes, and blended them with smaller portions of the white grapes Trebbiano and Malvasia. An apologist for the effort might say he carefully weighed the merits of each fruit when blending, but it's more likely that he "field blended" whatever was growing on his estate. And voilà: A star was born.

Over the decades, differences

in territory became evident, and the Chianti production region was divided into seven sub-regions, with Chianti Classico being recognized as the greatest of them all. In time, the government stepped in and, according to the rules of the *Denominazione di Origine Controllata* (or DOC, rules for controlled origin), each of these sub-regions were stamped with varying levels of quality. Chianti Classico again was recognized as superior to them all, with the DOC imposing strict viticultural practices, blend rates and aging regimens for the wines to be called Chianti Classico.

It was in the 1970s and 1980s that the emphasis once again turned towards the flavors of the individual grapes, when Sangiovese was being recognized with the dominant personality. The Italian government slowly caught up to the minds of the winemakers and adjusted the DOC laws to allow higher percentages of this primary grape to the exclusion of others, while also opening the door to the use of non-indigenous varieties to tweak the blend.

The ensuing decades witnessed continued experimentation in blending, with the iconic releases often being called Super Tuscans, but it also resulted in this heterogeneous cast of wines being lumped together

in a single class.

Most recently, the Chianti Classico consortium was successful in winning special attention from the Italian government – never an easy thing to accomplish – and their efforts resulted in the creation of a new official category of the wine: Chianti Classico Gran Selezione.

"The worth of this product will further consolidate, in Italy and abroad, the fame and prestige of what has become a real trademark of excellence," says consortium president Sergio Zingarelli.

The goal of the consortium is to highlight the best of class, yet return the wine to its roots by featuring higher percentages of its core grape, Sangiovese. Rather than tweaking the product with French grapes (for example, Cabernet Sauvignon and Merlot), these acolytes of Sangiovese want to remain focused on Tuscany's number one variety.

Gran Selezione will appear on the label and will guide the consumer. But even without attention to this particular category, wine lovers will no doubt agree that the new generation of Chianti Classico wears its mantle – "classic" – with panache.

SOME CHIANTI CLASSICO TASTING NOTES

- **Badia a Coltibuono 2010 Chianti Classico (\$21)**
Earthy aromas of forest floor, slight hint of truffles, raspberry and black cherry notes on palate. *Score: 87*
- **Brancaia 2009 Chianti Classico Riserva (\$40)**
Deep red, chocolate and cherry open the aromas (new style vs. old), dense and chewy; tingly tannins keep the bright fruit and intensity in balance.
A beautifully balanced wine. *Score: 93*
- **Castello d'Albola 2010 Chianti Classico (\$12)**
Earthy and herbal, aromas of dark fruit and forest floor; palate approach is soft and well balanced, dried cherries and cranberries. *Score: 87*
- **Castello d'Albola 2009 Le Ellere Chianti Classico (\$22)**
Soft and forward, fruity flavors of cherries and blueberries. *Score: 86*
- **Castello di Gabbiano 2009 Chianti Classico (\$22)**
Elegant, refined, yet powerful, hints of chocolate and truffles on nose, black cherry, raspberry on palate, long and luscious. *Score: 90*
- **Castello di Volpaia 2010 Chianti Classico (\$21)**
Bright fruit, refreshing, medium body, cherries and blueberries on palate. *Score: 87*
- **Il Molino di Grace 2009 Chianti Classico (\$22)**
Floral nose, rich, smooth, power packed with earth, cedar, and truffles, raspberry and blackberry flavors. *Score: 88*
- **Mazzei Fonterturoli 2011 Chianti Classico (\$32)**
Bright fresh cherries with herbal accents and forest floor nose; image of smoked meat on palate; with ripe red fruit and full body. *Score: 91*
- **Mazzei Castello di Fonterutoli 2010 Chianti Classico (\$66)**
Ripe ruby red fruits on nose, slight hint of vanilla bean; dark red fruit is a come-on, saturated with jammy flavors. *Score: 93*
- **Rocca delle Macie 2011 Tenuta Sant'Alfonso Chianti Classico (\$26)**
Subtle yet evident tones of brambly berry and black cherry, tingly acidity, broad shoulders and ample body. *Score: 90*
- **Rocca delle Macie 2011 Chianti Classico from Famiglia Zingarelli (\$16)**
Coffee earth and dark fruit on nose, warm approach, earthy and elegant; a subtle palate of dark fruit, berries and wood tones. *Score: 88*
- **Vignole 2008 Chianti Classico (\$ n/a)**
Coffee and earth tones on nose, soft palate, impression of ripe red fruit with spicy overtones; tantalizing and long finish. *Score: 86*
- **Vignole 2007 Chianti Classico Riserva (\$24)**
Coffee, earth, and dried cranberries aromas; soft yet evident tannin activity, black fruit flavors, elegant finish. *Score: 90* ▲

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.



Bottle of
Fattoria di
Vignole Chianti

Courtesy of Quintessential Wines

Oil and Wine

From a distance, Tuscany's hillsides appear to be tapestries of green and shimmering gray. The green is the canopy of leaves on the grape vines, but the gray tint comes from the rows of olive trees that lace across the hillsides.

The best olive oil in Italy comes from this region, and it's common for the groves to share acreage with the wine grapes. The oil from Castello di Gabbiano stands out as a particular prize, and the oil from Badia a Coltibuono is a staple of gourmet stores nationwide. Selvapiana, from the sub-region of Chianti Rufina, produces an extra virgin olive oil as good as its excellent wines, and maintains Tuscany's reputation as a premium oil producer.



Grapes at
Vignole

Courtesy of Quintessential Wines



Entrance to
Vignole winery

Courtesy of Quintessential Wines

The Fall Italian American Reader



Seems like a lot of authors love autumn, maybe because it's a more pensive season requiring reflection and reverence, when the passage of time slows a bit, when seasonal sadness fills the earthier air. Calling fall her favorite season, Lauren DeStefano sees it a little differently. "The time when everything bursts with its last beauty, as if nature had been saving up all year for the grand finale," says the bestselling author of "Wither" and other young-adult books.

A few of the books on our Italian American reading list this issue have their own grand finales. As always, we've got a good mix. And all of these books are either written by Italian American or Italian authors, or are of interest to Italian American readers, or both.

Besides each book's cover, we provide a beginning sentence or two, or maybe a more telling passage. Our brief reviews and summaries are meant to be teasers, just enough to get your attention. How long until spring? Buona lettura!



Photos courtesy of © How To Eat: A Guide to Buying, Cooking and Eating Italian Food, by Eataly, Rizzoli New York, 2014





How To Eataly: A Guide to Buying, Cooking and Eating Italian Food

Rizzoli International Publications;
304 pages; 300 color and b/w
photographs; \$60
Available in October 2014

... much more than a store—it would be a school, a market, a place to gather and to eat, but also a place to learn about food and, through food, about life. Eataly stores are large ... but each one comprises hundreds of stories of small producers. And Eataly is not simply a place—or these days, a series of places located around the world—but an experience.

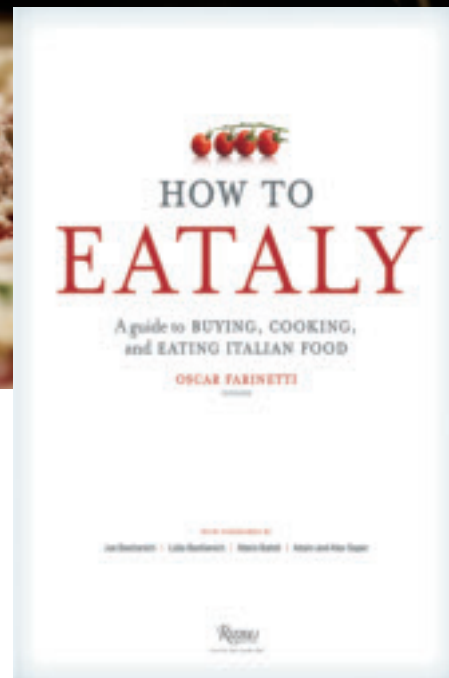
One of this fall's most anticipated cookbooks, "How To Eataly" is actually so much more than a cookbook. It's an all-encompassing owner's manual for cooks and passionate foodies who want to not only make, but know and understand, the Italian kitchen, from start to finish.

A byproduct of the popular Italian, slow-food-inspired emporium, Eataly, that was founded in Torino, Italy, in

2007 and has since spread to 27 locations worldwide (including Chicago and New York, with more U.S. stores planned), the book is a combined effort of several of the most recognizable and respected chefs and personalities associated with Italian food in America today, including the introduction by Eataly founder Oscar Farinetti, forewords by chefs Mario Batali, Lidia Bastianich and Joseph Bastianich, as well as Eataly (N.Y. and Chicago) partners Adam Saper and Alex Saper.

And throughout these glossy, high-style pages, Eataly's philosophy, "The more you know, the more you will enjoy," is evident, from the most fundamental but essential instructions to the beautiful photography of foods and dishes. Almost immediately, readers not only get a simple tutorial on how to recognize high-quality olive oil by the bottles, there's also a page on "How to Taste Olive Oil," including the tasting vocabulary. Other quality-and-use guides instruct on sea salt, vinegars, "The Italian Way with Tomatoes," regional salumi, regional cheeses (aged and fresh), breads, and, of course, everything you'd ever want to know about pasta. Everything.

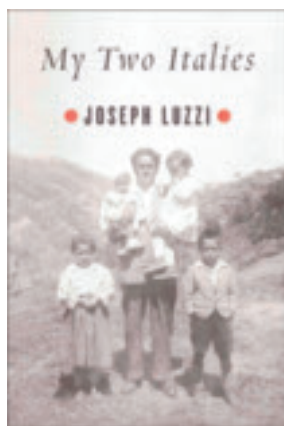
But that only scratches the floury



surface. Not only can you learn such skills as assembling an antipasto platter, or eating breakfast like an Italian, or matching the right pastas with sauces, or boosting flavors with capers and anchovies, this invaluable book contains 100 recipes, most of them a testament to the brilliant simplicity of great Italian food. So, yes, you can learn to make great dishes here, ranging from tagliatelle alla Bolognese and saltimbocca alla romana to fiori di zuccina ripieni and lasagne primavera, and so many more.

A compendium of Italian cuisine and the culinary arts of Italy, "How To Eataly" is page-after-page fascinating and informative. All emphasis is on quality ingredients and doing things the right way. It's a culinary procedural for anyone wanting to dig deeply into the secrets of basic Italian cooking. Warning: You will salivate. ▶

—Don Oldenburg



My Two Italies

By Joseph Luzzi
Farrar, Straus and Giroux;
199 pages; \$23

Si vulissi sappiri i secreti e ra casa, dumanna i criaturri. If you want to know the secrets of a family, ask the children. – Calabrian proverb

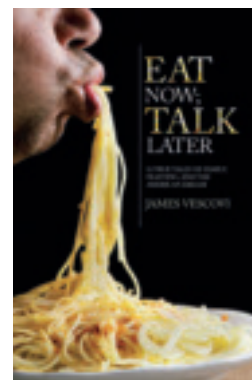
Author and award-winning scholar of Italian literature, Joseph Luzzi details his family's lost Italian world with the incredible sacrifices of his father Pasquale, mother Yolanda, and

four brothers who emigrated from Acri, Calabria. "My Two Italies" is a deeply personal and moving account of Luzzi's story as the first American-born child in his family who spent his adult life pursuing an Italy his parents and brothers had never known.

Luzzi carries his own two Italies inside: the southern Italian immigrant world of his childhood and northern Italy's celebrated high culture that engulfed most of his adult life. Throughout the book, the author's reminiscences conjure up similar experiences about one's family's struggles and experiences, and bring them to the forefront for reflection.

The author gives an excellent review of Italian history, including modern-day Italy. He draws illuminating parallels between the works of Dante, Leopardi and Lampedusa and Aldo Moro's murder and the fall of Berlusconi. For anyone who has traveled, studied or lived in Florence, Luzzi's poignant conclusions wrapped in his own experiences are enchanting and heartfelt. It's a must read!

— Elissa Ruffino



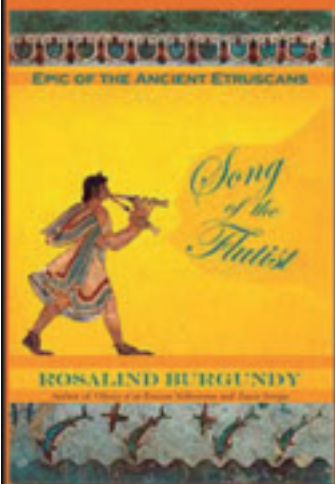
Eat Now Talk Later: 52 True Tales of Family, Feasting, and the American Dream

By James
Vescovi
AuthorHouse;
158 pages;
\$14.95

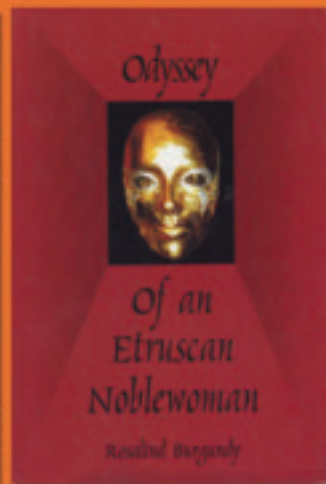
To Desolina, making conversation during a meal was like shouting during a church sermon. It was forbidden. Anyone who attempted to speak during a meal was told, "Eat now; talk later." To my grandparents, eating was paramount, even sacred...

Anyone with Italian grandparents or the memory of a friend's will laugh in recognition at Jim Vescovi's stories about Tony and Desolina, the author's immigrant grandparents. Set

Roots of your Italian Soul



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ROSALIND BURGUNDY'S
**ETRUSCAN
HISTORICAL
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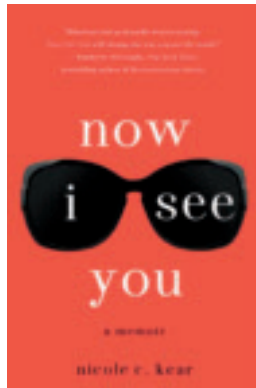
Available at amazon.com, barnesandnoble.com, kindle. See: www.etruscan-italy.com

in Queens, the stories fit five themes: *Sagra* offers food stories; *Stati Uniti* recounts Tony and Desolina's appreciation for and misunderstanding of America; *Semplicità* bespeaks the influence of farming culture and a medieval mindset on life in America; *Si ricordiamo* reveals understandings from Vescovi's own visits to Italy; and *Stare per finire* unveils clever caretaking strategies in Tony and Desolina's final years.

"Eat Now Talk Later" offers a model of how to tell family stories humorously yet respectfully, from a culture that isn't tell-all. From Vescovi's choice to describe his master's degree in English as "extra college" to his puzzled grandparents, to Desolina's open-mindedness for sampling McDonald's Quarter Pounders, fries and shakes at age 90, the stories offer a seat at a familiar table and slake our thirst for sharing from memory.

The author's website, www.eatnowtalklater.com, features audio versions of select stories, recipes, a photo scrapbook and a blog.

— Kirsten Keppel



Now I See You:
A Memoir
By Nicole Caccavo Kear
St. Martin's Press; 288 pages; \$16.79

I lowered my glasses down again.... "Maybe it's a good thing that I can't see much with these on," I observed to Esperanza. "It makes this more authentic, right? Makes me seem more blind."

Esperanza said nothing, but she was standing close enough that I could see her press her lips together in a polite smile, which said it all. You are blind. You're only pretending not to be.

Journalist and author Nicole Kear is a Brooklyn-born and -raised, Italian

American telling an unusual and, ironically, vivid story. At 19, she was diagnosed with a degenerative retinal eye disease and told she'd lose her vision within a decade. This plain-spoken, spunky, uplifting memoir is the story of a young woman trying to cope, sometimes not so well, with the onset of blindness.

But, Kear also writes how everything else that's important can come into focus when life turns off the lights—her loving Italian American family that helped her survive; her mother's hometown of Rome, Italy; her own motherhood raising her own children in Brooklyn. Keeping her diagnosis a secret, partly in denial, she rages against the disease and runs away to join a circus, recklessly pursues boyfriends, and travels the world like there's no tomorrow. And as tomorrows grew blurrier for her, she finds herself.

Kear tells a heart-warming, tear-jerking, funny and sad story about a losing her eyesight but never ultimately her vision of what matters most.

— Don Oldenburg

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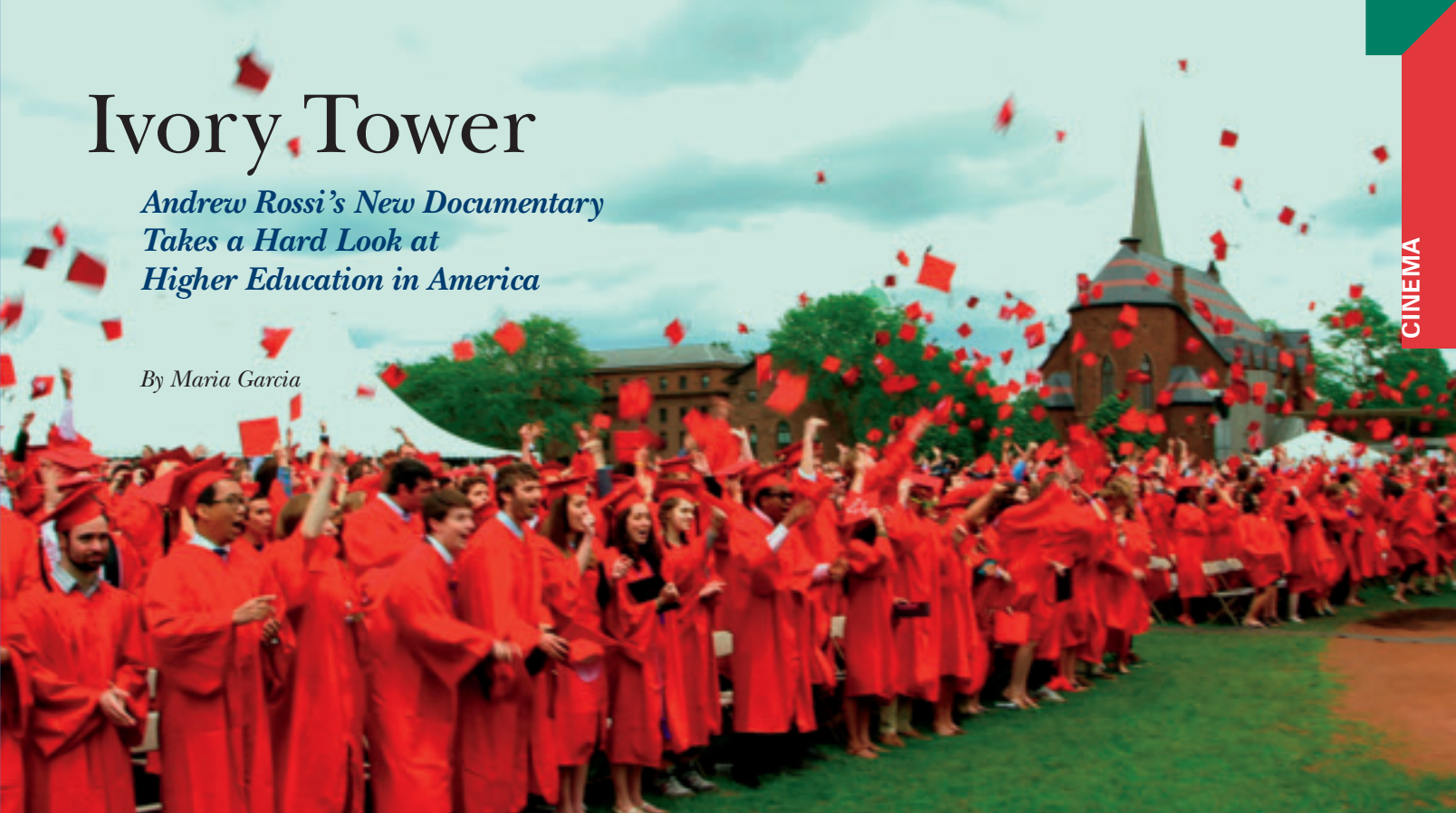
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Ivory Tower

*Andrew Rossi's New Documentary
Takes a Hard Look at
Higher Education in America*

By Maria Garcia



CINEMA

Italian-American filmmaker Andrew Rossi has produced and directed five documentaries on subjects as diverse as gay marriage (“The Sky Did Not Fall,” 2005), the travails of Italian restaurant entrepreneurs (“A Table in Heaven,” 2007), and journalism at the New York Times (“Page One: Inside the New York Times,” 2011). His latest is “Ivory Tower” (2014), an investigation into many aspects of higher education, but especially university budgets, and the unprecedented levels of student debt in the United States. As is the case with all money matters, Rossi’s documentary leads, inevitably, to a consideration of moral values. Like his sub-

jects, university presidents, professors and students, the filmmaker asks: Are we living up to our American ideal of education for the public good?

The son of immigrant parents, Rossi is a citizen of the United States and of Italy, and holds degrees from Yale and Harvard. While he believes in the benefits of a liberal education, he wonders how relevant that will be for millennials and for his own children. In his fast-paced, skillfully edited documentary, Rossi strikes an excellent balance between pundits and earnest, intelligent young people for whom higher education may become, in the words of Langston Hughes, a “dream deferred.” In our June 2014 phone

interview, he expresses the hope that “Ivory Tower” (available this fall on DVD) will serve as a caveat emptor for college-age students and their parents.

MG: Professor Andrew Delbanco, the American Studies professor at Columbia University, appears to be your gold standard in “Ivory Tower,” yet some of the reporting in the film suggests that his enlightened views on the significant role of the humanities in higher education are not often reflected in college curricula. While your documentary questions whether or not the cost of higher education is sustainable, I feel that you are also asking what constitutes a good education, perhaps the kind the professor advocates for, and if our children are receiving it. ►

Arizona State University graduation from “Ivory Tower”



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Student debt protest, "Ivory Tower"

Rossi: Yes, that's right. As you point out, Andy Delbanco gives voice to the ideal trajectory that we hope our young people have at college, that is, pursuing a transformative education and discovering themselves and what they are good at, but also what they like or enjoy doing and can devote their lives to. I think the cost of college is relevant to that ideal because in so many cases when it is too expensive, what gets corrupted is the attempt to focus on academics, or the spiritual aspirations that are part of the college experience. The movie tries to explain how the financial model for higher education has become unsustainable. It is not just to alert people to this problem, although I think the film functions on that level, too, but also to get at our society's cultural needs. In a democracy like the United States, we hold dear the idea of an educated citizenry who benefit from a four-year bridge from adolescence to adulthood.

MG: *You purposefully break with the white, male voice of authority in "Ivory Tower," interviewing female university presidents, and experts such as Anya Kamenetz, author of "Generation Debt" (Riverhead Trade, 2006). Also, the "testimony" of the African-American student at Harvard illustrates the struggle of minorities to succeed in Ivy League institutions. Does it make a difference to students at America's universities whether or not the person at the top is a woman or a person of color?*

Rossi: I think it's crucially important for society to evolve so that we are not a world in which only white males are running our institutions, in higher education or in the media or in finance or government. The world of higher education is one in which women have, particularly recently, made many strides, and hold senior administrative positions, although there are not enough of them.

MG: *There seem to be observable differences in the styles of women presidents, ones that affected students.*

Rossi: At Harvard, there is great difference between Drew Faust's approach to leadership and that of Larry Summers who was her predecessor. Women's leadership is especially important now, in light of sexual assault being a rampant problem on many campuses, and because Title IX [legislation that guarantees equal access to federally funded programs and institutions], enforcement is being scrutinized. When we spoke to Teresa Sullivan about the fact that UVA [the University of Virginia] was ranked by Playboy as the number one party school in 2013, she did not laugh it off. She said binge drinking or abuse of alcohol and sexual assault on campus are related problems, and that both need to be monitored. I think that is in contrast to other university presidents who might dismiss the idea that partying could have any kind of negative effect.



Stanford University in "Ivory Tower"

MG: I think it's fair to say that you had a good education, so I wonder, when you were making "Ivory Tower," was there anything that surprised you?

Rossi: Absolutely. Two of the pillars of this film set off alarms for me. First is the increase in college tuition since 1978, which was at a rate of 1,120 percent, more than the cost of food and healthcare, and faster than the rate of inflation. Second is student loan debt, which has now exceeded \$1.2 trillion. These are astonishing statistics that have to be part of any conversation about our higher education system. We have to ask whether it is worth it, and if it is not, how we can reform it.

MG: If I may ask a personal question, what would you say to your children if they told you they wanted to skip the Ivy League education you planned for them and take a Thiel fellowship [from Peter Thiel, co-founder of PayPal] to create a start-up company? Or if they asked for the \$60,000 you were going to spend on their first year of college to study painting in Italy?

Rossi: I have a daughter and a son who are six and four years of age, respectively, and if either of them were to propose such a thing, and I felt that they had a solid plan and a support network, I would absolutely agree to their passionate desire to do that. If they weren't sure what they wanted to do, and they weren't thrilled about going to college, I would probably suggest that the structure there could help them. The stigma associated with not going to college is increasingly going away; there are tools that young people can avail themselves of to pursue an interest that does not require a four-year residential course of study. That is not to say that higher education as a whole is not an engine of social mobility which we really need to protect.

MG: What do you hope your audience will take away from "Ivory Tower"?

Rossi: That takes me back to your original question. I do hope that parents and prospective students begin to think about selecting a college based on the academic outcome they want, on their

ability to get a job and to pay back their student loans, and whether they will in fact be able to get a degree. Hopefully, they will rely on metrics related to these questions, such as completion rates, versus some sort of ranking of prestige or which school has the better football team or the more luxurious student center. I also hope that policy makers and students, activists on campus, can find in the film some tools and arguments, which fuel their efforts to reform the system. ▲

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 mariagarciawrites.com.



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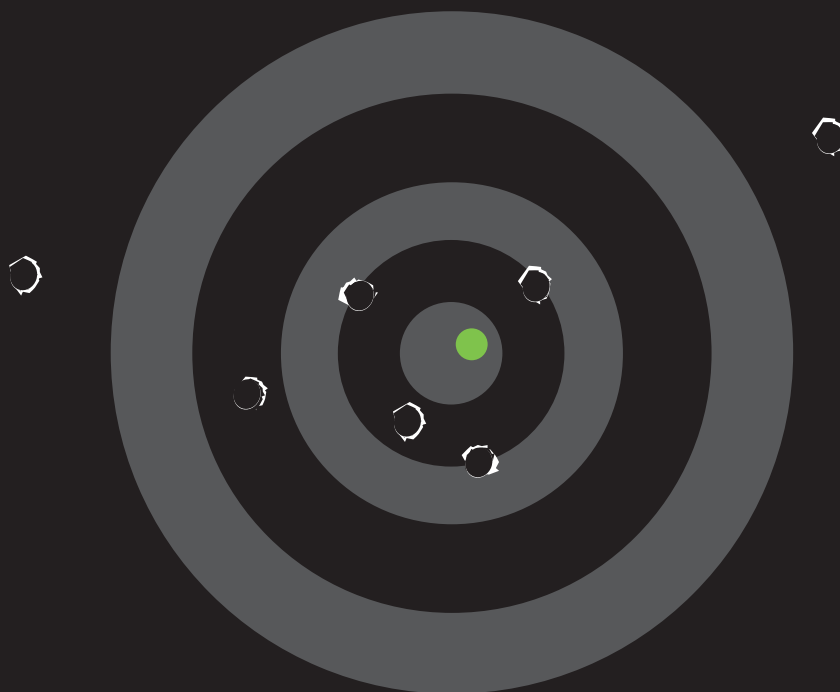
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Spotlight on Italian American Athletes

Inside the National Italian American Sports Hall of Fame

By Wayne Randazzo

In 1977, George Randazzo founded the Italian American Boxing Hall of Fame as a way to raise money for a struggling local Catholic youth program. Randazzo collected boxing photos and memorabilia, a hobby that inspired him to organize a fundraising dinner that brought together a list of boxing greats and celebrities. The dinner honored 23 former Italian American boxing world champions, including Rocky Graziano, Jake LaMotta, Sammy Angott, Willie Pep and, posthumously, Rocky Marciano, Primo Carnera and Tony Canzoneri.

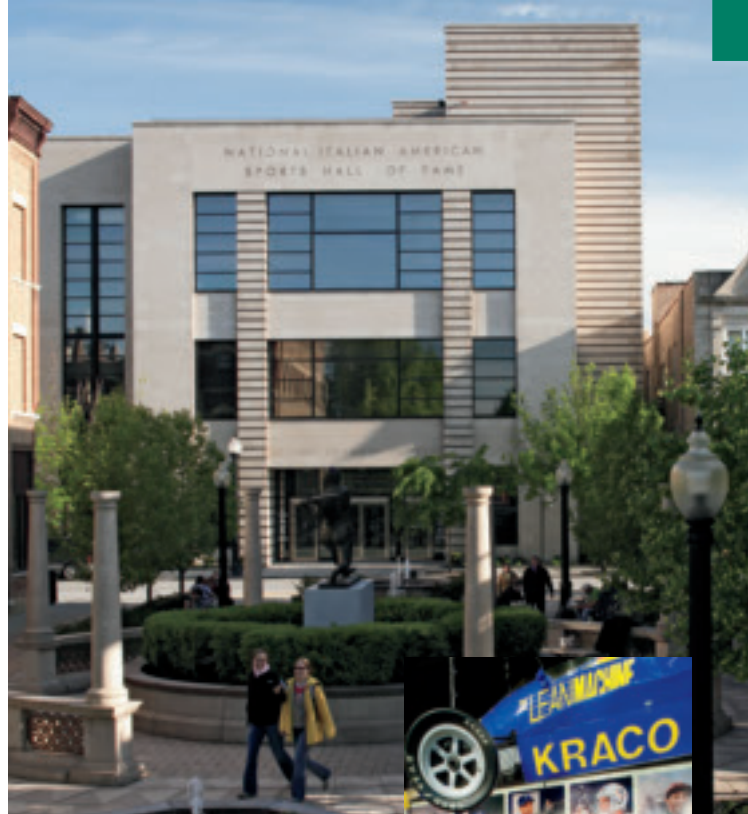
"I collected pictures of boxers for such a long time, and I wanted to do something to honor these heroes," Randazzo says. "This was my dream."

The results were so overwhelming that a friend and local businessman, Don Ponte, encouraged Randazzo to start a Hall of Fame to honor all Italian American athletes. One year later, the National Italian American Sports Hall of Fame was founded as a non-profit, educational institution. The first induction ceremony and banquet was a star-studded event, as the NIASHF honored Lou Ambers, Eddie Arcaro, Charley Trippi, Gino Marchetti, Dom DiMaggio and "The Yankee Clipper," Joe DiMaggio. Marie Lombardi also accepted the posthumous induction of her late husband, Coach Vince Lombardi.

"We had unbelievable support at the beginning and still do," Randazzo says. "I'll always be grateful to those people that helped get us off the ground but also to the people that donate today to keep the National Italian American Sports Hall of Fame running strong."

In the years that followed, celebrities from all walks of life have come to the annual induction ceremonies to pay tribute to outstanding Italian American sports champions and heroes. A special and uninvited guest took part in the 1980 induction ceremony as President Jimmy Carter offered his congratulations and addressed the crowd. In 1988, the Hall of Fame moved from its original headquarters in Elmwood Park, Ill., to Arlington Heights, Ill.

The NIASHF enjoyed a new beginning in 1998 with the help of Phoenix Suns Chairman and CEO Jerry Colangelo. A 1994 inductee and Chicago Heights native, Colangelo was asked by Randazzo to serve as chairman of



The National Italian American Sports Hall of Fame in Chicago and its first floor memorabilia exhibit



Photos courtesy of the NIASHF

an ambitious new Hall of Fame building project in the heart of Chicago's Little Italy. Colangelo accepted and succeeded in bringing together civic-minded men and women from across the country in support of the project. In 2000, the new facility was dedicated as the Jerry Colangelo Center, a tribute to his efforts and leadership.

"It was so important for us to get into Little Italy," Randazzo says. "This is where we belonged, and I'm happy that people can come into this historic neighborhood to pay homage to these incredible people."

There are now more than 230 inductees enshrine in the NIASHF. To date, the organization has raised more than \$7 million for scholarships and charitable causes. In 37 years, the collection of sports memorabilia the Hall has amassed is second to none. The priceless artifacts include Mario Andretti's Indy 500 racecar, Rocky Marciano's first heavyweight championship belt, Vince Lombardi's last coat worn as coach of the Green Bay Packers, and swimmer Matt Biondi's Olympic Gold Medals.

"The memorabilia is really just a small piece of what we do here," Randazzo says. "It's fun to see all of these artifacts, but our organization really thrives thanks to the people that made these artifacts so special."▲

Wayne Randazzo is a sports broadcaster for CBS Radio Chicago on 670 the Score and Newsradio WBBM. He's also a freelance television play-by-play announcer for ESPN and Big Ten Network along with being the radio voice of the Kane County Cougars (Midwest League Affiliate of the Chicago Cubs).



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Something Greater Than Ourselves

By John M. Viola,
NIAF President

Warning! You should consider the following an advertisement for the National Italian American Foundation. Well, to be fair, you could consider my entire life an advertisement for the National Italian American Foundation.

Anyone who knows me well knows that I go home and listen to Italian music, eat Italian food, watch Italian television, and I even drive a FIAT 500 with a tricolore stripe down the side. All in all, I'm something of a walking billboard for an Italian American life. But, as I sit and write today, I have to wonder: What exactly is an Italian American life?

In 2014, at 31 years old, what is it that makes me Italian American? No longer living in my old neighborhood or the family house, some Sundays my family misses the meal together as each of us goes in our own directions and keeps up with our own hectic schedules and lives. My brother is recently married. His wife comes from what we would call an "American family" from California (although we were all relieved to find out her maternal grandmother is of Piemontese stock and a proud Italian American). Like the majority of Italian Americans of our generation, he wasn't caught up in "marrying Italian."

The point that I'm getting to is that our identity, as it relates to our everyday lives, is consistently changing. And being at the helm of the National Italian American Foundation, I realize very astutely how that change means the life or death of our institutions and foundations, like NIAF.



People often ask me why they should be a part of this organization. In a world where our community is post-assimilation and we've made huge strides in terms of access and opportunity, success and security, and where every day we encounter less and less of the old biases and stereotypes, it's not always an easy question to answer. I consistently go back to the idea that culture—something greater than one's self—is, in my view, essential to a life well lived. Being a part of something like NIAF or any institution that collects, celebrates and expands upon our sense of cultural identity means that we're part of something to which we owe participation, consideration and a small sacrifice.

To be an actual member of NIAF, to swipe your credit card or send in a check, means that you are investing in the future of our community. That is how I see every dollar that comes into NIAF, as today's generation making an investment in tomorrow's generation of Italian Americans.

And, for that investment, it is our job as the management and leadership of the Foundation to deliver real and important services to those that search them out, including scholarships that are impactful to the lives of young Italian American students, grants and support for important Italian American programs, initiatives that expand our language and culture, and a network of mentorship and role models for the young people of our community who are going out and looking to be the leaders of tomorrow.



Each of us access our Italian American identity in individual and varying ways, and at the end of the day, it doesn't make you any more or less Italian if you're a member of the National Italian American Foundation. What it says is that you're conscious of being a member of something greater than yourself. Let's hope, with your participation and your energies, we can go out and make our National Italian American Foundation something greater every day. ▲

NIAF'S
39TH
ANNIVERSARY
GALA
PREVIEW

NIAF INSIDER

Join The Celebration!

The National Italian American Foundation got its start 39 years ago when a dedicated group of leaders of the Italian American community joined together. Their first NIAF Gala Dinner, which took place at The Washington Hilton, attracted more than 2,000 guests, including such notables as President Gerald Ford, presidential candidate Jimmy Carter, vice-presidential candidate Walter Mondale and 150 Members of Congress. Pulitzer Prize-winning Washington Post columnist Mary McGrory wrote that never before in history had there been a meeting with such political power present in one room.

This year, NIAF invites you to join us not only to celebrate 39 years of fulfilling our mission, but to help with our continuing evolution as the premier national organization dedicated to preserving and protecting the Italian American heritage, speaking for Italian Americans in the nation's capital, and facilitating positive connections in government and business between the United States and Italy. Today, more than ever, the Italian American community is beginning to come together to ensure a promising future. You can be part of the excitement!

And, especially for longtime and loyal supporters, And, longtime and loyal supporters and friends won't want to miss out on this last opportunity to relive the great memories of past Galas, since this is the final year NIAF will hold its Gala at The Washington Hilton

before moving next year to another venue in the nation's capital.

Reserve your tickets today for NIAF's 39th Anniversary Gala weekend in Washington, D.C., October 24-25. This promises to be a weekend filled with notables, guests stars, distinguished honorees, and more importantly, some of your best friends. The two-day affair will be packed

with receptions, entertainment, wine tastings, a sneak-preview film screening, and conferences, culminating with NIAF's black-tie Gala Dinner.

Proceeds benefit NIAF's educational programs. For tickets or sponsor information, contact Jerry Jones at 202-387-0600 or jerry@niaf.org. For more information and to register online, visit www.niaf.org/gala.



They're Back!

Returning for their second year of cohosting the Gala Awards Dinner will NIAF's dynamic duo on the dais, Fox News anchor and Global Markets Editor Maria Bartiromo and comedian and actor, entertainer and radio host, NIAF Celebrity Ambassador Joe Piscopo! If you were at last year's Gala, you know the energy and fun they bring to the celebration.



Kenneth Rictor Photography



Open House at NIAF Headquarters

Join us on Friday, October 24, at NIAF Headquarters, your Italian American Embassy in the Nation's Capital, for an Open House! We'll be unveiling the new NIAF Learning Center and other headquarters renovations. Leave a legacy footprint at NIAF Headquarters by recording your family memories. Light refreshments available throughout the day. Free and open to the public.



The Wildest Comes to Washington" Casino Night!

True to tradition, NIAF 39th Anniversary Gala Weekend will kick off with a big Friday night party! Join us on October 25 at the Hilton International Ballroom for "The Wildest Comes to Washington" Casino Night! On stage will be the incomparable Louis Prima Jr. and The Witnesses, an eight-piece band (led by the son of the legendary Louis Prima) whose sound includes boisterous big band, swaggering rock 'n' roll, simmering soul, edgy jazz and swing. While the band performs songs, including new ones from its latest album "Blow" guests will dance the night away!

Enjoy open bar and heavy hors d'oeuvres, plus plenty of action at the tables at NIAF's Casino Night featuring fantastic and fun raffle items everyone will have a chance to win.

Relive the glory days 1960s Vegas and party with us all night! This is one wild evening you won't want to miss! Dress is cocktail attire. This ticketed event is open to the public. We're expecting a full house, so make your reservations now on the Gala registration page at www.niaf.org/gala.



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Casino Night raffle prizes range from a brand new Vespa and a trip to Italy to a week's worth of restaurant dining and a Mike Piazza-signed baseball!



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NIAF Central...The All-New NIAF Expo!

Enjoy the familiar tastes, sights, and sounds of Italian American life and mingle among the Italian and Italian American exhibitors at NIAF Central... the all-new NIAF Expo! Throughout the day on Saturday, October 24, from 9 a.m.-5 p.m., enjoy live music, food, drinks, coffee, Italian presentations, and opportunities to learn about Italian dual citizenship, genealogy, language, travel, products and, of course, what's new at the National Italian American Foundation!

NIAF Central is the place to meet,

mingle and feel at home during the NIAF Gala Weekend! Just a sampling of our NIAF Central presenters includes Mike's Deli – The Original Arthur Avenue Italian Deli, Peroni Nastro Azzurro, genealogy consultant Roots in the Boot, The Italian Garden Project, Oro Catering, igourmet, Uncle Giuseppe, Lavazza, plus several authors, stock-car racer Dina Parise; and an exhibition from Lombardia, NIAF's 2015 Region of Honor! Check our website at www.niaf.org/gala for an up-to-date list of exhibitors.



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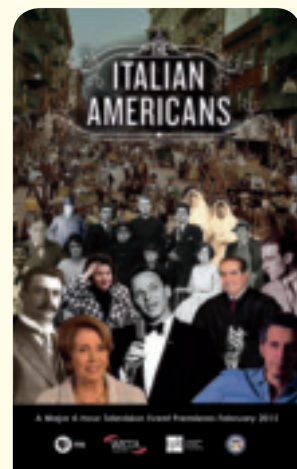


NIAF Thank You Lunch catered by Mike's Deli of Arthur Avenue

Join us for an old-fashioned sandwich lunch provided by our partners at the world-famous Mike's Deli, direct from Arthur Avenue in the Bronx, N.Y.! As a way of saying thank you to our supporters and friends, NIAF guests will receive a ticket for this complementary lunch on Saturday afternoon.

Special Screening of "The Italian Americans"

NIAF has partnered with WETA Public Television in Washington, D.C., to give you a sneak preview of the upcoming documentary series, "THE ITALIAN AMERICANS," which will air on PBS in February 2015. Join us to view special film clips from this extraordinary series, narrated by acclaimed actor Stanley Tucci, which tells the story of how Italian immigrants challenged the notion of the American melting pot. The screening will be followed by a Q&A session with the series' filmmakers, including award-winning writer and producer John Maggio, the film's companion book author Maria Laurino, and on-screen talent! This event is free and open to the public.



Reserve Your Room Now at The Washington Hilton

NIAF will be hosting its 39th Anniversary Gala weekend once again at the Washington Hilton, one of the premier hotels in the nation's capital, located at 1919 Connecticut Ave. NW, in Washington, D.C.

Join the rest of your friends and support our efforts by booking your room(s) within our room block at the Washington Hilton for some of the best rates in town. Book your reservation at www.niaf.org/hilton or call the Hilton directly at 202-483-3000 and refer to the "NIAF room block." This year you will receive lower room rates and other benefits for booking your room at the Washington Hilton.



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Ieri, Oggi, Domani

Bring your thoughts and opinions to this lively annual "State of the Community" discussion with NIAF leaders with special guests from throughout the Italian American community nationwide. NIAF and moderators from the Italian American Studies Association will discuss strategies for further unity among Italian American groups and how to best serve future generations. Be part of the conversation about NIAF's new vision and direction. Come and make your voice heard. Free and open to the public.

Annual Wine Tasting!

Join us for this incredibly popular tasting as a knowledgeable sommelier leads you through a spectrum of traditional and modern wines from across Italy. We're expecting a full house so make your reservations now to this ticketed event at the Gala registration page at www.niaf.org.

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NIAF Celebrating Distinguished Honorees

This year's honorees exemplify Italian and Italian American achievement at its finest! Among NIAF's 2014 Gala honorees:

Daniel A. D'Aniello, Co-Founder and Chairman of the Carlyle Group

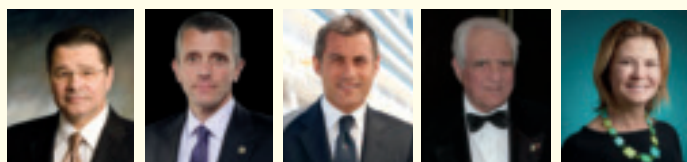
David Cordani, President and CEO of the Cigna Corporation

Pasqualino Monti, President of the Port Authority of Rome Civitavecchia

Pino Cicala, Founder and Editor AMICO website and Antenna Italia Radio-TV

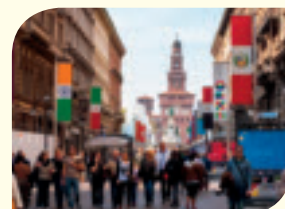
Susan Molinari, Vice President, Public Policy and Government Relations at Google

Visit www.niaf.org/gala for updates on honorees, special guests and celebrities attending the Gala, and for more information on purchasing tickets, sponsoring the gala and becoming part of NIAF's 39th Anniversary Gala and Convention.



Region of Honor—Lombardia

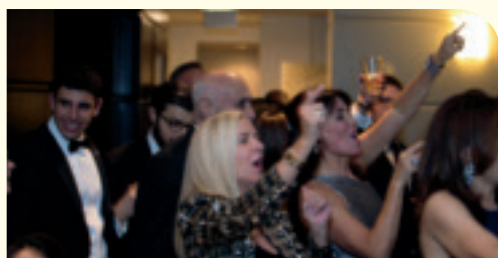
NIAF will be officially announcing its 2015 NIAF Region of Honor at the Gala Awards Dinner! This coming year, we'll be rolling out the red carpet for Lombardia! One of Italy's northernmost, most populated and affluent regions, Lombardia is renowned worldwide for fashion, business and industry. Bordered by the Alps and Switzerland to the north and Emilia-Romagna to the south, it is home to Italy's beautiful lakes—Maggiore, Como and Garda—and boasts historical sites, northern Italian cuisine and sparkling wines. In 2015, Milan will host Expo Milano 2015 from May through October. The Gala Dinner's ambiance and menu will reflect Lombardia.



Other Gala Weekend Activities

NIAF's Gala weekend offers many other special activities and events:

- Start your Gala morning by networking with NIAF members and representatives of the NIAF 2015 Region of Honor—Lombardia!
- For the first time, NIAF will host an Aperitivo exclusively for Voyage of Discovery alumni, Scholarship Recipients and Young Professional members.
- At The NIAF—Italian American Studies Association Conference, scholars and panelist from various Italian American community groups will debate the merits of anti-defamation efforts in today's Italian American community.



And When the Gala's Over...

"It ain't over 'til it's over!" as the great Yogi Berra put it. Late nighters and partiers won't want to miss The NIAF After Hours Party! Untie your black tie after the Gala and join in the most famous Italian party in America, featuring live music and spirited sing-alongs. This is an after party not to be missed!



"Food is the common denominator of our lives," said Gala honoree Mary Ann Esposito.



Gala honoree Joseph Brancato and NIAF President John M. Viola

NIAF Board member Robert Allegrini and Paolo Pedrazzini, General Manager of the Hilton Sorrento Palace, in Sorrento, Italy



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Karen Tanzola, her cousin and NIAF Executive Vice President Marie Garibaldi, and Agatha La Malva Vorsanger



BNY Mellon colleagues: Executive Vice President Jim McAuliffe; Senior Executive Vice President Certosimo, a NIAF Board member; and Executive Vice President Craig Messinger

NIAF New York Gala

The ballroom at the legendary Cipriani 42nd Street in New York City was packed for another highly successful NIAF springtime bash on April 3. More than 500 guests attending the sold-out event celebrated their heritage and culture, and the Italian American community.

The evening kicked off with a reception featuring Italy's own Bellini cocktail. From the podium, NIAF's Chairman Joseph V. Del Raso welcomed guests and honorees. He gave special recognition to representatives from the University of Maryland which was recently awarded the NIAF Ernest L. Pellegrini grant of \$500,000 to advance the study of Roman antiquity and its legacy in America.

As guests dined on lovely presentations of Italian cuisine (Burrata with marinated pear tomatoes and micro basil, Wagyu strip loin steak with herb melange sauce...), mistress of ceremonies Alexis Christoforous, a CBS news correspondent, began the award ceremony by thanking Gala chairman and NIAF Board member Gerard S. LaRocca. She then introduced the four distinguished honorees: Joseph Brancato of the global design firm Gensler; Carmine Di Sibio of EY (Ernst & Young LLP); Mary Ann Esposito, renowned chef and television culinary personality; and Lt. Gen. USMC (ret.) Frank Libutti of PS&S Global LLC.

While each honoree spoke of family, heritage and Italy, Lt. Gen. Libutti summed up the evening for all the honorees: "Clearly, Italian Americans have imprinted their values and talents on the very fabric of our country!"

NIAF's President John M. Viola got the last word, speaking passionately about the Italian American community. "If everyone goes out and shares the experience you had tonight with your Italian American friends and family, it makes us a stronger community, a more prosperous neighborhood and a more supportive family," he said. "That is how we will keep our culture alive."

Louis Prima Jr. and The Witnesses, an eight-piece, brass-infused, swing band, closed out the evening's festivities performing some of their famous songs, including "Jump, Jive, and Wail" and "Just a Giglio."



(L to R) Anthony J. Sartor, Chairman and CEO of PS&S; John A. Sartor, President and COO of PS&S; Gala honoree Frank Libutti, CEO and President of PS&S; and Jack Jacobs, Colonel (ret.) Army and recipient of Medal of Honor.



NIAF Chairman Joseph V. Del Raso



NIAF Board members Gerard S. LaRocca and Louis E. Tosi, and singer Michael Barimo in background



Louis Prima Jr. and the Witnesses

Teeing Off for NIAF

Under the sunny skies at the Wigwam Golf Resort in Litchfield Park, Ariz., the 4th Annual NIAF Golf Tournament on March 15 attracted celebrities, sponsors and supporters for a full weekend of links, food and entertainment. Festivities kicked off the night before with a performance by The Rat Pack Live—Frank, Dino and Sammy stylists—entertaining more than 300 guests, including baseball legend Tommy Lasorda and Dodgers manager Dan Mattingly, enjoying a buffet of Italian and seafood specialties.

The next morning, again generously hosted by Chairman Emeritus Jerry Colangelo, the tournament got an early shotgun start as players took on the resort's famed Gold Course. At the NIAF-sponsored hole, Foundation President John M. Viola and staffers greeted golfers with specially prepared NIAF packets.



NIAF Chairman Emeritus Jerry Colangelo and MLB legend Tommy Lasorda



Rat Pack entertainers with Cameron Kohn



NIAF President John M. Viola, NIAF Board member Dr. John P. Rosa, and Anthony DeToto of the Sentinel Trust Co. and Commit Foundation



NIAF Vice Chairman Gabriel A. Battista with NIAF Board members Gerard S. LaRocca and Mark Valente III



Fox 10 News Sports Anchor Jude LaCava, Jerry Colangelo, and Fox 10 Newscaster Rick D'Amico



Tommy Lasorda, Felecia Rotellini and NIAF Chairman Joseph V. Del Raso

NIAF Chairman Il Circolo Man of the Year



Carrie Bradburn/Lucien Capehart Photography Inc.

Il Circolo, the Italian Cultural Society of the Palm Beaches, honored NIAF Chairman Joseph V. Del Raso, Esq. as "Man of the Year" at its annual gala at The Breakers in Palm Beach, Fla., on March 2. The award is presented annually to an individual who promotes Italian culture through special accomplishments. Representing NIAF at the event were (L to R): NIAF Board members Joseph M. Della Ratta and Vincent Viola, NIAF Treasurer Robert E. Carlucci, NIAF Board member John F. Scarpa, NIAF Chairman and honoree Joseph V. Del Raso, NIAF General Counsel Arthur J. Furia, NIAF President John M. Viola, and NIAF Vice Chairman Salvatore M. Salibello



Saint Joseph, one of the most beloved saints among Italian-Americans, is honored with a feast every March 19. This year, NIAF opened its doors to the public for a Saint Joseph's Table. Above, NIAF Board member Dr. John P. Rosa welcomes the first arrival of the day.

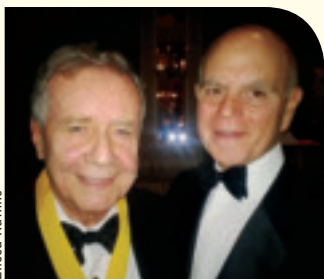
ASILM Honors Two NIAF Leaders

The American Society of the Italian Legions of Merit honored NIAF International Vice Chairman and Board member Patricia de Stacy Harrison and NIAF Chairman Emeritus Frank J. Guarini at its 48th Annual Gala in New York City on February 20.

The president and CEO of the Corporation for Public Broadcasting, Harrison was presented with the Grand Award of Merit for her distinguished work in media and communications. Former U.S. Congressman Guarini received the ASILM Grand Medal of Merit for his involvement in civic affairs and charitable, educational and cultural organizations.



ASILM President Dr. Lucio Caputo presents award to NIAF Vice Chair Patricia de Stacy Harrison.



Honoree Frank J. Guarini, NIAF Chairman Emeritus, with NIAF Vice Chairman Salvatore M. Salibello

Photos by Don Oldenburg

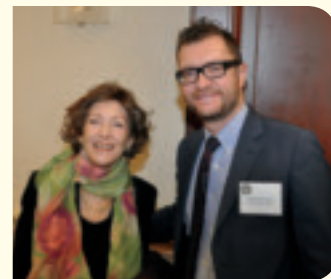


Former U.S. Ambassador to Italy David H. Thorne

Public Policy Luncheon on Capitol Hill

At the NIAF Frank J. Guarini Public Policy Luncheon at the U. S. Capitol on April 10, former U.S. Ambassador to Italy and Senior Advisor to the U.S. Secretary of State David H. Thorne gave the keynote address reflecting on his time in Italy and the Italian-American ties.

Introduced by NIAF Executive Vice President John F. Calvelli to guests that included members of Congress, government officials, and business and community leaders, Thorne called Italy the United States' "most reliable ally in Europe," adding that "Italy and America have a long history of working together...this relationship is really important to us."



Anna Lawton and Lorenzo Montanari, Executive Director of Property Rights Alliance



NIAF Executive Vice President John F. Calvelli and U.S. Representative John Mica



NIAF Board member Mark Valente III and former U.S. Ambassador to Italy David H. Thorne



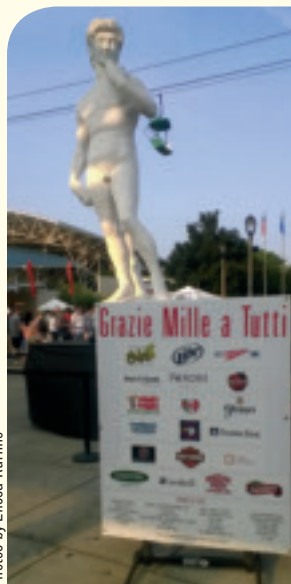
NIAF President John M. Viola and NIAF Area Coordinator Charles Gueli



NIAF Executive Vice President John F. Calvelli, NIAF Board member Mark Valente III, former U.S. Ambassador to Italy David H. Thorne, NIAF Board member and former Congressman Mike Ferguson, and NIAF President John M. Viola

Festa Italiano Milwaukee

NIAF was a proud sponsor of Milwaukee's annual Festa Italiano, July 18-20, when the motto is "It Feels Good to be Italian!" The three-day celebration was filled with Italian entertainment, traditional Italian food, a variety of wines and spirits, Italian heritage, fun attractions and lakeside fireworks. Left: A casual replica of Michelangelo's masterpiece "David" greets the crowds at Festa Italiano. Below: NIAF Board member Robert Allegrini with the Italian Community Center's President Gina Spang and Vice President Giuseppe Vella, organizers of Festa Italiano.



Nino! Bread and Chocolate

On May 9, Hollywood honored the late great Italian actor Nino Manfredi at a gala screening of the classic film "Bread and Chocolate" at the Academy of Motion Picture Arts and Sciences. The screening featured the restored version of the film that made the actor an international star. The week-long, NIAF-sponsored event "Nino!" was presented by the Manfredi family and organized by Dalia Events, Onni and the Italian Cultural Institute in Los Angeles in collaboration with the Consulate General of Italy in Los Angeles, Italian Film Commission, Cineteca Bologna, Centro Sperimentale di Cinematografia and Cineteca Nazionale. Above: NIAF Regional Vice President Marcella Leonetti-Tyler (right) and NIAF Area Coordinator Doug DeLuca with Los Angeles journalist and "Nino!" consultant Sylvia Bizio.

Bocce Tournament in Nation's Capital

On May 29, NIAF's 2nd Annual Congressional Bocce Tournament once again retreated indoors on a rainy evening in Washington, D.C. But that didn't put a damper on the reception at the offices of Venable LLP where U.S. Representative Pat Tiberi and U.S. Representative Bill Pascrell, co-chairs of the Italian American Congressional Delegation, along with Italy's Ambassador to the United States Claudio Bisogniero and other members of the IACD, snacked on hors d'oeuvres and threw a few bocce balls.

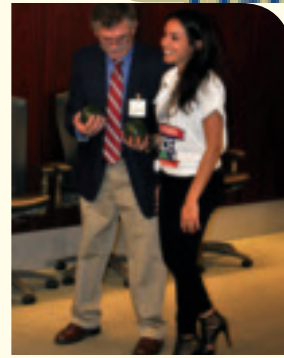
Photos by Don Oldenburg



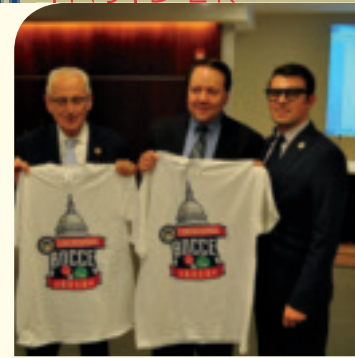
NIAF Board member Mark Valente III and U.S. representatives Virginia Fox, Bill Pascrell and Pat Tiberi



Italy's Ambassador Claudio Bisogniero with Italian Member of Parliament Fucsia Nissoli



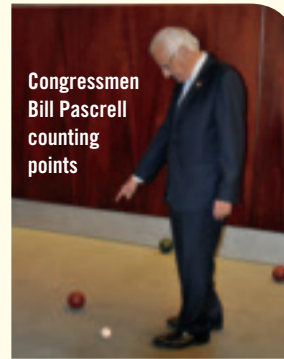
Francesco Isgro, Senior Litigation Counsel at the U.S. Department of Justice and President of the Lido Civic Club of Washington, D.C., and NIAF Director of Programs Gabriella Mileti



Congressmen Bill Pascrell and Pat Tiberi with NIAF President John M. Viola



NIAF President John M. Viola with Richard White, Managing Partner at Roberti+White



Congressman Bill Pascrell counting points



NIAF staffers Gabriella Mileti, Stephanie Gordon and Andrea Bartlett

Lido Civic Club Scholarship



Photo by Elissa Ruffino

The Lido Civic Club of Washington, D.C., in conjunction with NIAF, awarded \$50,000 in undergraduate college scholarships to Italian American students during the 3rd annual Lido Civic Club Scholarship Reception and Dinner on June 19. Lido Club President Francesco Isgro presented the check at the Embassy of Italy.



Ellis Island Awards

At the 28th Annual Ellis Island Medal of Honor Ceremony in the historic Great Hall on Ellis Island, on May 10, The National Coalition of Ethnic Organizations presented the Ellis Island Medal of Honor to NIAF Board members Maria Bartiromo and Anita Bevacqua McBride (Left). The Medal of Honor pays homage to the immigrant experience and honors the contributions made to America by immigrants and the legacy they left behind, while celebrating the successes and contributions of the recipients. Below: NIAF Chairman Joseph V. Del Raso, Anita McBride and NIAF Vice Chairman Louis J. Freeh.



Mission to Italy: NIAF Board Members Travel to Campania

During the last week of June, NIAF leadership, including Chairman Joseph V. Del Raso, President John M. Viola, and the executive committee, traveled to Campania—NIAF's 2014 Region of Honor—on the Board's annual "Mission

to Italy." The purpose: To build cultural bridges by bringing together board members, business leaders and local government officials to discuss key issues influencing cultural, economic and diplomatic relations between our two nations.

Photos by Elena Tosana



While in Naples, the NIAF Board contingent (above) meet with the U.S. Consulate. (Left) NIAF Chairman Joseph V. Del Raso and U.S. Consul General of Naples Colombia A. Barrosse.



Photos by Gabriella Miletì



During the Mission to Italy, the delegation visited the Casa Famiglia "Salvatore Rosa" in the city of Bellona, province of Caserta, to donate a three-acre parcel of olive groves gifted to the NIAF by the Salvatore Rosa family. Above: NIAF Chairman Joseph V. Del Raso, President John M. Viola, Board member John P. Rosa, and NIAF's executive committee meet with the facility's Founder and President Antonio Randino of HelPeople Foundation ONLUS and others at Casa Famiglia, which assists abused and orphaned children. Right: NIAF President John M. Viola tours the facilities at Casa Famiglia "Salvatore Rosa."



Photos by Gabriella Miletì



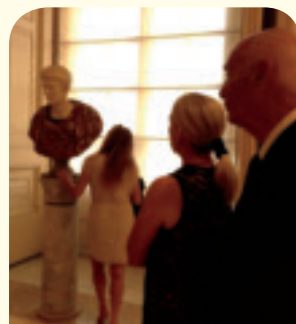
The NIAF board of directors kicked off their Naples visit with dinner at the new "Eccellenze Campane," a multi-restaurant and food marketplace featuring only the best products from the region of Campania. Above: Cin Cin! NIAF President John M. Viola, NIAF Regional Vice President for Southern Italy Alfonso Ruffo, and NIAF Chairman Joseph V. Del Raso raise their glasses to NIAF!



Photos by Gabriella Miletì



At the Museo di Capodimonte in Naples, NIAF board members and guests were escorted throughout the museum prior to the gala evening.



The Museo di Capodimonte is one of the most important museums in Italy. Here, NIAF Board Member Joseph Della Ratta, Sheila Bechert and NIAF friend Sue Leone admire one of the precious busts at the museum.



Photos by Gabriella Miletì

At the Museo di Capodimonte in Naples, the setting of the gala commemorating the Two Sicilies in America Foundation: NIAF President John M. Viola, NIAF Chairman Joseph V. Del Raso, Princess Beatrice di Borbone delle Due Sicilies together with the local musicians.



Joseph V. Del Raso and John M. Viola, with the chef of Ristorante Rosiello at an evening's feast in Naples



Photo by Gabriella Miletì



Board members and staff led on a private tour of Naples by none other than NIAF's own John M. Viola.



The grandiose Piazza del Plebiscito in the center of Naples.



Photos by Gabriella Mileti

During a stop at the Naples mayor's office, a cultural assessor presents a commemorative plaque of the city of Naples to NIAF Chairman Joseph V. Del Raso, along with assessor Monia Aliberti and NIAF President John M. Viola

NIAF Chairman Joseph V. Del Raso and NIAF Board Members Mark Vallente and Hon. Mike Ferguson meet with the 2014 Voyage of Discovery students at the Grand Excelsior Hotel in Sorrento.



Photo by Carlo Piccolo

Photos by Gabriella Mileti

The local guide explaining the history behind the Roman theater in Posillipo.



Photo by Carlo Piccolo



Photo by Carlo Piccolo

NIAF Board Member Joe Lonardo with Jaclyn Natoli, Cara Costa, Elissa Stagliano and David Doty of the 2014 Voyage of Discovery.



Photo by Carlo Piccolo

NIAF Board members and friends at Villa Santa Fortunata in Sorrento pose before dinner hosted by Mario Attanasio of the Hilton Hotel in Sorrento.



Tricolore Lights Up Empire State Building!

Celebrating its mission, NIAF hosted a sundown reception at the rooftop garden of 230 Fifth in New York City on June 3—across from the Empire State Building which NIAF light up in Italy's tricolore green, white and red! NIAF leadership joined its regional vice presidents, and business and community leaders for the event. Earlier, MLB great and NIAF friend Mike Piazza led a ceremonial lighting of an Empire State Building replica in the famous building's lobby that previewed the actual lighting.



At the ceremonial lighting, NIAF President John M. Viola, NIAF Board member Linda R. Carlozzi, Mike Piazza and wife Alicia Rickter, and NIAF Board member Dr. John P. Rosa



Photo by Carlo Piccolo

NIAF Board members and friends on a private tour of the Villa Massa limoncello factory in Sorrento.

NIAF AND PERILLO TOURS

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Presently under the direction of third-generation CEO Steve Perillo, the company remains committed to creating unforgettable journeys to Italy through Perillo Tours' fully escorted tours, Perillo Tours custom groups and ItalyVacations.com.



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CALENDAR

MARK YOUR CALENDARS

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

OCTOBER 2014 NIAF 39th Anniversary Awards Gala Weekend at the Washington Hilton Hotel

Date: October 24-25, 2014
Contact: Jerry Jones at 202-939-3102 or jerry@niaf.org

NOVEMBER 2014 NIAF Scholarship Applications

Date: November 1, 2014—available online for 2015-2016 at www.niaf.org/scholarships
Contact: Gabriella Mileti at 202-939-3116 or Gabriella@niaf.org

NIAF Ambassador Peter F. Secchia Voyage of Discovery Program Applications

Date: November 1, 2014—available online for 2015 at www.niaf.org/voyageofdiscovery
Contact: Gabriella Mileti at 202-939-3116 or Gabriella@niaf.org

Frank J. Guarini/NIAF Media Forum in Philadelphia

Date: November 18, 2014
 NIAF and WETA will introduce the upcoming documentary series "The Italian Americans," scheduled to air on PBS in February, 2015
Location: PBS Station, WHYY, 150 North 6th Street, Philadelphia, Pa.
Contact: Elissa Ruffino at 202-939-3106 or Elissa@niaf.org



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NOVEMBER



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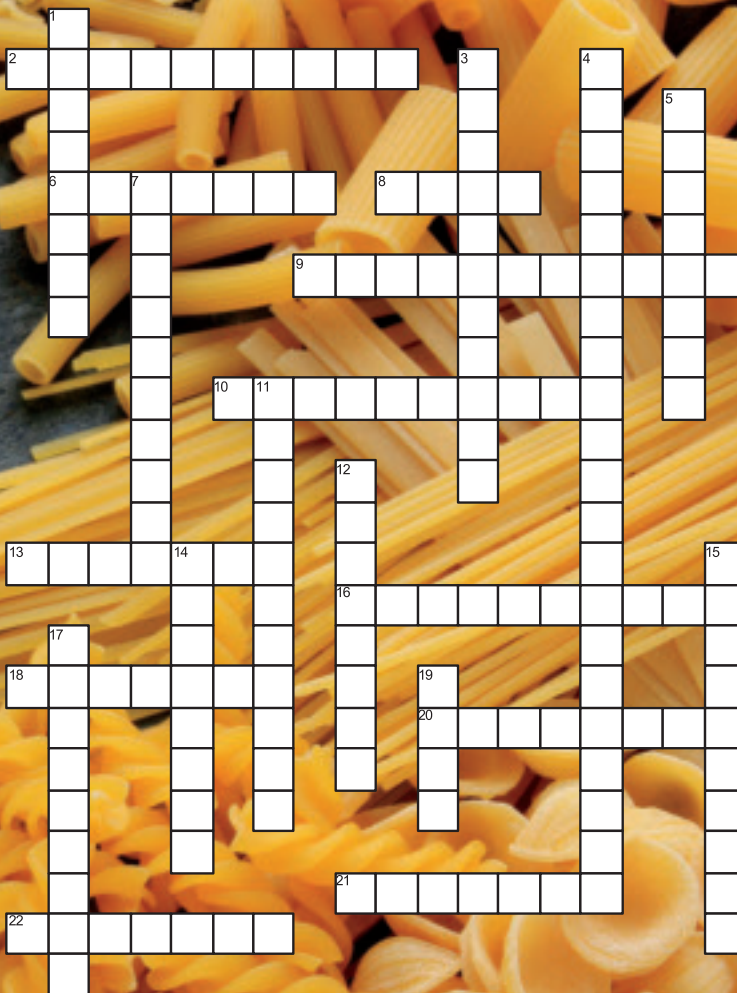


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ACROSS

- 2 Large stuffable tube pasta served baked
- 6 Wagon wheel shaped pasta
- 8 Smaller than rigatoni, but larger than mezzani
- 9 Ear shaped pasta
- 10 Shoelaces
- 13 Long, thick corkscrew shaped pasta
- 16 Ribbon of pasta around 6.5 ml wide
- 20 Medium tube with square cut ends
- 21 Small spheres similar to acini di pepe
- 22 Thick soft dumplings made from semolina or potato

DOWN

- 1 Bent tubes
- 3 Similar to penne but without ridges
- 4 Named after the device to cut pasta in Abruzzo
- 5 Thick spaghetti type pasta with hole running through center
- 7 Similar to ravioli, usually stuffed with cheese and vegetables
- 11 To cut
- 12 Bow tie
- 14 Flattened spaghetti
- 15 Worms
- 17 Thinnest type of long pasta
- 19 Rice shaped pasta

Solution

DOWN
1 Macaroni
3 Mostaccioli
4 Spaghetti alla chitarra
5 Bucatini
7 Tortelloni
11 Tagliatelle
12 Farfalle
14 Linguine
15 Vermicelli
17 Capellini
19 Orzo

ACROSS
2 Cannelloni
6 Rotelle
8 Ziti
9 Orecchiette
10 Stringozzi
13 Fusilli
16 Fettuccine
18 Lasagne
20 Rigatoni
21 Pastina
22 Gnocchi

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