



CALANDRA
ITALIAN
AMERICAN
INSTITUTE

il Bollettino

dedicated to the history and culture of Italians in America

VOLUME 2 • ISSUE 2 • SUMMER 2009




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LETTER FROM THE DEAN

Welcome to *il Bollettino* and news of the exciting work the Calandra Institute has undertaken in recent months.

This spring we hosted two conferences, each attended by an international lineup of scholars from Australia, Europe, Israel, and North America. In March, the conference “Neapolitan Postcards: The *Canzone Napoletana* as Transnational Subject” presented a first in-depth look at this musical-cultural phenomenon. In April, this year’s annual conference was dedicated to the theme of return: “The Land of Our Return: Diasporic Encounters with Italy.”

These conferences complemented the ongoing public programs that comprise “Documented Italians,” “Philip V. Cannistraro Seminar Series,” and “Writers Read.” In addition, we sponsored the premier U.S. screening of Ugo De Vita’s film, *Mussolini, l’ultima notte*. We also hosted a symposium, “Memoirs and Memories,” dedicated to the Italian-Jewish presence in the United States; this was part of a larger program commemorating the “Giorno della Memoria” that included symposia and lectures hosted by Centro Primo Levi, the Consulate General of Italy, Italian Cultural Institute, New York University’s Casa Italiana, and Columbia University’s Italian Academy for Advanced Studies in America.

We are pleased to announce that the Calandra Faculty Fellows Program was revived this year. Dr. Donna Chirco of York

College and Dr. Francesca Canadè Sautman of Hunter College spent the spring semester working on their respective projects. This fall each professor will deliver a lecture reporting on their research findings.

In June, the first nine interviews were conducted for the Oral History Archive of Italian-American Legislators, beginning with state senators and assemblypersons. The project is coordinated by our visiting scholar, Dr. Ottorino Cappelli, Professor of Political Science at the Istituto Orientale of the Università degli Studi di Napoli Federico II, who will present a lecture this fall on his work in developing the archive.

Significant progress has been made in our vast library holdings. The original library, the Saraceno and Cannistraro collections, and the recently inherited Cammet library, totaling more than 20,000 volumes, are now on shelves and in the process of being cataloged.

The institute is fortunate to welcome two new staff members: Rosangela Briscese as Coordinator for Academic and Cultural Programs, and Gabrielle Pati as Office Assistant organizing the library collections.

Dr. Vincenzo Milione and Christine Gambino authored *Sì, Parliamo Italiano!*, the first volume of a new publication series of the Calandra Institute entitled “Transactions.” The data presented are germane to the status of Italian language courses in the United States, given the

increase in enrollment over the years and the paradoxical suspension of the Advanced Placement Program in Italian.

The latest “Affirmative Action Trends” report, prepared by Milione, Gambino, Itala Pelizzoli, and Carmine Pizzirusso, sheds light on the position of Italian Americans as a “protected class” within CUNY. The report indicates that nine of twenty CUNY colleges have a lower percentage of Italian Americans among total instructional staff than 1978 tallies. One entity that safeguards accountability for Italian Americans within CUNY is the Italian American Faculty and Staff Advisory Council, which has reconstituted itself during the past five years.

Much still needs to be done, and our staff continues to step up to the plate, steadily contributing to the institute’s overall success. Please do not hesitate to call on us if we can be of assistance. And be sure to join our electronic and postal mailing lists.

Dulcis in fundo: The generosity of colleagues, attendees, friends, and others in the Italian-American community, enables us to accomplish our work. As always, we are indebted to the invaluable support of Chancellor Matthew Goldstein’s Office of CUNY and President James Muysken’s Office of Queens College.

We hope to see you at one of our upcoming programs.

— ANTHONY JULIAN TAMBURRI

PERSONAGGI



ANGELA BAMBACE (1898-1975)

Angela Bambace was a lifelong activist within labor, civil rights, and women’s movements in the United States. Born in Santos, Brazil in 1898, to Sicilian and Calabrese immigrants, she migrated to New York City with her family in 1904 and settled in East Harlem. Like most Italian immigrant women in the city, she and her sister Marie entered the garment industry as teenagers, working alongside their mother Giuseppina. There they became politicized by workers’ everyday struggles and began attending union meetings and the gatherings of anarchist and socialist groups in their neighborhood. They did so with their mother’s blessing, and she often accompanied them to meetings and the picket line with a rolling pin tucked under her arm, just in case they encountered trouble. Reflecting on her life, Angela would later note, “It was difficult to separate the organization of workers from the attempt to reorganize society. The two went hand in hand.”

Angela gained the attention of the city’s labor leaders in 1919 for her bravery during the massive garment strike that year, and was hired as an organizer for the Amalgamated Clothing Workers Union. In the 1920s, she also gave birth to two sons, divorced her first husband, and fell in love with Luigi Quintiliano, an immigrant tailor and anarchist from Abruzzo, active in the defense of political prisoners and the antifascist movement. They would be companions for the rest of her life. During the Great Depression, Angela accepted an organizing position with the International Ladies’ Garment Workers’ Union (ILGWU) in Baltimore. In the span of a decade, she brought more than 15,000 workers (mostly women) into the union, and became more deeply committed to fighting racism and building the civil rights movement. In 1956, she was the first Italian-American woman elected to the General Executive Board of the ILGWU, a post she held until she retired in 1972.

il Bollettino is published by the
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COVER PHOTOGRAPH: Landscape, Siena, Italy
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THE LAND OF OUR RETURN

Italian emigration was the largest movement of free labor in world history, with more than twenty-six million people emigrating from the 1870s to the 1970s. Close to half of the emigrants traveling to the Americas returned to Italy between 1905 and 1920, and after World War II Italian Americans increasingly traveled to Italy as tourists. The “return encounter” with Italy, both actual and imagined, was the theme of the Calandra Institute’s second annual conference, “The Land of Our Return: Diasporic Encounters with Italy.”

The conference was held April 23-25, 2009, with simultaneous presentations in the Institute’s conference room and *galleria*. More than fifty scholars, authors, and artists from throughout the United States and from Australia, Canada, Greece, Israel, Italy, and the United Kingdom gathered to explore the political, economic, social, and cultural impact of Italian emigrants’ and their descendants’ communication with and travel to Italy.

Dean Anthony Tamburri of the Calandra Institute, President James Muyskens of Queens College, and Consul General Francesco Maria Talò opened the event with welcoming remarks on Thursday evening. Consul General Talò emphasized the common ground shared by different waves of Italian immigrants to America, including the most recent wave of students, scholars, and businesspeople from Italy. He also suggested extending the boundaries to include those who are not of Italian descent but who have an interest in Italian or Italian-American culture.

The Consul General’s broad perspective was echoed in the diversity of presentations that followed on Friday and Saturday, which approached the theme of return from a variety of disciplines and viewpoints. Christina Tortora participated in Friday’s panel on language and linguistics, discussing the role of Italian dialects in the instruction of Italian and arguing that standard Italian and dialect instruction can coexist.

In their presentation “Governing Diasporas: The Italian Case,” Guido Tintori and Francesco Ragazzi investigated the transnational effects of Italian nationality laws. Many eligible individuals acquire Italian citizenship and never reside in Italy, while immigrants living and working in

Italy have difficulty obtaining legal status. Excerpts from the documentary films *Merica* (2007) and *Orizzonti e Frontiere* (2007) demonstrated the experiences of immigrants and Italian nationals who have moved to Italy from South America. In the film *Merica*, an Italian citizen from Brazil remarks that many Italians look down on him as they look down on immigrants.

Friday’s closing panel addressed absence and the emotions of separation across time and space. Loretta Baldassar explored long-distance caregiving between Italy and Australia, noting the role of familial guilt as a social emotion. She quoted interviews with Italian grandmothers that reveal Italian notions of health as a “metaphysical state”—the grandmothers gauged their own health by their closeness to their families. Sonia Cancian provided an analysis of love letters between Italian men and women separated by immigration to Canada, describing how the letters establish an “emotional affective universe” that is considered necessary to ensure the survival and blossoming of the relationship. As one letter expresses, “one short letter is all we need but the flow must be constant.”

Saturday’s “Metaphors of Return” panel included Gil Fagiani discussing *fumetti*, Italian comics. Susan M. Rossi-Wilcox analyzed parish cookbooks produced by the Italian-American community at Our Lady of Mount Carmel Parish in Niles, Ohio, as a route of return. She made the case for archiving community cookbooks; in addition to the recipes themselves being cultural artifacts, as a collection they are significant because they represent subjective selections of what should be preserved.

Photographer Blaise Tobia and performance artist LuLu LoLo discussed their experiences traveling to Italy in the panel “Seeing and Performing Return.” In Italy, LuLu LoLo felt she had been given the freedom to be an artist in a way that she had not in the United States. At the same time, she described feeling shame at not knowing the Italian language while living there, prompting her to reflect on the experiences of her immigrant grandparents struggling to learn English in the United States.

In the last panel of the conference, Laura E. Ruberto presented findings from interviews conducted with returning emigrants and new immigrants in Campania, who described similar economic

struggles and feelings of alienation. “I feel excluded here,” one return migrant from the United States reported. The woman’s perception was that immigrants are treated with greater respect in the United States; for this and other reasons, she said she felt more proud being American than being Italian. Ailhlin Clark examined the influence of return visits to Italy on religious celebrations. Several cities have moved their feast day celebrations to August, when there are greater numbers of migrant visitors. Clark also explained that feasts have become more lavish in response to these visitors, as if to demonstrate an improving economy.

The papers mentioned here form only a sample of the excellent work presented throughout the conference. Author Michael Mirolla, who presented his story “Of Death and the Immigrant” on Friday, described “The Land of Our Return” as “all-encompassing and stimulating . . . I don’t think there are too many Italian-American or Italian-Canadian conferences where the papers span hip-hop, gay issues within the community, and Italian-Jewish concerns.”

At the conclusion of the conference, John Paul Arcia, Anna V. Balu, Francine Cianflone, and Joseph Hicks presented a donation to the Calandra Institute on behalf of the Italian American Law Students Association of the Florida Coastal School of Law. The students raised funds for the donation and to attend the conference. Cosmo Palmisano, retired Professor of Italian at William Paterson University and Vice President of the Hudson County Retired Educators Association, also made a generous donation to the Institute. The Calandra Institute staff extends their gratitude to these individuals and to all the conference participants and attendees whose hard work and support helped make the event a tremendous success. •



Italian American Law Students Association of the Florida Coastal School of Law presents a donation to the Calandra Institute.

ITALICS: THE ITALIAN-AMERICAN TV MAGAZINE Continues Creative Programming

Providing the Italian-American community the best of its heritage and culture each month, *Italics* rang in 2009 with its 204th episode followed by a new year of innovative programming. In January, *Italics* joined the National Organization of Italian-American Women (NOIAW) at their Epiphany 2009 celebration honoring three wise women from our community: Angelina Fiordellisi, Founder and Artistic Director of the legendary Cherry Lane Theatre; the Honorable Rosa DeLauro, U.S. Congresswoman; and Dr. Silvia Formenti, Meyer Professor of Radiation Oncology at NYU Medical Center. Also documented was the Calandra Institute's ongoing advocacy of the Advanced Placement Program in Italian, the commitment by Dean Anthony Tamburri to report on the College Board's decision to suspend the program, and the measures being taken to ensure that this invaluable contribution to Italian heritage remain available.

February's episode featured NY Senator Diane Savino, recently inaugurated as President of the New York Conference of Italian-American State Legislators. Savino spoke passionately about her district and plans to enhance NYCIASL's annual weekend conference, and discussed the impact of negative representations of Italian Americans in the media. The show's second segment brought viewers to Montclair State University in New Jersey to celebrate the announcement of the Theresa and Lawrence R. Inserra Endowed Chair in Italian and Italian-American Studies.

Italics honored Women's History Month by dedicating its March program to the achievements of outstanding Italian-American women. The show highlighted three distinguished filmmakers who participated in the Institute's Festival of New Italian American Cinema: writer/directors Maria Maggenti, Nancy Savoca, and Marylou Tibaldo-Bongiorno. The episode also explored the horrific reality of "honor" killings, detailed in the book *Unto the Daughters: The Legacy of an Honor Killing in a Sicilian-American Family*, by Karen Tintori, who presented her autobiographical

work at the Calandra Institute. April's show documented the life and work of NY State Senator Joseph Addabbo.

The *Italics* team, Producer William Schempp and Associate Producer/Correspondent Lucia Grillo, continued their ongoing coverage of significant events in the community throughout the spring, including two annual conferences sponsored by the Calandra Institute: "Neapolitan Postcards: the *Canzone Napoletana* as Transnational Subject" and "The Land of Our Return: Diasporic Encounters with Italy."

Entire episodes of *Italics* can be seen via webstream in the archives at www.cuny.tv/series/italics. Selections can be viewed at <http://www.i-italy.org/search/node/italics>. Join us for another exciting season of all things Italian American on *Italics*!

Italics: The Italian American TV Magazine

CHANNEL 75

Last Wednesday of the month
10 am, 3 pm, 11 pm

Repeats
Saturday 8 pm, Sunday 10 am

STAFF NEWS

ROSANGELA BRISCESE joined the Institute's staff in January as the Coordinator for Academic and Cultural Programs. She holds a B.A. in English from Rutgers University and an M.S.I.S. in Information Studies with a specialization in Preservation Administration from the University of Texas at Austin. In addition to organizing the Institute's public programs, she will be curating exhibitions and serving as Managing Editor of the *Italian American Review*. Ms. Briscece comes to the Calandra Institute from the Ashbery Resource Center, a facility supporting research on poet John Ashbery. Prior to that, she processed collections at the Austin History Center and the New Jersey Historical Society. Ms. Briscece was recently appointed to the Board of Trustees of the New Jersey Folk Festival.

FRED GARDAPHÉ presented a paper, "Rudy, Joe, Guido and the Boys: The Impact of Rudolph Valentino on the Performance of Italian American Masculinity" at the conference "Rodolfo Valentino: La Seduzione del Mito," at the University of Torino. He also presented papers on the writing of Pietro di Donato at conferences of the Society for the Study of Multi-Ethnic Literature of the United States and the Working Class Studies Association.

GABRIELLE PATI is organizing the Saraceno collection in the Calandra Institute library. Ms. Pati earned a Bachelor of Arts degree in English and Italian literature from Hunter College, where she will continue in the Italian Education Master's program, and plans to eventually complete a Ph.D. in Italian Studies. She also works as a private tutor in English and Italian language, translation, and writing.

JOSEPH SCIORRA presented his paper "Built with Faith: Place Making and the Religious Imagination of Italian New York" at Western Michigan University, as part of the History Department's "Religion and the Uses of the Past" lecture series. In April, Dr. Sciorra presented his papers "'Why a Man Make the Shoes?': Southern Italian Material Culture, Folk Aesthetics, and the Philosophy of Work Done Well in Rodia's Watts Towers" at the conference "Art and Migration: Sabato (Simon) Rodia and the Watts Towers of Los Angeles" at the University of Genoa, Italy, and "Imagined Places, Fragile Landscapes: Italian-American *Presepi* (Nativity Crèches) in New York City" at the conference "Utopie et Nostalgie: Projections mémorielles en situations migratoires" at the Maison Méditerranéenne des Sciences de l'Homme in Aix-en-Provence, France. He also presented, at two Calandra Institute conferences, his papers "Mediated Renderings and Diasporic Musings: 'Core 'ngrato,' a WOP Song" and "'Took a Bird to the Boot': Hip Wop and the Digital Diasporic Consciousness."

FROM THE ARCHIVES



I have always treasured this photograph of my Uncle Rocco as a young child on my grandparents' farm, where my mother's family were all born and raised. That farm is still there—the last farm in Waterbury, Connecticut. My ninety-year old uncle and his wife, my Aunt Bea, live there. In the kitchen they use the old stove, which is half wood-burning and half electric with coiled burners. Typically there are chestnuts roasting on the wood-burning section in the cold weather. So many things continue to be lived in the old ways. Uncle Rocco was the only surviving son of my grandparents, and held the privileged position of "primo figlio." He was doted on by his mother and sisters, and the only child to own a horse. What is not depicted here is the hard and brutal work the children in the family were subject to. In many ways, Uncle Rocco worked even harder than his sisters, and they worked extremely hard.

—JOANNA CLAPPS HERMAN, EDITOR
Our Roots Are Deep with Passion (2006)

SÌ, PARLIAMO ITALIANO!

Globalization of the Italian Culture and the Increasing Demand for Italian Language Instruction

Recently published by the Calandra Institute, *Sì, Parliamo Italiano* is the result of a research project which analyzes Italian language patterns in the United States with a special focus on New York City and the tri-state area. Using census data and statistics derived from the General Social Survey, the project describes patterns of Italian language use among various age groups and geographical areas for Italians and non-Italians. Recent data reveal that the number of people in the United States who speak Italian is approximately three million. This figure refers to individuals who can speak Italian with varying degrees of fluency and employ their oral skills in a variety of settings. It recognizes that most speak English or another language (or multiple languages), either with their families at home or in professional and social settings.

While the data reveal an increase in the number of individuals interested in and utilizing the Italian language, there has been a continual decline in the number of Italian Americans, especially those ages 5-17, speaking Italian as the “primary language” at home. Even in the New York area, where a high concentration of people

with Italian ancestry speak Italian as their primary language at home (23%), only one in ten Italian Americans, age range 5 to 17 years old, indicate speaking Italian at home. Similarly, in the tri-state area, where approximately one out of six people reported having Italian ancestry, only 13% of adult Italian Americans and only 4% of school-aged (5-17) Italian Americans report speaking Italian at home. For those Italian Americans who live in regions outside New York City’s tri-state area, the decline of Italian as a language spoken at home is especially notable. Overall in the United States, about one out of twelve Italian-American adults over the age of 18 still primarily speak Italian at home, and only about one out of fifty Italian-American school-aged children speak Italian within their homes.

Despite research indicating a decline in the use of the Italian language among Italian Americans in their homes, interest and use of Italian has in fact increased within the larger population. Research data suggest that there is an emerging interest in learning Italian among Americans of different backgrounds, and that greater numbers of individuals are seeking language instruction. The data also suggest strong regional differences across the United States with respect to the availability of Italian classes

to meet this demand. In public schools, 60.8% of middle school (grades 7-8) Italian language students were located in New York State, while 42.1% of Italian language students in public high schools (grades 9-12) were located in New York State.

One factor that may be limiting increased numbers of Americans speaking Italian is the lack of available Italian language instruction in middle schools and high schools outside the New York and tri-state areas. Locating Italian instruction in regions of the country outside of the Northeast is problematic for high school students who wish to take the Advanced Placement exam in Italian, which, if continued, is unlikely to be offered in areas where the density of Italian classes is low.

The renewed interest in Italian language instruction in the United States is most likely due, in part, to decreasing opportunities to learn Italian at home, and increasing multiple ancestries among later generations of Italian Americans. The overall increasing demand for Italian is a natural extension of the globalization of Italian culture. Responding to this globalization, new and creative vehicles that provide and support the interest in Italian language instruction in formal and informal settings are needed across the United States.

See page 11 for more information and to order a copy of the report.

FACULTY FELLOWS

DR. DONNA CHIRICO is Associate Professor of Psychology at York College CUNY and the newly elected Chair of the Department of Behavioral Sciences. Her field research in Ladakh, northern India, studying moral and spiritual development, constitutes the foundation for her ongoing research program exploring the nature of imagination as it relates to aspects of psychological development. One connection is the role of the imaginative process in educational attainment among Americans of Italian descent. The central objective of this work is to understand the function of esoteric or transcendent imagination in personal development, attainment of valued goals, and general well being. In a secondary project, Dr. Chirico looks at identity psychology as this relates to a reflection upon her personal experience as an American of Italian descent. Matters of personal identity formation are being explored to achieve a better understanding of how ethnic identity contributes to overall development. This past spring semester Dr. Chirico was awarded a Faculty Fellowship by the Calandra Institute, providing an invaluable opportunity to pursue her research program, set up and conduct interviews, and engage in data analysis. The fellowship enabled Dr. Chirico to look at uses of technology in the classroom and develop ways to integrate technologies to better serve students, including podcasting through iUniversity and webcasting. Dr. Chirico also serves as the Chair of the Italian American Faculty Staff Advisory Council at CUNY.

FRANCESCA CANADÉ SAUTMAN is Professor of French, Medieval and Renaissance Studies, and Women’s Studies, at Hunter College and The Graduate Center, CUNY. She is the author of *La Religion du quotidien: Rites et croyances de la fin du Moyen Age* (1995), co-editor of *Same-Sex Love and Desire Among Women in the Middle Ages*, with Pamela Sheingorn (2001), and *Telling Tales: Medieval Narratives and the Folk Tradition*, with Diana Conchado and Giuseppe Di Scipio (1998), and was a member of the editorial board of the *Encyclopedia of Sex and Gender* (2007). Her work in Italian American Studies has focused on issues of race and gender, with two essays on cinema: “Women of the Shadows: Italian American Women, Ethnicity and Racism in American Cinema” in *Differentia: Review of Italian Thought*, #6-7, and “Grey Shades and Black Tones: Italian Americans, Race, and Racism in American Film” in *Screening Ethnicity: Cinematographic Representations of Italian Americans in the United States*. A current project examines Italian-American women and identity formation in the crucial years of 1910-1950. This spring Dr. Sautman was a Calandra Institute Faculty Fellow, working on a monograph entitled *Dark Passages: Italian American Artists of the Interwar Period and the Search for Community*. This project takes the life of her late grandfather, the artist Vincent Canadé, as a point of departure for the recovery and interpretation of the oeuvre of artists of Italian descent working in the New York area during that period.

CONGRATULATIONS! Dr. Maria K. DiBenedetto, Director of Graduate Student Services for the Zicklin School of Business at Baruch College, CUNY, recently earned a Ph.D. from the Graduate Center, CUNY, in Educational Psychology: Learning Development and Instruction. Her dissertation, entitled *A Microanalytic Study of Self-Regulated Learning Processes of Expert, Non-Expert, And At-Risk Science Students*, examined individual and gender differences in students of varying levels of science expertise. Participants were fifty-one eleventh graders and each was given a passage on tornados to read, study and be tested on. A microanalytic methodology was employed which consists of asking questions aimed at assessing psychological behaviors, feelings, and thoughts in Zimmerman’s three phases of self-regulated learning: forethought, performance, and reflection. A teacher’s scale and self-efficacy for self-regulated learning scale were also obtained. Results showed significant expertise differences, large effect sizes, and positive linear trends on most measures. Regarding gender, there were significant differences on only two measures.

NEAPOLITAN POSTCARDS

On March 19–21, 2009, the Calandra Institute and the International Centre for Music Studies (Newcastle University, UK), in collaboration with l'Archivio Storico della Canzone Napoletana (RAI, Italy), presented a conference dedicated to the transnational aspects of the Neapolitan song. One of the first international popular musics of the modern era, the success of the *canzone napoletana* was due largely to the Italian emigrants who composed, performed, recorded, sold, and consumed the music in the United States, Argentina, and elsewhere.



Joseph Sciorra, Calandra Institute

In conjunction with the conference, the Calandra Institute presented the opening of the exhibition “Chist’è New York: The Mark Pezzano Collection of

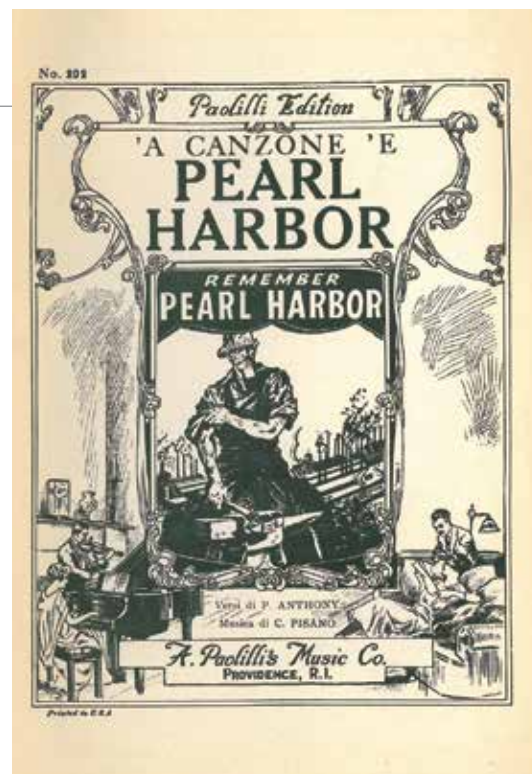
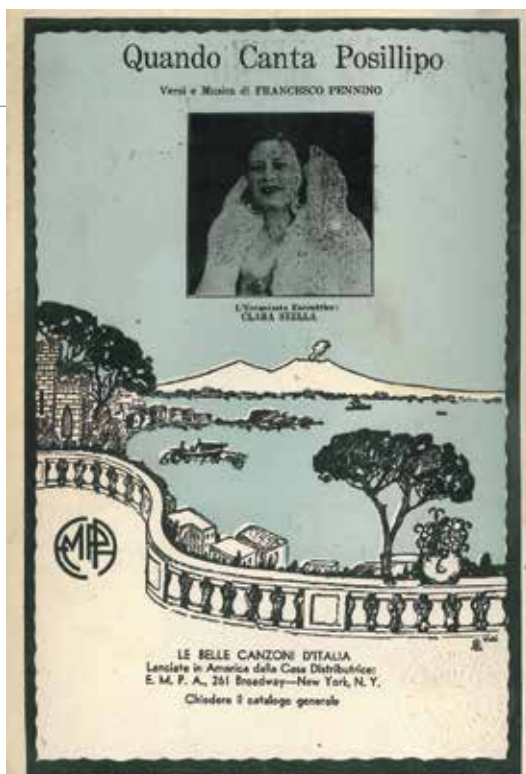
Neapolitan Sheet Music from New York” in its gallery space. Thirty-one items—sheet music, *sceneggiata* scripts, and concert programs—provided a sampling of New York City’s vibrant Neapolitan music scene during the first half of the twentieth century, from Eduardo “Farfariello” Migliaccio’s comical “Na Serenata A Mulbere Avenuta” to Francesco Pennino’s love song “Quando Canta Posillipo.” The exhibit featured items from several New York-based publishers who drove much of the Neapolitan music-making in the city, including the Italian Book Company, Edizione Pennino, and Edizione E. Rossi.

The conference and exhibition opened with welcoming comments from Dean Anthony Julian Tamburri of the Calandra Institute, Queens College President James Muyskens, Maurizio Antonini of the Consulate General of Italy in New York, Joseph Sciorra of the Calandra Institute, Goffredo Plastino of the International Centre for Music Studies, and Paquito Del Bosco of l'Archivio Storico della Canzone Napoletana. A screening of Veronica Diaferia’s documentary film *Closing Time*, about the closing of the historical location of the E. Rossi & Co. store in Little Italy,

evoked New York City’s once-thriving Neapolitan music scene and suggested the need to recognize and remember this history.

Over the following two days, lectures and discussions, held at the CUNY Graduate Center’s Elebash Hall, addressed many relatively unexplored topics. The first conference panel of the conference featured Giuliana Muscio, Simona Frasca, and Giulia Guarnieri discussing the work of Francesco Pennino, Enrico Caruso, and Aurelio Fierro, respectively. Professor Muscio presented her research on the authorship of *Senza Mamma*, a *sceneggiata* written by Armando Cennerazzo for Pennino’s song of the same name.

A recital by singer Rita Berti showcased popular Neapolitan songs such as “Na Canzuncella Doce Doce” and “Palomma ’e Notte.” In an interview with Dr. Sciorra, Ms. Berti recounted her experiences as an international performer of Neapolitan music. Born in “Napoli città,” she moved to New York in the 1950s after Gennaro Cardenia saw her perform and invited her to sing in his productions. Paquito Del Bosco presented Ms. Berti with a plaque from l'Archivio Storica della Canzone Napoletana in recognition of her



The Canzone Napoletana as Transnational Subject

role as an ambassador of the Neapolitan song and the Neapolitan spirit.



Rita Berti, Singer of the Neapolitan song

Joseph Sciorra, Samuel Patti, and Jennifer Caputo each focused on a single song in the panel “Temporal/Spatial Considerations of the Song.” “Core ‘ngrato,” the subject of Sciorra’s talk, was examined as a symbol of Italian-American identity increasingly shorn of its substance. Mark Pezzano, John La Barbera, and Jason Pine constituted the panel “Cultural Politics and the Economics of Culture.” Professor Pine discussed the complicated aesthetics of *neomelodica*, a music style that he described as a contemporary revision of classic Neapolitan song. He showed original footage of *neomelodica* performers in Naples and argued against the notion

that this music is responsible for inducting Neapolitan youth into the Camorra lifestyle.

Paquito Del Bosco traced the international appeal of Neapolitan music and presented selections of Neapolitan songs performed by recording artists from around the world. The recordings were culled from l’Archivio Storico della Canzone Napoletana, which has collected over 40,000 vocal performances of Neapolitan songs. A montage of twelve different versions of “Funiculì Funiculà” included interpretations by Arnold Schoenberg, the Red Army Choir, and Frank Zappa.

In the panel “Performing/Screening Identities,” Reba Alaina Wissner and Giorgio Bertellini discussed *sceneggiate* and films that depict the immigrant’s longing for home. Professor Bertellini pointed to the sense of home in the film *Santa Lucia Luntana*, where it is overdetermined by the migrant experience. Ana Cara and Jim De Fazio looked at music influenced by the Italian diaspora and the resultant dissemination of Neapolitan song. Professor Cara noted the Argentine tango musician Carlos Gardel, who admired and imitated opera singers like Enrico Caruso as well as Argentine country singers.

Goffredo Plastino delivered the keynote address, “*Tutta n’ata storia*: Authenticity and Otherness in the Neapolitan Song Canon,” in which he discussed connections between Neapolitan song and African-American music forms; for example, George Washington Johnson’s “Laughing Song” (1894) as the inspiration for Berardo Cantalamessa’s “A risa” (1895). “*Tutta n’ata storia*” (a whole other story) is the title of a 1982 song by Pino Daniele, who is himself considered a musician with classic Neapolitan and American blues influences.

The conference has generated interest in Neapolitan music, with numerous people contacting the Calandra Institute seeking and offering information on Clara Stella, Joseph Gioè, and others. The organizers intend to publish an anthology of essays based on the theme of the conference. •



Goffredo Plastino, Newcastle University

EDIZIONE PENNINO
F. PENNINO MUSICIENNALE
No. 0152

PRIMMAVERA D'E MARIE
Versi di RAFFAELE M. GRIMALDI Musica di FRANCESCO PENNINO

I.
Dint' 'a casarella mia,
Primmarò, tu si vvevata,
M'è guastato a 'ssì Miserle?
Quasi onore ch'è pe' munit.
Ma però 'n'ata Maria
Ca in tegno a none vicio,
S'è ammalata 'e gelosia...
Saffè a chigone conca a ebat!
Pecchè chigone? Maril!
Pecchè saffre accusat!
In t' 'o ghioso 'accopp' o bene 'e Primmarò:
Ca in so' pe' t'el, solo pe' t'el. Maril!

II.
Primmarò, chesta Maria
Mentre dorme dint' 'o scanno,
Jure puzza 'e gelosia...
N'ovete vire a none vanà!
Accusat, ammanno ammanno,
Pate 'e sta... non accio i stesso!
Pe' amme scita, e 'sti chi zore...
N'ovete amano a n'ovet!
Pecchè chigone? Maril!
Pecchè saffre accusat!
In t' 'o ghioso 'accopp' o bene 'e Primmarò:
Ca in so' pe' t'el, solo pe' t'el. Maril!

III.
Primmarò, n'ata Maria
M'aggio scritto dint' 'o core!
Ma f' 'o dico: è Musarone mia!
Mannat, che saccetist!
Pe' acc sta chesta Maria,
Siente a mamma, a preferita!
Non sta 'n'ata... 'un è d' 'a mia!
Primmarò, f' 'a può parlat!
Pecchè chigone? Maril!
Pecchè saffre accusat!
In t' 'o ghioso 'accopp' o bene 'e Primmarò:
Ca in so' pe' t'el, solo pe' t'el. Maril!

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ULTIMA NOVITA
DEL GIORNO
CANZONETTA CUMICA DI ATTUALITA'

15c

Chest'e 'a verita'!!
Versi di G. AMATO
Musica del Cav. G. DE LUCA
CANTATA CON STRIPPONO ECCETTO GALEO
STERO AUTORE
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CASA EDITRICE G. AMATO MUSICALE

CUNY/ITALY EXCHANGE PROGRAM

Educators have long extolled the virtues of educational programs that foster student cultural exchange. Academic course work combined with cultural contact invariably heightens student academic interest, language acquisition and cultural understanding. What was once a privilege reserved for a handful of elite students, study abroad and student exchange programs have proliferated American campuses, making attendance at overseas

educational institutions increasingly available. For CUNY students, many of whom have never traveled much beyond the borders of the tri-state area, the value of such an experience is immeasurable.

The CUNY/Italy Exchange Program sponsored by the Calandra Institute offers students the opportunity to study at select Italian universities. The exchange between two host nations produces a kaleidoscope of learning opportunities in the classroom and through meaningful cultural assimilation. This program has influenced many students

by exposing them to a wider understanding of the world and its people.

For more information, contact Joan Migliori at 212-642-2094 or joan.migliori@qc.cuny.edu, or visit <http://qcpages.qc.cuny.edu/calandra/italyex/index.html>.

Participating Italian universities include:

- Università degli Studi di Catania, www.unict.it
- Università degli Studi di G.d'Annunzio Chieti-Pescara, www.unich.it
- Università degli studi di Pavia, www.unipv.it
- Università per Stranieri di Perugia, www.unistrapg.it
- Università degli Studi di Siena, www.unis.it
- Università degli Studi di Trento, www.unitn.it

Reflections from Hunter College Student Joann Vultaggio, CUNY/Italy Exchange Program 2008

IL BOLLETTINO: Please tell us a little about yourself.

JOANN VULTAGGIO: I grew up in Staten Island in a home where only Sicilian dialect was spoken. My mother died when I was eight years old. My father, an immigrant from Trapani, Sicily, raised me and my three older siblings as a single working parent. I am proud that my father, at the age of 52 and with very limited English language skills, attended the Fashion Institute of Technology to study patternmaking and eventually opened his own tailor shop. From him I learned the value of perseverance and the importance of doing work you feel proud of. During high school I studied Italian and learned very quickly that my knowledge of dialect was significantly different from the traditional Italian being taught! After graduating high school I, too, attended the Fashion Institute of Technology, with the intention of working in international merchandizing. Subsequently, I worked for Kenneth Cole—and hated it! I wanted out of the business world and, although I felt confused about my career path, the only thing I felt certain about was that I wanted to speak, read, and write Italian. I decided to apply to the undergraduate Italian Studies program at Hunter and was accepted.

IB: That was some career leap you took leaving your job to return to college.

JV: I knew that I had to make a change. I desired to speak fluent Italian rather than Sicilian dialect. I was prepared to go back to undergraduate studies and do the prerequisite work necessary to develop my skills. While taking language courses, I decided to study in Florence for the summer. The Florence program was a life-altering experience! I learned so much. Italian of course, but other things too—art and history and mostly about people and how they work and live. The experience required responsibility, self-sufficiency and open-mindedness. I also needed to learn what to do with my new found

independence. I was able to separate from my Sicilian family and survive. The Florence program made me feel certain that I was on the right path.



Joann Vultaggio in Orvieto, Umbria, Italy

IB: That path being . . .

JV: A desire to read and comprehend Italian literature and poetry. I think that it is very unfortunate that more young people do not speak or read Italian. Today, the language is not passed down from parent to child, the way my father did in our family. During my studies, I became aware that I wanted to share my passion for language and literature through teaching. I spoke with Professor Giuseppe Di Scipio to explore the possibility and reality of doing so. He encouraged me and the following year my career goal became crystallized. I applied to the Master's program in Secondary Education and Italian. While taking graduate courses, my speaking skills were improving—I was losing my dialect!—but I was very aware that I needed to further develop my writing and reading skills. I thought about participating in a second study abroad experience and decided upon a program at the Università degli Studi di Siena because of its reputation, location, and emphasis on language and literature.

IB: Please tell us about your experience as a student in Siena.

JV: As a visitor living in a foreign community I participated directly and intensely in the culture around me. I met native Italian students as well as students from England,

Germany, and France. I met students and others from all over the world. I came in contact with diverse ideas and discovered that Italy is a wonderful place full of people with emotions, likes and dislikes, personalities and beliefs—just like me. I enrolled in academic offerings where fluency in Italian was expected. I benefited from the total immersion and emphasis on “Italian only.” It forced me to speak in class and also helped me develop my writing skills. I had to be able to follow lectures and take examinations with native students. It was challenging! Sometimes difficult. I felt that living for a year in Siena was a valuable experience both academically and personally. I held a part-time job in a local coffee bar, meeting people where I was often asked if I was a native or American. Personal contact with other people—sharing myself with the host culture—heightened my awareness of self and others. When I returned to my studies at Hunter, I felt more confident. Also, my writing abilities improved as evidenced by the significant increase in my grade point average. What the Siena experience did for me was to make me feel that I want to share the Italian language and culture with others. In fact, I hope that someday I may be in a position to work in a college helping students considering study abroad/exchange programs.

IB: Final thoughts you would like to share?

JV: I am grateful for the two opportunities that I was able to participate in. Both experiences helped me discover and appreciate my identity and learn more about the world in which I live. They helped me to be a more open-minded and well-rounded woman, feel more confident about myself and become a more rigorous student. As importantly, I have come to value learning about others and hope that others equally benefited learning from me. This reciprocity was a remarkable encounter. I hope to be able to infuse my learning and respect for diversity in my future teaching experiences.

GIOVANNI MARCHI 1921-2009

New York State Senator Giovanni (John) Marchi died at the age of 87, on Saturday, April 25, 2009, less than a month shy of his 88th birthday while on a family trip in Italy. Senator Marchi represented New York's 24th Senate District for fifty years, from 1956 to 2006. In June 1969, Marchi made national headlines when he defeated Mayor John Lindsay in the primary election. Wide-ranging, genteel, and observant, Marchi was an exceptional elected official, a throw-back to the politician of old, whose concern was first and foremost for his constituency.

As an elected official, John Marchi was dedicated to preserving Staten Island's cultural institutions, providing critical assistance in the development of CUNY's College of Staten Island and sponsoring the Snug Harbor Cultural Center. Both

institutions stand today as important landmarks for the borough of Staten Island. He was also instrumental in co-drafting legislation that helped save bankrupt New York City in the mid-1970s.

In addition, Marchi was genuinely concerned for his brethren's well being. In 1996 he managed to get the Fresh Kills landfill closed, at that time the world's largest garbage dump. He also sponsored a law to make it easier for CUNY students to receive public assistance, thus increasing the opportunities for first-generation, working-class students to attend the university.

Senator Marchi was a rare breed of politician. Aristotle, Marcus Aurelius, and Ovid were often reference points in his private and public life. In citing them, in his legislative discussions and speeches, he ultimately sent his colleagues and members

of the press back to their high school and college textbooks.

A truly passionate leader who served his district for fifty years, Senator Marchi was equally dedicated to his Italian and Italian-American culture. In addition to his love for the Classics, he dedicated personal time to the study and translation of Italian manuscripts. He also challenged those, such as the infamous Joe Colombo, who used their Italian ethnicity for dubious reasons. Italy and all its glory were for him of primary importance. It is thus indeed poignant that he spent his last days with his family in his parents' home town of Lucca.

Our deepest sympathy goes out to his family, especially his daughter Joan Migliori, our friend and colleague at the Calandra Institute, who serves as Assistant Director of Community and International Programs. •

FELIX N. STEFANILE 1920-2009

Italian America has lost one of its greatest poets and thinkers. In exhorting his Italian-American sisters and brothers to learn of their history, Felix Stefanile once stated, "There is no ontology without archaeology!" Felix always knew how to say what had to be said.

Felix N. Stefanile died on Tuesday, January 27, 2009, at the age of 88, in Lafayette, Indiana, where he spent twenty-six years as a member of the professoriate at Purdue University.

Felix was born April 13, 1920, in Long Island City, NY, to the late Frank Stefanile and Genevieve Lauri Giannicchi. Educated in the New York City school system in the 1920s and 1930s, he received his bachelor's degree from the College of the City of New York, CUNY, in 1944.

A veteran of World War II, Felix served as an interpreter for the U.S. Army and went on to co-author a manual on how to fight malaria in Southern Italy. After the war, he worked at various jobs until 1950, when he took a position with the New York State Department of Labor until 1961. During that time, he and his wife Selma (nee Epstein, whom he married in 1953, and who now survives him), a poet in her own right, started *Sparrow* (1954), which remained one of the oldest poetry journals in the United States until they stopped publication in 2000. They founded the journal "to lead the life of poetry"; it

was their "idiosyncratic odyssey." Over the years, *Sparrow* steered itself toward form, specifically the sonnet. In explaining such a move, Felix responded to Gloria G. Brame in a 1994 interview: "I love the sonnet; I'm devoted to it . . . It's also an air-tight editorial alibi . . . Furthermore, it's a form that is a paradigm of the genuine writing experience: closure, constraint, contrast, accuracy of expression, focus, architectonics of syntax."

Felix won numerous awards for his poetry, essays, and teaching. In 1966 he penned an essay entitled "The Imagination of the Amateur"; it earned him a National Endowment for the Arts prize in 1967. In 1973, he was awarded the prestigious Standard Oil of Indiana Prize for best teacher; and in 1997 he was the first recipient of the John Ciardi Award for lifetime achievement in poetry, presented by the journal *Italian Americana*. Author of a multitude of essays and reviews in the best journals in the United States and abroad, he authored numerous books of poetry and translated some of Italy's finest poets, from the Middle Ages to the twentieth century.

Possessive of profound intelligence, affable wit, and a wonderful gift of language, Felix proved ever generous in spirit and consul. His wisdom was infinite, and he dispensed it charitably; his erudition was extensive, and he shared it willingly. One could not expect any more from such

a bountiful and integral human being. For those of us who came to know him well, we are forever the beneficiaries of his munificence and magnanimity.

An American of Italian origins, Felix was equally and fiercely proud of his Italian heritage and his American being. He negotiated the U.S. literary scene like very few before him. In like fashion, he distinctly negotiated the U.S. ethnic landscape. Two poems that might best exemplify such sentiments of his are "Hubie" (a long poem that sings the necessity of racial integration) and "The Americanization of The Immigrant," both of which appeared in his last collection, *The Country of Absence*. •

✧

THE AMERICANIZATION OF THE IMMIGRANT

Your words, Genoveffa,
through the open window,
telling me once again what to buy at the store—
don't forget, don't forget—
aroma of fresh bread almost a halo.

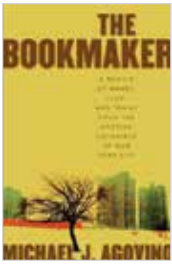
That was a long time ago.

I never forgot.

Like Dante

I have pondered and pondered
the speech I was born to,
lost now, mother gone,
the whole neighborhood bull-dozed,
and no one to say it on the TV,
that words are dreams.

✧



The Bookmaker
Michael J. Agovino
\$24.95 hardcover
ISBN 978-0-06-1151139-2
Harper Collins, 2009

Michael Agovino will read from his book at the Calandra Institute *Writers Read Series* on September 14, 2009 at 6 p.m.

Don't let the title of Michael J. Agovino's first book distort your thinking. While *The Bookmaker* does contain a running account of his father's avocation as a bet taker and maker, it is not an inside look at organized crime that you might expect. This memoir is more about how a kid like Agovino, who grew up in Co-op City housing in the Bronx, became a journalist and made the book his father never could.

This is the story of how an Italian-American family lived a pretty normal life in a very abnormal environment. Ugo Agovino, Michael's father, was born in Italian Harlem. After a time of hiding out, for forgetting to make a bet that would have won its maker thousands, Ugo returns to the neighborhood, finds a Sicilian wife, and together they become one of the first (and the few Italian) families to move into the city's post-Cold War answer to working-class housing.

Co-op City, a large development of high-rises and town homes built on landfill was home to the Agovinos for twenty-four years, and throughout that time there was not a day when his mother didn't wish she lived elsewhere. The move begins in optimism: "This is a land of promise. A new start, a new beginning, a tabula rasa, a future, a salvation," and ends with car thefts, muggings, and beatings. Here is a story of struggle, survival, and hopes for a better life—father and mother try to build on the inside of their kids' lives in spite of the failure of urban renewal.

Ugo maintains a city job that alone does not provide for the family, and so he resorts to one of his early jobs as a private bookmaker who takes care of those gentlemen gamblers who can afford to lose a little bit here and there. The problem is not in the bet taking, but the bad bet making that Ugo does. When times are good, Ugo is an avid reader and dedicated consumer of classy stuff like music, fine wines, and great works of art and literature. Before he is twenty years old, Michael and his family have traveled throughout Europe, to the Caribbean and Latin America—sometimes with enough money to afford a "good bottle of Bordeaux," often with not enough money to pay the hotel bill.

If not always on time, Ugo manages to pay the bills that put his kids through

good schools, giving them a better start on adulthood than he might have had, despite putting them through the ups and downs of his own gambling, which he stops after his business peters out.

What makes *The Bookmaker* good reading is not the very ordinary story of the Agovinos but Michael's extraordinary way of telling it. Style trumps substance here, and when he does not maintain the beat and pace of the early chapters, Agovino risks losing readers through occasional litanies of what he did during school trips and summer days in the projects during the 1970s and 80s. Fortunately these sections are more lapses than lacunae. By the time you are finished with the book you find yourself rooting for the family and feel good that while they never achieved that American dream of owning their own home, the Agovinos have accomplished the rare goal of having shaped a unique history full of interesting stories.

Made of memories, research, and family interviews, *The Bookmaker* is a testament to how an atypical Italian-American upbringing can lead to the creation of a typical American story.



The End
Salvatore Scibona
\$24.00 hardcover
ISBN 978-1-55597-498-5
Graywolf Press, 2009

Salvatore Scibona will read from his book at the Calandra Institute *Writers Read Series* on November 4, 2009 at 6 p.m.

Salvatore Scibona might seem like the new kid on the literary block, but he has been writing for over ten years, and has published stories in places like "The Threepenny Review," and been republished in "The Pushcart Review of Short Stories." Now, his rookie novel brought him a nomination for a National Book Award, and for good reasons. The Italian-American immigrant experience was never more intricately represented than in Salvatore Scibona's novel, *The End*.

Ambitious in its approach and demanding of its reader's patience, the story centers on a 1953 event that occurs and unravels in the lives and minds of the inhabitants of Elephant Park, a Little Italy of sorts in Cleveland, Ohio. Through slow, methodical descriptions, the author bring us deep into the lives and minds of Rocco the baker, Mrs. Marini, a type of beneficent anti-midwife who also helps girls terminate pregnancies, and a few others like Enzo Mazzone and his son Ciccio, who fill out an interesting cast of characters.

It is as if Scibona created this world and then simply recorded what happened. While the author is at work, he is never in the way, prodding us along, guiding us to "understanding." Quite the contrary, this is a novel with pages that invite lingering and inspire daydreaming. I had to read this book twice, just to do this review, something that I have not had to do for a long time. I would get so caught up in the perspective being presented that I would let go of the plot thread, and find myself wandering back as though I had lost my way. But that can be a way of life—to follow what takes your attention and forget what you were doing. *The End* prompts and rewards rereading.

The central event that excites entry into private lives is the public procession of a *festa* through the neighborhood streets that is halted after a group of African Americans start dancing behind the marching band. Not aware of the religious nature of the music, they dance because they believe it is a party. This event, like a communal trauma, triggers a variety of responses that Scibona weaves into conflicts of abortion, war, death, and personal philosophy. It is presented in a complicated structure and intricate style that reminds us of Virginia Woolf's sophistication, Joyce's retrospection, and Bellow's determination.

Reviewers have compared Scibona to such great authors as Faulkner and Didion; what we have here is someone who has extracted what he needed from his lessons of the greats, and is beginning to fashion his own substance and style. *The End* displays considerable writing talent that needs to be realized again and again before we can start placing his name among the greats. Certainly we can see aspects of those writers in his work. The imitation is sometimes too obvious—especially in some of his place descriptions, such as "Eleventh Avenue was a throng of fruit vendors, nut vendors; the armies of the retired, the lame, the blown out and wasted . . ." That can be irksome to those who have studied these writers carefully. But, let's face it, not many have that kind of reading pedigree anymore, so most of his influences will go undetected.

The End, an impressive debut from a promising writer, will frustrate those who are not familiar with the modernist greats, remind those who are that writing is made out of reading, and will please all who believe that great stories are not simply told—they can be complexly written. Scibona is a writer to watch, one I believe will come up with more good writing.

—Fred Gardaphé

These reviews will appear in the July and October issues of *Fra Noi*.

CALANDRA'S EYES AND EARS ON THE CAMPUSES: The Italian American Faculty Staff Advisory Council

In 1978, New York State Senator John D. Calandra, then chairperson of the Italian Legislative Caucus, called for the creation of an Italian American institute to address historical, sociological, political, and cultural issues. The New York conference of Italian American State Legislators initially funded the Institute in 1979 to confront the educational needs and concerns expressed by Italian-American students, faculty and staff at CUNY. After his death, the Institute was renamed in honor of Senator Calandra. In 1995, the CUNY Board of Trustees officially designated the Institute as a university-wide research

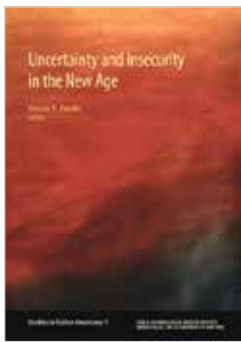
institute, under the aegis of Queens College, devoted to documenting and preserving the Italian-American experience. The Italian American Faculty and Staff Advisory Council has its origin with Chancellor Kibbee's directive appointing chairpersons of Italian-American advisory committees at each CUNY college to facilitate the oversight of Italian-American interests. Chancellor Joseph Murphy later upheld Kibbee's historic decree establishing Italian Americans as an affirmative action category at CUNY and widened the scope of the initial mandate to include faculty and staff.

The Council objectives are to advise the college presidents and the Chancellor through the work of the Institute and its Dean on matters affecting the University's Italian-American community and to safeguard accountability for Italian-American personnel

within the University. Pursuant to multiple court decisions and recommendations about the affirmative action status of Italian Americans, the Council is a critical observer of the treatment of Italian Americans. Campus delegates articulate the needs and interests of students, faculty and staff at the individual campuses and deliberate ways in which the Institute can address them. The Council works to ensure that Italian Americans are treated fairly in accordance with their affirmative action status. The Council also raises awareness about the status of Italian Americans through its presence on each campus.

To learn more about the Council, or to express your interest in becoming a campus delegate, contact Dr. Donna Chirico, Chair of the Italian American Faculty Staff Advisory Council, by telephone at 718-262-2687 or by email at chirico@york.cuny.edu.

NEW FROM THE CALANDRA INSTITUTE!



VOLUME ONE OF THE STUDIES IN ITALIAN AMERICANA SERIES

Uncertainty and Insecurity in the New Age

Vincent N. Parrillo, Editor

This collection of twenty-eight essays by Italian and Italian-American scholars explores the impact of globalization on individuals' lives in both Italy and the United States. Examined are such concerns as the preservation of local cultures; the conflicting values resulting from social change; the maintenance of one's social identity and heritage; our resulting perceptions and political actions; and the effects on employment stability and workplace environment.



VOLUME ONE OF THE TRANSACTIONS SERIES

Si, Parliamo Italiano!

Globalization of the Italian Culture and the Increasing Demand for Italian Language Instruction

Vincenzo Milione and Christine Gambino

Milione and Gambino's study on the diffusion of speakers of Italian in the United States reveals that three million people speak Italian, and that if Italian language programs had the same penetration in the educational systems as those of French and German, the number would be double. It also confirms what every teacher of Italian has been observing in the last two decades: the number of students of the language is on the increase, and nothing suggests the trend will slow down anytime soon. The Little Italys of our collective recent past are disappearing, but instead of a weakening of the identity, paradoxically this has led to a renaissance of cultural and ethnic interest. Milione and Gambino's acute analysis of complex governmental data gives us hope for an even brighter future.

PUBLICATIONS

> *Uncertainty and Insecurity in the New Age*, Vincent Parrillo, 384 pages, softcover, \$32

> *Si, Parliamo Italiano!*, Vincenzo Milione and Christine Gambino, 88 pages, softcover, \$10

> *The Autobiography of Carlo Tresca*, Nunzio Pernicone, Ed., 265 pages, softcover, \$10

> *Freeing the Angel From the Stone: A Guide to Piccirilli Sculpture in New York City*, Jerry and Eleanor Koffler, 122 pages, softcover, \$12

> *The Italians of New York: Five Centuries of Struggle and Achievement*, Philip V. Cannistraro, Ed., 177 pages, hardcover, \$35

> *I Vote My Conscience: Debates, Speeches, and Writings of Vito Marcantonio*, Annette Rubenstein, Editor, 515 pages, softcover, \$15

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PHILIP V. CANNISTRARO
SEMINAR SERIES
IN ITALIAN AMERICAN STUDIES

Thursday, September 10, 2009 at 6 p.m.

Rosario Candela: An Immigrant Architect in New York
ANDREW ALPERN

Tuesday, October 13, 2009 at 6 p.m.

Competing Understandings of Media in the History
of Anti-defamation
LAURA COOK KENNA (George Washington University)

Monday, November 16, 2009 at 6 p.m.

Lost Boys, Recovered Memories:
Lorenzo Carcaterra's *Sleepers*
CHRISTOPHER WILSON (Boston College)

Wednesday, December 2, 2009 at 6 p.m.

Cesare Lombroso and the Science of Criminology
MARY GIBSON (John Jay College)

WRITERS READ SERIES

Monday, September 14, 2009 at 6 p.m.

MICHAEL J. AGOVINO reads from *The Bookmaker: A
Memoir of Money, Luck, and Family from the Utopian
Outskirts of New York City* (HarperCollins, 2008)

Tuesday, October 6, 2009 at 6 p.m.

JOHN GIORNO reads from *Subduing Demons in
America: The Selected Poems of John Giorno,
1962-2008* (Soft Skull Press, 2008)

Wednesday, November 4, 2009 at 6 p.m.

SALVATORE SCIBONA reads from *The End: A Novel*
(Graywolf Press, 2008)

Wednesday, December 9 at 6 p.m.

MARIA LAURINO reads from *Old World Daughter,
New World Mother: An Education in Love and
Freedom* (W.W. Norton, 2009)

DOCUMENTED ITALIANS
FILM SERIES

Monday, September 21, 2009 at 6 p.m.

Chippers (2008), 52 min.
Nino Tropiano, dir.

Monday, October 26, 2009 at 6 p.m.

The Tree of Life (2008), 76 min.
Hava Volterra, dir.

Monday, November 9, 2009 at 6 p.m.

Le Cirque: A Table In Heaven (2009), 74 min.
Andrew Rossi, dir.

Monday, December 14, 2009 at 6 p.m.

Neapolitan Heart (2002), 92 min.
Paolo Santoni, dir.

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