

AIHA Newsletter

A Publication of the *American Italian Historical Association*

An interdisciplinary association to promote understanding of the Italian experience in America



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Founded in 1966

<http://www.aiha.fau.edu>

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Executive Council - Term
Frank Alduino (2005)
Emelise Aleandri (2003)
Bruno Arcudi (2003)
Mario Aste, Past President
Mary Jo Bona (2005)
Frank Cavaoli (2003)
Teresa Cerasuolo (2003)
Maria Elisa Ciavarelli (2005)\
Joseph M. Conforti (2005)
Louise DeNaro Bender (2005)
Dawn Esposito (2003)
Josephine Gattuso Hendin (2003)
Luicano Iorizzo (2005)
Richard Juliani (2003)
Jerome Krase (2003)
Salvatore LaGumina (2003)
Stefano Luconi (2005)
Edward Maruggi (2003)
Elizabeth Messina (2005)
John Mitrano (2003)
Adele Negro (CA President)
Ernest E. Rossi (2005)
John Paul Russo (2005)
Lydio Tomasi (2003)
Janet Worrall (2003)

Founding President
Rudolph J. Vecoli

President's Message

In my first message to the membership, after a fairly concise preamble, I posed the following question: "Where do we go from here?" In working with our executive director, Dominic Candeloro, and the officers and members of the Executive Council, we were able to continue the commitment to centralization and all that it entails.

We have attempted to define more precisely various positions, old and new, and I believe we have begun to do so in a constructive manner. We have succeeded, I believe, in a reorganization of fiscal policies due most clearly to more stringent rules and regulations in the aftermath of September 11, 2001. In this regard, Frank Sorrentino has done an excellent job. He has recommended, and the Executive Council has approved a series of changes, culminating in 1) the adherence to audit requirements for Not-for-Profit organizations chartered in New York State by the Attorney General's office; 2) the decision to file an annual IRS return; 3) a more stable, fiscal relationship between the executive director and the Association; and, 4) if the Association desires to pursue grants, an audited financial statement.



With an eye toward AIHA's future, we've begun some preliminary discussions to set up a mechanism for recruiting new members, those possible alumni and alumnae in Italian/American studies programs. The regularization of conferences is also something the Executive Council addressed. In the next month or so (November 6-8) we'll all be in the Southeast; next year we'll

President's Message continued on page 14

Minutes from Spring 2003 Executive Council Meeting

--May 10, 2003 Minutes of Executive Council Meeting, held at John D. Calandra Italian American Institute, Queens College/CUNY, 25 West 43 Street, NY.

Present:

Officers: Anthony Tamburri, Pres., Carol Bonomo Albright, Vice Pres., Frank Sorrentino, Treasurer, Angelo Tripicchio, Curator, Angela Danzi, Secretary, Executive Director, Dominic Candeloro.

Executive Council: Louise De Naro Bender, Emelise Aleandri, Maria Elisa Ciavarelli, Dawn Esposito, Mary Jo Bona, Fred Gardaphe, Jerry Krase, Teresa Cerasuola, Joseph Conforti, Josephine Hendin, Ed Maruggi, Frank Alduino. Guest: Frank Pesci.

President Tamburri called the meeting to order at 10:10 am. Previous minutes were accepted.

President's Report: Tamburri welcomed new officers and members of the executive council, and thanked Phil Cannistraro for the use of the space, and Peter Vellone who acted as host for our meeting. He noted that the outline of tasks for this meeting and for what we need to do in his term of office is contained in the President's Message appearing in the current Newsletter. These tasks concern the following: 1) financial matters, 2) conferences, 3) publications, 4) recruitment. The organization is resilient with many strengths we can build on, and a new mindset can be developed to deal with these matters. We should feel comfortable with discussion and even disagreement with each other in a respectful way. Tamburri noted that we need to form committees to revitalize and address these four issues, with the Executive Director acting as coordinator and focal point of our business.

Treasurer's Report: Sorrentino reports that of the four accounts the treasurer controls, we have a

combined balance of \$43,508.65. Other accounts not controlled by the treasurer include: monies with the Executive Director, for example, those derived from book sales, and from dues, and Memorial Fund, in 4 CDs, totaling \$24,864.52. (Report submitted by Luciano J. Iorizzo) - local groups sponsoring conferences are independent or deal through universities. At the end of the conference, monies are then reconciled. Executive Director will keep monies derived from book sales for day-to-day operating expenses, and will forward dues to the Treasurer. The salary of the Executive Director is about \$1,000.00 per month. He has been paid until April 30th, 2003. Liabilities: - Las Vegas conference was taken care of - \$5,000 balance was paid to hotel. \$7800 cost for proceedings - \$3500 has been paid, with \$3500 remaining. Most other accounts are current. Sorrentino submitted a list of ten recommendations. After lengthy discussion, we approved the following for immediate action: a) We will engage the services of a CPA to prepare a financial statement and to insure that we are in compliance with all IRS requirements. Sorrentino estimates that the fee for this service will be about \$1000 per year. b) An audit will consider all accounts of the organization. We will yield to the recommendations of the audit with respect to the management of all our accounts. Sorrentino will report the accountant's recommendations at the November meeting. We will adopt a comprehensive budget for the organization at the Fall meeting, to apply to fiscal year beginning the following January, for on-going expenses, so that we stay within our resources for the year, and can plan for future. Those who are involved in spending money for the organization should prepare a proposal and forward to Sorrentino, Tamburri and Candeloro, who will then coordinate the total budget proposal. No disbursement will be made or check written without a corresponding invoice or voucher. Sorrentino also recommended overall that we adopt goals, and cut costs so that we can be prepared for any future eventuality. To this end, we agreed that: a) We will make arrangements

with future publishers that allow us to reproduce the most popular volumes as needed. Currently we are running out of some proceedings and this will eventually have an impact on this source of income. b) We will standardize publication of the Newsletter to cut costs. c) We will seek outside funds, grant monies, and private donations for our activities. The council voted to adopt the goals and practices of financial management recommended by Frank Sorrentino, and thanked him for "setting the bar" for the future management of our financial affairs.

Secretary's Report: Minutes of Executive Council meetings will appear in the Newsletter.

Curator's Report: Tripicchio reported the following: archival materials have been housed at the Center for Migration Studies (CMS) since the inception of the organization, and consist of 112 linear feet of materials.- While the CMS collection includes other ethnic groups, 90% of their holdings deal with Italian Americans.- The CMS website is very accessible for researchers, and lists all materials in the collection, including AIHA archival materials. After discussion, we agreed to the following: We will adopt Tripicchio's suggestions regarding the materials to be retained. They are as follows: Executive Council Minutes Annual Proceedings Papers submitted but not published in Proceedings, Treasurer's Reports, Programs of annual conferences, Newsletters (national), Committee Reports, Membership lists, local and national occasional publications relating to AIHA Newsletters (local chapters) Local chapter reports, Records of nomination and election of officers and Executive Council, Important correspondence relation to AIHA activities. Members and Committee chairs will forward these materials to the Curator who will weed them according to this policy, and then forward to the Center for Migration Studies for inclusion in the archive. We will keep archival materials at the CMS for the foreseeable future. We will make a donation to the CMS yearly as part of our annual budget, and suggest that members make a donation to CMS on our annual dues notice. To better assist researchers, students, etc., we will add a link to CMS on the AIHA website and announce on the H-Itam list. The curator will call on members to assist and advise as needed.

Newsletter: (report presented by D. Candeloro). Spring 2003 Newsletter: 800-900 copies sent (400 to members, 500 to non-members) costing \$600 to print, \$600 to mail in US, and \$1.25 each to Italy (30 members). Candeloro commended "heroic effort" by Paul Giamo, editor, and Sam Fiorenza, Highland CC., Freeport, Illinois. There were difficulties this time with printing, mailing, obtaining mailing permit (501c3), etc., which have or will be addressed. Giamo has agreed to produce the fall 2003 Newsletter, and anticipates that when permit situation is cleared up, next mailing will be cheaper. Tamburri urged members to become more proactive about Newsletter submissions, book reviews, etc. to Paul, and to make the Newsletter a vehicle for debate. Candeloro requests that we look over and weed out membership list he emailed to us, but also bring in new members, urge former members to join again. Maruggi will send questionnaires to those who have not paid current dues. We discussed the cost of producing the Newsletter which is currently \$2400 per year, and the relative merits of electronic distribution in order to lower costs. The consensus was that the Newsletter should exist in paper form, but that substantial savings could be accrued by using bulk mailing and producing the Newsletter in a smaller format. Tamburri, Candeloro and Giamo will work on these suggestions for the fall 2003 issue.

Executive Secretary's Report: Candeloro noted the following recent business: -40% of members have not paid dues for '03- book sales are doing well.- we exchanged membership lists with NIAF and rented our list to Oxford U. Press promoting their book, *White on Arrival*. - Candeloro raised the question of our participation at the American Historical Association Conference, Jan. 8-10th, 2004, Washington, DC. They will give us sessions at no expense to us. This was done in San Francisco two years ago with limited success. We discussed his suggestion that we invite representatives from NIAF, OSIA, Unico, AIHA to a "Summit on the Future of IA studies." Those who are interested in participating should contact Candeloro. Deadline for submission of session proposals/topics is June 2nd. - Candeloro is seeking assistance with the management of the H-

Continued from page 3

Itam listserve. Please contact him for more information. Proceedings: 31st Proceedings: Co-editor Krase reported that proceedings are completed and awaiting Cannistraro's attention. We discussed the causes of the delay and how best to remedy. Tamburri will help bring the production of these proceedings to closure. 32nd Proceedings: published 33rd Proceedings: Aste reports that some materials need to be prepared for publication. Proofs should be ready in two months, completed publication in 8 months. 34th Proceedings: Printer is sending first drafts to editors, Worrall and Bonomo Albright. Proofreading and index will be ready by mid-July or next conference. Cost is \$7800 for 1000 copies, 100 hardcover and 900 paper; edition will be 250 pages. Worrall had difficulties in obtaining Library of Congress Catalog and Data Program; she will provide helpful information about this to future editors.

35th Proceedings: Deadline for submissions was

February 1st, 2003. Suggestions:- Sorrentino : all future contracts for proceedings should be reviewed by the organization.- Candeloro: we should mount a public relations campaign to present new books.

Future Conferences:

Boca Raton 2003: Coordinator Tamburri distributed Call for Papers and Registration forms, also available in current Newsletter. Added to list of topics will be the words "Finally, any paper on any topic" [related to Italian Americana]. NIAF, Bordigheri Press, Office of the VP, FAU, and Italian Consulate are all donating funds for the conference. Highlights:- one keynote address on the campus of Florida Atlantic University.- show/panel on Italian American artists in Key West with art gallery reception-conference panels on Friday and Saturday, and possibly Thursday, Executive Council meeting Thursday am or pm depending on number of

Call for Nominations For AIHA Executive Council

The Election Committee is accepting nominations for 13 Executive Council members whose terms expire at the end of this year (December 31, 2003). No officers will be elected this year. All nominations should be submitted as early as possible, but no later than November 8, 2003. The following council members' terms expire this year.

Emelise Aleandri	Jerome Krase
Bruno Arcudi	Salvatore La Gumina
Frank Cavaioli	Edward Maruggi
Teresa Cerasuolo	John Mitrano
Dawn Esposito	Lydio Tomasi
Josephone Gattuso Hendin	Janet Worrall
Richard Juliani	

Executive Council member terms are for 3 years and there is no term limit.

Please nominate members you would like to see represent you on the council. Be sure that you obtain their consent. Self nominations are welcome. We encourage current council members to consider serving again. Please notify the chair indicating your desire to seek re-election before the deadline. Nominations may also be made from the floor at the Annual Meeting of the AIHA in November. **All** candidates must forward a biographical statement no longer than 50 words to be included with the ballot by **November 8**. Please forward either an email or written copy to the Election Committee Chair: Janet E. Worrall, Department of History, P.O. Box 116, University of Northern Colorado, Greeley, CO 80639. email: janet.worrall@unco.edu

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paper/panel submissions. - good transportation services from either Ft. Lauderdale or West Palm Beach airports.

Annapolis 2004: Krase and Sorrentino were appointed at last year's meeting as coordinators for the academic aspects of the conference, i.e., call for papers, review and editing, etc., and agreed to work closely with the Publications Committee to ensure a fine and timely volume. On-site Coordinators Frank Alduino and Frank Pesci are looking at two dates, either Nov. 4-6 or 11-13, 2004. Suggested theme: Image, History and Imagination: Pre-mass migration of Italian Americans to the United States. [subtitle] We have always been here. Alduino and Pesci have been investigating transportation, accommodations, meeting space, meals, and special events for the conference. Highlights:- best air transportation is through Baltimore Washington Intl. Airport-conference site is 3 ½ hrs from NYC, 2 hours from Philadelphia, but parking is an issue.- hotel selected is Calvert House, \$119 per night. - meeting space at the Miller Senate Bldg, brand new space available to us pro bono.- meals planned will be Maryland cuisine; reception possible in Wm. Paca's home. Contract with hotel must be finalized by May 16th. We are to guarantee 120 rooms booked over 4 days. In light of difficulties with hotel at the Las Vegas conference, Tamburri and others who have experience will review the hotel contract before we sign. Funding for conference to date: \$3000 from Brandywine Press. NIAF may also make a commitment. Alduino and Pesci will continue to look for other sources of funding. Future Conferences (cont.): After discussion we agreed that: 1. We must plan conferences for 2005, 2006, with possible locations on the West Coast/California, but also St. Louis, Arizona, Omaha. 2. We should stay two years ahead in the planning of conferences. This will mean better events. 3. Members should make contacts, and pass along information. Publication Committee: (prepared by Gardaphe, Esposito,

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Hendin, and Bona): The committee prepared and distributed a draft of style sheet and standards for essays to be included in proceedings. After some discussion, it was agreed that the committee will develop detailed guidelines to cover the following:- Number of pages, cost, number of articles, publishing of abstracts, multiple submissions, dimensions of volume (for example, 5 ½ x 8 ½ or 6 x 9), template of production, standards for contributions, etc.- provide standards to editors, review a sample of the publication, and furnish editors with information like Library of Congress Catalog and Publication Program, ISBN numbers, etc.- consider questions of peer review, and the nature of our annual publication, i.e., a more inclusive "proceeding" model versus "selected essays." These guidelines will be submitted for consideration at the fall 2003 meeting. [Subsequently, Bonomo Albright joined the publication committee and will work with them.]

Elections Committee: (Janet Worrall, Chair; Frank Sorrentino, Sal LaGumina): In the recent election, 213 ballots were returned, and three offices were uncontested. Results of the election appear in the recent Newsletter. We agreed that the completed ballots will go to the Executive Secretary, and the tally to the Curator for inclusion in the archives. Sorrentino and Esposito suggest that we examine our election procedures. Recommendations for changes or modifications to elections procedures should be emailed to Worrall or Sorrentino for their consideration. Membership: Candeloro reports that we currently have 50 lifetime members, 10 students, and another 400 members divided between the regular \$35 and the \$20 senior membership. With the graying of the AIHA, income from dues is diminishing. At our last Executive Council meeting, we voted to raise dues, but since we did not bring up the issue for a vote at the General Meeting, the dues increase could not go into effect. This will be the

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Treasurer's Report -- March 31-July 14, 2003

American Italian Historical Association
 Treasurer's Report
 Frank M. Sorrentino
 March 31, 2003-July 14, 2003

HSBC Acct # 232-51625-1 2-4yr CD
 Balance 3/31/03 \$9,653.63
 Interest 38.34
 Balance 6/30/03 \$9691.97

American Italian Historical Association
 Treasurer's Report
 Frank M. Sorrentino
 March 31, 2003-July 14, 2003

HSBC Acct # 232-51625-1 2-4yr CD
 Balance 3/31/03 \$9,653.63
 Interest 38.34
 Balance 6/30/03 \$9691.97

HSBC Acct# 234-45035-5 4-6yr CD
 Balance 4/14/03 \$9,907.31
 Interest 103.03
 Balance 7/14/03 \$10,010.34

HSBC Acct # 234-67636-1 Commercial Savings
 Balance 3/31/03 \$18,327.85
 Interest 22.85
 Balance 6/30/03 \$18,350.70

HSBC Acct # 234-74780-3 Business Checking
 Balance 3/31/03 \$5,619.86
 Debits Credits
 Salary 833.33
 Salary 3000.00
 Bank Fee 9.06
 Grant 500.00
 Grant 500.00
 Grant 500.00
 Salary 1000.00
 Salary 1000.00
 Bank Fee 10.21
 Bank Fee 9.21
 Salary 1000.00

Membership Dues (Transfer) \$5000.00
 Amazon.com 16.57
 Total Debits/Credits \$8361.81 \$5016.57

Balance 7/14/03 2,274.62
 Total Assets
 2-4 yr CD 9,691.97
 4-6 yr CD 10,010.34

Commercial Savings 18,350.70
 Business Checking 2,274.62
 Total \$40,327.63

HSBC Acct# 234-45035-5 4-6yr CD
 Balance 4/14/03 \$9,907.31
 Interest 103.03
 Balance 7/14/03 \$10,010.34

HSBC Acct # 234-67636-1 Commercial Savings
 Balance 3/31/03 \$18,327.85
 Interest 22.85
 Balance 6/30/03 \$18,350.70

HSBC Acct # 234-74780-3 Business Checking
 Balance 3/31/03 \$5,619.86
 Debits Credits
 Salary 833.33
 Salary 3000.00
 Bank Fee 9.06
 Grant 500.00
 Grant 500.00
 Grant 500.00
 Salary 1000.00
 Salary 1000.00
 Bank Fee 10.21
 Bank Fee 9.21
 Salary 1000.00

Membership Dues (Transfer) \$5000.00
 Amazon.com 16.57

Total Debits/Credits \$8361.81 \$5016.57
 Balance 7/14/03 2,274.62

Total Assets
 2-4 yr CD 9,691.97
 4-6 yr CD 10,010.34
 Commercial Savings 18,350.70
 Business Checking 2,274.62
 Total \$40,327.63

In addition to the holdings listed below, AIHA also controls the Executive Director's operating Checking account- \$2418 (6-30-03) and the 2002 conference pub acct balance \$6404 (03-31-03) and the Scholarship endowment accounts that total \$20,000+—DC

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Continued from page 5

first item of business at the General Meeting in November, with the dues hike to begin, if approved, in January 2004. Candeloro considers those who have not paid in two years as delinquent, and sends them reminders. It was suggested that one year should be the standard for membership. A precise motion to this effect will be presented at the General Meeting for consideration. Scholarship Committee: Bona noted that the Scholarship notice did not appear in the current Newsletter, but will be in the fall edition. Scholarship proposals have declined in the past two years. Formerly there were 6 to 9 submissions, all excellent, competing for 2 scholarships. This year, fewer proposals have been received. It was noted that while we have no written policy, we have traditionally awarded scholarships to Ph.D. students, master's students, and independent scholars. The committee will discuss whether to enlarge the pool of candidates. The source of the funds (see Memorial Fund, Treasure's Report, above) are monies donated in memory of deceased individuals. WEB page: Candeloro noted that the web page is now located at: <http://www.aihi.fau.edu> Sue Yen Yap is the new Web person. Suggestions for items to be included in the webpage should go to Tamburri. The old Mobilito site will have a link to the new site. In future, a domain for the organization can be purchased for \$80 yearly/9 per month, and linked to this site. Long Island Regional Chapter Report: Danzi reported that this past fall and early spring, the chapter organized meetings about family memoirs and about new books with Italian American themes. The chapter also launched a book club with a successful initial meeting, and other meetings planned. The chapter annual luncheon is planned for May 31, and features a program of Sicilian folk music. Currently, the chapter membership is about 120, and mailing list of about 360. Chapter elections will take place at the spring luncheon. New York City Regional Chapter: Aleandri reported that the chapter sponsored walking tours of Little

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Italy, co-sponsored a Love Sicilian Style Benefit, and a book party for Little Italy. The chapter noted the passing of its Vice-President, Angela Marrantino, in Nov. 2002. Future projects now being organized are: a television program at Manhattan Neighborhood Network, two Sicilian plays in translation staged at the Players on Sept. 8, and a bilingual production of a play by journalist Etta Casini in Genoa in conjunction with the Genoa 2004 project. Berkeley/California.

Regional Chapter Report: Tamburri reporting for the chapter notes that they continue to sponsor Una Storia Segreta, Con Le Nostre Mane. The chapter also applied for a National Council on the Humanities Grant for further development of Una Storia Segreta. New Business: - Tamburri suggests that in exchange for support, journals (Via, Italian Americana, etc.) give us one page of advertisement. - Tamburri reported that Rocco Caporale is building a database of Italians and Italian Americans in the Academy, and offers to use this to promote our activities. Candeloro is working on a similar project. - Bonomo Albright reported that Donna Gabaccia is planning a conference at NYU, Oct. 31st – Nov. 2, 2003, and is seeking a modest contribution (\$500-1,000). AIHA members would be admitted without registration fee. After some discussion, it was decided that we are reluctant to use scarce resources to sponsor an event at which we have little or no input. - Maruggi asked about the status of the Genoa conference proposal. Tamburri will contact Suzanne Branciforte to determine. - Gardaphe noted that the film, "Give Us This Day" is now available on DVD through AllDay Entertainment.com., (also listed under Christ in Concrete). Film rights have been optioned on the novel and a screenplay has been written. Producers are seeking funding now, and will be at the Boca Raton conference to do a reading from the screenplay.

The meeting was adjourned at 3:50 pm.
---Submitted by Angela D. Danzi, Secretary.

Opinions & Reviews

TOWARDS A MORE BALANCED VIEW OF ITALIAN AMERICAN LIFE

by A. S. Maulucci

PART I - Embracing the Media Myths

Amidst the uproar generated by the latest controversy over Italian American stereotypes in the media, one of the most disturbing aspects of this issue is being overlooked. Sadly, the many authentic voices depicting Italian American life are going unheard. The Italian American stories that do get the most attention are fakes, and this cultural fraud is being prolonged because it makes a lot of money for a lot of powerful people in both Hollywood and New York.

That many of the stories about Italian Americans are often told in the mass media by non-Italians should be cause for deep concern in the Italian American community, and I think this is perhaps the element that is implicitly most distressing to many of us. Consider the broad appeal of popular entertainment such as "Moonstruck," "Saturday Night Fever," "Grease," and, of course, "The Sopranos" — even if these stories were written by Italian Americans, and many of them were not, they certainly cannot be considered balanced portrayals of Italian American life.

In contemporary American society, every subculture remains burdened by past stereotypes to some degree. For Italian Americans, that burden has taken the form of the persistence of a dark view of who we are in spite of the richness of our cultural heritage.

Given all the evidence to the contrary, given the fact that most people report that their personal encounters with Italian Americans are uniformly positive, and given the examples of public figures from Joe DiMaggio to Mario Cuomo, it is taking much too long a time for us to shed our negative

image.

As Richard Gambino has written in "The Crisis of Italian American Identity," when mainstream society holds dominant myths about a subculture, that group's self-understanding is distorted to the extent of the strength of those artificial cultural myths. The Mafia myth seems ineradicable, and it is so powerful that it distorts Italian Americans' view of themselves. This is reflected by the degree of popularity of Francis Coppola's Godfather films as well as the books by Mario Puzo among many Italian Americans, as well as the larger society as a whole.

More to the point, I can understand why working class Italian American families, whose main concern is survival, may place their cultural heritage on the back burner, but I'm deeply dismayed by the number of Italian American artists who are willing to do the same thing. Whenever Italian American directors make movies, from Capra to Minnelli, to Coppola and Scorsese, they use mainstream archetypes (Mr. Smith) or fall back on the cultural stereotypes (Vito Corleone). Driven most likely by the profit motive and caught up in Hollywood's homogenization machine, these talented storytellers have forfeited an opportunity to make their own wonderful and uniquely Italian American movies with the freedom of Fellini, DeSica, and Antonioni.

I'm equally disheartened by the scores of Italian American novelists who have opted for the mainstream culture and the promise of mega profits from the corporate-owned word-packing industry (i.e., large commercial publishers), and I hereby reproach them (rather audaciously, I admit) for severing their deep European Italian roots and grafting themselves onto the wrong literary tree. I assert that even those Italian

Maulucci's Essay continued on page 9

Maulucci's Essay continued from page 8
American writers who grew up without any or only minimal exposure to Italian culture would be even greater artists if they now embraced their natural soil, though I'd be hard pressed to explain exactly how I know this. It is part of every true writer's responsibility to teach others about their cultural history, and to do this one must know it oneself.

Why do the authentic voices of Italian American culture have so much trouble being heard today? Popular culture and the mass media must share some of the blame for this. Everyone knows there is a fascination for evil in human nature, but to pander to this is unconscionable. (Shakespeare may offer us villains but counterbalances them with admirable characters.) Mobsterism makes money for Hollywood, and movies magnify everything out of proportion.

It's not enough to decry the media stereotypes. Italian Americans must assert their love and respect for their own cultural heritage. They must support their authentic artists, the ones telling their own stories as honestly as they can. Only then will the general public reject the stereotypes and recognize the value of our rich heritage.

PART II - The Assimilation Syndrome

To some extent, I can understand why assimilation held such a high priority for my parents, who grew up in the ethnically diverse East End of Hartford, Connecticut and raised my sisters and me in the suburbs, and the rest of their generation. Economic stability and material success were the top priorities for Italian American families raised during the Great Depression.

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Patrizia Salvetti

Corda e sapone: Storie di linciaggi degli italiani negli Stati Uniti

Rome: Donzelli, 2003. XL-136 pp. ISBN 88-7989-790-X

Ethnically-motivated lynchings were one of the most dramatic chapters in the Italian experience in the United States. At least thirty-four Italian immigrants were killed in such a barbarous way between 1886 and 1910. Yet such hate crimes have received only scant scholarly attention except for the notorious 1891 murder of eleven Italians in New Orleans, which has been the subject, among other works, of Richard Gambino's well-known *Vendetta* (Garden City, NY: Doubleday, 1977).

Against this backdrop, Patrizia Salvetti's carefully researched and skillfully written *Corda e sapone* is a welcome addition to an increasing number of studies on anti-Italian prejudice and violence in the United States. Drawing extensively on the unpublished records of Italy's Ministry of Foreign Affairs and, to a lesser extent, upon Italian-language newspapers printed in America, Salvetti offers a detailed account of each lynching, placing the latter in the social context within which it took place and outlining the response of both the local Italian-American community and the Italian government. She also examines nine pre-World War I attempted lynchings of Italian immigrants that did not result in bloodshed. A table at the end of the volume summarizes her findings, listing the place, date, and number

of casualties of each lynching.

Corda and sapone is rich in insights. Salvetti aptly details the climate of fear in which many Italians had to live especially outside large urban areas, in part because of their reputation as people prone to violence and criminal activities, and demonstrates that lynchings were not just a southern peculiarity but occurred in western states as well. An Italian immigrant, for instance, was killed in Denver in 1893 and two other were murdered in Walsenburg, Colorado, in 1895. Moreover Salvetti shows that the perpetrators of such crimes against Italians were never convicted or at least prosecuted, while Italy's usually weak diplomatic protests resulted only in nominal compensation (what she calls the "blood price") for the victims' relatives.

Although Italians are the focus of her research, Salvetti places her study in a broader context. She stresses that the case of the Italians was part of a more systematic resort to lynching that affected primarily African Americans. In this perspective, she outlines the doomed attempts at making lynchings a federal crime in the late nineteenth and early twentieth centuries.

Luconi's Review continued on page 12

Maulucci's Essay continued from page 9

However, this Assimilation Syndrome, which began with the first wave of Italian immigrants and continues to the present day, is presumably the root cause of cultural euthanasia and the main reason for the minimization of the Italian language in America (try to find a public school that offers it), but that's another essay.

Unfortunately, most Italian Americans are unaware of their rich literary heritage. When most of us think about Italian American writers the names of Mario Puzo and Gay Talese come immediately to mind. Yet there are hundreds of lesser known writers, from Pietro Di Donato (his novel, *Christ in Concrete*, was an instant bestseller when it was first published in 1939) to Jerre Mangione (*Mount Allegro, A Memoir of Italian American Life*, 1942) to Tony Ardizzone (*In the Garden of Papa Santuzzu*, 2000), all equally deserving of our attention, whose unique perspective on Italian American life is as genuine as it is complex.

Why does this phenomenon exist in the Italian American community? Perhaps it is rooted in the cultural insecurity of our immigrant ancestors who, for reasons best known to them, were in a hurry to shed their old world customs and their native language as quickly as possible. For the second generation, my father's generation, the Italian heritage was embarrassing at best and anathema at worst, and they strove to distance themselves speedily from their immigrant provenance—this desire was intensified, no doubt, by the despicable behavior of Mussolini's Fascists. In any case, it seems that in the 1950's the real Italian American heritage got diluted down to the sugar and water of popular entertainers such as Connie Francis, Annette Funicello, Jimmy Durante, Perry Como, Dean Martin and others—good entertainers but not ethnically interesting or significant—while the mobster sub-sub-culture, virulent and colorful, was magnified and embraced by the mainstream media with very little fuss from most hard-working good-citizen Italian

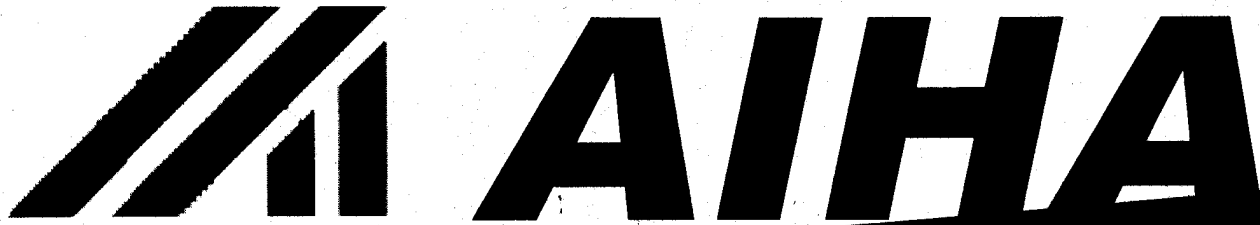
Americans proud of Frank Sinatra's public persona and ready to dismiss his possible under-world connections as the price of fame. The middle-class Italian American community had withdrawn into the suburbs grateful to have escaped from the vicissitudes and confinement of their urban neighborhoods (only to regret this and reminisce about them later). The Italian American intellectuals of the 1950's and 60's, such as poets John Ciardi, Gregory Corso and Diane di Prima, were busy with other concerns, presumably. However, one could create a related category: entertainment masquerading as genuine art for the purpose of making a profit but acceptable to most Italian Americans because many of us, like many Americans in general, may secretly admire the outlaw, especially if he/she is at the same time recognizably one of us.

Consequently, the Italian American community must become more assertive about telling their own real stories and more openly supportive of those who do, in particular Italian American novelists and filmmakers since they have the most widespread influence. A more positive depiction of Italian American life in the media would do much to correct the imbalanced view of the past. Why has the media image of Italian Americans remained predominantly negative even as Italian Americans in general have become more prosperous and well educated?

Why hasn't the Italian American community — especially the legions of college educated professionals and intellectuals — lent more of their support to the first generation writers such as Pietro DiDonato and John Fante, as well as third or fourth generation writers, that is, contemporary authors like Tony Ardizzone and Jay Parini? How many Italian Americans outside of academe even recognize these names?

The primary culprit may be Italian American culture itself which has always encouraged a kind of broad-spectrum omerta, the unspoken code of

Maulucci's Essay continued on page 12



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Maulucci's Essay continued from page 10 keeping quiet about our personal problems and our intimate feelings. Silence and stoicism are virtues instilled in us from day one. Children and grandchildren of Italian immigrants were taught not to speak openly about family matters or personal concerns. Italian Americans must put on a beautiful face, *la bella figura*, for the outside world. Therefore, in the past, Italian American authors and other Italian American artists who might be so bold as to express their real feelings, who revealed the true stories about their families, would be viewed by some members of the Italian American community as turncoats. They knew they would be shunned, and their work would go unsupported. In the worst case, Italian American writers who exposed their vulnerabilities could be ex-communicated from their families and their truths denied. Better to use the mainstream stereotypes, thus playing the Hollywood game for enormous profit while maintaining our silence about the real Italian American experience. Those books that did tell the truth in the form of memoirs, for example, Mangione's *Mount Allegro*, were of interest mostly to sociologists—until now. The growing popularity of autobiographical works by writers such as Louise De Salvo and Regina Berreca may indicate the beginnings of a sea-change.

I am compelled to assert my own truths about my Italian American cultural heritage partly because of the distortions in the media, and partly because, for whatever reasons, the Italian American community is undergoing a shift towards greater openness. Ironically, now that most Italian Americans consider themselves fully assimilated, the third and fourth generations may feel more secure, more confident, and possibly more willing to lend their ears and their support to the authentic Italian American voices emanating from the cultural margins. I hope at some point in their intellectual development the younger generation will be ignited by a curiosity about the immigrant phenomenon and begin to wonder about the long journey from small Italian villages to the Ameri-

can suburbs.

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A. S. Maulucci is the author, most recently, of a novel called THE ROSSELLI CANTATA (2001, Lorenzo Press, www.lorenzopress.com), a revenge story that ends with forgiveness; it was inspired his grandfather's journey to America in search of his father's killer. He has taught writing and literature at UCONN/Hartford and the University of Hartford. Visit his personal web site at www.anthonymaulucci.com. THE ROSSELLI CANTATA, inspired by a true story about an Italian immigrant who forgives the unforgivable and breaks a cycle of vengeance, is available from Amazon.com. Read an excerpt at www.anthonymaulucci.com. To subscribe to his free newsletter, The Creative Spirit, send a request to quietcity@worldnet.att.net.

Luconi's review continued from page 9

Salveti also acknowledges that many Italian immigrants usually dealt with African Americans on equal terms and were regarded as holding an "inbetween" racial status in the eyes of their host society. Yet it could have been worth examining in detail whether—and, if so, how—the social intimacy between African Americans and Italian Americans contributed to turn the latter into victims of a practice that targeted primarily blacks. Likewise, it would have been interesting to analyze the influence of lynching on the relations between the members of these two minorities.

These remarks aside, Salvetti has written a valuable book that will become the standard reference in the field.

--Stefano Luconi, Faculty of Political Sciences "Cesare Alfieri"

University of Florence, Italy

Anre Tangherlini. *leo@fergusrules.com*. Wellfleet, MA: The Leapfrog Press, 1999. 214 pp. ISBN 0-9654578-7-7

By Steven J. Belluscio
Lecturer of English
Purdue University

Arne Tangherlini's posthumously published first novel tells the story of a brilliant but socially awkward Filipina/Italian/American teenager named Leonara Caccianemica who spends an extraordinary amount of time living out her fantasies as the warrior character Fergus in a computerized virtual reality program called Apeiron. After her descent into Apeiron's hell, oddly named Dløn, Leonara encounters computerized versions of relatives, both Filipino and Italian American, from her ancestral past.

Throughout her heroic journey, which has been read by some reviewers as a postmodern version of Dante's *Inferno*, Leonara is confronted with a number of dilemmas regarding identity, community, and ethnicity in the cyberage.

In keeping with postmodernism's "decenteredness" and "suspicion of metanarratives," *leo@fergusrules.com* is neither purely Italian American nor Asian American: at times, one would be hard pressed even to call it "ethnic" at all. However, ethnic signs do recur throughout Leonara's experience in Apeiron, often presenting themselves as pragmatic options even as they are mediated by (hyper)textuality. In a casino, Leonara meets her Auntie May Caccianemica, who asks, "Where the hell you been? You were startin' to give me *agita*" (29). Leonara fondly remembers her Italian/American father who "looks like a sculpture by Michelangelo" and once sung to her "in Tuscan dialect." Meanwhile, her stepfather's shame in being Filipino irriates Leonara. Leonara also has a brief encounter with her paternal grandfather, who puts her to work in his cardboard box shop. All the while, Leonara's Dantean guide in Apeiron is named Fra Umberto (Eco?)—an Italian monk and scholar who continually warns of the pitfalls of virtual reality.

The only relative directly encountered in

the novel is Leonara's Filipina grandmother Lola Flor, whose mythic tales of "witches, ghosts, little people called *duwende*, and monsters called *tik'balang*" empower Leonara in her travels through postmodern hell (1-2). Lola is a focal point of ethnic "authenticity" in a novel that continually interrogates the meaning of such a thing. To be sure, *leo@fergusrules.com* can be read as a rehearsal of postmodern ethnicity as it is understood by theorists like William Boelhower, who view contemporary ethnicity as a discursive revision of pre-existing ethnic texts—or in this case, *hypertexts*. The would-be postmodern ethnic subject Leonara is then left to make sense of it all for herself.

Leo@fergusrules.com implicitly and explicitly asks a number of pressing questions regarding postmodern identity. Is ethnicity possible in the postmodern world? Is it something that should be avoided as old, past-oriented, and passé? Or, can it serve a vital and creative function in contemporary society? What sense does "community" make when the Internet, a medium that was originally marketed as a bringing together of people has in many ways isolated us? At the novel's conclusion, Leonara is forced into choosing between virtual reality via Apeiron on one hand and communal authenticity via Lola Flor and the just-beginning Manilan Carnival on the other.

However, setting aside the existential probing and the theoretical play, *leo@fergusrules.com* is simply an engaging and readable adventure tale. Tangherlini's prose is efficient and precise: his descriptions of the many environments Leonara enters are evocative, and his dialogue is realistic and funny. The afterword writer's comparison of the novel with *The Lion, the Witch, and the Wardrobe*, *Alice in Wonderland*, and *The Phantom Tollbooth* is by no means a clumsy one. *Leo@fergusrules.com* simply works for the same reasons those other so-called "kids' books" do.

President's Message continued from page 1 celebrate our culture in the central eastern part of the United States (Baltimore); and we've already begin discussing 2005 and beyond. But finding a place is not always easy. The commitment is both of a timely and economical nature, and it is incumbent upon many of us to do what we can to help out those who do organize conferences, especially the uninitiated.



In my first message I also mentioned some issues that needed tending with regard to the conference publications, issues that deal more with the mechanics of their production. This said, we might also explore other issues with regard to scholarship of and on Italian/American culture and its distribution. We might, that is, reconsider the nature of conference publications. Indeed, they have often stimulated debate among the membership for a variety of reasons. Given the somewhat distinct nature of each volume—some in the guise of what we might all consider “conference proceedings”; others in the guise of more stringent collections of

essays—and the advent of digital book production, I believe AIHA needs to consider seriously the possible inception of a peer-reviewed, periodic publication of the Association that would be of an inter-, cross-, and multidisciplinary nature.

There is, for sure, both room and a need for such a peer-reviewed journal of the only *official* academic voice of Italian/American culture. The community of scholars and creative writers of Italian America has grown significantly in the past two decades. The three, current journals are indeed overflowing with submissions, and much of this work worthy of publication goes unread. More significant, AIHA is *de facto* an—if not the—official intellectual voice of Italian America as a community. Such a publication would add to the greater validation, in the eyes of the greater population of ethnic studies in the United States, of the material we study. We may have surely arrived, but we should not deceive ourselves that we are already on an equal plane. For that to happen, much more work still needs to be done, and such a peer-reviewed publication will add significantly to this goal.



We have also begun to explore greater relationships with other cultural organizations. NIAF has surely demonstrated its willingness to support AIHA events in its support of our upcoming conference. More recently, I have also communicated with the president of OSIA, who has also demonstrated an interest in what we do as an organization.

I look forward to discussing all of the above and more with the membership in attendance at the 36th annual conference in Boca Raton. As I stated before, a believer in the old adage, “nothing ventured nothing gained”—for *satis verborum et labor omnia vinci*—I am hopeful we can continue on the road to progress during our Fall 2003 Executive Council and general membership meetings.

Arrivederci a novembre!

Anthony Julian Tamburri

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All sessions will take place Friday and Saturday. A program of events with times and days will be ready by early October. If you need information before then, please contact Anthony Julian Tamburri by phone at 561.297.3861 or via email at atamburri@fau.edu.

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The First Conference of the American Italian Historical Association.

Chair: Frank Cavaoli

Frank Cavaoli

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Respondents

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Luciano Iorizzo, Oswego, NY

Through the Looking Glass: La donne di Malia riflettono la vita attraverso la poesia

Chair Joanne Detore-Nakamura, Embry-Riddle Aeronautical University

Maragaret R. Saraco, Montclair, NJ

Joanne Detore-Nakamura, Embry-Riddle

Aeronautical University

Kris DiLorenzo aka Miss Clawdy, Bronxville, NY

Denise Calvetti Michaels, Kirkland, WA

Mosaico: Poetry Readings in English with Italian Translations.

Chair: Maria Elisa Ciavarelli.

Maria Elisa Ciavarelli, Rowan College

Maria Famà, Philadelphia

Leo Luke Marcello, McNeese State University

Maria Mazziotti Gillan, SUNY Binghamton

Albert Taccomelli, Philadelphia, PA

Men and Masculinity in Popular Culture.

Chair, Annette Cafarelli Wheeler, New York

Fred Gardaphé, SUNY Stony Brook

"ROMANcing the Gangster: The Masculinity of Puzo's Godfather"

Annette Cafarelli Wheeler, New York

"Talk, Dark, and Handsome: Ethnicity in Mass Market Romance"

Elizabeth G. Messina, Fordham University

"Sinatra and Language: The Psychology of Style"

Let Me Be Italian: Struggles with Italian American Consciousness. A Reading.

Chair, George Guida

Rita Ciresi, University of South Florida

Maria Mazziotti Gillan, SUNY Binghamton

George Guida, New York City College of Technology

Fred Misurella, East Stroudsburg University

Beyond the Ethnic Narrative: Italian American and Canadian American Women Filmmakers.

Chair, Edvige Giunta, NJSU

Marisa Trubiano, Montclair State University

"Madness, Meaning and Marginality in *Tanabèss* by Luisa Pretolani"

Marie Coppola, Independent Scholar

"Maternity and Abortion Rights in Nancy Savoca's *If These Walls Could Speak*"

Francesca L'Orfano, Carleton University,

"Donne senza uomini/Women without Men: Canadian Film and Video Makers of Italian Heritage"

Italian Americana Presents its Authors.

Chair, Carol Bonomo Albright, editor, *Italian Americana*

Panelists TBA

**Italian American Writers from Guernica Editions. A Reading
Chair, Maria Mazziotti Gilan**

Antonio D'Alfonso, Publisher, Guernica Editions
Rachel Guido DeVries, Syracuse University
Vittoria Repetto, New York
Pasquale Verdicchio, University of California, San Diego
Robert Viscusi, Director, Wolfe Institute, Brooklyn College

**Italian American Writers on New Jersey
Chair, Edvige Giunta**

**Italian American Writers on New Jersey: An
Anthology of Poetry and Prose, edited by Jennifer
Gillan, Maria Mazziotti Gillan, and Edvige Giunta.
Rutgers University Press, 2003**
Rosette Capotorto, Independent poet/writer
Rachel Guido DeVries, Syracuse University
Jennifer Guglielmo, Smith College
Annie Rachele Lanzillotto, New York City
Loryn Lipari
Marisa Trubiano, Montclair State University

**Are Italians White? How Race Is Made in America. Jennifer
Guglielmo and Salvatore Salerno, eds. Routledge, 2003.
A Book Presentation and Roundtable Discussion.
Chair, Jennifer Guglielmo, Smith College**

Jennifer Guglielmo, Smith College
Rosette Capotorto, Independent poet/writer
John Gennari, University of Vermont
Edvige Giunta, New Jersey City University
Thomas A. Guglielmo, University of Notre Dame
Kym Ragusa, Independent writer/filmmaker
Joseph Sciorra, John D. Calandra Italian American
Institute, Queens College-CUNY

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Chair, Dawn Esposito, St. John's University**

Mary Jo Bona, SUNY Stony Brook
"The Art of Christine Perri: Painter in Three
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Josephine Gattuso Hendin, New York University
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"A Class Act?: The Soprano Women"

Women on War. A Reading.

**Chair, Louisa Calio, IAWA, Italian American Writers
Association**

Louisa Calio, IAWA, Italian American Writers
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Rita Cirersi, University of South Florida
Daniela Gioseffi, Feminist Press, CUNY Graduate
Center, NY

**We Must Speak English Now": Crossing Borders in New
Personal Essays, Fiction, and Memoir by Italian American
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Carmelina Di Meglio, SUNY Purchase
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Crossings: An Exploration of Writing, Language,
and Identity in Italian and French and English
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Cassandra Vivian, Monessen, PA
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Kathleen Zamboni McCormick, SUNY Purchase
"The Staten Island Ladies"

**Music and The Italian American Experience.
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Pennsylvania**

Emelise Aleandri,
"Old Time Immigrant Italian Music"
George Guida, New York City College of Technology
"Italian American Music And Its Influence On
American Music"
Sam Patti, La prima espresso
"Music And Italian American Acculturation"

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Chair, Fred Gardaphe**

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"Ciao Julia': a Revue"
Natalina Marrone,
"Debarkation, The Dance of Arrival:
Choreographing the Bridge"
Fred Gardaphe, SUNY Stony Brook
"Shame on You: Moustache Pete meets Tony
Soprano"

**Edward Ferrero: The Dancing Warrior.
Chair, Frank Alduino, Anne Arundel Community College**

Frank Alduino, Anne Arundel Community College
"Edward Ferrero: From Dance Instructor to
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David Coles, Longwood University
"Edward Ferrero: His Successes and Failures as a
Military Commander during the Civil War"

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Chair, B. Amore, Founder, Carving Studio and Sculpture
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Flavia Rando, New Jersey City University
"Artists with Multiple Roles"
Nancy Azara, Co-founder, New York Feminist Art
Institute

“Spirit Taking Form”
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Chair: Lina Unali

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“Italian Nineteenth-century Poets and Writers
with an Interest in India and China”
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woman historian's journey to knowing the
african origins and semitic inheritance -
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Africa - of sicilians, sardinians, and other
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Louisa Calio, IAWA, Italian American Writers
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“The influences of Eastern Mysticism and Yoga
and Reading of my Poetry”
Elisabetta Marino, University of Rome Tor Vergata
“Telling Stories of Lands and Souls: a Quest for
Communication and Peace in Italian and Italian
American Poets”

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Chair: Nunzio Perricone, Drexel University

Paolo Giordano, Loyola University Chicago
“Egidio Clemente and *La Parola del Popolo*”
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Phil Cannistraro, CUNY Graduate Center
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Joseph Conforti
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Artist and Mafioso”

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Chair: TBA

Michael Del Balso
“The Contribution of Hometown Associations to
The Cultural Development of The Italian
Community of Montreal”
Sara Rice, Western Michigan University
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–1920”
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Case Studies”

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Dominique Padurano, Rutgers University
“From Angelo to Atlas: How a 97-lb. (immigrant)
weakling transformed himself into the All-
American Male”

[Per]forming Identities: Articulations of Culture in Different Voices.

Chair: TBA

Annie Rachele Lanzillotto
“a’Schapett! at The Arthur Avenue Retail
Market”

Joseph Sciorra, John D. Calandra Italian American Institute, Queens College-CUNY
"Between Narrative and Performance: St. Paulinus of Nola, 'La festa dei gigli,' and the Scripting of a Sacred Festival Tradition"
Suzanne Branciforte
"My Other, My Self"

Writing [from] Otherness: From "Traditional" Texts to Graphic Novels.

Chair: TBA

Maria Paola Malva, Università di Sassari
"Scrittura femminile italo-americana"
Cynthia L. Vigliotti, Youngstown State University
"I Sharpen My Poems: The Italian American Woman Writer and Her Languages"
JoAnne Ruvoli-Gruba, Wadsworth, IL
"Italian American Sequential Artists"

Rhetoric, Codes, and The Literary Imaginary: From Italy to AUS. and USA.

Chair: TBA

Steven Belluscio, Purdue University
"Italian/American Counter-realism: The Rhetoric of Ethnic Subjectivity in LaPolla, d'Agostino, Ets, and Barolini"
Fred Misurella, East Stroudsburg University
"Body and Soul: The Evolution of Italian-American Male Characters from Puccini and Leone through the Contemporary Novelist Anthony Giardina"
Gaetano Rando, University of Wollongong, Australia
"Socio-cultural Context and Code Choice in Literary Texts Produced by First-generation Italian Australian Writers"

Literature of Place, Place of Literature: [Dis]locations and [Re]mappings

Chair: TBA

Chiara Mazzucchelli, Florida Atlantic University
"Andrew James Ciulla: A Journey on a Tight Rope"
Louise Napolitano-Carman, SUNY Farmingdale
"A Curse of Dissatisfaction and Restlessness: Place and Identity in Helen Barolini's *Umbertina*"
Ernesto Milani,
"The Publication of the Translation of *Rosa, the Life of an Italian Immigrant Woman*"

Openers: Different Perspectives on Italian/American Figurative Arts

Chair: TBA

Edward A. Maruggi
"Just For Openers: The Evolution of the Corkscrew"

Michael Di Virgilio
"Artisan Tradition and the Arts: the Case of Giordano Persichetti"

Frank Sinatra: Artist Extraordinaire

Chair: TBA

Michael R. Frontani, Elon University
"From the Bottom to the Top": Frank Sinatra, the American Myth of Success, and Italian-American Identity"
Anthony D. Cavaluzzi, Adirondack Community College
"Tone Poems of Color: The Art of Frank Sinatra"

Celluloid Identity: Filming Italian Americans in All Their G[lor]e[y]!

Chair: TBA

Jon Cavallero, Indiana University
"An Immigrant's Two-Cents' Worth: Capra's Allegories of Immigration"
Lucia Guzzi Harrison, Southeastern Louisiana State University
"Women in the Mafia: Surviving in a Man's World"
Marie-Christine Michaud, Université de Bretagne Sud
"A Bronx Tale: A Fairy Tale"
Flaminio Di Biagi, Loyola University
"Italian American Presence in American Cinema"

"Imported from Italy": Stories of Struggles and War, Here and There

Chair: TBA

Angela D. Danzi, SUNY Farmingdale
"War Stories: Italian Americans in Italy, 1943-44"
Rob Marchesani, New York City
"Pride and the North/South Divide"

Milestones of the Italian American Experience: A Power-point Demonstration

Chair: John Marino, NIAF

"Milestones of the Italian American Experience" is a web-based history of the significant events along the chronology of the "Italian" experience in North American, beginning with Columbus's voyage and ending with today's most recent episodes in Italian/American history.

The project was authored by Professor Salvatore LaGumina and edited by John Marino, Manager, Research and Cultural Affairs, NIAF.

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- Dr. Andrew Meyer, Vice President for Learning, Anne Arundel Community College, Arnold, Maryland;
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- Mr. William Reem, Director, General Services/Learning Resources, Anne Arundel Community College;
- Dr. Frank Alduino, Anne Arundel Community College, Arnold, Maryland.

Their largesse is further coupled by their hosting of the 2004 annual conference, which will be organized by Dr. Alduino. *See page 14 for more details.*

The American Italian Historical Association (AIHA)

- publishes a newsletter
- maintains a web-site
- sponsors joint conferences and programs of various distinguished organizations
- sponsors an Italian American Listserv at www.h-itam.h-net.msu.edu

For membership information, please see the inside back cover.



American Italian Historical Association
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