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EDITORIALE

RICETTE CONTRO LA CRISI

ROBERTO FRANCHINI

iando è scoppiata, in modo fragoroso, la crisi economica mondiale, nel settembre 2008, la regione Emilia-Romagna toccava il punto più alto per numero di occupati: oltre 2 milioni, ben 35 mila in più rispetto all'anno precedente. Poi è iniziata la crisi anche per le aziende emiliano-romagnole ma, alla fine dell'anno, è stata l'unica regione a poter vantare un segno più nel numero che indica il prodotto interno lordo. Insomma, era l'unica regione italiana tecnicamente non in crisi. Il crollo del mercato immobiliare negli Stati Uniti, il precipitare delle Borse, il fallimento di molte banche e di famosi istituti finanziari, la caduta dei consumi. Stiamo assistendo a una crisi economica davvero enorme e, soprattutto, che tocca tutti i paesi: dagli Stati Uniti alla Cina, dal Giappone alla Gran Bretagna, dalla Germania all'Italia. Soprattutto, ben pochi sanno dire quando e come finirà. Agli imprenditori, ai lavoratori, ai consumatori, ai cittadini manca la certezza più necessaria: sapere per quanto

tempo occorrerà tirare la cinghia e stringere i denti in attesa che torni il sole. In questa situazione, chi governa i paesi, le regioni, le città studia provvedimenti per aiutare le imprese e i lavoratori a superare il momento difficile. Anche l'Emilia-Romagna ha creato un "tavolo di crisi" regionale. L'organismo, che riunisce

"Entro il 2013 in Emilia-Romagna saranno investiti un miliardo e 479 milioni di euro, tra fondi europei e stanziamenti straordinari della Regione

istituzioni, mondo economico, sindacati, sistema bancario, è stato voluto dal presidente della Regione Vasco Errani come luogo di confronto per seguire l'evoluzione della crisi in Emilia-Romagna e giocare d'attacco promovendo nuove occasioni di sviluppo. Si studiano quelli che in Italia sono chiamati "ammortizzatori sociali", ovvero tutti quegli aiuti che non lasciano solo e indifeso il lavoratore. E' un intervento difficile poiché una parte importante di lavoratori ha contratti "precari", che non assicurano alcuna forma di difesa o di sostegno. Poi vengono le azioni di sostegno agli imprenditori, e in particolare speciali accordi con le banche per il credito più agevolato e favorevole. Queste sono azioni giocate "in difesa". Vengono, poi, quelle considerate "di attacco": investimenti e formazione. Da qui l'importanza di affiancare alle misure di sostegno ai lavoratori, anche interventi per lo sviluppo specialmente nei settori della ricerca e dell'innovazione. Entro il 2013 in Emilia-Romagna saranno investiti un miliardo e 479 milioni di euro, tra fondi europei e stanziamenti straordinari della Regione. Ulteriori 14 milioni di euro sono già stati destinati dalla Regione ad interventi nel campo della formazione e con un progetto particolare rivolto alla preparazione di figure professionali in campo sanitario. Non sappiamo quando la crisi finirà. In realtà, non sappiamo neppure come ne verremo fuori. Ma tutti ci auguriamo di uscirne più sicuri, più fiduciosi, più vicini. Speriamo che ad unirci sia lo sguardo sul futuro e non il sentimento della nostalgia.

Then the world economic crisis erupted in September 2008, the number of employed people in the Emilia-Romagna Region was at its highest: over 2 million, which is 35 thousand more compared to the previous year. Then the crisis hit Emilia-Romagna companies too, but, at the end of the year, is was the only region that could boast an increasing GDP. In short, it was the only Italian region technically not in crisis.

The collapse of the real-estate market in the United States, the Stock Market crash, the many bank closures, falls in consumption: we are witnessing a monumental economic crisis which, importantly, is affecting all countries. From the United States to China, from Japan to Great Britain, from Germany to Italy. Most importantly, what remains to be seen is how long it will last. Businesses, workers, consumers and citizens lack the most sought-after information: how long belt-tightening and gritting of teeth is needed while we wait for

Within 2013 o

ne billion 479 million Euros

from European funds

and special Regional funding

will be invested in

Emilia-Romagna

better times.

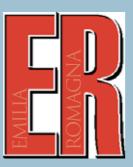
In this situation, those who govern countries, regions and cities are considering measures to help business and workers get over this difficult period. Emilia-Romagna too has created a regional "crisis committee".

The body, which brings together institutions, the

economic world, unions and the banks, is the brainchild of the President of the Region, Vasco Errani, as a means to survey the evolution of the crisis in Emilia-Romagna and confront it head-on by promoting development strategies. Social assistance measures are studied to ensure workers are not left alone and stranded. It's a difficult intervention because a large part of workers are employed on "temporary" contracts, which do not guarantee any form of defence or support. There is also support for business, in particular, special agreements with banks to develop easier and more favourable credit.

These are the "defence" measures adopted. Then there are those considered "attack" measures. An important element here are development measures, especially in the research and innovation sector, along-side measures for workers. Within 2013, one billion 470 million Euros will be invested in Emilia-Romagna from European funds and special Regional funding. A further 14 million Euros has already been allocated by the Region for training and for a special project to train professional health workers.

We don't know when the crisis will end. Actually, we don't even know how to get out of it. But we all hope to come out of the crisis feeling safer, more trusting and closer to each other. We hope that what will bind us will be a view of the future and not any nostalgic sentiments we may have. ANTI-CRISIS MEASURES



CINEMA SEEN THROUGH MY EYES

by Giacomo Martini

The sixth issue in the series "A Region full of L cinema", covering the great Emilia-Romagna film makers and published by the Emilia-Romagna Region and Edizioni Falsopiano, is devoted to the director from Carpi, Liliana Cavani.

The issue, edited by Giacomo Martini, Piera Raimondi and Davide Zanza, opens with a long interview with the director from Carpi (some sections are published in these pages), which retraces all her cinematic and television career, from her first documentaries produced by Rai, to her directing debut in Francesco d'Assisi, up to the very recent TV films, De Gasperi and Einstein.

Two essays by Francesca Brignoli and Caterina Gasparini go into depth on Liliana Cavani's initial works: the first essay compares the two films dedicated to the figure of Saint Francis of Assisi through a detailed analysis of the sources and studies undertaken by the director and the production of the film. The second one retraces the genesis of the controversial Galileo, bringing to light new material held in the Archivio Fondo Cavani in Carpi, the birth place of the director.

The directorial works from the 70s and 80s are analysed through texts by the two young critics, while the abundant and complex work as an opera director is looked at in the dense interview conducted by Silvia Camerini.

In the second part of the book, a testimonial from Angelo Guglielmi, who worked on production on the first Francesco as a Rai executive, reveals some interesting aspects of that important experience. The monograph also includes two unpublished works by Cavani, kindly conceded by the director. They are Appunti sulla crisi del piano-sequenza (Notes on the crisis of the long take), which was a talk given in 1991 at the Bocconi University and La necessità di una presenza cattolica nel cinema italiano (The need for a catholic presence in Italian cinema), a talk given at the Ente dello Spettacolo in 1994

A work which has already been published, but which is still vitally interesting, is the essay by Giorgio Sassanelli and Giuseppe Vetrone, both Freudian psychoanalysts, who analyse Il Portiere di notte (The Night Porter), published by Belfagor in 1977 and reproduced in the volume.

To complete the monograph, there is a filmography and bibliography. The bibliography is the most exhaustive ever published in Italy and is edited by Gaetana Marrone, lecturer in Italian literature at Princeton and an expert in Cavani's works. An extensive image analysis, much of which is published for the first time, and which was provided by the director, and the translation of the interviews in English, enrich the volume.

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THE MAN WITH THE PIPE

hu Stefano Lusardi eeing him again on the small screen in one of

The most celebrated television series in the history of Rai - Le inchieste del commissario Maigret (The investigations of Inspector Maigret). comprising 16 episodes split up into 3 series, airing from 1964 to 1972, with a average audience of 13 million - Gino Cervi is striking for his unconventional modernity as an actor. With his ultra-bourgeois dressing gown, the smoke from his pipe as a symbol of a philosophical ritual (which, by the way, all belonged to him, most of which were Dunhill), the obliging Mrs Maigret (Andreina Pagnani, who had already worked with him) ready to satisfy his every unvoiced whim, Cervi, while respecting all of the character's literary characteristics (of which Simenon himself approved), constructs his character primarily through some other ways. These include his notable silences, his glances, the seemingly random gestures, the things left unsaid but tacitly understood, and a barely perceptible nod to a certain hurried impatience. Or the way he allows us to perceive the humanity and kindness behind his parading roughness, or the way he gives us a glimpse of the goodhumoured irony behind his smile, which is always conducted with natural levity, and the art of a great person who has discovered the essentials in life. What is funny is discovering, as Andrea Camilleri has revealed, that those silences, which are so modern, were in fact a well-worn actor's trick used out of necessity: Cervi, indeed, while being ultra-modern in his diction (the beautiful well-

rounded voice in unforgettable) and gestures, like many actors from those times, used an autocue as he had no desire whatsoever in learning his lines. Given that a prompt in the studio couldn't be used, the lines were written on a hand-operated autocue and thus the artistic silences were a result of the actor reading his lines. To finish the anecdote, Camilleri called him " an old-fashioned ul-

A sharply accurate definition, because in an almost fifty-year career (he debuted on the stage in 1924 and retired in 1972, two years before dying), Cervi, from Bologna, perhaps more than any other actor, was able to combine tradition and innovation both in his artistic choices and the fortuitousness of his success, which, even though his true first love was theatre, he acquired primarily

through cinema. There were five films which brought him success, which are always repeated on television, in which he plays the "three-nostrilled" Mayor of Brescello, Peppone, in eternal friendly battle with the parish priest Don Camillo. Television also brought him fame, not only through Maigret, but also Carosello, thanks to two popular sketches. The first, during the early part of the program (1958), was for the "brandy which creates an atmosphere", and the second, ten years later, in which he ironically converses with a clumsy superhero, called Sorbolik, who speaks with a Bolognaise accent. The young Luigi - Gino being his artistic name could not imagine that his life would have brought him to such a high level of versatility. The son of Antonio, a theatre critic for the Resto del Carlino newspaper, he debuted in his acting career at the age of 23, acting alongside the famous Alda ter acting for a year in Luigi Pirandello's company, in 1926 he was already the leading actor in the Ferrari-Picasso company and in the 1930s his name was officially added to the Tofano-Maltagliati-Cervi company. On the stage he confidently switched between Goldoni, Sophocles, Dostoevsky, without forgetting Shakespeare of course, when he did when he went to the Eliseo Theatre in Rome of which he was to become the director at the end of the 30s, by playing an energetic Falstaff and an unconventional Othello However in theatre too he did not limit himself to the classics, as his theatrical choices in 1945 show. During that year he put on, in rapid succession, Cocteau's Les Enfants Terribles, directed by Luchino Visconti, Giradoux's The Trojan war will not take place and finally Irwin Shaw's The Gentle People: all three were firsts for Italy. A taste for new things and discovery was accentuated in the post-war period, in which Cervi acted in works by Anglo-Saxon writers which had not been put on in Italy, like the brilliant The Man Who Came to Dinner by Kaufman and Hart and the fable-like Harvey by Mary Chase, and works by contemporary Italian writers, from Aldo De Benedetti (Gli ultimi cinque minuti - The Last Five Minutes) to Diego Fabbri (Processo di famiglia), up to the rediscovery of Alfredo Testoni from Bologna with Il cardinal Lambertini, one of the actor's warhorses, which he would bring to the cinema and later work on again on the stage a few years before his death. It is indeed cinema, beginning in the 1930s (he debuted in 1932 in Gennaro Righelli's Frontiere -Frontier) which best illustrates how well Cervi represented both the solidity of history (in this case the history of Italian cinema, which saw him transcend genres and trends), but also the ability to renew himself, to change and to discover. In the over 100 films in which he acted (some are lost forever, like Anime erranti from 1941, a type of "E.R." of the times in which only a few photographs are what remain), Cervi worked on "highshelf" films and art house films but also "lowshelf" films, from popular comedies, ranging from sentimental melodramas to adventure blockbusters (Italian ones, of course) and sword and sandal films: from heroic characters to callous tyrants (he actually played Nero twice), and acted alongside the tragic "doomed couple" Luisa Ferida/Osvaldo Valenti, and Hollywood stars like Vivien Leigh (in Anna Karenina, 1948) or Montgomery Cliff (Stazione Termini, 1953), but also Totò and even Franchi and Ingrassia, casually taking on roles from those of a young actor to fancy co-star. A quick glance at the broad variety of his cinema roles reveals something nearing incredible. For Alessandro Blasetti, who gave him one of his mo-

st refined and unforgettable roles (the travelling

salesman in Quattro passi fra le nuvole, 4 Steps in

the Clouds, 1942) he was the bold Ettore Fiera-

Barelli in "La vergine folle" (The crazy virgin),

from a text adapted freely from a Bataille play. Af-

mosca, full of fascist rhetoric, but also the adventurous painter Salvator Rosa and even the treacherous tyrant Sedemondo in La corona di ferro (The Iron Crown). He was also Mozart for Carmine Gallone, William Tell for Giorgio Pastina and even Ruggero Pascoli, father of the poet Giovanni, in an eccentric La cavallina storna.

Cervi was also a perfect Jean Valjean in the version of Les Misérables directed in 1947 by Riccardo Freda, one of the founding fathers of Italian adventure films. Starting off in films in the "telefoni bianchi" genre period, in the 1950s he was also involved in television series (Cameriera bella presenza offresi..., - Housemaid, with a star-studded cast including De Filippo, De Sica and Sordi) to sword and sandal films (La regina di Saba, The Queen of Sheba, in which he played the sage Solomon) and even a parody (Il giorno più corto, The Shortest Day), but his filmography also includes Michelangelo Antonioni's (La signora senza camelie, A Lady Without Camelias, 1953), Vittorio De Sica's (Stazione Termini, 1953) and Florestano Vancini's (La lunga notte del '43, The Long Night of '43). Towards the end of his career, in 1967, he would also bring his Maigret to the big screen (Maigret a Pigalle), thereby closing the circle, because deep down, despite the edecticism which characterised all his artistic career, perhaps Cervi saw himself in the pleasures of the table and smoking, the controlled bonhomie and subtle irony of his unforgettable character.

A BRIDGE OVER THE BOSPORUS

by Giacomo Quadri

Turkey: it's the China on our doorstep. Of smaller dimensions, of course. But as a consolation it's more accessible for small and medium business. And here too growth rates are astonishing. GDP per inhabitant has soared from \$5,000 in 2005 to \$9,333 in just two years. The recession has only slowed down the dash, whose origins lie in the changes which began in the 1980s. Understandably, businesses in Emilia-Romagna are licking their lips. For several months now there has been innumerable business missions from Via Emilia towards the Bosporus. Turkey is one of the new destinations that the Emilia-Romagna business locomotive had in its sights in 2008. Entrepreneurs have understood that it is precisely in times of economic crisis that new paths are built or growth is planned. Turkey is a country with one foot in two continents, a veritable bridge towards the East, and is definitely well placed to become one of these new opportunities. This is also due to the lowering of customs duties and other taxes that have occurred in the country's bid to become a member of the European Union. As we were saying, Turkey has promising growth rates. GDP rose by 7.7% in 2005, by 6.1% the year after and by 4.5% in 2007. Turkey is going full steam ahead in its opening to the world market without feeling the effects of the crisis: exports rose from \$73.1 to \$107.1 billion in three years, imports from \$116.1 to \$169.9 billion.

But the growth is not only quantitative, it's also qualitative: in the world competition ranking, in the same period. Turkey rose from 66th position to 53rd. Thirteen positions swallowed up in three years. Which makes it an attractive business destination, especially for Italy which is in pole position. Italy is Turkey's third trade partner, behind Germany and Russia. Italian trade reached \$17.4 billion in 2007, with a higher growth rate for exports (15% higher compared to 2006). Italian businesses with direct investment in Turkey number over 600, including Emilia-Romagna companies, with the food giant Barilla and infrastructure plant design Trevi leading the pack.

Just behind them is a significant number of companies who are revving up their engines. Exports from Emilia-Romagna to Turkey are still limited but growing: in 2003 they amounted to 1.17% of total regional exports, in 2007 they were 1.67%. In monetary terms the value of exports was ?767

million in 2007 This makes us the fourth Italian region, behind Lombardy (2,186 million), Piedmont (1,174 million) and Veneto (883 million), with Toscana behind us by over 200 million (stationary at 503 million). However, there is still a lot of scope for growth: Italian exports to Turkey amount to 2.01%, almost half a percentage point more than Emilia-Romagna. What are we exporting? In 2007, first in the top ten are special production machines worth ?141 million, followed by general production machines (?127 million), basic chemical products (?68 million), energy production machines, vehicle accessories, machine tools, agricultural machines, pipes, other clothing items, vehicles. Which sector is growing fastest? In 2007 the highest growth was for sports equipment (up 179%), lighting equipment (up 172%), pharmaceutical products (up 164%), veneer sheets (up 77%) and office machines (up 70%). But the race has only just begun.

Thanks to a regional project, 90 food sector and mechanics companies are on the starting blocks. "This is a high number", says the Region, where such a level of enthusiasm was unexpected. Fortyfive of them have already left for a fact-finding mission the others will follow

In the meantime, seven companies from Bologna attended the international packaging fair in Istanbul at the end of October: small, medium businesses, like Stab in Sasso Marconi, Cma in Budrio. Alma Vision from Bologna. Which shows that the race towards Turkey is open to everybody. Not only to the big names.

TUNED INTO MUSIC

bu Gabriele Ferrari

▼ NESCO appointed it "Creative city of mu-Usic". And Bologna has used this to create a thriving business which, every year, is worth ?160 million and produces on average 27 events every day, almost 10 thousand in a year, involving 372 active organisations including businesses, associations, public bodies and institutions which have music as their main activity. These are just some of

seppina Gualtieri. PromoBologna director. "What we have here is a sector with great potential and firm roots which combine artistic expertise, professional experience, training, sensibility and non-professional production linked to high musical consumption demand in various fields. Which are aspects any creativity expert would consider primary in promoting and sustaining new development routes". The leading-edge are singers and singer-songwriters who were born and bred under the Two Towers, from Biagio Antonacci to Samuele Bersani, from Luca Carboni to Cesare Cremonini, from Lucio Dalla to Francesco Guccini up to Gianni Morandi and Vasco Rossi. These are stars who have gone up the ranks in an environment which numbers more than a hundred emerging artists and bands. But it's not only easy pop music: thanks to Paolo Fresu, Teo Ciavarella, Steve Grossman and Alma Jazz Orchestra. Bologna is also a jazz city. And it doesn't stop there: famous composers and arrangers grew up and work in Bologna, from Fio Canotti to Celso Valli and Mauro Malavasi. With this background, over the years a real musical industrial scene has developed. There are 372 organisations in the territory which permanently deal in music. 62.1% are businesses, 28.2% are associations, 9.7% are institutions. These 29 businesses, 38 associations and 6 institutions are multi-specialised, that is, they are active in more than one field. Without forgetting training, with 9 schools that run academic courses and high training; 18 middle schools with a musical course of studies; children's courses, for bands and technicians. There are 135 organisations involved in musical production. There are 45 record labels, all of them independent. There are 40 recording studios in the territory and 52 rehearsal rooms. In the management and event organisation field, there are 115 organisations of which 60% are associations. While there are 59 businesses and associations which are involved in the management of music and 29 which deal in sales. There are 20 radio stations based in the Bologna territory. While it may be difficult to provide overall figures relating to individual professionals, an economic estimate was calculated on the basis of data from businesses and associations which operate in the province. In 2007 the music sector produced over ?60 million in business and over ?160 million in market takings. The chain numbers about 1.600 people

the facts and figures from a study conducted by

the area marketing agency Promo Bologna in col-

laboration with the Bologna Council. "It is clear

that there is a significant music culture district in

Bologna with a significant economic impact com-

pared with the size of the territory", explains Giu-

mic impact in the territory Not to mention a notable wealth of offers, for tourism too. Again in 2007 - the report shows - 9,898 musical events were held in the Bologna territory, equal to 27 a day. Which involved over 2.1 million spectators, with an average of 214 spectators per event. 30.7% took part in recorded music events, 69.3% in live music. In absolute terms, Bologna is the sixth province in Italy in terms of total numbers of spectators and in relation to its population, the Bologna territory is the first in Italy for con-

including employees, collaborators and worker

members. All of which has a formidable econo-

sumption of jazz music and live music for dancing. There were 112 musical events, including festivals, concert seasons and contests, 58% occurred in the city, 35.7% in the rest of the territory ad 6.3% in the province and city. While state funds have diminished in this sector (-7.1% between 2005 and 2006), regional ones have increased (+24.2% in the same period). New opportunities have been created thanks to technological innovation: this means that in recent years there has been a change in the ways of consuming music. "Organisations working in the music field today are thus forced to rethink how to produce and distribute music", explains professor Vittorio Capecchi from the Bologna University, who oversaw the report. "Businesses can take advantage of this period of technological revolution rather than seeing it as one of creating irreparable damage".

WATER-COLOUR NOVEL

by Renato Bertacchini

Gino Covili first came into contact with the Gnovel Zebio Còtal in 1973 when the reporter and director Simongini – during filming of the movie Un volto un paese which Rai dedicated to the writer Guido Cavani – gave him a copy. This was the trigger for the friendship between the two artists. The painter Covili and the writer Cavani. There was an elective affinity and real harmony between the poetic-existential vein of the writer/poet from Serra and the epic-visionary realism of the painter from Pavullo, in the name of Frignano, the common homeland of the Modena Apennine region.

Pavullo and Serra were practically joined at the hip, surrounded by mountains since birth, where they lived and worked, where the inhabitants speak little and where the traditions are harsh. Covili was enthralled and totally captivated by the novel, and so set off in recreating the episodes and the characters of Zebio Còtal with coloured illustrations. In his studio he went about conceiving and completing 32 pieces, including drawings, water-colours, ink drawings, and mixed technique pieces, which he figuratively came up with while flicking through the novel. The pictorial cycle he produced became an additional part of the book Zebio Còtal / illustrated / by Gino Covili (issue no. 3 of CoviliArte, July 2008) edited by two lecturers from Bologna University, Fabio Marri and Werther Romani. This was preceded by an essav written by the Italianist Giorgio Bàrberi Squarotti, Cavani o la contradditorietà della narrazione. The new text for Zebio Còtal, overseen by Marri, gave back to the book its authentic voice as expressed by Cavani 1958 (published by Tipografia Ferraguti, Modena), which "was partly coerced and betrayed" in the Feltrinelli revised version (Milan, 1961) edited by Giorgio Bassani. In order to preserve a popular and "rustic" uniformity in Cavani's writings, the so-called "touch-ups" by the Ferrarese Bassani tended to "delyricise" Cavani, thereby weakening the desired "lyrical-existential" tone, to the debatable advantage of a mainstream tone in line with the editorial

demands of those times. From the work of the two co-authors Cavani / Covili, Zebio Còtal, what came out was a novel of a rough Frignanese beauty, about the sad story of the decadence and death of a mountain farmer from San Rocco di Pazzano, a story which seems even more relevant nowadays. The Zebio Còtal cycle belongs to the cycle of outcasts, people with mental illness, men and women from the Gaiato Sanatorium who Cavani draws towards us, who he regales and for whom he becomes a voice for their "tormented humanity". The Zebio Còtal cycle is a constant in all the novel, from the revolt of the son Zuello against his exploitative relatives up to the final, dramatic panel which captures Zebio at the moment in which he is about to fall off the truck in a snow storm. The panels which stand out in Covili's consistent, figurative representation of the novel are: Zebio viandante. Nel volto rugoso coperto da una barbaccia grigia, Il freddo lo vinceva lentamente, Un povero no sa mai dove va. Panel-portrait 32, a veritable Covili masterpiece, concentrates the whole life of the protagonist "showing us a Zebio who seems to be asking for compassion, while on his face we can still make out traces of the ancient arrogance and brutality, which have by now turned into bitterness and resignation".

Overwhelmed by poverty (debts, bills, the blinding hostility of his town-folk), distressed by his wretched, infernal lack of luck, Zebio left his family and abandoned his sandy field in the gullies on which nothing grew: the wheat and potatoes are non existent. So he became a vagabond and beggar in the valleys and the Apennine passes. In a last unexpected, proud and painful turn of events, his fate became one of "come what may". Death awaited the old wanderer along the bends in via Giardini after Serra. At dusk on a raw winter day, Zebio, suffering from exposure, fell off a truck laden with wood and snow.

CHILE IN HYSTERICS

by Claudio Bacilieri

What strikes you as soon as you arrive in Valparaíso is the wind, which blows continuously bringing "the ancient voices of crews which passed by here" from the sea and leaving in the air - wrote Pablo Neruda - "a foreign sound, a mysterious song". The most important Chilean port on the Pacific Ocean resembles certain slightly shapeless cities of the south, with its beautiful buildings from the beginning of the 1900s mixed with more recent and tasteless constructions, and an amazing number of small shops of all kinds along the roads of the plan, the shopping area, connected to the ceros, the residential area in the Pingüino, Manpato magazines, when in December 1966, after a period spent in the United States hills with its characteristic funiculars. And because of these ascensores - these interesting structures by invitation of the Department of State, his carfrom the end of the 1800s - UNESCO included toons began to appear in the Mercurio in Valpathe historical centre of Valparaíso in its World Heraíso. It is here that he combined his subtle huritage List. Once you get off the ascensores, the mourism with the news and political and social old houses on the hills welcome the visitor with events of the day, thus creating the authentic chatheir bright colours: violet, lilac, yellow, blue, red, racter of the porteños, the inhabitants of the city, green. What you also experience are the flights of which became the real character of Lukas's carsteps, the smell of the sea, the busy port, the wind toons and caricatures. "In the case of my daily ca-

which flutters the sails. They all make up a city which you can't forget.

With a city like this, it's obvious that it has its poets. Neruda loved it, he had a house here: "My heart has a broken window in Valparaíso", he wrote in exile. But it was Joaquín Edwards Bello with his writings and Lukas with his drawings who really captured the soul of the city. Edwards Bello wrote Valparaíso, la città del vento (Valparaíso, the windy city) and the cartoonist Lukas in his Apuntes Porteños and his daily caricatures published in the El Mercurio newspaper, placed the port city at the centre of his art.

Lukas is the nom de plume of Renzo Pecchenino, born in 1934 in Ottone, a town in the province of Piacenza, and emigrated to Chile with his family at the age of one. So Chile's most famous humourist is of Emilian origin, a fact which the Emilia-Romagna Association in Valparaíso, in the person of its president Daniela Marzi, in collaboration with a Anthropology graduate from the University of Bologna, has proudly exploited by translating the Lukas Foundation website into Italian (www.lukas.cl)

ting the Lukas Foundation website into Italian The Foundation was created by Renzo Pecchenino's widow Maria Teresa Lobos in 1989 one year after the illustrator's death. It is situated in a building called the "Mirador de Lukas" on the Cerro Concepción hill, at the end of Paseo Gervasoni, a short distance from the funicular, with a full view of the bay, of the plains and the hills of Valparaíso. Through an initiative of the Emilia-Romagna Association in Valparaíso and the Aconcagua Valley the Foundation will provide about sixty drawings by Lukas for an exhibition that will be held in Bologna in 2009 in collaboration with the Council Of Italians from Emilia-Romagna in the World. What led this small Italian man to become an authentic porteño and, in particular, the graphic memory of this cosmopolitan and progressive city, must be seen from an emigration perspective. It is with the eye of a migrant that Pecchenino observes the city in which he ended up living. The migrant's vision is always a little humouristic: it is borne from feeling lost, from the ability to distance oneself from the usual perspective, to assume a lateral vision which is better suited to penetrating the subtleties of something. His architecture studies at the Valparaíso Catholic University, which he attended after his primary and secondary studies at the Italian School, also contributed to his talent for reporting via images. The death of his father forced Renzo Pecchenino to drop out of University. While working at his first jobs as a window dresser, poster designer and illustrator, he came face to face with the art world: in 1958 the La Unión newspaper published his first drawing under the pseudonym Lukas. He continued his collaboration with the Topaze, El

ricatures – he explained in an interview from 1969 – there are no characters, unlike in the cartoons. The city is the character. The city of Valparaiso has a topography, an almost kaleidoscopic shape: the city is always before us. If we compare it to, for example, Santiago, where one simply acknowledges the environment, the road where we are standing at the moment, in Valparaiso we see not only what is immediate, but even through the gap between two buildings, through a narrow alley, you can see the distant hills, the horizon, another place in the city thus bringing the whole city right before us."

Day after day Lukas won over his readers, he placed before them a mirror of love, of hate. Of the characters of a whole city. His cartoons are also published in La Segunda and La Nación in Santiago, La Estrella in Valparaíso. Squire in the United States and O' Cruzeiro in Brasil. But it's the weekly vignettes in the Mercurio, published in the Sunday magazine of the newspaper, that best represent his work as an illustrator, humourist, painter and journalist. Critics speak of an "understanding wink" to highlight Lukas's ability to involve the reader, to render him part of his thoughts. An often cited example is the drawing entitled Cile, in which we see a tree beaten by a very strong wind, which stands firm and which thanks the inclement weather for having helped it plant its deep roots. In 1977 Lukas created a new character. Don Memorario, who, in his animated conversations with his friend Florencio Aldunate, focuses on the secrets of the Chilean soul of this withdrawn nation, which is a little shady, but which possesses an inventive humourism that allows people to use words and appearances to construct double entendres. The Bestiario del Reyno del Chile, which appeared for the first time in 1972, collated Lukas's picaresque bestiary, a sort of physiognomy examination where metamorphosis and animal crossbreeding, both vegetable and human, give rise to a colourful representation of the world from which the Chilean national identity emerges. The illustrations are quick and simple, in Indian ink and water-colours, his pencil dipped in humour: in this book, and others which collate his works, like the already cited Apuntes Porteños from 1971, Apuntes Viñamarinos from 1974, Contando a Chile and the very first one, Señoras y Señores from 1962, which includes a selction of his illustrations published in La Nación in Santiago and La Unión in Valparaíso.

go and La Unión in Valparaiso.

Viña del Mar is the name of the beach in Valparaiso, the nightlife centre which can be considered the Chilean Rimini. The Apuntes Viñamarinos, which capture the area's architectural aspects, depict the transformation of the old village into a trendy beach-side resort. Viña del Mar began its modern transformation with the arrival of the railway and then with its vintage cars, los cacharros, parked along the road while drinks were taken on the promenade, where girls wishing to be seen come and go and elegant men with their walking stick and hat stroll. All of this is in Lukas's beautiful illustrations which can be flicked through as if they were an album of time past.

rough as if they were an album of time past.

When he was forced to leave in 1988 after a lengthy illness, he was not ready for it. "I am not afraid of death – he said – and I don't wish for it caving fans have been waiting me – said the regional aldern ment Lino Zanichelli – which afraid of death – he said – and I don't wish for it

either. The problem is that a person of my age has to set a lot of things right". A series of drawings and paintings of Easter Island and the island on the Juan Fernàndez archipelago, where Robinson Crusoe was shipwrecked, were left unfinished: Lukas wanted to finish a series of landscapes for the novel and on England in the 18th century, home to the sailor Alexander Selkirk, who inspired Defoe. Pecchenino had visited both of the islands and loved the sea there so much that he had also travelled to Antarctica on a ship belonging to the Chilean Navy, which he had celebrated in various drawings on the maritime life.

Today the Emilian migrant's body of work is part of the Chilean cultural heritage, Pecchenino received many prizes while he was alive: the Valparaíso Press Club prize in 1966, the Inter-American Journalists' Society in 1973, the National Journalism Prize in 1981. In 1987 the Chilean State awarded him honorary nationality, the highest honour for a foreigner. The year after his death, Chilean illustrators paid tribute to him with an exhibition at the Exposition Hall of the Diego Portales University in Santiago and in October 2008, on the 20th anniversary of his death, the Casa Mirador Lukas. initiated by the Valparaíso regional government, hosted the exhibition "Lukas y las Nuevas Generaciones de Caricaturistas", where 17 humourists and cartoonists honoured the master

So until the time comes when we can appreciate Renzo Pecchenino's work in Bologna, we can imagine him going up and down the numerous steps in the Valparaiso hills, observe him while gazing over the bay from his balcony, accompany him to the port where he had disembarked as a baby, from the foggy Piacenza province, and watch with him the cranes manoeuvring goods, the vessels full of passengers, the Navy ships rocking to and fro on the water.

WELCOME TO GESSI PARK

by Anna Maria Martina

Over 2 thousand hectares of parkland and 4 thousand of adjoining land, from the Sillaro valley to Brisighella in the Lamone valley, where the Romagna hills are lined by a spectacular silvery grey ridge which abruptly breaks up the sweet hilly outlines giving the landscape its unique look. Twenty-five kilometres length-wise with an average width of one and a half kilometres, are the dimensions of the most important Italian chalky relief, full of caves, and rare botanical species, surrounded by a "mosaic" of natural areas are arable land. These are the attractions of the Vena del Gesso Romagnola, the regional park between the Ravenna and Bologna provinces which was formally made into a regional park in July following an Emilia-Romagna Council certificate of incorporation for the Management Consortium.

"The local communities and the many nature and caving fans have been waiting for this for a long time – said the regional alderman for the Environment Lino Zanichelli – which is a real pearl in our protected parks. The management of the park

will allow not only its protection but also a means to fully exploit what this area has on offer. Indeed the parks in our region are not some sort of inaccessible "islands" but areas which are an integral part of the surrounding fabric, which act as the impetus for production, tourism and cultural development which respect the environment".

The protected area, which was formally instituted by a regional law in 2005, comprises one of the most important chalky outcrops in Italy. The area also has dolinas, blind valleys and numerous caves, including the stunning "gulfs", vertical cavities which reach record depths in this area. The name "Vena" given by the surveyors from the Military Geographical Institute, favours the use of the rocky body for mining purposes, which has always been a source for the extraction of chalk. Now that the certificate of incorporation has been approved by the Region, it's now up to the local authorities - the Santemo and Faentino Appenine Mountain Communities, the Brisighella, Casola Valsenio, Riolo Terme, Borgo Tossignano, Casalfiumanese and Fontanelice Councils - to approve the statute for the new organisation and then appoint its components: the president, the executive committee the auditors the technicalscientific advisory committee and the consortium made up of a farmers' representative which operate in the Park. Once these requirements have been met, the Region can designate funds for the new protected area for costs relating to its initial set-up and management.

BRAIN DRAIN

by Claudio Bacilieri

For a couple of years now, Maria Adelaide Martegani, a journalist from Imola, has been collecting stories of young people who live overseas for the weekly newspaper and web-site Il Nuovo Diario Messaggero in Imola, a town 30 kilometres from Bologna. Most of these Imolians are talented people who Italy has left astray. The journalist's research may certainly be incomplete, limited as it is to the Imola area, but it's significant nonetheless.

The hundredth person she interviewed is not a young person like the rest, but a world famous scientist, Pierluigi Gambetti, who left Imola in 1966 for the United States, Gambetti directs the National Prion Illness Surveillance Centre in Cleveland and is one of the world experts in the mad cow disease. In 1992, he and his team discovered the gene mutation and abnormal protein for this new disease, a variant of the one he had already identified in the mid-80s with Professor Lugaresi from the Neurological Clinic in Boogna and called "fatal familiar insomnia" The neuro-pathologist from Imola is keen to remind us that 80% of graduates from the elite "Normale" high school in Pisa go to live abroad and that the award for best researcher under the age of 40 in Germany went to an Italian. "When I arrived in the United States in 1966 - he explains - I felt like I was in another world, one based on trust and not on certificates, diplomas

or "barons". Harvard was a hub where researchers from all over the world ended up, and they were all full of enthusiasm, ideas and plans".

Many other Imolians who live abroad offer the

same reason for their departure. Some mention

how the selection system in Italia discourages

merit over the "old boy" system for appoint-

ments. Most of them regret having to leave Italy,

and hold the belief that Italian universities have

given them a firm educational base but which is

impossible to use there. Like 35-year-old Jacopo

Zani, who has been working for the internatio-

nal investment bank Barclays in London for a

year dealing with counterparty risk, that is, as-

sessing the maximum potential loss in case of

counterparty default using probability models,

an issue of great relevance today. Graduating in Physics from the University of Bologna and disappointed with the academic environment where - he says - "published articles and research are the final assessment for a researcher's work", he set off on the big step to the City. "Work here is very much based on merit and is flexible. The methods are different: you work towards goals, which everyone has to reach with their own abilities and skills. We are assessed every six months, on everything we do. Each member of a team, from the head to the bottom rung member, writes a written assessment on you. If it's positive, you're promoted, and you are given higher responsibilities. Everything is more concrete and practical compared to Italy where, though, I miss the culture associated with the small things, from eating together, to chatting around a table. People in London open up and talk about themselves only when they have drunk at least three beers in the pub, otherwise there is an impenetrable wall between you and them". Another Imolian, Stefano Passeri, moved to London after looking for a university course to suit his needs, in vain. "With a degree in Applied Arts, last year I was offered a position in the Bartlett School of Architecture, considered one of the top institutes in the world for the teaching of architecture. I was lucky to meet Sir Peter Cook, who is famous for having created the Archigram avant-garde movement in the Sixties. He became interested in my work and offered me a position with his company. It's a small, independent studio with a strong profile, and is in contact with the main exponents of contemporary architecture, from Frank Gehry to Zaha Hadid, from Rem Koolhaas to Morphosis. The working relationship is developing and all signs suggest that it will continue". Fifty-three-year-old Mauro Degli Esposti, who worked as a researcher in the Biology Department at the University of Bologna from 1980 to 1994, with a significant scientific work under his belt, also resides in Great Britain. Now he is a lecturer at the University of Manchester. He told Maria Adelaide Martegani how the research path is paved with abuses of power and unfairness: "You can have all the requirements. but often in state exams someone mysteriously pops up out of the blue with a better score. So in 1994 I left for Melbourne in Australia. I then tried to go back to Italy a couple of times, but

the conditions were not right for me. After several experiences in laboratories in various parts of the world, I moved to Manchester, where I teach and do research. Merit, real competition and respect for scientific quality are the main differences compared to Italy. I would go back to Italy tomorrow if I saw signs of a real change in terms of merit, from the Government to universities". Sabrina Leonardi left fourteen years ago for Germany with a scholarship: doors opened for her in Bonn, while in Italy she tried in vain to obtain a research doctorate. "I worked as a researcher at the Geology Institute in Bonn for ten years. In 2003 I began giving private Italian lessons to expats. It was a great success and. slowly but surely the private lessons turned into proper courses for adults. This was a dream come true, to work as a teacher and export our language and marvellous culture abroad. In 2007 I published a book in German".

Thirty-one-year-old Matilde Bombardini, with a degree in Political Economics in Bologna and 5 years at the Massachusetts Institute of Technology in Boston, works in Vancouver, Canada for the Economics Department at the University of British Columbia: "MIT really put my mind and persistence to the test. The experience changed my way of thinking and, despite the hard work and the numerous discouraging moments. I am happy I went through it. I am very happy here in Vancouver, I teach and do research on the international economy. I am lucky to have brilliant and friendly colleagues with whom I play beach volleyball after work and go skiing and sailing. Vancouver is really special: it's easy to fall in love with the air which is always fresh, the scent from the cedar forests and the laid back attitude of the north east. Comparisons with Italy? Our country needs to change: professional work needs to be liberalised, services need to be made more competitive, the universities need reforming. Italians are bright, proof being the very high number of economists and researchers all around the world in prestigious universities". Silvia Mirri, 33 years old, and crazy about new technologies and Toronto, has also notched up various experiences in Canada. With a degree in Information Science from the University of Bologna, she was picked out by an international auditor on the basis of her thesis, and was invited to the University of Toronto to collaborate on a project in his research centre, the Adaptive Technology Resource Center. "Settling into my workplace was excellent - she explains. The atmosphere is very stimulating and the pace is calmer compared to Italy. This gives me a bit of time to explore the city and to speak to my loved ones through a video-conferencing software which my mother is very enthusiastic about, who said "Cum l'è bela la tecnolugeia! (Technology is fantastic!)". Silvia says that "Toronto is a safe city, you can walk around at night at any time and any area, the worst thing that can happen to you is your bike getting stolen, and this seems to be the most serious social problem, so people go around with their bike seat in their hands". With a Greek father and Imola as his adopted city, Alexandros Chatgilialoglu, after gaining a degree in Biotechnology from the University of Bologna, also moved to Toronto for the last year of his Ph.D., to a famous paediatric hospital known as Sick Kids which is affiliated to the University. My supervisor - he says - is Professsor Sergio Grinstein, a world expert in phagocytosis. I'm working on two projects: one on tuberculosis and the other is to fine-tune a method to quantify oxygen radicals. But now that he has finished his Ph.D., he has to decide what to do: "Shall I go back to Italy or stay here? It's a difficult choice: work is definitely better here because there are a lot more government funds and donations and research is more profitable thanks to high skills, tools and all the system which favours things. I would definitely miss my girlfriend my friends and the heat "

In 37-year-old Tiziano Cemballi's who has a de gree from Bologna and resides in Atlanta, USA. "we should be reflecting on the fact that few expats return to Italy. When the conditions are right in our country, from a remunerative and professional perspective, many will go back. I am used to life as a migrant: my new life is gratifying and offers me prospects for the future. And thanks to internet and a web cam. I am regularly in contact with my family". Having gone to Washington State University for an English course, Cembali stayed. "I did a masters in Agribusiness, a Ph.D. in Economics, other courses, research, and presented papers at international conferences and published articles in journals: the same things that a researcher in our universities does. America is fantastic from this point of view: if you have good ideas and the desire to work, the system provides you with means and resources for research". After an experience in St. Louis, he is now in Atlanta, where he works in statistical and economic analysis to maximise profit for a pharmaceutical company. "The employment market - he says - is much more open than in Italy and it is common for a 35 year old to be the head of an organisation and have under him people twenty years older".

Massimo Merighi emigrated to the United States after obtaining a degree in Bologna to do a Ph.D.: seven years at the Ohio State University (five and a half as a student and then as a postdoctorate) and two years at Harvard University as a research fellow. "Now, at 36 years of age, I am looking for an assistant professor position in North America. Right now I work in genomics and human pathogenic bacteria molecular genetics at the Harvard Medical School in Boston". Massimo and his wife Serena have applied for a green card which gives them the right to reside permanently in the USA, which is the first step to obtaining citizenship. "If we am accepted, we will stay here. There are more employment opportunities, greater independence and more opportunities to be happy. Italy is too slow in changing and, as it is now, I feel suffocated. Americans can be very generous and friendly. It's not uncommon for complete strangers to say hello to you when crossing the road. They are also curious in knowing us better once they learn we are Italian. What else can I say? You can find Sangiovese in wine cellars, and we make piadina and pizza at home!".