

**“L’Ottava Isola”: studies on music, heritage and cultural identity
between Sicily and Sydney**

By
Cristoforo Garigliano
Dottore in Lettere, Università di Palermo, Italy

A thesis submitted for the degree of
Doctor of Philosophy
Department of Contemporary Music Studies, Macquarie University, Sydney
July 2009

DECLARATION

I certify that the substance of this thesis has not already been submitted for any degree and is not currently being submitted for any other degree.

I certify that to the best of my knowledge, any help received in preparing this thesis, and all sources used, have been acknowledged in this thesis.

.....

Acknowledgements

The first persons whom I would like to thank are my parents, Suzanne and Tullio Garigliano — my mother for the inspiration to commence this thesis, and my father for having believed in it and sustained my efforts, both in material and immaterial ways, with much generosity. Secondly I thank Phil Hayward, who has believed in my potential as a researcher and given me a life changing opportunity in welcoming me into the Australian academic community. I would like to thank Enza Compagno, in Palermo, for encouragement, material and moral support in the first stages of my research. I would like to thank Sonia D'Ambra, Vice-President of the Associazione Eoliani nel Mondo, for her hospitality and support in Lipari. I thank all of the musicians whom I have had the chance to interview, both in Italy and Australia, particularly Angelo Merlino, may he rest in peace, who has been particularly generous and courteous. I would like to thank Salvatore Mugavero, in Sydney, who has warmly introduced me to many of the key persons in the Sicilian-Australian community, together with Sylvia Granturco, who has introduced me to many useful people as well as to members of her family. I would like to greatly thank Ian Collinson, for his dedication and many critical suggestions in supervising my thesis.

I would like to thank Marjorie and Peter Lander, who have welcomed me and cared for me with much love upon my arrival to Australia. Lastly, but not less importantly, I would like to thank my partner, Carolyn Uyeda, whose support, patience and understanding have made the task of completing this work possible.

Abstract

This study presents the results of a research on the relationships between music, heritage and cultural identity, focusing the attention on the Sicilian migrant community in Sydney. Chapter one has been designed to introduce the unfamiliar reader to basic information on Sicily, Sicilian history and society, history of migration (including to Australia) and statistics. Chapter two presents the theoretical framework which sustains this thesis and includes an overview of selected anthropology and ethnomusicology studies on Sicilian folk. The chapter concludes in reporting the field and desk research I undertook in order to initiate field research, both in Sicily and Sydney. Chapter three presents my on site research on musical activity in Sicily, with special focus on the localities where most of the migrants to Sydney originated. This research was undertaken previous to my arrival to Australia. Chapter four presents the results of my Australian research, divided into different sections, corresponding to different contexts music is played in and to different genres. The Chapter ends with study cases on two musicians and on two concerts, the reflections upon which lay the foundation for the global analysis of the material found, which will be the main theme of the next Chapter. Chapter five is divided into four sections: starting from a categorization of the music and musicians found I pass to analysing such material in terms of political, cultural and social class consciousness. I indicate how these levels of consciousness shift from Italy to Australia and finally how Australian culture has contributed to the creation of a new ‘Sicilianess’, incorporating both archaic elements, drawn from the country of origin, and new elements, from the new homeland. The conclusions (Chapter six) expand on analysing the ways in which the historical, cultural and political contexts present in Australia at the time of migration shaped the cultural identity (and the music) of the Sicilian migrants. This chapter ends with a proposed identification of the processes which Sicilian cultural heritage has undergone since mass migration to Australia, also seeking to point the attention towards possible further directions of research on this topic.

Contents

Acknowledgements	iii
Abstract	iv
List of Tables and Photos	xi
1 Sicily to Australia. A Retrospective Overview	1
1.1. Elements of geography	2
1.2. Sicilian history and society. Overview and analysis	5
1.2.1. Pre-Unitarian Sicily	5
1.2.2. Post-Unitarian Sicily	6
1.2.3. Insights into different periods	9
1.2.4. Social problems and emigration	12
1.3 Emigration to Australia. Overview and analysis	14
1.3.1. Causes and characteristics	14
1.3.2. Correlations	16
1.3.3. Push factors	16
1.3.4. Pull factors	19
1.3.5. Statistics and distribution	22
a. Italian emigration historically	22
b. First and second generation Italians in the world today	23
c. Italians in the world classified by country of destination and region of provenance	24
d. Italian and Sicilian emigration to Australia	26
e. Percentage of Italian-born Australians in NSW	28
f. Sicilians in the world	29
g. Aeolian Islanders in Australia	31

2	Research Methodology, Sicilian Studies and Institutions	33
	2.1. Introduction of terms, definitions and objectives of study	34
	2.2. Review of methodologies	42
	2.2.1. My key references	42
	2.2.2. Expanding on Bonanzinga's approach	47
	2.3. Sicilian studies	50
	2.3.1. Contextualizing Sicilian folk music	50
	2.3.2. Ethnomusicology studies in Sicily	52
	2.3.3. Ethnomusicology studies on music of migrants	56
	2.4. Methodology summary	60
	2.5. Preliminaries to field research	61
	2.5.1. Internet research	62
	2.5.2. Conference	64
3	Field Research in Sicily	66
	3.1. Introduction	67
	3.2. The research	68
	3.2.1. 9 January 2005 – Presepe Vivente di Custonaci visit	68
	3.2.2. 11 to 28 February 2005 – Museo per Ricordare exhibition and conference	78
	3.2.3. 24 March 2005 – Agira and Enna	85
	3.2.4. 15 to 17 April 2005 – Siracusa, Buscemi, Palazzolo Acreide Noto	89
	3.2.5. Aeolian Islands	94
	a. Preparatory research	94
	b. 29 April 2005 – First and successive interviews with Bartoluzzo Ruggiero (1924-2007)	97
	c. April 2005 and May 2006 – First and successive interviews with Rossano Giorgi, Giuseppe Bianchi, Nicola Merlo and Luigi Barrica	102
	d. 1 May 2005 – First and successive interviews with Angelo Ferlazzo and Salvatore Biviano	107
	e. 2 May 2005 – First and successive interviews	

	with Angelo Merlino (1940-2007) Giovanni Ullu and Geri Palamara	113
	f. 3 May 2005 – First and successive interviews with Antonino Sciacchitano, Antonino Cipriano, Giovanni Jacono and Francesca Sparacino	122
	g. <i>Musica popolaresca</i>	128
4	The Contemporary Sicilian-Australian Music Scene in Sydney	130
	4.1. Introduction	131
	4.2. Defining Sicilian music	132
	4.3. Italian record circulation and Italian song festivals	132
	4.4. The feste	134
	4.4.1. General introduction and analysis	134
	4.4.2. The Feste in Sydney	137
	4.4.3. San Bartolomeo, Protettore delle Isole Eolie	141
	a. The 2006 Sydney celebration	144
	b. The 2007 Sydney celebration	148
	4.4.4. Sant'Antonio da Padova, Protettore di Poggioreale	150
	a. The 2007 Sydney celebration	153
	b. The 2007 Sicilian celebration	155
	4.4.5. Madonna dei Poveri di Seminara	158
	4.5. Music of the feste	163
	4.5.1. Prayers and rosaries	163
	4.5.2. Choir music	166
	4.5.3. Banda music	168
	4.5.4. Singers and orchestras	171
	4.6. Music in clubs and description of the Sicilian-Australian musical repertoire	174
	4.6.1. Tony Di Marti and Tony Gagliano	178
	4.6.2. Luigi Di Pino	180
	4.6.3. Sam Strano and his daughters	182
	4.6.4. Vernacular musicians: Mario Coppolino, Mariano Triforo and Joe Castellana	183

4.6.5. Granturco Sisters and the Coro dell'Associazione Abbruzzesi del NSW	188
4.6.6. 'I cantanti': Peter Ciani, Tony Pantano and Rick Danieli	189
4.7. Sicilian folk music groups	191
4.7.1. Gruppo Folkloristico Siciliano of Nadia Finocchiaro	192
4.7.2. Gruppo Folklorico Eoliano of Gabriella Pavone	195
4.8. Two case studies: Ross Maio and Gino Pengue	197
4.8.1. Ross Maio	198
4.8.2. Gino Pengue	200
4.9. Analysis of two concerts	202
4.9.1 9 September 2007 – Sicilia Day at Marconi Club	202
4.9.2. 31 August 2007 – 'Pane amore e...musica' at Club Five Dock	203
a. Nadia Piave	204
b. Glenn Amer	205
c. Repertoire analysis	206
5 Categorization of Genres and Comparison	210
5.1. Enunciation of categories	211
5.1.1. Ritual and functional musical practices	211
5.1.2. Vernacular musicians	212
5.1.3. Folkloristic Groups	214
5.1.4. 'Italian identity music'	214
a. Italian-American	214
b. The 'canzoniere'	215
c. Naples (influence)	216
d. Folkloristic creative	216
e. Interregional mixture	218
5.1.5. Folk Revival musicians	219
5.2. Self-awareness: an explanation of elements	221
5.2.1. Self awareness/non-self awareness	223
5.2.2. Time	224
5.2.3. Political creed	224

5.2.4. Naples (influence)	224
5.2.5. Influence of ritual traditions	225
5.3. Levels, parallels and differences	226
5.3.1. Levels	226
5.3.2. Parallels	226
5.3.3. Differences	226
5.4. The influence of Australian culture	227
6 Conclusions	229
6.1. Contextual analysis of Sicilian-Australian music data collected	230
6.2. Cultural and social consequences of Australian foreign policies	231
6.3. Processes that shaped the Sicilian-Australian musical heritage	233
6.3.1. Depletion	233
6.3.2. Diffusion	233
6.3.3. Syncretism and fetishization	233
6.4. The future	235
Bibliography	236
Discography	245
Filmography	254
Webography	255
YouTube Links	262
Appendix	264
a. Chronology table	265
b. Statistic Yearbook of Italian emigration (Tables)	271
c. Causes for emigration (Marcello Saija)	276
d. Early folklorists on Sicilian music (19 th C)	277
e. Prayers and rosaries	279
f. Songlist of Mario Coppolino	282
g. Joe Castellana – The King of the Zufolo	284
h. Poem by Gabriella Pavone La Greca	285

i. Peter Ciani's DVD songlist	286
l. Dominique Granturco's practice book	286
m. Pane amore e...musica, Songlist and analysis	288

List of Tables and Photos

1.1. The Regions of Italy. Sicily is the most populated Region after Lombardia (Capital, Milan), Campania (Capital, Naples), and Lazio (Capital, Rome) – Source Finley, M I and Mack Smith, D and Duggan, C J H (1986), <i>A History of Sicily</i> , London: Chatto & Windus	3
1.2. The nine Provinces of Sicily – Source: Wikipedia online Encyclopedia	4
1.3. The Aeolian Islands – Source: Wikipedia online Encyclopedia	4
1.4. Historical highlights from Italian union to Second World War – Source: Baranski, West (2001)	8
1.5. Presence of Italian emigrants throughout the continents expressed in percentage and specifying the different regions of origin	24
1.6. Presence of Italian migrants in the world expressed in percentages, specifying region of origin, country of destination and the most numerous regional group for each country	26
1.7. Emigrant settlers in Australia by country of provenance	27
1.8. Italian-born population residing in Australia	28
1.9. Italian-born population by State or Territory	28
1.10. Percentage of Italian-born Australians in NSW	28
1.11. Sicilian emigrant presence in Europe	29
1.12. Sicilian emigrant presence in the Americas	30

1.13 Sicilian emigrant presence in the world	30
1.14. Aeolian Islands emigrants in Australia	32
3.1. Zampogna and ciaramella players at the Presepe Vivente di Custonaci (photo Garigliano, 2005)	69
3.2. Accordion and tambourine players at the Grotta Magiapane (photo Garigliano, 2005)	69
3.3. Mural in Malfa (Salina) depicting the emigration of Aeolian Islanders to Sydney, Australia (notice the Sydney Opera House “sails” in the turquoise sea) (photo Garigliano, 2007)	78
3.4. Palazzo Marchetti, in Malfa (Salina), future premises of the Museo Eoliano dell’Emigrazione (Aeolian Museum of Migration) (photo Garigliano, 2007)	80
3.5. From the panels of the exhibition: Turbonave Oceania in the port of Messina, bound for Australia. Photo most probably taken in 1920s (photo Garigliano, 2005)	81
3.6. From the musical section of the exhibition: Sicilian-American record label trademarks. Note Nofrio record, the last on the bottom right side (photo Garigliano, 2005)	83
3.7. From the musical section of the exhibition: musical instruments of Sicilian- American migrants (photo Garigliano, 2005)	84
3.8. From the musical section of the exhibition: more musical instruments of Sicilian- American migrants and a gramophone (photo Garigliano, 2005)	85
3.9. Good Friday in Enna, child and adult members of one of 15 Confraternities marching in the procession of Cristo Morto (Dead Christ) in the main street (photo Garigliano, 2005)	87

3.10. A view of Buscemi (photo Garigliano, 2005)	90
3.11. The <i>casa ro iurnataru</i> (house of the day-worker), part of the Museum circuit of Buscemi (photo Garigliano, 2005)	93
3.12. Baroluzzo Ruggiero playing his mandolin at his home, in Lipari (photo Garigliano, 2005)	101
3.13. Left to right, Nicola Merlo, me and Luigi Barrica at the Chitarra Bar, in Marina Corta, Lipari (photo Garigliano, 2006)	103
3.14. Joe Bianchi and I in the practice gym of the Cantori Popolari delle Isole Eolie, in Canneto, Lipari. Note the mural depicting Canneto and the many awards collected by the group, which joined many folkloristic events around the world, including Australia (photo Garigliano, 2005)	105
3.15. Salvatore Biviano's booklet of the CD (and musical production) <i>Australia Ottava Isola</i> (Australia Eighth Island) displaying symbols and views of Australia, Sydney and Canneto	108
3.16. Salvatore Biviano and I on the sea wall of Canneto holding a copy of <i>Australia Ottava Isola</i> (photo Garigliano, 2005)	110
3.17. The extended Momenti Eoliani group, in 1998, in an official photo (photo is property of Salvatore Biviano)	111
3.18. Left to right: Angelo Merlino, me and Giovanni Ullu in the Bar Mezzapica of Canneto, Lipari (photo Garigliano, 2005)	114
3.19. Angelo Merlino singing and playing guitar at his home, in Canneto (photo Garigliano, 2006)	116
3.20. Angelo Merlino singing and playing guitar on his roof terrace at his home, in Canneto (photo Garigliano, 2006)	117

- 3.21. Angelo Merlino's Sicilian and Latin-American musical instruments; note the hand-painted Sicilian tambourine in the centre and the charango (made with armadillo shell). He also displays his photo with Domenico Modugno, who visited and loved Lipari and with whom he was friends (photo Garigliano, 2006) 119
- 3.22. Antonino Sciacchitano and his organetto in Quattropani, Lipari, Contrada Varesana (photo Garigliano, 2005) 123
- 3.23. Antonino Cipriano and his fisarmonica (photo Garigliano, 2006) 126
- 3.24. Antonino Sciacchitano enraptured in organetto playing (photo Garigliano, 2005) 127
- 4.1. The presidents of the Sicilian associations in Sydney, who saluted me in 2006, upon my arrival in Sydney to do my research. Left to right: standing – Sam Strano, President of the Association Palazzolo Acreide, Dominic Arrivolo, President of the Family History Group at Co.As.It., Cristoforo Garigliano (me), Joe Politi, President of the Associaion Tre Santi of Silkwood, Felice Merlino, President of the Associazione Isole Eolie, - sitting – Eugenio Casamassima, President of the Associazione Palermitani, Nicholas Len Destro, President of the Associazione Brontesi and President of the Comitato Associazioni Siciliane (Committee of Sicilian Associations), Salvatore "Sam" Mugavero, President of the Agira Association and editor of *Il Ficodindia* (photo Garigliano, 2006) 137
- 4.2. Our Lady Queen of Peace, in Gladesville. A major centre of worship and social life for the Aeolian community migrated to Sydney and premises of the Confraternita della Madonna del Terzito, from Salina (Aeolian Islands). This church hosts the much venerated statue of the Madonna del Terzito, brought from Sicily (photo Garigliano, 2006) 139
- 4.3. The statue of San Bartolomeo at the 2006 Festa in Five Dock Park under the stage, with a number of personalities. Left to right: members of the Banda Giuseppe Verdi (seated), MP Angela D'Amore (with red hair and white jacket, standing), the Mayor of Lipari, Mariano Bruno, centre of photo, wearing the Italian flag, Felice

Merlino (right and behind him, with red ribbon), journalist Antonio Brundu, standing, last on right (photo Garigliano, 2006) 143

4.4. Festa di San Bartolomeo 2006, in Five Dock Park. Members of both the Confraternities of San Bartolomeo (wearing red ribbons) and of la Madonna del Terzito (wearing blue ribbons) with the banner of the Confraternita della Madonna del Terzito. The stage on which the bands and singers will perform and where the mass will be celebrated, in the open air, in the background (photo Garigliano, 2006) 144

4.5. The statue of San Bartolomeo in procession, escorted by Italian Carabinieri, through the streets of Five Dock. In the centre, between the two front carriers of the statue, with black sun glasses, is Tony Maniaci, President of the Confraternita di San Bartolomeo (photo Garigliano, 2006) 145

4.6. Festa di San Bartolomeo 2006, the Mayor of Lipari, Mariano Bruno, marches close to the statue, through the streets of Five Dock (photo Garigliano, 2006) 146

4.7. Festa di San Bartolomeo 2006. The Banda Giuseppe Verdi opens the celebrations with a seated performance in Five Dock Park (photo Garigliano, 2006) 147

4.8. Festa di San Bartolomeo 2007, entertainment. MC Tony Maniaci (shoulder view) thanks singer George Vumbaca at the end of his performance. With them on stage are (left to right) Gino Pengue (on guitar), Nick Bavarelli (seated on drum kit) and another unidentified bass player (photo Garigliano, 2007) 148

4.9. Festa di San Bartolomeo 2007, a devotee and brother of the Confraternita guarding the statue of the saint, on which a scarf pinned with money offerings displays the devotion of the faithful. The banner of the Confraternita di San Bartolomeo (red) is positioned next to the statue (photo Garigliano, 2007) 149

4.10. Festa di San Bartolomeo 2006, Michael Vaianasinni, the youngest of the singers on stage, at the end of his performance of 'Con te partirò' of Andrea Bocelli (photo Garigliano, 2006)

- 4.11. View of Old Poggioreale as it appears today, in ruin
(photo Garigliano, 2007) 151
- 4.12. Sant'Antonio's Chapel, in the centre of New Poggioreale, where the statue of the saint will be lodged and prayed to, at the end of the Festa
(photo Garigliano, 2007) 152
- 4.13. Festa di Sant'Antonio 2007 in Sydney. Devotees gather around the statue and brothers sell images of the saint, which have been blessed by the Church
(photo Garigliano, 2007) 154
- 4.14. Former Mayor Giovanni Maniscalco and I in his house in New Poggioreale. In the background, a front page of the *Giornale di Sicilia* which recites *Sono con voi*, I am with you, the message of solidarity of pope John Paul II gave to the Poggiorealesi at the moment the earthquake struck, in 1968 (photo Garigliano, 2007) 155
- 4.15. Festa di Sant'Antonio 2007 in New Poggioreale. The end of the nocturnal procession with the arrival of the Banda di Salemi. The city is lit with coloured light bulb decorations and the devotees are holding candles, representing faith
(photo Garigliano, 2007) 156
- 4.16. The statue of Sant'Antonio at the end of the procession, in its chapel. The faithful, by candle light, are invoking and praising the saint, while touching its feet and robe (photo Garigliano, 2007) 158
- 4.17. Director of the Sydney-based Gruppo Folkloristico Siciliano, Nadia Finocchiaro, and I in a humorous shot, at the entry of her house, in Haberfield. The costumes, which are made by her, are used in pantomimes which she often interpolates in her musical shows. These costumes are used for a bride and groom
(photo Garigliano, 2007) 159

- 4.18. Gruppo Folkloristico Siciliano of Nadia Finocchiaro in its current line up, from left to right. Front: Kathy Commisso, Frank Musumeci, Albina Fabro, Nadia Finocchiaro, Pina Musumeci – back – Tony Vadalà and Joe Vadalà (photo Garigliano, 2007) 161
- 4.19. The same group as photo 4.18. The photo was taken backstage at Club Marconi in the occasion of the Sicilia Day (see paragraph 4.9.1.) (photo Garigliano, 2007) 162
- 4.20. Women praying the rosary and reciting prayers in Italian in Giuseppina Galluzzo's home shrine, in Ryde (photo Garigliano, 2007) 164
- 4.21. Giuseppina Galluzzo, standing, holding a bag for offering (photo Garigliano, 2007) 165
- 4.22. Women holding count of prayers with rosary beads, deep in a trance which lasted five hours (photo Garigliano, 2007) 166
- 4.23. Festa di San Bartolomeo 2007, Five Dock Park: The Coro di Pia Maiorana on stage, upon which banners of the Confraternities have been leaned, accompany the Mass in Italian (photo Garigliano, 2007) 167
- 4.24. Festa di Sant'Antonio 2007. The Banda Giuseppe Verdi plays outside the Church of the Holy Cross, in Ryde (photo Garigliano, 2007) 169
- 4.25. The Banda playing in the same place. In the background, the confraternities, with their banners, enter the church (photo Garigliano, 2007) 170
- 4.26. An old insert of La Fiamma (1985), announcing the Festa di Sant'Antonio, Protettore di Poggioreale, in Sydney. In that occasion, Giovanni Maniscalco honoured the occasion with his presence and John St Peeters (just as in 2007!) was the star entertainer (photo Garigliano, 2007) 172
- 4.27. Tony Vadalà and his keyboard, with which he accompanies most Sicilian and Calabrian singers in Sydney, dressed in Sicilian costume (photo Garigliano, 2007) 173

- 4.28. The Compagnia Gaetano and Emanuele Macrì, Sicilian puppeteers, on their provisional stage at the Italian Forum, in Leichhardt, ‘the heart’ of the Sydney Italian community (photo Garigliano, 2007) 175
- 4.29. A Sicilian-Australian family attends a Sicilian function (paragraph 4.9.1.) at the Marconi Club (photo Garigliano, 2007) 176
- 4.30. Gaetano and Emanuele Macrì (wearing black shirts) showing their hand-painted panels of the Sicilian *Opira dei pupi* (Puppets Opera) in the Italian Forum, in occasion of the 2006 Norton Street Festival (photo Garigliano, 2006) 176
- 4.31. Gran finale with collective tarantella dance at the Marconi Club in occasion of the Sicilia Day (4.9.1.) (photo Garigliano, 2007) 177
- 4.32. Petersham RSL. Italian Duo Tony Di Marti and Tony Gagliano, in Sicilian/Calabrian costume, are due to perform. Petersham hosts a high population of Italian (Sicilian) descent and is close to Leichhardt (photo Garigliano, 2007) 178
- 4.33. Luigi Di Pino’s Australian tour photos as they were published on *Il Ficodindia* (photo is courtesy of *Il Ficodindia* and scanned by Garigliano, 2007) 181
- 4.34. Salvatore Graturco, 77, Sylvia Granturco’s (CAS secretary) father, remembers, as a child in Riposto, Orazio Strano’s performances and still listens to and sings to his cassette: Turiddu Giulianu re di li briganti (Turiddu Giulianu king of the outlaws) (photo Garigliano, 2006) 182
- 4.35. Mariano Triforo, in Old Toongabbie, shows his mandolin which he played for decades in the company of Mario Coppolino for entertainment of the Sicilian community of the western suburbs (Parramatta area) (photo Garigliano, 2007) 184
- 4.36. Giuseppe ‘Joe’ Castellana in his full ‘regalia’, in Brisbane: dressed in Sicilian costume, he wears a garland of zufoli, holding in his left hand the cardboard suitcase with which he disembarked in Australia in 1957, in his right hand the machete with

which he started cutting cane in Queensland, in 1958 (photo courtesy of Francesca Alderisi, RAI International)	187
4.37. Nadia Finocchiaro (first from left) and Kathy Commisso (centre) sing at the Sicilia Day at the Marconi Club, on a stage adorned with real and fictitious oranges (photo Garigliano, 2007)	194
4.38. Gabriella Pavone La Greca in her home, showing the photos documenting eight years of activity of the group of which she was artistic director and choreographer: the Gruppo Folklorico Eoliano (photo Garigliano, 2007)	195
4.39. Strenuous in her efforts to maintain the memories Sicilian of home alive. At Sicilia Day at Marconi Club, Nadia Finocchiaro distributes real oranges to the public from stage, from a basket adorned with almond flowers (both oranges and almond flowers are emblems of Sicily, in many songs) (photo Garigliano, 2007)	203
4.40. Between Broadway, Italian Bel Canto, classics and folklore, the flyer advertising Piave and Amer's concert – 'Pane, amore e... musica' (photo Garigliano, 2007)	204
5.1. Self – awareness Map	222
5.2. Influence of Australian culture	228
A.1. The distribution of the four ancient populations inhabiting Sicily in the Bronze Age (21 – 9 th C BC) and the Phoenician period (9 – 6 th C BC) – Source: Wikipedia online Encyclopedia	266
B.1. Italian and foreign emigrants leaving from the Kingdom of Italy's port and from foreign ports to overseas destinations in the years 1902-1925. Listing by port of departure	271

B.2. Italian and foreign emigrants leaving from the Kingdom of Italy's ports and from foreign ports to overseas destinations in the years 1902-1925.	
Listing by port of departure	272
B.3. Statistic yearbook of Italian emigration – Italian emigrants who left in the years 1876-1925, classified by destination continent	273
M.1. Pane amore e...musica, Songlist and analysis	290
M.2. Table analysing contents of M.1.	290