Saviano & Roubini – Do New York ... Literati love the 'Shtick'

Tom Verso (January 05, 2012)



In U.S. House of Representatives – "Financial Services Oversight and Investigations Committee" – hearings on December 15, 2011, very authoritative expert witnesses in sworn testimony stipulated: in a period of less than two days during October 2011, 1.2 billion dollars of customer money "disappeared" from MF Global's "customary accounts". No one knows were it went (i.e. who got it). Multi-Billionaire Jon Corzine CEO of MF Global testified: "I simply do not know where the money is, or why the accounts have not been reconciled to date." Further, there has yet to be even a hint of criminal charges being brought against anyone. At least half of that money belonged to "small ranchers and farmers" (small business people analogous to the "Gomorrah" film's "dressmaking company"). Crime does not get more organized and international than this MF Global scam. Frankly, how pathetic does even the most exaggerated "docufiction" movie representations of Camorra gangsters seem when juxtaposed against real life international 'Bank-sters', such as the officers and

managers of MF Global. What Camorra gangster could even dream of stealing 1.2 billion dollars with the click of a computer key and not even be suspect of a crime? In this context, Roberto Saviano's hubris becomes clear. Whatever high moral glorious "muckraking" claims Saviano makes about "Gomorrah", it's just another Hollywood violent car chasing, shooting, sadistic crime entertainment film. Southern-Italian Americans should be especially mindful! "Gomorrah" falls solidly in the 200+ year tradition of denigrating dehumanizing representations of their Patria Meridionale. Saviano gives us Neapolitan boys running around in panties mindlessly firing off mega-machineguns...Gimme a break!

Lovefests are not about Reality

The juxtaposition of journalist/movie scriptwriter Roberto Saviano and economist Nouriel Roubini on stage at first glace seemed curious.

Saviano, a self-proclaimed authority on international organized crime, has no social scientific credentials or documented social scientific research publications, and aspires to be another Truman Capote novel writer: "My dream is to follow the likes of Truman Capote, for example the combination of wisdom and a novel. That's how I'd like to continue" (interview on Dutch T.V. – Intervista: http://www.youtube.com/watch?v=-44_fIlyaGg [2]).

Roubini, meanwhile, a highly credentialed and published economist, had nothing to say about international organized crime, and delivered his well-wrought post-recession blog/op-ed 'shtick' – the high point coming with the liberal applause line: "Berlusconi corrupt government" and "Mario Monti loves Italy".

The New York Italian American literati loved it, paying no mind to the fact that – Berlusconi became Prime Minister in accordance with the Parliamentary Laws, which govern the process by which the people of Italy democratically determine their government. Monti, on the other hand, became Prime Minister by duress and the Mafia-esque northern European dominated European Union extortionist threats to wreak the Italian economy if the THEIR man was not Appointed Prime Minister.

Nor were the New York Italian American literati troubled by the fact that the Mafia-esque northern European dominated European Union was extorting money to come from cuts in social services delivered to Italian workers like the 'dressmaker' in the "Gomorrah" film.

Nor were the New York Italian American literati troubled by the fact that the Mafia-esque northern European dominated NATO was extorting money for increased military spending; money to come from more taxes deducted from the wages of Italian workers like the 'dressmaker' in the "Gomorrah" film.

Nor where the New York Italian American literati concerned about the fact of Mario Monti's association with International Bank-sters in his Goldman Sachs advisory role, and holding the European Chair of the Trilateral Commission, and Bilderberg Steering Committee member. He may love Italy, but in the context of international Bank-sters.

No, the New York Italian American literati had no such factual concerns. They were here for a Roberto Saviano reality empty lovefest. The reality of Italy's losing its budgetary sovereignty and the implied Bank-ster international crimes against the Italian working class were not their concern. Nor was Professor Roubini – friend, colleague and promoter of Mario Monti – there to talk about the reality of Italy's lost budgetary sovereignty. (for a detailed discussion Italian sovereignty see "Italy Bows..." article in Related Articles box)

Saviano - so 90s

Saviano belongs to another time – his mafia talk is quaint. He visited the "Occupy Wall Street" people. He said the right things about corporate crime; but he still talks predominately about the Mafia as though those petty gangsters could possible rise to the levels of crimes symbolized by "Wall Street."

Government bailouts of American and European financial institutions are measured in Trillions of dollars – Trillions of dollars coming from the working class people of those countries. What has the mafia to do with all of this?

While working class movements like "Occupy" and "Tea Party" in the US and similar movements in Italy and Europe are riling against the political establishments, Saviano is still déjà vu talking about Sopranos and Scorsese.

He seems to have no sense that we live in an economic milieu characterized by millions of job losses and house forecloses; a milieu with new vocabulary like houses 'under-water; a milieu were Jefferson County Alabama filed the biggest bankruptcy in the history of the US and has stopped paying interest on its general obligation bonds; a milieu where crime on the streets is not driven by

organizations but by desperately poor individuals, and crime at the national level is not drive by mafia gang-ster organizations but by financial bank-ester organizations – in this 'brave new world' milieu, Saviano's unnamed sources gossipy journalism and docufiction fantasy movie scripts are totally irrelevant.
To my mind, Saviano is at a career crossroads. Like rock stars whose act have grown old and clichéd; either they reinvent themselves as Madonna perennially does, or they face oblivion like..."what's his name". Saviano's mafia 'shtick' is old and clichéd. If he wants to be another Truman Capote, he had better find a murder and memorize "Crime and Punishment".

Now that I think of it, Saviano and Roubini on stage together is not so curious after all – both are irrelevant to the working class. Saviano is locked into the past and Roubini is an economist for the elite. But, hey! They're still big in New York literati Vaudeville.

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