poche parole ICS

the italian cultural society of washington, dc
January 2008 Newsletter, Vol. XXIV, NO. 5

PRESIDENT'S MESSAGE

The spirit of collaboration existent among the members of the ICS Board makes me very proud and allows for the very smooth flow of the social events. An outstanding example was Sunday December 16th when we were visited by Babbo Natale, Befana, and a Venetian Elf. The children in attendance where very excited and received gifts and cheers from a crowd of some 130 people. The food was excellent and the whole event was a pleasure for children and adults alike. Every single member of the Board who was present did what he or she could to allow for the enjoyment of the food and drinks (thanks to Joseph Onofrietti and his host of helpers) and music (thanks to Aldo Grossi) by the members of our ISC and their guests. Families of the board members also helped. I would particularly like to acknowledge the help of Brenda Monaco and her brother Glenn Burkevich, in addition to our Nick. Thanks a lot to the Monaco family.

Luciano Vignola delivered a magnificent pasta dish, that was enjoyed by all. Our vice president Andy Millunzi helped with the raffle and whatever else needed his attention. Rigo Mongini, Aldo Grossi, Joe Onofrietti and Olga Mancuso did all they could to organize tables, food and position ornaments in the right places and to immortalize the events with many pictures, some of which are published in this issue of Poche Parole. I also am much appreciative of those members who went out of their way to prepare delicious food that we all enjoyed. Thanks to you all for your enthusiasm and love of our organization. The singer Denise Freeland made a special effort to interact with the children and that was also much appreciated.

On January 20 Professor Tommaso Astarita will speak on the History of Southern Italy. Professor Astarita is an expert and a scholar in this subject and his talk should be very interesting. (See details on page 2). It is my intention to have a session on the building and the performance of Italian cars, like Ferrari, Lamborghini, Maserati, Alfa Romeo and even Fiat, which has just launched the new and extremely popular 500, a masterpiece in design and function, and worthy follower to the Topolino of the fifties and the 500 of the seventies. If anyone can help us by putting us in contact with the "right" individuals to arrange for this , please let us know at one of the social events.

The next social will be completed with a lasagna dish by the Ristorante Famoso and plenty of good wine. I look forward to greeting you all personally at that event on January 20th.

Luigi De Luca

ICS EVENTS

Social Meetings start at 3:00 PM on the third Sunday of the month, September thru May
at the Friendship Heights Village Center,
4433 South Park Ave, Chevy Chase, MD
(See map on last page)

JAN. 20 Tommaso Astarita will speak on "Naples and the Italian South in the European Imagination" (See page 2) Gourmet lasagne will be served.

FEB. 17 *CARNEVALE CELEBRATION !!*
maschere, musica e pinatas per ogni età.

ICS Board of Directors and their Responsibilities

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PROGRAM OF JANUARY 20

Tommaso Astarita, Professor of History at Georgetown University, will speak to us about "Naples and the Italian South in the European Imagination." He will cover the period from the 16th century onward. Mr. Astarita was born in Naples in 1961 and is both an Italian and US citizen. He is a graduate of the Università degli Studi di Napoli with highest honors, and received both M.A. and Ph.D. degrees in History from the Johns Hopkins University. He joined the faculty of the Department of History at Georgetown U. in 1989, where he has taught courses in European, Spanish, and Italian history as well as the Renaissance, European Society, and other subjects. His major books include Between Salt Water and Holy Water. A History of the Italian South (NY: W,W, Norton 2006), Village Justice. Community, Family, and Popular Culture in Early Modern Italy (Baltimore: The Johns Hopkins University Press, 1999), and The Continuity of Feudal Power. The Caracciolo di Brienza in Spanish Naples (Cambridge: Cambridge University Press).

PROGRAMMA DEL 20 GENNAIO

Tommaso Astarita, Professore di Storia presso la Georgetown University ci parlerà sull' argomento "Napoli e l'Italia Meridionale nell' Immaginazione Europea". Parlerà del periodo dal secolo 16 in poi. Il Sig. Astarita è nato a Napoli nel 1961 ed è cittadino sia italianp che americano. Si è laureato presso l' Università degli Studi di Napoli a pieni voti ed ha ricevuto anche un M.A. e un Ph.D. in Storia dall' Università Johns Hopkins. Nel 1989 è stao assunto dalla facoltà del Dipartimento di Storia dell' Università Georgetown dove ha insegnato corsi di storia europea, spagnola, e italiana e in più ha offerto lezioni sul Rinascimento,la società europea, e su altri argomenti. I suoi libri più importanti includono Tra Acqua Salata e Acqua Santa. La Storia dell' Italia Meridionale (NY: W.W. Norton 2006). La Giustizia del Villaggio. Comunità, Famiglia, e Cultura Popolare nell' Italia Antica Moderna (Baltimore: The Johns Hopkins University Press, 1999), e La Continuità del Potere Feudale. La Famiglia Caracciolo di Brienza nella Napoli Spagnola (Cambridge: Cambridge University Press)

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L'ACQUA ALTA A VENEZIA

(Il secondo di tutta una serie di articoli del socio ICS Romeo Segnan)

Alla conclusione dell' ultimo articolo abbiamo parlato della disastrosa inondazione nell'Italia del nord del novembre , 1966. Quella volta il mondo intero si spaventò: Venezia sta affondando. La morte di Venezia. Ci si rammenta dei versi di Lord Byron nel suo "Ode a Venezia"

Oh Venezia ! Venezia, quando le marmoree mura
saranno coperte dalle acque, s'alzera'
un pianto delle nazioni sulle tue aule sommerse,
un alto lamento lungo il distruggente mare !
Se io, nordico errante, piango su di te
che dovrebbero far i tuoi figli? Tutto fuor che piangere:
eppure essi soltanto mormorano nel loro sonno,
*ben diversi dai loro padri…*etc.etc.

Gia all'inizio dell'ottocento, Lord Byron si lamentava dell'inerzia dei veneziani, che non si preoccupavano di salvaguardare la loro preziosa città, ben diversi dai loro padri..

Venezia, 24 ottobre 2006 (112 cm)

• Piazza San Marco è il punto più basso della città. Una marea di soli 67 cm comincia già ad inondare il selciato. Con 80 cm l'acqua lambisce ampie zone della piazza. Con 100 cm (in media 7 volte all' anno) l'insula di San Marco è quasi completamente sommersa. L'acqua invade la piazza risalendo attraverso i tombini, sormontando le rive e filtrando dal sottosuolo.

La drammatica alluvione del 4 novembre 1966, che sommerse con più di un metro d'acqua Venezia e le

HIGH WATER IN VENICE

Translation

(The second in a continuing series of articles by ICS member Romeo Segnan)

At the conclusion of the last article we told about the disastrous flooding in northern Italy of November, 1966. At that time the whole world was frightened. Venice is sinking! The death of Venice! One recalls some lines of Lord Byron in his "Ode to Venice"

Oh, Venice! Venice! When thy marble walls
Are level with the waters, there shall be
A cry of nations o'er thy sunken halls,
A loud lament along the sweeping sea!
If I, a northern wanderer, weep for thee,
What should thy sons do? –anything but weep;
And yet they only murmur in their sleep.
In contrast with their fathers etc. etc.

Even at the start of the 19th century, Lord Byron was complaining of the inertia of the Venetians, that were not bothering to safeguard their precious city, quite different from their ancestors.

• Piazza San Marco is the lowest point in the city. A tide of merely 67 cm already begins to inundate the pavement. At 80 cm the waters lap wide areas of the piazza. At 100 cm (on average 7 times a year) the "island" of San Marco is almost totally under water. The water invades the piazza across the paving stones, overflowing the canal banks and coming up from underground.

The dramatic flood of November 4, 1966, that flooded Venice and the other historic islands of the lagoon under more than a meter of water took on a symbolic value. The high water caused incalculable damages. One realized then how necessary it was to organize a defense of the city to guarantee its very survival.

After that catastrophic event, studies, experiments, designs, and public works projects were instituted for the purpose of protecting the lagoon from high water without neglecting solutions for environmental rebalancing or socio-economic development of the city. Venice and the lagoon are up against multiple problems: high water and surging sea, erosion and pollution, physical degradation of its buildings, and economic and demographic decline will have to be faced in order to guarantee the preservation of Venice.

altre isole storiche della laguna, assunse un valore simbolico. L'acqua alta provocò.danni incalcolabili. Ci si rese conto allora come fosse necessario organizzare una difesa della città per garantirne la sopravvivenza.

Dopo quell'evento catastrofico, diversi studi, sperimentazioni, progetti ed opere furono istituiti con lo scopo di difendere la laguna dalle acque alte, senza trascurare soluzioni di riequilibrio ambientale e sviluppo socio-economico della città. Molteplici sono i problemi di Venezia e della sua laguna: acque alte e mareggiate, erosione ed inquinamento, degrado fisico degli edifici, declino economico e demografico dovranno essere affrontati per garantire la salvaguardia di Venezia.

L'Acqua Alta a Venezia, Studi e Soluzioni

Per ciò che riguarda l'acqua alta, quali sono i problemi da affrontare e che soluzioni sono state proposte? Nel precedente articolo si è visto che nell'ultimo secolo I fenomeni di subsidenza (abbassamento del suolo) e eustatismo (innalzamento del livello del mare, causato dal riscaldamento globale) hanno contribuito ad un innalzamento del livello medio del mare di 23 cm. La conoscenza dei dati del secolo scorso consente di ipotezzare possibili scenari futuri. Le evoluzioni possibili nei prossimi 100 anni sono state esaminate considerando ipotesi ottimistiche, medie e pessimistiche.

Poichè il contributo dell'eustatismo s'è praticamente annullato negli ultimi trent'anni, l'ipotesi più ottimistica si basa sul fatto che la subsidenza sia solo quella naturale (**4.4 cm**), come nei secoli precedenti. In questo caso, l'innalzamento nel prossimo secolo di circa 4 cm non costituirebbe un pericolo serio per Venezia. Il secondo scenario, che potrebbe essere definito realistico, considera un innalzamente del livello del mare (eustatismo) pari a quello medio dei secoli passati. In tal caso, eustatismo e subsidenza contribuirebbero ad un innalzamento delle acque di circa **20 cm**. Basandosi su mutamenti climatici ipotizzati dall"IPCC (Intergovernmental Panel for Climate Change) l'ipotesi più pessimistica prevede un innalzamento delle acque fino a **50-60 cm**. Tale scenario comporterebbe delle situazioni drammatiche, non solo per Venezia (che senza opere di difesa subirebbe acque alte molto frequenti) ma per molte aree costiere nel mondo, come per esempio l'Olanda ed il Bangladesh. Se questa ipotesi si avverasse, sarebbero necessari rimedi urgenti e decisioni tempestive da parte delle autorità politiche.

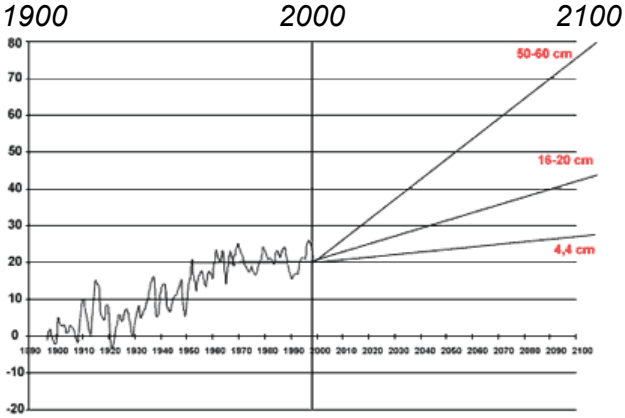
La seguente tabella illustra e paragona la situazione presente e le proiezioni future con i livelli misurati durante il secolo scorso ed i tre scenari ipotezzati qui sopra. ***Tabella riprodotta da EIS (Environmental Impact Study), Section C, Vol 1, 1997.***

High Water in Venice, Studies and Solutions

With regard to high water, what are th problems to be faced and what are the solutions that have been proposed? In the preceding article we saw that in the last century the phenomena of subsidence (lowering of the ground level) and eustatism (raising of sea level caused by global warming) have contributed to a raising of the average sea level by 23 cm,` Our knowledge of data from the last century lets us hypothesize possible future scenarios. The possible evolution in the next 100 years has been examined considering optimistic, average, and pessimistic assumptions.

Since the contribution of eustatism has practically halted in the last thirty years, the most optimistic assumption is based on the fact that the subsidence is due only to natural causes (4.4 cm) as in preceding centuries. In this case, the raising of high water over the next century of about 4 cm would not constitute a serious danger for Venice. The second scenario, that could be called realistic, considers a raising of the sea level (eustatism) equal to the average of past centuries. In such a case eustatism and subsidence would lead to an increase in high water of about 20 cm. Based on the climate changes hypothesized by the IPCC (Intergovernmental Panel for Climate Chabge) the most pessimistic assumptionsforecast an increase in high water of 50-60 cm. Such a scenario would bring about some dramatic situations, not only for Venice (which without protective measures would undergo very frequent high waters) but also for many other coastal areas of the world, like, for example, Holland and Bangladesh. If these assumptions were to come true, urgent remedies and timelydecisions on the part of political authorities would be necessary.

The table below illustrates and compares the present situation with future projections with the levels

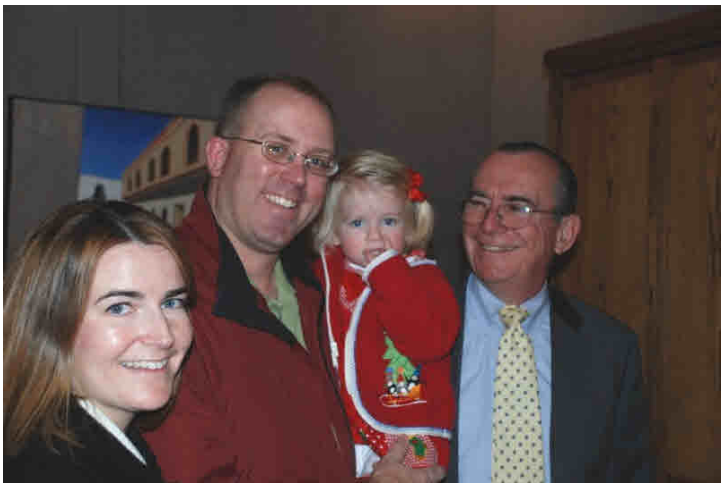


measured in past years and the three scenarios hypothesized above. ***Table reproduced from EIS (Environmental Impact Study) Section C, Vol 1, 1997***.

HERE ARE SOME PICTURES FROM THE FESTA DI NATALE

ECCO DELLE FOTO DALLA FESTA DI NATALE

Nipotina e Nonnuccio



Tre Generazioni

Il Presidente e il Generale

Maestri della Lotteria

Il Presidente e l'Impresario

L'Ensemble ECO

La Diva e la Farfalla

I Bambini Attenti

Le Nipotine

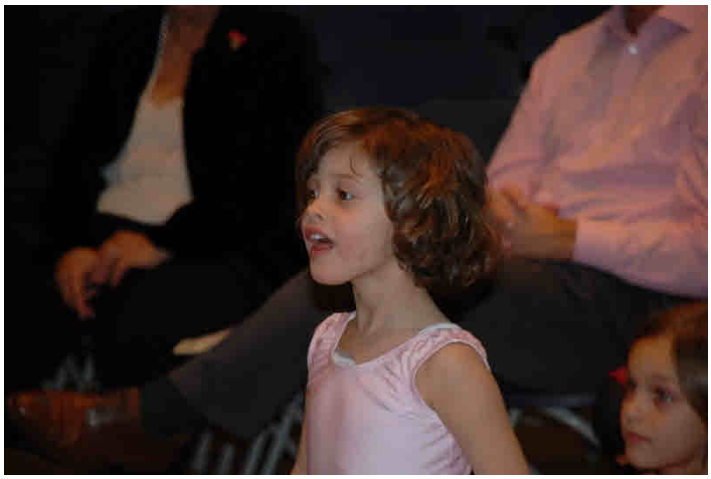
Trieste e Venezuela

Gli Spettatori

Che Bella Bambola

Le Canzoni Natalizie

Che Bella Biondina



Una Futura Diva

La Grande Entrata di Babbo Natale

La Bimba, La Befane, e il Carbone

Le Maestre di Tutte le Maestre

Babbino, Befananuccia, e Folletto

Che Carina

Babbo Natale e i Regali

Folletto con Babbo Natale
e le Belle Signore

Un' Altra Carina

These excellent photos were taken by ICS Board members Aldo Grossi and Nick Monaco. Any problems in presentation or titling can be blamed on Poche Parole's photo editor.

CULTURAL SCENE ENRICHED BY VISITING PERFORMERS

(Another article in a continuing series of articles from San Gimignano by ICS member Don McPherson)

The cultural scene in San Gimignano is rich and no more so than in the tourist season, May to October. This is the season when parts of the cultural world sieze the opportunity to undertake tours to beautiful locations to spread their fame, to entertain cosmopolitan audiences, and to enjoy these beautiful locations for themselves. Fortunately for us, San Gimignano is a favored location on this tour circuit because the comune is pleased to welcome good groups willing to perform at no charge, and because the town can provide such enchanting venues.

Towards the end of this season, when we thought our cultural appetites were fully sated, an extraordinary orchestra appeared in the Piazza del Duomo: **The Essex County Youth Orchestras**. Featuring 80 pieces, this orchestra is actually formed from members of seven specialized organizations: the Essex Youth Orchestra, Essex Young People's Orchestra, Essex Symphonic Wind Orchestra, Essex Youth Percussion Ensembles, Essex Youth Brass Ensembles, Essex Youth Jazz Orchestra and Young Essex Jazz. The result is a sound of professional quality emanating from each section of the orchestra, blending to a full orchestration I have never before experienced from a youth group.

The orchestra played in the large loggia of the Teatro dei Leggieri – once the entrance to the original residence of the Podestà (12th Century) pictured in my May'07 article 'The Jewel in the Crown'. Unlike other performances in this location by large groups, no special stage was set up and the percussion and brass were raised only a step above the others who spread out into the piazza. This still left a large area for the seated audience on an upward slope leading to the stairs of the duomo, easily accommodating an audience of several hundreds. For the first time in my six seasons of attending concerts in San Gimignano, this concert began on time and I must confess that, as a result, I missed Debussy's "La Mer". If it was anything like the remainder of the program, it must have settled the audience into a state of peace and tranquility.

The subsequent program consisted of B. Britten's classical 'Four Sea Interludes' and P.Hindemith's polyphonic 'Symphonic Metamorphosis'; then ventured further into into Stravinsky's difficult 'Petrouska'. They then tackled Bernstein's dramatic and melodic suite symphonica 'On the Waterfront' and the very difficult 'Concerto for French Horn' by R. Strauss. As an encore, they played a more soothing selection by Elgar.

L'AMBIENTE CULTURALE ARRICCHITO DA ARTISTI IN VISITA

(Un altro articolo di tutta una serie di articoli da San Gimignano a cura del socio ICS Don McPherson)

L'ambiente culturale a San Gimignano è ricco, e tanto più durante la stagione turistica, da maggio ad ottobre. Questa è la stagione quando diverse parti del mondo culturale prendono l'opportunità di fare delle gite a località belle per diffondere la loro fama, per divertire pubblici cosmopolitici, e per godere questi bei posti per loro stessi. Fortunatamente per noi, San Gimignano è un luogo favorito in queste gite perché al comune piace accogliere gruppi abili e disposti ad eseguire gratuitamente, e perché la città puo fornire viste cosí affascinanti.

Verso la conclusione di questa stagione, quando pensavamo che i nostri gusti culturali fossero ormai completamente saziati, una orchestra staordinaria si è fatta viva sulla Piazza del Duomo: le **Essex County Youth Orchestras.** Questa orchestra di 80 posti e veramente composta di membri di sette organizzazioni specializzate: la Essex Youth Orchestra, la Essex Young People's Orchestra, la Essex Symphonic Wind Orchestra, le Essex Youth Percussion Ensembles, le Essex Youth Brass Ensembles, la Essex Youth Jazz Orchestra e la Young Essex Jazz. Il risultato è un suono di qualità professionale emanente da ogni sezione dell' orchestra, mescolandosi in una piena orchestrazione che non ho mai sentito da un gruppo di gioveni.

L' orchestra ha suonato nella grande loggia del Teatro dei Leggeri – già l'entrata della residenza originale del Podestà (Secolo 12) illustrato nel mio articolo di maggio del 2007 'Il Gioiello nella Corona'. A differenza di altre rappresentazioni da grandi orchestre in questo luogo, nessun' palcoscenico è stato eretto, e le sezioni di percussioni e di ottoni erano elevati di un solo grado sopra gli altre, che si erano stese nella piazza. Rimaneva ancora una area grande per il pubblico seduto su una salita she conduce alle scale del duomo, facilmente accommodando un pubblico di centinaie. Per la prima volta delle mie sei stagioni di frequentare concerti a San Gimignano, questo concerto ha cominciato puntualmente, e devo confessare che, come risultato ho mancato 'La Mer' de Debussy. Se fosse stato come il resto del programma, avrebbe messo il pubblico in uno stato di pace e tranquillità.

Il seguente programma era composto del classico 'Four Sea Interludes' di B. Britten e del polifonico 'Symphonic Metamorphosis' di P. Hindemeith, poi l'orchestra si è avventurata nel difficile 'Petrouska' di Stravinsky. Poi hanno affrontato la drammatica e melodica suite sinfonica 'On the Waterfront' di Bernstein ed il difficilissimo 'Concerto for French Horn' di R. Strauss. Come bis hanno suonato una selezione più calmante di Elgar. Il pubblico ha mostrato molta emozione sia per

The audience displayed enormous excitement for both the orchestra and its conductor, Robin Browning, Music Director of the central orchestra of the group of seven, the Essex Youth Orchestra of England. His conducting was precise, detailed and explicit, leading his musicians carefully through a complex program that ranged from dramatic to delicate, mysterious to strident, exhilerating to sombre, surreal to harmonius and melodic to polyphonic - a complete gamut of musical experience.
Mr. Browning has studied at the Accademia Musicale in nearby Siena, and debuted as a conductor with the Royal Philharmonic Orchestra in London in 1997. He has since worked with some of the best professional and amateur orchestras around the world. He is now fortunate to work with students of such high caliber - auditioned before acceptance and then offered high quality tuition from some of the best musicians and conductors. These students are young musicians who live or are educated in Essex, are given the chance to play professional repertoire and experience the hard work and enjoyment that goes into producing a live professional performance.

In this concert, Conductor Browning certainly put his youthful orchestra through its paces while presenting the audience with a thrilling and emotional ride of musical experiences. Both he and his 80 musicians comprise an incomparable orchestra that will dwell long in my memory. ***©2007 Don McPherson***

l'orchestra che per il suo direttore, Robert Browning, direttore musicale dell' orchestra centrale del gruppo di sette, la Essex Youth Orchestra d' Inghilterra. La sua direzione era precisa, dettagliata, ed esplicita, conducendo i musicisti con cura per un programma complesso che si stendeva dal drammatico al delicato, dal misterioso allo stridente, dal lusinghiero al triste, dal surrealistico all' armonioso e dal melodico al polifonico, una gamma completa di esperienza musicale.
Il Signor Browning ha studiato all' Accademia Musicale a Siena, ed ha esordito come direttore con la Royal Philharmonic Orchestra a Londra nel 1997. Di poi ha lavorato con delle migliori orchestre professionali ed amatori del mondo. È fortunato di lavorare con studenti di così grande abilità – avendo subito udizioni prima di essere accettati, e poi avendo ricevuto istruzioni di alta qualità da alcuni dei musicisti e dei direttori migliori del mondo. Questi studenti sono giovani che abitano o che sono istruiti ad Essex, ai quali viene dato l'opportunità di suonare un repertorio professionale e di provare il lavoro difficile ed il piacere che viene con una esecuzione professionale.

In questo concerto, il Maestro Browning ha certamente esercitato la sua giovane orchestra mentre ha condotto il pubblico in un viaggio emozionante di esperienze musicali. Lui ed i suoi 80 musicisti comprendono un' incomparabile orchestra che rimarrà per tanto tempo nella mia memoria.

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LOCAL EVENTS AND ITEMS OF INTEREST

Holy Rosary Church La Befana will visit Casa Italiana on Sunday January 6 after the noon Holy Mass and will distribute treats to the children. Pizza will also be available. Casa Italiana is at 3rd and F Street NW in DC.

National Italian American Foundation NIAF has announced its 2008 college scholarship programs for Italian Americans of high academic achievement and for students of the Italian language or related subjects of any ethnic background. Applications are available on line at https://www.niaf.org/scholarships/about.asp . The deadline is March 6.

NIAF recently reported the following on line:

In 2008, a signature postage stamp will be issued in honor of Italian-American singer Frank Sinatra. The stamp was unveiled at a ceremony in Beverly Hills, Calif., on December 12, Sinatra's birthday.

Postmaster General John Potter described Sinatra as "an extraordinary entertainer whose life and work left an indelible impression on American culture [whose] recordings, concert performances and film work place him among America's top artists, and his legendary gift for transforming popular song into art is a rare feat that few have been able to replicate."

Sinatra's life was one of accomplishment: the multiple Grammy Award winner and nominee was recognized by the John F. Kennedy Center for the Performing Arts in Washington, D.C., in 1983 and received the Presidential Medal of Freedom from Ronald Reagan in 1985. Born in Hoboken, N.J., in 1915, he died in 1998. Hoboken's post office was renamed the Frank Sinatra Post Office in 2002.

Additionally, the U.S. House of Representatives passed a resolution honoring "the life and accomplishments" of the famed tenor on December 11. The measure also "recognizes the significant and positive impact of his astounding musical talent, his achievement in raising the profile of opera with audiences around the world, and his commitment to charitable causes."

ICS Poche Parole Publication
Arrigo Mongini, Editor
Nick Monaco, Assistant Editor
Elio Grandi, Romeo Segnan, Italian Editors

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The deadline for the submission of all articles and ads for a newsletter issue is the 25th of the month preceding publication of the issue. Please send submissions via the Internet to e-mail address: **icspoparole@verizon.net** or on a computer diskette/CD to:

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Bethesda, MD 20814

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Editor's Note: Poche Parole endeavors to include events of interest taken from various local Italian web sites. Often the posting of these events occurs too late to allow their inclusion. We encourage our readers to monitor some of thefollowing sites during the month. These are some sites of interest:

http://www.ambwashingtondc.esteri.it/ambasciatawashington Embassy of Italy

http://www.iicwashington.esteri.it/IIC_Washington/Menu/Gli_Eventi/ Italian Cultural Institute

http://www.niaf.org/ NIAF

http://www.holyrosarychurchdc.org/ Holy Rosary Church

http://www.voceitaliana.com/ Voce Italiana

http://www.abruzzomoliseheritagesociety.org/ The Abruzzo and Molise Heritage Society

http://www.italianamericancommunications.org/associations.htm American Italian Communications

http://www.littleitalymd.com/ Little Italy (Baltimore)

ICS membership application

Name _____ Occupation _____

Address _____

City _____ State _____ Zip _____

Address change ☐ New member ☐ Renewal ☐

Email: _____ Ph.: _____

Mail application to:

c/o ICS Treasurer
4848 Battery Lane
Suite #100
Bethesda, MD 20814

Please make check payable to:
The Italian Cultural Society

Type of membership

☐ Single	$ 35.00
☐ Family	$ 50.00
☐ Student, full time	$ 20.00
☐ Platinum Sponsor	$ 1,000
☐ Gold Sponsor	$ 500.00
☐ Silver Sponsor	$ 250.00

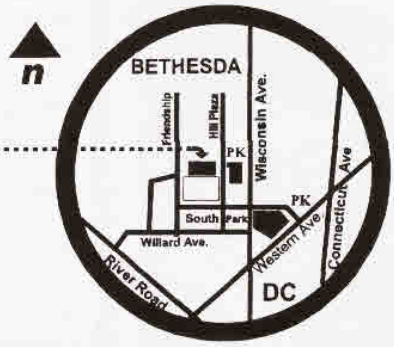
Interest group

☐ Theater	☐ Incontri a cena
☐ Literature	☐ Conversation
☐ Opera	☐ Travelling
☐ 20-40s	☐ Dancing
☐ Children (3-13)	☐ Cultural progr.
☐ Museums	☐ Fund Raising
☐ Outdoor activities	

Please mark the group you are interested in

meeting location

friendship heights village center
4433 South Park Ave., Chevy Chase, MD 20815



ICS *the italian cultural society of washington, dc., inc.*
(202) 333-CIAO
www.ItalianCulturalSociety.org

4848 Battery Lane, Suite #100
Bethesda, Maryland 20814

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