May, 2009 Vol. XXVII, No. 9

poche parole

The Italian Cultural Society of Washington, DC
Preserving and Promoting Italian Culture for All
www.italianculturalsociety.org

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, 4422 South Park Ave., Chevy Chase, MD (map on last page)

***Sunday, May 17:* Back by Popular Demand, Prof. Elaine Walters will speak on "Italian Opera and Mozart" Details on page 2**
***Movie of the Month:* at 1:00 "Non ti Muovere" (Don't Move) Details on page 7**

FREE ITALIAN LESSONS FOR ALL LEVELS FROM 2:00 to 3:00

***Saturday, May 9:* Metropolitan Opera in the DC Area and ICS gathering Details on page 11**
***Sunday, June 7:* ICS Annual Awards Gala Dinner Details & reservations on page 9**
***Sunday, June 28:* FESTA ITALIANA See page 10 to volunteer, and go to www.festaitalianadc.org**

PRESIDENT'S MESSAGE

In the April social, Dr. Eric Denker delighted our large audience with his talk on "The Churches of Florence", in which he touched on different artistic aspects of the buildings, including architecture, sculpture and painting. Great names of Italian figurative art, from Brunelleschi to Ghiberti, Masaccio, Giotto, Cimabue, Mantegna, Donatello, Luca Della Robbia, Michelangelo and many others were mentioned in connection with the pictures of some of their masterpieces. I am always intrigued by the beauty but also by the new technology that had to be invented, for instance to build the cupola of Santa Maria del Fiore in Florence, still an unparalleled achievement, at least from the point of view of its size. If one considers that a gaping hole was in its stead for many years because no one appeared able to come up with a design and devices that would allow the bridging of the gap from side to side. And even though books have been written on it, we still do not know exactly how Brunelleschi solved the problem, though we are aware of the structural elements he has employed to produce a strong supportive structure.

The next and final social for this 2008/2009 season will feature Dr. Elaine Walters on the subject of "Italian Opera and Mozart". As many of you remember, she has already lectured for us and with enormous success. Therefore, we have heeded your advice and invited her again. It should be another masterful performance.

The social year is coming to its climax with our Gala dinner on June 7 at Tragara restaurant in Bethesda. Many activities precede it, including the selection of worthy candidates for the various awards. Keep in mind that the deadline for award application is May 15, i.e. two weeks prior to our usual deadline. We have had to do this to accommodate other requirements on our time, including the NEH Institute in Rome. It would be very nice to see as many of you as possible at the gala, because in this way you would show your appreciation to our very dedicated members of the Board and to me for having served as President for some 9 years (if one counts the previous two year-term prior to the last consecutive seven years). I cannot hide my enthusiasm in sharing with you that a very worthy successor has been elected in Dr. Ronald Cappelletti. Ron has served with passion on the Board for several years and has the full support of every one of its members. It will be a wonderful occasion to welcome him and to thank the other members of the Board for a job well done.

All best wishes to you and your families,
Luigi De Luca

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Elaine R. Walter, (PhD, the Catholic University of America, B>M>, Anna Maria College) is Professor of Music, teaching graduate/undergraduate courses in music literature, history, arts administration, Russian/Soviet culture, opera workshop, and scenes presentations, and serves as advisor to undergraduate voice performance majors. She has been a member of the Benjamin T. Rome School of Music faculty since 1963, assistant dean from 1982 to 1981, and dean from 1982 to 2001. She is Founder and former general manager of the Summer Opera Theater Company, a professional and national theater company independent from , but in residence at the Catholic University of America. The title of her talk is "Italian Opera and Mozart".

Antenna Italia

is now on the AMICO website. Get news from Italy and information on Italian and Italian-American events as well as music & commentary in streaming audio. Tune in any time at Pino Cicala's web site
www.italianamericancommunications.org

"ITALIAN COOKING HERITAGE", a cookbook published by the Italian Cultural Society is now available in its sixth printing. It was compiled by members of the Society, who met and tested the recipes before selecting them for the cookbook. The first edition was presented to the First Lady in a 1979 White House ceremony. Its 110 pqges contain over 200 recipes in chapters each devoted to the cuisine of a different region of Italy. Copies will be on sale at the next Sunday social meeting for $20, or you may order one from the ICS for $20 plus $5 for shipping and handling.

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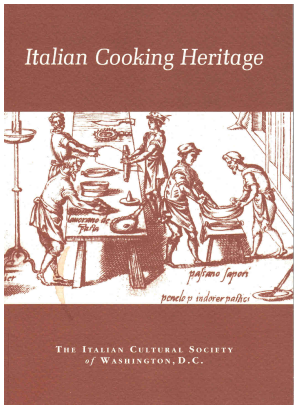


"PATIHI, PATAHÉ!" THE CAMUNI OF BRESCIA IN MONONGAHELA CITY

by Terry Necciai
the second of two articles

Railroad construction went at a furious pace through the region, both before and after the Panic of 1873, and gangs of temporary workers were recruited to level the grade and lay the ties and tracks. It is particularly difficult to determine who the workers were and where they came from because of the short term nature of the work and lack of records. However, it appears that the Italian workers found other jobs as a

"PATIHI, PATAHÉ!" I CAMUNI DI BRESCIA IN MONONGAHELA CITY

di Terry Necciai
il secondo di due articoli *(traduzione)*

Nel periodo attorno al Panico del 1873, la costruzione delle linee ferroviarie procedeva a gran velocita' in tutta la zona e squadre di lavoratori vennero reclutate per spianare la strada e posare traversine e rotaie. E' particolarmente difficile determinare chi fossero i lavoratori e da dove venissero a causa della breve durata del loro impiego e la mancanza di documenti. Tuttavia, sembra che i lavoratori italiani abbiano

result of the new lines. Railroad development was often justified by the expectation that each line would open up a new area for coal mining. Industrial villages cropped up almost instantaneously as each line was completed. Meanwhile, other Pittsburgh area industries, such as steel, specifically avoided hiring Italians because they thought they were less suited than the Slovaks and other Eastern Europeans for the heavy work required at the larger industrial plants, a prejudice that is on record in some of the surviving trade literature. Because the Italians had an easier time finding jobs in coal mines, they ended up scattered all over the region, in the 500 or more mining villages found within a 100 mile radius of Pittsburgh. Those who brought trade skills with them eventually struck off as entrepreneurs, serving as carpenters, blacksmiths, barbers, tailors, and grocers/fruit handlers, and also sometimes as musicians, writers, or bankers in the new villages.

The Bresciani who came to Monongahela City helped to set off a chain reaction that brought Italians from almost every other part of Italy, boosting the population within and surrounding a very small city that is still 25% Italian-American today. A small group of Calabresi who came in the 1870s may have been the first, followed in the 1890s to 1910s by other Italians from north of Rome, a large group of families from Tuscany, and smaller groups from Umbria, Piemonte, and Venice, and then by large groups from Naples, Calabria, and Sicily, with smaller groups from Abruzzi and Molise. In one of the later waves of immigration, families came from Suisio, an industrial town west of Bergamo, where the dialect was almost the same as that of Brescia. The Italian-Americans in Monongahela whose roots are in the other parts of Italy often refer to the Bresciani and Bergamaschi as the "Patihi, Patahé," an obscure phrase that the Bresciani had apparently used as a greeting and a shibboleth (though no one from modern day Brescia seems to remember exactly what this phrase means). (My theory is that it could be derived from a word for "dialect," similar to the French "patois." Or another possibility is "patéser" a verb in the local dialect that means the same as "soffrire" — to "suffer" or to "put up with" someone. Assuming the two words are conjugated forms of a verb, say "patihare" or "patéher," with an "h" being substituted for a "c" or an "s," the meaning of "se patahi, pataho" could be "if you speak the dialect, then I will" or "if you put up with [me], then I'll put up with [you]")

A small group apparently came about 1886, probably as a gang of young, single men looking for work. Three of the first surnames were: Milani, Pezzoni, and Carrara. Serafino Carrara came to Monongahela from Brescia in ca.1886-88, taking a job in the Catsburg Mine, and by the 1890s, his daughter Maria operated a boarding house for Italian miners on a

trovato lavori diversi grazie alle nuove linee ferroviarie. Sovente la costruzione delle ferrovie fu giustificata dal fatto che ogni linea avrebbe aperto una nuova area per estrarre il carbone. Nuovi villaggi industriali apparvero quasi istantaneamente, non appena una linea veniva completata Nel frattempo altre industrie nella zona di Pittsburgh, come quella dell'acciaio, evitavano di impiegare italiani perche' si pensava che fossero meno adatti degli slovacchi e degli altri immigrati dell'Europa orientale al lavoro pesante dei grandi stabilimenti industriali, un pregiudizio documentato negli scritti professionali dell'epoca. Poiche' gli italiani trovavano piu' facilmente lavoro nelle miniere di carbone, finirono sparpagliati in tutta la regione nei piu' di 500 paesi di minatori che si trovavano nel raggio di 100 miglia da Pittsburgh. Quelli che avevano gia' un mestiere, diventarono imprenditori come falegnami, maniscalchi, barbieri, sarti, commercianti di frutta e verdura, e come pure musicisti, scrittori e banchieri.

I bresciani che vennero a Monongahela City diedero origine ad una reazione a catena che vi porto' italiani da quasi ogni altra parte d' Italia, aumentando la popolazione di una piccolissima citta' e dei suoi dintorni che ancora oggi e' al 25% italo-americana. Forse il primo ad arrivare fu un piccolo gruppo di calabresi che venne tra il 1870 e il 1880, seguito tra il 1890 ed il 1920 da altri italiani dalla zona al nord di Roma, da un grande gruppo di famiglie toscane e da gruppi piu' piccoli dall' Umbria, Piemonte e Venezia, e poi da grandi gruppi da Napoli, Calabria e Sicilia, con gruppi piu' piccoli dall' Abruzzo e Molise. In una delle ondate di immigrazione piu' recenti, arrivarono delle famiglie da Suisio, una citta' industriale a ovest di Bergamo, dove il dialetto era quasi uguale a quello di Brescia. Gli italo-americani di Monongahela le cui radici si trovano in altre parti d' Italia fanno sovente riferimento sovente ai bresciani ed ai bergamaschi come i "patihi, patahé", una frase oscura che i bresciani usavano come saluto e parola d' ordine (sebbene nessun bresciano odierno sembri ricordarsi il significato preciso di questa frase.) (La mia teoria e' che potrebbe derivare dal termine "dialetto", simile al francese "patois". Un' altra possibilita' e' "patéser", un verbo nel dialetto locale che vuol dire soffrire oppure tollerare qualcuno. Supponendo che le due parole siano forme coniugate di un verbo come "patihare" o "patéher", sostituendo una "c" o una "s" con una "h", il significato di "se patahi, pataho" potrebbe essere "Se tu parli il dialetto, lo parlo anch' io", oppure "Se tu mi tolleri, io ti tollero").

Sembra che un piccolo gruppo che arrivo' intorno al 1886 era probabilmente una squadra di giovani scapoli in cerca di lavoro. Tre dei cognomi erano Milani, Pezzoni, e Carrara. Serafino Carrara venne a Monongahela da Brescia intorno algli anni 1886-88, trovo' lavoro nella miniera di Catsburg, e gia' negli

hillside site overlooking the mine. Undoubtedly, this facility housed many of the Camuni when they first arrived. By about 1915, the Odelli family had a very popular fruit market that later became a peanut and candy store. When Joe (Gio'ann') Odelli, Sr., rebuilt his fruit stand in 1925, he erected one of the most impressive buildings on Main Street. The Anton family, Bavarian Catholic immigrants who made open flame lamps for the coal miners, took an interest in the Brescians and sponsored the establishment of an Italian Catholic Church in 1904. It was named for St. Anthony of Padua in part to recognize the Antons as the benefactors. The Bresciani were the core group in the congregation. A few years later, in 1913, open-flame lamps were blamed for a mine disaster at a mine near Monongahela, taking the lives of 97 men, of whom at least 8 or 10 were from Brescia. Legislation outlawing lamps with open flames after this disaster led to the invention of the safety lamp and then the battery-powered flashlight.

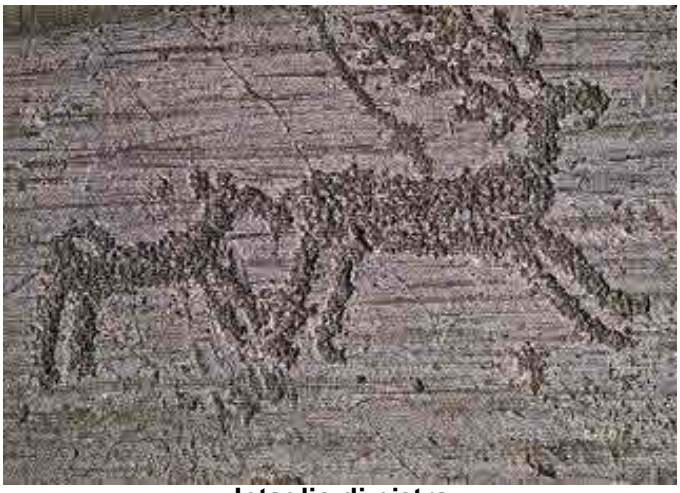
The best known Brescian-American from Monongahela is football quarterback Joe Montana (who played for Notre Dame in the 1970s and the San Francisco 49ers in the 1980s and 1990s). The name Montana is slightly Americanized, apparently from Montagni (he is also half Sicilian, through his mother, Theresa Bavuso Montana).

Val Camonica from Gorzone
Photo by Luca Giarelli

The Val Camonica is named for the Camunni, an ancient culture of unknown origin that became blended with the Celts of Northern Italy in pre-Roman times. Today, the inhabitants of the valley call themselves "Camuni" (with one "n"). The ancient Camunni left approximately 350,000 rock carvings on the face of the mountains, depicting pre-Roman-era life in the valley. Some are as much as 10,000 years old. To interpret the sparse written passages in the Camuno language that accompanies some of the later carvings, linguists have begun to analyze the peculiarities in the local dialect, which preserves some Camuno characteristics, differentiating it from other dialects of Northern Italy.

anni '90, sua figlia Maria gestiva una pensione per minatori su una collina che dava sulla miniera. Senza dubbio, questo locale ospito' molti dei camuni al loro arrivo. Prima del 1915 la famiglia Odelli aveva un negozio di frutta molto frequentato che piu' tardi divento' un negozio di caramelle ed arachidi. Quando Joe (Gio'ann) Odelli padre rifece il suo negozio di frutta nel 1925, costrui' uno degli edifici piu' imponenti di Main Street. La famiglia Anton, immigranti cattolici dalla Baviera, che costruiva lanterne a fiamma aperta per minatori ,si prese a cuore l'interesse dei bresciani e nel 1904 sponsorizzo' una chiesa cattolica italiana. La chiesa fu dedicata a Sant' Antonio di Padova, in parte per onorare gli Anton quali benefattori. I bresciani formarono il gruppo centrale della congregazione. Pochi anni dopo, nel 1913, le lanterne a fiamma aperta causarono una sciagura in una miniera vicino a Monongahela dove 97 uomini persero la vita, fra i quali 8 o 10 erano di Brescia,. Una legge che dopo questo disastro proibi' le lanterne a fiamma aperta porto' all' invenzione della lanterna di sicurezza e poi della lampada a batterie.

Il piu' famoso bresciano-americano di Monongahela e' il quarterback Joe Montana (che gioco' per Notre Dame negli anni 1970 e per i San Francisco 49ers negli anni 1980/90). Il nome Montana sarebbe una versione leggermente americanizzata di Montagni (ma l'atleta e' anche mezzo siciliano da parte della madre, Teresa Bavuso Montana).



Intaglio di pietra

La Val Camonica e' cosi' chiamata per i Camunni, un antico popolo di origine ignota che si assimilo' con i Celti dell' Italia del nord in epoca pre-romana. Oggi gli abitanti della valle si chiamano "camuni" (con una "n"). Gli antichi camunni lasciarono circa 350,000 intagli di pietra sui fianchi delle montagne che raffigurano la vita della valle in epoca pre-romana. Alcuni degli intagli risalgono a 10,000 anni fa. Per decifrare i pochi scritti nella lingua camuna che accompagnano alcuni dei piu' recenti intagli, i linguisti hanno cominciato ad analizzare le singolarita' del dialetto locale, che conserva alcune caratteristiche camune che lo differenziano da altri dialetti dell' Italia del nord.

Ai Nostri Lettori: *Questo saggio e' un lavoro di uno studente in un corso avanzato di Silvana De Luca dell' Italian Language Program. Di tanto in tanto pubblicheremo altri saggi degli studenti. Siamo sicuri che li troverete interessanti.*

UN GIORNO MERAVIGLIOSO

di Judy Jaffie

Dopo che abbiamo deciso di andare in Puglia, ho scoperto che la citta di Foggia e la'. Ho ricordato che durante la Seconda Guerra Mondiale mio padre era a Foggia con il 463rd Heavy Bombardment Group 15th Air Force. Ho scritto una email al loro website e ho domandato se esistesse un monumento ai soldati americani. Ho ricevuto una risposta che non c'e un monumento a Foggia, ma che avrei dovuto scrivere a un italiano, Luigi Iacomino. Questo signore ha stabilito un piccolo museo a Foggia, per onorare gli americani che erano a Foggia durante la Seconda Guerra.

Ho scritto a Luigi, e lui ha risposta con la domanda, 'Mi permettete di fare un programma per un giro del museo e degli aeroporti militari a Foggia?' Ma certo! Inoltre lui ci ha invitato a casa sua per cena. Nella mattina dell' 11 ottobre 2006, ci siamo incontrati fuori della base dell'Aviazione Militare Italiana (Italian Air Force), dove c'e' il museo. La base si chiama Amendola; dopo che abbiamo ricevuto i nostri lasciapassari, abbiamo aspettato il comandante della base. Dopo qualche minuto, sono arrivati tre ufficiali. Hanno detto che il comandante non poteva venire, ma che loro ci avrebbero accompagnato a fare il giro. Eravamo cosi' importanti noi? Era strano.

La visita al museo era una cosa emotiva per me. C'erano molte fotografie dei soldati americani a Foggia. C'erano oggetti come uniformi, modelli degli americani al lavoro e degli aeroplani, l'abitacolo del B-17, si chiama 'La Fortezza Volante' (Flying Fortress), e vari tipi di armi. C'erano molti documenti del Centro di Allenamento per i piloti, e articoli dai giornali di questo tempo. Tutti i modelli erano stati fatti da Luigi. C'erano anche alcune cose dei Tuskegee Airmen che hanno servito con il U.S. 15th Air Force. Al museo, ho donato la giacca militare di mio padre – anche la sua medaglia per la campagna in Europa. Agli italiani piacevano molto gli Americani perche' loro combattevano i Tedeschi – e dopo, quando sono partiti i Tedeschi, gli Americani hanno aiutato a ricostruire Foggia.

Dopo la visita al museo, gli ufficiali ci hanno portato per un giro completo della base. Abbiamo visitato la torre di controllo e ci hanno presentato a tutti. Abbiamo ascoltato una spiegazione delle funzioni dell'attrezzatura per la sopravvivenza se un pilota aveva bisogno di essere espulso dall'aviogetto. Ho capito quasi tutto.

Siamo stati all'hangar dove lavorano con I motori degli aviogetti. Qui mio marito ed io abbiamo passato i momenti piu' buffi del giorno. Un soldato ci ha spiegato come funziona il motore dell'aviogetto. Con molti dettagli, usando parole che non avrei capito neppure in inglese. Parlava rapidissimamente. Non ho capito

To Our Readers: *This essay is the work of a student in a course in advanced Italian of Silvana DeLuca, of the Italian Language Program. From time to time we will publish other student essays. We are certain that you will find them interesting.*

A MARVELOUS DAY

by Judy Jaffie (translation)

After we decided to go to Puglia I discovered that the City of Foggia is located there. I remembered that during the Second World War my father was in Foggia with the 463rd Heavy Bombardment Group 15th Air Force. I wrote an email to their website and asked if there were a monument to the American soldiers. I received a reply that there is not a monument in Foggia but that I should write to an Italian, Luigi Iacomino. This man established a small museum in Foggia to honor the Americans that were there during World War II.

I wrote to Luigi and he answered with the question "Would you permit me to arrange a program for a tour of the museum and the military airports in Foggia?" But of course! In addition he invited us to his house for dinner. On the morning of October 11, 2006, we met just outside the base of the Italian Air Force, where the museum is located. The base is called Amendola. After we received our passes we waited for the commander of the base. After a few minutes, three officers arrived. They said the commander could not come but they would take us on the tour. Were we that important? It was strange.

The visit to the museum was an emotional experience for me. There were many photos of the Americans in Foggia. There were objects such as uniforms, models of the Americans at work and of the airplanes, the cockpit of the B-17, known as the Flying Fortress, and various types of arms. There were many documents from the pilot training center, as well as articles from newspapers of the period. All the models had been made by Luigi. There were even some things of the Tuskegee Airmen that served with the U.S.15th Air Force. I donated my father's military jacket to the museum, as well as his medal for the European Campaign. The Italians liked the Americans a lot because they were fighting the Germans – and after the Germans left the Americans helped to reconstruct Foggia.

After the visit to the museum, the officers took us on a comprehensive tour of the base. We saw the control tower, and we were introduced to everyone. We listened to an explanation of the operation of the apparatus for survival of the pilot in the event that he had to be ejected from the jet . I understood almost everything.

We visited the hangar where they worked on the motors for the jets. At that point I and my husband experienced the funniest moments of the day. A soldier explained to us how the jet motor works, using words that I would not have understood, even in English. He spoke very rapidly. I understood none of it. It was hard not to laugh.

After the tour of the hangar they took us to dinner. We ate in the private room of the Officers' Club. At that point

niente. Nulla. Era difficile non ridere.

Dopo il giro dell'hangar, ci hanno portato a pranzo. Abbiamo mangiato nella stanza privata al Circolo Ufficiali (Officers' Club). Allora ero sicura che eravamo VIP. Il tavolo era molto formale, ed io ho fatto attenzione alle maniere degli Italiani – non volevo sembrare un'Americana senza cultura! Naturalmente, dopo pranzo tutti e sei siamo andati al bar nell'altra stanza per il caffe'.

Che giorno! Ma erano solo le due circa. C'erano molte altre cose da fare. Luigi ci ha guidato al vecchio aeroporto che si chiama 'Celone'. Mio padre e il 463rd erano situati li'. Adesso Celone e' solamente campi, con una piccola strada. Abbiamo fatto qualche fotografia per i miei fratelli. Due minuti dopo, una macchina e' arrivata improvvisamente e si e` fermata. L'uomo che la guidava ha detto, "Chi siete e perche' avete fatto fotografie?" Luigi ha spiegato perche' eravamo li`, e il contadino e'diventato piu amichevole. Lui ha spiegato dove erano le piste a ha affermato che la strada e' la vecchia strada degli anni quaranta.

Dopo Celone, siamo andati al terzo sito di un aeroporto militare a Foggia. Il vecchio aeroporto 'Gina Lisa' e' diverso dagli altri, perche 'qua c'erano gli edifici dalle Guerre Mondiali Prima e Seconda. Questi edifici sono quasi rovine, ma continuano ad esistere. Abbiamo visto il vecchio hangar con la stanza dei motori (engine room), le aule, e un vecchio edificio con le parole 'American Infirmary' in inglese sotto la porta.

Siamo andati alla casa di Luigi a cenare. Era una casa molto comoda, e ci ha presentato alla famiglia – sua moglie Maria Grazia, suo figlio Giuseppe, la nonna, e la sua nipote Elena. Giuseppe ha 5 anni e sa tutto del'B-17 e dell'aviazione. C'erano moltissimi piatti da assaggiare. Tutto era delizioso. Luigi mi ha mostrato un video, 'La storia della base Amendola, fra il 1943 e il 1945' – ho incominciato a piangere. Ci hanno regalato questo video, una rappresentazione in ceramica di una famosa chiesa di Foggia, e anche una copia di un libro scritto da Luigi, che si chiama 'L'Aeronautica Militare a Foggia e in Capitanata'.

Erano tanto generosi! Quando eravamo pronti per partire, verso le 23, loro erano nervosi perche dovevamo guidare sulle strade con molte curve per ritornare all'albergo. Volevano che restassimo a casa loro per la notte, ma abbiamo fatto un compromesso. Arrivati all'albergo, avremmo telefonato e avremmo lasciato squillare il telefono due volte

Perche` questo giorno? Perche`questo museo? Luigi e un gruppo dei suoi amici (includendo gli ufficiali della base) credono che la storia degli anni della Seconda Guerra Mondiale sia molto importante da preservare. Non vogliono perdere gli artifatti, le fotografie, le memorie dello sviluppo dell'aviazione italiana. Luigi ha detto che iniziare il museo era difficile, perche` molti italiani non vogliono pensare ai ricordi e ai dolori di questo periodo. Ma Luigi pensa che questa storia e' importante. Quindi lui insegna corsi per i ragazzi. A molti ragazzi piace fare i modelli dei vecchi aeroplani, e Luigi usa questo metodo per insegnare la storia di Foggia durante la Seconda Guerra Mondiale.

it was clear that we were VIP's. The table was very formal, and I paid attention to the manners of the Italians – I did not want to seem like an uncultured American! Naturally, after dinner all six of us went to the bar in the other room for coffee.

What a day! But it was only two o'clock. There were many other things to do. Luigi drove us to the old airport called "Celone". My dad and the 463rd had their base there. Now Celone is just fields, with a small road. We took some pictures for my brothers. Two minutes later a car arrived and suddenly stopped. The man said "Who are you and why did you take photos?" Luigi explained why we were there, and the farmer became more friendly. He showed where the runways were and confirmed that the road was indeed the old road of the 1940's.

After Celone, we went to a third site of a military airport in Foggia. The old "Gina Lisa" airport is different from the others because here there were buildings from World Wars I and II. These buildings are almost ruins, but they still exist. We saw the old hangar with the engine room, the classrooms, and an old building with the words "American Infirmary" by the door.

We went to Luigi's house for dinner. It was a very comfortable house. He introduced us to the family – his wife Maria Grazia, his son Giuseppe, the grandma, and his niece Elena. Giuseppe is five years old and knows all about the B-17 and aviation. These were many dishes to taste. It was all delicious. Luigi showed me a video "History of the Amendola base from 1943 to 1945" – I started to cry. They gave us this video, a ceramic replica of a famous church of Foggia, and even a copy of a book written by Luigi entitled " The Military Air Force in Foggia and Capitanata"

They were so generous. When we were ready to leave at around 11 PM they were concerned because we had to drive on roads with many curves to return to the hotel. They wanted us to stay at their house for the night, but we made a compromise. When we would arrive at the hotel we would phone and let the phone ring twice.

Why this day? Why this museum? Luigi and a group of his friends (including the officers from the base) believe that the history of the years of World War II is very important to preserve. They don't want to lose the artifacts, the photos, and the memories of the development of Italian aviation. Luigi said that starting the museum was difficult since many Italians do not want to think about the pain of this period. But Luigi believes this history is important. Therefore he teaches courses for children. Many children like to make models of old airplanes, and Luigi uses this method to teach the history of Foggia during the second World War.

After we returned to the United States I wrote to Luigi to thank him and his family. I will conclude with a part of Luigi's response:
"Maria Grazia, my mother, and Giuseppe send you our

Dopo che siamo ritornati negli Stati Uniti, ho scritto a Luigi per ringraziare lui e la sua famiglia. Finiro' con parte della risposta di Luigi:

'Maria Grazia, mia Madre e Giuseppe, vi salutano e vi ricordiamo con affetto, ed anche gli amici di Amendola vi mandano il loro piu affettuosi saluti. Sai, qui noi siamo una grande famiglia, di cui ora anche tu e Mark fate parte.'

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Arrigo Mongini, *Editor of Poche Parole*
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Aldo Bove, Liaison in Italy

regards and remember you with affection, and also our friends from Amendola send their affectionate regards. You know, here we are a big family, of which you and Mark are now members."

MOVIE OF THE MONTH

Esteemed surgeon Timoteo (Sergio Castellito) waits in agony to hear whether his 15 yeqr old daughter will live through the surgery being performed by a co-worker. As thoughts race through his mind, he can't help but recall his past mistakes, including the tempestuous adulterous affair he had with a young, docile, beautiful woman named Italia (Penelope Cruz).

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Chi vuol far l' altrui mestiere
Fa la zuppa nel paniere

Risotto e Piselli *(traduzione in italiano)*

Fare un soffritto con olio, burro, cipolle, ed un

L' ARTE DEL CUSINAR

"L' Arte del Cusinar" is a booklet* published by the Centro Internazionale della Grafica di Venezia.** The Centro publishes booklets with cultural or historic themes regarding Venice and the Veneto region, such as Venetian fairy tales and proverbs of the Veneto. This particular booklet is about Venetian cooking and its history. It contains numerous beautiful old drawings of cooking implements, kitchens, etc. dating as far back as the 16th century. The first half of the booklet contains recipes transcribed from one of the first cookbooks, a compilation of recipes collected between 1536 and 1570 by Bartolomeo Scappi. These seem to be written in an older form of Venetian dialect that is very difficult to follow. The second half of the booklet, entitled "Boca Bona" contains more contemporary Venetian recipes for dishes which one can also find in contemporary cookbooks. These recipes are in Venetian dialect, but they are handwritten. Despite the handwriting they are somewhat easier to follow, possibly because the dishes are more familiar and the dialect more modern. The first of the following three paragraphs is from the booklet. The other two are translations. Try the recipe. It's good !

Arrigo Mongini

Risi e Bisi (in veneziano)

Far un desfrito co ogio, butiro, segola e un tochetin de panseta. Pena ch' el desfrito se gà indorà zontarghe del parzemolo pestà e i bisi freschi de queli picoli che i ze i più tenari. Zontarghr qualche sculier de brodo, tegnir el fogo alto cussi i bisi restarà beli verdi. Cusinar tuto senza sal se no i bisi se indurisse. El desfrito sarà pronto pena che i bisi sarà scaltrii e fiapi. In 't' un' altra pignata portar al bogio del brodo de polastro o de manzo, butarghe dentro i risi e portarli a meza cotura, po' zantarghe i bisi desfriti, missiar tuto e metarghe el sal. 'Ste minestre no gà da esser nè ciare nè fissa e servira bela calda. ►►►►►

* **c. Venice 1986 researched and edited by Mirella Toso Ambrosini**

** ***www.cigvenezia.it/edizioni.htm***

piccolo pezzo di pancetta. Appena il soffritto diventa dorato, aggiungere del pesto di prezzemolo ed i piselli freschi (di quelli piccoli che sono i più teneri). Aggiungere qualche cucchiaio di brodo, tenere il calore alto in modo che i piselli rimangano belli verdi. Cucinare tutto senza sale, se no i piselli indurirebbero. Il soffritto sarà pronto appena i piselli diventano rosolati e mosci. In un' altra pentola, far bollire del brodo di pollo o di manzo, mettere dentro il riso e cuocere a mezza cottura, poi aggiungere i piselli in soffritto, mescolare tutto e mettere del sale. Questa minestra non deve essere ne troppo liquida ne densa. Servirla bella calda.

Risotto with Peas (translation in English)

Make a sauté of olive oil, butter, onions, and a little piece of pancetta. As soon as the sauté becomes golden, add crushed parsley and fresh peas (those small ones that are the most tender). Add a few tablespoons of broth. Keep the heat on high so that the peas stay nice and green. Cook everything without salt, or else the peas would harden. The sauté will be ready as soon as the peas get roasted and soft. In another pot, boil some chicken or beef broth, add rice, and parboil it, then add the sautéed peas, mix it all together and add some salt. This minestra (first course) should be neither too liquid nor dense. Serve it nice and hot.

2009 ANNUAL GALA AWARDS DINNER
of the Italian Cultural Society

SUNDAY EVENING, JUNE 7, 2009
6:00 pm.
at

TRAGARA

4935 Cordell Ave., Bethesda, MD 301-951-4935

Antipasti: Spanakopita, Chicken Brochette à l'Orange

Insalata Mista

Choice of the following entrees, a glass of wine and unlimited soda included:

1) Pollo Forestiere: Breast of chicken with sauteed wild mushrooms and a light fresh sage sauce

2) Branzino all' ICS: Grilled Chilean sea bass on a bed of escarole, with chives and lemon sauce.

3) Bistecca di Manzo di New York: New York strip steak grilled with a blend of seasonings, with grilled vegetables and potatoes croquette.

tea or coffee with Tiramisù for dessert

--- cash bar ---

$65 per person, inclusive of valet parking and gratuity

Cut here - - -

SUNDAY JUNE 28 11:30 AM – 5:30 PM

And our support is needed!

Our Society along with the other sponsoring organizations, Holy Rosary Church Council and FIERI, has established a separate non-profit entity, the Festa Italiana Foundation, to organize and stage the Festa. Currently, the FIF is in its planning stage and our Society is represented by three members on the FIF Board, Luigi DeLuca, Joe Onofrietti, and Arrigo Mongini. Romeo Segnan, Aldo Grossi, Nick Monaco and Victor Canino are also making important contributions.

Festa planning is now at the point were volunteers are being sought from all the sponsoring organizations. ICS members interested in volunteering are requested to complete the following information and either bring this form to an ICS Social meeting to hand in at the front raffle table or mail it to Arrigo Mongini, 5541 Mohican Rd., Bethesda, MD 20816 and call him at 301-229-1653.

You will find volunteering to stage this colorful and lively Festa to be very rewarding and is a means by which to show your pride in our shared heritage.

For those who are not able to volunteer, your support by being at the Festa on June 28 will help make it a success! And check out the web site www.festaitalianadc.org. Ci vediamo là!

Festa Italiana 2009 Volunteer Sign-Up Sheet

YES, I would like to help with the 2009 Festa Italiana street festival on Sunday, June 28!

Name: _____E-mail: _____
Phone: _____Cell Phone: _____

Special talents/skills: _____
I am interested in helping the following committee(s) – see descriptions at bottom of page:

__ PR/Publicity __ Logistics __ Raffle __ Culture__ Entertainment __ Vendors/Sponsors
__ Italian-American Organizations __ Souvenir Program __ Volunteer on Festa Day

The best day(s) and time(s) for me to help prior to the Festa are (check all that apply):

__ Monday __ Tuesday __ Wednesday __ Thursday__ Friday __ Saturday __ Sunday. Time(s)_____

ICS ANNUAL AWARDS APPLICATIONS

Applications are being sought for the following Awards:

1. **The Elena and Antonio De Luca Award** of $1,000 to a scholar who has excelled in Latin and/or Greek.
2. **The Fred La Marca Award** for studies in the Humanities in the amount of $1,000 to be given to a person who has excelled in the Humanities.
3. **The Candida Di Croce Italian Language Award** of $1,000 to be given to a scholar who has excelled in learning the Italian Language and shows promise of continued commitment to excel in the Language and Culture of Italy.
4. **The Vincenzo Palumbo Artisan Award** of $1,000 to be given to an artisan who has distinguished him/herself in working with stone, wood, natural and synthetic fibers and other relevant media.
5. **The Ruggero Moriggi Artist Award** of $1,000 to be given to a scholar, who has excelled in the Arts. Written reviews, recordings and/or photographs, etc. of work must be submitted to the Committee.
6. **The Young Scientist Award** of $1,000 to be given to a scholar who has excelled in mathematics and/or physical or biological science.
7. **The Pietro Antonio Donna Italian Scholarship** of $600 for a high school student who has excelled in the study of Italian

►►►►►►►►►►

Applicants should be no more than 25 years of age (except for Award No. 4, for which older applicants are accepted) by **Friday May 15th 2009**, the post-marked date for receipt of applications. Materials to be included in the application are:

1. College transcripts when appropriate (not required for Award No. 4)
2. Three letters of recommendation
3. An essay describing why the applicant feels worthy of the award
4. A short biographical presentation of the candidate (curriculum vitae)
5. Anything that would demonstrate the ability of the candidate, including publications by and/or about the candidate, photographs, CD's, etc.

Applications must be postmarked no later than May 15, 2009 and mailed to:
The Italian Cultural Society, Awards Section,
4848 Battery Lane, Bethesda, MD 20814

Awards will be presented at the gala dinner, which will take place on Sunday, June 7, as will be advertised in our newsletter Poche Parole. Attendance at the dinner is compulsory and awards will be reassigned if the winner is unable to attend except for exceptional circumstances as determined by the Awards Committee.

LOCAL EVENTS AND ITEMS OF INTEREST

A powerful earthquake struck Abruzzo in the provincial capital of Abruzzo, L'Aquila, and surrounding towns early on Monday April 6th, killing nearly 300 people, injuring thousands, making tens of thousands homeless and flattening entire towns.

The Abruzzo and Molise Heritage Society has established an Abruzzo Earthquake Relief Fund to help the victims of this tragedy. You can help by donating to this fund. For information on how to donate, see http://www.abruzzomoliseheritagesociety.org/relieffund.htm

ICS Poche Parole Publication
Arrigo Mongini, Editor
Nick Monaco, Assistant Editor
Romeo Segnan, Paolo Vidoli, Italian Editors

Poche Parole is published each month from January through May and September through December.

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:

Editor, Poche Parole
4848 Battery Lane, Suite 100
Bethesda, MD 20814

Publication notice: The ICS Board reserves sole discretion for accepting any material, including advertisements, for inclusion in Poche Parole, pursuant to its established Publication Policy. A copy of this policy is available upon request by contacting the Editor. Advertisers appearing in Poche Parole have paid a fee or provided services in kind to ICS for publishing their respective advertisements. Publication of any advertisement in Poche Parole does not reflect ICS endorsement or guarantee of the advertisers' services, products or statements. Material contained in articles published is the sole responsibility of the author and does not indicate ICS endorsement.

Nella politica di Washington
Chi vuole un amico
Si compri un cane

Embassy of Italy reception for Antenna Italia 50 plus years of service and move to the internet

Friday, May 15 at 6:30 PM
Embassy of Italy
3000 Whitehaven Street, NW
Washington, DC
for more details and reservations, go to:
http://pino50-emailinvite.eventbrite.com:80/?invite=MTM2MDQ1L3Bpbm9jaWNhbGFAeWFob28uY29tLzE%3D%0A

ICS GOES TO THE (VIRTUAL) OPERA LIVE IN HD FROM THE METROPOLITAN !!

The Metropolitan Opera will simulcast La Cenerentola on Saturday, May 9 at the Regal Germantown Stadium 14 movie theater at 20000 Century Blvd, Germantown, Md. 20874 at 12:30 PM, live in HD from the Met. Some believe these simulcasts are even better than being present at the Met itself, and they are a bargain at $22 (Seniors, $20). Ron Cappelletti, our President-elect is organizing a get-together for dinner after the show, so after you get your tickets through the Fandango link below, email Ron and tell him how many people are in your group so he can make arrangements and give you directions on where to meet. His email address is ron.cappelletti@gmail.com. We hope to see you at the opera. You should get your tickets now since they often sell out.
http://www.fandango.com/themetropolitanopera:lacenerentola_118182/movietimes?wssac=58&date=05/09/2009&wssaffid=11551_NationalCineMedia(NCM)&tid=AAQK

THREE ITALIAN STREET FESTIVALS

Sunday, June 28 OUR OWN ***FESTA ITALIANA.*** See page 10 for details

Sat./Sun., June 13 & 14 ***FESTA di S. ANTONIO*** in Baltimore's Little Italy, 12 Noon to 8 PM

Sat,/Sun., August 22 & 23 ***FESTA di S. GENNARO*** in Baltimore's Little Italy, 12 Noon to 8 PM

WELCOME TO NEW ICS MEMBERS

It is with great pleasure that I introduce those Members who have joined us recently. As I welcome them I hope that they will take advantage of all that the Society has to offer and that they will contribute with their knowledge and expertise to the success of the Society's mission:

Inga Blust, Montgomery Kendall, Susan Pfost
Elissa Kramer, Martine Ferretti
Suzanne Bowler Family

Benvenuti !

Cesarina Horing, ***Membership Chair***

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

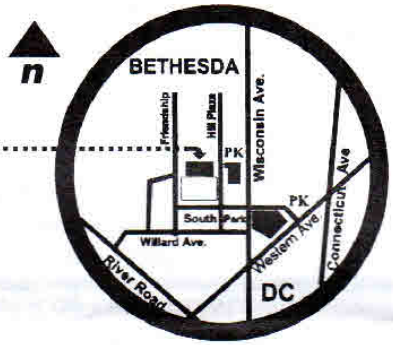
Interest group

☐ 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

Return Service Requested

The expiration date of your membership is shown on the address label. Please renew using the form at top of this page.