



ISSUE 600

MARCH 2024

ITALIAN AMERICAN COMMUNITY CENTER FOUNDATION  
INVITES YOU TO OUR ANNUAL

# ST. PATRICK & ST. JOSEPH'S MASS & BRUNCH



**SUNDAY, MARCH 3, 2024**

**MASS AT 12:00 NOON  
BRUNCH SERVED AFTER MASS**

**COST: \$35.00 (MEMBERS)  
\$40.00 (NON-MEMBERS)**

**ITALIAN AMERICAN COMMUNITY CENTER  
257 WASHINGTON AVENUE EXT, ALBANY**

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OR CALL 518-456-4222**



## NEWS & EVENTS

- |   |   |
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| <p><b>1</b> ST. PATRICK &amp; ST. JOSEPH, MASS &amp; BRUNCH</p> <p><b>4</b> PRESIDENT'S MESSAGE<br/>A special message from Frank Zeoli<br/>President of the Italian American Community Center</p> <p><b>5</b> INTERMEDIATE ITALIAN CLASSES</p> <p><b>6</b> UNESCO SITES: THE CHURCH AND CONVENT<br/>OF SANTA MARIA DELLE GRAZIE IN MILAN</p> <p><b>10</b> SUPER BOWL 58 PARTY</p> | <p><b>12</b> PER TUA INFORMAZIONE: PASTA PERFECT?<br/>THE BARILLA STORY</p> <p><b>15</b> BEST OF THE BRONX TRIP</p> <p><b>16</b> CARING AND SHARING</p> <p><b>16</b> MEMBERS ONLY DINNER</p> <p><b>17</b> MANGIA BENE E VIVI BENE!: PASTA BOLOGNESE</p> |
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# SOCIAL CALENDAR

## March



**03/03 ~ Saint Patrick - Saint Joseph Mass and Brunch - Noon**

**03/04 ~ Intermediate Italian Language Class - 7:00 pm**

**03/04 ~ Monday Grand Italian Buffet - 5:00 pm - 7:00 pm**

**03/04 ~ Women's League Meeting - 6:00 pm**

**03/07 ~ Chair Yoga - 6:00 pm**

**03/11 ~ Intermediate Italian Language Class - 7:00 pm**

**03/14 ~ Chair Yoga - 6:00 pm**

**03/17 ~ Sunday Brunch 10:00 am - Noon**

**03/18 ~ Intermediate Italian Language Class - 7:00 pm**

**03/20 ~ I. A.C.C. Quarterly Board Meeting - 6:30 pm**

**03/21 ~ Chair Yoga - 6:00 pm**

**03/23 ~ Arthur Ave "Experience Little Italy: Bronx"  
Bus Trip - 8:45 am**

**03/25 ~ Intermediate Italian Language Class - 7:00 pm**

**03/28 ~ Chair Yoga - 6:00 pm**

**03/30 ~ Chair Yoga - 6:00 pm**

## UPCOMING EVENTS

**04/08 ~ MONDAY GRAND ITALIAN BUFFET - 5:00 PM - 7:00 PM**

**04/09 ~ MEMBER EXCLUSIVE DINNER- 6:00 PM**

**05/18 ~ MEMBER EXCLUSIVE: POOL PRE-OPENING PARTY & BBQ**

**05/23 ~ BEST OF THE BRONX: YANKEES GAME & ARTHUR AVE BUS TRIP**

**05/24 ~ FRIDAY NIGHTS AT THE PAVILION (OPENING NIGHT)**

**05/24 ~ POOL SEASON OPENING - NOON**



# PRESIDENT'S MESSAGE

With February in the rearview mirror, we look back at several events, including a great Super Bowl party. This year's Super Bowl party was a huge success, with just under 100 in attendance; it turned out to be a great game. We also continued with our monthly Sunday brunch and our Italian Grand Buffet. It was nice seeing so many members together again and enjoying themselves.

Looking ahead, spring is almost here, and, as is customary, we welcome it with great events and activities for all club members. On **March 3rd**, the Foundation will hold its annual St. Patrick/St. Joseph's Mass and Brunch. This event has a long-standing history at the Club, and you don't want to miss honoring St. Patrick and St. Joseph, as only Italians know how to do.

On **March 23rd**, we will make our annual pilgrimage to Arthur Avenue in the Bronx to shop for sumptuous Italian delicacies in time for Easter dinner. A few seats are available, but don't wait; the bus fills up quickly. Make your reservations today.

On **April 9th**, we will host our annual *free member dinner* in the beautifully renovated ballroom. Sorry, this dinner is for members only, no guests. Reservations are required; please call the membership office or go online to reserve your seat.

If you haven't paid your dues yet, it's not too late; we accept payments through March 15th without a penalty. The nice weather is coming, and you won't want to miss summer at the Club.

I hope to see you at one of these great upcoming events.

Ciao,

FRANK ZEOLI  
ITALIAN AMERICAN COMMUNITY CENTER  
PRESIDENT



## I.A.C.C. OFFICERS

PRESIDENT - FRANK ZEOLI  
(518) 463-2106  
VICE PRESIDENT - SHARON PATREI  
(518) 810-4746  
TREASURER - PETE SCAVULLO  
(518) 869-8234  
SECRETARY - DONNA ZUMBO  
(518) 5452-2617

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JIM SANO, IACC FOUNDATION - (518) 438-4631  
DAVID QUADRINI - IACC FOUNDATION - (518) 438-7602

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CREATIVE DIRECTOR - CATALINA ARANGO  
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HOURS: M-F 9:30AM TO 2:30PM  
THERESA LAJOY- OFFICE MANAGER  
PHONE # (518) 456-4222  
EMAIL: IACCOFFICE@ITALIANAMERICAN.COM



# Intermediate Italian

## Spring 2024

Learn the world's most beautiful, romantic,  
and musical language this spring!

This 8 week class focuses on improving your conversational skills by utilizing both familiar and new phrases and vocabulary. An elementary level knowledge of Italian is required.

**Classes Start:** February 26, 2024

**Class Time:** 7:00 - 9:00 pm

**Cost:** \$75 I.A.C.C Members / \$85 Non-Members (Plus \$10 for Materials)

**Location:** The Italian American Community Center ~ 2nd Floor  
257 Washington Avenue Ext, Albany, NY 12205

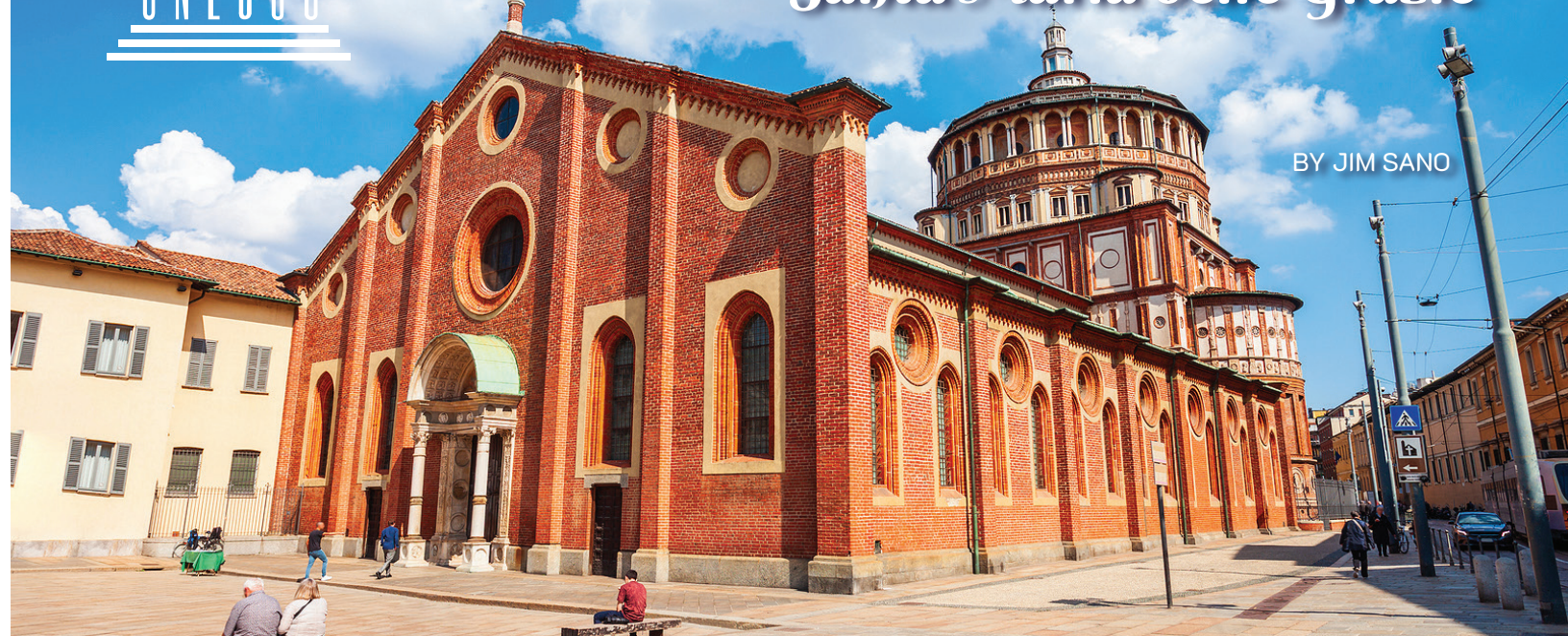
**Register:** Call (518) 456-4222 - OR -Visit: [www.IACCFoundationAlbany.org](http://www.IACCFoundationAlbany.org)

**CLASS SIZE IS LIMITED REGISTER TODAY!**



# The Church and Convent of Santa Maria delle Grazie

BY JIM SANO



Santa Maria delle Grazie

**T**he Church and Convent of Santa Maria delle Grazie in Milan is a UNESCO World Heritage Site that contains Leonardo da Vinci's masterpiece, "The Last Supper," painted between 1494 and 1498 during the reign of Ludovico il Moro. The Last Supper is a renowned and famous painting, considered a masterpiece of High Renaissance art. Depicting Jesus' final meal with his disciples, it is a popular destination for Milan tourists due to its historical and artistic significance. Due to limited capacity and the delicate state of the painting, only 25 people every 15 minutes are allowed inside the Cenacolo Vinciano, where the painting is located. Obtaining tickets can be challenging, especially if not booked well in advance.

**SANTA MARIA DELLE GRAZIE**  
In 1463, the Duke of Milan Francesco I Sforza ordered the

construction of the Santa Maria delle Grazie church and convent on the site of a previous chapel dedicated to St Mary of the Graces. Guiniforte Solari designed the convent, and the Gothic nave was completed by 1469. The church took decades to construct and was rebuilt by Duke Ludovico Sforza in 1490 to serve as the Sforza family burial site. Leonardo da Vinci was hired by the lord of Milan, Ludovico Sforza, in 1482 and stayed at his court until 1499, working as an artist, inventor, and engineer. During this time, he created notable works, such as "The Lady with an Ermine" and the planning for the Equestrian Monument for Francesco Sforza. Ludovico provided funding for notable initiatives in Santa Maria delle Grazie, which encompassed the refurbishment of the church under Donato Bramante's supervision and the adornment of the monastery's dining hall with Leonardo's Last Supper painting. In the late 15th

century, the complex underwent a comprehensive expansion overseen by Donato Bramante, which comprised remarkable features of Renaissance art, such as grand semi-circular apses, a drum-shaped dome, a cloister, and a refectory. The church and refectory are the only remaining parts of the comprehensive Dominican center, which once included a church, basilica, library, three courtyards, and a dining hall. The Last Supper painting in the dining hall is now separated from its historical context due to limited access to the building. In the church, the chapel of the Holy Crown was frescoed with Stories of the Passion by Gaudenzio Ferrari. Frescoes by Bernardo Zenale depicting the Resurrection and Passion are also present. Located in the small cloister adjacent to the tribune near the sacristy entrance is a fresco by Bramantino. On the right side of the nave in the same chapel, you can also find the Titian altarpiece



The northern wall of the refectory location of the Last Supper

of Christ receiving the crown of thorns, which was installed in 1543. This painting was looted by Napoleon's troops in 1797 and is now in the Louvre. The refectory's first corridor has mid-17th century frescoes of a martyrdom scene, while the second section overlooks the "Cloister of the Dead," which was once home to friars' graves. The Dominican Order and the parish of San Vittore al Corpo currently own the complex.

## THE LAST SUPPER HISTORY AND TECHNIQUES

The wall painting, commonly known as "The Last Supper," was commissioned by Ludovico Sforza, the Duke of Milan and Leonardo's patron during his first extended stay in Milan. Leonardo likely began working on the painting in 1495 and finished it in 1498, working slowly with long pauses between sessions due to his notorious perfectionism. With dimensions of 4.60 meters in height and 8.80 meters in width, "The Last Supper" is an artwork that holds worldwide acclaim. Leonardo's masterpiece, created as a devotional aid for the friars, is located in the former Dominican

convent of Santa Maria delle Grazie's dining room, where the friars gathered for meals, prayers, and meditations. It spans the entire northern wall of the refectory and is considered Milan's most remarkable artistic treasure. During the 15th century in Italy, "The Last Supper" was a popular subject for the refectory walls of monasteries and convents, where nuns and monks could have their meals in the presence of Jesus' final repast.

Leonardo devoted extensive time to research and planning his masterpiece, creating numerous preparatory sketches before starting the painting. The Last Supper was created using a unique technique, tempera, and oil on a gypsum preparation rather than the fresco technique commonly used during that period. Unfortunately, this experimental approach caused the painting to deteriorate almost immediately after completion. The Last Supper suffered from various issues, including unstable pigments that flaked within a few years, damage from steam and smoke from the monastery's kitchen, soot from the refectory's candles, and dampness. Despite these challenges, The Last Supper

showcases Leonardo's ability to create an illusion of space and portray human psychology. The painting uses "chiaroscuro" and linear perspective to create a three-dimensional effect, with the vanishing point at Jesus's right temple. However, the painting's vantage point, about 15 feet above the ground, causes the space to appear slightly off in relation to the refectory. Scholars have also noted the size discrepancy of the table, which underscores the difficulty of creating a convincing illusion of space on a flat surface.

Despite numerous restoration attempts, much of the painting's original work has been lost, and visitors can only see a fraction of the painting's original beauty. Notwithstanding its original devotional purpose, the artwork has garnered acclaim as a masterpiece since its completion, inspiring numerous reproductions, interpretations, conspiracy theories, and works of fiction. Many historians, researchers, and novelists have delved into the supposed mysteries and enigmas surrounding the painting, including books such as "The Templar Revelation" by

Clive Prince and Lynn Picknett and Dan Brown's novel, "The Da Vinci Code." However, these mysteries and curiosities remain unsolved to this day.

## THE LAST SUPPER INTERPRETATION

"The Last Supper" is a remarkable portrayal of a pivotal moment in Christianity, showcasing the unparalleled ability to capture human emotion and expression with meticulous attention to detail. Leonardo da Vinci's scene version is meticulously arranged, with Jesus at the center of a long table and the Apostles seated on either side. He is depicted wearing traditional red and blue robes and has a beard, but unlike many depictions of Jesus, Leonardo did not include a halo. Certain scholars have proposed that the light emanating from the window behind Jesus plays this role. In contrast, others argue that the lines of the pediment situated above the window give the impression of a halo. On the other hand, some scholars posit that the absence of a halo could indicate that Jesus is still a mortal and will endure suffering during the forthcoming Passion.

The Last Supper, depicted by Leonardo da Vinci, is not a single frozen moment but rather a complex representation of successive moments. Jesus has just announced that he will be betrayed, and the Apostles react in various ways. The Apostles are depicted in three distinct groups, each displaying different postures, gestures, and facial expressions. Leonardo believed these physical traits should convey the "notions of the mind," with each disciple exhibiting a response per their personality. Consequently, the painting portrays a sophisticated exploration of human emotions through a seemingly uncomplicated composition.

The painting depicts Jesus as calm and serene, with his head and eyes lowered, in contrast to the agitated



Apostles. James, who is to Christ's left, throws his arms out angrily, while the disbelieving Thomas, who is crouched behind James, points upward and seems to ask, "Is this God's plan?" This gesture anticipates Thomas's later reunion with the resurrected Christ, during which he will touch Christ's wounds to quell his doubts. Philip, who stands in the group to Jesus' left, appears to say, "Surely not I, Lord?" Finally, in Matthew 26:23, Jesus utters, "The one who has dipped his hand into the bowl with me will betray me."

Meanwhile, Peter, recognizable by the knife he wields, which he will later use to sever the ear of a soldier trying to arrest Jesus, approaches the calm and collected John, who is seated to Jesus' right and seems to be in a state of faintness. Judas is seen recoiling from Peter, who wields a knife in his hand, apparently alarmed by the other Apostle's quick movement. Judas is shown sitting to the left of Jesus, clutching a bag of silver in his right hand. At the same time, Jesus and Judas, who sits with the group to Jesus' right, both reach for the same dish on the table,

marking Judas as the betrayer. Jesus also gestures toward a glass of wine and a piece of bread, symbolizing the establishment of the Holy Communion rite. The identity of the figure seated next to Jesus is a matter of debate, with some suggesting it is Mary Magdalene; other scholars believe it to be St. John, often depicted as a youthful and handsome figure. The rest of the Apostles appear to whisper, grieve, and debate among themselves.

Over the centuries, the painting has sustained significant damage due to various factors. Some of the earliest damage occurred when a door was cut into the north wall in 1652, causing the plaster and paint to loosen and the removal of Jesus' feet. Additionally, heavy-handed restoration attempts using varnish, glue, and solvents caused further damage to the painting.

As a result of Napoleon's invasion, the Last Supper incurred considerable harm when troops utilized the wall of the refectory for target practice. The room was also repurposed as a stable, exacerbating the destruction inflicted upon the painting. In



addition, the Last Supper endured damage from a flood in the early 19th century. Finally, during World War II, on the night of August 15, 1943, an allied aerial bombardment hit the church and the convent. While many sections of the refectory were decimated, a few walls survived, including the one containing The Last Supper. This wall had been safeguarded with sandbags to ensure its protection. Unfortunately, the bombings managed to tear off the roof of the old Dominican dining room, leaving the painting exposed to the elements for several years. Despite suffering damage in 1943, the church and convent were restored and "The Last Supper" miraculously survived the bombing.

Numerous restoration efforts were undertaken to conserve and safeguard the painting for subsequent generations. Despite undergoing several restorations in the past, it is widely believed that the current and forthcoming preservation endeavors will guarantee its safety for centuries to come. In 1999, the most comprehensive and contentious 20-year restoration of the Last Supper was finished, utilizing various scientific techniques to restore the original colors as accurately as possible and eradicate any remnants of paint from previous attempts to restore the fresco. Restorers worked in small sections to remove previous retouches, layers of grime, and coats of varnish while adding beige watercolor to the parts that could not be recovered. Through this careful process, the restored painting revealed many details obscured by previous restoration attempts and centuries of deterioration. Although the restoration was a significant effort to conserve and safeguard this critical artwork, it sparked controversy. Some critics contended that the restorers had

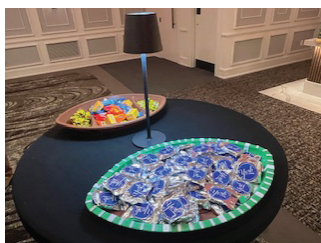
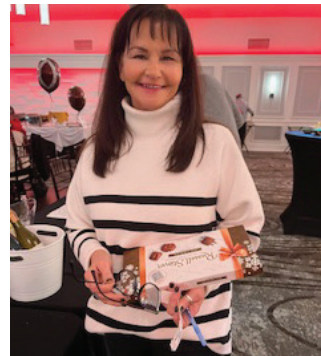


removed too much of the painting. Conversely, others commended the retrieval of details such as the Apostles' expressions and the food on the table. Despite the debate, the restoration remains an important initiative to preserve this masterpiece. Measures have been introduced to ensure that the proper environmental conditions, such as humidity and room temperature,

maintain the stability of the Last Supper painting and prevent further damage. One of these measures is restricting the number of visitors allowed to view the artwork to 25 people every 15 minutes. This measure was necessary due to the delicate nature of the painting and the risk of deterioration from external factors, such as pollution caused by the high volume of tourists.



# SUPER BOWL 58 PARTY



# EASTER *Brunch*

**SUNDAY, MARCH 31ST 10:00 AM - 2:00 PM**

## **BEVERAGES**

Assorted Juices  
Freshly Brewed Coffee, Decaf, & Tea

## **STARTERS**

Fresh Fruit Selection  
International Cheeses  
Coffee Cakes, Danishes, & Assorted Muffins  
Smoked Salmon Display  
Assorted Bagels With Spreads  
Broccoli Waldorf Salad  
Roasted Chickpea Salad Over Field Greens

## **BUFFET**

Scrambled Eggs  
Assorted Quiche  
Apple Smoked Bacon  
Breakfast Sausage  
Hash Brown Potatoes  
Blueberry Pancakes  
French Toast, Caramelized Bananas, Nutella  
Herb Grilled Chicken, Marinated Tomatoes, Fresh Mozzarella, Balsamic Glaze  
Stuffed Sole, Saffron Cream Sauce  
Asparagus, Carrots, Lemon Ginger Butter  
Rice Pilaf

## **STATIONS**

Create Your Own Salad  
Carved Ham & Turkey  
Pasta

## **SWEETS**

Fresh Baked Cookies  
Brownies  
Cakes & Pies

**RESERVATIONS REQUIRED BY WEDNESDAY, MARCH 27TH**

**(518) 456-4222 EX. 3 | 2SHEACATERING.COM**

**PRICING: ADULTS \$47++ PER PERSON**

**CHILDREN 11 TO 3: \$22.50++ PER PERSON | CHILDREN UNDER 3 ARE FREE**

PER TUA  
INFORMAZIONE  
(FOR YOUR INFORMATION)

BY JOE SANO

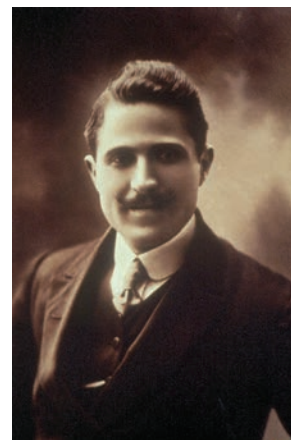
## *Pasta Perfect? The Barilla Story*



**P**ietro Barilla Sr. liked a challenge. In his Parma, Italy bakery, he experimented with making pasta that could be dried, stored and used whenever needed. He was successful. By 1910, his first pasta factory equipped with a “continuous baking” oven was ready. After his death, his sons, Riccardo and Gualtiero, took the reins of the family company, increasing the production and distribution of products. Keen to embrace technology, the company rapidly transformed itself into the most important bread and pasta company in Emilia-Romagna. Gualtiero died in 1919 followed by Riccardo’s death in 1947. His sons, Pietro and Gianni, took charge. By 1952, the brothers phased out their bread production and concentrated on their pasta. The company soon expanded outside of their region and quickly dominated northern

Italy pasta production. Their growth was quick but sustained due to their dedication to quality, pricing and innovative ideas like packing the pasta in cardboard boxes.

Barilla Pasta is Italy's largest dry pasta brand and dominates the European and American markets. With a long-standing reputation as one of the best Italian pasta brands in the United States, Barilla's products are made with high-protein durum wheat flour, ensuring top quality.



Barilla Group has 29 production sites, 15 in Italy and 14 in the rest of the world. Production plants are located in Italy, Greece, France, Germany, Norway, Russia, Sweden, Turkey, Mexico, Canada and in the United States in Ames, Iowa and Avon, New York (shown below).



Barilla became a publicly traded company in 1960. Its growth continued with new factories being opened in Italy and the company began to look to further expansion.

As a public corporation, in 1971, company control was acquired by the American chemical company, W. R. Grace. The new controlling interest was smart enough to leave day-to-day control in the hands of Pietro Barilla, grandson and namesake of the company founder. Pietro reacquired control in 1979, and the company has remained privately held ever since.



At the age of 80, Pietro Barilla died leaving the company to his children Guido, Luca, Paolo and Emanuela. This led to the fourth Barilla generation in charge. The 1990s ushered in a bold move to internationalize the company by both acquiring other companies and by building new factories throughout the world. Opening their first American production plant in Ames, Iowa in 1999 was one of these bold initiatives.

This expansion continued with the acquisition of various foreign companies in the food sector, such as the Misko pasta company in Greece (1991), the Turkish pasta company Filiz Makarna (1994), the Swedish crispbread producer Wasabrod (1999) and the joint venture with the Mexican Herdez in 2002 (pasta brands Yemina and Vesta). In 2002, Barilla took over the German company Kamps AG, which was then sold to the Czech Agrofert in 2013, except for the French soft bread company Harrys, which still belongs to the Barilla Group. In 2007, Barilla opened a second production plant in the United States in Avon, New York.

At the beginning of 2021, Barilla finalized the acquisition of the Catelli Company in Canada that marked the international growth of the Barilla Group and its desire to identify and anticipate consumer needs and values around the world. Always tuned into the demands of the marketplace, the Barilla Group acquired Back to Nature, a US brand specializing in plant-based, non-GMO products.

The group produces many kinds of pasta, and is the world's leading pasta maker with 24.5% of the Italian market. It produces pasta in over 160 shapes and sizes. It is also the leading seller of bakery products in Italy. Through its acquisition of the Swedish company Wasa, it is the world's leading producer of flatbread (a Scandinavian staple), selling 60,000 tons annually.

The Barilla group had gross income and expenditures of 4.6 billion Euros in 2022 with a profit of about 192 million. Yet such a large conglomerate has had its troubles too.

Class action lawsuits are still pending against the company for what some consider to be false advertising. One such lawsuit believes that the brand's slogan "Italy's No. 1 brand of pasta," makes consumers believe that it is actually made in Italy.

The lawsuit also said that Barilla misrepresents its Italian origin because it uses the colors of Italy's flag, "further perpetuating the notion that the products are authentic pastas from Italy." They also say that about Barilla's ad campaign because it positions it "as authentic, genuine Italian pastas."



“Through falsely, misleadingly, and deceptively labeling the products, Defendant sought to take advantage of consumers’ desire for authentic Italian pasta, while cutting costs and reaping financial benefits of manufacturing the products in the United States of America,” the suit reads, stressing...” that the average consumer is not knowledgeable about the sourcing of ingredients or the location of where products are made, and instead relies on packaging representations for such information.”

The pasta obviously cannot be sourced from Italian only flour. There simply is not enough. Thus, Barilla sources its durum wheat flour from many sources. The plant where the pasta was made is noted on the packaging by a code letter whereas products made in Italy are explicitly labeled as such. The wheat used to make the final product is purchased from around the world.

This fact has caused many to question the quality of the wheat and the use of pesticides on sourced wheat outside of Barilla control.



Another suit attacks the “preservative free” claim of Barilla tomato sauces. The sauces have citric acid in them which is a naturally derived preservative. The lawsuit alleges “Barilla is capitalizing on consumers’ preference for preservative-free products and has been unjustly enriched due to its misrepresentations.” The suit claims that citric acid contained in products is “commercially produced and that more than 90% of the commercially produced citric acid is derived from black mold, which causes swelling, stiffness, joint pain and other side effects in humans.”

Another suit claims product size misrepresentation. As manufacturers pursue cost-cutting strategies, changing packaging and product sizes is one way to boost margins. “Barilla relies on consumers’ familiarity with the box size and appearance, known due to decades of marketing, to mislead consumers into thinking they are purchasing the same quantity of pasta when, in reality, the company is filling the boxes with materially less pasta,” the lawsuit said. The products noted specifically in the lawsuit include on-trend pasta varieties like gluten-free, whole wheat, protein plus and white fiber. That box of pasta in your hand may not be a pound of pasta. The box will state the weight, but many consumers will not care to look that closely.

Another controversy erupted in 2013, when Barilla chairman, Guido Barilla, voiced his opposition to laws allowing adoption by gay families and the company’s refusal to depict gay families in its advertising. Fearing a planned worldwide boycott against Barilla products, Guido apologized and the company began advocating and financially supporting LGBT causes.

Barilla is very cognizant of its corporate image. As a company, it promotes the sustainability and ethically sourced production of the basic foodstuffs it depends upon throughout its worldwide marketplace. The Barilla name is also prominent as a corporate sponsor. It has had tennis great Roger Federer as a spokesperson for many global causes. It has sponsored the Italian national basketball team, racecar driver Alex Zanardi, tennis star Coco Gauff and remains the main sponsor for US alpine skier Mikela Shiffrin.

The Barilla pasta box may or may not be a staple in your pantry but for many it is their “go to” product. Then again there is nothing like some flour, water, and eggs and making your own pasta. Regardless, MANGA!



Guido, Luca and Paolo Barilla

Start Spreading The News...

**BEST OF THE BRONX**



**5/23/24**

**Cost:** \$75 I.A.C.C. Members / \$80 Non-Members

**Location:** The Italian American Community Center

**Time:** 8:30 am (Depart From Albany) / 12:55 pm (Game)

**Call (518) 456-4222 To Reserve Your Spot Today!**

NY Yankees vs. Seattle Mariners - 12:55 pm  
\* Post Game Dinner Stop At Little Italy On Arthur Ave. \*

# CARING & SHARING

Jeanette Anziano  
Mark Babie  
Paul Berghela  
Jaclyn Brillong  
Marie Bubonia  
Thomas Burns  
Pasqua Cafaro  
Darlene Carino  
Toni Craft  
Sante DiCarlo  
Daniel Dillon  
Karlyne Drimalas  
Andrea Goldberger  
Doreen Grosso  
Joseph Guastamacchia  
Ray Joyce  
Kathleen Mailloux

George McHugh  
Janet Nardolillo  
Joseph Padula  
Allan Rancey  
Brian Rider  
Matthew Ruth  
Grace Salerno-Wagoner  
Kathryn Sano  
Kathy Sano  
Darlene Simmons  
Carl Trichilo  
Alexandra Viglucci  
Arthur Wagoner  
Daniel Wall  
Amy Wildey-McGill  
Frank Zeoli

## March Birthdays



### Get well soon

Wishing Linda Zeoli, mother of IACC President  
Frank Zeoli, a swift recovery!  
Take good care, and know that you're in  
our thoughts and prayers!

## MEMBERS ONLY DINNER

**April 9, 2024**  
**6:00 PM**



### MENU

**CHICKEN PICCATA, DINNER WITH SALAD,  
HARD ROLLS, BEER, WINE AND SODA,  
AND DESSERT**

**Members only no guests please.**

**Reservations required. To register visit  
[www.italianamerican.com](http://www.italianamerican.com) or call the  
membership office at (518) 456-4222**







# Mangia Bene E Vivi Bene!

By FRANK ZEOLI



I have seen this recipe made several different ways, and it depends on what ingredients you like best and how your family has passed the recipe down through the years. Some families call it Ragu Alla Bolognese or simply Ragu. This dish originated in northern Italy; however, because of the use of fresh tomatoes, it has made it onto many dinner tables in southern Italy.

***NOTE:*** Traditionally, this dish is made with carrots; however, my family was never a fan, so I omit them. However, you can add carrots to the celery and onions in an equal amount if you like. This dish goes well over fresh tagliatelle pasta; however, rigatoni is my pasta of choice.



## Pasta Bolognese



### INSTRUCTIONS

1. Dice the garlic, onions, and celery into a small dice. Don't chop it too fine. Then, add the butter and oil to a medium pot. Melt the butter and let the oil get hot. Add the celery and onions and sauté for about 4 minutes. Then, add the garlic and cook for another 4 minutes until the vegetables are cooked.
2. Add the ground pork and beef, stirring and breaking up the meat until it cooks for about 15 minutes.
3. Lower the heat, add the heavy cream, and let it simmer for 10 minutes or until it evaporates in the pot. Add the red wine and let that evaporate for another 20 minutes.
4. Add the crushed plum tomatoes and tomato paste to the meat by hand and stir. Add the salt, pepper, and parsley. Let the sauce simmer on low heat for about 50 minutes or until it is reduced by over half.
5. Boil the pasta, drain it, and add the pasta to the meat mixture, stirring together until it's creamy and the pasta is fully covered. Add some parmesan cheese and serve.

**PREP TIME: 20 MINUTES | COOK TIME: 90 MINUTES (APPROX.)**

### INGREDIENTS

- Two tablespoons of unsalted butter
- 3 oz. of olive oil
- Two tablespoons of chopped garlic (diced)
- 4 oz. of onions (diced)
- 4 oz. of celery (diced)
- ½ lb. of ground beef (lean)
- ½ lb. of ground pork
- 1 cup of red wine
- 1 cup of heavy cream or half-and-half
- 1 28 oz. can of plum tomatoes (hand crush & include the juice)
- Two tablespoons of tomato paste
- One lb. of pasta (your choice)
- One tablespoon of salt
- One tablespoon of fresh parsley
- ½ teaspoon of black pepper

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