



November 2005

La Rondine

THE NEWSLETTER OF THE ITALIAN CLUB OF ST. LOUIS

“Art Patronage in Renaissance Rome”

by Cynthia Stollhans, Ph.D.

While the Papacy resided in Avignon, Rome spiraled downward into a muddy village along the Tiber River. All of this changed when Martin V, of the Roman Colonna dynasty, became Pope and brought the papacy home, to Rome. Martin V initiated a vision for Rome that would make the city equal to what it once was during the Roman Empire. The people of the Renaissance would build the city so that it would be worthy of its title as the capital of Christianity. It would take multiple popes, a lot of money, and over 200 years to complete this project.

Pope Julius II della Rovere (1503-1513) can be called one of the greatest patrons of the Renaissance, and, indeed, his projects of the “New” St. Peter’s and the Vatican Stanze are some of the reasons why Rome is the site of so many achievements of the High Renaissance. This talk will focus on art patronage during the time period of Julius II. I will discuss his commissions for St. Peter’s by Bramante and the Vatican Stanze by Raphael. Dr. Stollhans will conclude with two sculptures by Michelangelo—the Pietà and the Bacchus.

Dr. Stollhans has a Ph.D. in Art History from Northwestern University and is currently an Associate Professor of Art History at St. Louis University. She is in the process of completing a book- “Holy Metamorphoses: St. Catherine of Alexandria in Renaissance Art”.

The **Mariani Scholarship** will be presented to two students from St. Louis University at our November dinner meeting. Three years ago the Italian Club of St. Louis chose to honor President Emeritus, Eugene Mariani, with a scholarship to students at St. Louis University. The Italian Club of St. Louis, Southwest Bank and the Mariani family generously established a \$1,500 scholarship for students in the Italian program at Saint Louis University. The award is meant to assist students studying in Italy for a semester. The award is highly competitive. Students must have an outstanding academic record, write an essay, and be planning to study in Italy during the next year.

“National Italian Heritage Month” by Tony DiPaolo

For a few years now, under an executive order signed by the President of the United States, the month of October has been designated National Italian American Heritage Month. October was chosen to coincide with the festivities surrounding Columbus Day. Finally, the Italian American has achieved recognition. Finally, the Italian American is receiving the honor long overdue for his contributions to the land he adapted, the land he embraced, and the land he loves as one of his own family.

Barlett Giamatti, nineteenth president of Yale University and President of the National League of Professional Baseball Clubs, in describing the history of his family and the five million or so Italians who came to the United States in the early 1920’s, compares this exodus to that the exodus of the men of Troy after the city was defeated in war as described by Virgil. In his work “The Aeneid” Virgil writes:

Arma virunque cano,
Troiae qui primus ab oris
Italian fato profugus
Laviniaque venit Litora.

I sing of arms and the man
Who exiled by fate first came
From the coasts of Troy
To Italy and the Lavinian shores.

So Virgil in this passage of “The Aeneid” describes how these people of Troy were propelled by fate (fato profugus) to leave the land they loved to become the Italic people. The Italians who came to the United States from 1880 through 1920 were also propelled by fate to leave the land they loved to become members of the new world.

Who are the Italian Americans? In general terms we can ask the same question of the German Americans, the Irish Americans, and so on. All these nationalities distinctively mirror their own heritage, their own culture, and their own characteristics. But the experience of being Italian American is more than that. It is the result of individual family histories, and memories, as well as Italian traditions: cultural, social and political. All of these factors are then filtered through variables such as when a family arrived in America, where it settled, who has joined the family since

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Next Meeting

Wednesday

November 16th

Cocktails– 6:30p.m.

Dinner– 7:00p.m.
\$20 per person

RSVP—Dan Viele

(636) 537-5960 or

ItalianClubSTL@aol.com

by noon Tuesday, Nov 15th

“Finally, the Italian American has achieved recognition. Finally, the Italian American is receiving the honor long overdue for his contributions to the land he adapted, the land he embraced, and the land he loves as one of his own family.”

Please note that we have chosen to insert Tony DiPaolo’s entire presentation.

L'Angolo Del Presidente *by James Tognoni*

My Fellow Members:

Yet another year is getting close to the end. I imagine many of us are already planning for the holidays. What matters most to me are the memories of family gatherings. Thanksgiving dinners were quite an event. My fondest memory is of my Nonna & Nonno sitting at the table after the meal. There was always a horn-of-plenty filled with nuts and fruit as well as a bottle of Chianti and a ball of mozzarella. Nonno would take out his pocket knife and slice off slivers of the cheese. Whenever one the kids went by he would always push a piece of it our way. There were also the sips of Chianti. Nonna arguing to the other adults that it was good for us. If nothing else, we went to sleep early and quickly on those evenings. Nonna knew what she was doing. I'm sure we all have our memories of these special times in our lives.

As we close 2005 and look forward to 2006, we have

many events planned. The Program Committee has excellent topics and speakers scheduled for the months ahead. Plans are well underway for our annual Christmas party. We will have it at Baldo's on the usual 3rd Wednesday of the month which is December 21st. The menu and price (it will be very reasonable this year) will be announced very soon. I would like to have as many of you as possible attend. Don't forget Christmas on the Hill. It is on December 3rd from 3:00 p.m. to 11:00 p.m. You will also have an opportunity to visit the Hill Nativity Walk from December 3rd to January 6th.

I look forward to seeing you at our meeting on November 16th where we will have a presentation from Dr. Cynthia Stollhans and honor the students from St. Louis University. Please contact me if you have questions or comments.

(314) 865-1005

Ciao, Jim

jtognoni@earthlink.net

Italian Films and Operas – 2005 Fall Series at the Italia-America Bocce Club

MALENA (2002) FRIDAY, NOVEMBER 4

A MASTERPIECE BY DIRECTOR GUISEPPE TORNATORE. IN A SICILIAN PORT CITY THE ILL-FATED BEAUTIFUL MALENA IS LUSTED AFTER BY THE MEN AND HATED BY THE WOMEN,. SEEN FROM THE EYES OF A TEENAGER WHOSE SEXUAL ATTRACTION TO MALENA DEVELOPS GRADUALLY INTO COMPASSION FOR HER PLIGHT.

THE MASKED BALL BY GIUSEPPE VERDI FRIDAY, NOVEMBER 18

VERDI'S MAGNIFICENT GRAND SCALE OPERA OF FORBIDDEN LOVE, AND THE TRAGIC CONSEQUENCES THEREOF. FEATURES PLACIDO DOMINGO AND KATIA RICCIARELLI. (2 hrs. 15 min)

All free programs are in Italian with English sub-titles & begin at 7:30 p.m, with introductions by Tony Perrone & Dorotea Rossomanno. Sponsored by the Italian Club & the Italia-America Bocce Club at 2210 Marconi on the "hill". For information contact Dorotea at 644-7708 or dorotearp@aol.com

COLUMBUS DAY RECOGNITION DINNER AND PARADE



The Columbus Day Recognition dinner and Parade were very successful! Many thanks to all of the Italian Club members who volunteered at our booth at the Festa and to the members of the Columbus Day Corporation for all of their hard work to make this a success.

Left to right: Joe Colagiovanni, Joe Boccardi, Marie Cuccia-Brand, Rachel Perron, Rev. Leo Spezia and Andrea Travaglini.

3rd Annual Hill Nativity Walk

The Italian Club of St. Louis in conjunction with the Hill Business Association will present the 3rd annual Hill Nativity Walk during the month of December. Those who have Italian or Italian style nativity scenes they would like to display are invited. Those who may not have their own presepio, but have a space they would like used for the presentation of another's presepio are also invited to join in the nativity spirit.

Contact Carlo Giordano at cgiordano@charter.net, or by phone at 618-632-1286.

Italian Traditional Dances and Music

A Worship by Celest DiPietropaolo and Marie DiCocco

November 18-20, 2005

Presented by the International Folk Dance Association of University City at the University United Methodist Church, 6901 Washington Ave. For additional information:

Nancy or Rex Couture (314) 275-8228
or www.stlouisfolkdance.org

DiPietropaolo and DiCocco lived in Italy for three years. During that time they researched and analyzed traditional Italian village music and dance from the mountains of southern, central and northern Italy, including Sardinia.

TERZA PAGINA

I capolavori della poesia italiana

a cura di Barbara Klein

Tommaso Campanella (Stilo 1568 – Parigi, Francia 1639) fu frate domenicano, filosofo utopista, condannato dalla Santa Inquisizione al carcere perpetuo, trascorse ventisette anni in prigione. Fra le sue opere: *Philosophia sensibus demonstrata*, *Dialogo della Città del Sole*, *Poesie filosofiche*. Per ulteriori informazioni, vedi:

<http://bepi1949.altervista.org/poesie/poe5.htm>

Sovra il Monte di Stilo

di Tommaso Campanella

Monte di Magna Grecia, ch'al gran seme
non misto a gente unqua a virtù rubella,
in Stilo, patria mia, nel tempo ch'ella
siede nel lido ove l'Ionio freme,

doni albergo secur, sì che non teme
d'Annibale la gente cruda e fella,
che per tutto scorrea dalle castella,
predando i mari e le campagne insieme;

Parnasso, Olimpo e Campidoglio scorgi
sotto di te, per me lodato tardi
di ciò e dell'erbe ch'ai fisici porgi,

ch'assicurasti poi Ruggier Guiscardi,
fuor che i tuoi dii, sant'Angelo e san Giorgi,
rifiutando a tal uopo armi e valguardi.

In giro per l'Italia

a cura di Barbara Klein



Stilo: il borgo della Cattolica

Stilo è tra le mete più belle e interessanti per storia e arte che vanta la Calabria, appartenenti ai cosiddetti borghi bizantini. E' la città di Tommaso Campanella e di quel gioiello d'arte bizantina che è la Cattolica, capolavoro della Calabria meridionale.

Stilo affonda le sue radici storiche nei primi secoli d.c. e forse ancora prima, visti i recenti ritrovamenti archeologici. Esistono anche grotte e anfratti che dimostrano segni di vita rupestre. Di certo l'insediamento più massiccio avviene intorno al VII sec.d.c. allorché il decadimento e la distruzione dell'antica Caulonia (attuale Monasterace) spinge i Caulonesi a trovare rifugio in questo sito. Il suo nome deriva forse dal greco "Stylos" (colonna) o da Stlida, come scrive Plinio, per indicare la romana Caulonia.

La posizione su cui sorge Stilo è già di per sé un grande spettacolo. L'antico borgo è infatti disposto a gradinate sulla pietra tufacea, sopra un pendio a ulivi e viti, sicuramente lontano dall'originario aspetto orientale, del X secolo, quando la città era il principale centro bizantino della Calabria meridionale. In quel periodo Stilo accolse eremiti e monaci che abitarono le sue grotte e costruirono quel capolavoro che è la Cattolica, ancora miracolosamente intatta.

Dal borgo si dipana un labirinto di stradine, si incontra piazza Mercato, porta Reale, il Corso serpeggiante, abitazioni borghesi con portali e fioriti balconi di ferro, e le case del popolo, tra le quali una indicata come quella in cui vide la luce l'autore de *La Città del Sole*, Tommaso Campanella.

Delle 18 chiese di un tempo ne restano poche, tra cui la settecentesca chiesa di San Francesco, buon esempio di barocco calabrese, che custodisce una tavola cinquecentesca raffigurante la *Madonna del Borgo*. Un'altra è quella di San Domenico, annessa al convento dove ebbe dimora Tommaso Campanella, e ancora la chiesa di S. Giovanni Theresti (o San Giovanni fuori le mura) con facciata barocca stretta tra due campanili, complesso dei Paolottini (1662) comprendente il convento dei Liguorini con portale in granito grigio e rosa, la chiesa omonima del XVII secolo, il Municipio e la biblioteca comunale, con oltre diecimila volumi. Non ultimo, il Duomo, nel centro abitato, che ancora conserva scori suggestivi. Non passa inosservato il grandioso portale a ogiva romanico-gotico (XIX sec.), contenente le tele *San Francesco d'Assisi* e sull'altare maggiore la pala *Il Paradiso* di Mattia Preti. Vicino al portale sono murate la base marmorea di un'antica statua e due lastre a bassorilievo di arte bizantino-normanna, risalenti ai secoli XI-XII.

Ma il vero vanto di Stilo, nonché gioiello architettonico bizantino di tutta la Calabria, è la Cattolica che, sorta come centro liturgico di un cenobio di eremiti, domina l'abitato su un risalto dell'alta parete pietrosa del monte Consolino. Costruita nel X secolo interamente in mattoni, con tre absidi e cinque cupolette dai tamburi cilindrici, la chiesa ricorda nel suo assetto certi edifici sacri del Peloponneso, dell'Armenia e dell'Anatolia. Tipicamente bizantina è la sua forma a croce greca inscritta in un quadrato, determinata all'interno da quattro colonne di differenti marmi e con capitelli rovesciati. Su una è scolpita una croce greca con un'iscrizione in Greco "Dio è il Signore apparso a noi". Ad accrescere il fascino della costruzione, tracce di affreschi sbiaditi, nelle tre absidi, volte a levante, e alle pareti, appartenenti a età diverse.

Per ulteriori informazioni vedi: <http://turismo.leonardo.it/>

Buon viaggio in Italia!!!

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and whether Italy continues to play a role in the individual's or family's life. This can be described as a filial piety of being descended from a culture that created or transmitted many of the core values, secular or religious, of Western Civilization. For those who refer to themselves as Italian Americans, the term "filial piety" may also point to one of the sustaining ideals of the Italian American: "La Famiglia". The Family, its sanctity and durability, is a part of our mythology. The myth of the Italian family is now an indispensable component of the Italian American family's genuine closeness and enduring strength.

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The Italian and Italian American family has always been a strong component of its culture. Its strength derives from many sources in addition to the constant attention the idea of the family receives from its members. Through almost fifteen centuries of domination by numerous foreign conquerors, and across almost a millennium of factional strife, division and political upheaval, the Italian family emerged as one of the institutions to survive intact. When the great wave of emigration began toward America from 1880 through 1920, and the Italian family became the Italian American family, its strength was tested again as the family stretched across the Atlantic to be separated for months and years. This family remained intact in spite of the long separation and struggle. So, from this lesson we learn that in the imperfect world it is the family where one does not have to be on guard, where one finds support, where one finds strength. This is the filial piety that gives foundation and inspiration to the Italian and Italian American to create and transmit many of the core values to America and the world.

Although the Italians have been associated with the history of America since the voyage of Christopher Columbus, the choice was made by nearly five million Italians between 1880 and 1920, from one of the world's richest cultures, to settle in the United States. This represents the third largest group of immigrants to enter the United States. From here, the Italians in America have grown to twenty-six million people and now represent the fifth largest minority group in the U.S.

There is no comfort in learning why the Italians decided to abandon the land they so loved for the new world. Pascal D'Angelo from Abruzzi came to the new world with his father at the age of sixteen. Self-taught, he became a poet and a writer and lived in New York. In his autobiography he described the dire economic conditions endured by typical peasant families in Italy, which compelled him and his father to reluctantly immigrate to the United States. He writes: "Our people have to emigrate. It is a matter of too much boundless life and too little space. We feel tied up there. Every bit of cultivable soil is owned by those fortunate few who lord over us".

The motivation of the majority of these people to part from their motherland was the desire to breathe, the desire to seek space, the desire to work. Also, there was anger and resentment of having been denied one's homeland, one's very soil, by the fortunate few who controlled the land and therefore the means to life. Many were fortunate to find space and a climate similar to that of Italy, like California. But many, residing in the eastern and midwestern cities like New York and Chicago, lived in crowded tenements, bursting streets and generally unfavorable conditions. Those who had never been more than ten miles from a small village in Italy now became quintessentially urban, experiencing the sounds, the smells, the street cries, crime and foreign voices projecting different languages.

Yes, languages. For many Italians language was a barrier. Many of these people spoke their own dialect making even more difficult to learn to speak English. Jacob Riis, a Danish immigrant himself, says of the Italian immigrants:

His ignorance and unconquerable suspicion of strangers dig the pit into which he falls. He not only knows no word of English, but he does not know enough to learn. Rarely only can he write his own language... Even his boy, born here, often speaks his native tongue indifferently. He is forced, therefore, to have constant recourse to the middleman who makes him pay handsomely at every turn.

I am not sure what Mr. Riis meant with his remarks. However, it is true that many Italian immigrants speaking only their native dialect had a barrier to master the English language. The evolution of Italian names became a typical example of the effect of this barrier; many of them lost vowels or consonants. Words were pronounced differently to take a sound of their own, such as "basement". For many Italian immigrants this became "basciamen".

As I present this portrait of the Italian first immigrant, I wish to emphasize also the hardship and difficulties these people encountered coming to the new world. Life was not easy in Italy and life was not easy in the United States. But, they endured because, as Virgil wrote about Aeneid and his people leaving the city of Troy, FATO PROFUGUS; they were exiled by fate and fate remained their constant companion.

Not far from us, we have a solid historical representation of our first Italian American coming to the United States and settling in St. Louis. This place is known as "the Hill" or as some Italians from the Hill would call it "La montagna". There is a church on the Hill typical of many churches you see in Italy. This church became and remains the inspiration and strength of this community. There is also a statue, "The Italian Immigrants" made by our own member Rudy Torrini. This statue depicts and typifies many Italians coming to the U.S. in the 80's and 90's. The statue captures with much eloquence the burden the first Italian immigrants experienced coming to the United States and the fate that propelled them to this unknown new world.

Mr. Piero Sanna, an Italian Producer and Director of the film "La Destinazione", visiting St. Louis last spring, and walking the streets of the Hill, was stupefied and taken by the atmosphere the Hill projects and how well it mirrors Italian characteristics. However, when he discovered the statue of The Italian Immigrants, he was totally overtaken by his emotions. In describing this encounter to a few of us, he was not ashamed to say that tears were flowing from his eyes. He saw so much in this statue that he felt compelled to be a part. He sat at the foot of the Statue feeling completely immersed. For a moment he became a part of this historical representation "The Italian Immigrants". He experienced the pain, the strength, the courage, the hope, the desperation and above all, the fate that continued to propel these people forward to the land of

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opportunity, FATO PROFUGUS. In telling this story to some of us, Mr. Sana said that the most important aspect of the Statue is not the man, the wife or the child, although these are the most important characters in the scene, but the suitcase; a simple and small item. This item, however, carried more than their few belongings. The suitcase carried the spirit, the hope, the courage and the faith these people needed to face the unknown and endure.

Places called "The Hill" and "Little Italy", expanded throughout the major cities of the United States: from St. Louis to New York, Boston, Cleveland, Chicago, San Francisco and many more cities throughout the United States. These places became the ROCK and the REFUGE to sustain our immigrants. It was here where, after laboring through a long and hard day, exhausted from enduring pain and hardship through 12-to-16 hours of hard working conditions, the individual returned to console and be consoled, to lift his spirit, to find courage and renew his hope, strength and faith again. This place reshaped his thoughts, provided inspiration to face a new day. And his immediate family and community family gave him hope and endurance to move forward with conviction that a better day would come.

This became the pattern repeated every day for many years. The sacrifice was measured against the consolation of having a strong family, a loving community and to see his children growing with the inspiration that some day they would conquer the New World. The ROCK, the REFUGE became the foundation rewarded by FATO PROFUGUS and the salvation of the Italian's spirit in preserving their mother culture and at the same time immersing themselves in the new world environment.

Second Generation:

The sacrifice of our grandparents and parents were enormous, but they endured with courage and dignity. And they smiled when their offspring remained loyal to the foundation they established and at the same time educated themselves to challenge the powerful establishment, which tried to make all of us believe that a name ending with vowel was not a dignified name. And so today, because of this second generation, Italian Americans are able to break the stereotype attributed to their grandfathers and fathers as "I MAFIOSI". "IL MAFIOSO," or in Sicilian dialect "mafiusu," became synonymous with the Italian identity and imposed on this culture, one of the richest in the world, an untrue and undeserved stereotype. These people, for the most part ignorant of the Italian history and culture, little knew that the word Mafioso or mafiusu, was part of the dialect spoken by the people in Palermo and signified beauty, graciousness, perfection, and excellence of its kind.

Whether in politics, sports, science, education or other fields, Italian Americans are among the best and the brightest. From Vince Lombardi to Lee Iacocca, Anthony Scalia to Anthony Fauci, Robert Gallucci to Richard Grasso, Mario Cuomo to Martin Scorsese, or Geraldine Ferraro, the first woman to run for Vice President of the United States, to Nancy Pelosi, the first woman to become minority leader of the House of Representatives, the list goes on. These people have lifted the veil from the Italian faces of the past and revealed a New Renaissance "the Italian American Renaissance."

During the Katrina disaster, many TV commentators were focused on New Orleans and reported on the lack of leadership from administration at local, state and federal levels. It was interesting to hear Jim Lehrer from BBS news say, "These people perhaps needed a Fiorello La Guardia or a Rudy Giuliani." In hearing this I could only smile, because a few days before as Rudy Giuliani's name began to circulate among the Republican Party as a possible candidate in the next election to run for President of the United States, our very own newspaper "The Post Dispatch" had an article saying that Giuliani would never be nominated because his last name ends in vowel. What a pity! Some people still don't get it. They too are on this soil because of a noble and courageous Italian man named Christopher Columbus. They call this land "America", because of another noble and courageous Italian man named Americo Vespucci. They frequently paraphrase the famous words Thomas Jefferson wrote in the Bill of Rights, "All men are created equal." They forget that Thomas Jefferson was inspired to write these words from his friend Philip Mazzei, an Italian writer and philosopher. They also forget that a signature of another Italian, William Paga, is on the Declaration of Independence and that Giovanni Caboto (John Cabot) discovered the mainland of North America.

The New Italy:

This year Italy is recognizing one of its heroic figures, Giuseppe Mazzini. Mazzini, a lawyer from Genova, spent his life working to liberate Italy from foreign occupation. When this task was accomplished, Mazzini desired Italy to become a Republic, but his friends preferred the Monarchy. So Mazzini was exiled, died in England and never saw his dream become reality. Well it took a long time, but this year Italy is honoring this patriotic and great figure on his two-hundredth birthday. Mazzini can finally smile upon the Republic established in Italy. And the economic and educational developments in Italy under the Republic have been extraordinary. Today, even in Sicily, after so many years of neglect, the Italian government has come to recognize the value of this great island, and with large Japanese investment, the Island is flourishing economically and socially.

The Italian Gross National Product is practically equal to that of France and England, and the literacy rate is at 99% (it cannot get better than this). Products that carry the label "Made in Italy" are the best and the most desired in the world. From automobiles to food, to style, to chemical refineries, to design and more, Italians are recognized to be the leaders in the world. The new Italian generation is well educated, speaks more than one language and has self-confidence.

These are the new Italian people that choosing to come to the United States, not by destiny or necessity, but by their own free will and their desire will have no sense of desperation, anxieties or fear. They are not driven by fate (Fato Profugus). They know what to expect and are well prepared for the challenge. This is becoming the future of the new Italian American generation. This generation, intertwined with the third generation of Italian Americans, will be the new face that carries no characteristics to be discriminated against by other Americans. This is the generation that will establish recognition that an Italian American is an American like any other with no distinction. And so, the foe is permanently silenced and finally the veil is completely lifted from the faces of the original Italian Americans to expose their full contribution made to this country. The dream of our grandparents and parents comes to its total fruition. Alleluia!

This evening I would like to leave you with the words of John Peter Curielli, a fraternity brother of mine. He wrote this passage in "The Kleos"

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THE NEWSLETTER OF THE
ITALIAN CLUB OF ST. LOUIS
LA RONDINE

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magazine published by Alpha Phi Delta. Alpha Phi Delta was formed by five Italian American students attending the University of Syracuse in the early 20's to overcome discrimination. So, John Curielli writes:

I am an American without stint or reservation.
Loving this land as only one who understands history,
Its agonies and its triumphs and can love it and serve it.

I will not be told that my contribution is any less
Nor my role not as worthy as that of any other American.
I will stand in support of this nation's freedom

And promise against all foes.
My heritage has dedicated me to this nation.
I am proud of my full heritage, and I shall remain worthy of it.
I am an Italian American.

c/o Marie Cuccia-Brand
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Celebrating 83 years of Italian Culture and Heritage

WE'RE ON THE WEB!
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Prossime Manifestazioni

FUTURE ITALIAN CLUB MEETINGS and EVENTS

Wednesday, November 16- *“Art Patronage in Renaissance Rome” by Dr. Cynthia Stollhans*
Italian Language Awards to St. Louis University students

Wednesday, December 21- *Annual Christmas Celebration and a short play-*
“A Christmas Dinner in Rome” presented by the Panettone Players.

Twelve famous Italians meet for Christmas dinner and converse with one another.

The Italian Club meets the third Wednesday of each month for dinner at da Baldo's Restaurant
Cocktails—6:30p.m. Dinner- 7:00p.m. \$20.00/person
Reservations must be made by noon of the day prior to the dinner meeting; individuals making
reservations after noon on Tuesday, November 5th or “walk-ins” will be charged \$25.00.

St. Louis Cathedral Concerts

Friday, November 11 – *Vienna Choir Boys, 8:00 p.m.*; Tickets for this concert will be: \$40, \$30 and \$20

Monday, November 28 – *Chanticleer Holiday Concert, 8:00 p.m.*; Tickets for this concert will be: \$35, \$25 and \$15

All concerts will be at the Cathedral Basilica of St. Louis- (314) 533-7662

International Film Festival - After Midnight (Dopo Mezzanotte) Sunday, November 13; 2:15p.m. Tivoli Theatre

Directed by: Davide Ferrario Category: Features Language: Italian with English subtitles Italy, 2004, 89 min.

The magical and cavernous Museum of Cinema in Turin is the setting and inspiration for this unlikely love story. One fateful evening the museum's timid night watchman comes to the aid of an enchanting, young cook on the run from the police after dousing her overbearing boss with hot oil. Spellbound by the museum, the young woman develops a surprising romantic connection with the guard, who until now has only found companionship in his celluloid dreams. Infused with humor, intelligence, and passion, this film is a masterful homage to the silent movie era and a charming celebration of love.