
La Voce della Dante

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March 2024



PRESIDENT'S MESSAGE

Ciao a tutti!

Please Save the Date, April 10, 2024, 6:00-8:30 PM, for the next Annual General Meeting of Dante ("AGM") which will be a fine dinner, (hand-crafted by a pair of Dante members this time - no commercial food) in person at St. Clement's Church. Watch for announcements pertaining to this, coming up in March. Please join us for this important and transitional gathering of your besties at Dante.

A presto, Joyce

Now to more interesting stuff: The nicest email I've received of late at Dante comes from members, **Alessandra Hankinson and Austin Jodrey**, husband and wife. I share their good



news with their permission and attach pictures. We can celebrate properly the next time we are all in person together. (Live meetings return in March).

From Alessandra:

I'm thrilled to introduce the newest member of the Dante Alighieri Society: **Roman Arlan Jodrey** was born on 02/02 at 12:52 am. 8lbs 7oz! We are both doing great,



he is a happy and healthy little boy My family in Italy has affectionately assigned him the nickname 'principino' or 'little prince'

Blessings and congratulations to Alessandra, Austin and il Principino!!



INFO ON THIS MONTH'S MEETINGS

March 13: Seattle Opera: Barber of Seville

Alex Minami is Associate Director of Community Engagement at Seattle Opera, where he curates the company's community engagement initiatives and adult learning programs. Previously, Alex worked with foreign exchange students from Germany and Austria and served as Director of Operations of a youth leadership, foreign language,

and global citizenship program for underserved high school students in Seattle. He holds a BA in German Cultural Studies and Political Science and an MA in Middle East Studies from the University of Washington, and he studied at the American University in Cairo on a Foreign Language and Area Studies Fellowship. He is originally from Kāneʻohe, Hawaiʻi.

This will be our first meeting back in person at St. Clement's Church. The presentation will be in English, We hope you can make it there.

March 27: Due to unforeseen circumstances, there will be no Italian meeting in March. The next meeting after the English meeting on March 13 will be the Annual General Meeting on April 10.

Language Program

by Giuseppe Tassone

As for the previous issue of La Voce you will find in my news, in addition to some updates about our language program, five sections dedicated to wellknown cultural facts, Italian words, proverbs, idioms, and a tongue twister. I hope you will enjoy reading them as much as I enjoy sharing them with you and don't hesitate to contact me for comments, questions and/or suggestions.

Since March is the month of *la giornata internazionale della donna* on March 8, the beginning of *primavera* (Spring) on March 21, Dantedì on March 28 and Easter on March 31, you will find some reference to these events.

In March our students complete their second quarter of Italian and register for the spring quarter, the last quarter of the school year. Registration deadline is set for March 12th and Spring quarter begins on April 2nd. This year we had Laura Ciroi, Nicla Rivero, Francesca Giambartolomei and Damiano Pinton teaching our classes while Roberta Punzi is taking time off, including the next school year, due to the birth of Arturo, her first child. Congratulations Roberta on the birth of the little one and welcome to the world, Arturo!

Therefore, in preparation of the 2024-25 school year we are considering adding one or more instructors to our teaching staff. See the job announcement in this issue of La Voce.

- **COSE CHE TUTTI SANNO. Italian traditions.**

La Pasqua come il Natale sono due eventi di carattere religioso particolarmente sentiti dagli Italiani ma altrettanto sentiti sono altri eventi, quali la Giornata internazionale della donna e la Festa del lavoro, legate alla difesa dei diritti delle donne e dei lavoratori. In occasione del Natale è tradizione regalare un ramoscello di vischio, per la Pasqua si porta a casa un ramoscello d'ulivo, simbolo della pace, mentre per la giornata della donna si offre alle donne un ramoscello di mimosa. Il venerdì che precede la Pasqua si chiama Venerdì Santo e in quel giorno gli osservanti non mangiano carne. Il lunedì di Pasqua si chiama Pasquetta e per tradizione quelgiorno si fa una gita fuori città generalmente al mare, in montagna o nelle città d'arte. A Pasqua il dolce principale è la Colomba Pasquale, meglio se artigianale, ma anche l'Uovo di Pasqua al cioccolato fondente di carattere più industriale. Soprattutto in Sicilia e in altre regioni del Sud durante la Pasqua nelle pasticcerie sfoggiano in vetrina gli Agnellini di Marzapane che con molta probabilità risalgono all'epoca normanna.

- **PAROLE DEL MESE**

nonno/a, s.m/f. grandfather; grandmother

“Ho un bel ricordo di mio nonno”; “Mio nonno ha tutti i capelli bianchi”; “La nonna materna è molto vecchia, ha più di novant’anni”; “Lo sai che il signor Leone è diventato nonno per la terza volta?”; “La nonna è in giardino con i nipoti”; “Da bambino uscivo volentieri con il nonno e la nonna”.

occhio, s.m. eye

“Arturo ha gli occhi neri molto belli.”; “La luce mi fa male agli occhi.”; “Questa notte non ho chiuso occhio.”; “Ho gli occhi stanchi: ho letto molto.”; “Quest’anno la primavera è venuta a batter d’occhio.”; “Quella vacanza pasquale gli è costata un occhio della testa.”; “Il bambino cresce a vista d’occhio”.

- **ESPRESSIONI IDIOMATICHE DEL MESE**

Felice (contento) come una Pasqua.

Tickled pink. Literally, Happy as Easter.

“Quando ho detto ai candidati di aver superato l’esame PLIDA erano tutti felici come una Pasqua.”

Meglio un uovo oggi che una gallina domani.

A bird in the hand is worth two in the bush. Literally, Better an egg today than a hen tomorrow.

“In famiglia c’è sempre qualcuno che pensa diversamente e con i soldi lasciati dalla nonna un nipote ha scelto di avere un uovo oggi ma l’altro ha preferito la gallina domani.”

- **PROVERBI DEL MESE**

Marzo pazzo, guarda il sole e prendi l’ombrello. Crazy March, look at the sun and take an umbrella.

Una rondine non fa primavera.

One swallow doesn’t make spring.

Cosa fatta, capo ha. (Proverbio Toscano che Dante cita nel canto XXVIII dell’Inferno.)

It means that an action, when done, always has a precise purpose and cannot be undone. What is done, is done ...

- **SCIoglilingua DEL MESE**

“Pasqua la cuoca gioca con l’oca”

Easter the cook plays with the goose.

- **PRACTICA**

Now let’s practice the word primavera by [listening to the song *Maledetta Primavera* performed by Loretta Goggi.](#)

ARE YOU INTERESTED IN JOINING OUR TEACHING STAFF?

The Dante Alighieri Society of Washington, located in Seattle, is looking for one or more instructors to teach in its Italian Language School. Classes are held online on Tuesdays and Thursdays evenings from 7:00 to 8:30 p.m. (PT). Each class involves 30 hours of instruction per quarter. There are three quarters per school year, from October to June.

Ideal candidates are native speakers of Italian living in Seattle or in the surrounding area with a college degree, experience in teaching, familiarity with technology, Canvas in particular, and excellent interpersonal and communications skills. Applicants must be authorized to work in the United States.

Candidates are asked to contact the language program director Giuseppe Tassone at school@danteseattle.org

CASA ITALIANA SCHOLARSHIP PROGRAM



Casa Italiana
ITALIAN COMMUNITY HALL, INC.

2024 SCHOLARSHIP

ELIGIBILITY:

- Applicant must be a graduating high school senior, or student in a 2 or 4- year college/university or trade school.
- Applicant must be a child or grandchild of a member or members of a club participating in Casa.
- Member(s) must be in good standing for at least the 2 prior calendar years.
- Applicant if receiving an award one year may then apply every other following year.
- Application packet must be completed, signed, and dated by the applicant.

- GPA may be an item of consideration

AWARD:

- One \$1000 scholarship will be awarded for each academic year.
- The award money is for tuition expenses toward an undergraduate degree and will be deposited in the student's name directly with the university, college, vocational or trade school selected by the student.
- The Scholarship Award will be awarded in June and presented at the sponsoring club's next meeting by Casa President and/or a representative from Casa Italiana.

APPLICATION PROCESS:

- Applications will be available in March through the sponsoring club's President or Casa representative.
- Applications must be received by the Casa scholarship committee no later than May 15, 2024.
- At least 2 letters of recommendation are required. The person of reference may be teacher, coach, or employer but not an immediate family member. They must have some connection to work, school, church, or extracurricular activity on the part of the applicant.
- Extracurricular activities consist of: Class/school office; Art (music, dance, drama, design); Clubs/organizations; Sports; Community Service; Work

Please provide responses to each of the following 3 topics with between 350 – 500 words total, typed, and double-spaced:

- What positive contributions do you plan to make toward society?
- What impact has your Italian heritage and or the Italian culture had on you?
- What are your academic and/or career goals?

Submissions will be judged on spelling, punctuation, grammar, clarity, and composition. The completed application and most recent available transcript must be mailed to:

Casa Italiana Scholarship Committee

C/O The Italian Cultural Center, Attn: Martin Nigrelle

PO Box 48232

Burien, WA 98148

- Extra consideration given for involvement in Italian Community (i.e., serving or volunteering at club functions or events)

Questions may be submitted to Sylvia at sashiro@aol.com

DEADLINE: APPLICATIONS MUST BE RECEIVED NO LATER THAN May 15, 2024

Please send your application packet with the information and attachments listed below to:

**Casa Italiana Scholarship Committee
C/O The Italian Cultural Center, Attn: Martin Nigrelle
PO Box 48232
Burien, WA 98148**

Name (Last, First, Middle):

Address: _____

City: _____ State/Zip: _____

Telephone: _____

E-mail Address: _____

Sponsoring Member: _____

Sponsoring Club(s): _____

I affirm that the information included with my application is true and accurate in all respect and that I intend to pursue a degree in higher education or a vocational certificate. I understand that if selected, the awarding of funds is contingent upon my enrollment in an accredited institution and that funds will be paid directly to the institution and used toward the cost of my education.

Applicant's Signature _____

Date: _____

Attachments:

Two Letters of Recommendations

Three short essays (see required topics above)

Attachment or Separate Submission to the address above: Most Recent

DANTE ON PBS

PBS Seattle, KCTS 9, has announced in their March Viewer Guide that they'll be airing a two part series on Dante's "The Divine Comedy" on Monday and Tuesday, March 18 and 19 from 9-11 PM. It's a documentary by Ric Burns that explores the riveting life and time of Dante Alighieri and his soaring masterpiece. Episode 1 on Monday focuses on the Inferno and Episode 2 on Tuesday, on Purgatory and Paradise.

Ric Burns is Ken Burns' brother and has been making documentaries since he collaborated with his brother on the PBS series, "The Civil War". Among his other works are: "New York, A Documentary" and "The Pilgrims".

<https://www.ricburns.com/film/dante-coming-soon>

SIFF: VIVA ITALIANA: THE PASSION OF ITALIAN CINEMA

[Here's a link to their webpage](#)

Feb 28: **Divorce, Italian Style** (Pietro Germi, 1961). Starring Marcello Mastroianni, Daniela Rocco, Stefania Sandrelli. Oscar for Best Screenplay.

Mar 6: **The Organizer** (Mario Monicelli, 1963). Marcello Mastroianni, Annie Girardot, Renato Salvatore.

Mar 13: **La Notte (The Night)**, Michelangelo Antonioni, 1961). Marcello Mastroianni, Jeanne Moreau, Monica Vitti. Best Film Berlin Film Festival.

Mar 20: **Il Sorpasso (The Easy Life)**, Dino Risi, 1962). Vittorio Gassman, JeanLouis Trintignant, Catherine Spaak.

Mar 27: **Rocco and His Brothers** (Luchino Visconti, 1960). Alain Delon, Renato Salvatori, Claudia Cardinale, Annie Girardot. Music by Nino Rota.

Luchino Visconti Best Director Venice Film Festival.

Apr 3: **Mamma Roma** (Pier Paolo Pasolini, 1962). Anna Magnani, Franco Citti, Ettore Garofolo, Silvana Corsini.

Apr 10: **The Conformist** (Bernardo Bertolucci, 1970). Jean-Louis Trintignant, Stefania Sandrelli, Dominique Sanda, Enzo Tarascio. Bernardo Bertolucci Best Director National Society of Film Critics.

Apr 17: **Investigation of a Citizen Above Suspicion** (Elio Petri, 1970). Gian Maria Volonte, Florida Bolkan, Salvo Randone. Music by Ennio Morricone. Oscar for Best Foreign Film, Cannes Film Festival Special Jury Prize.

Apr 24: **La Grande Bellezza (The Great Beauty)**, Paolo Sorrentino, 2014). Toni Servillo, Carlo Verdone, Sabrina Ferilli, Carlo Buccirosso. Oscar for Best Foreign Film, plus 24 international awards.

- *Films in Italian with English subtitles.*
- *Rare 35mm prints; 4K digital restorations by Martin Scorsese and Gucci, Cinecitta, Cineteca di Bologna, Fondazione Bernardo Bertolucci, and Cineteca Nazionale.*
- *Poet, film curator and teacher Tova Gannana will present a special soundtrack for this series.*

Talking With Greg Olson About His Upcoming Film Series: Viva Italia, Radioactive Tarantulas, and David Lynch's Reading Habits
BY TREVOR KEATON POGUE

Greg Olson has made a life of the movies. The former SAM film curator turned independent programmer has spent over 40 years presenting thoughtfully curated dreams to Seattle audiences. Olson's expertise includes the films of David Lynch, Federico Fellini, and the black and white sleuths of the Film Noir genre.

Beginning February 28, and again every Wednesday evening until mid-April,

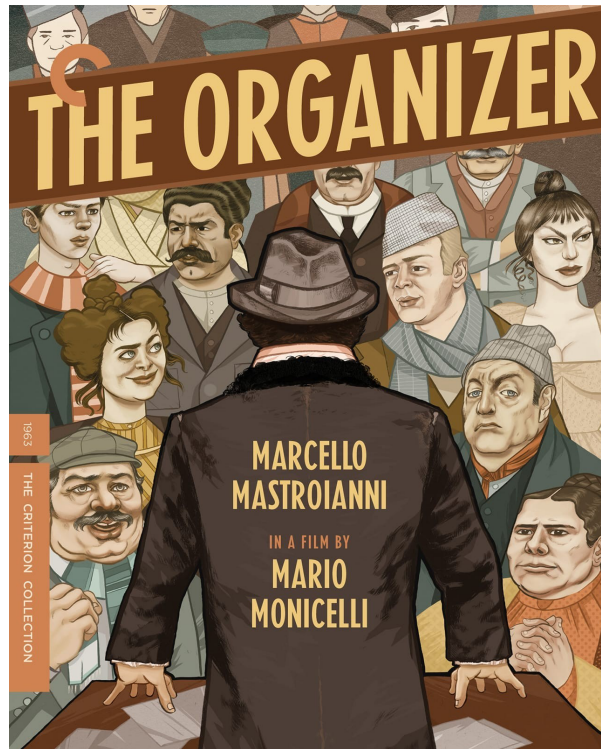
Olson, in conjunction with Festa Italiana, will present nine Italian films at SIFF's Uptown Theater. All but one of the movies are from the 1960's and 1970's. The period, which Olson describes, as a "golden age" for Italian filmmaking, was a time when long-standing traditions like church and family were being turned on their head. The Italy of the past was forced to look itself in the eyes and say, "Who are we now?" Mussolini was in the crypt. Art had gone pop. And the pill was legal. Viva Italia!



DIVORCE ITALIAN STYLE (1961) --PLAYING FEBRUARY 28

Trevor: Two of the movies in this series, including opening night's Divorce Italian Style, are shown in 35mm. Given the advances in digital restoration, why is it still important to present some movies in real film?

GREG: At my core, I'm a film purist. I have to say, though, the seven digital restorations that we are showing are just amazing. Almost all of them are from the various collections. Some are from Cinecittà, the place where Fellini made his iconic La Dolce Vita. Some are from the Bernardo Bertolucci Foundation. For Rocco and His Brothers, the restoration was done by Gucci and Martin Scorsese. So digital or otherwise, these are all top-of-the-line technical presentations.



THE ORGANIZER (1963)--PLAYING MARCH 6

What are some of your first film memories?

Oh gosh. Well, seeing the 1951 A Christmas Carol from Britain. The one where Alastair Sim plays Scrooge. I remember seeing that as just a tiny little child. I was also a surfer. So all the true surf movies as well as the earliest rock and roll movies. Things like Gene Vincent, and Elvis's movies. Plus I've always been a giant horror, Sci-Fi, and fantasy fan, both in books, but especially in movies. So I grew up with all the radiation-enlarged tarantulas. Pretty much all the bad vibes that came from the nuclear intrusion into our world.

Are there any particular moments at the movies after which your life would never be the same?

I remember the weekend Kennedy was killed. It was just the big three networks back then and the Kennedy killing was the whole topic every day and every night. Everybody and everything at the time was just very dark. Eventually, I just couldn't take it anymore. So I got in the family car, drove into Bellevue, and saw this thing called 8 ½. I had no idea that people could live their lives that way. It was an absolutely transcendent and

formative experience. It was like, 'There are other ways other than living as an American in the world? People really dress that nicely and carry on with other women like that?'

Was it kind of a way of travel for you?

Maybe spiritual travel, but other than that, not really. I mean I've always appreciated the travelogue function of film, but it's not my major theme. You know you do get directors like Michelangelo Antonioni who are like poets of landscape. They have this sort of expressionistic way with light and shade. You've got things like the shape of giant concrete modernist buildings juxtaposed with the tininess of human beings. And how this kind of indicates the emotional tone of the people in the movie. But I wouldn't say travel through film is a big motivator for me.

Besides *8 ½*, what other Italian movies had an outsized impact?

Il Sorpasso, *The Easy Life*. Do you know it?

No.

Well, it's in this series and I'm very pleased that I've been able to get it. In that movie, it's a hot afternoon in the early 60s in Rome. Everybody's out at the beach or whatever, and there's a lonely law student in his apartment wearing his white dress shirt, hitting the books. He goes and takes a breather and comes to the window. And right then and there, this wild sort of classical Italian male in this Lancia sports car comes roaring up and stops because there's a water tap right there at the side of the road. So this guy gets out of the car, gets a big drink, and a bunch of the water spills down his front. Then he sees the law student up at the window and he says, "Hey, you got a phone? Can I make a call, please?" The movie stars, Vittorio Gassman, as the sports car driver, and they end up roaring off in that sports car for wild adventures down the road. Sun, fun, booze, women, dancing, music. Just another example of a creative way to approach life.

It's beautifully shot, and, like so much of Italian culture, there's the bright surface but there's also nuance and the balancing between dark and light.

For example, the law student is having a great time, but there are indicators in the movie that maybe he isn't going to totally change his life. Or maybe even his life isn't going to be changed at all by this experience. The whole thing remains a beautiful hanging question at the end of the film.



IL SORPASSO (1961)--PLAYING MARCH 20

In what ways did the golden age in Italian cinema differ from what was going on in America?

I remember the term “youthquake”. Which was a term the media came up with for the reality of what was going on during the 60’s. The terms make me think of the Paris uprisings in May of ‘68. And the French New Wave filmmakers coming along who were all deeply philosophical writers before they became filmmakers. I think it would be safe to say that at that time period, or maybe any time period, Italian culture could be seen as more traditional than French. I mean especially in the way French culture leans more towards secularism and Italian obviously not so much.

But it's not like Italian filmmakers started making youth movies or something in the '60s. And now for some reason, I'm thinking about Dante, and the feelings of the road, the journey of life. Whether this one or of the afterlife. Also things like romantic love, and how it can kind of be a portal to divine love and guidance. And also the importance of female energy. In the 60's and 70's, at least in Western civilization, I think there was a realization of maybe, gee, life's kind of tough. You know like, we had just come through the Holocaust. We had just seen the horrors of humanity right up in our faces. Minds were being stirred up all around and people were beginning to ask, “Am I living the right way? Should I examine my values and maybe find some other ways to do it?”



LA NOTTE (1961)--PLAYING MARCH 13

Were the traditions coming from the Catholic church and the Italian family, or somewhere else?

Family with a Capital “F” is such a huge part of Italian culture and film too. But I don't know enough to be able to say that for sure. What I can say is that I think there had been film festivals before, but in that time specifically, film festivals were really proliferating. There were also a lot of film publications, journals, magazines, books. More people were reading about various filmmakers from different countries. People like Satyajit Ray in India and Kurosawa in Japan.

Would I call it a “cultural renaissance?” I don't know. But I would certainly call it a cultural reexamination. What the Italian filmmakers of that time did was rather than getting moody about existence like some of the existentialists in Paris, they found a way to inject bits of joy and positivity.

I have not been to Italy. I'm kind of a case study, in that I know a lot about the place, relative maybe to some Americans, but, it's all through movies, and books.

My college roommate and his family were Italian American and I was very close with them. So one thing I picked up on about Italian culture is their love of spectacle and exuberance. That's where the passion with a Capital P of Italian cinema comes into my head. The passion of living life.

That is not to say that things can't be deep and tough. But it's important to ask ourselves, what do we have to lose by trying to be a little light-hearted about it?



ROCCO AND HIS BROTHERS (1960)--PLAYING MATCH 27TH

Are these nine films in Viva Italia a good starting point for an American audience?

They're made by real Italians. Written and photographed by real Italians. And the music is composed by real Italians. So I think so.

There's not a single Fellini film in this series. Was it deliberate to omit the most known guy?

Oh, yeah, because not only did we rent the Seattle Art Museum to do the Fellini series right when COVID came along. But we also did a two-part Fellini at SIFF just last spring. As a curator, I don't like to repeat myself that frequently.

Why was it important to start with a tribute to Marcello Mastroianni?

Throughout my career, I was frustrated that I could never put together enough titles on film to do a Mastroianni series. Obviously, if I was going to do all Mastroianni I could add the Fellinis, but I just thought starting this series with a tribute was a really nice calling card to start things off.

What do the three Marcello films say in conversation with one another? There's a term I've come to learn in my readings about Italian culture:

"Commedia All'Italiana." It is kind of like Film Noir but with a comic twist.

You may know this already, but my other claim to fame is that I have the longest-running English-language Film Noir series in the whole world—44 years, last fall. So I know my noir.

There's this wonderful kind of parallel between noir and Commedia All'italiana. And I know it sounds drastic to say it that way because people are not slinging around in

trench coats on rainy streets at night and driving around in black sedans. But it's a feeling that there's darkness in human beings and in human nature. There's spitefulness, ill-will gets wished on others, and an overall dark worldview. And these films, the comedias, they acknowledge that.

So when we're all sitting there watching, it kind of feels like all of us sinners are sitting together. We may have all these shortcomings that we're not proud of, but these amazing imaginative directors and writers, they just make us laugh out loud about the whole damn human comedy.



MAMMA ROMA (1962)--PLAYING APRIL 3

How do these films and these directors specifically resonate with Seattle audiences in 2024?

At SAM, film was always seen as the bottom of the artistic totem pole. I had to do so much lobbying and self-justification. Sometimes at night, I would look over from Downtown in the direction of the SIFF Uptown and just wonder “What if?”.

When I did Fellini with SIFF last spring, I couldn't believe it. I had the youngest audiences of my whole career. They just ate it up like crazy—rediscovering, seeing for the first time, seeing for the 8th time. It was just, “Wow!”



THE CONFORMIST (1970)--PLAYING APRIL 10

How did you go about building such a strong relationship with Cinecittà?

Have you ever heard of the British filmmaker, Michael Powell? He made *The Red Shoes* and *Black Narcissist*. He's actually going to be an upcoming series of mine. We were pen pals near the end of his life. One day I thought, he really deserves a tribute. So I proposed it to SIFF and they paid for it all. That was 1989. Michael died a year later.

Anyway, Michael was married to Thelma Schoonmaker, Martin Scorsese's triple Oscar-winning film editor. She's edited everything that Marty has done, starting with *Raging Bull* to his most recent, *Killers of the Flower Moon*. She's become a lifelong friend of mine. So, over all the years, whenever she isn't toiling for Marty, she comes out and does programs with me. It was through that connection, I got connected to Scorsese's private film collection. And of course, he's close to Cinecittà in Rome.

Your friendship with Lynch, your love of Fellini's films—would you say you gravitate to the surreal and the dreamlike?

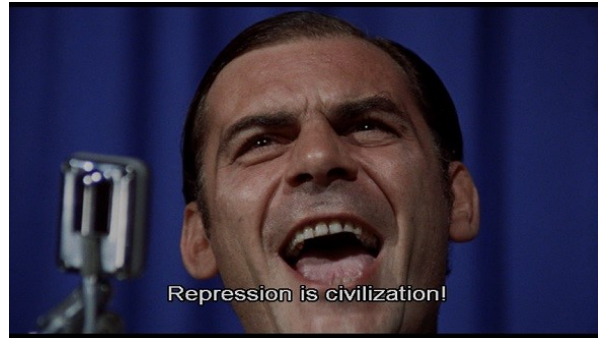
I guess I really love imaginative creators. People who come up with their own myth systems. People like George Lucas. In terms of art history, people like William Blake. People who sort of posit spiritual worlds that are also our day-today world. People like Walt Whitman.

When I first read about Lynch, I was just fascinated by his spiritual side. He was raised a Christian but then took up Hindu philosophy back in the 1970s. It's not just meditation either. He's a deep reader of the Upanishads and the Vedas. This is all stuff that is in my book that's coming out at the end of February.

Take for example the last season of *Twin Peaks*, the return in 2017. It's not like he's teaching point-by-point lessons in Hindu philosophy, because he's way more subtle an artist than that. But the influence of his spiritual side is deeply felt.

Can you say more about your own reading habits?

I grew up as a kid discovering Edgar Allan Poe and H. P. Lovecraft. But then I also fell in love with poets of the everyday. People like John Updike. Updike was a huge hero of mine.



INVESTIGATION OF A CITIZEN ABOVE SUSPICION (1970)-- PLAYING
APRIL 17

What about your parents? What were they like?

My parents were European immigrants. Mom was from Russia, Dad was from Sweden. I hate this kind of stereotypical overview thing, but Dad was more of a bread-and-butter realist kind of guy, whereas Mom's head was full of Russian fairy tales. She had a sort of a more Italian, more voluble, hand-gestured way of expressing emotions. You always knew where mom stood on a topic. She did not play it cool or close to the chest.

Do you eat popcorn?

No.

Why not?

It's probably because of the art museum. They wouldn't let anybody in with food or drink. Some people, many people, would sneak stuff in. Stuff like Vietnamese food. But then others would come up after the show to me and say, "Greg, what the hell was I smelling in there? And then they would want me to go grab that guy, and lecture that guy. With all the thousands of film shows I've done, I hate the expectation that I should be a traffic cop for other people's behavior.

With Fellini last year, starting my run at SIFF, after talking up their wine and beer and coffee and tea, I did manage to grab myself a cup full of plain water. I think it was Ovid who said, "Poets should only drink from clear streams." I'm being jokey here. but I do live my life that way.



LA GRANDE BELLEZA (2013)--PLAYING APRIL 24

Greg Olson's Viva Italia!: The Passion of Italian Cinema begins February 28th. Buy your tickets [here](#) or at the box office.

Subscribe to [MeatballAmericano](#) for additional stories.

Connect with us!

You can find past meetings on [our You Tube channel here](#).

You can find [our website here](#).



The Dante Alighieri Society of Washington is a nonprofit corporation organized to promote Italian language and culture within the state of Washington. Membership is open to anyone interested in the goals and ideals of our society regardless of ethnic origin. La Voce della Dante is published eight times a year by the Dante Alighieri Society of Washington. All rights reserved.

Dante Alighieri Society of Washington

Società per la diffusione della lingua e della cultura italiana nel mondo

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