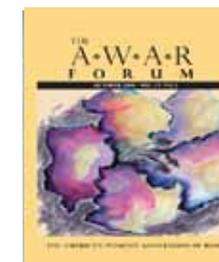
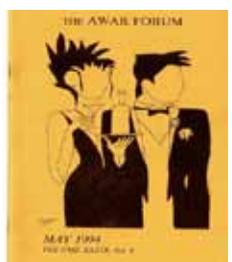
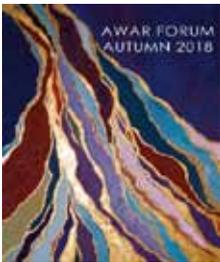
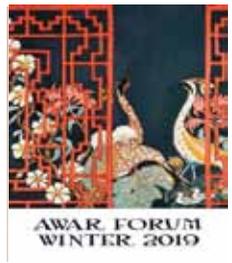
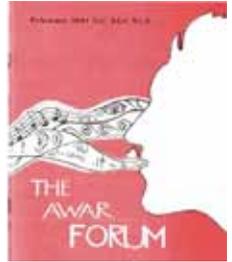
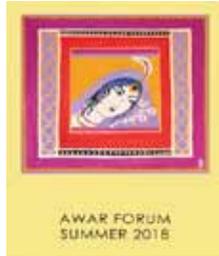


AUTUMN 2022

# THE AWAR FORUM



# The AWAR Forum

## Autumn 2022

Editor                      Maureen Fant  
Graphic Design         Jim McDivitt

### Contributors to this Issue

**Anonymous (page 18)** has been an AWAR member for more than 30 years and has held several board positions. You'll have to guess the rest.

**Maureen Fant (page 21)**, *Forum* editor, translated *The Encyclopedia of Pasta*, which won a James Beard Foundation award, and is coauthor of *Sauces & Shapes: Pasta the Italian Way*, a James Beard finalist and winner of an International Association of Culinary Professionals award. She is also a partner of [Elifant Archaeo-Culinary Tours](#), an AWAR Sustaining Member.

**Nancy Morino (page 15)**, a retired psychotherapist, has begun writing essays and poems in recent years. She lives in Rome with her Italian husband, Luigi.

**Elizabeth Wahn (page 19)**, is a long-time AWAR member, originally from Boston, though half her family is from Puerto Rico. She is a versatile writer whose children's books *Lindsey and the Jedgar* and *Felisa and the Magic Coqui* are published in Italy by il Labirinto. Click [here](#) for a charming video teaser for *Lindsey*.

**The *Forum* wants to hear from you.** All members are welcome to contribute writing, photography, or artwork.

The next issue of the *Forum* will be Winter 2022. The deadline for queries or ideas is January 7 (preferably sooner) and for finished material January 20.

If you'd like to join the *Forum* staff, or even just help out occasionally, drop a line to [awarforummail@gmail.com](mailto:awarforummail@gmail.com).

### On the cover

*Archiving AWAR* by Liz Grauman.

## President's Letter

Wendy Holloway



Dear Members,

Our 2022/23 AWAR year is in full swing, and I'm excited about all the activities the new board worked hard all summer long thinking up. Almost all events and activities this year are outside business hours to make it easier for more members to attend.

These include our November 18 Thanksgiving dinner, an elegant Christmas dinner in mid-December, and a full lineup of great events all the way through into June, when we'll close the year along the Tiber. Members will be kept informed about these and more via our brand-new monthly digital newsletter, one of the many new initiatives of this year's board in keeping with AWAR's paperless program. We are proud of this sustainable and green initiative!

One major project is the full digitization of nearly 70 years of documents, memorabilia, and photographs. Soon all members will be able to view all of these items online, thanks to the digital storage system Julia Griner, our Historian & Archivist, is putting into place.

For the past few years the board has been working on updating our Constitution and Bylaws with long overdue and much-needed revisions (such as online voting). Thanks to the hard work of our Parliamentarian, Michelle Tang, and other board members, the membership will now be able to vote on these changes.

I've served on the AWAR board in various capacities over the three decades of my AWAR membership and I'm proud to say this year's board is the most cohesive, energetic, and hard-working group of women I've encountered. Every one of us understands that we fulfill our board roles in a fiduciary capacity to serve the members.

We want to hear from you and interact with you so we've instituted a new Zoom meeting format that will take place roughly every six weeks: *Saturday morning breakfast with the president*. Grab a coffee and join me and other board members to chat about AWAR. We want to share what we're doing with all of you and welcome your feedback and questions.

In friendship,

A handwritten signature in cursive script that reads "Wendy". The ink is dark and the signature is fluid and personal.

**AWAR FORUM, AUTUMN 2022  
REPORTING JULY TO OCTOBER**

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Members are reminded that participation in any and all club activities is entirely at the member's own discretion and/or risk.

Any personal information contained in the *Forum* is for the exclusive use of AWAR members; it is expressly forbidden to divulge this information outside the Association.



*AWAR Thanksgiving luncheon, 2012. With the archiving project going full steam, everything old will be new again.*



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## EXECUTIVE BOARD

### OFFICERS

President

Wendy Holloway

Vice President

Liz Grauman

Treasurer

Megan Todd

### COMMITTEE CHAIRS

Activities

Holly Grabow Magazzino

Community Services

Giulia Di Ruscio

FAWCO Representative

Jennifer Landini

*Forum* Editor

Maureen Fant

General Meetings

Hildegard Niggemann-Pucella

Membership

Mary B. Handley

Sustaining Membership

Laura De Filippo

### APPOINTED POSITIONS

Historian & Archivist

Julia Griner

Parliamentarian, Constitution, and Bylaws

Michelle Tang

Social Media

Erica Satta

The *Forum* is intended to be read as a pdf on a screen. One bonus of that format is that you can enlarge the text as much as you like. Another is hyperlinks to websites cited in the text.

These show as [blue type](#). Click, and off you go.

The print edition is no longer available, but the pdf can be printed on a home printer.

## About the *Forum*

Maureen Fant  
Editor



Welcome to the new green cyber Forum!

OK, yes, it does look much like the old *Forum*, but this time we're reading without a net. That is, there is no longer a print option for aesthetes, traditionalists, and Luddites. You read it on a screen or you buy your own toner and print it at home.

Actually, already for several years now the *Forum* has been published as a pdf file available in the members' area of [awar.org](http://awar.org). Members of the above categories could request a complimentary print copy. VIPs and the truly superannuated didn't even have to ask. Nobody has surveyed the members to see how many in fact download (much less read) the *Forum*, but, judging from the number of ladies who write in with password trouble, I'm guessing it slips by quite a few. All that is changing. If you can't get into the site, board members and others will help; do ask. If you've been looking forward to receiving that quarterly envelope with the glossy A5 booklet, sorry! You're not the only one who will miss the smooth feel and heft of real paper, the thrill of turning pages to discover new and edifying reports and articles. Think of saving trees. Never mind trees—think of saving storage space!

But the medium is only the medium. At least for this year, the *Forum* will remain pretty much the same, with reports,

articles, and art laid out on A5 pages in the same style. We'll have more live links so you can click through to sites mentioned in the text. You may notice that the number of pages varies from issue to issue. This is because print imposes units of four pages (because a big sheet gets folded and cut), so we have always had to have either 28 or 32 pages. We might now decide to have 26 or 30 (even numbers because we're still thinking in spreads), even 34 if we have a lot to say. Better yet, we no longer have to torment contributors to provide high-resolution photos, which are needed for print. Lower resolution is acceptable for online viewing (up to a point!). And best of all, if you think the print is too small, who cares? You can enlarge to your eyes' content.

The first issue of the brave new year offers a revival of the Historian's Report as well as Membership, Community Services, and FAWCO reports, which we haven't had all in the same issue for quite some time. Nancy Morino (page 15) tells us about the great Italian poet Eugenio Montale, while Elizabeth Wahn (page 19) shows us another side of her talents. An anonymous contributor (page 18) challenges us to guess who she is and to outcrazy her story. Any takers? And yours truly (page 21) is still in the kitchen. □

## Historian's Report

*Julia Griner*

Our 2022/23 year officially began in September but one could argue that our new president, Wendy Holloway, spent the better part of the unusually hot summer preparing for her tenure by putting together a dynamic group of board members. They would help her implement changes to modernize AWAR, including going paperless and scheduling events at times more convenient to our working members. Though this shift may seem radical to some, and will undoubtedly take time to get used to, the goal is a more modern version of the club we know and love.

AWAR kicked off the new year on September 23 with a Friday evening General Meeting that took the form of an Aperitivo and Buffet at the Hotel Ponte Sisto. The weather was balmy—at the end of one of the hottest and driest summers anyone can remember. The evening change in time and date reflected our desire to include women who are not normally available for a breakfast or brunch midweek and it worked out nicely. Attendance was high at about 80 participating and was a nice mix of historic and new members. Our special guests were Sean Crowley, Chargé d'Affaires, and Rachel Schofer, Deputy Consul General and ACS Chief. Amanda Osorio, our talented second

vice president, gave a beautiful operatic performance of “Somewhere over the Rainbow.” Two of our sustaining members, Elifant Archaeo-Culinary Tours and Marymount School, were also present to answer questions.

Beyond the prosecco toasts and delicious buffet, we



*Wendy Holloway, Jacqueline Maggi*



*Left to right: Liz Grauman, Amanda Osorio, Sean Crowley, Wendy Holloway, Rachel Schofer*

had the transferring of the board ceremony with thanks and gifts for those who served in 2021–22.

Our October General Meeting was a fun Saturday Brunch event at the Enoteca Barberini in Via del Tritone and catered by [Beehive Bagels](#). We were thrilled to see several new members in attendance. The guest speaker was Linda Martinez of Beehive who talked about her innovative “pandemic pivot” idea to transform her centrally located Rome hostel (forced to shut-down during Covid) into a busy bakery. And what a success it has been! They are the go to place for authentic American style bagels in Rome.

AWAR’s clubs and activities have started up again with monthly meetings of the Ex Libris book club as well as the Film Club which both meet via Zoom. Since Covid got us all used to the convenience of video meetups, these activities have continued to share their passion in the virtual



*Amanda Ossorio*



*Linda Martinez addresses the group*

realm. There is much to be said for being able to attend and to share with and see friends from the comfort of your own couch. But some of our other activities require in-person connections; these include Buracco and the Hiking and Walking clubs.

Buracco had its first day together at Tina Grasso’s lovely home. It was a small but enthusiastic group with a new member and first-time player who needed some instruction but caught on fast.

The goal is to have monthly games; dates and times will be announced soon.

Barbara Gurawska continues to organize fascinating visits for Italian Glamour, possibly AWAR’s most popular activity. It’s a





wonderful way to experience Rome beyond the classic history and architecture we all know and love. □

*Hildegard Niggemann-Pucella,  
Barbara Gurawska*

### **Activities: Walking**

On a beautiful fall morning, our small but committed AWAR walkers enjoyed a walk in Villa Borghese Park. We meandered around the lake and through the dog park (my favorite part as the trees are particularly nice here). We passed into the gardens behind the Borghese Gallery and Museum, descending to the horse arena and on to the chocolate festival that was in progress. After a few minutes looking at all the goodies and a short stop at the viewpoint that looks over the Piazza del Popolo, we finished up at Canova Tadolini, a museum café, where we continued to enjoy each other's company with coffee and treats.

—Sara Kranwinkle





# Community Services Report

Giulia Di Ruscio  
Community Services Chair



As a dynamic community committed to philanthropic efforts, AWAR supports organizations and initiatives that foster well-being and preserve the human rights of women and children. This year, aligned with efforts launched by FAWCO, AWAR’s community service program will focus on health, education, and environmental issues. AWAR strives to respond to the needs of our current social context both locally and globally through fundraising initiatives and events that raise awareness and provide opportunities for our members to contribute actively to our community.

With the holiday season fast approaching, our first community service initiative will focus on women and children in foster homes and safe houses in Rome. We launched this project at our Thanksgiving General Meeting event. Donations will go toward the purchase of Christmas presents for children in need as well as clothes and other essential items for children and women in foster homes and safe houses.

In addition to fundraising, AWAR members are encouraged to assist our community efforts by volunteering at organizations and offering help in your areas of expertise or interest where needed. More information on how you can participate in the coming months will be sent out to our membership through Resources. □

“

*“I hate to hear you talk about all women as if they were fine ladies instead of rational creatures. None of us want to be in calm waters all our lives.”*

*—Jane Austen, Persuasion*

”

## FAWCO Report

Jennifer Landini  
FAWCO Chairperson



AWAR Members, I would like to take a moment to reintroduce you to FAWCO, Federation of American Women's Clubs Overseas. As a member of AWAR, you are also a member of FAWCO.

Founded in 1931, FAWCO is an international network of independent volunteer clubs and associations comprising 56 member Clubs in 28 countries worldwide. FAWCO serves as a resource and a voice for its members; seeks to improve the lives of women and girls worldwide, especially in the areas of human rights, health, education and the environment; advocates for the rights of US citizens overseas; contributes to the global community through its Teams and The FAWCO Foundation, which provides Development Grants and Education Awards. The organization is a global women's NGO (nongovernmental organization), and since 1997, FAWCO has held special consultative status with the UN Economic and Social Council.

AWAR is a proud supporter of FAWCO and all the work being done for women across the globe. If you are not familiar with FAWCO, I encourage you to explore the [website](#). On the website, you can sign up for your membership, which is included in your AWAR membership. In addition, you will find the FAWCO calendar with interesting virtual events including the Under 40 Happy Hour, Environmental discussions, well-being and much more. You can learn more about The Target Program, The FAWCO Youth Program, and Scholarships available for FAWCO members' children and grandchildren.

Please take advantage of your FAWCO membership. I will do my best to keep you updated with FAWCO information via Resources. If you have any questions about FAWCO or need any assistance, please do not hesitate to contact me at [jlandini1@gmail.com](mailto:jlandini1@gmail.com). □



## Membership Report

*Mary Handley, Membership Chair*



As you can see AWAR continues to add to its membership base with not only new members but returning members too. Until the end of November 2022, GenX and Millennial ladies (born between 1965 and 1995) who apply as new members will receive a 50 percent reduction on this year's membership fee. This would be the perfect moment for you all to spread the word about our association and encourage family and friends to take advantage of this initiative.

We will shortly begin working on this year's Membership Directory. In the meantime please add the following bumper crop of new members who have joined since August 2022 to your old copy.

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*“I found that ultimately if you truly pour your heart  
into what you believe in—even if it makes you  
vulnerable—amazing things can and will happen.”*

*—Emma Watson*



Do you know someone who should join AWAR?  
Tell her she can use the online membership application, send a message  
via our [Facebook page](#), or send an email to [office@awar.org](mailto:office@awar.org).

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## CULTURE

*Italy boasts six Nobel laureates in literature. The fifth, according to his American publisher, “changed Italian poetry forever and helped to create international Modernism.” We’re obliged to Nancy for this close-up of a 20th-century Italian giant.*

### Eugenio Montale

*Nancy Morino*



Eugenio Montale (1896–1981) received the Nobel Prize for Literature in 1975. The award was based chiefly on five books of poetry, the most famous of which is *Cuttlefish Bones* (*Ossi di Seppia*), published in 1925. His poetry is known for its lyrical descriptions of nature, as well as for his observations about the vagaries of human existence and the possible absence of God.

He was born in Genoa to a well-to-do family, the youngest of six children. His formal education ended, however, with high school. Rather than begin at the university, he decided to study with a well-known baritone of the time, Ernesto Savory, intending to have a career in music. World War I, in which he served as an infantry officer, interrupted his studies. The death of his teacher shortly thereafter made him rethink his future, especially because of his growing interest in literature, in which he was essentially self-taught. His early singing studies are later reflected in the musicality of his poems in both their sound and their structure.

One of the earliest of these is “The Lemon Tree” (“I Limoni”) in which the themes of the healing power of the natural world being available to everyone is emphasized.

What I like are streets that end in grassy  
ditches where boys snatch  
a few famished eels from drying puddles:  
paths that struggle along the banks,  
then dip among the tufted canes,  
into the orchards, among the lemon trees.

He ends with:

the heart’s ice thaws  
and songs pelt  
and the breast  
and trumpets of gold pour forth  
epiphanies of light.

Although the last lines of this poem are hopeful, in other work Montale is at best ambivalent about God and transcendence. One of his best-known poems is “House by the Sea” (“Casa sul Mare”). The first line is “Here the journey ends:” Then,

You ask: Is this how everything vanishes,  
in this thin haze of memories?  
Is every destiny fulfilled

in the torpid hour or the breaker's sigh?  
I would like to tell you: No. For you  
the moment of your passage out of time is near:  
transcendence may perhaps be theirs who want it,  
and you, who knows, could be one of those. Not I.  
There is no salvation. I think, for most

His journey ends, he writes, "on these shores eroded by the to-and-fro of the tides." In the midst of nature, particularly the sea, he finds comfort when contemplating the end of life. He is not comforted by the thought of an afterlife.

Critics generally agree that Montale's work was influenced by Dante, Giacomo Leopardi, and T. S. Eliot, among others. His poem "Arsenio" has been compared to "The Waste Land." It begins:

Eddying squalls raise the dust  
over roofs and deserted  
spaces, where blinkered horses,  
stock still, sniff the ground  
before the glistening windows of hotels.

Like Eliot, Montale contrasts nature and the alienations of the modern world and wonders about the meaning of human life. Unlike Eliot, however, he did not find solace in Christianity.

His love of Liguria is seen especially in the poem "Seacoasts" ("Riviere"), and it is here where he uses cuttlefish bones to represent the ephemeral quality of life.

Days of tumbling and tossing  
like cuttlefish bones in the breakers,  
vanishing bit by bit;  
becoming gnarled tree or sea-polished pebble

Although he returned often to Liguria, in 1927 Montale moved to Florence, where he eventually became director of the private Gabinetto Vieusseux Library, a position he lost in 1938 because of his antifascism. He then moved to Milan where he worked as a journalist, editor, and translator, and wrote extensively for literary magazines. At the newspaper *Corriere della Sera* he became one of their most noted critics of music, art, and literature.

His later poetry addresses more fully his relationships with the women in his life, including his wife, Drusilla Tanzi, who died in 1963. In the poem "Xenia" published in *Satura* in 1971, he wrote his elegy to her,

They say that mine is a poetry of non-belonging.  
but if it was yours, it was someone's:  
not your form anymore but your essence.

In 1967 Italy honored him by making him a Senator for Life. He is today considered one of the giants of 20th-century literature.

Note: the translations reproduced here are by William Arrowsmith in *Cuttlefish Bones* (New York, W. W. Norton, 1994). □

A Poem by Montale

*This poem does not have a formal title.*

Forse un mattino andando in un'aria di vetro,  
arida, rivolgendomi, vedrò compirsi il miracolo:  
il nulla alle mie spalle, il vuoto dietro  
di me, con il terrore di ubriaco.

Poi come s'uno schermo, s'accamperanno di gitto  
alberi case colli per l'inganno consueto.  
Ma sarà troppo tardi; ed io me n'andrò zitto  
tra gli uomini che non si voltano, col mio segreto.

ONE-WEEK  
SMALL-GROUP  
EXPERT-LED  
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Would you like some fregula with that?

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# ADVENTURES

*The anonymous author of this exciting narrative has suggested an occasional series for the Forum and volunteered to go first—first-person accounts of members' wildest, nuttiest exploits (or escapades). Or, um, maybe second- or third-wildest in some cases. "How much do we really know about each other?" she asks. "As members of AWAR, we see each other at events and have even formed friendships, but hopefully this brief story will encourage us to get to know each other a little better." If you can guess her identity, post it on Resources. And send in your own craziest moment for a future issue.*

## The craziest thing I've ever done

*Anonymous*

Well, it might not be the craziest, but it is right up there on the list of crazy things. And the thing is, people who meet me now, would never ever think that I could have done that crazy thing.

This goes back a number of years. My husband and I used to spend a lot of vacation time in Positano, on the Amalfi Coast. We had a group of friends from all over Italy and Switzerland, and we would all meet up in Positano and spend our days together. One of the local fishermen, Gennaro, and his brother Salvatore, turned their fishing boat into a tourist boat in the summer. They would take us out, leaving mid-morning (we were on vacation, after all) and we sailed up and down the coast, dropping anchor whenever a cove or a grotto appealed to us. Sheer heaven! Swimming, snorkeling, enjoying the delicious lunches Gennaro's mother prepared for us (with sons who fished for a living, she was great at preserving and canning tuna, sardines, and anchovies), along with fresh figs from her garden.

About that time, we started to see small motorboats whizzing around, trailing people on sturdy ropes, in a harness, with a parachute over their heads, blissfully flying over the sea. Parasailing. And I had an epiphany. I JUST HAD TO DO THAT TOO.

The opportunity came soon enough. We were all having a leisurely lunch in

one of the seaside restaurants along the coast. I noticed the motorboat approach the dock. Someone got off and another person boarded and off they went! It looked quite simple, and in that precise moment I decided that I would be the next person to go up in the air. I mumbled something to my husband, to let him know that I wanted to try my hand. I grabbed some money and rushed down to the dock, just in time for the boat to return. After a brief conversation, when the mechanics were explained to me, we were off. As we gained speed, a sort of harness was strapped onto me, over and under, quite snugly, and the "chute was flared out behind me, attached to a long sturdy rope. And then I was airborne! Sailing over the bay, enjoying the silence of the blue sky, admiring the jellyfish safely from above. The sensation was one I'll never forget—peace and beauty all around and beneath me. Several minutes later, just when I was starting to mentally dither that I had been forgotten, the boat slowed down and the rope was hauled in. I'm proud to say that I made a textbook landing, on my feet, while the boat was still in movement. The harness was removed. We idled up to the dock and I set foot back on land, but the adrenaline high was such that I felt that I was still floating.

Who am I???? □

## POETRY

*Elizabeth's last contribution to the Forum was about her book on Anita Garibaldi. Her poetic parody of "The Cremation of Sam McGee" by Robert W. Service (1907) shows the versatility of her pen—to say nothing of her humor!*

### The Ballad of Budweiser Bill

*Elizabeth Wahn*



There are strange things done in the Saudi sun,  
By the men who peddle prose  
There are tales galore, in Saudi folklore  
But the weirdest, I suppose,  
Is a writer curst, by a mighty thirst  
That the Devil only knows.

Now, Budweiser Bill was from Bunker Hill,  
Where he lived in a giant keg  
That he'd drained of brew on a binge or two  
To quench his hollow leg.  
Why he left his home like a migrant gnome  
To flee to a sea of sand  
Is a mystery, but his history  
Is hard to understand.

He packed his guitar and his favourite cigar  
And the beer mug on which he'd been weaned,  
And he swilled away on the flight, they say,  
Till the hostess intervened.  
Yes, off he went to a sheik-like tent

Where the rent was a dollar a day  
With a harem thrown in, to further his sin,  
And he'd write every night for his pay.

But Budweiser Bill had forsaken his still  
Without reading his contract's condition—  
For the temperance laws were in every clause,  
Yes, the Saudis enforced Prohibition.  
His complexion went pale, he needed some ale,  
Oh how would he write a first draft?  
When to him, "draft" meant beer, and to "proof read," it's clear  
Meant the proof on the label he quaffed.

He crawled many places to find an oasis,  
But soda was all that they served.  
And while water could drench him, it never could quench him.  
Poor Budweiser Bill was unnerved.  
He tried threatening the harem, but just couldn't scare 'em  
Although he got sicker and sicker.  
He started to rave, "I'll come back from my grave!"  
But they wouldn't procure any "liquor."

With a desperate groan, he gulped down his cologne,  
Thus setting his sordid soul free.  
"Inshallah," they said,  
When they thought he was dead.  
"Let's mail him back home C.O.D."  
The certificate stated he died dehydrated.  
His only bequest was his will  
The request, to his liking, the pyre of a Viking,  
A hero's farewell for old Bill.

It's strange to tell, but old Bill could not spell,  
He had wanted a funeral bier.  
Which he spelled with two "e's" so his friends tried to please  
By plying the corpse with Bud beer.  
A couple of drops from his favourite hops  
Were gingerly dripped on his head,  
When the fumes reached his nose, he nimbly arose,  
And announced, "I've returned from the dead."

There are tales galore in Saudi folklore  
Of the man that the Devil can't kill  
He was saved by his nose, and his misspelled prose.  
So let's hear it for Budweiser Bill! □

# GOBBLING

*The spirit of Thanksgiving and the memory of your grandmother's stuffing may be compelling, but it's just another Thursday in Italy. Here are two ideas for celebrating without quitting your job.*

## When turkey is not an option

Maureen Fant

An Italian hen turkey can be an excellent cornerstone of a Thanksgiving meal made in Italy. But maybe you'd rather mark the day in a less labor-intensive fashion. Once again, pasta is your best friend.

### Spaghetti alla carbonara

Yes, really. That's what my then-husband and I ate on our first Thanksgiving in Rome back in 1979. He was so happy to have a day off teaching that he couldn't bear to go back to school for what he was sure would be an institutional simulacrum of the real thing. I didn't have such a great repertoire at the time, and he was (is) a seriously picky eater: hence carbonara. The choice was vindicated two years later, when the great Calvin Trillin published in the *New Yorker* his thesis that carbonara should replace turkey for Thanksgiving because it was, he maintained, served at that fateful first feast in 1621:

The Indians, having had some experience with Pilgrim cuisine during the year, took the precaution of taking along one dish of their own. They brought a dish that their ancestors had learned from none other than Christopher Columbus, who was known to the Indians as "the big Italian fellow." The dish was spaghetti carbonara—made with pancetta, bacon and fontina and the best imported prosciutto. The Pilgrims hated it. They said it was "heretically tasty" and "the work of the devil" and "the sort of thing foreigners eat." The Indians were so disgusted that on the way back to their village after dinner one of them made a remark about the Pilgrims that was repeated down through the years and unfortunately caused confusion among historians about the first Thanksgiving meal. He said, "What a bunch of turkeys!"

We'll have to forgive the Wampanoag (and Trillin) their putative recipe (and the attribution of a Genoese origin to this Roman favorite).

I'm now married to a Roman who needs no persuasion that carbonara is more appetizing than turkey any day of the year. And so, on the fourth Thursday of November last year, I invoked Trillin and made carbonara. Here's my recipe.

*This is for 1 package of pasta (1 pound or 500 grams). How many portions is between you and your conscience.*

- 4 ounces (115 grams) *guanciale*, cut into ¼-inch (½-centimeter) dice
- 2 generous tablespoons extra virgin olive oil, preferably lightly fruity
- 3 large eggs, at room temperature
- 10 rounded tablespoons (100 grams) freshly grated pecorino romano or half pecorino romano and half parmigiano-reggiano
- Freshly ground black pepper



Put the *guanciale* and oil in a large skillet. Sauté over medium heat until the edges of the *guanciale* pieces are just turning brown, about 2 minutes. It shouldn't be too crisp. Set the pan and its contents aside but keep warm.

Put the pasta on to boil. While the pasta is cooking, break the eggs into a small bowl, and add all the cheese and a generous grinding of pepper. Whisk gently until the mixture is smooth.

*Note: "Gourmet" carbonara usually uses just yolks, but carbonara is not a gourmet dish. Whoever the originators of the recipe were, it's a fair bet they weren't going to whip up a meringue with the unused whites. Your call. A compromise is to add an extra yolk (or toss one of the whites).*

Drain the pasta (reserving, and keeping warm, a cup of its water) and put it in the skillet with the *guanciale* over low heat. Toss quickly to mix well.

Holding the skillet slightly above but not touching the burner, pour the egg and cheese mixture in a stream into the pasta. Now, if you have the skill, toss the pasta with a deft movement of the wrist to blend all the contents of the pan. If you don't, remove the pan from the heat and mix quickly with two wooden spoons. If you have a warm spot, such as a food warmer or even over a pilot light, rest the pan there while you work. Too much heat will result in scrambled eggs.

Whatever you do, work fast or the pasta will get cold and the eggs will stay raw and runny. Ideally the heat of the pasta will cook the egg just enough, and the sauce will be creamy. You can mix in a tiny bit of the reserved pasta water to smooth things out, but you probably won't need to.

Transfer to individual heated bowls or plates and serve instantaneously.

### Pasta al forno with sausage, sage, and winter squash

This morning's email brought a recipe from my friend [Nancy Harmon Jenkins](#), who believes the best way to handle a turkey is to deep fry it in extra-virgin olive oil and, better yet, not to serve it at all. Nancy is a highly respected American food writer who divides her time between Mid-Coast Maine and a "farm" in Tuscany (quotes are hers). This year, in Maine, she is serving a hyper-Proustian pasta that evokes the flavors of the traditional Thanksgiving table (without the trouble of a large bird) while feeling comfortably Mediterranean, which is where her gastronomic heart resides. She adapted Italian concepts for North America; I'm adapting back for Roman kitchens, with apologies to Nancy, who is way better at this than I am. I love that she suggests "tenting" the baking dish with foil—shades of tenting the turkey. She also suggests trying the recipe after Thanksgiving with other sausage-and-vegetable combinations, such as broccoletti or cut-up leeks.

Serves 6–8

- About ⅓ cup (75 grams) unsalted butter
- 2 tablespoons chopped fresh sage leaves
- 4 tablespoons extra-virgin olive oil plus more for garnish
- 1 medium red or yellow onion, finely chopped
- 2 garlic cloves, chopped; see note
- 2 sausages (about ½ pound), casings removed; see note
- 2 teaspoons dried finocchio selvatico or ground semi di finocchio; see note
- Pinch of ground or flaked peperoncino; see note
- Sea salt and freshly ground black pepper
- About 1 pound (500 grams) zucca, trimmed and coarsely chopped; see note



About 1 pound (500 grams) short pasta, such as small shells, pennette, penne, or farfalle

½ cup ricotta

½ cup chopped flat leaf Italian parsley

4–5 large sage leaves

⅓ cup freshly grated parmigiano reggiano, plus more to pass at the table

⅓ cup toasted unflavored breadcrumbs

*Note: Nancy calls for American sweet Italian sausage, preferably flavored with fennel and garlic. She offers the option of adding chili pepper, garlic, and fennel seed or pollen (or more of same) as desired. In Rome our salsicce tend to be more neutral-flavored (considered a feature, not a bug). Also, some of our Roman family members (not mentioning any names) would balk at the presence of garlic, peperoncino, and parmigiano together; they might find the fennel too assertive too. Up to you. There's enough to fight about without debating ingredients. The basic zucca available in all Roman markets might need help, but if you can find butternut or any of those good northern varieties, you might prefer to let their flavor shine through.*

Preheat the oven to 220°C/425°F. Use some of the butter to grease the bottom and sides of a 9 x 13-inch rectangular baking dish at least 2 inches deep (23 x 33 x 5 cm).

Combine 3 tablespoons of the oil with the onion and garlic, if using, in a large saucepan over medium-low heat. Cook, stirring, until it starts to sizzle. Crumble the sausages into the saucepan, breaking the meat up with a fork. Toss and stir it briefly, until it begins to render its fat. When it just stops being pink, stir in the chopped sage, fennel, and chili pepper if using, and salt and black pepper. Turn the heat down as low as you can to keep the mixture warm.



Heat the remaining tablespoon of oil in a small pan over high heat and add the whole sage leaves. Sauté, turning, until the leaves are crisp, then remove to a paper towel to drain. Set aside.

Put the pasta on to boil. Meanwhile, add the squash to the sausage and turn the heat to medium high. Cook briskly until the squash is soft, some pieces cooked through while others remain whole. Add a ladleful of pasta water to this sauce and stir it in. Keep the sauce cooking while the pasta cooks, and add pasta water from time to time if it begins to dry out.

When the pasta is not quite al dente, use a slotted spoon to transfer it directly to the squash mixture. Any residual water will add creaminess to the sauce. Add a few more ladles of pasta water and the parsley. Stir to coat the pasta with the sauce.

Spread about half the squash and pasta in the bottom of the buttered oven dish. Using a spoon or your hands, drop blobs of ricotta all over the top, then top with the remaining squash and pasta. Finally, sprinkle the grated cheese and breadcrumbs liberally over the top and dot with the remaining butter. Then drizzle with another spoonful of olive oil. Bake for 15 or 20 minutes, until the pasta is fully cooked and the crumbs are brown and crisp. Serve immediately or hold the dish, tented with aluminum foil, in a warm place. Garnish with the crisp sage leaves when you serve it. □

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### *Jim McDivitt, AWAR Graphic Artist*

Son of former AWAR President Val McDivitt, Jimmy has been helping AWAR with its graphic needs for the Directory, *Forum*, and other special events and projects.



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