



tradizioni

NEWSLETTER OF THE ITALIAN FOLK ART FEDERATION OF AMERICA

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NO. 1

FROM THE PRESIDENT

The President and the Board of Directors wish to take this opportunity, although belated, to extend sincere good wishes for a very healthy and happy new year to all of our members.

We look back to October of 1997 as one of the most successful conferences that we have experienced. We want to thank Mrs. Lucy Cullen for her extraordinary efforts in planning this four-day fête. She, of course, received excellent cooperation from her committee, and, to them, we also say, "Hats off and many kudos."

Our only regret was that our founder, Cav. Elba Farabegoli Gurzau, was not able to attend due to circumstances beyond her control. But we do want Elba to know that we missed her, and she would have been very proud of the effort and general good will set forth by Lucy, her committee, and the membership itself.

Please look into the matter of dues. As stated, we had changed our dues collection to be paid in January, thinking that it would be a gentle reminder. So, look in the back of your *Tradizioni* and send in the coupon with your dues to guarantee access to our treasure of information and to receive this excellent publication.

To receive a quicker response to your inquiries or dues, please direct mail to Jane P. Ferro, 115 Cloverleaf Drive, Carnegie, PA 15106.

Ciao e tante belle cose.

Jane P. Ferro

CARNEVALE IN SAPPADA-PLODN, FRIULI

Carnevale is a magical liberating time in many folk cultures. It is a period of the year in which great and small, young and old, are justified in playing, joking, and enjoying themselves.

In Sappada-Plodn, a small town at the eastern edge of the Dolomites, near the Italian-Austrian border, they celebrate this joyous and crazy tradition in an atmosphere that helps them to temporarily forget the troubles of daily life. Moreover, they experience the intensity of tradition and folklore that, nowadays, are quite often sacrificed because of the changing times.

In Sappada-Plodn, the season opens with "Sunday of the Poor," continuing to "Sunday of the Peasants," "Sunday of the Lords," "Fat Thursday," "Fat Monday," "Fat Tuesday," and, finally, "Ash Wednesday" which closes the season. During these days, Sappada-Plodn was, and still is today, the scene of happy, comical raids of masked figures that, in the streets, in houses, and in hostels, bring spontaneous good fun.

Being disguised encourages impudence and, often, he who is pestered endures wearisome jokes or censure. In general, everything is tolerated to a certain degree because it is not wise for the unfortunate one to give his tormentor too much satisfaction.

Participants are completely disguised, and, according to the rules, must never uncover their faces during the farce, so as to prolong the

amusement for the crowd which makes wild guesses as to the identities of the masked figures. An important aspect of the Sappadine disguise is speech. Thankfully, the wooden face mask allows each one to speak with a voice altered by reverberation and, therefore, unrecognizable. In this way, the Sappadine Carnevale assumes a "theatrical" aspect, not only in role-playing, but also in expressive acting.

The Rollate: Noisy bronze spheres, *rollen* in dialect, give their name to the most common Sappadine disguise. The *rollate* is the leading character of Carnevale in Sappada-Plodn, a harsh character who inspires dread, owing to his appearance: big and robust, in a huge fur coat with a hood; striped pants, modeled after the *hille*, a strong cloth that was used to cover the flocks during the winter months; and heavy hob-nailed boots. His face is covered by a wooden mask carved with a severe expression typical of the hard and pronounced features of mountain men.

The *rollate* brandishes a broom which, depending on the situation, he'll wield in a joking or menacing fashion. The *rollen*, bronze spheres containing pellets that noisily announce his arrival, are attached around the waist on a chain. The only flirtatious accessory is the kerchief tied

around his neck, which, according to the marital state of the masked figure, is white for bachelors and red for married men.

The origins of the *rollate* are lost in obscurity. In the past, such disguises were also sometimes used by those who had old grudges and wanted to get even. Today, the *rollate* leads the masked parades and plays a part, besides orchestrating and reprimanding, also protecting the masked figures that keep company with him.

The *rollate* has been adopted as the symbol of Sappada-Plodn.

Sunday of the Poor, la domenica dei poveri or "pettitar sntag," opens the Sappadine Carnevale. The disguises of this day call to mind the poorest social rags. The masked figures roam the countryside, simulating the unfortunate status of the poor, and the pitiable, but cunning, tricks that they invent to get by. The masked figures pass from house to house, "begging" for an egg or some small thing, reminding everyone of how easy they have it by comparison.

Sunday of the Peasants, la domenica dei contadini, or "paurn sntag," is an engaging recreation of the peasant life, so that, even in the middle of winter, carts and farm implements, if not stacks of hay, can be seen winding through the snow-covered streets. The masked groups usually represent in some way the type of work which the valley inhabitants used to practice

(continued on page 3)



THE TRADITION OF SAINT JOSEPH'S TABLE

March 19th is the Feast Day of St. Joseph, one of the most beloved saints in Catholic tradition, regarded as the protector of the family. His Feast Day is celebrated in many ways throughout Italy, but it has a special significance to Sicilians and Sicilian-Americans.

The origin of the celebration dates back to a severe drought which took place in Sicily during the Middle Ages. Crops failed, farm animals died, and famine spread across the island. The Sicilian people turned their prayers to St. Joseph, asking him to intercede on their behalf for relief from the devastating famine, and they promised that, in return, they and their descendants would honor St. Joseph each year on his Feast Day.

Rain came and returned life to the dried land. The disaster was averted, and the Sicilian people gave thanks to St. Joseph with a celebration. The villagers gathered food and placed it on the altars in front of statues of St. Joseph, along with flowers and grateful messages. This feast day has evolved into a joyous celebration of thanksgiving, hospitality, and charity, for the banquet table is traditionally opened to the poor and less fortunate as honored guests.

Although this observance is predominantly Sicilian, St. Joseph's Table, as the feast came to be called, may be found throughout Italy, and when the Sicilians immigrated to America, they brought the custom with them to their new homeland.

Traditionally, the table is shaped in one of two ways: in the form of a cross, or as an altar with three levels representing the Holy Trinity and the Holy Family. The table is decorated with statues of the saint and with fruits and flowers, especially white lilies, a symbol of purity.

The outstanding decoration of the table, however, is the food itself. Breads, in particular, are baked in a variety of shapes: flowers, wicker baskets filled with fruits, angels,



crowns, peacocks, fish, stars, and sheaves of wheat. Three special loaves are created for the highest level of the altar to represent the Holy Family: the *pane grosso* for St. Joseph, in the shape of his staff; Mary's loaf shaped like a date palm tree; and, for Jesus, a large wreath with the center in the form of a star.

Preparation of the foods often begins weeks in advance, and the goal is to have a table overflowing with abundance which is shared with family, neighbors, and strangers. At the front of the table will be placed a bowl of *fave*, uncooked dried fava beans. Each guest is invited to take one with him to keep in his pocket as a good luck charm and a symbol of abundance. Other dishes which fill the bountiful table are too numerous to list in detail, but include a variety of seafood (shrimp, *baccalà*, sardines, octopus, eels, *calamari*), pasta, egg dishes, and vegetables (eggplant, cardoon, mushrooms, artichokes, fennel). On rare occasions, some tables may also include meat dishes.

Those following a very strict interpretation of the meal will prepare each type of vegetable or fish three different ways. Serving over 100 distinct dishes is not unusual.

Because St. Joseph is also the patron saint of pastry chefs, there are many decorative sweet rolls and pastries, including *sfinzi di S. Giuseppe* (cream-filled puff pastries, similar to the *zeppole* of Naples and the *tortelli* of Milan), *cuccidati* (a fig-filled confection which varies from small cookie shapes to large devotional rounds), *cassateddi* (sweet

turnovers with ricotta filling), *pignolate* (deep-fried sweet dough dipped in honey), and *fritelli* (rice fritters).

As the *Festa di San Giuseppe* begins, the altar and food are blessed. Traditionally, three young children, a girl and two boys are chosen to be the *virginetti*, little virgins, representing Mary, Joseph, and Jesus. In some towns, a special ornate table is set up for the *virginetti*; in other towns the children wander among the tables of plentiful food set before the altar. In both cases, the children's role is to sample a small bite of each dish. After they have performed this ritual tasting, the remaining family and guests help themselves to the feast.

No one is ever turned away from the town's feast, and tourists who find themselves amid such a celebration in Sicily in March are indeed fortunate. --JSC

Sfinzi di S. Giuseppe

There are certainly as many variations of this recipe as there are Italian village cooks, but here is one example. This recipe makes 1-1/2 dozen cream puffs.

Mix 1 c water and 1 T shortening in saucepan; bring to a boil. Add 1 c sifted flour, dash cinnamon, 2 t baking powder, 1/4 t salt, and 1 t grated orange rind. Stir vigorously until dough leaves the sides of the pan and forms a ball. Cool to lukewarm.

Add 4 eggs, one at a time, beating vigorously after each addition until mixture is smooth.

Heat several inches of oil in a deep pan and drop the dough by spoonfuls into hot oil. Fry until puffed and golden brown, turning constantly, approximately 5 to 10 minutes. Remove from oil, drain on paper towels, and allow to cool. When cooled, puffs are filled with sweetened whipped cream or with ricotta filling (below) and sprinkled with confectioner's sugar. To fill puffs, poke a hole in the top of each puff and fill generously. Top with a maraschino cherry.

Ricotta Filling: Blend well 1 lb ricotta cheese, 2 T grated chocolate, 1 T grated orange rind, 2 t almond extract, 2 T sugar, adding a few drops of milk, if needed, to make a custard-like texture.

LA QUADRIGLIA NAPOLETANA

(as taught to Rose Grieco, Director, Italian Folklore Group of Montclair, NJ, by Maestro Luigi Prestifilippo in 1940)

- Note:** There are many versions of La Quadriglia. This one is done with 5 or 6 couples, with lady on man's R, forming a circle, lady's L arm through man's R.
- Step 1.** During introduction, all face center and join hands, lifting them to elbow height. With small, shuffling steps, move 16 to L and 16 to R.
- Step 2.** Move into center, still holding hands, 4 steps in and 4 steps out. Repeat.
- Step 3.** With R hand to partner, all proceed ahead with grand R and L. When partners meet, go around each other and proceed the other way back.
- Step 4.** Head couple leads group out of circle to form a bridge (holding both hands). Other couples go under bridge and add on to it, until all have gone through.
- Step 5.** Drop hands and move slightly back away from partner to form 2 straight lines, ladies in one and men in the other. All take 3 steps towards partner, bow on count 4, then take 4 steps back to place. Walk 8 steps to change places with partner, passing R shoulders, and making half-turn to R to face partner. Repeat all.
- Step 6.** All make quarter-turn to R. Men and ladies are facing in opposite directions. Head man leads men around towards R to meet end lady, who begins to move towards him. Men pick up ladies with grand R and L until they meet partners. The circle has been completed. Now, continue grand R and L. When partners are met on this second time around, move around partner and proceed the other way back, still doing grand R and L.
- Step 7.** When partners meet again, head couple leads in closing the circle. All face center, drop hands. Ladies into center with 4 steps, then back with 4 steps while men clap hands. Men into center and back with 4 steps, while ladies clap hands. Ladies into center again, this time taking hands, raising them and doing chasser (slide step) 16 times to L. At the same time, men join hands, and take 16 chasser steps to L. Then all change direction for 16 counts. Ladies finish step on partner's R.
- Step 8.** Still holding hands, ladies lift arms over men's heads, thus forming basket figure. All chasser 16 steps to L in this position. Then, ladies lift arms over men's heads, and dip under men's joined hands to form another basket. In this position, move 16 chasser steps to R.
- Step 9.** All drop arms and move into L hand star, 16 steps CC. Change to R hand star for 16 small steps CW.
- Final:** All face center, and clapping hands, chasser for 16 steps to R and bow into center.

CARNEVALE IN SAPPADA-PLODN, FRIULI (CONTINUED)

(continued from page 1) in the past: harvesting barley, spinning, etc. The charade is made even more interesting when the scene is enriched with dialogue that the masqueraders weave amongst themselves or with local villagers.

The custom of passing from house to house to scrounge sweet ricotta-based pastry or some cheese is typical of the day. Usually the women of the masked group distribute local sweets, such as "hosenean", "muttn", or "moghenkropln" (varieties of *fritelli* - fried pastries), that were commonly prepared at the end of the harvest.

Fat Thursday, il giovedì grasso or "vastign vinznog," is dedicated to the parade of allegorical floats which, in the past several years, have assumed noteworthy proportions, with the mass participation of young and old alike who willingly offer themselves as actors in complex and colorful performances.

The imagination used in the research of costumes and unique accessories is great, so much so that, in the streets or in a local bar, one might meet up with the most absurd and diverse characters. It is the foremost day of all the Carnevale season in which euphoria and buffoonery reach their peak.

Sunday of the Lords, la domenica dei signori or "hearn santag," the last Sunday of Carnevale season, brings the display of more-refined masks. Women who have patiently sewn or restored highly-valued costumes finally flaunt them at the evening dances.

What often happens, though, is that men, disguised in women's clothing, enliven the evening for other men who are convinced that, in their moment of glory, they are dancing with the most attractive girl in the countryside. The friends of the *Don Giovanni* have the job of enlightening him or of making fun of him. Almost always the joke succeeds perfectly, especially if the masquerader is a capable dancer and resists all permissible attempts at identification.

On **Fat Monday, il lunedì grasso** or "vress montag," the fragrance of frying emanates from many houses, since all are awaiting a visit of the masked figures; they prepare sweets to satisfy both the polite and the impudent requests.

To have fun during the upcoming Lenten period, they take advantage of the disguises to play a joke on friends or acquaintances. Often they change costumes frequently throughout the day in order to further confuse those who believe that they have in some way recognized the masked joker.

Fat Tuesday, il martedì grasso or "spaiertag," is the last day of Carnevale, and those who have frolicked during the entire period succeed now in ferreting out or borrowing some new costume in order to reach to a conclusion this singular period of the year, exhausted but happy.

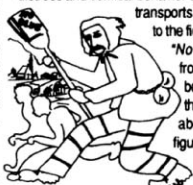
Soon they will confront the daily problems anew, but Lent is long enough to worry about that. On this day, there is a friendly masked competition on skis, called "*No Club*," where the

distress and comical behavior of the participants transports the foolishness to the fields of snow. The "*No Club*" evolved from a bet between buddies in 1934; at the first competition about 40 masked figures participated, including a remarkable number of elderly people. The spirit of this exhibition is all in good fun and is the very antithesis of the traditional sports competition.

On **Ash Wednesday, il mercoledì delle ceneri** or "osche mtag," the religious sense of the Sappadine people summons all to penitence. Even those who have prolonged the celebrations into the wee hours of morning line up, half-asleep, with others from their village who have come to church for the distribution of ashes.

Perhaps this day, especially, demonstrates how Carnevale in Sappada-Plodn is an expression of a town which lives its many-faceted moments with equal intensity and authenticity, be they sacred or worldly. The Sappadine Carnevale is a lively expression of the local culture that is understood, respected, and preserved, with a value and meaning that have been passed down and treasured through the ages.

-JSC



MEET OUR ITALIAN FOLK TROUPES "BALLIAMO!" of Sacramento, California

Balliamo! folk dancers and *I Cantatori* choral group are both part of the Italian Cultural Society of Sacramento, California. The ICS is a cultural heritage organization which got its start in 1981. In addition to having an extensive lending library of Italian and Italian-American books and periodicals, the Society sponsors Italian films, language classes, lecture series, and cooking lessons, as well as publishing an impressive bi-monthly newsletter. The ICS also holds several special events throughout the year, including a Celebration of La Befana, Festa di Natale, and an annual summer Festa.

For its first summer Festa in August of 1986, the Society hired *Il Quartiere Italiano* to perform regional Italian folk dances. Several Society members showed an interest in learning some dances, so IQI gave four workshops to an eager group of participants in March, May and July of 1987. That August, members of the newly-formed Sacramento group joined IQI for the Festa 87 performance. And they were on their way!

At first, *Balliamo!* performed only at ICS events, but soon were sought by other Italian organizations in the Sacramento area and eventually throughout northern California and Oregon. They've performed at the annual Sons of Italy wreath-laying ceremony at the statue of Columbus in the State Capitol Rotunda; the California State Fair; and Italian Festivals in Portland, Oregon, and in Santa Rosa, Monterey, and Lodi, California. *Balliamo!* is also proud to have performed with the Gaylords in their musical play, "Famiglia," in Lodi in 1996.

Balliamo! exhibits a costume presentation as well as folk dances at its performances. In 1993, *Balliamo!* assembled new costumes, each representing a different region, the cost of which was underwritten jointly by the ICS and by a grant received from the Sacramento Arts Commission.

More recently, they have added a set of Italian Renaissance costumes and have been learning and presenting dances from the Italian Renaissance period. They debuted their Renaissance dances at the Fair Oaks Tudor Fayre, and with pre-play entertainment for a "Shakespeare in the Park" summer series in Sacramento. They are targeting



the regular Renaissance Faires which are numerous in California, but often center only on the Renaissance as it pertains to England. Doris Fracchia Beckett, *Balliamo!* director, reminds us, "Italians did go to England during Elizabethan times for trade and commerce. We've applied to five

fares this year; we'll see if we have success."

Working hand-in-hand with *Balliamo!* is *I Cantatori*, a choral group which began in 1989 performing madrigals, art songs, opera choruses, folk songs, ballads, and Italian-American favorites. In addition to appearances at the annual Festa, *I Cantatori* sing at the Society's annual Rigatoni Opera, an evening of good food and song.

Doris shares some anecdotes from the "Just keep smiling!" department:

At the first day of the Society's annual Festa Italiana in 1995, when the "Peppina" dance started, pandemonium struck their well-meaning, hard-working, full-spirited dancers! After coming out of the first twirl, two of the dancers lost their sense of direction and started dancing the wrong way, bumping into two other dancers, which, of course, set off a chain reaction and everyone went every which way. They kept their composure, however, and smiled like it was all routine. A true tribute to Max Sennett and the Keystone Kops!

In another number, one high-spirited dancer lost her headpiece and, without missing a beat, kicked it out of the way. In the process, her skirt started to come loose, so she smiled, held the waistband together with one hand, and finished the dance.

Another year at Festa Italiana, a dancer's daughter, who was about four years old at the time, insisted on dancing with the group. Mom tried to shoo her off the stage while not missing a beat. The dancers were very careful not to knock her over as she wandered among them, imitating their movements and hitting her miniature tambourine.

At no time did the whole group ever stop dancing during these mishaps!

If you are interested in subscribing to *Altre Voci*, the newsletter of the Italian Cultural Society of Sacramento, and learning more about *Balliamo!*, *I Cantatori*, or the ICS, please send your request to Box 189427, Sacramento, CA 95818.

Regional Italian Folk Costumes

These are the third and fourth of a series of descriptions of folk costumes taken from the book, now out of print, *Il Costume popolare in Italia*, by Emma Calderini, published by Sperling & Kupfer, Milano. The costumes for this issue are representative of the province of Venezia-Tridentina, now Trentino-Alto Adige.

Please remember that, if the name of the color appears [in brackets], it means that I have inserted the color that was used in the colorplate, and it may be that the color can be changed to the wearer's liking. However, when the original description includes the color of the item of clothing, it would be best to use that color.

--JSC



♣ ♣ Musicante di Castelrotto
Musician from Castelrotto

Shirt of white patterned cotton with an appliqué of red ribbons. Wide leather belt, embroidered and engraved. Straight jacket of black woolen cloth, trimmed with red woolen cloth adorned by gold cord piping, over which is worn a collar of pleated linen edged with lace. Pants of black woolen cloth, trimmed with deep black velvet. White knit stockings with open-work embroidery. Beige leather shoes with red embroidery. Green felt hat with silk trim, piping, ribbons, and peacock feathers.

Popolana della Val Gardena in Abito Invernale ♣ ♣
Peasant Woman of Val Gardena in Winter Clothing

Blouse of homespun fabric, with neckband collar, decorated with lace. Skirt and waistcoat of heavy woolen fabric. Apron of [blue] marbled silk decorated with a beautiful [blue floral] ribbon that attaches at the waist. Cotton cable-knit stockings. Black leather flats with wide low heel. On the head, on the bonnet of linen and point lace, sits the elongated cap of wool or hide, typical of the region.



Easter Cheese Pie

Crust:

- 3 c flour
- 1/2 c sugar
- 2 t baking powder
- 1/2 t salt
- 1/2 stick margarine
- 1 t vanilla or lemon extract
- 2 eggs

Mix flour, sugar, baking powder and salt. Work in the margarine. When well mixed, add eggs beaten with extract. If not moist enough, add a little water. Roll out on pastry cloth. Line pan with crust and add ricotta mixture. Bake at 350°F for one hour.

Ricotta mixture:

- 3 lb. ricotta cheese
- 1 tablespoon vanilla or lemon extract
- 2 c cooked rice
- 2 c sugar
- 5 eggs
- pinch of salt

In large mixer bowl, add ricotta and beat until smooth. In a small bowl, add sugar, vanilla, salt and beaten eggs and mix. When well blended, add cooked rice and mix well.

Recipe submitted by
AnnaMaria Fiori

Now Available

The video from the 1997 Buffalo IFAFA Conference is now edited and ready to go. If you did not place an order at the conference, and would like to purchase the video now, please send a check for \$30.00 plus \$5.00 P&H (payable to IFAFA) to:

Jane P. Ferro
115 Cloverleaf Dr.
Carnegie, PA 15106

"I Miei Ricordi," a compilation of 25 old forgotten folk tunes notated by Jane P. Ferro, is also available for purchase. Please send a check for \$10.00 plus \$2.00 P&H (payable to Jane P. Ferro) to Jane at the address above.

POESIA ITALIANA

This poem can be used at performances to introduce the regions of Italy before dancing. Of course, it also warmly expresses the pride and love of country that Italians and Italian-Americans feel for *la bell'Italia*.

Pertica alta

da Enrico Fiorentini

Oh, cari monti del mio paese,
Valli ridenti, pianure estese.
Lago di Garda, Lago Maggiore,
D'Iseo, di Como, vi sogna il cuore.
Superbi fiumi che al mar correte,
E cento macchine liete movete:
Po serpeggiante, vago Ticino,
Adige, Arno, Tevere divino.
Metauro, Tronto, Voltorno, è chiaro;
I nomi vostri con gioia imparo.
Vorrei cantarvi tante canzoni,
Oh, dell'Italia dolci regioni:
Piemonte, Veneto, Lombardia,
Liguria, Emilia, e Toscana mia.
Le Marche e l'Umbria vorrei vedere,
Gli Abruzzi, il Lazio e le costiere.
Nella Campania, tutta un giardino,
Ricco dei frutti di grano e vino.
Puglia, Calabria, Basilicata,
Sicilia bella, terra incantata.
Sardegna brulla al di là del mare,
Oh, vi potessero tutti ammirare.
Verdi paesetti, città gentili,
Palazzi artistici, bei campanili,
Statue superbe d'eroi
Famosi d'antiche glorie.
Io vi saluto con tutto il cuore,
E della patria, sento l'amore.

Surveyed From On High

translated by Jackie Capurro

[Oh, dear mountains of my country,
Laughing valleys, wide-open plains.
Lake Garda, Lake Maggiore,
Iseo, Como, my heart dreams of you.
Proud rivers that run to the sea
Moving hundreds of merry machines:
Winding Po, vague Ticino,
Adige, Arno, divine Tiber.
Metauro, Tronto, Voltorno, it's clear;
I learn your names with joy.
I'd like to sing you so many songs,
Oh, sweet regions of Italy:
Piemonte, Veneto, Lombardia,
Liguria, Emilia, and my Tuscany.
The Marches and Umbria I'd like to see,
The Abruzzi, Lazio, and the coastline.
In Campania, all a garden,
Rich with the products of grain and wine.
Puglie, Calabria, Basilicata,
Beautiful Sicily, enchanted land.
Bleak Sardinia across the sea,
Oh, that I could admire all of you.
Green villages, gentle cities,
Artistic palaces, handsome bell-towers,
Proud statues of famous heroes
From ancient glories.
I salute you with all my heart,
And I feel the love of my homeland.]

FOLK DANCES, COSTUMES AND CUSTOMS OF ITALY

Softcover book, 128 pages,
which includes illustrations,
17 dances with description
and notated music, information
about Italy, costumes, customs,
etc. Comes with recorded music
to accompany the dances.

Price: \$20.00, plus \$3.00 for
handling and postage.

Please make check
or money order payable to
Elba F. Gurzau and
mail to Elba at:

1325 West Roosevelt Blvd.
Philadelphia, PA 19140
Phone: 215-324-1250

Seeking Memorabilia

Milwaukee's Italian Community Center is
seeking documents, film footage, photographs,
and any memorabilia that once belonged to early
Italian immigrants for its collection. Donated
materials can be dropped off at (or sent to) the
Center located at 631 E. Chicago Street,
Milwaukee, WI 53202.

The purpose of the ITALIAN FOLK ART FEDERATION OF AMERICA (IFAFA) is to preserve and foster interest in Italian folk art; to research Italian folklore, traditions, customs, costumes, dances, songs, instruments, etc.; to act as a center for gathering, storing, and disseminating the information; and to bring together Italian folk performing groups and other interested individuals.

IFAFA is an outgrowth of the Italian Folk Art Project initiated at the Nationalities Service Center (NSC) of Philadelphia in 1977. With the assistance of NSC and the leadership and dedication of Cav. Elba Farabegoli Gurzau, IFAFA was incorporated May 7, 1979, in the Commonwealth of Pennsylvania as a non-profit cultural and educational organization.

I am interested in:

☐ Membership

- ☐ Performing Folk Group \$25.00
(if new, send for application)
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(non-performing)
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