



# tradizioni

NEWSLETTER OF THE ITALIAN FOLK ART FEDERATION OF AMERICA

Editor: Jackie Capurro

IFafa Website: [www.ItalianFolkArtFederation.org](http://www.ItalianFolkArtFederation.org)

VOLUME 29

2010

No. 2

## Letter from the President

Dear Members,

As all of you know by now, I'm certainly not one to hold back on words! However, in an effort to get one final copy of *Tradizioni* out to everyone before the end of 2010, I'll keep this letter short and sweet!

Please keep an eye out for information regarding the upcoming IFafa Conference, this year to be held October 14-16, in beautiful Hartford, CT (see below). The board of directors has made the decision to move the conference back to the East Coast for 2011, in hopes of reuniting some of those more active groups who have not been able to make the trip out to the various locations over the past few years.

Also, please watch for updates on our website regarding the new IFafa cookbook! The goal is to have it compiled and published by the time the Connecticut conference occurs.

Finally, on behalf of IFafa, I'd like to wish each and every one of you a very blessed Christmas, a happy New Year, and peace between you, your family, and all of your loved ones.

*Buone Feste, e i migliori auguri per il 2011!!*

Mark DeSanctis  
President  
Italian Folk Art Federation of America



## MARK YOUR CALENDARS!!

### Dates Set for 2011 IFafa Conference

The 2011 IFafa Conference will be held in Hartford, Connecticut, the weekend of October 14-16. Our hosts will be Paolina Kavanaugh and her dance troupe, *Cuor d'Italia*. Paolina and her dancers are currently busy planning the workshops that will be offered and arranging the myriad details that come with planning a conference. If you have a workshop idea that you would be willing to lead, you may contact Paolina at <<[pwkav@juno.com](mailto:pwkav@juno.com)>>.



The conference will be held at the Hilton Hartford Hotel, 315 Trumbull Street, Hartford, CT 06103. Registration is not yet available, but an early registration form will be in the next issue of *Tradizioni*.

Save the dates, and make plans to stay an extra few days before or after the conference. At that time of the year, Hartford will be the perfect base to explore the beautiful New England fall foliage!

## **BENVENUTI! IFAFA WELCOMES THREE NEW MEMBER TROUPES**

### ***Sollevanti* from Lancaster, Pennsylvania**

On Saturday, August 21, members of *Vivaci* in Philadelphia met with three couples from Lancaster interested in starting an Italian dance group. The event was held at the Holy Family School Hall in Philadelphia. The day began with introductions over coffee and cookies followed by instruction from *Vivaci*. After dancing a few hours, everyone gathered at Paul and Jamie Torna's house for cheese steaks, *vino* and some old-fashioned Italian socializing. The day was filled with enthusiasm and laughter! The new group is called *Sollevanti*, which means 'uplifting' in Italian. Anne and Rudy DeLaurentis are directing the group and can be reached at [Anndelaurentis@verizon.net](mailto:Anndelaurentis@verizon.net).

### **The Italian Folk Dancers of Madison, Wisconsin**

The Italian Folk Dancers of Madison have re-joined IFAFA. The Italian Folk Dancers of Madison practice at 6pm on most Sundays at the Italian Workmen's Club, 914 Regent St. in Madison, Wisconsin. The group began practicing again about six years ago following a long hiatus.

Out-of-town visitors are welcome at any time for some socializing and for some practice/teaching. The group is eager to learn more Italian folk dances and hope that members from some nearby dance groups can arrange a few regional get-togethers (between IFAFA national gatherings).

Raul DeLuna is the director of the troupe. You may contact him at 608-251-2885 (evenings) or at << [rdeluna77@yahoo.com](mailto:rdeluna77@yahoo.com) >>.

### **The Tarantella Dancers of St. Petersburg, Florida**

The Tarantella Dancers have been performing Italian Folk Dancing for over 20 years. They perform authentic tarantella dances from many different regions of Italy. Their costumes are authentic and represent many different regions as well. They have performed throughout the State of Florida and perform annually at the St. Petersburg International Folk Fair. They have also been asked to perform at the annual Italian *Festa* in Venice, FL, for more than ten years. Their purpose is simply this: *to promote the Italian culture through our dances with the hope that our audiences are thoroughly entertained and walk away with knowing something about Italy they didn't previously know; and having a great time doing it.* If you live in the area and are interested in joining in the fun, please contact Richard Tellone at 727-244-7599, or <<[richard@iasosp.org](mailto:richard@iasosp.org)>>. Visit their website at <[http://www.iasosp.org/iasosp\\_tarantella\\_dancers.html](http://www.iasosp.org/iasosp_tarantella_dancers.html)>.



**We hope to meet all of our newest IFAFA Members in Hartford at the 2011 IFAFA Conference!**

## Italian Bread: More than a Staple

Bread is the staff of life; it is an aroma, a flavor, and a texture. Of course it is sustenance, but it is also social. It is the foundation of a fabulous meal, simple and good, and best when it is homemade. It is an important part of our tradition.

Still, today, many Italians feel that food is what you eat *with* bread. Each region of Italy has its own distinctive version of bread. More often, today, bread is purchased from the local *panetterie*. Local bakers bake bread with individual character and creativity. *Focaccia* and *pizza* remain the most important and popular breads. In the north, *focaccia* is more popular and, in the south, *pizza*.

In the fifth century, the Etruscans had mastered flat dough breads. Some say the country bread from Tuscany is the best, while others prefer Sicilian breads with sesame seeds. All the regions have flavorful breads. Some have hard crust; some have soft crust. It all depends on your preference which is best. Regional specialties come from the ingredients found in the local environment. Yes, there are hundreds of Italian breads of different shapes and taste. Some unique examples are hazelnut-studded whole wheat rolls and pita-like Bolognese flatbreads.

In general, Italian breads are firm with substantial crusts. Leftover bread is not wasted. They ground the bread into crumbs for omelets, stuffing stews, and sauces.



There are so many different breads for holidays and special events. Christmas *panettone* and Easter *colomba di Pasqua* are a very important part of celebrating the holidays. The following are additional examples of holiday breads: Neapolitan savory *prosciutto* ring bread with eggs, onion sage rolls, sweet raisin *focaccia*, Genoese basil bread, *pane dolce gubana*, *pane all'olio*, and *pollo in pane*. In Sicily, different forms are given to bread, for example: *pani du mortu* (cross-shaped bread for the dead) and *ucchialeddu* (eyeglass-shaped in honor of Saint Lucy). There are hundreds of other examples.

You may have heard that a certain person is as "good as gold." Yet, in Italian, a person is said to be as "good as bread." Italians have traditionally been more humanistic than many other cultures. I want to cut into my own homemade bread. I think it tastes much better and reminds me of my grandmothers' wonderful homemade bread.

In the United States, we have a great dilemma, as Italian-Americans, keeping alive our Italian traditions and very busy life styles, trying to keep the whole family eating most meals together. A loaf of Italian bread on the table adds a great deal to the meal, and the breaking of the bread in the family helps to bond the family. In the Catholic tradition, the consecration of the bread becomes our spiritual food as the body of Christ. In our Italian tradition, the bread was blessed and treated with respect. It not only nourishes the body, but also helps to build family unity that is so needed today.

-- Prof./Cav. Philip J. DiNovo

## L'Infinito

Sempre caromi fu quest'ermo colle, e questa siepe, che da tanto parte dell'ultimo orizzonte il guardo esclude. Ma sedendo e mirando, interminati spazi di là da quella, e sovrumani silenzi, e profondissima quiete io nel pensier mi fingo; ove per poco il cor non si spaura. E come il vento odo stormir tra queste piante, io quello infinito silenzio a questa voce, vo comparando: e mi sovvien l'eterno, e le merte stagioni, e la presente e viva, e il suon de lei. Così tra questa immensità s'annega il pensier mio: e il naufragar m'è dolce in questo mar.

-- Giacomo Leopardi

## The Infinite

Always this baldly solitary hill was dear to me; and this hedge too, that shuts so much of the last horizon from one's sight. But sitting here and staring out, I form in thought unending spaces there behind it, higher-than-human silences, and deep beyond the deepest peace; in which the heart all but gives in to fear. And as I listen to the wind bustling among these plants, I start comparing this vociferation to that infinite silence, and I call to mind eternity, those dead seasons, and this present and living one, and how it sounds. This was in that immensity my thought is drowned: and it is sweet to shipwreck in this sea.

-- Giacomo Leopardi, translated by Alistair Elliot, from *Italian Landscape Poems*, Bloodaxe Books, 1993



Giacomo Leopardi (1798-1837)  
Poet - Essayist - Philosopher

## American Italian Heritage Museum American Italian Heritage Association

Professor/Cavaliere Philip DiNovo, longtime IFAFA Member, invites you on a YouTube tour of The American Italian Heritage Museum located at 1227 Central Avenue, Albany NY 12205. Click on this link, or copy and paste it into your URL window to see the progress that has been made on Philip's wonderful life-long project.

<<[http://www.youtube.com/watch?v=FSUDZj9SNz0&feature=player\\_embedded](http://www.youtube.com/watch?v=FSUDZj9SNz0&feature=player_embedded)>>

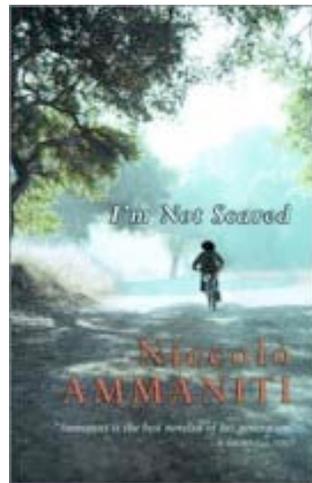
Prof/Cav DiNovo recently wrote to IFAFA: "I hope anyone who visits upstate New York will visit our American Italian Heritage Museum. We have a wonderful Italian Folk Art Room and we are recording Italian folk arts in the United States. It is so important that our Italian American Museum receive support from the Italian American community. The State of New York has told me that our 31-year collection is a treasure! So much could have been lost and will be lost unless we are able to get young Italian-Americans interested in their heritage. In unity there is strength; we must work together and keep going until we are able to educate another generation. My best wishes to you and IFAFA which is doing a very, very important service to our community!"

For more information or for museum hours, please call 518-435-1979. If you have a few good photographs or video clips of your troupes performing, you might email Prof/Cav DiNovo to see if he wishes to add them to his collection in New York. Prof/Cav DiNovo's email address is: <[pdinovo@nycap.rr.com](mailto:pdinovo@nycap.rr.com)>.

### ***I'm Not Scared (Io non ho paura)***

The hottest summer of the twentieth century. A tiny community of five houses in the middle of rural Italy. When the adults are sheltering indoors, six children venture out on their bikes across the scorched, deserted countryside. While exploring a dilapidated and uninhabited farmhouse, nine-year-old Michele Amitrano discovers a secret so momentous, so terrible, that he dare not tell anyone about it.

To come to terms with what he has found, Michele has to draw strength from his own sense of humanity. The reader witnesses a dual story: the one that is seen through Michele's eyes, and the tragedy involving the adults of this isolated hamlet. In this unforgiving landscape, dominated by the contrast between dazzling sunlight and the blackness of night, author Niccolo Ammaniti skillfully blends comedy, the world of children and their language, the strength of friendship, and the drama of betrayal. The result is an immensely lyrical and deftly narrated novel, a compelling portrait of losing one's innocence and a powerful reflection on the complexities and compromises inherent in growing up.

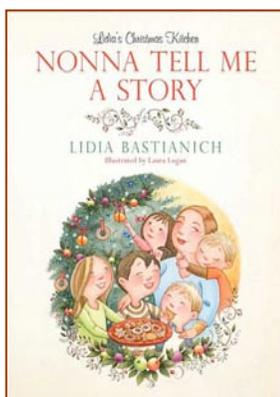


*I'm Not Scared* is the winner of the 2001 *Viareggio-Repaci* Prize for Fiction and has already been sold in twenty languages. The book has also been translated to film and has been issued on DVD. Both the book and DVD are available from Amazon.

-- Synopsis from Amazon.com

### ***Nonna Tell Me a Story: Lidia's Christmas Kitchen***

America's favorite Italian-American cook, Lidia Bastianich, shares the story of the Christmases she used to celebrate in Italy with her five grandchildren. When Lidia was a child, she spent Christmas with her grandparents where she learned to cook with her Nonna Rosa by preparing food in their smokehouse and kitchen. Lidia and her brother would also find a big beautiful juniper bush to cut down for their holiday tree. And they made their own holiday decorations with nuts, berries, and herbs they collected for their meals. This delightful picture book is filled with the story of Lidia's Christmas traditions, delicious recipes, and decorating ideas all perfected over the years by Lidia and her family. Published by Running Press, 56 pages, color illustrations.



## A Christmas Eve Tradition

Although Christmas is commonly viewed as a commercial holiday, for many families it is still a religious holiday steeped in tradition. This is especially true for the Italian-American population. In Italy, it is often said, *Natale con i tuoi, Pasqua con chi vuoi* (Christmas with your family, Easter with whomever you wish). One of the many family traditions, alongside decorating the tree and attending midnight mass, is preparing seven types of fish dishes for the Christmas Eve meal.

The tradition of the seven fishes prepared for meals on Christmas Eve lends itself to a Central and Southern Italian tradition and is not prevalent in the Northern region. Some argue that this may be due to Southerners being a bit more superstitious than their Northern counterparts. Of course, you don't have to look too far for an explanation of why fish is an obvious choice on Christmas Eve: Catholic rules prohibit the consumption of meat on Christmas Eve.

But, like many traditions, the Christmas Eve fish dish has many explanations. There are several arguments provided as to why there are seven fishes consumed, rather than say, six, or even ten. Some reasons are overtly religious: seven gifts of the Holy Spirit; seven sins: pride, envy, anger, gluttony, sloth, lust and greed; seven sacraments of the Church: baptism, penance, Holy Eucharist, confirmation, marriage, holy orders and sacrament of the sick; seven pilgrimage churches in Rome; and, finally, seven days for Mary and Joseph to travel to Bethlehem. Some are not religious and almost a bit coincidental: seven days in a week, seven hills in Rome, and seven wonders in the world. Added to the mystery, there may be even more than seven fish dishes served. Some people might serve nine, symbolizing the Holy Trinity squared. Some may serve 13, indicating the 12 apostles, plus Christ.

Even the types of seafood and their preparation are not standard. Some of the common seafood used is eel, anchovy, *baccalà* (salt cod), smelt and shrimp. However, it is possible to have clams, lobster, salmon and *calamari* (squid) served at the table. This is by no means an inclusive list because cooks vary the ways in which they prepare the meal.

*Frutti di mare* (seafood salad) is often seen as an antipasto and is possibly followed by pasta with clams, shrimp or eel. Various types of fried fish - such as *calamari*, shrimp or smelts - could be served along a seafood stew with *baccalà* as its base. There are no limitations as to how the dishes may be prepared.

Each family has its own individual preference of fish dishes for the Christmas Eve meal. The only common factor one will see at the dining table is an abundance of delicious food.

Below, check out a wonderful way to serve *calamari* this Christmas Eve.

### **Calamari al Forno - Baked Squid**

Look for squid that has already been cleaned to shorten prep time considerably. The squid used for the recipe should be 4-6 inches long. Anything smaller makes for tedious stuffing. Serves 4.

- 1 ½ pounds cleaned whole squid, including tentacles  
(Separate squid bodies from tentacles; finely chop tentacles)
- ½ fresh grated Pecorino Romano cheese
- 3 tablespoons fresh chopped parsley
- 1 egg, slightly beaten
- 1 ½ cups bread crumbs
- 3 tablespoons olive oil
- 2 cloves garlic, minced
- 1 medium onion, minced
- 4 cups fresh or canned Roma tomatoes
- 1/3 cup dry red wine
- Salt and pepper to taste

In a bowl, mix bread crumbs, cheese, parsley, egg and salt and pepper. Add tentacles and mix well. Stuff cavity of each squid.

Take care not to overstuff or squid will split during baking. Use toothpicks to close openings. Set aside.

Preheat oven to 350°F.

In a large skillet, heat oil. Add garlic and onion and sauté until soft. Add tomatoes and red wine and simmer sauce, uncovered, for 15 minutes or until thickened. Season with salt and pepper.

Spread thin layer of sauce in bottom of 9X12 baking dish. Add squid in single layer. Cover squid with remaining sauce. Cover dish with foil and bake for 30-35 minutes or until squid is tender when pierced with fork.

Serve immediately.



--Leslie Gigliotti

# GESÙ BAMBINO

Music and Original Lyrics PIETRO A. YON

Andante mosso (♩ = 56)

F/A Gm F C/E F/C C7 F *legato*  
*mp*

*mf*  
(with pedal)

3

C7/F F C7/F F C7/F F C7/F

*p*

F C7/F F C7/F F C7/F F

Bb F Bb C F C

## Gesù Bambino

### Italian Lyrics

Nell'umile capanna  
nel freddo e povertá  
è nato il Santo pargolo  
che il mondo adorerá.

Osanna, osanna cantano  
con giubilante cuor  
i tuoi pastore ed angeli  
o re di luce e amor.

Venite adoramus  
Venite adoramus  
Venite adoramus  
Dominum.

O bel bambin non piangere,  
non piangere, Redentor!  
La mamma tua cullandoti  
ti bacia, O Salvator.

Osanna, osanna cantano  
con giubilante cuor  
i tuoi pastore ed angeli  
o re di luce e amor.

Venite adoramus,  
Venite adoramus,  
Venite adoramus,  
Dominum.

### English Lyrics

When blossoms flowered 'mid the snows  
Upon a winter night  
Was born the Child, the Christmas Rose,  
The King of Love and Light.

The angels sang, the shepherds sang,  
The grateful earth rejoiced,  
And at His blessed birth the stars  
Their exultation voiced.

O come let us adore Him,  
O come let us adore Him,  
O come let us adore Him,  
Christ the Lord.

Again the heart with rapture glows  
To greet the holy night  
That gave the world its Christmas Rose,  
Its King of Love and Light.

Let ev'ry voice acclaim His name,  
The grateful chorus swell,  
From paradise to earth He came  
That we with Him might dwell.

O come let us adore Him,  
O come let us adore Him,  
O come let us adore Him,  
Christ the Lord.

*Gesù Bambino* was composed by Pietro Yon, and English lyrics were added by Frederick Martens. Yon (August 8, 1886 – November 22, 1943) was an Italian-born organist who made his career in the United States. Yon was born in Settimo Vittone, Italy, and studied at the conservatories of both Milan and Turin, also attending the *Accademia di Santa Cecilia* in Rome. He served for a time as an organist at the Vatican and at the Royal Church in Rome before coming to the United States in 1907; he eventually became an American citizen. From 1907 until 1926, he was the organist of St. Francis Xavier Church; in 1926, he became the organist of St. Patrick's Cathedral, New York. Throughout his life, he toured the country giving recitals. Yon was also a composer, most famous for his Christmas piece, *Gesù Bambino*. He also wrote many works for organ, piano, and orchestra, including a *Concerto Gregoriano* for organ and a concerto for oboe.

## PRISONERS AMONG US<sup>®</sup>

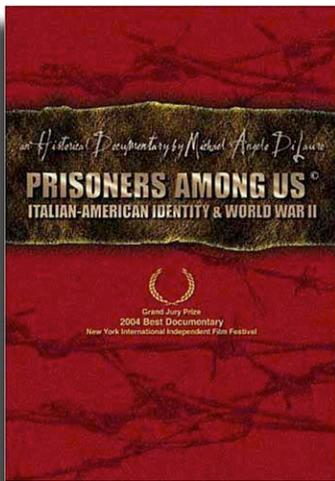
ITALIAN-AMERICAN IDENTITY & WORLD WAR II

This feature-length documentary by Michael DiLauro explores Italian ethnicity in America from several unique and distinctly personal perspectives. In the decades preceding WWII, hundreds of thousands of Italians flocked to these shores in hopes of starting new lives in a land that promised freedom and opportunity. They immigrated through the Great Hall of Ellis Island, in the shadow of the Statue of Liberty, and spilled out into the streets of New York City and beyond in anticipation of a kind of renaissance.

Some made their way to the west; others remained close to the eastern seaboard. And many clung to each other in urban havens, favoring the familiarity of their customs and language. Their stories are told by historians and through the diaries, letters, poetry, and powerful memories of first-, second-, and third-generation Italian-Americans. They share with us that struggle to embrace one's heritage while laying hold of an entirely new culture.

With the outbreak of a second world conflict in Europe, an already tenuous landscape changed. And when Italy joined with Hitler as an Axis power, Italians in America, quite young in their assimilation process, were faced with yet another dilemma. Lines of loyalty were now less clearly drawn; their sense of identity, already in flux, was thrown into turmoil. Paranoia in this country ran the gamut from street-side prejudice to formal declarations of war upon non-citizen Italians.

This sentiment reached a crescendo in December of 1941 when President Franklin Delano Roosevelt signed Proclamation Number 2527. This law branded the 600,000 non-naturalized Italians as potential "enemy aliens," stripping them of their right to privacy and empowering the Attorney General "to direct the conduct to be observed toward the aliens who become so liable." Furthermore, the document allowed discretion in "the manner and degree of the restraint to which they shall be subject and in what cases, and upon what security their residence shall be permitted...."



The liberties taken by government agents, under the guise of "security," is a largely unknown chapter of our history. Through first hand accounts, the film will reveal the raids on Italian homes, the internment of some of the male heads of these households and the psychological rebound suffered by the victims. Remarkably, many sons of these "enemy aliens" volunteered for service as American soldiers and sacrificed themselves on the battlefields of Europe and the South Pacific. In fact, Italian-Americans suffered the highest U.S. casualties of any ethnic group.

But our story is not confined to this. It is a little-known fact that about 50,000 Italian POWs were actually encamped on American soil during WWII. Unlike those immigrants who chose to leave their shores and live among Americans, these Italians fought under Mussolini and his fascist policies. Having been captured in action, they were shipped to camps in the United States. Here they were exposed to a very different kind of internment than that of the Allies imprisoned in Europe. Ultimately, the most cooperative enjoyed vacation-like benefits. It is interesting to note that while some rejected their captors and retained their fascist loyalties, many decided, following the war, to return to this country

and become naturalized citizens. We share some of those stories, several as on-camera interviews with former POWs.

Finally, there is a thread that is drawn through all three aspects of Italian ethnicity in America (those who immigrated, became citizens and sought refuge in tiny "Little Italy" enclaves around the country; those who, because of their ideology, lack of citizen status, or ignorance, incurred discrimination - some to the point of internment; and those Italian soldiers who spent WWII in prisoner of war camps in this country), which displays a kind of irony. In spite of its bumps along the way, ours is a country of resilience. Without attempting to over-simplify or categorize the psychology of our nation, we do, it seems, have the ability to re-think our prejudices and shift ourselves into a position of tolerance. The remarkable fact is that many of those who we have suppressed have returned to us volumes of fortitude, character and culture, which ultimately enriches us as a nation.

Thus, the assimilation of Italians into our culture, through the several avenues defined in this film, has, as so many others have, enriched our nation. Those Italians who have survived the struggles associated with assimilation, have now been allowed to maintain as much or as little of their heritage as they are comfortable with. We, as a country, are benefactors. Our story, overflowing with interviews, historical detail, photographs, literature, music, poetry and analysis, will reveal a chapter in history heretofore unknown to most, and will do so with integrity and sensitivity, in tribute to those who have written it.

Learn more about this documentary, or purchase it for \$27.95 from the *Prisoners Among Us* website at << <http://www.prisonersamongus.com/> >>.

## REGIONAL ITALIAN FOLK COSTUME

We continue the 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. In this issue, we highlight two costumes from the region of Puglia.



**LEFT:** Colono dei dintorni di Lecce, Puglia  
Farmworker from the Outskirts of Lecce, Puglia

Shirt of white striped cloth (ticking), with a small collar, without necktie. The suit is of thick wool. The jacket and waistcoat are bordered with dark ribbon. The jacket collar is of black velour. Striped knit stockings. Shoes of leather, laced up. Stocking cap of woolen cloth, tipped with a tassel. Leather belt.

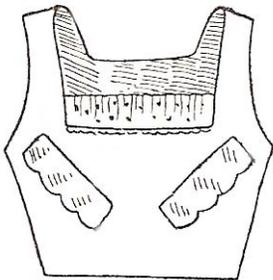
**RIGHT:** Donna  
maritata di Monte S.  
Angelo (Gargàno),  
Puglie  
Married woman from  
Monte S. Angelo  
(Gargàno), Puglie



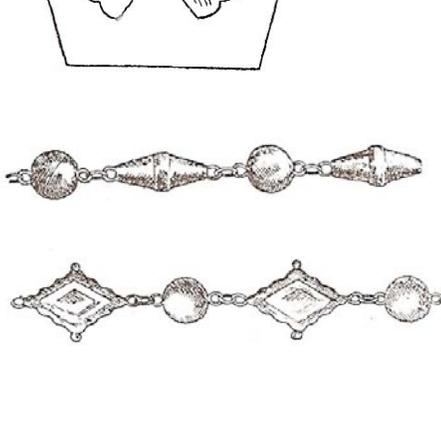
Blouse of homespun cloth, decorated with lace, with very full sleeves, tucked up so that they allow the sleeves of the underblouse to show; these sleeves fit tightly

and are adorned with designs. Red vest with gold-colored chevron design (see detail). Very full skirt of burgundy-colored woolen cloth decorated with gold braid of ruffled silk which repeats on the lightweight silk apron, which is short and tied at the waist. Low-cut leather shoes. Stockings of open-weave knit. Numerous necklaces of gold with pendants, gem-studded crosses, cameos, etc. (see details). Gold rings, also with cameos, gems, etc. Gold earrings (see details).

LEFT: Detail of woman's vest.



BELOW: Examples of necklaces.



Below: Examples of earrings.



## HOW TO CONTACT US

### IFAF A PRESIDENT

Mark DeSanctis

Email: [MarkDeSanctis@gmail.com](mailto:MarkDeSanctis@gmail.com)

Mailing Address:

3110 S. Fountain Square Blvd, Unit 6  
New Berlin, WI 53151



### TRADIZIONI EDITOR

Jackie Capurro

Email: [viva\\_ifafa@hotmail.com](mailto:viva_ifafa@hotmail.com)

Mailing Address:

2512 Glen Hastings Court  
San Jose, CA 95148

### Founder's Fund

The Elba Farabegoli Gurzau Founder's Fund was originally established as a living memorial to the founder of the Italian Folk Art Federation of America. Contributions for any intention, i.e. birthday, anniversary, or other special occasion, as well as in memoriam, are used only for artistic endeavors.

Donations may be made payable to "IFAF A – Founder's Fund" and mailed to: IFAFA, c/o Treasurer, P.O. Box 3185, Fort Lee, NJ 07024.

When sending a donation to commemorate an event, please: Identify the occasion and give the full name of the individual to be honored. Also give the full name and address to whom the announcement is to be sent. The contributor should also provide his/her name, address, and telephone number.

A special letter, announcing the contribution and naming the contributor, will be forwarded to the honored person or family, and an acknowledgement will be sent to the contributor.

### This Issue's Contributors

The editor would like to thank the following people for contributing articles and/or information for this issue:

Mark DeSanctis

Prof/Cav Philip DiNovo

Leslie Gigliotti

Paolina Kavanaugh

Paul Torna

## FOLK DANCES, COSTUMES AND CUSTOMS OF ITALY

by Elba Farabegoli Gurzau

Softcover book, 128 pages, which includes black-and-white and color illustrations, 17 dances with description and notated music, information about Italy, costumes, customs, etc. Comes with recorded music to accompany the dances, your choice of audiocassette or CD.

Price: \$26.00, plus \$3.95 for handling and postage. Be sure to specify CD or cassette.

Please make check or money order payable to IFAFA and mail to:

IFAF A Treasurer  
252 Columbia Avenue  
Fort Lee, NJ 07024

The purpose of the ITALIAN FOLK ART FEDERATION OF AMERICA (IFAF A) 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.

IFAF A 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.

#### MEMBERSHIP in IFAFA

You may also join online!

[www.italianfolkartfederation.org](http://www.italianfolkartfederation.org)

Individual and Family Membership:

- Individual (18-60 years of age): \$24/yr
- Senior (60 and up): \$18/yr
- Family (not in perf. troupe): \$50/yr

Performance Groups:

- Groups (up to 10 members): \$100/yr
- Groups (10+ members): \$150/yr
- Contributing to the work of IFAFA

\$ \_\_\_\_\_

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_

State/Zip: \_\_\_\_\_

Phone: \_\_\_\_\_

TRADIZIONI, an IFAFA Publication

c/o IFAFA

252 Columbia Avenue

Fort Lee, NJ 07024



Contributions are tax-deductible. Make checks payable to IFAFA Mail to:

IFAF A Treasurer  
252 Columbia Avenue  
Fort Lee, NJ 07024