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fao
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Mensile - No 11 - 2021 - Reg. Trib. N. 574 dell'8/10/1990

- LECCE PARIGI

**- GIVE STRENGTH TO THE VOICE
OF CHOIRS, WITH EVERYONE'S VOICE!**

**- THE TABLE IS WHERE ALL THE
MAGIC HAPPENS...**

**- LA STORIA DEL PONTE
DELL'INDUSTRIA
(IL PONTE DI FERRO DI ROMA)**

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EVENTS

- 6 **LECCE PARIGI - Irregolare Festival**
di Enrica Romanazzo

EVENTS

- 14 **Give Strength to the voice of Choirs, with everyone's voice!**
by Roberto Maggio

FOOD & CULTURE

- 16 **The table is where all the magic happens... our Italian family traditional recipes, the gluten free way...**
by Pasqualina Raspaolo

SOCIETY

- 22 **Bruciato uno dei ponti della periferia romana La Storia del Ponte dell'Industria (il Ponte di Ferro)**

FOOD & CULTURE

- 26 **The Pizza Fritta**
by Flavia Beniamini and Mattia Maria Rossi

Typewritten electronic contributions for the FAO CASA Gazette are welcome. These can be articles, poems, drawings, photographs, etc., in fact, anything interesting that staff members and/or their families in Rome or in the field may wish to contribute. These contributions can be in English, French, Italian or Spanish.

No anonymous material will be accepted, and the Editor reserves the right to choose and/or reject material that is not in keeping with the ethics of the Organization. Send contributions electronically to the Editor at fao-staff-coop@fao.org or leave signed copies with the Coop office on the ground floor of building E.

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INDIAN CULTURE	<i>Mr I. Animon</i>	55297
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MUSIC THERAPY	<i>Ms N. Rossi</i>	56253
PET GROUP	<i>Ms M. Dupont</i>	56688
POSITIVE THINKING	<i>Ms R. Gupta</i>	55554
PRANIC HEALING	<i>Ms E. Capparucci</i>	52147
WE CARE	<i>Ms S. Saker</i>	53964
PHOTOGRAPHY		53142/56771
PIANO LESSONS	<i>Mr O. Memed</i>	
MINDFULNESS	<i>Ms B. Monjaras</i>	53572

CHOIR

GOSPEL CHOIR	<i>Ms P. Franceschelli</i>	53554
HISPANIC CHOIR	<i>Ms B. Killerman</i>	53142
FAO STAFF COOP CHOIR	<i>Ms G. Loriente</i>	54163

DANCING

BOLLYWOOD	<i>Ms A. Noorani</i>	55016
MODERN	<i>Ms A. Vignoni</i>	53547
TAP DANCE	<i>Ms M. Infante</i>	56415
PIZZICA	<i>Ms C. D'Angelo</i>	55966/53142

GYMNASTICS

FUNCTIONAL TRAINING	<i>Ms C. Romani</i>	53043
FELDENKRAIS	<i>Ms Eileen Larkin</i>	56399
FITNESS & MUSCLE	<i>Ms D. Rozas</i>	52630
TONING		
VINYASA YOGA FLOW	<i>Ms P. Franceschelli</i>	53554
YOGA SILHOUETTE	<i>Ms S. Thomas</i>	54986
LOTTE BERK	<i>Ms A. Falcone</i>	52595
PILATES	<i>Ms F. Faivre</i>	54860
TAI-CHI	<i>Ms G. De Santis</i>	53344
POSTURAL TRAINING	<i>Ms Hinrichs Angela</i>	54070
YOGA BASIC/ ASHTANGA	<i>Mr A. Lem</i>	52692
GYM MUSIC	<i>Ms D. Casalvieri</i>	52620
STRETCHING	<i>Ms D. Casalvieri</i>	52620
SELF DEFENCE	<i>Ms C. Romani</i>	53043
KRAV MAGA		
LOW PRESSURE	<i>Ms E. Mahabir</i>	55753

SPORTS

ATHLETICS	<i>Mr F. Consalvi</i>	56438
CRICKET	<i>Mr Ahmed Raza</i>	53126
PADEL	<i>Mr S. Evans</i>	53532
DARTS	<i>Ms C. Canzian</i>	52617
FOOTBALL MEN	<i>Mr S. Evans</i>	53532
FOOTBALL WOMEN	<i>Ms R. Nettuno</i>	56742
GOLF	<i>Mr A. Stocchi</i>	53142
TABLE TENNIS	<i>Ms B. Killerman</i>	55552
TENNIS	<i>Ms A. Gabrielli</i>	53012

ALL ACTIVITIES ARE FOR STAFF COOP MEMBERS ONLY

LECCE PARIGI - IRREGOLARE FESTIVAL LA PERIFERIA DI LECCE INCONTRA LA BANLIEUE PARIGINA

Dalla città di Parigi, una delle grandi culle in Europa delle nuove controculture con le sue “banlieues” caratterizzate da uno spiccato meltin pot, al quartiere 167, periferia della città di Lecce, divenuta da alcuni anni luogo di nuove sperimentazioni.



di Enrica Romanazzo

Sostiene e promuove da anni le attività della FAO STAFF COOP. Nel contempo segue ed organizza eventi in difesa dell'ambiente e per la valorizzazione del territorio salentino

Aristocratica, elegante, punto di incontro di storia e modernità, Lecce è presidio di riferimento non solo per il territorio leccese e il Salento, di cui è capoluogo e centro principale, non solo per la Puglia e per il Mezzogiorno ma per tutta l'Italia, nel fondamentale asse economico-culturale che attraversa la nostra penisola.

Nella periferia di Lecce, splendida città connotata dalla bellezza barocca color alabastro, esiste una zona popolare, il **quartiere 167** che negli ultimi anni ha saputo rinascere a colori grazie alla street art. Il **LABORATORIO 167/B** che ha contribuito fortemente a modificare l'immagine ed il “mood” della zona 167 di Lecce ed altre periferie del Salento con molti progetti di arte urbana, ha lasciato un segno indelebile nella terza edizione dell'**IRREGOLARE FESTIVAL**, dedicato a Pietro Fumarola, sociologo delle religioni e dei processi culturali, intellettuale eclettico e militante, abitante ad Arnesano e scomparso nel 2018.

Dal 6 al 26 settembre 2021 la periferia di Lecce è diventata protagonista assoluta, con il suo straordinario programma di concerti, laboratori, convegni, feste, mostre d'arte, creazione urbana, spettacoli, tutti rigorosamente gratuiti, contribuendo così a ribaltare i consueti stereotipi che spesso la riducono a territorio marginale e contesto socialmente critico.





Orchestra sinfonica OLES di Lecce



Maria Mazzotta e Tressym Beatbox

Questo perché per l'IRREGOLARE FESTIVAL la periferia è piuttosto un luogo da immaginare, costruire, vivere, è spazio privilegiato per conoscere se stessi, promuovere azioni, lavoro e incontrare il resto del mondo. Pertanto la kermesse si è posta come veicolo di discussione su tematiche attuali e d'interesse sociale, occasione d'incontro e di scambio creativo sulla rotta del contemporaneo. Seguendo questa direzione, il Festival nella sua terza edizione ha voluto promuovere l'incontro tra il quartiere 167 di Lecce e la banlieue di Parigi, due periferie urbane, due mondi distanti tra loro eppure legati da un'anima profonda, attraversati da questioni aperte, che esigono una riflessione attenta e partecipata per diventare luoghi propulsori di cambiamento, fucine di controculture.

La **Sinfonia IRREGOLARE** che ha visto artisti italiani e francesi provenienti da scene musicali differenti esibirsi sul palco dell'**Anfiteatro del Parco Trax Road**, accompagnati dall'**Orchestra Sinfonica OLES** di Lecce, ha rappresentato un ponte tra culture musicali diverse. Quest'anno, protagonista è stato l'incontro tra i trapper provenienti dalla periferia parigina e i rappers del quartiere leccese. Il "**Trap sinfonico**", esperimento inedito dal carattere unico (ideato dalla direzione artistica, curato da **Alessandro Coppola** e realizzato in collaborazione con **Space Paris Jeunes Mahalia Jackson** di Parigi) è stato accolto con partecipazione da un pubblico entusiasta.



Trapper francesi

Stupefacente il risultato del lavoro svolto per trasformare le basi di rap, trap e psichedelia elettronica, in musica dal vivo con timpani triangoli, arpa, contrabbassi, violoncelli ed altri strumenti della tradizione sinfonica dell'**Orchestra OLES** di Lecce diretta da **Alfonso Girardo** che ha accompagnato anche artisti locali di fama internazionale come la versatile **Maria Mazzotta**, una delle voci più potenti ed espressive del panorama

pugliese e più in generale della World Music, che spaziando con naturalezza dalle sonorità del Sud Italia alle cadenze balcaniche, ha saputo stregare i presenti con le sue sentite interpretazioni. Grazie al sapiente arrangiamento di **Vincenzo Abbracciante**, l'artista ha eseguito un brano adattato all'esibizione della famosa artista francese **Tressym Beatbox** con cui ha avviato un dialogo elegante e potente: un incontro tra musica tradizionale popolare e la beat box. L'inedito duetto ha regalato un crescendo di suggestioni ed emozioni incontenibili ad un pubblico eterogeneo, coinvolgendo ben tre generazioni. Sui gradoni dell'anfiteatro seguivano attenti ed entusiasti nonni, genitori, adolescenti e bambini.



Coinvolgenti anche le esibizioni di **Officina ZOÈ** con i ritmi inebrianti della pizzica tarantata, impreziositi dagli arrangiamenti di **Roberto Esposito**. L'**Officina ZOÈ** è un gruppo di musica popolare originario del Salento, ma conosciuto in tutto il mondo, impegnato nella composizione e nel riadattamento di brani secondo i canoni della tradizione musicale salentina.

Lo spettacolo è stato illuminato dalla luce di una piccola stella nascente, la promettente cantautrice salentina **Dalila Spagnolo** nata nel quartiere 167 di Lecce, il cui indiscutibile talento, assecondato dai sapienti arrangiamenti di **Luigi Russo** ed **Emanuele Coluccia** è stato egregiamente valorizzato dall'accompagnamento impeccabile di una intera orchestra sinfonica.



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Toni Candeloro



Last Alive Crew

Bellissimi i numeri di danza classica del ballerino **Toni Candeloro**, e dei **Last Alive Crew**, gruppo di break dance di Lecce.

Il progetto che ha promosso questo incontro trasversale e sperimentale tra culture diverse (operazione tutt'altro che semplice) partorito dopo un lungo periodo di incubazione e varie battute di arresto nel complicato anno 2020, è stato ideato dall'associazione **"La Putea delle Arti"** di Arnesano (Le), con la direzione artistica di **Giorgio Doveri** e **Sara Colonna** e la consulenza scientifica di **Eugenio Imbriani** (UniSalento) e con la partnership dell'associazione **167 rEvolution**.



Questo laboratorio di sperimentazione che ha unito vari linguaggi musicali attraverso la danza accademica, la break dance, la musica tradizionale e quella moderna, mi ha entusiasmata ed ancor più avvicinata al ricco panorama artistico che vanta questa terra vitale e creativa, e che non finisce mai di stupire.

IL SALENTO È TERRA DI SOLE, DI MARE E DI.....TALENTO!!!

LECCE - QUARTIERE 167B: UNA RINASCITA A COLORI

Il quartiere nacque negli anni '70 con la costruzione di numerose case popolari e ben presto si trasformò in una delle zone più problematiche della città, dove l'unica comunità attiva sul territorio era la Parrocchia di San Giovanni Battista. Proprio dalla collaborazione tra Don Gerardo e il **LABORATORIO 167/B street**, che da più di 10 anni si occupa di ricerca e sperimentazione dell'arte urbana, e grazie alla partecipazione attiva della comunità locale, nel 2007 nasce il progetto **167 Art Project**. L'obiettivo era quello di creare opere d'arte in grado di promuovere il senso di appartenenza al quartiere, valorizzando un sentimento di comunità e cercando di avvicinare la periferia alla città. Come il **Museo Condominiale di Tor Marancia a Roma**, il progetto è un esempio perfettamente riuscito di come la street art

possa migliorare situazioni di criticità urbana diventando uno strumento contro le disuguaglianze sociali, il degrado e la segregazione. Gli enormi murales sono diventati parte integrante dei casermoni bianchi che fino a pochi anni prima caratterizzavano in modo alienante il quartiere, e attraverso i disegni e i colori si sono trasformati in nuovi elementi di riferimento e significato per gli abitanti e per i visitatori che, incuriositi, accorrono sempre più numerosi.



Murales del 167/b

GIVE STRENGTH TO THE VOICE OF CHOIRS, WITH EVERYONE'S VOICE!



by Roberto Maggio

Roberto Maggio graduated from the Conservatory of Music in Avellino alongside Francesco Urciuolo, and is currently a teacher of flute at this institution. His intense concert activity has seen him perform in Italy, Greece, the Netherlands, Spain, South Korea, the United States, China, and Japan. In 2007 and 2009, he was a Visiting Professor at the University of Missouri, Columbia (USA), Truman State University (USA), and Silla University, Busan (South Korea) where he held master classes and concerts. He is the director of the Laeti Cantores choir of Salerno. He attended the Guido D'Arezzo Foundation's Advanced Training School for choir conductors in Arezzo, where he received training in choral conducting. He was a member of the FENIARCO national artistic commission. He is president of the National Association of Italian Choral Directors. He also directs a youth orchestra consisting of students at the Avellino Conservatory of Music. Email: president.andci@gmail.com



Associazione Nazionale Direttori di Coro Italiani

Was born in April 2019. The main objectives of the ANDCI are: to foster high professional qualifications of choral directors, including on an international scale; to encourage

and share research, practice and training activities in the choral sector, both nationally and internationally; to provide training and professional development courses; to address and discuss, in all respects, problems relating to the distribution and teaching of activities, participation therein, promotion of these activities and to what extent, as well as supporting their implementation and institutional, social and cultural recognition. Moreover, the ANDCI aims to hone and authenticate the skills of its members and ensure compliance with ethical standards; to promote and maintain lifelong learning and development among its members; to encourage connections, meetings, relationships, communication, and training of all those involved in choral activities, including in collaboration with all public and private bodies. The National Association of Italian Choral Directors undertakes to promote the spread of knowledge, as well as technical, methodological, and scientific updates by organising training days, meetings, conferences, seminars, workshops, events, and by collaborating, however necessary, with national and international organisations, professionals, associations, bodies, and institutions of any kind and nature to promote high-quality activities.

The period we have lived in recent times has been particularly difficult, many things have changed in our life, in our habits and also in our way of making music. Even more for a choir director: making music without the instrument or with one's own instrument-choir at a distance is something unimaginable. Today it seems that the

worst is over and we believe that we have been able to grasp this dramatic crisis as a time of reflection and, with a view to pursuing our idea of joining together, as an opportunity for change and renewal. During the period of total closure, the ANDCI worked a lot, developing its activities considerably: almost as if to say that choral art had to go on despite the sad news that came from voice to voice - and also through the media



- in all homes. We wanted to overcome the despair, the fear that situation could forever deprive us of many references and the possibility of finding ourselves together. Everything was accelerated by an intention of “redemption”, in view of a recovery that we are finally slowly recovering on the horizon. Since its foundation, ANDCI has created a multimedia archive - the Educational section, accessible on its website - which allows everyone to freely and freely enjoy the artistic production of the associated masters, with a view to truly making choral culture a heritage of all. It is a challenge that emphasizes the possibility and freedom of giving and receiving through an open exchange of everyone’s knowledge. Many of us immediately went out of their way to offer in the form of videos - adapting to the contingent needs of production, dissemination and use of musical culture - many educational and artistic contributions: ideas for discussion and reflection to be made available to all, through the internet and social networks. The meetings with the authors, the interviews, the ANDCI Junior project, the vocal lessons and those on the conducting technique, ear-training, the Looks on the Middle Ages and the Musical Chapels, a historically and culturally important reality; a material capable of significantly implementing the permanent training of choir directors, which we believe is important for the qualitative, human and artistic growth of the Italian choir in the international arena. I sincerely want to thank the numerous honorary members who, from all over the world, have grasped the importance of the birth of our association and have shared with us the value of feeling united in a time of global difficulty.

The spirit of solidarity that so many important musicians have shown and the homage that each of them paid us in the dedicated video messages, citing the name of the association in Italian so as to make their closeness even more felt, was truly moving. Likewise, I also thank all the members who have spent their precious time with phone calls, emails, messages, videos: all involved in carrying out the

highest associative interest with quality work and in a spirit of full collaboration. The ANDCI today proposes itself as a trade association of all those who want to collaborate and make their own contribution to the professional growth of choir masters and choral culture as a whole, without preclusions: an autonomous and pluralist association, also open to institutional collaborations. Examples are the partnerships already started with some associations of the same degree and with which we have established the IFCDA - International Federation Choir Directors Associations which includes associations representing countries such as Italy, England, Spain, Argentina, Ecuador, Brazil, Serbia, Turkey, Japan, Philippines, Mexico, Armenia. Important opportunities for exchange and training will soon arise for our directors. In addition, ANDCI is also presented to the public through the Dirigo magazine: our business card, capable of fully expressing - in its graphics and content - the quality that characterizes the National Association of Italian Choir Directors. This association opens its doors to everyone, especially choir directors. Everyone will be able to find a common home and everyone will have the opportunity to express themselves in the way that best suits their attitudes: it is a commitment that we all feel we can undertake. We want to give strength to the voice of the choral, through the voice of each one!

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THE TABLE IS WHERE ALL THE MAGIC HAPPENS... OUR ITALIAN FAMILY TRADITIONAL RECIPES, THE GLUTEN-FREE WAY...



by Pasqualina Raspaolo

She is the founder and owner of Culinary Genes, LLC. Pasqualina pursued her passion in nutrition, the culinary arts and genetics. She holds annual Tuscan Culinary Adventures and Catamaran Cruises to the beautiful islands of Southern Italy, where she shares her enthusiasm and love of food focusing on gluten-free alternatives. Pasqualina is passionate about people, and the triple L's - love, laughter, and living ... it's in her DNA!

As a Chef, Nutritionist and organizer of the Culinary Traveling Genes Adventures in Tuscany, you can say that there is a deep, rooted enthusiasm and love of food, traditions and family. Cooking and baking is a family tradition that has been passed down from generation to generation and the stories, emotions, passion and healing laughter that is behind every single recipe is priceless.

Why do you do what you do? A question that I am often asked and one that is simple to respond. My “Why” has always been and will forever be “My Family.” I once read a quote that stated, “People come into your life for a reason, a season, or lifetime.” It’s so true and some people become part of the family. Family is not only about being related by blood. It’s about people in our lives that express true love, honesty, loyalty and respect for one another that makes us family. Those who know me quickly recognize my passion for family, food, and traditions.



Italian food is an essential element of the “Italian experience” for its ability to represent the country and its culture, for its international recognition, attractiveness and deliciousness, and for its incredible ability to generate sharing and storytelling. The culinary arts and traditions have always been a big part of my life, and one that I took for granted in the past. Instead of looking at the culinary arts as a career path for me, I embarked on an exciting journey, where most of my time and money was spent on education and on jobs that were interesting but not particularly fulfilling. Don’t get me wrong.

I'm so very grateful for these life experiences because on this journey of life, I've met some incredibly passionate and wonderful people with whom I have established strong and enduring friendships. I can't imagine life without them. Yet, with all of my education and experiences, here I am back to my roots and back to food and traditions. Food has always been an integral part of Italian culture and often is the main topic of conversation because food goes beyond simple nourishment.

Growing up as an Italian immigrant, I learned to value family, food and faith from an early age. Cultural and culinary traditions are kept alive as my family cooks like they did in Italy with an array of authentic dishes passed from one generation to the next. Our unique and strong ties keep us together. It's our way of life where every element of the family culture is permeated by food, faith, family, music, gardening, and simply living the Italian way. It's a way of life that is cherished and never lost.

In 1973, my family and I moved from Naples, Italy, to New York City on a ship called "Michelangelo" (yes, I am literally "off the boat") where we lived with extended family that had emigrated from Italy years before. Traditional foods were prepared throughout the day, most of which originated from the towns of Campania, primarily the comune of Benevento and Napoli (Naples), the regional capital and the city where I was born. My family still maintains such traditions as making their own pasta, bread, wine and tomato sauce. Nothing brings more joy to an Italian home than traditional food influenced by the old country and its heritage.

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Along this journey of life filled with surprising twists and turns, I was thrust in a completely different direction than what I had envisioned. Suddenly, I found myself wanting to start something new and meaningful and began to let go of things that no longer served me. I began to trust the magic of new beginnings. This realization fueled my desire to attend culinary school to become a chef. Something that was never planned or thought of. My journey to become a chef began a few years ago after several family members developed autoimmune diseases and could no longer eat foods containing gluten. In order for them to enjoy family traditions, I began my quest by taking my mamma's traditional recipes and transforming them into delicious gluten-free alternatives. Many hours have been spent testing and refining our methods. Nonna Gianna's Gluten-Free baking was born at Culinary Genes and quickly became a hit amongst our family and friends. I named it 'Nonna Gianna's Traditions' in honor of my mamma Giovanna, the most talented and amazing baker I know!

For the first time ever during Easter of 2020, our family could not be together in person so, during lockdown, we created the "Family QuarantTeam" and the development of gluten-free traditional family recipes to share with family and friends. Thus, *'Pasqualina's Table, Our Italian Family Traditions... The Gluten-Free Way'* was born during Holy Week.

While many of the recipes were developed and served during various holiday seasons, they are meals that one can prepare for a special day, family time, or simply when wanting to cook food that comforts your soul. The kitchen is where you can spend time with people you love, creating and cooking together. The making of this special book brings us back in time to our family history, stories and traditions. The table is where all the magic happens - laughter, joy, crying, celebrations and simple togetherness. It's where stories, family, love and friendships are honored. "Tutti a tavola" (everyone at the table) is popular for a reason. It's where life unfolds, coupled with beautiful and delicious traditional foods and drinks.

Easter or "Pasqua" in Italian has always been one of my favorite holidays for so many different reasons - the colors, the festivities, the gathering of family and friends, and the traditions. Pasqualina means "a child of Easter" and I was named after my Grandmother, the individual where most of these recipes emanate from. The book contains 33 (thirty-three) of our family favorites and recreated into gluten-free alternatives so that those with gluten-free intolerance or sensitivity can enjoy these delicacies as well. Because this book was created during Easter, we decided on "33" recipes for two reasons: (1) "33" was Jesus' age when he was crucified and resurrected, which gives us a meaning of renewed hope and a new beginning; (2) "33" symbolizes a high degree of spiritual consciousness that resonates with inspiration, courage, compassion, and honesty. These delectable dishes were created by memory and emotions because nothing was ever written down in Italy so recipes did not exist. Instead, I followed family members in the United States and Italy with pen and paper to develop recipes that are clear on both ingredients and measurements.

This was an exceptionally challenging but entertaining task! Their measurements usually consisted of “a little bit of this and a little bit of that.” Right! So how do we convert “a little bit of this and a little bit of that” into understandable units of measurement? It continues to be an enlightening experience for which I am incredibly grateful. These recipes were made with love and stem from a commitment to keep my family’s recipes and traditions alive, the gluten-free way.

INTRODUCING THE CAMPANIA REGION

Food is one of the greatest pleasures and a fundamental component of life. Eating gives an unparalleled sense of happiness, especially in Campania, Italy, a region so rich in the culinary world and known for its ancient ruins and striking coastlines along the Tyrrhenian Sea. This love of food makes Campania the fascinating region that it is! In Campania the development of regional cuisine is due to the inspiration and experience of the inhabitants of the area, who have skillfully turned the ingredients that were once considered to be typical peasant food into masterpieces. Campania is known as the land of the sun, the sea and culture. The simplicity of flavors and wholesome ingredients are the strengths of the typical dishes of this region. Campania cuisine also has the undisputed merit of having contributed to the birth and spread of the well-known Mediterranean diet, due to the use of products such as olive oil, vegetables, fruits and seafood. My family’s traditional recipes are based on what they grew up with. In spite of the region’s poverty, there has always been enthusiasm for food throughout the centuries. Foods were largely based on pasta and vegetables grown in their gardens, along with milk from sheep, cows and goats used to make cheese.

The provinces of Campania are: Naples (the regional capital), Caserta, Benevento, Avellino, and Salerno, including islands in the Gulf of Naples, Ischia, Procida, and Capri - true natural wonders. Stay tuned for our 2022 Catamaran Cruises visiting these spectacular islands!

When living in Naples, I remember visiting my grandparents on weekends in a mountain town called Durazzano, a municipality in the province of Benevento, the town where my mamma was born. On one of those weekends my grandmother and I went to pick up milk from a local farmer. She handed me a vintage aluminum cup, almost like a small bucket with a handle, and off we went. When we reached the farm, I handed the farmer the cup and he filled it with fresh milk directly from the cow, which was always warm and creamy.

I noticed that he always had a large pail under the cow and milked the cow from the side, which led to several questions running through my mind. We were both intrigued because I was fascinated by the entire process and he was fascinated that I was genuinely interested in knowing and understanding the secrets of milking a cow by hand. Much to my surprise the farmer decided to give me the chance to experience this deep-rooted agricultural tradition that our ancestors made appear so effortless. After a brief lesson on how to properly milk the cow, I asked if the cow gets mad when you milk it.

After a chuckle, he explained that the cow was milked from the side because it was safer and kept the tail out of the milk pail and his face. It also made it harder for the cow to kick the farmer. I sat on the farmer's stool, which was made out of a large tree trunk, contemplating his last statement. Feeling a little intimidated I began my first milking as directed and not even a trickle came out. I continued to try and was getting frustrated, which only made my first experience at milking unpleasant. I could not get the right movement. Maybe it was because I was only six years old and, quite honestly, I worried that the cow was going to kick me! We switched places so that the farmer could show me again and there it was, the milk easily flowed out into the pail. I tried again and NO MILK! That is when I came to the conclusion that 1) I don't know how to milk a cow 2) I don't want to get kicked by a cow and 3) there was nothing "effortless" about the process. It's hard work, pure and simple.

The recipes in *'Pasqualina's Table, Our Italian Family Traditions...The Gluten-Free Way'* are some of my personal favorites that have been passed down from one family member to another and originated from the imagination and creativity of the Campania and Neapolitan culinary culture. Every recipe has a story with each region of Campania having its own version. Our goal was to share our family traditional recipes with a unique twist to bring our gluten-free specialties into the realm of deliciousness for everyone to enjoy! I am excited to share with you one of my very favorite recipes, which has been passed down and enjoyed for centuries. May it bring you and your family the same joy as it has in mine.



Pasqualina Raspaolo

www.culinarygenes.com

Available on Amazon Books: <http://ow.ly/xdZ750CsS0U>

Pizza, Fasul, e Minestra (A minestr 'ca piz e fasul)

Yields: 8 servings

Prep Time: 40 minutes, plus bean-soaking time

Cook Time: 35 to 45 minutes, plus 1½ to 2 hours bean-cooking time

Traditionally "Pizza, Fasul, e Minestra" is a Neapolitan soup known as "pignato magro." A simple, delicious, nutritious, warm and welcoming dish that always brings back memories of my nonna's kitchen. It is a recipe that is particularly appreciated during the winter months and is usually served in a classic terracotta dish, which makes this creation even more rustic and genuine. In Campania, it is considered a classic peasant dish because the rustic flavors bring to the table all the authenticity of the past. Pizza, Fasul, e Minestra lacked meat so it was a dish of the most destitute. Destitute or not, it will amaze you with all its goodness. It's also nutritious and healthy, where the sweetness of cannellini beans meets the bitter taste of escarole, and is served with delicious and crunchy baked corn pizza. Flawless!

INGREDIENTS:

For beans:

- 1 pound cannellini beans, soaked overnight in enough water to cover, refrigerated*
- Fresh water for cooking
- 1 bay leaf
- 1 teaspoon sea salt

For corn pizza:

- 8 cups water
- 1 ½ teaspoon sea salt
- 2 cups yellow cornmeal, plus 1 ½ tablespoons to top off pizza before baking

FOR MINESTRA:

- 4 heads escarole, (about 3 to 4 pounds), trimmed
- 3 pounds chicory, trimmed
- 1 pound dandelion greens, trimmed (optional)
- 1/3 cup extra virgin olive oil, plus more for greasing
- 3 to 4 garlic cloves, peeled and whole
- Pinch red crushed pepper
- 4 cups cooked cannellini beans, reserving the liquid
- 1 teaspoon sea salt, plus more to taste
- Freshly grated Parmigiano Reggiano or pecorino Romano, for garnish



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**DIRECTIONS:****FOR BEANS:**

1. Discard any beans that have floated to the surface of the soaking water. Then drain and rinse with cold water.
2. Transfer beans to a Dutch oven. Cover with water by 1 to 2 inches above level of beans, add bay leaf and bring to a boil. Turn down heat, and simmer covered for 1½ to 2 hours, until tender, stirring occasionally. When beans are cooked add salt. Set aside.

FOR PIZZA:

3. Preheat oven to 375°F. Grease a large baking tray with a bit of olive oil, cover with parchment paper, and grease again.
4. In a gallon pot, bring water and salt to a boil. Reduce heat to medium and slowly add cornmeal in a steady stream, whisking frequently until you have a thick consistency and is not excessively soft like polenta, about 10 to 15 minutes.
5. Transfer cooked cornmeal to prepared baking sheet, sprinkle with a little extra virgin olive oil and spread evenly to a thickness of about ½ inch all over using a rubber spatula. Use wet hands to evenly flatten the pizza then add reserved 1½ tablespoons of cornmeal to the top and bake for 1 to 1½ hours, turning the tray halfway through, until it begins to brown and crisp on edges.

FOR MINESTRA:

6. Bring a large pot of water to boil with a pinch of salt. Blanch escarole and chicory (and dandelion leaves, if using) for 3 to 4 minutes. Cut in halves and set aside.
7. In a Dutch oven or deep-sided frying pan, add olive oil, garlic, and red pepper and sauté until garlic turns a golden brown. Add escarole, chicory, beans with cooking liquid and salt. Bring to a boil then lower to a simmer and cook covered for 45 minutes to an hour, or until greens are tender. If too dry, add a little boiling water.
8. Cut corn pizza into sixteen 2-inch by 2-inch squares and place two squares in each of eight soup bowls. Top with the “fasul e minestra” mixture. Garnish with pecorino Romano or Parmigiano Reggiano cheese.

Notes:

Store leftovers in an airtight container refrigerated for two to three days. Store leftover pizza separately in plastic wrap for two days; reheat in the oven before adding to the dish.

If you have leftover beans, freeze in a plastic container, leaving a few inches of space at the top to allow for expansion, for two to three weeks. Do not store beans in a glass container since beans tend to expand when frozen and they can shatter the glass.

**You can skip this step and use organic canned beans.*



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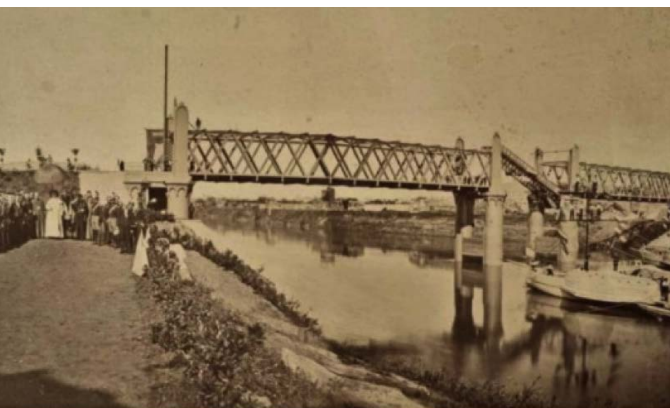


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BRUCIATO UNO DEI PONTI DELLA PERIFERIA ROMANA. LA STORIA DEL PONTE DELL'INDUSTRIA (IL PONTE DI FERRO DI ROMA)



A Roma lo chiamano tutti 'Ponte di ferro', ma il suo vero nome è Ponte dell'Industria, e collega i quartieri Ostiense e Marconi.

Fu realizzato nella seconda metà dell'Ottocento (1862 -1863) da una società belga. Costruito in Inghilterra e poi trasportato a Roma, aveva la funzione iniziale di mettere in collegamento la linea ferroviaria di Civitavecchia con la stazione Termini. Una struttura iconica, esempio dell'architettura del ferro, cara ai romani e finita anche in pellicole come 'La banda degli onesti' con Totò.

Lungo 131 metri e largo 7,25 metri, è costituito da arcate in ferro e ghisa appoggiate su piloni costituiti da tubi di ghisa riempiti di calcestruzzo. Il ponte non fu costruito a Roma: la società belga effettuò il lavoro in Inghilterra, poi il ponte fu trasferito in pezzi a Roma, dove fu montato. Si trattava di un ponte in parte mobile perché nella porzione centrale si sollevava per permettere la navigazione delle imbarcazioni.

Il 24 settembre 1863, alla presenza del pontefice Pio IX, sul ponte passò ufficialmente il primo treno della linea Roma-Civitavecchia. Nel 1911, con l'apertura della nuova stazione di Trastevere, il tracciato ferroviario fu trasferito sul nuovo ponte San Paolo.

Nel 1944, il ponte dell'Industria è stato teatro di un crimine di guerra: il 7 aprile di quell'anno furono uccise dieci donne le quali vennero barbaramente assassinate. Le vittime dell'episodio giustiziate dalle truppe del servizio di sicurezza delle SS per essersi introdotte nel forno Tesei (che riforniva le truppe d'occupazione della Germania nazista) con il tentativo di procurare farina e pane alle loro famiglie.



In quelle settimane le rivolte si susseguivano con molta frequenza perché i nazisti avevano ridotto le razioni di cibo. Queste, sorprese dai militari tedeschi con pane e farina, furono allineate sulle transenne del ponte dell'Industria sul lato di via del Porto Fluviale e fucilate.

Dal 1997 l'amministrazione comunale fece realizzare una lapide in bronzo a ricordo delle donne uccise. Dell'eccidio scrisse anche Carla Capponi, partigiana e politica italiana, Medaglia d'oro al valor militare: "Le donne dei quartieri Ostiense, Portuense e Garbatella avevano scoperto che il forno panificava pane bianco e aveva grossi depositi di farina.

Decisero di assaltare il deposito che non sembrava presidiato dalle truppe tedesche. Il direttore del forno, forse d'accordo con quelle disperate o per evitare danni ai macchinari, lasciò che entrassero e si impossessassero di piccoli quantitativi di pane e farina. Qualcuno invece chiamò la polizia tedesca". Poi l'eccidio: "Le dieci donne furono lasciate a terra tra le pagnotte abbandonate e la farina intrisa di sangue".

Oggi il Ponte dell'Industria è quello che resta dell'archeologia industriale di Roma, a due passi da un altro simbolo, il Gazometro, dai Mulini Biondi e dallo stabilimento Mira Lanza, divenuto una struttura decentrata del Teatro India, e dalla Centrale Montemartini.

Ponte simbolo anche di una scena cinematografica cult: nel 1956 vi è stata ambientata una scena del film "La banda degli onesti", film del 1956 diretto da Camillo Mastrocinque con Totò e Peppino De Filippo. Nel film Totò - che interpreta Don Antonio Bonocore, portiere napoletano di uno stabile di Roma - ha promesso a un anziano in punto di morte di sbarazzarsi di una valigia contenente una matrice e della carta filigranata per stampare banconote. Nella scena ambientata sul ponte, Totò sta per eseguire quelle ultime volontà gettando la valigia nel Tevere ma ci ripensa.

Oggi sotto il Ponte di ferro e sulle rive del Tevere trovano da anni ricovero molti senza fissa dimora. Già a febbraio del 2013 la struttura fu chiusa a causa di un rogo divampato in una baracca proprio sotto al ponte abitata da alcuni clochard.

Nella tarda serata di sabato 2 ottobre 2021, fiamme altissime hanno invaso la struttura. Un incendio di grosse dimensioni ha tenuto impegnate le squadre dei vigili del fuoco per evitare ulteriori danni, soprattutto per la vicinanza di conduttore di gas e elettricità.

“THE PIZZA FRITTA”



by Flavia Beniamini and Mattia Maria Rossi

They are two Chefs who have had the luck, the audacity and the opportunity to travel the world doing what they love and have always wanted to do: cooking. After working for more than ten years in major international restaurants, they returned to Rome for the birth of their little Romeo and to undertake the activity of Chef at Home with the creation of the Flavorossi project

Welcome back to the appointment with Flavorossi's monthly culinary column! Today we are going to discover the origin of one of the tastiest poor dishes of Italian cuisine: *Pizza Fritta*.

If pizza is one of the most recognized Italian gastronomic symbols in the world, fried pizza is a Neapolitan specialty that brings to mind the difficult post-war years, but it is above all an authentic symbol of the creativity of the Neapolitan people.

Although widespread also in southern Lazio and in some areas of Puglia and Tuscany, the Neapolitan origin of fried pizza is not in question.



At the end of the Second World War, the traditional round pizza in Naples had almost become a luxury: there were no ingredients to season it and above all the wood-fired ovens, many of which had been destroyed in the fighting to free the city, so it was thought to fry in the boiling oil the dough, which swelled and gave a feeling of greater satiety.





One of the first names it was called by was “a oggi a otto”, because she was often bought on credit and paid for the following week (eight days later).

In the historical archives of Neapolitan gastronomy, however, there is a noble relative of fried pizza. Already in the sixteenth century the poet Giovanni Battista del Tufo spoke of *zeppelle*, crunchy leavened dough delicacies that came out of the fryer sprinkled with honey. The step to the savory version was short: cod, blue fish and anchovies were the first companions, as reported by Duke Ippolito Cavalcanti in his treatise *Theoretical-practical cuisine* of 1837.

While today the most common toppings for fried pizza are cured meats, meatballs, provola or broccoli, at the time we put everything we had available into it, especially ricotta, which came from the countryside cheaply, and “cracklings”, pieces of pork fat discarded from fine cuts.

In the post-war years, fried pizza was usually prepared directly at home by pizza chefs on their day off, to supplement the domestic income.

It could also happen that the pizza chef prepared the dough and his wife fried it (in our house, the wife’s responsibility starts from the dough to get to frying), to then sell the fried pizza just outside the door of the house. In fact, the families of pizza makers usually lived in the “low”, characteristic studios with a low ceiling and an entrance directly on the street.

Over time, fried pizza became a typically feminine creation: it was women who took care of all the preparation and fried it and sold it outside the houses with banquets and pans that are part of the historical memory of the city of Naples.

The most famous seller of fried pizza is Sophia Loren, who in the film *L’Oro di Napoli*, directed by Vittorio De Sica in 1954, shouts “Eat today and pay in eight days”, with her neckline clearly visible. Right in the dough of one of the fried pizzas, she tells her husband she has dropped her engagement ring, which she actually forgot at her young lover.

In the background, a glimpse of daily life, which can be relived in certain streets of Naples: the flavor of fried pizza, in specialized pizzerias, remains the same as it once was.

Ingredients for the traditional recipe



For the dough:

- 300 gr of flour 0
- 200 gr of Manitoba flour
- 400 gr of water
- 3 gr of fresh brewer's yeast (1,5 gr of dry brewer's yeast)
- 1 tablespoon of extra virgin olive oil
- 11 gr of salt
- 1/2 teaspoon of sugar

In a large bowl put all the flour. In the center, pour half the water and crumble the brewer's yeast. Mix everything using a fork (or spoon).

Also add the rest of the water and the oil and mix. Finally, add the salt and mix. The mixture will be very soft and sticky, this is normal.

Cover the bowl with a cloth and let the dough rest for 15 minutes.

Lightly flour the pastry board (better with semolina if you have it, otherwise with the flour used for the dough) and start making the folds: this step is essential because it allows the dough to incorporate air and form the famous bubbles on the surface.

Repeat the folds 2 more times, always 15/20 minutes apart.

After this operation, grease the bowl with a thin layer of oil and lay the dough inside. Cover with cling film and place in the refrigerator for 24 hours, in the lower part of the refrigerator.

Take the dough again and let it acclimate to room temperature for 1 hour, always covered with cling film. Then when the dough is ready, divide it into 160 - 180 g loaves (taking care to flour the top well and round the balls well in the flour so that they do not stick). Sprinkle a lot of flour under the surface where you roll out the discs. Then use the rolling pin to roll out the disc by about 20 cm sprinkling with flour. Finally add the filling: 2 tablespoons of ricotta with a pinch of salt and pepper if you like, a handful of salami and mozzarella. As for the traditional filling, you can use ricotta (left to drain from the night before) accompanied with salami or mortadella, or simply a good tomato sauce with a basil leaf and grated Parmesan cheese to finish. Then fold the unfilled half of the disc to create a crescent, taking care to seal the edges well to prevent the sauce from escaping during cooking.

Heat the oil in a pan with a high edge, and dip one pizza at a time; take care to gently turn it over to the other side to cook it evenly and continue frying until the pizza is a nice golden color.

Our reinterpretation

As has already happened for some cornerstones of our varied cuisine, we will not alter the heart of the dish, that is the fried pizza dough, but we recommend accompanying sauces that recall some fundamental flavors of our beautiful nation. We thought of bringing together two regions rich in cuisine in one great dish: Puglia and Campania.

This is why we propose to accompany the fried pizza with a turnip greens sauce, a confit garlic mayonnaise and chili powder, in honor of the famous Apulian turnip greens.



Ingredients for the turnip greens sauce

- 1 bunch of turnip greens
- 1 clove of garlic
- ½ chili pepper
- a pinch of salt
- extra virgin olive oil as needed



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In a pot with well salted boiling water, blanch the turnip greens after having cleaned them from the stem. Drain them after a couple of minutes and squeeze them well, put the turnip greens, a clove of garlic, half a chili pepper, a pinch of salt, a tablespoon of oil and half a ladle of the cooking water in a food processor.

Tops, pay attention to the salt as the cooking water will already be salty.



Ingredients for confit garlic mayonnaise

- 200 gr of mayonnaise (you can also buy it, so as to have a more stable product in terms of composition)
- 1 clove of garlic
- 200 gr of seed oil

Bring the oil to 70 degrees in a saucepan and put the garlic in immersion, let it cook for about 2 hours. Once the garlic is cooked, squeeze it into a container together with the mayonnaise and blend with an immersion blender, until you obtain a uniform mayonnaise.

To serve the fried pizza, I recommend sprinkling them with a light sprinkling of chili powder, put the mayonnaise on top and the turnip greens sauce next to it.

We just have to wish you a good appetite!





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