



# tradizioni

NEWSLETTER OF THE ITALIAN FOLK ART FEDERATION OF AMERICA

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## FROM THE PRESIDENT

**Buon Natale** to all IFAFA members! Have a happy and healthy Christmas and a Happy New Year.

Just a few words about the 2000 Conference held in Pittsburgh in October and hosted by "I Campagnoli Folk Group." Blaise is still collecting "Bravo" email and is going to put them all together in a book. He and his committee are to be commended on putting together a fantastic, informative conference that ran very smoothly.

The workshops were well received, especially the dance workshops held by Federica from Genova. An extra added treat was the guitar performance by Beppo, her companion. We have to thank Beppo for two beautiful songs performed at the Saturday night Gala Dinner, one of which was presented on a reproduction of an ancient Italian floor-standing harp guitar.

The dinner guests were also treated to performances by four of IFAFA's groups. In addition to singing and dancing by Pittsburgh's *I Campagnoli*, other groups which performed were *Il Quartiere Italiano* from San Francisco, California; the Italian Folk Dance Group of Milwaukee; and *I Gagliardi Italiani* from Canton, Ohio. All were stellar.

**Buon Natale and Buon Anno!**

*Yours in Italian folklore,*

*Anna Marie Fiori*

## IFAFA Directory

IFAFA Members, your help is needed to create a definitive IFAFA Directory. I'll try once more to help you understand what we need from you for our directory.

The first page will have a biography of your group or individual member. Additional pages will be added with the following information, and any appropriate other information that you supply.

- Do you have any cultural folk traditions that you are willing to share?
- List songs and/or dances and tell us if you have written instructions, video or sheet music.
- Would your group travel to perform for festivals or celebrations?
- Would your choreographer or dance instructor conduct workshops?
- Do you have a collection of Italian Folk Costumes?
- Tell us about any research material that you have and are willing to share. (Each request that you receive would be handled by you and the cost will be controlled by your group.)

Let's try to make this a goal by the year 2002. This directory will put IFAFA up front in culture and education. I envision clubs or organizations throughout the United States who do not have Italian dance or singing groups using this directory for bookings and learning about our Italian culture.

If you have questions or concerns, e-mail me at [efedeli@ix.netcom.com](mailto:efedeli@ix.netcom.com) or call me at 815-877-2888.

--Gene Fedeli

## IFAFA Conference, 2002

*Il Quartiere Italiano* (from the San Francisco Bay Area) and *Balliamo!* (from Sacramento) are planning to host the next IFAFA Conference two years from now in California in the San Francisco area. However, we need to have some idea of your commitment to attend.

We will warn you that hotels prices will be much steeper. Even if we host the conference in Oakland (across the bay from San Francisco), at conference rates, the hotel is likely to cost \$150 per room per night, **or more**. Unless your group is in the western states, keep in mind also that airfare will be considerably more than you are probably used to paying to attend the conferences.

We certainly don't want to scare people away from attending a conference in California, but we also can't afford the time and expense to host a conference with minimal attendance. If we book a conference hotel, we will need to commit to a certain number of rooms. If we don't fill those rooms, we may have to cancel and incur a huge cancellation fee.

We will be hosting the conference TWO years from now, in order to allow time for individuals to save up, or for groups to hold fund-raisers, if you choose to do so.

At the Pittsburgh conference, we distributed a survey form, asking those present to indicate whether or not you, or your group, would commit to attending a California conference in 2002. If you still have that form, please submit it. If you do not have a form, you may simply write a note and send it to:

Jackie Capurro

2512 Glen Hastings Court

San Jose, CA 95148-4119

## ANNO NUOVO

--Nicola Vervier

L'anno vecchio, finito il suo rosario  
di domeniche rosse e giorni neri,  
disperde al vento i fogli del lunario,  
sospiri, affanni, lagrime di ieri....  
e se ne va velato di turchino,  
col fumo, per la cappa del camino.

Giunge il nuov'anno, avvolto nel mantello,  
come il parente ricco che raduna  
la famiglia dispersa nel tinello,  
che rinfocola in cuore la fortuna,  
le speranze rimaste senza frutto,  
l'antica fede e il sogno già distrutto....

E il benvenuto, e tutto sembra nuovo:  
grato il lavoro, facile il domani....

## NEW YEAR

--Nicola Vervier

The old year, having finished its rosary  
of red Sundays and black days,  
disperses the pages of the almanac to the wind,  
sighs, gasps, yesterday's tears ....  
and they fly away, veiled in deep blue,  
with the smoke, through the chimney stack.

The new year arrives, wrapped in a cloak,  
like a rich relative that gathers together  
the scattered family in the morning-room,  
that rekindles fortune in the heart,  
the unrealized hopes,  
the ancient faith and the dream now destroyed ...

It is welcome, and everything seems new:  
Work is pleasant, tomorrow is easy....

## Data Base Up-Date: WE NEED YOUR INFORMATION!

Keeping a current database listing of all IFAPA members is a constant and on-going process. We need your corrections and up-dated information.

If you attended the Pittsburgh conference, you received your data print-out that we have on file. Please make any additions, deletions, and/or corrections to the paper. Also please make sure to include phone numbers with area codes and e-mail addresses where applicable.

If you did not attend the Pittsburgh conference, or if you have lost track of your data print-out, please send me a complete and current listing of your group's members, addresses, phone numbers and e-mail addresses.

You may send your group info by e-mail to "efedeli@ix.netcom.com". Or you may mail your list to:

Gene Fedeli  
3628 North Court St.  
Rockford, IL 61103-2041

## Heaven Touches Brooklyn in July

Watch for the New York television premiere of *Heaven Touches Brooklyn*, an original De Nonno Productions, Inc. Production, produced, written, filmed and directed by Tony De Nonno in Cooperation with WLW21 Public Television and in association with ITVS & NETA.

Tony De Nonno's enlightening and engaging film documents the 1,600-mile journey of faith, family and tradition celebrating San Paolino and the glorious *Dance of the Giglio* tradition in Nola, Italy, in Brooklyn, New York, and throughout the Tri-State Area.

The premiere is scheduled for Thursday, December 14, at 8:00 pm (on Channel 21 in New York). This one-hour film will be shown during a PBS Pledge-Break Special similar to *The Three Tenors*, *Riverdance*, *The Do-Wop Special*, and *The Italian Americans*.

For those of you who live in the area, it is important that you encourage your friends and family to tune in and support this historic broadcast by joining public television during the broadcast and by purchasing a video.

This program will also be broadcast during National Pledge time in March, 2001, on PBS stations across the United States and Canada. Your support, and ratings, are important to insure that Program Managers across the United States will schedule the program for broadcast during prime time and will promote this historic Italian American film.

This program was made possible by the gracious support of ULLICO Inc., The Kaufmann Fund, The National Italian American Foundation & UNICO National. For further information, please contact Tony De Nonno by email at "tdenonno@aol.com" or by phone at 718 745-3937.

## A Legend about Santa Lucia

by Shirley Martignoni Fedeli

Although St. Lucy is honored throughout central Europe and in Sweden, the Sicilians really claim her as their own. St. Lucy was born circa 300 A. D. in Syracuse, Sicily. She was a beautiful young woman from a noble family who developed a strong faith. During her lifetime, Christians were being persecuted by the ruling emperor, Diocletian.

She refused to wed a rich nobleman who had fallen in love with her. They say her eyes were the most beautiful, clear blue color like the Mediterranean Sea. Since she had dedicated her life to God to be a virgin, she was said to have gouged out "those beautiful blue eyes" so there would be no temptation on the part of the nobleman to take her. Therefore, she is the patron saint of vision. She is pictured holding a dish with her eyes in it.

Her feast day is December 13th, and the children of Sicily place their shoes outside their door on that night, in hopes that when they awaken, they will find the gifts that she has left for them inside their shoes. Some legends say that she rides a donkey carrying a basket of gifts.

Another interesting thing about St. Lucy is that her name means "light," and Lucia's feast is near the season of "darkness" as the earth turns toward the winter season. Therefore, many families build large bonfires to "light" the darkness.

Cuccia is the Sicilian dialect for the word "eyesight." Many Sicilians eat *cuccia*, a form of wheat, on that day. There are many recipes for its preparation. If you have a special one, please send it to my email at "efedeli@ix.netcom.com", or mail it to:

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Rockford, IL 61103-2041

## The Presepio in Italy



If there is one symbol of Christmas that is found throughout Italy, it is the *presepio*, the nativity scene. Since legend says that remnants of the manger at Bethlehem were brought to Italy in the early Christian centuries, it is not surprising that an Italian, Saint Francis of Assisi, should be the one to renew the spirit of Christmas through adoration of the manger and the Nativity.

On Christmas Eve in the year 1223, St. Francis was travelling with a friend, Giovanni Vellita. They had arrived in the small town of Greccio, one of the holy man's favorite mountain retreats. He wanted to celebrate Christmas by representing the birth of Christ in such a way that the common people could experience and understand the true meaning of the Christmas observance. In the hermitage at Greccio, St. Francis and his friend set up a life-sized manger and invited the villagers to play the parts of the Holy Family, the Wise Men, shepherds, and so on, even using live animals within the manger. The entire village took part. After the adoration, St. Francis said mass using the manger as his altar. This experience so moved the people that it became a tradition to set up mangers as a part of the Christmas observance, especially within the churches of Italy.

From the 13th to the 17th centuries, the creation of a manger scene was reserved for the churches alone, until 1760, when the Bourbon King of Naples, Carlo III, had an elaborate *presepio* constructed for his castle. The king himself made his own figures. His queen and her entourage fashioned costumes for the figures, even dressing one of the Magi as King Carlo himself. This *presepio*, now preserved in a museum near Naples, is forty feet wide, 25 feet deep, and 15 feet high. It includes 500 figures and 200 animals! It inspired first the wealthy, then even the common people, to set up *presepi* in their own homes.

Gregorio Maria Rocco, a Dominican friar who lived in Naples at that time, extended the use of *presepi* to public places, assisting the townspeople to set up more than 400 *presepi* on the streets on Naples. Even today, thanks in large part to the early influence of King Carlo II and Fra Rocco, Naples has more *presepi* per person than any other city in the world.

The *presepio* still has its deep religious meaning, but it has also become a popular folk art. Those who fashion the crib figures are called *figurari*, while the figures themselves are called *pastori*. The figures are most often made of wax, clay, *papier-mâché*, ceramics, or wood. The *presepio* consists of a crib with all its figures. The central figures are those of the Infant Jesus with the Madonna and St. Joseph looking on in adoration. An ox and a donkey share the stable because legend says that they warmed the newborn Child with their breath. Many *presepi* are set in elaborate landscapes, with grottoes, small trees, lakes, and rivers, sometimes with the lights of the city of Bethlehem in the background. Angels hover above the crib to announce the birth of Jesus, and shepherds draw their flocks near to see. In more detailed *presepi*, figurines of villagers gather around, bringing along gifts of their professions. Finally, accompanied by camels and servants, the Three Kings arrive bringing their gifts of gold, frankincense and myrrh.

Nowadays, *presepi* can be found in every setting. In the home, the *presepio* is usually set up in a place of honor: near the hearth, as part of a *ceppo* decoration, or on a small altar. All family members, especially the children, get involved with the arrangement of the scene. Often, the stable and animals are put in place in early December. A few days before Christmas, the shepherds and their sheep are added. On Christmas Eve, Mary and Joseph take their places. It is not until Christmas morning that the Baby Jesus is placed in the manger, representing His birth on that day. On the day of the Epiphany, January 6th, the Magi and their animals are added to demonstrate the story of their arrival with gifts on that day.

*Presepi* are also found in shop windows throughout the town. Often a shopkeeper will use his skills and his wares to prepare an appropriate *presepio*. A baker will fashion the manger scene in dough and bake it. The shop where dairy goods are sold may have a scene carved in butter.

Many villages and cities still set up a life-sized *presepio* in the town square. The most beautiful nativity scenes, however, are displayed in the churches. There is often a contest among the churches of the town for the best *presepio*. People go from one church to another to see the various manger scenes on display.

Perhaps the most famous *presepio* in Italy is that of the Aracoeli Church in Rome. There is a popular story that is told about this particular *presepio*. The legend says that, one night, thieves broke into the church and stole the ceramic figure of the Infant Jesus from its crib. When the theft was discovered in the morning, there was an uproar throughout Rome. People searched high and low to no avail. Late that evening, there was a knock on the huge doors of the church. When the monks opened the door to see who was knocking, a vision of the Infant Jesus stood before them, admonishing the monks to take better care of Him in the future! When they returned to the *presepio*, the monks discovered that the ceramic figure of Baby Jesus was back in its place.

-- JSC

## A Presepio for the Children

If there are young children in your family, why not let them create a *presepio* for their own as many Italian children do?

Early in December, the Italian children begin to build their Nativity scenes. They glue and pin large pieces of cork together in the shape of a mountain, with a grotto at the bottom, and narrow little paths here and there. To make this look even more realistic, they cover the mountain sides with moss. They make little houses of different colored pasteboard and put them at different spots along the paths. They light these with tiny candles or tiny electric lights. Sometimes they even put silver paper at the bottom of a ravine to make it look like a waterfall.

When this is finished, the next step is to arrange the small clay figures in the crib. They create a place on the ground for the Infant Jesus with a small piece of cotton, with Mary on one side and Joseph on the other. (However, the figure of the Infant Jesus is not placed in his "bed" until midnight of Christmas Eve.) They put an ox and a donkey in the background; the Three Kings, with their crowns and beautiful robes are placed kneeling in front of the baby Jesus; shepherds are placed either near the grotto or along the paths on their way to adore Jesus; an angel is put above the whole scene, and, finally the star of Bethlehem is placed right over the grotto.

The children love to welcome their friends who come to see the crib, and they also invite the *zampognari* (the bagpipe-playing shepherds who bring their flocks down from the mountains) to come in and play their Christmas carols before the shining crib.

If you don't happen to have *zampognari* knocking at your door, you may want to gather the children around to learn a favorite Italian Christmas carol, such as *Tu scendi dalle stelle*. -- JSC

### Tu scendi dalle stelle

Tu scendi dalle stelle, o Re del Cielo,  
E vieni in una grotta al freddo al gelo. (bis)  
O Bambino mio Divino,  
Io ti vedo qui a tremar. O Dio beato!  
Ah, quanto ti costò l'avermi amato. (bis)

A te, che sei del mondo il Creatore,  
Mancano panni e fuoco, o mio Signore. (bis)  
Caro, eletto pargoletto,  
Quanto questa povertà, più m'innamora,  
Giacche ti fece amor povero ancora. (bis)

## Tu scendi dalle stelle

Alphonsus Liguori [1696-1787]

Andante

1. Tu scen - di dal - le stel - le O Re - del Cie -

lo E vie i min u - na grot - ta Al

fred - do al ge lo O Bam - bi - no mio Di - vi - no In Ti

ve - da qui tre - mar! O Di - a be - a - to! Oh

quan - ta Ti co - stò l'a - ver - mi - a - ma - to!

## REGIONAL ITALIAN FOLK COSTUMES

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 keeping with the Christmas theme of this issue, we highlight two costumes from the region of Abruzzo, especially the shepherd who brings his flocks down from the towering snow-covered Appenines to their winter pastures, and who traditionally plays his bagpipe at *presepi* along the way.



A. Sheepskin sleeve-covers

### Abruzzese Shepherd, above.

Over short tight leather pants, buttoned at the knee, are two goatskins, held onto the leg with buckles. A short waistcoat of brown leather is embellished with black fabric and almost covered by a jacket of thick wool. Over this, to protect the shoulders and sleeves, are two sleeves of sheepskin that come together across the back by means of a crude lacing (see illustration A). In front, this is held together with a buckle. Thick knit stockings, covered with leather leggings, laced up the sides. Common felt hat.

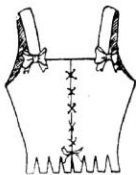


### Lace-maker of Pescocostanzo, above.

Shirt of fine homespun linen with rich lace on the front, embroidery on the shoulders and clusters of close pleats; simple gathering at the wrist. Skirt of fine scarlet woolen cloth, tightly pleated at the waist, smooth at the front. At the bottom it is edged with a deep gold stripe. The vest, long and rigid, is of brushed silk decorated with gold stripes and laced in the back (see illustrations B and C). The sleeves, of the same fabric as the vest, are attached with silk ribbons and edged with gold stripes. The hair, parted at the forehead, is gathered in a bun at the nape of the neck. Over it is a tovaglia of white linen, embellished with point-lace. This is covered in part by a square of red wool, edged with gold stripes along three sides and with green ribbon all around. Earrings and necklace with gold pendants. White knit stockings, highly worked in relief and in open-work embroidery. Fabric shoes with ribbons and pleating on the front.



B. Front of vest



C. Back of vest

## ETHNOGRAPHIC MUSEUMS IN ITALY

In this issue, we continue with a listing of Italy's "ethnographic" museums which may contain folk materials for research purposes. Please feel free to send in any additions or corrections that you discover in your travels.

In the region of **le Marche**, you may want to visit one of these museums of folk traditions:

Museo delle arti e tradizioni popolari c/o Palazzo dei Beni Culturali 60041 SASSOFERRATO (Ancona) 0732 - 9465  
Museo della civiltà contadina via Serrattoglia 60044 FABRIANO (Ancona) 0732 - 3182  
Museo della nostra terra via Sant'Agostino 62036 PIEVE TORINA (Macerata) 0737 - 51132  
Museo della civiltà contadina c/o Abbazia di Fiastra 62029 TOLENTINO (Macerata) 0733 - 202122  
Museo della civiltà contadina Piazza Conti Oliva, 2 61026 PIANDIMELETO (Pesaro)  
Museo della Civiltà Contadina 63030 SPINETOLI (Ascoli Piceno)

In **Umbria**, the following museums may provide some good research material:

Centro di documentazione delle tradizioni popolari-botteghe artigiane Loc. Garavelle 06012 CITTA' DI CASTELLO (Perugia) 075 - 8552119  
Museo etnografico "Il tamburo parlante" ex-Convento di S. Francesco 06014 MONTONE (Perugia) 075-9306401  
Mostra permanente della civiltà contadina 06023 MORANO (Perugia)  
Museo della casa contadina 06073 CORCIANO (Perugia)

And in **Basilicata**, try a visit to this museum:

Museo della cultura Arbreshe 85030 SAN PAOLO ALBANESE (Potenza)

Announcing the availability of the third printing of the Italian Instructional booklet "Folk Dances, Costumes and Customs of Italy". The price is \$25.00 plus \$3.50 postage/handling. To purchase please contact Anna Marie Fiori at 412-793-1927.

### Recipe for *Pizzelle*, Typical Italian Christmas Cookies

[The dough for *pizzelle* was originally poured into an iron mold with two long handles which was held over the fire to bake the cookie. Today they are usually made in a machine similar to a waffle iron, but the *pizzelle* iron makes cookies that are extra thin and crisp.]

3 eggs, beaten  
3/4 c sugar  
3/4 c butter, melted  
1-1/2 c flour  
1 t baking powder  
2 t vanilla  
1 t anise extract  
2 t anise seeds

Add and beat ingredients together in the order listed. Drop by rounded teaspoonful onto center of pre-heated grid. Close lid immediately and clip handles together. Allow to cook until steaming stops, about 30 to 60 seconds. Remove gently with fork. Allow to cool on wire rack. (While still warm, *pizzelle* may be rolled into cones or cylinders for stuffing with whipped cream or cannoli mixture.) Store in airtight container to preserve crispness.

### *La Faglia* in Molise

*La Faglia* is a traditional annual event held each Christmas in the town of Oratino, in the region of Molise. It is similar to the burning of the Yule Log found in other cultures.

A week or so before Christmas, the men gather on the outskirts of the town. They gather together large sugarcane shoots and bind these shoots into a large cylinder, 30 feet in circumference and 20 feet high. During the day of Christmas Eve, *La Faglia* is carried in a celebratory procession to the church in the middle of the town. Here it is blessed and raised along side the church bell tower.

At dusk *La Faglia* is lit and it burns from the top down throughout the night awaiting the anticipated arrival of the Christ Child. On Christmas Day, the people collect the ashes which are then spread on the fields to insure a good crop the coming year.

-- AMF

### LIFELINE Exhibit at Ellis Island

Internationally recognized artist B. Amore is creating LIFELINE, a multimedia art exhibit and genealogical study celebrating Italian immigration to America. LIFELINE traces the sociological development of the Italian American community, from immigrant roots to present achievement.

LIFELINE is at the Ellis Island Immigration Museum from November 2000 to April 2001. LIFELINE features sculptures, photographic panels, and text. After the Ellis Island exhibition, it travels to many cities in Italy and the United States.

Amore also created *L'Arco della Memoria*, the Donor's Arch. The Arch is a photographic installation dedicated to those individuals, and their families or companies who have sponsored this artistic and educational approach to Italian American history.

For more information, contact LIFELINE, 2427 Monument Hill Road, Castleton, VT 05735, or call 671-254-1604.

-- National Italian American Foundation

## The Story of La Befana

In Italy, some people give gifts at Christmas, and Santa Claus is called *Babbo Natale*, but this is a rather new custom. Many parts of Italy still follow the older custom of giving gifts on the Epiphany, January 6th, the day of the arrival of the Three Kings at Bethlehem with gifts for the baby Jesus. According to this custom, it is not *Babbo Natale* who brings the gifts to the children, but *La Befana*, an old, very ugly, but good-hearted witch, who travels with a broom and enters the houses through their chimneys.

This is the story of *La Befana*:

Once upon a time, many years ago in Italy, there was an old woman who lived in a lonely cottage. As she was just taking a broom from the corner to sweep the floor, she heard a knock at the door. She opened the door just a tiny bit and peered out. She saw three foreign gentlemen dressed in splendid robes. They said that they were searching for a newborn child, a great king, who was somewhere in Bethlehem, and asked if she could show them the way because they were carrying great gifts for the newborn King. The old woman was very tired and she had not finished her household chores. She shook her head, closed the door quickly, and went back to her work. Once she looked out of the window and saw the three strange men move slowly over the hill and disappear from view.

All that evening the old woman kept thinking of her visitors and of the child that they were going to see. The more she thought about it, the more ashamed she was of her rudeness. She decided that early the next morning she would go in search of the three men and the child.

Before dawn she was already on her way, wrapped in her red scarf and heavy cloak. She carried her broom in one hand, and with the other hand she led her donkey. Her shoulder pack and her donkey were both laden with gifts for the newborn child. But as hard as she searched, through the snows of winter and the heat of summer, she never found the three men and the child.

Even to this day *La Befana* walks the weary miles, and she never ends her search. On the fifth of January, the eve of the Epiphany, she leaves some gifts from her pack for good children, and she leaves birch sticks and ashes for naughty boys and girls. (Her name comes from *Epifania*, Italian for Epiphany, the holiday on which the Three Kings found the baby Jesus in Bethlehem and presented their gifts to Him.)

### La Befana

Zitti, zitti! Presto, a letto.	Hush, hush! Hurry, to bed.
La Befana è qui sul tetto!	La Befana is here on the roof!
Sta guardando dal camino	She is watching from the chimney
se già dorme ogni bambino,	to see if each child is sleeping,
se la calza è bene appesa,	if each stocking is properly hung,
se la luce è ancora accesa ...	if the light is still on ...
Quando scende? Appena è sola!	When will she come down? As soon as she's alone.
Svelti, sotto alle lenzuola!	Quickly, under the sheets!
Li chiudete o no quegli occhi?	Are your eyes closed or not?
Se non siete più che buoni,	If you're not your very best,
niente dolci nè balocchi:	there will be no sweets nor toys:
Solo cenere e carboni!	Only ashes and coal!

### From the Editor

Since I began working on *Tradizioni* five years ago, I've received a lot of credit for putting each issue together and getting it out to you, the IFAFA members. But there are people behind the scenes who go entirely unnoticed and who greatly deserve our appreciation.

Wayne Adelsberger co-owned a print shop in Pittsburgh for many years, and for the past seven years he has been printing our *Tradizioni* newsletter. His wife, Lorena, has spent many hours folding them and attaching address labels.

Recently, due to a variety of changes, Wayne is now working full-time for another printer during the week. However, Wayne and Lorena are starting their own business on weekends and will continue to print our newsletter and to prepare each issue for mailing.

Thank you, Wayne and Lorena, for your loyalty and your dedication to IFAFA and to *Tradizioni*!

## Performing Ecstasies, Music, Dance and Ritual in the Mediterranean

by Meri DeLorenzo

Los Angeles hosted "Performing Ecstasies, Music, Dance and Ritual in the Mediterranean" October 7 through October 28, 2000. This event examined ecstasies in music and dance in the Mediterranean, especially the phenomenon of the *pizzica tarantata* in the Salento region of Puglia, Italy, in which a person (usually a sexually-repressed woman) bitten by a mythical spider, fell into a hypnotic trance and danced for days until purified by Saint Paul of Galatina.

The event included documentaries and narrative films examining this phenomenon. It also included photo exhibits, concerts, workshops, receptions, and a three-day conference with papers presented by scholars from around the world. The event was organized by Luisa Del Giudice, an Italian professor from UCLA and the head of the Italian Oral History Institute (check out their website <<http://www.iohi.org/index.html>>).

The musical group *Aramire* from Salento, Puglia, gave lectures and concerts demonstrating the musical accompaniment to the *pizzica tarantella*. Their website is <<http://www.aramire.it/>> and they have several musical CDs.

The event also included a tambourine workshop by Enzo Fina from Salento, who now resides in Los Angeles and is part of a fusion group called *Music'n'tica*.

The Craft and Folk Museum housed an exhibit of photos taken by Alan Lomax of his travels in Southern Italy and Spain in the 1950s, examining folk traditions in these countries. It also housed an exhibit of traditional folk instruments of the Mediterranean and an exhibit of Venetian carnival masks.

The Italian Cultural Institute was the site of the conference, which also hosted photographic exhibits. One exhibited images of *Tarantismo* (1972-1992) taken by Luigi Chiriatti of the musical group *Aramire*. "A Crazy Urge To Dance" displayed photographs depicting the folk dance and music revival taken in southern Puglia in the 1980s and 1990s by Fernando Bevilacqua.

Besides the study of *tarantismo*, the event included a lecture of Italian traditional song by Luisa Del Giudice. It also included a workshop of Puglian, Sicilian and Sardinian folk instruments by Roberto Catalano, a Sicilian Ph.D. candidate in Ethnomusicology at UCLA. He demonstrated how to play the *launeddas* and *benas* from Sardinia, the *chitarra battente* from Southern Italy, and several other wind instruments.

Placida Staro, from Monghidoro near Bologna, Italy, presented a paper at the conference on her experience in curing mental patients with her musical therapy techniques like the *pizzica tarantella*. She also gave workshops in traditional dances from three areas in Northern Italy. She taught the social dances from Monghidoro, Carnival dances from Lombardy, and social dances from Resia in Friuli. She taught fiddle workshops from these areas to music students at UCLA. She also showed a documentary about Carnival dancers in Northern Italy that she produced about 15 years ago!

Alan Lomax's daughter, Anna Lomax Chairetakis, curated her father's photographic exhibit and attended the event. Besides the scholars presenting papers who came from as far away as Europe, event attendees came from Chicago, New Jersey, and Florida.

For photos and more information about the event, click on my website at <[www.italianfolkmusic.com](http://www.italianfolkmusic.com)>.

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

IFAA 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, IFAA was incorporated May 7, 1979, in the Commonwealth of Pennsylvania as a non-profit cultural and educational organization.

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