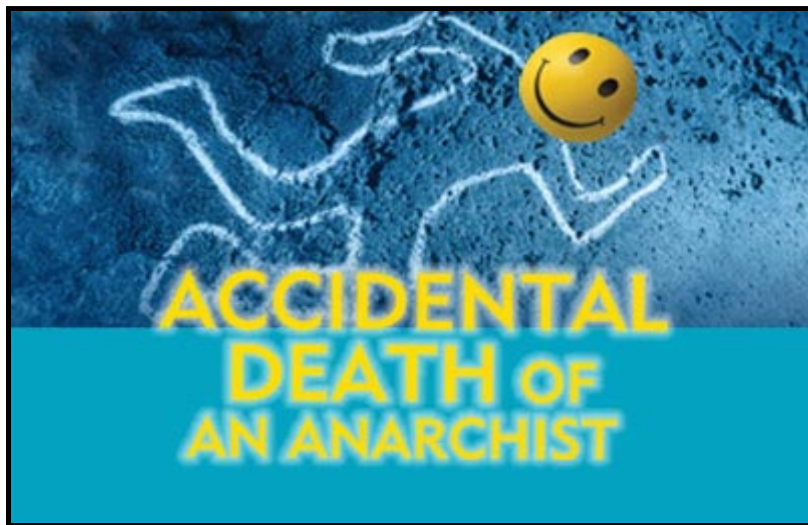




# **ACCIDENTAL DEATH OF AN ANARCHIST**

**by Dario Fo**

**Translation and Adaptation by Ron Jenkins**



**STUDY GUIDE**

## A study guide to Pittsburgh Public Theater’s production of

### *Accidental Death of An Anarchist*

by Dario Fo

Translation and Adaptation by Ron Jenkins

Directed by Richard Hamburger

**March 4 – April 4, 2004**

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Prepared by Angela Vincent. Support and materials provided by Kyle Brenton and Rob Zellers.

**\*Article reprinted from the Dallas Theater Center’s Playbill of *Accidental Death of An Anarchist* (2004).**

## Biography of Dario Fo

*“Fo’s method of mining laughter from actual events provokes his audience into seeing their world from fresh perspectives. He makes the familiar strange, presenting situations that everyone thinks they understand in a context that forces a re-examination of what they have taken for granted. ‘Comedy is a form of a madness,’ says Fo.”*

-Ron Jenkins from Artful Laughter

Dario Fo was born in 1926 in the village of Sangiano, in Lombardy, Italy. His grandfather was a well-known *fabulatore* or fabulist, and Fo was exposed at a young age to popular theatrical and narrative traditions. He recalls that he grew up with people who “were the old storytellers, the master glassblowers who taught me the craftsmanship, the art, of spinning fantastic yarns. We would listen to them, bursting with laughter, laughter that would stick on our throats as the tragic allusion that surmounted each sarcasm dawned on us.”

He made his acting debut in 1952 at the Teatro Odeon in Milan and in the same year began to write satirical cabarets. In 1954 he married the actress Franca Rame, and in 1959 they founded their own theatre, The Fo-Rame Company – in which Franca Rame was the leading lady and Fo was the writer, producer, actor, and mime. He achieved international fame in 1960 with *Archangels Don’t Play Pinball*, the greatest box office hit in Italian theatre history to that date, and in 1970 Fo and Rame founded the theatre collective *La Commune*. The next decade was an exceptionally fertile period for Fo and included such plays as *Mistero Buffo* (over five thousand performances), *We Won’t Pay! We Won’t Pay!*, and *Accidental Death of An Anarchist*, which was seen by over one million people in four years.

Fo’s opposition to conformism, his political and social commitment, and his trademark irreverence have involved him in numerous court cases and controversies with the Italian state, the police, the censors, television, and the Vatican (according to the Pope, *Mistero Buffo* had “desecrated Italian feeling”). Over the course of Fo’s 50-year career, he has consistently combined the most exciting theatrical traditions (commedia dell’arte, farce, Greek drama, mime) with strong political and social content. Fo was awarded the Nobel Prize in Literature in 1997. He has written over 70 plays, and his work has been produced in more than 40 countries.

## Anarchy in Our Times

by Rob Zellers

*Anarchy* – absence or non-recognition of authority; political disorder.

*Anarchist* – one who admits of no ruling power; an advocate or promoter of anarchy; one who upsets settled order.

In 1970, the year *Accidental Death of an Anarchist* is set in Italy, there was a growing *sense of anarchy* in our country as well. Many things were perceived to be going wrong on the late 60s – things had gone from bad to worse in the Vietnam War; the assassinations of Martin Luther King and Robert Kennedy occurred within two months of each other; our cities were turned upside down by race riots. Many of our citizens were fed up with the established order. Our social, political, economic, and educational systems seemed to many to be badly flawed. Anti-war, anti-prejudice and anti-poverty movements grew strong and vociferous. They all attacked the established order.

There were many protests and some of them turned quite violent. In many instances, anarchy prevailed. In one six-month stretch in 1970 there were 221 major campus demonstrations involving 39,000 students - at places like Yale, Princeton, Duke, Stanford, Oberlin, UCLA, Colgate, Tuskegee, Columbia, Wisconsin, Ohio State, Michigan, and of course, Kent State. Buildings were dynamited. State officials called up the National Guard. College presidents and deans were assaulted. Obscenities were painted on walls and shouted at policemen.

Add to this spectacle numerous strikes by labor unions and the infamous Democratic Convention of 1968 that was held in Chicago (the city's 11,500 policemen, 5,500 National Guardsmen, and 7,500 troops of the US Army could not quell all of the Hippies, Yippies, peace protesters, followers of Eugene McCarthy, and disillusioned liberals that converged upon Chicago for the convention). It looked a lot *like* anarchy.

The election of Richard Nixon to the presidency was a reaction to all of this. Shaken to its foundation, the electorate wanted a conservative administration. They wanted another Eisenhower era. They didn't get it. The country had come too far to turn back. There was more turbulence to come. Poverty would not go away and neither would racial prejudice. But, the war did eventually end and a postwar malaise set in. The time for anarchy was over as the country set about healing its wounds.

**Buffalo Springfield's "For What It's Worth"**  
**by Stephen Sills, 1966**

*There's something happening here  
 What it is ain't exactly clear  
 There's a man with a gun over there  
 Telling me I got to beware*

*I think it's time we stop, children, what's that sound  
 Everybody look what's going down*

*There's battle lines being drawn  
 Nobody's right if everybody's wrong  
 Young people speaking their minds  
 Getting so much resistance from behind*

*I think it's time we stop, hey, what's that sound  
 Everybody look what's going down*

*What a field-day for the heat  
 A thousand people in the street  
 Singing songs and carrying signs  
 Mostly say, hooray for our side*

*It's time we stop, hey, what's that sound  
 Everybody look what's going down*

*Paranoia strikes deep  
 Into your life it will creep  
 It starts when you're always afraid  
 You step out of line, the man come and take you away*

*We better stop, hey, what's that sound  
 Everybody look what's going down  
 Stop, hey, what's that sound  
 Everybody look what's going down  
 Stop, now, what's that sound  
 Everybody look what's going down  
 Stop, children, what's that sound  
 Everybody look what's going down*

**Rolling Stone's "(I Can't Get No) Satisfaction"**  
**by Mick Jagger and Keith Richards, 1965**

*I can't get no satisfaction  
 I can't get no satisfaction  
 'Cause I try and I try and I try and I try  
 I can't get no, I can't get no*

*When I'm drivin' in my car  
 And that man comes on the radio  
 He's tellin' me more and more  
 About some useless information  
 Supposed to fire my imagination  
 I can't get no, oh no no no  
 Hey hey hey, that's what I say*

*I can't get no satisfaction  
 I can't get no satisfaction  
 'Cause I try and I try and I try and I try  
 I can't get no, I can't get no*

*When I'm watchin' my TV  
 And that man comes on to tell me  
 How white my shirts can be  
 But he can't be a man 'cause he doesn't smoke  
 The same cigarettes as me  
 I can't get no, oh no no no  
 Hey hey hey, that's what I say*

*I can't get no satisfaction  
 I can't get no girl reaction  
 'Cause I try and I try and I try and I try  
 I can't get no, I can't get no*

*When I'm ridin' round the world  
 And I'm doin' this and I'm signing that  
 And I'm tryin' to make some girl  
 Who tells me baby better come back later next week  
 'Cause you see I'm on losing streak  
 I can't get no, oh no no no  
 Hey hey hey, that's what I say*

*I can't get no, I can't get no  
 I can't get no satisfaction  
 No satisfaction, no satisfaction, no satisfaction*

**Dario Fo-Nobel Lecture 1997**  
**CONTRA JOGULATORES OBLOQUENTES**

*“Against jesters who defame and insult” Law issued by Emperor Frederick II (Messina 1221), declaring that anyone may commit violence against jesters without incurring punishment or sanction.*

The drawings I’m showing you are mine. Copies of these, slightly reduced in size, have been distributed among you.

For some time it’s been my habit to use images when preparing a speech: rather than write it down, I illustrate it. This allows me to improvise, to exercise my imagination - and to oblige you to use yours.

As I proceed, I will from time to time indicate to you where we are in the manuscript. That way you won’t lose the thread. This will be of help especially to those of you who don’t understand either Italian or Swedish. English-speakers will have a tremendous advantage over the rest because they will imagine things I’ve neither said nor thought. There is of course the problem of the two laughter’s: those who understand Italian will laugh immediately, those who don’t will have to wait for Anna Barsotti’s Swedish translation. And then there are those of you who won’t know whether to laugh the first time or the second. Anyway, let’s get started.



Ladies and gentlemen, the title I’ve selected for this little chat is “contra jogulatores obloquentes”, which you all recognize as Latin, mediaeval Latin to be precise. It’s the title of a law issued in Sicily in 1221 by Emperor Frederick II of Swabia, an emperor “anointed by God”, who we were taught in school to regard a sovereign of extraordinary enlightenment, a liberal. “Jogulatores obloquentes” means “jesters who defame and insult”. The law in question allowed any and all citizens to insult jesters, to beat them and even - if they were in that mood - to kill them, without running any risk of being brought to trial and condemned. I hasten to assure you that this law no longer is in vigor, so I can safely continue.

*Ladies and gentlemen,*

Friends of mine, noted men of letters, have in various radio and television interviews declared: “The highest prize should no doubt be awarded to the members of the Swedish Academy, for having had the courage this year to award the Nobel Prize to a jester.” I agree. Yours is an act of courage that borders on provocation.

**Dario Fo-Nobel Lecture 1997****CONTRA JOGULATORES OBLOQUENTES *continued***

It's enough to take stock of the uproar it has caused: sublime poets and writers who normally occupy the loftiest of spheres, and who rarely take interest in those who live and toil on humbler planes, are suddenly bowled over by some kind of whirlwind.

Like I said, I applaud and concur with my friends.

These poets had already ascended to the Parnassian heights when you, through your insolence, sent them toppling to earth, where they fell face and belly down in the mire of normality.

Insults and abuse are hurled at the Swedish Academy, at its members and their relatives back to the seventh generation. The wildest of them clamor: "Down with the King . . . of Norway!". It appears they got the dynasty wrong in the confusion.

(At this point you may turn the page. As you see there is an image of a naked poet bowled over by a whirlwind.)



Some landed pretty hard on their nether parts. There were reports of poets and writers whose nerves and livers suffered terribly. For a few days thereafter there was not a pharmacy in Italy that could muster up a single tranquillizer.

But, dear members of the Academy, let's admit it, this time you've overdone it. I mean come on, first you give the prize to a black man, then to a Jewish writer. Now you give it to a clown. What gives? As they say in Naples: pazziàmmè? Have we lost our senses?

Also the higher clergy have suffered their moments of madness. Sundry potentates - great electors of the Pope, bishops, cardinals and prelates of Opus Dei - have all gone through the ceiling, to the point that they've even petitioned for the reinstatement of the law that allowed jesters to be burned at the stake. Over a slow fire.

On the other hand I can tell you there is an extraordinary number of people who rejoice with me over your choice. And so I bring you the most festive thanks, in the name of a multitude of mummers, jesters, clowns, tumblers and storytellers.

(This is where we are now [indicates a page].)

CONTRA JOGULADORES OBLOQUENTES *continued*

And speaking of storytellers, I mustn't forget those of the small town on Lago Maggiore where I was born and raised, a town with a rich oral tradition.

They were the old storytellers, the master glass blowers who taught me and other children the craftsmanship, the art, of spinning fantastic yarns. We would listen to them, bursting with laughter - laughter that would stick in our throats as the tragic allusion that surmounted each sarcasm would dawn on us. To this day I keep fresh in my mind the story of the Rock of Caldé.

"Many years ago", began the old glass blower, "way up on the crest of that steep cliff that rises from the lake there was a town called Caldé. As it happened, this town was sitting on a loose splinter of rock that slowly, day by day, was sliding down towards the precipice. It was a splendid little town, with a campanile, a fortified tower at the very peak and a cluster of houses, one after the other. It's a town that once was and that now is gone. It disappeared in the 15th Century.

"Hey", shouted the peasants and fishermen down in the valley below. 'You're sliding, you'll fall down from there'.

"But the cliff dwellers wouldn't listen to them, they even laughed and made fun of them: 'You think you're pretty smart, trying to scare us into running away from our houses and our land so you can grab them instead. But we're not that stupid.'

"So they continued to prune their vines, sow their fields, marry and make love. They went to mass. They felt the rock slide under their houses but they didn't think much about it. 'Just the rock settling. Quite normal', they said, reassuring each other.

"The great splinter of rock was about to sink into the lake. 'Watch out, you've got water up to your ankles', shouted the people along the shore. 'Nonsense, that's just drainage water from the fountains, it's just a bit humid', said the people of the town, and so, slowly but surely, the whole town was swallowed by the lake.

"Gurgle . . . gurgle . . . splash . . . they sink . . . houses, men, women, two horses, three donkeys . . . heehaw . . . gurgle. Undaunted, the priest continued to receive the confession of a nun: 'Te absolvi . . . animus . . . santi . . . guurgle . . . Aame . . . gurgle . . .' The tower disappeared, the campanile sank with bells and all: Dong . . . ding . . . dop . . . plock . . .

**Dario Fo-Nobel Lecture 1997****CONTRA JOGULADORES OBLOQUENTES *continued***

“Even today”, continued the old glass blower, “if you look down into the water from that outcrop that still juts out from the lake, and if in that same moment a thunderstorm breaks out, and the lightning illuminates the bottom of the lake, you can still see - incredible as it may seem! - the submerged town, with its streets still intact and even the inhabitants themselves, walking around and glibly repeating to themselves:

‘Nothing has happened’. The fish swim back and forth before their eyes, even into their ears. But they just brush them off: ‘Nothing to worry about. It’s just some kind of fish that’s learned to swim in the air’.

“‘Atchoo!’ ‘God bless you!’ ‘Thank you . . . it’s a bit humid today . . . more than yesterday . . . but everything’s fine’. They’ve reached rock bottom, but as far as they’re concerned, nothing has happened at all.”

Disturbing though it may be, there’s no denying that a tale like this still has something to tell us.

I repeat, I owe much to these master glass blowers of mine, and they - I assure you - are immensely grateful to you, members of this Academy, for rewarding one of their disciples.

And they express their gratitude with explosive exuberance. In my home town, people swear that on the night the news arrived that one of their own storytellers was to be awarded the Nobel Prize, a kiln that had been standing cold for some fifty years suddenly erupted in a broadside of flames, spraying high into the air - like a fireworks *finale* - a myriad splinters of colored glass, which then showered down on the surface of the lake, releasing an impressive cloud of steam.

(While you applaud, I’ll have a drink of water. [Turning to the interpreter:] Would you like some?)

It’s important that you talk among yourselves while we drink, because if you try to hear - the gurgle gurgle gurgle the water makes as we swallow we’ll choke on it and start coughing. So instead you can exchange niceties like “Oh, what a lovely evening it is, isn’t it?”.

End of intermission: we turn to a new page, but don’t worry, it’ll go faster from here.)

Above all others, this evening you’re due the loud and solemn thanks of an extraordinary master of the stage, little - known not only to you and to people in France, Norway, Finland . . . but also to the people of Italy. Yet he was, until Shakespeare, doubtless the greatest playwright of renaissance Europe. I’m referring to Ruzzante Beolco, my greatest master along with Molière: both actors-playwrights, both mocked by the leading men of letters of their times. Above all, they were despised for bringing onto the stage the everyday life, joys and desperation of the common people; the hypocrisy and the arrogance of the high and mighty; and the incessant injustice. And their major, unforgivable fault was this: in telling these things, they made people laugh. Laughter does not please the mighty.

Ruzzante, the true father of the *Commedia dell’Arte*, also constructed a language of his own, a language of and for the theatre, based on a variety of tongues: the dialects of the Po Valley, expressions in Latin, Spanish, even German, all mixed with onomatopoeic sounds of his own invention. It is from him, from Beolco Ruzzante, that I’ve learned to free myself from conventional literary writing and to express myself with words that you can chew, with unusual sounds, with various techniques of rhythm and breathing, even with the rambling nonsense-speech of the *grammelot*.

Allow me to dedicate a part of this prestigious prize to Ruzzante.

**CONTRA JOGULADORES OBLOQUENTES *continued***

A few days ago, a young actor of great talent said to me: “Maestro, you should try to project your energy, your enthusiasm, to young people. You have to give them this charge of yours. You have to share your professional knowledge and experience with them”. Franca - that’s my wife - and I looked at each other and said: “He’s right”. But when we teach others our art, and share this charge of fantasy, what end will it serve? Where will it lead?

In the past couple of months, Franca and I have visited a number of university campuses to hold workshops and seminars before young audiences. It has been surprising - not to say disturbing - to discover their ignorance about the times we live in. We told them about the proceedings now in course in Turkey against the accused culprits of the massacre in Sivas. Thirty-seven of the country’s foremost democratic intellectuals, meeting in the Anatolian town to celebrate the memory of a famous mediaeval jester of the Ottoman period, were burned alive in the dark of the night, trapped inside their hotel. The fire was the handiwork of a group of fanatical fundamentalists that enjoyed protection from elements within the Government itself. In one night, thirty-seven of the country’s most celebrated artists, writers, directors, actors and Kurdish dancers were erased from this Earth.

In one blow these fanatics destroyed some of the most important exponents of Turkish culture.

Thousands of students listened to us. The looks in their faces spoke of their astonishment and incredulity. They had never heard of the massacre. But what impressed me the most is that not even the teachers and professors present had heard of it. There Turkey is, on the Mediterranean, practically in front of us, insisting on joining the European Community, yet no one had heard of the massacre. Salvini, a noted Italian democrat, was right on the mark when he observed: “The widespread ignorance of events is the main buttress of injustice”. But this absent-mindedness on the part of the young has been conferred upon them by those who are charged to educate and inform them: among the absent-minded and uninformed, school teachers and other educators deserve first mention.

Young people easily succumb to the bombardment of gratuitous banalities and obscenities that each day is served to them by the mass media: heartless TV action films where in the space of ten minutes they are treated to three rapes, two assassinations, one beating and a serial crash involving ten cars on a bridge that then collapses, whereupon everything - cars, drivers and passengers - precipitates into the sea . . . only one person survives the fall, but he doesn’t know how to swim and so drowns, to the cheers of the crowd of curious onlookers that suddenly has appeared on the scene.

At another university we spoofed the project - alas well under way - to manipulate genetic material, or more specifically, the proposal by the European Parliament to allow patent rights on living organisms. We could feel how the subject sent a chill through the audience. Franca and I explained how our Eurocrats, kindled by powerful and ubiquitous multinationals, are preparing a scheme worthy of the plot of a sci-fi/horror movie entitled “Frankenstein’s pig brother”. They’re trying to get the approval of a directive which (and get this!) would authorize industries to take patents on living beings, or on parts of them, created with techniques of genetic manipulation that seem taken straight out of “The Sorcerer’s Apprentice”.

This is how it would work: by manipulating the genetic make-up of a pig, a scientist succeeds in making the pig more human-like. By this arrangement it becomes much easier to remove from the pig the organ of your choice - a liver, a kidney - and to transplant it in a human. But to assure that the transplanted pig-organs aren’t rejected, it’s also necessary to transfer certain pieces of genetic information from the pig to the human. The result: a human pig (even though you will say that there are already plenty of those).

**Dario Fo-Nobel Lecture 1997****CONTRA JOGULADORES OBLOQUENTES *continued***

And every part of this new creature, this humanized pig, will be subject to patent laws; and whosoever wishes a part of it will have to pay copyright fees to the company that “invented” it. Secondary illnesses, monstrous deformations, infectious diseases - all are optionals, included in the price. . .

The Pope has forcefully condemned this monstrous genetic witchcraft. He has called it an offence against humanity, against the dignity of man, and has gone to pains to underscore the project’s total and irrefutable lack of moral value.

The astonishing thing is that while this is happening, an American scientist, a remarkable magician - you’ve probably read about him in the papers - has succeeded in transplanting the head of a baboon. He cut the heads off two baboons and switched them. The baboons didn’t feel all that great after the operation. In fact, it left them paralysed, and they both died shortly thereafter, but the experiment worked, and that’s the great thing.

But here’s the rub: this modern-day Frankenstein, a certain Professor White, is all the while a distinguished member of the Vatican Academy of Sciences. Somebody should warn the Pope.

So, we enacted these criminal farces to the kids at the universities, and they laughed their heads off. They would say of Franca and me: “They’re a riot, they come up with the most fantastic stories”. Not for a moment, not even with an inkling in their spines, did they grasp that the stories we told were true.

These encounters have strengthened us in our conviction that our job is - in keeping with the exhortation of the great Italian poet Savinio - “to tell our own story”. Our task as intellectuals, as persons who mount the pulpit or the stage, and who, most importantly, address to young people, our task is not just to teach them method, like how to use the arms, how to control breathing, how to use the stomach, the voice, the falsetto, the *contracampo*. It’s not enough to teach a technique or a style: we have to show them what is happening around us. They have to be able to tell their own story. A theatre, a literature, an artistic expression that does not speak for its own time has no relevance.

Recently I took part in a large conference with lots of people where I tried to explain, especially to the younger participants, the ins and outs of a particular Italian court case. The original case resulted in seven separate proceedings, at the end of which three Italian left-wing politicians were sentenced to 21 years of imprisonment each, accused of having murdered a police commissioner. I’ve studied the documents of the case - as I did when I prepared *Accidental Death of an Anarchist* - and at the conference I recounted the facts pertaining to it, which are really quite absurd, even farcical. But at a certain point I realized I was speaking to deaf ears, for the simple reason that my audience was ignorant not only of the case itself, but of what had happened five years earlier, ten years earlier: the violence, the terrorism. They knew nothing about the massacres that occurred in Italy, the trains that blew up, the bombs in the *piazze* or the farcical court cases that have dragged on since then.

The terribly difficult thing is that in order to talk about what is happening today, I have to start with what happened thirty years ago and then work my way forward. It’s not enough to speak about the present. And pay attention, this isn’t just about Italy: the same thing happens everywhere, all over Europe. I’ve tried in Spain and encountered the same difficulty; I’ve tried in France, in Germany, I’ve yet to try in Sweden, but I will.

To conclude, let me share this medal with Franca.

Franca Rame, my companion in life and in art who you, members of the Academy, acknowledge in your motivation of the prize as actress and author; who has had a hand in many of the texts of our theatre.

CONTRA JOGULADORES OBLOQUENTES *continued*

(At this very moment, Franca is on stage in a theatre in Italy but will join me the day after tomorrow. Her flight arrives midday, if you like we can all head out together to pick her up at the airport.)

Franca has a very sharp wit, I assure you. A journalist put the following question to her: “So how does it feel to be the wife of a Nobel Prize winner? To have a monument in your home?” To which she answered: “I’m not worried. Nor do I feel at all at a disadvantage; I’ve been in training for a long time. I do my exercises each morning: I go down on my hand and knees, and that way I’ve accustomed myself to becoming a pedestal to a monument. I’m pretty good at it.”

Like I said, she has a sharp wit. At times she even turns her irony against herself.

Without her at my side, where she has been for a lifetime, I would never have accomplished the work you have seen fit to honour. Together we’ve staged and recited thousands of performances, in theatres, occupied factories, at university sit-ins, even in deconsecrated churches, in prisons and city parks, in sunshine and pouring rain, always together. We’ve had to endure abuse, assaults by the police, insults from the right-thinking, and violence. And it is Franca who has had to suffer the most atrocious aggression. She has had to pay more dearly than any one of us, with her neck and limb in the balance, for the solidarity with the humble and the beaten that has been our premise.

The day it was announced that I was to be awarded the Nobel Prize I found myself in front of the theatre on Via di Porta Romana in Milan where Franca, together with Giorgio Albertazzi, was performing *The Devil with Tits*. Suddenly I was surrounded by a throng of reporters, photographers and camera-wielding TV-crews. A passing tram stopped, unexpectedly, the driver stepped out to greet me, then all the passengers stepped out too, they applauded me, and everyone wanted to shake my hand and congratulate me ... when at a certain point they all stopped in their tracks and, as with a single voice, shouted “Where’s Franca?”. They began to holler “Francaaa” until, after a little while, she appeared. Discombobulated and moved to tears, she came down to embrace me.



At that moment, as if out of nowhere, a band appeared, playing nothing but wind instruments and drums. It was made up of kids from all parts of the city and, as it happened, they were playing together for the first time. They struck up “Porta Romana Bella, Portal Romana” in samba beat. I’ve never heard anything played so out of tune, but it was the most beautiful music Franca and I had ever heard.

Believe me, this prize belongs to both of us. Thank you.

*Translated from Italian by Paul Claesson: [© Copyright The Nobel Foundation](#)*

## Question Authority

*Morte Accidentale di un Anarchico* is an iconoclastic farce. It deconstructs the images of authority and exposes how ordinary people are controlled – and sometimes killed – by those who have power invested in them. Even though the text is specific to Italy in the late sixties, it is a play that can be enjoyed by people of our times, wherever they are, and whatever their system of government who are critical of authority and/or want to change the world.

The content of the play might be thought to be the imaginative inventions of a witty writer; in fact, the material of the text is furnished by political events of the time. The ‘absent hero’ of the play, the anarchist railway worker, whose accidental death is being investigated in the play’s two acts, was Giuseppe Pinelli, arrested, along with others, on December 12, 1969, on suspicion of being involved in the bomb explosion in Piazza Fontana in Milan, which killed 16 people. This bomb attack was the largest of a series which had peppered civic life in Italy during 1969 and would continue to unsettle the country in future years.

A discontent had spread through Italian society. It was felt most keenly in specific sectors, namely the workforce and the student population. Between 1962 and 1968, successive governments talked a lot but did little to address the grievances. The Italian economy was healthy and growing, but badly needed reforms in the areas of education, poverty in the South, outdated agricultural practices, and in general the relationship between the citizens and the state were talked about but not implemented.

Giuseppe Pinelli was a forty-one-year-old family man who lived with his wife and two daughters. What precisely went on in the central police station in Milan between December 12 and 16, no one except those that were there will ever know. Fo was not the only person convinced that Pinelli was both innocent of the crime and had not committed suicide. The official story totally lacked credibility. Contradictions emerged. New official explanations were offered and then revised. Fo’s play is set in a small office in a police station, the scene of the interrogation, and draws attention to the political dimensions of the attempts to cover up one illegitimate death. Most of the information in the play is a dramatic reworking of the findings of the investigative journalists.

Ten years after his death, Giuseppe ‘Pino’ Pinelli was cleared of all charges.

Dario Fo’s theatre is political. ‘Politics,’ from the Greek word *polis* meaning ‘city,’ is how people arrange to live together. By extension, therefore, politics is about power, how it is exercised, by whom, and to what ends. Fo’s theatre is directed toward an analysis of power, and in particular about the exercise of power in contemporary society. He probes. He questions authority. He shatters preconceived ideas. He raises consciousness. *Accidental Death of an Anarchist* will remain a powerful example of political theater. Produced in the heat of the moment of one historical incident, its message continues to resonate 34 years later.

## Resources and Suggested Reading

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