

## Dario Fo The Open Couple

The first and only full-length critical study of Dario Fo, the 1997 Nobel Prize for Literature Winner This book, now extensively rewritten and updated, remains the only full-length critical study to cover various phases of Dario Fo's theatrical career. It looks at Fo's political influences and also the influence on his work of various theatrical motifs, including the great clown traditions which stretch b

Fo and his wife/collaborator Franca Rame is charted from the 1960s up to the present to give the reader clear insight into this playwright/performer's unique literary and theatrical strengths. Each of Fo's plays and productions is discussed at length and the author has included an extensive and updated bibliography which includes full production details, quotes and writings about Fo. Always a

one of the world's most performed dramatists. In the author's words: he is the "people's court jester".

Dario Fo's classic farce *Accidental Death of an Anarchist* was a sensation when it premiered in Italy in 1970. Based on the story of a political activist who "fell" to his death from the window of a police station, the original production was seen by over half a million people. This incisive satire on police corruption, media manipulation and political shenanigans is here translated by Simon Nye. This premiered at the Donmar Warehouse, London in February 2003. "A marvellous concept: a zany political farce..." Michael Billington, *Guardian*"Fo's play absorbs social indignation into mainstream Italian comedy" The Times

"The morality play of the blind man & the cripple"--"The mother" (La Madre) - "I don't move, I don't scream, my voice is gone" (Lo Stupro) - "Waking up" (Il Risveglio) - Workshops - News clippings.

Dario Fo and Franca Rame: passion unspent

A Memoir

The Age of Invention by Theodora Skiptares [and] An Open Couple - Very Open by Franca Rame and Dario Fo

Johan Padan and the Discovery of the Americas

Literature, 1996-2000

Anglo-American Approaches to Political Theatre

*"The pieces are comic, grotesque, on purpose.First of all because we women have been crying for two thousand years. So let's laugh now, even at ourselves."*-*Franca Rame."Escaping domestic servitude to enjoy free love; the assault on body and spirit of a gang rape; the joys and vicissitudes of a day and a night on the razzle: in the skillful hands of Gillian Hanna, who also translates Franca Rame and Daria Fo's sparkling plays, this becomes the dramatic stuff of women's lives."*-*Ann McFerran, Time Out.**Edited by Stuart Hood and translated by: Gillian Hanna, who performed a selection of pieces to great critical acclaim at the Half Moon Theatre, London in 1989; Ed Emery, political activist and translator of Fo's Mistero Buffo; and Christopher Cairns, Italianist and Reader in Italian Drama, at the University College of Wales in Aberystwyth.*

*'A great coming-of-age novel, My First Seven Years (plus a few more) is Dario Fo's fantastic fictionalised memoir of his formative years, following his railwayman father around the various villages on the shores of Lago Maggiore in Northern Italy where they lived. Born in 1926 and growing up between the wars, Fo witnessed at close hand the struggles between Fascists and Partisans in the mountainous north. The novel is filled with the anecdotes, characters and sketches that were the inspiration for the creative genius of this winner of the Nobel Prize for Literature (1997). Above all it is a book filled with the characteristic vitality and humour that springs from all his of his written work. More than just a memoir, My First Seven Years is a work of literature that follows in a great line of imaginative childhood accounts, such as Proust's Remembrance of Things Past and Fournier's Le Grand Meaulnes, through, Italo Calvino's Marcovaldo stories.'*

*An extraordinary coming-of-age memoir by the Nobel-Prize-winning playwright My First Seven Years is Dario Fo's fantastic, enchanting memoir of his youth spent in Northern Italy on the shores of Lago Maggiore. As a child, Fo grew up in a picturesque village teeming with glass-blowers, smugglers and storytellers. Of his teenage years, Fo recounts the struggles of the Fascists and Partisans, the years of World War II, and his own tragicomic experience trying to desert the Fascist army. In a series of colorful vignettes, Fo draws us into a remarkable early life filled with characters and anecdotes that would become the inspiration for his own creative genius.*

*Commedia dell'Arte in Context*

*A One-act Comedy*

*We Can't Pay? We Won't Pay!*

*Trumpets and Raspberries*

*Stage, Text, and Tradition*

*Can't Pay? Won't Pay!*; *Elizabeth: The Open Couple: An Ordinary Day*

Lucrezia Borgia is one of the most vilified women in modern history. The daughter of a notorious pope, she was twice betrothed before the age of eleven and thrice married—one husband was forced to declare himself impotent and thereby unfit and another was murdered by Lucrezia's own brother, Cesar Borgia. She is cast in the role of murderess, temptress, incestuous lover, loose woman, femme fatale par excellence. But there are two sides to every story. Lucrezia Borgia is the only woman in history to have serve as the head of the Catholic Church. She successfully administered several of Renaissance Italy's most thriving cities, founded one of the world's first credit unions, and was a generous patron of the arts. She was mother to a prince and to a cardinal. She was a devoted wife to the Prince of Ferrara, and the lover of the poet Pietro Bembo. She was a child of the renaissance and, in many ways, the world's first modern woman. In this richly imagined novel, Nobel laureate Dario Fo reveals Lucrezia's humanity, her passion for life, her compassion for others, and her skill at navigating around her family's evildoings. The Borgias are unrivalled for the range and magnitude of their political machinations and opportunism. Fo's brilliance rests in his rendering their story as a shocking mirror image of the uses and abuses of power in our own time. Lucrezia herself becomes a model for how to survive and rise above those abuses. Part Wolf Hall, part House of Cards, The Pope's Daughter will appeal to readers of historical fiction and of contemporary fiction alike and will delight anyone fascinated by Renaissance Italy.

The first political biography of Europe's leading radical playwright and winner of the 1997 Nobel Prize for Literature.

A collection of talks, workshops, lectures and conference pieces ... which were recorded at the time before being written by Fo's wife and collaborator Franca Rame (from introduction).

Dario Fo

Revolutionary Theatre

Featuring Two New Plays

The Collected Plays of Dario Fo

Dario Fo & Franca Rame

People's Court Jester

(Book) . "Fo emulates the jesters of the Middle Ages in scourging authority and upholding the dignity of the downtrodden." Nobel Prize Committee Greed and corruption are Fo's irreverent subjects for this satirical Fellini-esque provocation. Fo convenes courtiers, popes, cardinals, generals, peasants and one man who despite his own earthly appetites and desires becomes a saint. This is a novel to spark the imagination, challenge the conscience, and delight the soul. "Imagine" wrote The New York Times about Fo, "a cross between Bertolt Brecht and Lenny Bruce, and you may begin to have an idea of the scope of Fo's anarchic wit."

This is the first extended treatment of the English translations, stagings, and reception of the political plays of Dario Fo and Franca Rame. Focusing on the United Kingdom and the United States, Stefania Taviano offers a critique of the cultural stereotyping and political conservatism that have pursued these playwrights in translation and argues for the possibility of remaining true to Fo and Rame's political commitment while preserving the comic nature of their plays. Taviano shows how the choices made by the translators and stagors of Fo and Rame's political theatre reveal attitudes toward foreign cultures and theatre generally and Italy in particular. Among the questions she poses are 'What characterizes the process of acculturation that takes place when political theatre is transposed from one culture to another?' 'To what extent are images of foreign literary production affected by dominant translation practices and theatre traditions?' Perhaps most important, 'What constitutes political theatre in a given society, and how are such definitions used to categorize and contain theatre texts that are disturbing, challenging, and difficult to stage?' Her book concludes with an investigation of the meaning of Fo and Rame's political theatre today that points the way for future critical studies of the politics behind the translation and stage production of political theatre outside its culture of origin.

Providing the most complete record possible of texts by Italian writers active after 1900, this annotated bibliography covers over 4,800 distinct editions of writings by some 1,700 Italian authors. Many entries are accompanied by useful notes that provide information on the authors, works, translators, and the reception of the translations. This book includes the works of Pirandello, Calvino, Eco, and more recently, Andrea Camilleri and Valerio Manfredi. Together with Robin Healey's Italian Literature before 1900 in English Translation, also published by University of Toronto Press in 2011, this volume makes comprehensive information on translations from Italian accessible for schools, libraries, and those interested in comparative literature.

*My First Seven Years (plus a Few More)*

*A Novel of Lucrezia Borgia*

*We Won't Pay! We Won't Pay!*

*Dario Fo and Franca Rame*

*A Novel about St. Francis*

*Elizabeth, Almost by Chance a Woman*

In honoring for the first time a writer who is also an actor and a clown, the Swedish Academy expanded the officially recognized boundaries of literature to include the language of the body and the muscular truth of slapstick."

A collection of five monologues based on Italian folklore is accompanied by "The Story of the Tiger" in which a soldier fighting Chiang Kai-shek's army is saved from starvation by a tiger.

A collection of one-woman plays.

Artful Laughter

The Open Couple

The Pope's Daughter

About Face

The Tricks of the Trade

*My First Seven Years* (Plus a Few More)

*Joseph Farrell and Antonio Scuderi present an international collection of essays reevaluating the multifaceted performance art of Nobel laureate Dario Fo. The contributors, all of whom either have previously published on Fo or have worked with him, are the major Dario Fo scholars of three continents. Going beyond the Marxist criticism of the 1970s and 1980s, the editors and contributors try to establish an appropriate language in which to debate Fo's theater. They seek to identify the core of Fo's work, the material that will be of lasting value. This involves locating Fo in history, examining the nature of his development through successive phases, incorporating his politics into a wider framework of radical dissent, and setting his theatrical achievements in a context and a tradition. The essays cover every aspect of Dario Fo: as actor, playwright, performer, and songwriter. They also provide the historical background of Fo's theater, as well as an in-depth analyses of specific works and the contribution of Franca Rame.*

*Two plays written by the Italian farceur, Dario Fo, in conjunction with his wife and fellow-performer. Both plays start with the breakdown of a relationship and deal with the fate of women in a society in which both the social system in which they live and its dominant ideology are shaped by men.*

*The Open Couple ; An Ordinary Day*Methuen Publishing

*We Won't Pay! We Won't Pay! and Other Plays*

*Archangels Don't Play Pinball*

*The Open Couple ; An Ordinary Day*

*An Open Couple-Very Open*

*A Political Farce*

*The Peasants Bible*

*A vividly imagined retelling of Christopher Columbus's voyage to the Americas is told through the voice of a last-minute conscript, who is eventually adopted by a tribe of Indians and helps them fight the Conquistadors. Original.*

*The commedia dell'arte, the improvised Italian theatre that dominated the European stage from 1550 to 1750, is arguably the most famous theatre tradition to emerge from Europe in the early modern period. Its celebrated masks have come to symbolize theatre itself and have become part of the European cultural imagination. Over the past twenty years a revolution in commedia dell'arte scholarship has taken place, generated mainly by a number of distinguished Italian scholars. Their work, in which they have radically separated out the myth from the history of the phenomenon remains, however, largely untranslated into English (or any other language). The present volume gathers together these Italian and English-speaking scholars to synthesize for the first time this research for both specialist and non-specialist readers. The book is structured around key topics that span both the early modern period and the twentieth-century reinvention of the commedia dell'arte.*

*In the official citation explaining the decision to award the 1997 Nobel Prize for Literature to Dario Fo, the Swedish Royal Academy stated that he had emulated the jesters of the Middle Ages in scourging authority and upholding the dignity of the downtrodden. It went on to add that with a blend of laughter and gravity, he opens our eyes to abuses and injustices in society: Fo is an extremely serious satirist. Since the award of the Nobel prize, Dario Fo has never stopped writing, performing and painting. He was deeply affected by the death of his wife Franca Rame and has dedicated works to her.*

*The Pope and the Witch*

*Stuart Hood, Twentieth-Century Partisan*

*'Woman Alone' & Other Plays*

*Theater, V. 17, 1983: No. 1*

*Female Parts*

This collection introduces the reader to the life and times of Stuart Hood (1915-2011). Highlighting Hood's year spent fighting with the Italian Resistance during the Second World War, the essays consider how his experiences as a partisan influenced his peacetime trajectory. Written by distinguished scholars from several disciplines, each chapter examines different aspects of Hood's life and wo distinguished career as a broadcaster presiding over an era of unprecedented creativity at BBC television: his role in the establishment of the discipline of media studies; and his contribution to radical European culture as the translator of 40 literary works from Italian, German, French and Russian, and as the author of eight acclaimed novels. Stuart Hood's reticence made him an enigma to many demonstrating how his life provides fresh insights into twentieth-century European history. This book will appeal to readers interested in the history of British and European socialism, media studies and literature.

Theatre program.

Dario Fo, one of Italy's foremost playwrights, is a rarity: a Marxist with a sense of humor. This hilarious farce, a success Off Broadway and across the U.S., is set in motion when a housewife comes home with groceries she has swiped as part of a spontaneous community action where 300 women did the same. In her effort to keep her secret from her husband, she hides some of the groceries.

husband notice the bulge, of course; but they believe the explanation that the accomplice is pregnant! Hilarity is piled upon hilarity as the characters try to extricate themselves from the mess they have gotten into. Eventually, they all unite to support the spontaneous resistance to eviction in their housing project.

Francis, the Holy Jester

Featuring Two New Plays: the Age of Invention by Theodora Skiptares, An Open Couple - Very Open by Franca Rame and Dario Fo

Can't Pay? Won't Pay!

And, The Story of the Tiger

Theatre Workshops at Riverside Studios, London, April 28th, May 5th, 12th, 13th & 19th, 1983

Winner of the 1997 Nobel Prize for Literature, Dario Fo's name is synonymous with anarchic political comedy. His best known plays in English include *Accidental Death of an Anarchist*, *Can't Pay, Won't Pay* and *Trumpets and Raspberries*. But for over thirty years Fo, often in collaboration with his wife, Franca Rame, has led the field in political satire in Europe: capitalism, imperialism and corruption in the Italian government being the main targets for his ideologically inspired attack. For performance outside Italy, his comedies are frequently adapted to reflect local political conditions. Drawing on all forms of popular theatre, Fo's reputation as a skilled actor, mime, and director equals that of his writing. *Abducting Diana* (Il ratto della Francesca) is also published by Oberon Books. Copyright © Libri GmbH. All rights reserved.

In addition to the presentation speeches and the Nobel lectures, these volumes also provide brief biographies and the Nobel laureates' own accounts of their many years of preparation and effort that led to their achievements. Equally important to our understanding of history and humanity are the great works of literature. The Nobel Prize for literature recognizes modern classics and the efforts of authors to bridge gaps between different cultures, time-periods and styles. Below is a list of the prize-winners during the period 1996-2000. (1996) WISLAWA SZYMBORSKA <sup>1</sup> for poetry that with ironic precision allows the historical and biological context to come to light in fragments of human reality. (1997) DARIO FO <sup>1</sup> who emulates the jesters of the Middle Ages in scourging authority and upholding the dignity of the down-trodden. (1998) JOSÉ SARAMAGO <sup>1</sup> who with parables sustained by imagination, compassion and irony continually enables us once again to apprehend an elusive reality. (1999) GÜNTER GRASS <sup>1</sup> whose frolicsome black tables portray the forgotten face of history. (2000) GAO XINGJIAN <sup>1</sup> for an oeuvre of universal validity, bitter insights and linguistic ingenuity, which has opened new paths for the Chinese novel and drama.

Exclusive U.S. publisher of the 1998 Nobel Laureate

One Woman Plays

Staging Dario Fo and Franca Rame

Fo Plays 2

An Annotated Bibliography, 1929 - 2016

Italian Literature since 1900 in English Translation

A Farce

*Dario Fo is Italy's leading contemporary playwright and performer, renowned throughout the world for his dazzling radical satires Can't Pay Won't Pay is set in Milan, but "the problems are desperately familiar...Fo-faced farce wears a broad smile and proceeds at breathtaking speed" (Michael Coveney, Financial Times); Elizabeth "It portrays our last Tudor monarch in Fo's characteristically rollicking vein...A triumph for Gillian Hanna as translator" (Marin Hoyle, Financial Times); The Open Couple and An Ordinary Day, written with Franca Rame, deal wittily with the fate of women in a society in which both the social system in which they live and its dominant ideology are shaped by men.*