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FESTIVAL
TODD LOBBY
J. KILLER
BY TRACY LETTS
DEC. 1-10

NEXT
FREE
A RIPROARING EVENING OF RIVER CAMPUS PERFORMANCE GROUPS
OCT 28 & 29 AT 8PM
UR PERFORMING!

DARFO'S ACCIDENTAL DEATH OF AN ANARCHIST

"To be fair, I think you should be very clear about the ground rules with your next jester."
Welcome to UR International Theatre Program's 16th season. This year, we welcome — in addition to a bumper crop of talented freshmen (and a new University President!) — a brand new faculty member: Gordon Rice, our Production Manager. We’re also welcoming some wonderful additions to our staff: Assistant Technical Director, Kellen McNally, and Props Master, Carlotta Gambato.

The season we have planned is as diverse as it is challenging. At a time when our nation's political life is fractured and fraught, what better way to kick off the year than with a masterful political satire. Dario Fo's hilarious and incisive satire of how our bureaucrats and politicos try to spin their crimes and misdemeanors could hardly be more timely. Fo's weapon is laughter, but it's not without a real foundation of indignation and anger. Anger and comedy of a different kind appear in Tracy Letts's, *Killer Joe*, directed by Ian Belton (who wowed UR audiences last season with his highly theatrical, *A Moutful of Birds*). Letts, a Steppenwolf Theatre Company member, taps into that rich vein of theatrical americana: the Texan Gothic, with a tale of dysfunction and violence mixed with a dark, dark humor that would make Tarantino proud.

Our Spring season presents audiences with two fascinating works: Gertrude Stein's Dr. Faustus Lights the Lights is a retelling of the Faust myth in Stein's remarkable and unique way. Stein's dramatic works are being rediscovered by artists from Robert Wilson to the Wooster Group, and guest director Noel Salzman's production promises a vision of this masterpiece that is both emotionally searing and theatrically exciting. If Stein's language is baroque, the Austrian playwright and novelist Peter Handke's *A Mouthful of Birds* is a retelling of the Faust myth in Stein's remarkable and unique way. Stein's dramatic works are being rediscovered by artists from Robert Wilson to the Wooster Group, and guest director Noel Salzman's production promises a vision of this masterpiece that is both emotionally searing and theatrically exciting. If Stein's language is baroque, the Austrian playwright and novelist Peter Handke's *A Mouthful of Birds* is a retelling of the Faust myth in Stein's remarkable and unique way. Stein's dramatic works are being rediscovered by artists from Robert Wilson to the Wooster Group, and guest director Noel Salzman's production promises a vision of this masterpiece that is both emotionally searing and theatrically exciting. If Stein's language is baroque, the Austrian playwright and novelist Peter Handke's *A Mouthful of Birds* is a retelling of the Faust myth in Stein's remarkable and unique way. Stein's dramatic works are being rediscovered by artists from Robert Wilson to the Wooster Group, and guest director Noel Salzman's production promises a vision of this masterpiece that is both emotionally searing and theatrically exciting. If Stein's language is baroque, the Austrian playwright and novelist Peter Handke's *A Mouthful of Birds* is a retelling of the Faust myth in Stein's remarkable and unique way. Stein's dramatic works are being rediscovered by artists from Robert Wilson to the Wooster Group, and guest director Noel Salzman's production promises a vision of this masterpiece that is both emotionally searing and theatrically exciting. If Stein's language is baroque, the Austrian playwright and novelist Peter Handke's *A Mouthful of Birds* is a retelling of the Faust myth in Stein's remarkable and unique way. Stein's dramatic works are being rediscovered by artists from Robert Wilson to the Wooster Group, and guest director Noel Salzman's production promises a vision of this masterpiece that is both emotionally searing and theatrically exciting. If Stein's language is baroque, the Austrian playwright and novelist Peter Handke's *A Mouthful of Birds* is a retelling of the Faust myth in Stein's remarkable and unique way. Stein's dramatic works are being rediscovered by artists from Robert Wilson to the Wooster Group, and guest director Noel Salzman's production promises a vision of this masterpiece that is both emotionally searing and theatrically exciting. If Stein's language is baroque, the Austrian playwright and novelist Peter Handke's *A Mouthful of Birds* is a retelling of the Faust myth in Stein's remarkable and unique way. Stein's dramatic works are being rediscovered by artists from Robert Wilson to the Wooster Group, and guest director Noel Salzman's production promises a vision of this masterpiece that is both emotionally searing and theatrically exciting.

As always we continue to present UR Performing! (a celebration of UR performing arts groups) in the Fall semester, as well as our student and amateur audiences.

The UR International Theatre Program continually brings new, challenging, and exciting theatre to Rochester. We can’t do it without your support. Become a patron of the arts, and a supporter of new, exciting work and fresh talent, by making a donation to the Program today. Even the smallest amount can make a difference. Call 273-5159 to find out how you can contribute... (and every donation is tax-exempt to the fullest extent of the law.)

get with the program•

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Dario Fo was born on March 26, 1926 in San Giano, Italy. His father, Felice, was a railway station master, and his mother, Pina Rota, was descended from peasant lineage. In his childhood, he was exposed to fantastical stories told by his grandfather and by local tradesmen in the village of Porto Valtravaglia, as they went about their daily business. These experiences of storytelling laid the foundation upon which Fo built his life's work.

In 1940, Fo began studying at the Brera Academy of Arts in Milan. It was also in 1940 that Italy joined forces with the Nazis in World War II. In 1944, Fo was drafted into Mussolini's Republic of Salò army, but he deserted and spent the remainder of the war in hiding. When the war ended, Fo began taking classes in Milan again, at the Brera as well as studying architecture at the Politecnico. With the fall of Fascism, artists who had been banned under its regime began producing work once again. Fo dove into this re-emerging art scene, devouing the works of the newly-liberated artists, meeting with painters and writers, and becoming an avid theatre-goer. It was during this time that he first tried his hand at theatre with a (now lost) piece called The Thing Decides Us, which he performed with his friends.

After a break-down in 1949, Dario Fo abandoned his study of architecture. In the following year, he met actor Franco Parenti. Parenti, having seen Fo's series of monologues entitled Poor name (Poor Little Thing) which told traditional Biblical stories from the perspective of the victimized villain, invited Fo to perform with his company. In 1953, Fo, Parenti and actor Giusinno Durante formed a theatre company called The Uprights. Actor Giusinno Durante was one of the perpetrators in their cabaret, A Poke in the Eye. Rame, who was from a family of famous traveling performers, had met Fo two years earlier when they were both cast in Parenti's staging of Seven Days in Milan. In 1954, Dario Fo and Franca Rame wed at the Saint Ambrose Basilica in Milan. A year later, The Uprights disbanded, Franca gave birth to her and Fo's son, Jacopo, and the family moved to Rome.

The Fo family returned to Milan in 1958 and began the Compagnia Fo-Rame. Dario was the company's writer, director, designer, as well as an actor, and Franca served at the main text-collaborator and lead actress. The company staged two of Dario's one-act plays, Thieves, Mannequins and Nude Women and Comica finale that year, and the next year his Archangels Don't Play Pool, which he later called his "bourgeois period" - in which he wrote comedy that was mostly consumed by the middle-class (or bourgeoisie). With their fame growing throughout Italy, the Fos were invited to do a program on a new television channel in 1962. Their ratings were so successful that they were invited to join a hugely popular Saturday night variety show on the main channel. There they presented biting, contemporary satirical pieces. Despite the programs jump in ratings, the Fos' material was continually subject to cuts by the censor. In protest, Dario and Franca walked off the set—an action that prompted an uproar from viewers, cementing the couple's popular fame.

Following a series of comedic plays, including Isabella, Three Caravels and a Con-man and The Lady's Not For Discarding, Fo broke away from his "bourgeois period." In 1968, he turned his focus to political farce and to the working-class. He began performing his works, not in big-city theatres, but rather in "alternative venues" such as warehouses and factories, often under the auspices of the Communist Party's cultural organization. He and Franca disbanded the Compagnia Fo-Rame and created a theatre cooperative called Nuova Scena. The cooperative only lasted for two years, dissolving in 1970 due to the Fos' rift with the Communist Party. Dario and Franca then founded their second cooperative, La Comune, which produced its work in a largely improvisational method, constantly revising and updating the scripts, which served mostly as dramatic outlines, to reflect issues that were current. Accidental Death of an Anarchist was one of the company's first and most celebrated works, and was regularly updated, often with information and quotes directly from the ongoing inquest proceedings.

Dario Fo and Franca Rame, both politically far-left, had been victims for some time of harassment from the right-wing Italian government. Their phones were tapped, they were subject to police shadowing and arrest. Since 1970, Franca had been working to provide support to imprisoned left-wing activists and their families through an organization called Red Aid. For right and neo-fascist groups. In 1973, Franca was kidnapped, tortured and raped by right-wing terrorists. It was later proven that this was done with the tacit consent of the Italian police. The motive was to punish her and her husband, for their ceaseless activism and uncompromising scrutiny of the right-wing government. Despite the brutality of this message, neither Dario Fo nor Franca Rame were silenced.

During the period between 1974 and 1997, Dario Fo and Franca Rame wrote and produced more than twenty new shows and numerous revivals and revisions of old works, gaining huge international acclaim. In 1997, Fo won the Nobel Prize in Literature. The press release that the Swedish Academy issued upon the award remarked: "With a blend of laughter and gravity, [Fo] opens our eyes to abuses and injustices in society, and also to the wider historical perspective in which they can be placed. Fo is an extremely serious satirist... His independence and clear-sightedness have led him to take great risks, whose consequences he has been made to feel, while at the same time experiencing enormous response from widely differing quarters."
ACCIDENTAL DEATH OF AN ANARCHIST

by Darío Fo

adapted, directed and set design by Nigel Maister

costume design by Kimberly Glennon

lighting design by Aaron Black

sound design & original music by Obadiah Eaves

voice & acting coaching by Ruth Childs

CAST

the maniac...............Jonathan Stulberg
under secretary bertozzo...........Ryan Bedard
the sergeant..................Chris Clingerman
deputy secretary pissani............John Rectenwald
secretary.......................Evan Hart
maria felleti....................Shannon Carter
and
a senator from a senate sub-committee

PRODUCTION STAFF

production stage manager..............Mike Caputo
assistant stage managers.............Ashley Anderson/Props
.................................................Emily Butzi
...................................................Bits Campisi/Lights
..................................................Rachel Hock/Run Crew
..................................................Bridget Mayne/Costumes
..................................................Emily Pye/Sound
master electrician......................Jeff Monheit
assistant master electrician..........Julia Cosse
audiovisual engineer.....................Alex Blakeney
assistant director.......................Patricia Tehan

This production lasts 2 hours and 30 minutes, including one 15 minute intermission.

ARTIST BIOS

Kimberly Glennon (Costume Designer) is pleased to be working again with the UR International Theatre Program. She is currently the resident designer of the Classical Theatre of Harlem (CTH). She received the 2003 OBIE Award and an American Theatre Wing nomination for CTH’s The Blacks: A Clown Show. In addition, she has been nominated for 6 Audelco Awards for Excellence in Black Theatre. She recently designed As You Like It for The Julliard School, Nerds: A Software Satire for the American Musical Festival in New York City, Medea for CTH, and the upcoming tour of If This Hat Could Talk, directed by George Faison. She has also designed for The American Place Theatre (dir. Wynn Handman), Baruch College and the Cherry Lane Theatre’s original production of Sixteen Wounded. Her next project is Funny House Of A Negro, directed by Billie Allen.

Aaron Black (Lighting Designer) has worked at the University of Rochester on several previous shows, including Hamlet; The Pig's Shit is a Whore, and Pseudotyphus. New York credits include the NY Premiere of Keith Reddin’s Almost Blue (Flatiron Playhouse); Dream on Monkey Mountain and Mother Courage and Her Children (The Classical Theatre of Harlem); Magic Flute (St. Michael’s); Hamlet/Mach in Machine and Cloud 9 (Loewe Theatre); The Waiting Room (Fifth Floor Theatre) and Soar Like an Eagle (Lion Theatre). Mr. Black has worked in regional theatre and opera companies throughout the US including A Christmas Carol (People’s Light and Theatre); Medea (ART); Top Girls (Warehouse Repertory Theatre); Turn of the Screw (Washington University Opera Dept.) and several productions at the North Coast Shakespeare Festival including Quilters, Macbeth, Our Town, and Twelfth Night. Film, television and commercial credits include Art Director for the Primetime Television Special Shania Twain! Up Close and Personal; the independent films Three-Way (Art Director) and The Man Who Killed Everybody (Lighting Director); the television pilot Fletcher’s Place Television (Art Director) and designs for various corporate trade shows and family entertainment parks. Mr. Black holds a MFA from NYU Tisch School of the Arts.

Obadiah Eaves (Sound Designer) ‘This marks Obadiah’s tenth year designing for the University of Rochester. He has designed sound and composed music for the world premieres of works by such playwrights as David Mamet, Woody Allen, Suzan-Lori Parks, and Jon Robin Baitz. Other work includes Birdie Blue (Second Stage), Moonlight and Magnolias (Manhattan Theatre Club), The Argument, Beautiful Child (both at Vineyard Theatre), The Bald Soprano/The Lesson (Atlantic), Hamlet, References to Salvador Dalí Make Me Hot (The Public/NYSF), and Blues Clues Live (Radio City and tour). He won the 2005 Lortel Award for Outstanding Sound Design for his work on Nine Parts of Desire (Manhattan Ensemble Theatre, Geffen Playhouse), and an Audelco Viv Award for Fucking A (The Public/NYSF). His music for television can be heard on HBO Family, Nickelodeon, Discovery, and The Learning Channel, and he has appeared as a session violinist and mandolinist in numerous film and television scores. His band, Big Hair, has released two nationally distributed CDs.'
satire

Satire is a category of art with blunt edges. It draws from literary and dramatic backgrounds including comedy, parody and tragedy. Though it can use elements found in any or all of these, satire is different. What separates satire from other genres is the way in which it airs a result, thereby provoking a response from its audience. Satire can be perceived as a form of protest towards the status quo. It is often used to criticize social and political issues, and its purpose is to encourage change. Satire can take many forms, including literary, visual, and performative. It can be found in various cultures and historical periods, and it has been used by artists and writers to express their views and challenge the norms of society.

The concept of satire as we know it today traces its bloodline back to the Greeks and Romans. Also known as Greek Old Comedy, Greek theatrical satire evolved from a ritualized hurling of improvised satiric verses at individuals by leaders of "phallic" songs. These were rites in Greek phallic cults. Aristophanes is the most famous Greek satirist, with works such as the anti-war Lysistrata, and The Frogs, The Clouds, The Birds, and The Wasps. In Rome, satire was a poetic form involving a two-part structure. The first part of the poem was a "thesis," in which a specific issue was brought up. The second part, the "antithesis," recommended a solution or virtue to take its place. The poets Horace and Juvenal are particularly credited with developing this form. Horatian satire is characterized by mockery and playfulness, taking aim at one who sees senselessness and absurdity everywhere and attacks it through laughter. Juvenal's satire, in contrast, is one of righteous horror at the depravity of the world, at which the poet angrily laments out.

In ancient Arab culture, poets produced satire as a form of weaponry — they would write satiric verses against enemies and ride into battle, hurling the verses at the opposition, similar to verbal spears. This satire (hija') was believed to be a form of psychological attack on the enemy. The Celts of Ireland had a similar belief in the lethal effects of satire. Legend held that when a poet unleashed satiric verses against a victim, three blisters would appear on the target's skin, and he or she would die of shame. Further south in West Africa, the Ashanti people fear satire as a punishment so much that suicide is a preferable alternative.

Satire is a ubiquitous literary genre. In ancient Arab culture, poets produced satire as a form of weaponry — they would write satiric verses against enemies and ride into battle, hurling the verses at the opposition, similar to verbal spears. This satire (hija') was believed to be a form of psychological attack on the enemy. The Celts of Ireland had a similar belief in the lethal effects of satire. Legend held that when a poet unleashed satiric verses against a victim, three blisters would appear on the target's skin, and he or she would die of shame. Further south in West Africa, the Ashanti people fear satire as a punishment so much that suicide is a preferable alternative.

MANIAC: What kind of questioning was taking place?
DEPUTY: Just light-hearted...
MANIAC: Light-hearted? Sure you hadn't roughed him up a bit? A little one-two to the head?
DEPUTY: No.
MANIAC: A little happy-slap around the ears?
DEPUTY: No.
MANIAC: Karate stance... Ha!
DEPUTY: Ha!
MANIAC: Targeted pressure technique to the eyes?
DEPUTY: No.
MANIAC: No stripping naked and being forced to lie on the ground?
DEPUTY: No.
MANIAC: A little brow handle action on the derriere?
DEPUTY: No.
MANIAC: No police dog action?
DEPUTY: No.
MANIAC: How about 'Bitch in the Box'?
DEPUTY: What? No!
MANIAC: 'Waterboarding'?
DEPUTY: No.
MANIAC: Mock execution?
DEPUTY: No.
MANIAC: Sleep deprivation?
DEPUTY: No.
MANIAC: I've got it: electrodes to the genitals!
DEPUTY: Hurrah! It was light-hearted! Kinda Jokey!

1967 Dario puts on La signora non e da buttare (The Lady's not for Discarding) in which a circus is made the vehicle for an attack on the United States and capitalist society in general. Fo is invited to participate at the Italian Taganka theatre in Moscow.
1968 They are invited to return to television after 15 years with the series, Il Teatro di Dario Fo. There are outcries from the church and the political right.
1973 Dario is invited to return to television after 15 years with the series, Il Teatro di Dario Fo. There are outcries from the church and the political right.
1975 They stage various political shows in support of the Chilean resistance.
1976 They are invited to return to television after 15 years with the series, Il Teatro di Dario Fo. There are outcries from the church and the political right.
1977-78 They stage various political shows in support of the Chilean resistance.
1985 November: The US Dept. grants the Fo's a limited 6 month visa to tour the US. They stage various political shows in support of the Chilean resistance.
1986 Dario sets up A group of actors dedicated to staging productions for working class audiences in alternative spaces around Italy.
1989 Dario stages Misteri Buffo to phenomenal acclaim. Citing political differences, Franca and Dario leave Nuova Scena and set up Collective Teatrale La Commune.
1990 Accidental Death of an Anarchist.
1991 Dessy, a man of little impact, is tortured and raped by a group of fascists who want to punish both her and her husband for their political activism.
1994-75 They stage various political shows in support of the Chilean resistance.
1995-96 They stage various political shows in support of the Chilean resistance.
1996-99 They stage various political shows in support of the Chilean resistance.
1999-2005 They stage various political shows in support of the Chilean resistance.
2005-2010 They stage various political shows in support of the Chilean resistance.
2010-2015 They stage various political shows in support of the Chilean resistance.
In the beginning, there was man. Man lived and worked amongst family, hunting for and gathering food as was needed. There were no laws by which to abide. There was no state. There was no accumulation of wealth or property. Yet man lived. Thus were the roots of anarchism.

Ancient Greece saw the earliest record of the word “anarchy” in 476 BCE, found in Aeschylus’s play *Seven Against Thebes*. The character Antigone uses it in her open defiance of a state decree against the burial of her brother’s body as punishment for his rebellion. Less than 100 years later, the Greek philosopher Zeno of Citium drafted the first western prototype of anarchist philosophy. He denounced the state, overturning the sovereignty of the individual, and believed that if people followed their instincts, government, laws, and even money would become obsolete. Other early forebears of anarchism include pagan movements such as Stregheria in the 1300’s (who saw the ruling-class Christians as evil oppressors); pantheistic groups like the Brethren of the Free Spirit and the Ranters, both of the Middle Ages (who believed that All is One because God is everything and therefore beyond the concepts of good and evil); and the Anabaptists (who believed that the Holy Spirit guides the actions of all good men; therefore nullifying the need for any human law higher than that of the individual).

From the end of the 18th century, the foundations of modern anarchism began to appear. William Godwin of England published a text called *An Enquiry Concerning Political Justice* in 1793, in which he both presented a critical analysis of the government, as well as proposed a theory of a free society. He denounced all forms of labor cooperation— even orchestras. (Godwin was the father of Mary Shelley — author of *Frankenstein*)! Godwin’s work is credited by many as the first dissertation on modern anarchism.

The first to call himself an “anarchist” was a French man in the mid-19th century, Pierre-Joseph Proudhon. Proudhon was particularly anti-capitalist: he was against any and all economic profit. Instead, he called for “mutualism,” a term he coined for a bartering-based market in which the value of a good would be measured by the labor involved in its production. Concurrently, in America, Josiah Warren was producing the first anarchist periodical, *The Peaceful Revolutionist*, in which he expounded upon many of the same principles as Proudhon.

Proudhon had a great influence on another anarchist, Russian-born Mikhail Bakunin, who had met after Bakunin moved to Paris in the early 1840’s. Bakunin rejected all forms of government, both worldly and metaphysically. He called for the immediate and complete dissolution of the government. His ideal of free and autonomous individuals clashed with the ideas of fellow revolutionary, Karl Marx, who felt that these tenets were overly sentimental and unrealistic. Bakunin, in turn, felt that Socialism and Communism were simply replacing one corrupt government with another. This eventually led, in 1872, to Bakunin’s expulsion from the First International, which was an international organization of left-wing and trade groups headed by Marx. This also created the definitive rift between the Anarchists and the Communists.

came into question. Police chief Marcello Guida (upon whom the “Superintendent [the Secretary in this adaptation]” character was based) added to one of his statements, “I swear that we did not kill him,” which was taken by many as an inadvertent admission of guilt. Even the inquest itself did not seem entirely on the up-and-up. Pinelli’s widow, Lidia Pinelli, was barred from appointing her own doctor to perform the autopsy for the first inquiry. At a second inquest, conducted in secret and concluding with a verdict of “suicide,” she was not even represented. The evidence from the case supported neither verdict, and ex-Prime Minister Ferruccio Parri remarked that the system was trying to rule in favor of the police because, “... the police are the state. If the police crumple... so does the state.”

One of the main figures in the Pinelli case was officer Luigi Calabresi. Many believed that he was personally responsible for Giuseppe Pinelli’s death. His past made him particularly suspicious. He had been involved in the investigation of a bomb earlier that year, and as in the Piزاrazza Tone blast, he had immediately publicly blamed left-wing groups, despite the fact that there had been no concrete evidence of their culpability. Calabresi himself was believed to be directly involved in the “strategy of tension.” He was friends with General De Lorenzo, who had led an attempted right-wing coup d’état in 1964, and he had been a special guest of the CIA in 1966. Also, he had been accused in the past of physical violence by former detainees in his custody. In 1970, he took out a criminal libel lawsuit against the far-left newspaper *Lotta Continua* (*Continual Struggle*), which had been actively questioning the inquiry and police explanations, as well as running a series of satirical cartoons featuring Calabresi in unflattering and compromising situations (such as playing with his daughter with a toy guillotine). The lawsuit was seen as an attempt to stifle the press, but, during the ensuing trial, it appeared that Calabresi was the defendant rather than the plaintiff. While the trial was in full swing, Dario Fo was performing his *Accidental Death of an Anarchist*, updating it daily to reflect the current courtroom scene. Calabresi was assassinated outside of his home in May 1972.

In 1988, a former member of *Lotta Continua*, Leonardo Marino, came forth with a testimony about the Calabresi murder. He accused Adriano Sofri, Ovidio Bompessi, and Giorgio Pietrosteffani of organizing and executing the hit, and admitted that he himself had driven the getaway car. Similarly to the Pinelli case, the case presented against these three individuals did not consist with the actual evidence. Marino admitted to the color of the getaway car and the escape route. Pietrosteffani was even able to prove that he had not been in Milan on the day of the killing. Despite these inaccuracies, the three men were each sentenced to 22-year prison terms. Marino received an 11-year sentence. It appeared that justice, once again, had been confounded. Fo was agast. In 1998, he wrote a play called *Free Marino! Marino Is Innocent!,* denouncing the allegations and the man who made them.
1969 was a particularly turbulent year for Italy. Tensions were growing between workers’ unions and the government, marked by strikes and demonstrations that often became violent upon the arrival of police. There was also a string of bombs, placed in random locations and detonated without prior warning, designed to cause maximum loss of life, mass confusion and public terror. This tactic was known as the “strategy of tension.” It was used by right-wing neo-fascist terrorists to manipulate and terrify the public, hoping to provoke the people into a nationwide outcry for a strong, even totalitarian, government to put a stop to the mayhem. It is now believed that these groups were acting under the sanction of the government itself. The most horrific of these “strategy of tension” bombings led to the events portrayed in Accidental Death of an Anarchist.

Around half past four on December 12, 1969, a bomb exploded in an agricultural bank in Milan at the Piazza Fontana. Sixteen people were killed, and nearly 100 others were injured. Within hours of the blast, police arrested Giuseppe Pinelli, an anarchist. Pinelli was held and interrogated for three days in the police headquarters in Milan. A few minutes after midnight on the morning of December 16, a journalist saw Pinelli’s body fall from the window of the fourth-floor office in which he had been held. Giuseppe Pinelli was 41 years old, married, and a father of two. He was a railway worker and a member of the Black Cross Anarchists. At the time of his death, he had been held, illegally, for seventy-two hours in the office of a police officer, Luigi Calabresi. The police insisted that Pinelli had flung himself from the window and committed suicide. The inquest into the death terminated in May 1970 when Judge Giovanni Calzoni ruled that the death was “accidental.”

However, there were a number of circumstances that made this explanation problematic. Calabresi’s office was approximately 13 feet by 11 feet, and there were five officers in the room at the time of Pinelli’s death. The window in the office opened inwards, and if it had been closed (as would have been expected in the middle of winter), it is inexplicable how Pinelli could have eluded all of these government officials on his way out. Another issue was that of the lack of any injuries to his hands. The instinctive reaction of a falling human is to extend the hands to cushion the impact. Since Pinelli’s hands were intact, it seemed that he must not have been conscious when his body left the window. In light of this evidence, many people believed that Pinelli’s flight was outright murder. A second widely-held theory was that his death was the result of a police cover-up of a brutal interrogation gone wrong, and that the death was unintentional.

The logistics of the death were not the only eyebrow-raising issues. The police themselves made incriminatory and contradictory statements. Many parts of Accidental Death... are taken directly from the investigation transcripts. For instance, one officer issued a statement that one of Pinelli’s shoes had come off in his hand as he tried to save the anarchist from leaping out. However, the journalists at the scene all reported that Pinelli was wearing both shoes while on the ground. The state of the window also

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### Accidental Death of an Anarchist

**Title:** Accidental Death of an Anarchist

**Author:** Peter Kropotkin

**Keyword:** Anarchism, History, Terrorism

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Another prominent early anarchist was Peter Kropotkin who, influenced by Bakunin, became a prolific anarchist theorist and writer, contributing the first definition of anarchism to the Encyclopaedia Britannica in 1910. Anarchists were involved in many of the great rebellions of the mid-19th and 20th centuries including the French Revolution of 1848, the Russian Revolution in 1917, and the Spanish Civil War in 1936. In Mexico in the 1910’s, Emiliano Zapata, influenced by anarchist Ricardo Flores Magon led a rebellion against land owners, burning mortgage records and property deeds, so as to return the land to the people of Mexico, who he felt were truly entitled to the land.

One of the most prominent anarchist events in US history was the Haymarket Square riot of May 4th, 1886. After Chicago police had fired at a group of workers on strike the previous day, local radicals and anarchists organized a rally, held in Haymarket Square in Chicago. The rally started off peacefully, but when the police arrived to disperse the rally, a bomb was thrown. One police officer died immediately in the blast. The police retaliated, firing into the crowd for approximately five minutes. Between the bomb and the gunfire, eleven people were killed and hundreds more were injured. In 1887, two anarchists who had been speaking at the rally, Albert Parsons and August Spies, were hanged with two other men, after having been convicted of participation in the bombing. One of the most prominent American anarchists to emerge as a result of the Haymarket riots, was Emma Goldman, a much maligned figure who was instrumental in introducing feminist ideas to the movement.

While anarchism dwindled in the United States during the “Red Scare” of 1919-1920, it continued to be an active movement in Europe until World War II, where the conflict was focused on the Axis and Allied Powers. In the 1960’s and 70’s, however, anarchism saw an increase in vitality with the punk rock movement in the UK and “squatter” movements and communes in Barcelona and Free-town Christiansia in downtown Copenhagen.

Today, anarchism is associated with a number of anti-war, anti-globalization, animal-rights and environmental groups, as well as with those who are involved in efforts to establish parallel structures to government bodies. Anarchists are known to have taken part in the World Trade Organization protests, as well as in anti-G8 rallies. Some are active in animal- and environmental rights groups, such as the Animal Liberation Front (ALF) and the Earth Liberation Front (ELF). Many are involved with communes, which are group-living situations with shared resources and labor, and groups like Food Not Bombs, which serves free vegetarian and vegan food to the needy.

Prominent figures currently associated with the anarchist movement include American, Noam Chomsky.

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### Some Historical Background

**Title:** Some Historical Background

**Author:** Peter Kropotkin

**Keyword:** History, Anarchism

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### Historical Figures

**Mikhail Bakunin**

**Peter Kropotkin**

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**Archives**

**Anarchy** (from the Greek an (or a) = “not”, “the want/absence/lack of” archos = “ruler/director/chief/authority”
The tradition of the jester

The basic concept of “clown” implies certain physical and verbal characteristics. Clowns, though not entirely alienated from society, are not wholly a part of it either, and their appearance and manner reflect this removal from the other characters around them. Traditional clowns often wear masks or face paint. Their costumes are often either tattered and ragged, or extremely colorful. The clown will often conveniently have bizarre (or magical) items on hand, ready for him to bring out and use at a moment’s notice. Linguistically, the clown employs rhetoric and argument in ways that are very different from normal speech. The pun is a common piece of verbal ammunition in the clown’s artillery. Puns focus on the physical aspects of language rather than its deeper meaning; puns exploit the sound of a word rather than its connotation, thus convoluting and smashing the accepted conventions of language and logic.

The terms “jester” or “fool” can be applied to several commonly recognized historical, literary and theatrical clown figures. The court jester of medieval Europe, still seen today in theatre with characters such as the Fool in Shakespeare’s King Lear, served to both entertain the king as well as point out the king’s short-comings. This position allowed the fool a liberty denied to other citizens – the liberty to question the king’s authority. This reversal of authority is a feature of some civic and religious rituals to this day. In these, a clown, an impoverished peasant, an unworthy individual, or, at times, even an animal, is installed in a position of authority for a day, allowing the society a means of subverting hierarchies and venting unfettered and uncensored emotions and actions in a controlled, purgative way. Mardi Gras is one such ritual with roots in these traditions.

Another well-known Shakespearean jester figure is Puck, or Robin Goodfellow in A Midsummer Night’s Dream. The character is a conflation of two previously separate entities from Old English lore. The original Puck and Robin Goodfellow were more like bogey-men: things that went bump in the dark, nasty creatures that caused nightmares in children and adults while they slept. The Bard’s Puck, in contrast, was mischievous but benign – putting little bumps in the road for the hapless young lovers of Shakespeare’s comedy without causing any real harm.

The puppet characters Punch and Judy also developed out of the jester tradition. Like many clowns, they have very specific, stylized physical characteristics: Punch had a long, hooked nose and a rotund belly, and both he and his wife have wide, toothy grins. They use violence to convey their emotions and actions in a controlled, purgative way. Mardi Gras is one such ritual with roots in these traditions.

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In Italy, the concept of “jester” (giullare) goes back to the Middle Ages, to the strolling performers known as giullari. The giullari performed in the piazzas and streets, playing to the peasant class. They would mock both Church and State, which often meant they were dodging arrest and censorship by the authorities. This was a popular and very immediate kind of theatre, with the streets for a stage, the public for an audience, and with the news or the giullari’s

own experiences as a script. Ultimately, this spontaneous theatre was crushed in two ways: the giullari were either executed by the government, or were conscripted into performing for the aristocracy as a court jester, where they would be compelled to recite love poetry or romanticized accounts of peasant and pastoral life.

From the giullari rose the tradition of the commedia dell’arte, and one of the archetypical characters most widely associated with the concept of “clown” in the Western world. Arlecchino (or Harlequin as he was known in France) emerged from this tradition which was popular from the 1300’s until the eighteenth century. Commedia dell’arte plays consisted of basic plot outlines and set comic routines (or lazzi) which served as a structure around which the characters would improvise. The casts of the commedia dell’arte were stock characters, recognizable by the specific mask that each wore. Amongst these standard characters were two zanni (servant or peasant characters) who, though their arts were inadventently introduced to the audience to introduce comedic mayhem and confusion into the main plotline. The zanni were stupid by definition, but in different ways. The first of the two zanni was clumsy and half-witted, and the second was witty and scheming – not bookishly intelligent, but street smart. Whereas most of the rest of the commedia characters were courtly types, the zanni are the most closely related to their giullari ancestors. Arlecchino evolved from the first zanni, starting off as a tramp from the lower-class section of Bergamo looking for work in the more sophisticated city area. Arlecchino was constantly hungry, gluttonous, and prone to be overcome by other appetites of a more lascivious nature. Over time, Arlecchino became more refined, witty and also more devious and cunning. His appetites, however, remained as intense as ever.

It was from the giullari and Arlecchino traditions that Dario Fo drew his Maniac. For Fo, the Maniac “...has no sympathy with current moral rules, the rules of authority...he is a free spirit, a prevaricating, violent and devious and cunning. His appetites, however, remained as intense as ever.

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After the Council of Trent in the mid sixteenth century, the commedia was effectively driven out of Italy. The comic inheritance of this tradition has endured however, and can be seen in all physical comedy, through the films of Charlie Chaplin to those of Jim Carrey and Adam Sandler. Fo’s use of this tradition for political and satirical ends and his dedication to the spirit of the giullari make his comedy especially unique.