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MACMILLAN MODERN DRAMATISTS

DARIO FO
and
FRANCA RAME

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MACMILLAN

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**Per Bruno,
mio secondo padre**

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List of Plates

1. Fo in his most celebrated piece: *Mistero buffo*.
- 2–7: The Fo–Rame partnership in a wide variety of plays:
2. *Settimo: ruba un po' meno* (*Seventh Commandment: Steal A Bit Less*), 1964.
3. *La signora è da buttare* (*The Woman Should Be Kicked Out*), R.A.I. television, 1977.
4. Rehearsing *Tutta casa, letto e chiesa* (*Female Parts*) in 1978.
5. *Arlecchino*, 1985.
6. *Clacson, trombette e pernacchi* (*Trumpets and Raspberries*), 1981.
7. *Quasi per caso una donna: Elisabetta* (*Elizabeth, Almost By Accident A Woman*), 1984.
8. Rame's great breakthrough role: the Mother of Michele Lu Lanzone in *L'Operaio conosce 300 parole* (*The Worker Knows 300 Words*), 1969.
9. Rame in *Una donna sola* (*A Woman Alone*) from *Female Parts*, 1977.
10. Rame in *Arlecchino*, 1985.
11. Fo as Giovanni in *Non si paga, non si paga!* (*Can't Pay? Won't Pay!*). Revival (revised version), 1980.
12. Fo as *Arlecchino*, 1985.

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D. H.

Editors' Preface

The *Macmillan Modern Dramatists* is an international series of introductions to major and significant nineteenth- and twentieth-century dramatists, movements and new forms of drama in Europe, Great Britain, America and new nations such as Nigeria and Trinidad. Besides new studies of great and influential dramatists of the past, the series includes volumes on contemporary authors, recent trends in the theatre and on many dramatists, such as writers of farce, who have created theatre 'classics' while being neglected by literary criticism. The volumes in the series devoted to individual dramatists include a biography, a survey of the plays, and detailed analysis of the most significant plays, along with discussion, where relevant, of the political, social, historical and theatrical context. The authors of the volumes, who are involved with theatre as playwrights, directors, actors, teachers and critics, are concerned with the plays as theatre and discuss such matters as performance, character interpretation and staging, along with themes and context.

BRUCE KING
ADELE KING