

# Something Like a Very Long Cadaver



From an idea by Fabrizio Gifuni

**Based on texts by Pierpaolo Pasolini and Giorgio Somalvico**

**directed by Giuseppe Bertolucci**  
**performed by Fabrizio Gifuni**

lighting design: **Cesare Accetta**  
technical director and sound: **Paolo Gamper**

produced by Teatro delle Briciole-Solares Fondazione delle Arti  
tour organized by Natalia Di Iorio

- **Premio Hystrio 2006**
- **Golden Graal, 2006 for best actor in a theatrical monologue**
- **Nomination Premio Ubu, for best actor of the year, 2004**
- **Nomination Premi Eti Olimpici for best actor, 2004**



**"Gifuni is an amazing talent, he is simple within a carefully crafted simplicity** that concedes nothing to the mannerisms and defects of the "theater of the spoken word" or the "political monologue" currently in vogue. **He is not Pasolini, nor does he imitate him; he is Pasolini's voice, his thinking."**

*Goffredo Fofi, Film TV, 2004*

**"Yesterday I attended a performance by a great actor in full possession and control of all his means of expression; at times he even reminded me of the legendary Ryszard Cieslak, the actor who symbolized Grotowsky, who I had the good fortune and the pleasure to know (...). Somehow Gifuni restores meaning to theater through his ability to be totally focused and fluid, even in the transition from one character to another."** *Alessandra Vanzi, Il Manifesto, February 2013*

"It wasn't an 'opening night', Fabrizio Gifuni's performance of *'Na specie de cadavere lunghissimo* the other evening at Teatro Vascello in Rome. But it seemed like one, maybe because **this show about Pier Paolo Pasolini, directed by the late Giuseppe Bertolucci, is always a first night. And not just because the audience, after years of performances, keeps coming back to see it, even for the third and fourth time, as if it were the first. It's because Gifuni, a unique talent and a rare treasure of Italian theater, invests it with such an artistic charge, and such a physical, intellectual and prophetic one, as to make each performance unique.**"

*Marco Travaglio, February 2013*

"The text, conceived by Fabrizio Gifuni, the sole interpreter, mixes a **very subtle selection of pieces**, taken mostly from the "Scritti Corsari" and the "Lettere Luterane", which denounced the "new fascism" of a youth manipulated by the media, thus anticipating a clear reflection of today's little Italy (...) Gifuni uses the words in a polemical way, **eye-to-eye with spectators** seated at their little tables, as if in a cabaret, and after offering himself as a 'son' by quoting verses from the "Meglio Gioventù", he strips off his boyish clothes and puts on a white suit (...) to interpret "Il Pecora", **an overwhelming internal monologue** written in hendecasyllabic verse, in a Roman dialect reinvented by Milanese writer Giorgio Somalvico. Thus, the actor plunges into the second skin of this **invaluable evening.**"

*Franco Quadri, La Repubblica, February 2004*

"And now, let's hope it doesn't end here. Let's hope they manage to take it on tour, this show about Pasolini created and performed by Fabrizio Gifuni and directed by Giuseppe Bertolucci, which **arouses great emotions in the heart and mind.** (...) The excellent Gifuni, actor-revelation of the new Italian cinema, finds equally powerful sounds and gestures, going from calm argument to progressively increased tension, all the way to the labored tones and spastic movements of a grim, pathetic, out-of-control puppet."

*Renato Palazzi, Il Sole-24 Ore, February 2004*



**"I saw the show; it had a very intense impact: literary, intellectual, political. The best possible contribution, I thought, to the recent debate on the ability or inability of Italian writers to talk about the world (...)** Because Pasolini's writing, in the dramaturgical-rhetorical staging by Bertolucci-Gifuni, remains open to Speech, which is more important than any Saying: working on the forms, spelling out not only the importance of what is stated but also how it is enunciated. The way it ought to be for all speech, free from obligations to advertizing and bad politics (from bad literature)." *Beppe Sebaste, l'Unità, February 2004*

**"One leaves deeply troubled yet with the excitement generated by having seen a show in which theater finds its way back to an ancient ritual enacted with the audience, an experience offered by the considerable aesthetic, ethical, 'political', dramatic, scenic and performing depth, of which one finds – here and now – few other examples worthy of the same attention."**  
*Marco Pistoia – [www.drammaturgia.it](http://www.drammaturgia.it), March 2004*

"Very fine Fabrizio Gifuni, a far-reaching text in many registers (...)  
**A very warm thank you to Fabrizio Gifuni.**"

*Valeria Ottolenghi, Gazzetta di Parma, February 2004*

"Through a gradual linguistic and physical metamorphosis evoked through a *dance macabre*, Fabrizio Gifuni depicts a desperate Pasolini slowly turning into his own young murderer. **An extremely elegant dramaturgy and a refined, impassioned performance render any circumstantial, moralistic piety obsolete. An unforgettable show.**" *Dimitri Papanikas, Hystrio, April 2004*



(Photos, Filippo Manzini)