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FULVIO LUCISANO AND NICOLAS WINDING REFN
PRESENT

PLANET OF THE VAMPIRES

TORRERE NELLO SPAZIO

A FILM BY MARIO BAVA

BARRY SULLIVAN, NORMA BENCELL, ANGEL ARANDA, CIVI MARCONI based on the novel "ONE NIGHT OF TWENTY ONE HOURS" by PIERLUIGI ESTORNBERG
an ITALIAN INTERNATIONAL FILM "COOPERATIVA CASTELLA CINEMATOGRAFICA" production produced by FULVIO LUCISANO directed by MARIO BAVA





FULVIO LUCISANO, NICOLAS WINDING REFN
LA RABBIA IN ASSOCIATION WITH BAC FILMS
PRESENT

PLANET OF THE VAMPIRES

A FILM BY
MARIO BAVA

WITH
BARRY SULLIVAN, NORMA BENGELL, ANGEL ARANDA, EVI MARANDI

RUNNING TIME: 1H 29. ITALY. COLOUR. 1.85. MONO

NATIONAL RELEASE THE 6TH JULY 2016

*"I've always been a fan of **Mario Bava**, he was one of my heroes. I totally borrowed my use of colour from him, although I will never be as good as he was!"*

QUENTIN TARANTINO

*"**Bava** had a sense of design that travelled directly from your spirit to your soul."*

TIM BURTON

*"I believe **Bava** was a brilliant artist, a true artist and his work is universal. His genius is confirmed by the number of directors that he inspired."*

ROGER CORMAN

*"If fairy tales are the setting of our interior torments, as **Bruno Bettelheim** thought, then **Mario Bava** created the most effective, prodigious productions, revealing our greatest fears with nuances and incredible textures. Nobody knew the circles of hell better than he did."*

GUILLERMO DEL TORO

*"**Bava** used light, shadows, colours, sound (in and off), movements and textures to lead his spectators towards unexplored territories, in a sort of collective dream."*

MARTIN SCORSESE

One of my greatest regrets is never having met **Mario Bava**, a director truly ahead of his time. His film, *PLANET OF THE VAMPIRES*, combines various genres into an all-time classic. It is a science fiction film with touches of horror, supernatural, filmed like a gothic tale in space. Its success is mostly due to **Bava's** direction. The music is absolutely fantastic, the setting and the design are simply astounding and the almost fetish use of leather in the costumes all make it a great film about fashion! On the whole, the film is extremely coherent and innovating in its narration and its "freshness" allowed him to cross time and space.

It is a film that I have seen often and I was extremely honoured when the producer **Fulvio Lucisano** asked me to present the restored version. To describe the film in one sentence I would say that *PLANET OF THE VAMPIRES* is not only the best science fiction of all time, but it is also Pop-Art at its best!

NICOLAS WINDING REFN

"Working with **Mario Bava** in the production of *PLANET OF THE VAMPIRES* was one of the most remarkable experiences in my long career as producer. Thanks to the 4K restoration his genius shines back on the big screen after 50 years, and it is a great joy for me to know that all those who love **Bava's** work, and particularly the new generation of film-makers, can now watch this movie in theaters and make the real experience of his cinema."

FULVIO LUCISANO





THE RESTORATION

FULVIO LUCISANO, NICOLAS WINDING REFN, CSC CINETECA NAZIONALE
present

PLANET OF THE VAMPIRES

The movie has been digitally restored from the original 35mm **KODAK EASTMAN COLOR NEGATIVE**, courtesy of **Italian International Film**.

The colour correction via colorimetry comparison of an original 35mm positive copy courtesy of the **Cineteca Nazionale** was carried out under the supervision of assistant director **Lamberto Bava**.

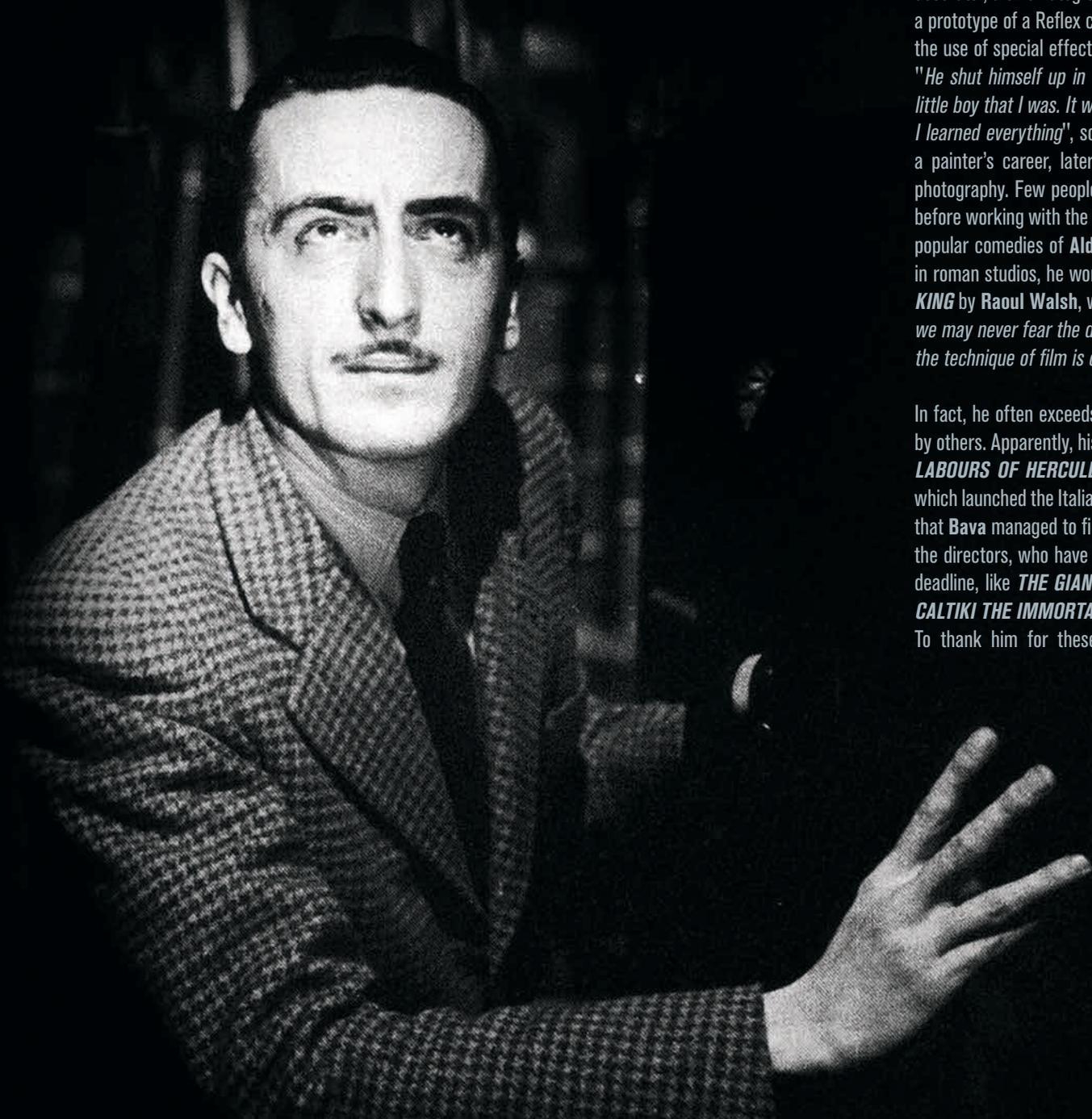
the digital intermediate process using 35mm **KODAK** polyester copies and 35mm colour-positive copies by **Fotocinema Roma** in 2015.

THE STORY

The spaceships, Argos and Galliot, are approaching an unknown planet which emits a mysterious signal. Argos is caught in a magnetic attraction force which makes all the members of the crew loose conscience with the exception of commander Mark who manages to make the necessaries manoeuvres for landing. After the ship touches the ground, Mark is surprised to see his companions seized by a homicidal rage of which they have no recollection once they regain consciousness.

The exterior atmosphere proves to be breathable, the astronauts leave to join the Galliot, which has landed not far from them, but, upon arrival, they see that all the members of the crew have killed each other. The two ships being out of use, the survivors find themselves stuck on this strange planet, by this time convinced that there is an invisible force leading them to their ruin.

MARIO BAVA (1914-1980)



Mario Bava comes from a family of artists, his father **Eugenio** being a sculptor, a decorator, a cinematographer before talkies and ultimately a genial inventor (he elaborated a prototype of a Reflex camera several years before the official invention), before teaching the use of special effects at the Istituto Luce, the great school of Italian cinema.

"He shut himself up in a very small room, a real alchemist's den: Aladdin's cave for the little boy that I was. It was there that he invented the most extraordinary tricks, there that I learned everything", so his son remembers. The young **Mario**, who started out towards a painter's career, later decides to follow his father footsteps, becoming a director of photography. Few people know it was he who lit **Roberto Rossellini's** first short movies, before working with the upper crust of Italian cinema, collaborating for example in the very popular comedies of **Aldo Fabrizi**. The filming of American super productions multiplying in roman studios, he works as director of photography in films such as **ESTHER AND THE KING** by **Raoul Walsh**, who speaking of **Bava** said: "As long as movies have men like him, we may never fear the decline of movie production. A person who knows everything about the technique of film is capable of renewing its language time and again."

In fact, he often exceeds his role of simple director of photography on Italian films signed by others. Apparently, his contribution was determinant for the commercial success of **THE LABOURS OF HERCULES** and its sequel **HERCULES UNCHAINED** by **Pietro Francisci**, which launched the Italian fashion of peplums and other historical series. It is equally known that **Bava** managed to finish alone, using his knowledge of optical tricks, films deserted by the directors, who have proved themselves incapable of completing the filming within the deadline, like **THE GIANT OF MARATHON** by **Jacques Tourneur** or **THE VAMPIRES** and **CALTIKI THE IMMORTAL MONSTER**, both by **Riccardo Freda**.

To thank him for these salvage operations, the producers allowed **Bava** to officially direct **BLACK SUNDAY** in 1960, a real masterstroke that finally established the Italian horror-gothic cinema on the international market. Together with several commercial productions (good films about Vikings and westerns), he remained faithful to this poisonous genre, always accentuating the sadistic or morbid sides of the characters and the fading of the line between hallucination and reality: **THE WHIP AND THE BODY** (1963), **KILL, BABY, KILL** (1966) and **HATCHET FOR THE HONEYMOON** (1969). This last film, perhaps his masterpiece, relates the obsessions of a pathetic serial killer.

Another attribution of **Bava's** is that he placed the foundations of *giallo*, the Italian thriller with a mixture of horror and eroticism. With *THE GIRL WHO KNEW TOO MUCH* (1962) and *BLOOD AND BLACK LACE* (1964), he totally created a genre that would later make **Dario Argento** famous. **Bava** himself will take this genre to the limit with *A BAY OF BLOOD* (1971), an accumulation of brutal murders that anticipates the American slashers, like *FRIDAY 13*, by almost a decade.

The summit of his career as a director goes back, without a doubt, to 1968, when he films *DANGER: DIABOLIK*, a pop and abstract adaptation of the famous comic strip designed by the **Giussiani** sisters, produced by the film *MOGUL DINO* De **Laurentiis**. This large budget film proved to be a semi-box office failure and, from then onwards, **Bava's** career starts to decline. His erotic film *QUANTE VOLTE... QUELLA NOTTE* (1969), which tells of rape from different points of view in the manner of *RASHOMON* by **Akira Kurosawa**, was banned by Italian censure for four years.

The pirandellian *LISA AND THE DEVIL*, undoubtedly his most personal work, is a failure, before reappearing three years later enriched by additional scenes of possession under the title *THE HOUSE OF EXORCISM*. Ultimately, *RABID DOGS* (1974), a realistic and violent polar in which **Bava** changes his style to give the atmosphere of the "Years of Lead" period when Italy was shaken by political and *mafia* violence, was stopped by the producer's bankruptcy, so that the film will not be finished until a quarter of a century later.

The old master can, nevertheless, count on two descendants: **Dario Argento** (for whom he creates certain special effects for *INFERNO*) and his own son **Lamberto Bava**, who has been his assistant for fifteen years and with whom he writes his last film, *SHOCK* (1977), based on a more contemporaneous fiction style.

The following year they co-sign the TV film *LA VENERE D'ILLE*, based on a supernatural short story of **Prosper Mérimée**. Ironically, **Mario Bava** dies of a heart attack on the 27th of April 1980, two days before the death of **Alfred Hitchcock**, the news of which obscures his passing. Nonetheless, an integral retrospective organised in 1994 by the **Cinémathèque Française**, as well as various editions in DVD and Blu-ray around the world, will finally give him the place he deserves: one of the most important director of Italian cinema, all genres taken in account.



(CO-) PRODUCTION SECRETS



Always looking for possible imitations of foreign blockbusters, the Italian industry of low-budget movies could not remain insensible to the commercial success of **Edgar Allan Poe's** adaptations filmed in United States by **Roger Corman** and the British productions of **Hammer Films**, who brought back to life in colours classic monsters like **Dracula** and **Frankenstein**. The starting point is given in 1956 with **THE VAMPIRES** by **Riccardo Freda**, of which the director of photography (and, we now know, the director of the last two days of filming) is no other than **Mario Bava**. But it is his first official direction, **BLACK SUNDAY**, which launches in 1960 what will be known as the Golden Age of Italian horror-gothic. Principally, the film is largely distributed in the United States by American International Pictures (AIP), which also produced the **Poe/Corman** cycle. Being at the time the main producers of drive-in movies, the owners of AIP begin to invest in films made in European countries where the costs are lower. AIP imposes to these European productions Hollywood names and often remakes the editing and the music to adapt them to American market. This is the case of **Bava's** next two films: **THE EVIL EYE**, forerunner of *à l'italienne* thrillers which will later built **Dario Argento's** celebrity, and **BLACK SABBATH**, horror film in sketches which has **Boris Karloff** as the main star.

On the other hand, science fiction and space-opera remained the poor relations of Italian low-budget movies due, no doubt, to the high budgets needed for such enterprises. The first significant attempt goes back to 1958 when **Paolo Heusch** films **THE DAY THE SKY EXPLODED** (again photographed and, officiously, codirected by **Bava!**), which can be considered more as the ancestor of catastrophic movies. However, this genre, that flourished in US in the 50s with notable films like **THIS ISLAND EARTH** and **FORBIDDEN PLANET**, remains much alive one decade later on the other side of the Atlantic thanks also to television.

In 1966 **Antonio Margheriti**, another magician of special effects who has already signed **SPACE MEN** and **BATTLE OF THE WORLDS**, makes four independent films in Italy for American television (**WILD, WILD PLANET**, **IL PIANETA ERRANTE**, **LA MORTE VIENE DAL PIANETA AYTIN**, **WAR OF THE PLANETS**) and which **Metro-Goldwyn-Mayer**, attracted by the result, decides to release in cinemas. In the following year, one can equally cite the Italo-german coproduction **MISSION STARDUST** by **Primo Zeglio**, adaptation of the immortal literary series **Perry Rhodan** that beat all records in Germany for more than half a century. But the first real success of Italian space-opera can be found in **PLANET OF THE VAMPIRES**, of which the original material is very local.

In 1964, while he's on the lookout for a new script subject, **Bava** is attracted by the science fiction short story *Una notte di 21 ore* ("A night of 21 hours") signed by a young author,

Renato Pestrinerio. The story is very suitable to mix spatial adventure with the deadly atmosphere that the director had elaborated in his gothic films: a spaceship lands on a planet where another ship has crashed and whose entire crew is dead, the astronauts bury the bodies who will later rise from their graves by this time possessed by aliens in the form of shining globes... **Bava** himself buys the adaptation rights and then approaches the producer **Fulvio Lucisano**, whose close relationship with **AIP** is proved by the name of his own company, **Italian International Film**.

Lucisano, then, concludes a coproduction deal with a Spanish company, although before it is finished, the script will go back-and-forth between the two sides of the Atlantic. Finally, not less than half a dozen of writers will be credited.

At the beginning, the Spanish co-producer **Antonio Roman** writes with **Rafael J. Salvia** a brief treatment, judged very bad by the people of **AIP**, who then engage the Danish-american writer and director **Ib Melchior**, who had just written **ROBINSON CRUSOE ON MARS**, a big **Paramount** film.



It seems that it is under his pen that the script acquires its final structure, abandoning the moral aspect of the story (where the astronauts possessed by the aliens regress to an infantile state of innocence thus rejecting all materialistic concerns) to take on a deliberately horror slant. In any case, in one of his rare letters in English, **Bava** thanks him warmly, not without asking for several alterations of the plot. Particularly, the Italian flatly refuses the ending proposed by Melchior: the last two surviving characters take refuge on another planet where they will recreate a humanity as the new **Adam** and **Eve**. In the finished film this conclusion is replaced by one of those sardonic touches for which **Bava** was famous, but it's difficult to determine when this change takes place. We only

know that the script is again rewritten by **Alberto Bevilacqua** and **Callisto Cosulich** under **Bava's** supervision, who was principally concerned by the feasibility of the project, reducing the number of characters. Mistrusting these corrections, **AIP** send their representative in Europe, **Louis M. Heyward**, to Rome to make sure that the Italians have not included nude scenes, which were unthinkable in an American film. Nonetheless, it remains a mystery if the script is finished when **Bava** gives the first "Action!"; certain sources confirm this, but some others state that Heyward rewrites the dialogues day by day during the filming, that is why the American credits only mention two writers: **Melchior** and him. Ways of international coproduction are impenetrable.



TWO PLASTIC ROCKS



As usual, the other major intervention by AIP consists in sending headliners popularly known to the American public. **PLANET OF THE VAMPIRES** is therefore first conceived to offer a starring role to **Susan Hart**, company-star who had taken part in beach comedies and in **WAR-GODS OF THE DEEP**, the last feature film of Jacques Tourneur. But this is without taking into account that **Susan Hart** is in fact the protégée of one of the two heads of AIP, **James H. Nicholson**, who was no other than the father of **Jack Nicholson**. Now, the tycoon marries the star in second marriage and after that there is no question that **Mrs. Nicholson** can take part in a secondary film. The main feminine role is given, presumably under the pressure of the Spanish partner, to **Norma Bengell**. An unexpected choice, seeing that this Brazilian actress is a key figure of the *Cinema Novo* (she has been seen in the works of **Ruy Guerra**, **Julio Bressane** and **Anselmo Duarte**), who has come to try her luck on the old continent. She has starred with **Alberto Sordi** in the genial **MAFIOSO** by **Alberto Lattuada**, but has soon been forced to forge a way in the jungle of the European coproduction of small budget films. The rest of the cast consists of habitués of the italo-spanish low-budget movies, like **Ivan Rassimov** who will work again with **Bava** in 1977 on his last film, **SHOCK**.

Therefore, the American star of **PLANET OF THE VAMPIRES** will be **Barry Sullivan**, a veteran of noirs and westerns who has appeared in **FOURTY GUNS** by **Samuel Fuller** and **THE BAD AND THE BEAUTIFUL** by **Vincente Minnelli**. Great is the surprise of **Lucisano** and **Bava**, who expected a young greenhorn, to see instead a wrinkled man of fifty-three. The director considers the man too old for the physical requirements of his role as well as for the possibility of a romance with one of the feminine characters, which he eliminates immediately from the script. Nevertheless, he ends up being conquered by the ambiguous look of the American, according to his son **Lamberto**'s memories. On the other hand, **Sullivan** cannot imagine how a film with such complex special effects can be completed with such a low budget and such a short time allowance.

For in spite of the financial backing of AIP, **Bava** is forced to manage with very few means to complete the film, which will be released in Italy under the title of **TERRORE NELLO SPAZIO**. He will explain the situation in an interview with the future director **Luigi Cozzi** in 1971: "I would like the public and the critics to realize the conditions under which I am obliged to shoot my films. For *Terrore nello spazio*, I had nothing, but really nothing, at my disposal. Listen, there was an empty set, completely bare, because there was no money. And I would have had to represent a planet.

So what did I do? On the stage next door there were two big plastic rocks, remains of some mythological film or other. I got them and put them in the middle off my stage, then I used smoke screening to cover the floor and I darkened the background where there was only a white wall. From there on, by moving these two rocks from one place to another I shot the film. Can you believe it?"

It was in fact impossible. Nevertheless, **Bava** manages a real little miracle. With all his editing in mind he closely supervises the work of a young decorator, **Giorgio Giovannini**, building only what is necessary for the next shot. Backed by his father **Eugenio**, he also creates several objects and models, some of which were crafted by a certain **Carlo Rambaldi**, who would become famous for creating *E.T.* design for **Steven Spielberg**. Mostly thank to his experience as cinematographer and specialist of optical special effects, he is able to use various artisanal techniques some of which date back to the origins of the Seventh Art.

Among others, he uses the famous **Schüfftan** procedure invented in the 20s and consisting of placing in front of the camera a slanted mirror which reflects tiny models to mix these to the rest of the décor built to scale. These brilliant ideas gave birth to an amusing story told by **Barry Sullivan**. The actor is at first disappointed by the director's attitude, as he seems to consider the actors as simple accessories having to take a precise place in the picture in order to be able to integrate his special effects. But after being impressed by the total devotion of his team, he remarked: "*Perhaps one day we will work together on something good*». **Bava** answered: "*You might well be agreeably surprised*".

Later, **Sullivan**, when he goes to check the post synchronisation of his character, is absolutely astounded by what he sees on the screen: "*It was so beautiful that it almost made tears come to my eyes, it was just like an MGM Hollywood film!*". In short, **PLANET OF THE VAMPIRES** manages to overcome the limits of its budget and impose itself as a splendid visual work which, thanks to the large distribution in the United States assured by AIP and the numerous TV screenings overseas, will have an underground but durable influence on a great part of the science fiction cinema to come.

THE ALIENS PLANET?



Bava and his team of writers are of course greatly inspired by the American science fiction classics of the 50s. The theme of human body possession by extra-terrestrials recalls *Invasion from Mars* by William Cameron Menzies or *INVASION OF THE BODY SNATCHERS* by Don Siegel, whereas the development of the plot set in the same enclosed space resembles *THE THING FROM ANOTHER WORLD* by Howard Hawks. One also is strongly reminded of *FORBIDDEN PLANET* by Fred McLeod Wilcox, by the landing on a planet inhabited by immaterial psychic force. But it is interesting that this last film, like all the space-operas of that time, is shot in a studio full of light. Bava (who would have liked to call his film *IL MONDO DELL'OMBRA*, "The world of Shadow") creates something completely new by setting the story in a nocturnal thick night atmosphere.

He applies his baroque technique, composed by deep blacks punctuated by spots of bright colour, to the menacing landscapes of the planet and the interiors of the spaceships. Thus, science fiction enters into the age of darkness and without *PLANET OF THE VAMPIRES* there would perhaps never have been *PITCH BLACK* and the other adventures of Riddick, the hero played by Vin Diesel. One could also say that the martial look of the astronauts inspires those of the guardians of the Death Star in *STAR WARS*. But the great change is that traditional sense of terror connected with science fiction transforms itself into equal parts of space-opera genre and visceral horror, which denotes the most prolific film series of American cinema.

PLANET OF THE VAMPIRES is in fact known as "the film which inspired Alien". One could suppose that the writer Dan O'Bannon, big fan of space-opera, has seen Bava's film and has reproduced several elements for the initial idea of Ridley Scott's *ALIEN*: attracted by a false alarm signal, the passengers of a space ship land on a deserted planet, where they discover an ancient vessel containing the gigantic skeleton of an extra-terrestrial humanoid. Nonetheless, the two plots show some big differences and there are also other ancestries of *ALIEN*, like *QUEEN OF BLOOD* produced by Roger Corman and directed by Curtis Harrington the following year. Actually, the bond between *PLANET OF THE VAMPIRES* and *ALIEN* consists in placing in the aseptic atmosphere of a space ship an internal horror which reflects Bava's deepest fantasies.

In the Italian director's work, the theme of haunting presences coming from outer space and time, which puts the living and the dead on the same level, is recurring. Here the use of "vampire" in the title should be taken in a metaphorical sense (the Italian title is simply "Terror in space") that of a slow loss of the identity of the characters. And this is exactly where Bava is able to turn the limits of a low budget to his advantage.

The identical architecture of both spaceships (of which the interiors can be shot on the same set), the thick fog covering the planet, the interchangeable attires of the monosyllabic named astronauts: these elements, as well as permitting to economize, result in confusing the spectator's mind who is never sure of what he sees. Just like in Ridley Scott's success: *THE PASSENGERS OF THE NOSTROMO* always wonder if one of them has already been infected by the Alien.

Although it is the only science fiction movie he'll sign (in spite of other projects that his death will prevent him to realize: see the interview with his son Lamberto further on), the result reflects therefore Bava's taste, the author who managed to transfer his intimate sense of horror into almost all the genres he dealt with. Even the traditional peplum has not escaped this shock treatment, with the well-named *HERCULES IN THE HUNTED WORLD*, where the scenes that take place in a flaming inferno evoke the volcanic landscapes of *PLANET OF THE VAMPIRES*, in contrast with the gold and blue interiors of the spaceships. This coloured symphony was only known to us, until now, by the medium of television and home video editions, the film not having been released in France at that time. Today, justice has at last prevailed thank to a sumptuous restoration in digital 4K.



INTERVIEW WITH LAMBERTO BAVA

Lamberto Bava is a director for cinema (the two *DEMONS* produced by Dario Argento, *MACABRO*) and for TV (the child series *FANTAGHIRÒ*). His career starts with the co-direction of his father's last work (the fiction *LA VENERE D'ILLE*), after having been his assistant. *PLANET OF THE VAMPIRES* has been their first collaboration, when Lamberto was just 20 years old.

***PLANET OF THE VAMPIRES* was your first experience as your father's assistant director...**

Yes, I was second assistant, and it was then that I decided cinema was to be my world. And being already a lover of science fiction and horror I was pleased to work on such a film. I loved taking part in the creation of so many things together with my father for he was very very ahead of his time. To tell the truth: only the core remained of the story which inspired the script. In fact, my father always tried to make films that he liked personally and, in this case, he wanted to create a very modern story with ancestral souvenirs. The spatial costumes had to be simple, without helmets and things of this sort. They were also intended to be a bit frightening that is why they reminded one slightly of the Nazis uniforms of the Second World War. Likewise, the space ships did not have to be too complicated, unlike what was expected in a film at that time. They had some sliding doors and panels with few luminous buttons.

Wasn't it disconcerting to find oneself in this naked studio which would later be "dressed" by special effects?

*You know, films are perhaps made differently nowadays, but at that time even the low-budget production used vast studios. We in fact filmed the exteriors of *PLANET OF THE VAMPIRES* in studio number 5 of Cinecittà, which was the largest in Europe. Of course, my father intelligently had only the base of the space ship built – for the shots where it was shown whole it was a model. But the studio was filled of carbonic snow to cover the surface of the planet in fog. They were also about twenty transparent rocks made in Plexiglas, which was an innovation for that time. These rocks could be lit from the inside, because my father had placed coloured gels on the lights installed in the rocks. Here is an anecdote that I often tell. One day the production director said to my father: "Mario, I'm going to have to*

*shut the doors, otherwise the parade will never stop". In fact, Vittorio De Sica was filming *AFTER THE FOX* on the set next door and everybody of his crew was coming to see what Mario Bava was doing with special effects. It became a real attraction. For example, I had a collection of minerals when I was a boy and one day my father said: "Let's take all your minerals and put them in front of the camera to give a strange atmosphere to the planet". He had an old Mitchell camera that he called "Aunty", seen that it had once belonged to my grandfather. The camera could rewind the film and be used for superimpositions which today are made with blue screens or frontal projections. But my dad managed to reproduced them "live", using tricks that only he possessed. That is why so many people came to see what Mario Bava was up to!*



Did you also assist in the filming of scenes containing the use of scale models?

I remember clearly because my grandfather designed the silhouette of the space ship. He was, among other things, a sculptor and always contributed something to my father's films. But the most striking trick was the filming of the landing scene made by plunging a scale model in a transparent jug where grains of salt had been placed. Thus, when the spaceship touches the ground the sand swells in the water giving the impression of clouds of dust.

*In short, **PLANET OF THE VAMPIRES** is a film in which my father accomplished incredible things. A few months ago, I saw the first reels of the restored copy and it was incredible. I had not seen the film again for a great many years and I think the colours were even more beautiful than they were. This really touched me.*

Planet of the Vampires was your father's science fiction film. Would he had wished to make others?

*We would have had to make another for the same producer, **Fulvio Lucisano**. This one was about a spaceship that enters into a black hole, but, unless I am wrong, this project only remained at the synopsis stage.*

*The year my father died, he was working on a big science fiction film, this time produced by **Italo Zingarelli**, another great one who is no longer with us. We would have codirected it, as I had already directed two films. The script was fabulous as it was like *And Then There Were None* transpose on a spaceship returning from a destroyed planet, a wrecked vessel with a crew tortured by doubt. It would have been quite unique in the horizon of Italian cinema, a sort of horror-thriller in space.*

It is maddening that my father was in full force at the time of his death. We had just left each other one evening, after having worked all day on this project, when I was informed, the next morning, that he had died of a heart attack during the night. So, yes, he would have like to direct other science fiction movies. Always more, we had to try to deliver film costing as little as possible. And you know, with the advancing of American science fiction cinema in the 70s it was no longer possible to produce homemade effects.

Things were now made in a completely different way! What intrigues me most is what my father could have done with special effects if assisted by a computer. He died before knowing the digital revolution in cinema – a positive revolution, but also negative under certain aspects, in my opinion. But who know what he would have invented if he had had technology at his disposal?



FULVIO LUCISANO

THE PRODUCER

Fulvio Lucisano was born in Rome on August 1, 1928. After completing his secondary school studies, he went on to obtain a degree in Law at the Rome University.

Fulvio Lucisano's interest in motion pictures began before he had completed his university studies. In 1949 he took part in his first full-length documentary entitled "*ANNO SANTO*"; it was produced by Samuel Bronston (who also produced the very famous film "*EL CID*").

In 1950 Fulvio Lucisano begins his collaboration with the Istituto Luce on its "Cinegiornale mensile" (monthly newsreel) for the Latin America market. In the short span of a few years he films (both on his own and for Documento Film) approximately three-hundred documentary films, many representing Italy abroad. Amongst them: *PIAZZA NAVONA* and *LO SCRIGNO DEL CARDINALE*, an outstanding and refined short film on the masterpieces preserved in the Borghese Art Gallery.

During those early years, Fulvio Lucisano is constantly in touch with foreign entrepreneurs and film facilities, especially belonging to the U.S. market. This proves to be his initial training platform and develops his natural inclination towards operating on the international marketplace. He is convinced of the absolute necessity of policies aimed at expanding and identifying oneself with the realities of other countries in order to broaden exchange venues. "Exchange" intended not only in the sense of products and lucre, but also as reciprocation of culture and creativity.

Fulvio Lucisano has always been enticed by the possibilities that a motion picture camera offers to transmit and communicate ideas. He resumes his collaboration with the Documento Film Company (the most distinguished Italian newsreel company) from 1950 to 1951 with a topical news series entitled Orizzonte Cinematografico.

But "motion pictures" are clearly his objective and the natural outcome of his previous

experiences. Fulvio Lucisano produces his first film in 1956, entitled *I quattro del getto tonante*, in Vista Vision. He films it using a camera created with his partner Giovanni Ventimiglia, an innovation subsequently adopted by Technicolor.

The Italian International Film company is founded by Fulvio Lucisano on August 1, 1958, and chartered for the production and distribution of feature films. He has proven to be, and still is in his role as President, its charismatic and effectual leader throughout the years.

Lucisano then proceeds to personally produce and distribute genre films such as *Due marine e un generale* starring Buster Keaton and *Le spie vengono dal semifreddo* with Franco Franchi, Ciccio Ingrassia, Vincent Price, Laura Antonelli and directed by Mario Bava; the cult movie entitled *TERRORE NELLO SPAZIO* with Barry Sullivan, Norma Belgell and also directed by Mario Bava. Among the other genre pictures to be considered cult movies, one must recall those directed by Massimo Dalla Mano: *Cosa avete fatto a Solange?* starring Fabio Testi and *IL MEDAGLIONE INSANGUINATO* with Richard Johnson.

Throughout its fifty years of uninterrupted activity, Italian International Film still proves to be one of the most active, consolidated and distinguished production companies both in Italy and abroad. Human and professional reliability, entrepreneurship, and a knack for perceiving trends and innovations have enabled Italian International Film to produce over 140 films including (in addition to the best "classics" of Italian comedy directed by Steno, Dino Risi, Pasquale Festa Campanile, Giorgio Capitani and Alberto Sordi) some very courageous works that have contributed to the prestige of Italian cinematography, such as *RICOMINCIO DA TRE* by Massimo Troisi, *L'INCHIESTA* by Damiano Damiani, *PER LE ANTICHE SCALE* by Mauro Bolognini, *UN RAGAZZO DI CALABRIA* by Luigi Comencini, *IL GIOVANE TOSCANINI* by Franco Zeffirelli, *IL GRANDE COCOMERO* by Francesca Archibugi and *FARINELLI* by Gerard Corbiau. The comedy genre has never been set aside and the series of successful movies such as *ARAGOSTA A COLAZIONE IL LADRONE*, *IL BELPAESE*, *IL TASSINARO* continues with recent films such as *IO NO SPIK INGLISH* by Carlo Vanzina, *PALLA DI NEVE* by Maurizio Nichetti and *FANTOZZI: IL RITORNO* by Neri Parenti.



In 2004 **Fulvio Lucisano** produces the first movie directed by the writer **Susanna Tamaro**: *NEL MIO AMORE*, starring **Licia Maglietta** and **Urbano Barberini**. Success continues with the *"NOTTE PRIMA DEGLI ESAMI"* in 2006 and *"NOTTE PRIMA DEGLI ESAMI - OGGI"* in 2007, in the top ranks of the box office. Then in 2007 *"CEMENTO ARMATO"*, the directing debut of **Marco Martani** who envisions for the leading role the great novelist **Giorgio Faletti**. In 2008 **IIF** produces *"QUESTA NOTTE È ANCORA NOSTRA"*, a hit with the public. In 2009, directed by **Fausto Brizzi**, **IIF** produces *"EX"*, featuring such artists as: **Silvio Orlando**, **Alessandro Gassman**, **Fabio De Luigi**, **Cristiana Capotondi**, **Vincenzo Salemme**, **Nancy Brill**, **Claudio Bisio**, **Elena Sofia Ricci**, **Gianmarco Tognazzi**, **Flavio Insinna**, **Claudia Gerini** and many others - as well as the latter's box office hit.

2011 witnesses the production of *"MASCHI CONTRO FEMMINE"* and *"FEMMINE CONTRO MASCHI"* two choral movies with an exceptional cast.

2011 sees the start of the collaboration with debut director **Massimiliano Bruno** for the movie *"NESSUNO MI PUÒ GIUDICARE"* starring **Raoul Bova**, **Paola Cortellesi** and **Rocco Papaleo**. *"VIVA L'ITALIA"* with **Michele Placido**, **Raoul Bova**, **Alessandro Gassman**, **Ambra Angiolini**, **Edoardo Leo**. In 2012 *"ALL'ULTIMA SPIAGGIA"* and in 2013 the **Vanzina's** Movie *"MAI STATI UNITI"* with **Ambra Angiolini**, **Vincenzo Salemme**, **Anna Foglietta**, **Ricky Memphis**, **Maurizio Mattioli**. In 2013 more success comes knocking: *"EX - AMICI COME PRIMA"* **Vanzina's** movie. *VIVA L'ITALIA* by **Massimiliano Bruno**, *MAI STATI UNITI* by **Carlo Vanzina** and *BUONGIORNO PAPA'* by **Edoardo Leo**. *CONFUSI E FELICI* by **Massimiliano Bruno** and *SCUSATE SE ESISTO* by **Riccardo Milani**. In 2014: *GLI ULTIMI SARANNO ULTIMI* by **Massimiliano Bruno**, *IO CHE AMO SOLO TE* by **Marco Ponti** and *NOI E LA GIULIA* by **Edoardo Leo**. In 2015: (in co-production with **Warner Bros Italy**). *SE MI LASCI NON VALE* by **Vincenzo Salemme** (in co-production with **Warner Bros Italy**).

As of 2011 **IIF** is the Italian distributor of Danish cult director **Nicolas Winding Refn** (*DRIVE*, *ONLY GOD FORGIVES* AND *THE NEON DEMON*)

As a distributor, **IIF** has brought to the Italian audiences over 500 international titles among which some unforgettable blockbusters such as *THELMA & LOUISE* by **Ridley Scott**, *FOUR WEDDINGS AND A FUNERAL* by **Mike Newell**, *INDOCHINE* by **Régis Wargnier**, *SLEEPERS* by **Barry Levinson**, *CONAN THE BARBARIAN* by **Marcus Nispel**, *RIGHTEOUS KILL* by **Jon Avnet**, *JOHN RAMBO* by **Sylvester Stallone**, *SAMBA* by **Olivier Nakache**, **Eric Toledano** and *QU'EST-CE QU'ON A FAIT AU BON DIEU?* by **Philippe de Chauveron**.

Aware that today's market must be considered as a whole, **Fulvio Lucisano** has broadened his activities to include movie facilities. During the 1980s he directs the **Cannon** circuit, which then becomes **Cinema 5**; he subsequently collaborates with his partner **Aurelio De Laurentiis**

towards the creation of a **Miniplex** circuit in the city of **Rome**. Then, in **September 1998**, the **Italian International** movieplex company officially inaugurates the **ANDROMEDA** Multiplex in **Roma** - built around cutting edge technologies and equipped with the most sophisticated screening and audio systems, thereby offering an extremely comfortable and elegant setting. It proves to be the first of a series of investments aimed at the latest generation of cinema facilities.

Fulvio Lucisano's commitment has not been limited to the running of his own firm. He has been fully aware of the necessity to uphold lively and vital exchange relations with different cultures. He has always worked at an associative and representative national and international level, holding the office of **President of the National Union of Producers**, and having been elected **President of the ANICA** (**National Association of Cinema and Audiovisual Industries**) for the 1998-1999 biennium (also renewed for the 2000-2001 biennium).

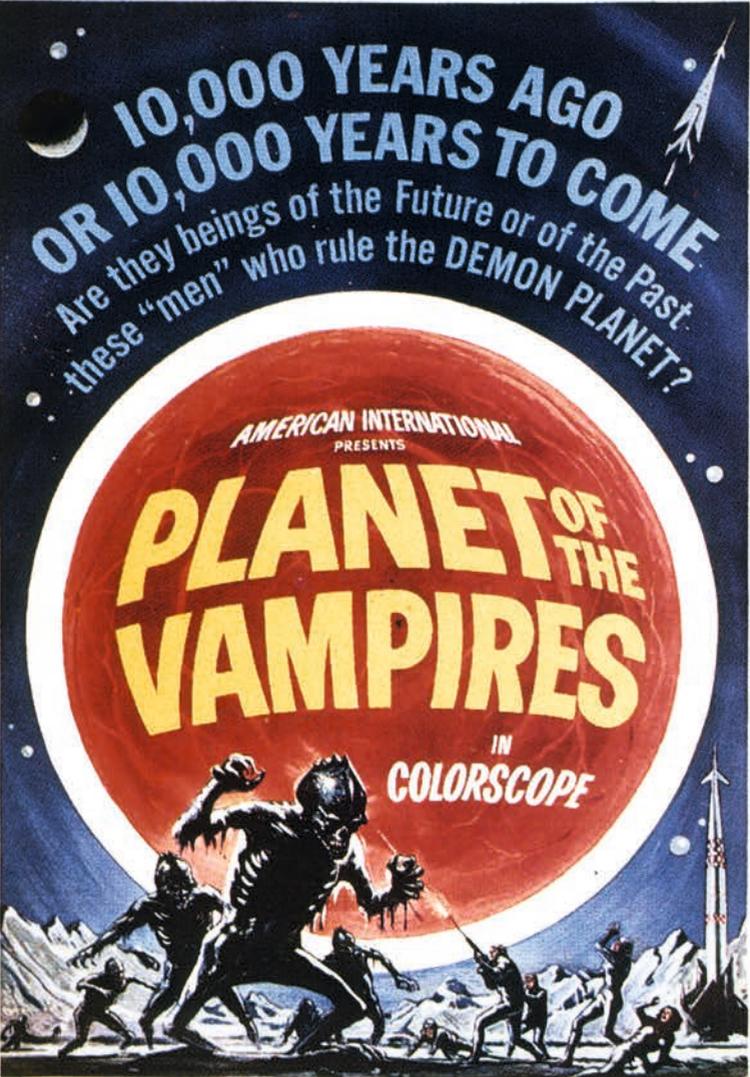
At an international level, **Fulvio Lucisano** is member of the **Arbitration Advisory Committee** of the **AFMA**, the **Fédération Internationale Des Associations De Producteurs De Films**, the **AGICOA** and the **"LE CLUB" des Producteurs européens**.

Italian International Film is now controlled by **Lucisano Media Group ("LMG")**, a holding, turned into public company in **July 2014**.



ADVERTISING MATERIALS

1965



OR 10,000 YEARS AGO
OR 10,000 YEARS TO COME
Are they beings of the Future or of the Past
these "men" who rule the DEMON PLANET?

AMERICAN INTERNATIONAL
PRESENTS

PLANET OF THE VAMPIRES

IN
COLORSCOPE

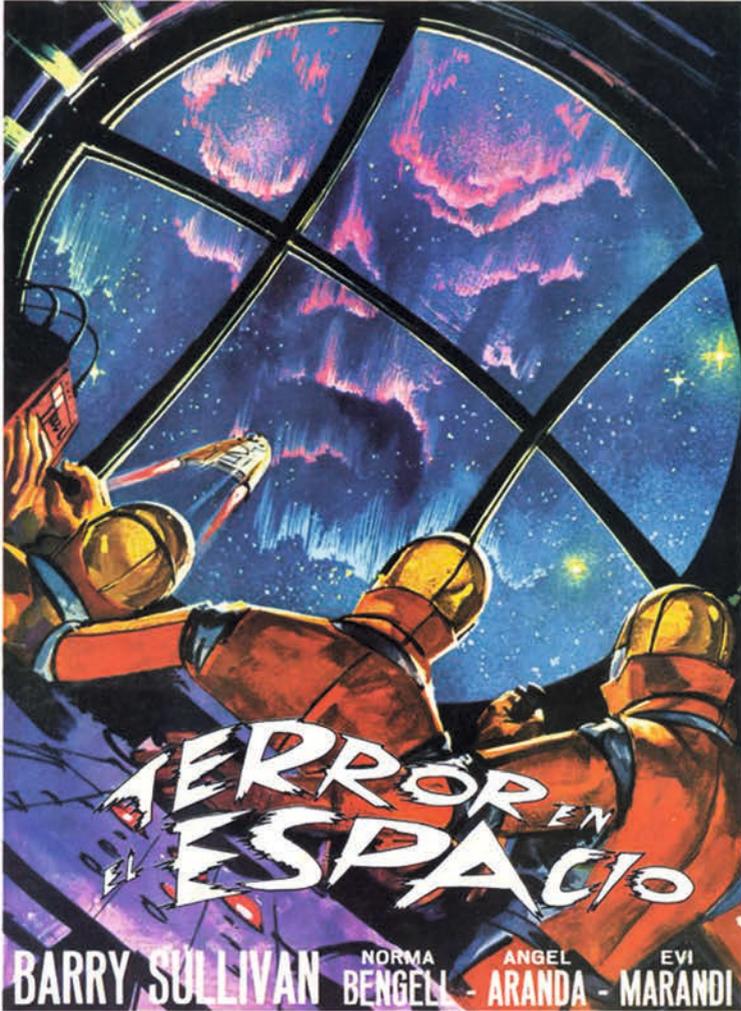
STARRING
BARRY SULLIVAN · **NORMA BENGELL** · **ANGEL ARANDA** · **EVI MARANDI**

...IB MELCHIOR... LOUIS M. HEYWARD... IB MELCHIOR... MARIO BAVA... FULVIO LUCISANO

Terroni nello spazio (1965)
aka Planet of the Vampires
Directed by Mario Bava
Shown Poster at
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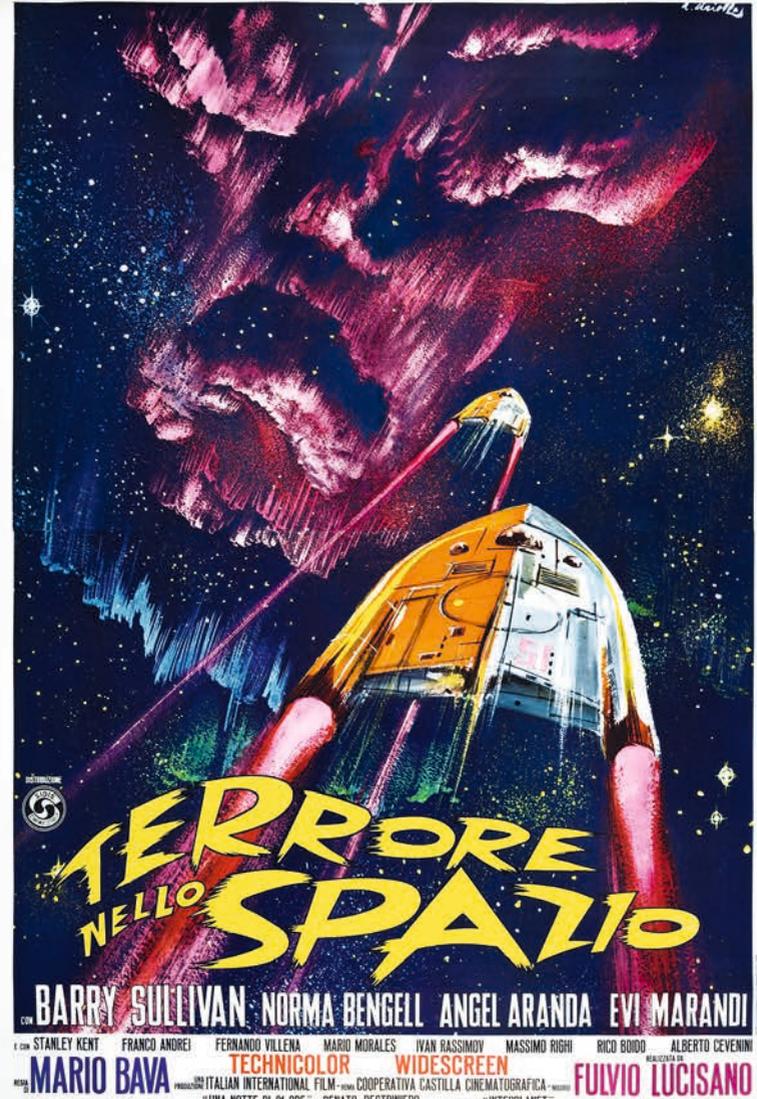
Novi Film, S.A.



BARRY SULLIVAN NORMA BENGELL ANGEL ARANDA EVI MARANDI

DIRECTOR **MARIO BAVA** **TECHNICOLOR WIDESCREEN**

PRODUCCION: ITALIAN INTERNATIONAL FILM - Roma COOPERATIVA CASTILLA CINEMATOGRAFICA - Madrid



BARRY SULLIVAN NORMA BENGELL ANGEL ARANDA EVI MARANDI

DIRETTORE **MARIO BAVA** **TECHNICOLOR WIDESCREEN**
CON STANLEY KENT FRANCO ANDREI FERNANDO VILLENA MARIO MORALES IVAN RASSIMOV MASSIMO RIGHI RICO BORDO ALBERTO CEVENINI
REGIA DI **FULVIO LUCISANO**
TRATTO DAL RACCONTO "UNA NOTTE DI 21 ORE" DI RENATO PESTRINERO PUBBLICATO SUL N. 3 DI "INTERPLANET" ANTOLOGIA DI FANTASIA







CAST AND CREW CREDITS

A film by Mario Bava

With

Capitaine Mark : Barry Sullivan

Sanya : Norma Bengell

Wess : Angel Aranda

Tiona : Evi Marandi

Mud : Stelio Candelli

Garr : Franco Andrei

Professeur Karan : Fernando Villena

Eldon : Mario Morales

Dervy : Ivan Rassimov

Keir : Federico Boido

Wan : Alberto Cevinini

Nordeg : Massimo Righi

SCREENPLAY

Mario Bava

Alberto Bevilacqua

Callisto Cosulich

Ib Melchior

Antonio Roman

Rafael J. Salvia

from Una notte di 21 ore (« A night of 21 hours »)

by Renato Pestriniero

EDITING

Romana Fortini

Antonio Gimeno

MUSIC

Gino Marinuzzi Jr

PHOTOGRAPHY

Antonio Rinaldi

Mario Bava (uncredited)

Antonio Perez Olea (uncredited)

SET DECORATIONS

Giorgio Giovannini

COSTUMES

Gabriele Mayer

SPECIAL EFFECTS

Mario Bava (uncredited)

Carlo Rambaldi (uncredited)

PRODUCED BY

Fulvio Lucisano

DIRECTION

Mario Bava

