



BUREAU DE SURVEILLANCE DU CINÉMA
FICHE D'EXAMEN

RECLASSIFICATION

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documentation

7732 86 GB
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1060 FRA

FRANCE FILM / 34444-7 / DATE D'EXAMEN 22.04.74 / TOUS () 14 (X) 18 () REFUS ()

TITRE (écran) MASQUE DU DEMON, LE
V.O. Maschera del demonio, La

format (16) n/b (X) c () procédé

nationalité et année: IT 60

production: Galatea

réalisation: Mario Bava

interprétation: Barbara Steele, John Richardson, Ivo Garrani

AF	CTD	FR	MPH	TIM
BOX	ECR	IFJ	NOB	TLC
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CIN	FF 10.68	MPD	POS	UFF
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GB: Revenge of the Vampire

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PRÉSIDENT DU JURY

J.J. Fellus

DATE

22.04.74

CATÉGORIE

14 ans

Publicité soumise le _____ refusée _____ acceptée _____ par _____
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GENRE: Film d'horreur.

Une princesse condamnée à mort au 17ème siècle pour sorcellerie, revient à la vie deux siècles plus tard, grâce à des gouttes de sang versée par le professeur Kuivajan qui a ouvert son tombeau. Transformée en vampire, elle s'attaque au prince Vadja, descendant de son frère, puis au professeur lui-même, jusqu'à la fin classique des films de vampirisme.

Film bien fait avec tous les éléments du genre. Acceptable à 14 ANS sans difficulté.

[Signature]
SIGNATURE

MASCHERA DEL DEMONIO, LA (Revenge of the Vampire), 1960

Cast: X. **Dir:** Borde. **p.c.:** Galatea/Jolly Film (Rome). **p:** Massimo **D:** Ritz. **d:** Mario Bava. **sc:** Ennio De Concini, Mario

Bava, Marcello Coscia, Mario Serandrei. Based on the story *The Vij* by Nikolai Gogol. *adapt:* Marcello Coscia. *ph:* Ubaldo Terzano, Mario Bava. *ed:* Mario Serandrei. *a.d.:* Giorgio Giovannini. *m:* Les Baxter (original version: Roberto Nicolosi). *cost:* Tina Loredano Grani. *l.p.:* Barbara Steele (*Katia/Asa*), John Richardson (*Andrej*), Ivo Garrani (*Prince Vajda*), Andrea Checchi (*Dr. Kruvajan*), Arturo Dominici (*Javutich*), Clara Bindi (*Innkeeper*), Enrico Olivieri (*Constantine*), Mario Passante (*Nikita*), Germana Dominici (*Peasant Girl*), Tino Bianchi (*Ivan*), Antonio Pierfederici, Renato Terra. 11020 ft. 98 mins. *Dubbed.*

The 17th century. Princess Asa, branded as a witch, is to be burned with her associate Javutich when a sudden storm puts out the flames as she shrines a curse on her family. Instead she is entombed in a crypt. Two hundred years later her corpse is reactivated by a few drops of blood when Dr. Kruvajan—travelling to a medical congress with his assistant Andrej—accidentally cuts his hand while examining the tomb. She summons Javutich from the graveyard to supply her with the blood she needs to enable her to accomplish her design of taking over the body of her descendant (and exact double) Princess Katia. This Javutich does by vampirising first Dr. Kruvajan, and then Katia's father Prince Vajda. He then abducts Katia and takes her to the crypt. Meanwhile, his suspicions aroused, Andrej comes to the rescue with Katia's brother Constantine. The latter manages to dispose of Javutich, though he is himself mortally wounded, while Andrej rushes to the crypt. He is about to destroy Katia, lying lifeless in the tomb, under the impression that she is the witch, when he notices she is wearing a crucifix. Realising that he has been tricked, he destroys the real witch, whereupon Katia is restored to life.

Released at long last from the censor's ban, *Revenge of the Vampire* (better known as either *Black Sunday* or *The Mask of the Demon*) is still one of Bava's best films, with a fluid visual style and a narrative grip that weakens only towards the end. Some chilling moments, of both beauty and terror, he has never surpassed: the great hammer blow which nails the spiked mask to the witch's face in the prologue; two eyes surfacing like poached eggs to drive the insects from the witch's skull as she slowly returns to life; the first sight of Katia, black-robed and flanked by huge dogs as she stands silhouetted in the doorway of the ruined chapel; the heaving earth in the graveyard as Javutich scrabbles free, still wearing his demon mask. In general the atmosphere, beautifully managed with its swirling ground fogs, stunted trees, lowering mansions and ruined crypts, is much closer to what one might call Gothic Transylvanian than is usual with Bava; and there are a number of appropriate reminiscences, notably of Whale (*Javutich* stumping off like Karloff's *Monster* through the graveyard; villagers rushing to the rescue with torches; the idyllic lake where the peasant girl watches the abduction of the doctor), and of Murnau (*Javutich's* frenzied slow-motion drive through the woods in the glittering phantom carriage). Although less consistently literate than the script for *Operazione Paura*, the dialogue has moments of distinction—even in the dubbed version—like the father's despairing cry of "Only the crucifix can save us on this day of the damned", or the witch's great apostrophe to the doctor, "Come to me, kiss me. You will die, but you will know bliss beyond the reach of mortals". About three-quarters of the way through, unfortunately, Bava's restlessly prowling camera suddenly gives up; after that the precarious atmosphere of unease is dissolved in a series of shock cuts and much rushing to and fro as all the loose ends are tidied neatly away as quickly as possible.

Suitability: A.

T.M.

MFB. 7.1968