



# Dellamorte Dellamore

**Michele Soavi**

ITALY, 1993

105 minutes ■ Colour/35mm  
 Production Company: **Audifilm/Urania Film/KG Productions/Le Studio Canal +/Bibo TV et Film Productions**  
 Executive Producer: **Conchita Airoidi, Dino Di Dionisio**  
 Producer: **Tilde Corsi, Gianni Romoli, Michele Soavi**  
 Screenplay: **Gianni Romoli, based on the novel by Tiziano Sclavi**  
 Cinematography: **Mauro Marchetti**  
 Editor: **Franco Fraticelli**  
 Art Director: **Antenello Geleng**  
 Sound: **Mario Dallimonti**  
 Music: **Manuel De Sica**  
 Principal Cast: **Rupert Everett, François Hadji-Lazaro, Anna Falchi, Stefano Masciarelli, Mickey Knox, Clive Riche, Fabiana Formica**

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If ever a film was designed specifically for *Midnight Madness*, this is it. A consecrated marriage of poetry and gore. A Byronic zombie tale. A fusion of comic book hip with Baroque Italian horror. *Dellamorte Dellamore* is all this, and much more.

Rupert Everett is Francesco Dellamorte, the caretaker of Buffalora cemetery. His only companion is Gnaghi (François Hadji-Lazaro), a lame troll-like mute. Due to some strange epidemic, the dead buried in the cemetery have been coming back to life. Dellamorte must smash their skulls, either by bullet or shovel, before they can be finally laid to rest. Not an ideal situation, but tolerable until his ideal woman (Anna Falchi) appears before him, dead and alive, in three different incarnations. When Death finally advises him to start killing the living, Francesco must decide whether the job is really worth it.

*Dellamorte Dellamore* – the title is a conflation of the protagonist's name with death and love – is the product of two great minds: Tiziano Sclavi and Michele Soavi. Sclavi is the author responsible for "Dylan Dog," the ghoulish, hilarious Italian comic strip star, and the book on which this film is based. Two of Michele Soavi's films – *The Church* and *The Sect* – have been major hits at the Festival. Long associated with the breathtaking visuals and somewhat convoluted narratives of Dario Argento, here he breaks away from his mentor. While the film still looks incredible, Argento's trademark

saturated reds and blues are replaced by gothic blacks and browns. And the story, while still loopy, has a comic book coherence holding it together. Best of all though is Everett, his sublime deadpan calm driving the film throughout.

*Dellamorte Dellamore* is the most promising sign yet that the recently moribund European horror scene is on its way back. – *Noah Cowan*

**Michele Soavi** was born in 1959 in Milan, Italy. At age 18 he left school to work as an actor until, five years later, he started his film career as assistant director on Marco Modugno's *Bambule*. During this period he met Dario Argento and became his assistant director on *Tenebrae* and *Creepers*, as well as on Lamberto Bava's *Demons*. He began directing in 1987 with *Deliria*, which was a modest success in Italy, and then worked as second-unit director on Terry Gilliam's *The Adventures of Baron Munchausen* and Argento's *Opera*. His feature films include *Deliria* (87), *The Church* (89), *The Sect* (a.k.a. *The Devil's Daughter*) (90), and *Dellamorte Dellamore* (93).