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HANDBOOK OF PRODUCTION INFORMATION  
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A PARAMOUNT PICTURES RELEASE

ALBERTO  
GRIMALDI  
presents

A film by  
BERNARDO  
BERTOLUCCI

"1900"

with  
ROBERT DE NIRO

GERARD DEPARDIEU

DOMINIQUE SANDA

and in alphabetical order

FRANCESCA BERTINI

LAURA BETTI

WERNER BRUHNS

STEPHANIA CASINI

STERLING HAYDEN

ANNA HENKEL

ELLEN SCHWIERS

ALIDA VALLI

ROMOLO VALLI

In order of appearance

BIANCA MAGLIACCA

GIACOMO RIZZO

PIPPO CAMPANINI

PAOLO PAVESI (Alfredo as a child)

ROBERTO MACCANTI (Olmo as a child)



PARAMOUNT PICTURES CORPORATION, 1 GULF+WESTERN PLAZA, NEW YORK, N.Y. 10023

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CLARA COLOSIMO  
CARLOTTA BARILLI  
ALLEN MIDGETT  
PIERO VIDA

PATRIZIA DE CLARA  
EDDA FERRONAO  
WINNI RIVA  
FABIO GARRIBA  
NAZZARENO NATALE  
KATERINA KOSAK

and with  
STEFANIA SANDRELLI

and with  
DONALD SUTHERLAND

and with  
BURT LANCASTER

Post production by LANGUAGE & MOTION, LTD.

Assistant editors GABRIELLA CHRISTIANI  
ELVIO SORDONI  
UGO DE ROSSI

Production sound editor MICHAEL BILLINGSLEY

Music publishers EUREKA EDIZIONI MUSICALI

A Coproduction  
PEA Produzioni Europee Associate-Rome

LES PRODUCTIONS ARTISTS ASSOCIES S.A.  
Paris

ARTEMIS FILM GMBH - Berlin

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Produced by  
ALBERTO GRIMALDI

Directed by  
BERNARDO BERTOLUCCI

(MAIN & END TITLE BILLING AS ON FILM 10-20-77)

A PARAVOLT PICTURES RELEASE  
ALBERTO GRIMALDI  
PRESENTS  
A FILM  
BY  
BERNARDO BERTOLUCCI  
"1900"

THE STORY

One summer morning in the year 1900 two boy children are born in the rich agricultural countryside of the Province of Emilia in Italy.

Although their homes almost adjoin, Olmo (elm tree) Dalco, a bastard born into a teeming family of farm workers, and Alfredo Berlinghieri, heir to a wealthy family of landowners, are from two different worlds.

Throughout their childhood, adolescence, young manhood and until their old age, the "contadino" and the "padrone" will nevertheless be friends. Their loves, their hates, their struggles with changing conditions will involve them deeply in the 20th Century.

Two patriarchs react differently to their new grandchildren. For Leo Dalco (STERLING HAYDEN), Olmo is one more mouth to feed. For Alfredo Berlinghieri (BURT LANCASTER), the child who will perpetuate his name is a hopeful answer to his disappointment in his two sons, absent playboy Ottavio (WERNER BRUHNS) and Giovanni (ROMOLO VALLI), who ineffectually runs the household with his wife Eleonora (ANNA MARIA GHERARDI) and her sister Amelia (ELLEN SCHWIERS).

The grandfathers do not long survive the first great change the new century is to bring: the collapse of the feudal system whereby the Dalco family of laborers are virtually slaves to the owners of the Villa Berlinghieri. Supported by a new thing called a League, the field workers after a long struggle win the right to sharecrop. It is the beginning of Socialism.



World War I finds the boys grown to manhood. At the front as a foot soldier Olmo (GERARD DEPARDIEU) has learned there are others beyond his farm who are victims of inequality and injustice. Alfredo (ROBERT DE NIRO) has been kept by his father far from the fighting. Growing up with him is his aggressively sexual cousin Regina (LAURA BETTI), Amelia's daughter.

Back from the war Olmo rejoins his family in the Berlinghieri fields. He finds two newcomers at the farm. Anita (STEFANIA SANDRELLI), a refugee schoolteacher with ideas as revolutionary as his, pleases him immediately; the other, Attila (DONALD SUTHERLAND), a bullying foreman hired by the Berlinghieris, does not. At their first confrontation Olmo wins a little victory, a fair division of crops.

All is not well with some farmers who have become sharecroppers. With Royal Guards enforcing their property rights, landowners have ignored contracts and forced workers to move to other farms. Olmo and Anita lead a sit-in by the farm women whom the Guards refuse to charge. Alfredo watches in secret sympathy with his friend. Furious at their setback, the landowners hire strikebreakers who bring terrorism and death into the community. It is the beginning of Fascism.

Olmo has married Anita, who is teaching the peasants to read and write. Someone exciting has come into Alfredo's life, too, in Ada (DOMINIQUE SANDA), a free-living city girl. While they are on a romantic journey with Uncle Ottavio, Alfredo learns of his father's death. Returning home he inherits the role of master. To the



annoyance of his mother and his aunt, who had hoped that he would marry Regina, Alfredo announces his impending marriage to Ada. In pique, Regina turns to the overseer Attila, and they enter on a sensuous affair. Grown bolder with Fascism entrenched, Attila seizes for them the home of a landowner's widow (ALIDA VALLI).

Throughout the dreary winter of Fascism and the debilitating World War II, the destinies of Olmo and Anita, of Alfredo and Ada, of Attila and Regina will dramatically interlock.

With the death of Mussolini in the spring of 1945 a great wave of liberty sweeps over the land, and Communism comes to the Po Valley as justice is meted out to the oppressing Fascists and to those symbols of Capitalism, the landowners. The farmers turn more hopefully to a new way of communal work.

The lifelong friendship of Olmo and Alfredo has been scarred by the political upheavals in the middle of the century. But they will meet again in old age. In different ways each has survived the changes the 20th Century has brought.

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BERNARDO BERTOLUCCI'S "1900"

The new film from the pen and camera of Bernardo Bertolucci, Italy's young cinematic genius, is the most ambitious and quite possibly the costliest ever to be undertaken by an Italian film-maker.

For in the story he calls simply "1900" the 34-year-old director and screenwriter has painted a vast canvas of the entire present century of his native Province of Emilia, as seen through the eyes of two children born the same day in 1900. As they grow up

together through wars and social strife, their destinies are inevitably linked to the great agricultural region which gave them birth. Joined in a friendship that lasts until old age, they are, however, sharply separated by different social classes and at times by their loves and hates. For Alfredo Berlinghieri is born into a wealthy landowning family, and Olmo Dalco into the family of poverty-stricken peasant farmers who work Alfredo's fields and vineyards and tend his animals.

Bertolucci was assisted in the screenplay by his editor Franco Arcalli and his own younger brother Giuseppe, also a director of films.

"At first we planned it as six episodes for television," Bertolucci says, "but in elaborating the scenario we began to feel that for political, social and narrative reasons it belonged on the large screen."

Were their story simply an enactment of the history of the 20th Century in Emilia it would be ambitious enough, but it is far more, for it delves deeply into the emotions of its principals and the people who touch their lives.

"The rhythm of the film is the changing seasons," Bertolucci explains. "Summer is childhood and adolescence, autumn and winter reveal the dark days of Fascism, and with spring comes liberation and hope for the future. The events move backwards and forwards from April 25, 1945, the fall of Mussolini, the true center of the century."

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In his "Before the Revolution," Bernardo Bertolucci told, on a much smaller scale than "1900" of a young intellectual growing up in Parma, whose sympathies were with the Left but who was unable to



relinquish the comforts of the bourgeois surroundings from which he sprang. In his later "The Spider's Stratagem" the director's setting was Emilia where a contemporary young man sought to discover how his Partisan father was killed by Fascists during the last war. Both were modest efforts, filmed quickly and simply, and highly praised.

Now, after the success of "The Conformist" (1971) and the phenomenal worldwide praise heaped upon "Last Tango in Paris" (1972), both of which were set in Paris, Bertolucci has returned to his native Emilia to create, over a long period of filming that spanned the seasons, the vast mosaic of his "1900."

Writing the screenplay and its revisions occupied him for more than two years. Preparation for its filming, again as with "Tango" under the banner of venturesome Italian producer Alberto Grimaldi and his P.E.A. (Rome) company, took more than a year.

As the writer-director filled in his characters and the places their story takes them to, he sent Ezio Frigerio, his art director, through Emilia scouting villas, farms, fields, small and large towns for likely locations. Starting in November, 1973, eight months before shooting commenced in July, 1974, costume designer Gitt Magrini was at work creating and assembling garments and accessories of the rich and the poor authentic to the period. Similarly, set dressers Maria Paola Maino and Gianni Silvestri spent months tracking down furniture for rich house and poor farm, including linen, tableware, oil lamps, guns, and a wide assortment of early farm implements from scythes to reapers, tractors and ploughs. Farm animals -- horses, cows of the right type, pigs, chickens, dogs and cats had to be found and like actors scheduled for filming.

Meanwhile, as production manager Mario Di Biase labored over the immense logistics of getting film equipment in place and the army of actors and technicians boarded and fed, Bertolucci and his staff were deeply involved in a worldwide search for his principal actors and supporting cast. Many roles went to local nonprofessionals, but the protagonists of his immense saga needed to be the best and most experienced actors.

Bertolucci's results delight him. Three of America's ablest actors give strength to the beginning of the narrative -- DONALD SUTHERLAND as the vicious Fascist foreman Attila, BURT LANCASTER as the grandfather of the villa, STERLING HAYDEN as the patriarch of the farmers. From his superstar days of his "Oscar"-winning "Elmer Gantry" and his N.Y. Film Critics' Best Actor awards for it and "From Here to Eternity," Lancaster has graduated into a character performer unequalled today, as attested by his Sicilian Prince in "The Leopard," his aging CIA agent in "Scorpio," his Moses in the 7-part Italo-British TV series filmed in Israel, and his most recent role as an elderly man unexpectedly involved with young people in Visconti's new "Conversation Piece." Sterling Hayden's versatility has been demonstrated of late by his mad General in "Dr. Strangelove," his vicious police captain in "The Godfather," his drunken writer in "The Long Goodbye." Donald Sutherland has given proof of his capability to play wide-ranging roles in "M\*A\*S\*H," "Klute," "Don't Look Now," and "The Day of the Locust."

For his young Emilians, Bertolucci has chosen American ROBERT DE NIRO who in the past two years first scored impressively in



"Bang the Drum Slowly" and "Mean Streets," and then won 1975's coveted "Oscar" as Best Supporting Actor, portraying Don Vito in "The Godfather, Part II"; and French actor GERARD DEPARDEU who was an instant sensation in last season's highly praised "Les Valseuses" (released in the U.S. as "Going Places"). The principal women in their lives are two Bertolucci alumnae, whose soaring careers were given immense impetus by the director: DOMINIQUE SANDA and STEFANIA SANDRELLI of "The Conformist."

Romolo Valli, Laura Betti, Alida Valli, Anna Maria Gherardi, Stephania Casini, Giacomo Rizzo are some of the important Italian actors in leading roles, and from Germany come Ellen Schwiers, Werner Bruhns and Anna Henkel.

Again Bertolucci had by his side his wizard young director of photography, Vittorio Storaro, whose poetic lighting of "The Spider's Stratagem," "The Conformist" and "Last Tango" contributed much to the films' success.

And as all departments were organizing for a lengthy filming, producer Grimaldi was not idle. The progressive young producer of the first Clint Eastwood Italian westerns, of Fellini's "Satyricon," of Pasolini's "Decameron," "Canterbury Tales" and new "1001 Nights," and of Bertolucci's "Last Tango" in a difficult period of Italian film financing, quietly and successfully made co-production deals and negotiated the distribution of "1900," even before a camera turned,

Thus Bertolucci's "1900," with the director and everyone from star to humblest grip deeply involved in a labor of love, began -- and was completed in a climate of hope for a truly remarkable film experience.

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THE COLORFUL LOCATIONS

Even before he wrote and directed the phenomenally successful "Last Tango in Paris," Bernardo Bertolucci had begun to outline the story of this century as seen through the eyes of two young men growing up side by side, a peasant farmer and the heir to a bourgeois landlord. It was logical that "1900" take place in Italy's rich flat Province of Emilia where the director-writer was born, near Parma.

Born in the midst of World War II, Bertolucci learned of the oppressive Fascist era, the German occupation and the heroism of Partisans from his poet father. Later he himself was to witness the post-war trend towards political Communism, particularly solid in Emilia, where prosperity is greater and poverty less than in other parts of Italy and where there is little contentious labor strife. It wasn't always so, as he learned from his grandfather's tales of the old feudal system where farm laborers were little better than slaves and wealth piled up in the safes of the rich landowners. Then came Socialism after strikes and the farmers' hard-won right to sharecrop, but World War I brought hunger and displacement again in its wake.

After a year of preparation, Bertolucci brought a huge star-studded cast and an army of film technicians and equipment into the center of Emilia, where "1900" was filmed on a long schedule through the changing seasons, from baking midsummer to autumn harvests and sowing, through winter fog and snow and the first awakening of the earth and men's spirits in spring.

The P.E.A. (Rome) Production film unit was based in the ancient university city of Parma on the banks of a tributary of the Po.



The Parmigiani have lived under many rulers since their city's founding as a Roman colony, including the barbaric King Theodoric, the Popes in the 16th century, the Farnese until the early 18th century, the French Bourbons, and Napoleon's Empress Maria Louisa who became Duchess of Parma.

The filming of "1900" was done within roughly a 40-mile radius of Parma, from in the east the Villa Saviola, long-abandoned property of Count Donesmondi Cazzaniga of Mantua, to in the west the extensive farm compound "Le Piacentine," near Busseto where composer Giuseppe Verdi lived. In the story the Villa Saviola, lovingly restored to one-time elegance over a three-month period by a crew of some 65, serves as the home of the wealthy bourgeois Berlinghieris, and there Burt Lancaster, as the family patriarch sees the wife of his son Giovanni (Romolo Valli) give birth in 1900 to a boy, Alfredo, whom Robert De Niro portrays from adolescence to old age. The Piacentine farm is the home of the teeming Dalco family of laborers in the fields of the Berlinghieris. There is a patriarch, too, Leo Dalco, played by Sterling Hayden to whom on the same day is born Olmo, a bastard grandson who will grow up to be acted by Gerard Depardieu.

The wheat, corn and clover fields, the vineyards of Emilia, the stands of poplar trees along the Po, the embankment roads, the irrigation trenches, hay barns, pigsties, cowsheds, all play their part in the story. A harvest scene was filmed at Ragazzola, and peasants celebrated with a summer Sunday dance by the Oglio River at Gazzuolo. A railway station at Guastalla also figures in the screenplay, and the house at Busseto where Verdi lived.

The streets, palazzos, cafes of large cities like Parma and Mantua were cast in the film as they were in the first half of the century. Smaller Emilia towns furnished a tavern, chapel, dancehall and cemetery; in the opposite extreme, the watering places of the wealthy were filmed at the health spa of Salsomaggiore. An historic villa near Modena served for playboy Uncle Ottavio's city home. Another in Rome, for the interior of the "Villa Pioppi," home of Alida Valli in the film.

Three weeks of filming of intimate interiors were done at Rome's Cinecitta Studios, and the final scene, a romantic boat ride on the Mediterranean by Robert De Niro and Dominique Sanda, was shot near Sperlonga, halfway between Rome and Naples.

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THE CAST

BURT LANCASTER, who plays Alfredo Berlinghieri

The range of roles acted by this most durable of American film stars is remarkable. Burt Lancaster entered films in his early thirties after World War II, after youthful experience in a circus troupe and after brief Broadway exposure in "A Sound of Hunting." "The Killers" and "Brute Force" established him immediately as a handsome athletic leading man and he was soon to give proof of his versatility in Arthur Miller's "All My Sons" and "Sorry, Wrong Number." Within a few years he had established filmdom's first actor-dominated production company, which was eventually to break up the old studio contract system. Lancaster and Harold Hecht, later joined by Jim Hill, produced a number of notable films, including the prize-winning "Marty" by Paddy Chayevsky and his own popular swashbucklers "The Flame and the Arrow" and "The Crimson Pirate."

Thereafter the star has always been able to choose his own roles, and he has not hesitated to take risks, always developing into the consummate character actor he is today. His range has included films of celebrated plays like "Come Back, Little Sheba," "The Rose Tattoo," "The Rainmaker," "Separate Tables" and "The Devil's Disciple"; action films like "Vera Cruz" with Gary Cooper, "Gunfight at the O.K. Corral" with Kirk Douglas, "Run Silent, Run Deep" with Clark Gable, "The Professionals" with Lee Marvin and Robert Ryan; and, most notably, portraits of idiosyncratic individuals like "Jim Thorpe, All American," "Apache," "Sweet Smell of Success," "Judgment at Nuremberg," "Birdman of Alcatraz," "The Swimmer" and "The Leopard."

"Elmer Gantry" earned him the Best Actor "Oscar" and the New York Film Critics' Circle Award which also went to him for "From Here to Eternity," and "Birdman of Alcatraz" won him the Volpi Cup, Best Actor Award of the Venice Film Festival.

During the past dozen years his films have included "Seven Days in May," "The Train," "Castle Keep," the record-breaking "Airport," "Scorpio," "Executive Action," "The Midnight Man," the life of Moses filmed for Italian and British television in Israel in the midst of last year's war with Egypt, and "Conversation Piece," newest film by veteran Italian director Luchino Visconti.

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DONALD SUTHERLAND, who plays Attila

Donald Sutherland's film career started in Italy ten years ago in a small role in a British horror film. Now grown to eminence in a wide spectrum of roles ranging from wild farce to solid drama, the tall, rangy Canadian-born film star returns to Italy in the all-star cast of Bernardo Bertolucci's "1900," as Attila, the brutish estates foreman.

Five years ago he was "discovered" in "M\*A\*S\*H," Robert Altman's hilarious black comedy, which was actually his 14th film. This, the critics accurately predicted, was no conventional young leading man, but a performer born to play character roles. Donald Sutherland's careful choice of widely varied characterizations since has proven them right.

Before his breakthrough to stardom in "M\*A\*S\*H" he acted increasingly important roles in "Die, Die, My Darling" with Tallulah Bankhead; "The Bedford Incident" with Richard Widmark and Sidney Poitier;



"Morgan" with David Warner and Vanessa Redgrave; Ken Russell's "The Billion Dollar Brain" with Michael Caine; Robert Aldrich's "The Dirty Dozen" with Lee Marvin; "The Split" with Jim Brown and Gene Hackman; "Start the Revolution Without Me" with Gene Wilder; and "The Act of the Heart" with Genevieve Bujold.

Since "M\*A\*S\*H" Donald Sutherland has continued to defy type-casting. "Kelly's Heroes" with Clint Eastwood was a wartime caper. "Alex in Wonderland" found him playing a nervous Hollywood director. In "Johnny Get Your Gun" he was a vision of Christ. In "Little Murders" he was a Greenwich Village minister. In the title role of "Klute" with Jane Fonda he was a compassionate private investigator. Following "Steelyard Blues" again with Miss Fonda and "F.T.A.," a documentary the pair made during a tour with U.S. Armed Forces in the Far East, he next starred in "Lady Ice" in the U.S. and in "Alien Thunder" in Canada.

One of his most praised characterizations was the grieving husband of a distraught Julie Christie in Nicholas Roeg's "Don't Look Now," followed by a new teaming with "M\*A\*S\*H" partner Elliott Gould as a wildly inept CIA agent in "S\*P\*Y\*S." His newest and highly praised role is the timid ex-hotel clerk in John Schlesinger's "The Day of the Locust" from Nathaniel West's novel about Hollywood.

Donald Sutherland was born in St. John, New Brunswick, Canada, and graduated in English and drama from the University of Toronto. After training for the theatre in London, he spent several years in British repertory theatres and acted in several plays on the London stage, amongst them "August for the People" with Rex Harrison and

Rachel Roberts, Shaw's "The Shewing Up of Blanco Posnet" and Edgar Lee Masters' "Spoon River Anthology."

Donald Sutherland divides his home between California and Paris, with his companion French-Canadian actress Francine Racette and their year-old son Roeg. In July (1975) he will commence Federico Fellini's big-budget "Casanova" in Rome, produced by "1900"'s Alberto Grimaldi and P.E.A. (Rome), in which he will have the starring title role.

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STERLING HAYDEN, who plays Leo Dalco

Sterling Hayden makes one of his infrequent screen appearances as the patriarch farmer in "1900." Since the successful publication of his autobiographical book "Wanderer" he prefers to spend most of his time writing, on his barge on the Seine in Paris, or at the Connecticut home of his wife and younger sons. His mad General Jack Ripper in "Dr. Strangelove" reunited him with director Stanley Kubrick, with whom at the beginning of his career, as a handsome giant he had scored strongly in "The Killing." His most recent roles have been the corrupt police officer McCluskey in Francis Ford Coppola's "Oscar"-winning "The Godfather," the drunken novelist of Robert Altman's "The Long Goodbye," "Loving" with George Segal, "Hard Contract" with James Coburn and Lee Remick and "Sweet Hunters" with Susan Strasberg.

A native of New Jersey, he studied at Brown University and served in World War II with the U.S. Marine Corps. A born adventurer, he has spent many years at sea and considers boating his first love. Indeed, he drifted into films in the late thirties, spotted when



piloting a for-hire sailboat. Among his leading man and early starring credits are "Virginia" and "Bahama Passage" with Madeleine Carroll, "So Big" with Jane Wyman, "The Star" with Bette Davis, "Johnny Guitar" with Joan Crawford, and John Huston's "The Asphalt Jungle."

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ROBERT DE NIRO, who plays Alfredo Berlinghieri, Jr.

No young American actor has come to the fore in the demanding medium of film so quickly and indelibly as has 31-year-old Robert De Niro in the past two years. The slight, intense young actor stole all the laughs to be found in the wacky comedy made from Jimmy Breslin's "The Gang Who Couldn't Shoot Straight." He followed as a dying baseball player in John Hancock's "Bang the Drum Slowly," talking with an authentic Georgia cracker drawl and chewing tobacco as if born to it. At year's end he won all the notices and the New York Film Critics' Best Actor Award for his self-destructive, flamboyant Johnny Boy, a small-time hood in New York's Little Italy, in Martin Scorsese's "Mean Streets."

Before his role in "1900," his performance in Francis Ford Coppola's "The Godfather, Part II" startled audiences with the concealed explosiveness he brought to the Sicilian youth who grew up in the 1920's in New York to become Don Vito Corleone, the Godfather. Like all his film work, De Niro's young Vito was a carefully thought-out performance, down to the last detail of appearance, walk, speech, gesture. It won him Hollywood's coveted "Oscar" for Best Supporting Actor (1975).

Born in New York City he studied acting with Luther James, with the Dramatic Workshop and with Stella Adler. Simultaneous with his film debut in Brian de Palma's "The Wedding Party" he was acting in off-Broadway plays. Film roles followed in De Palma's "Greetings" and "Hi, Mom" at the same time he was playing dinner theatres in a variety of roles, "Cyrano de Bergerac," "A Hatful of Rain," "Compulsion," O'Neill's "A Long Day's Journey Into Night" and character roles in "Generation" and "Tchin-Tchin." His first film starring role was with Shelley Winters in "Bloody Mama."

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GERARD DEPARDIEU, who plays Olmo Dalco

Young French actor Gerard Depardieu's performance as an aimless young slob in debuting director Bertrand Blier's film "The Waltzers" (Les Valseuses) came at French critics like a blow in the stomach, to completely knock them out of wind, and to place the film, an adaptation of Blier's first novel, in top box-office position in France for most of last season.

When it opened in the U.S. under the title of "Going Places," the New York Daily News wrote:

"As Jean-Claude, Gerard Depardieu gives a performance of such energy that it is exhausting to watch. With the physique and face of an athlete, he dominates the screen in the same way that Jean-Paul Belmondo does; and like Belmondo, he is not handsome, but has a strength and grace that make him attractive."

Depardieu came to "1900" to portray the elm tree peasant farmer, Olmo, directly from a successful Paris engagement and tour with Jeanne Moreau, his co-star in "Going Places," in the play "The Ride Across Lake Constance," directed by Claude Regie. His newest films, both



"1900"

Final Production Notes

huge hits in Paris are "Jean Paul Vincent et les Autres" directed by Claude Sautet and "Not So Evil As That," made in Switzerland and directed by Claude Goretta.

Like Robert De Niro, his performance in Bertolucci's film ranges the whole of this century, from adolescence during World War I to old age.

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DOMINIQUE SANDA, who plays Ada

Ash-blond, model-slender Dominique Sanda's cool beauty was first really revealed on the screen by Italian director Vittorio De Sica in his Best Foreign Film "Oscar"-winning "The Garden of the Finzi-Continis." But it was younger Italian film-maker Bernardo Bertolucci, in his highly praised and successful "The Conformist" in which Dominique again played a doomed girl in a decadent time, who made her every moment on the screen dazzling. Bertolucci wanted Dominique again for his heroine in "Last Tango in Paris," but her pregnancy caused her to be replaced by Maria Schneider.

After the birth of her baby, the French actress resumed her starring career with Jean-Louis Trintignant in "Without Apparent Motive," a thriller; as an adulterous bourgeois in love with Alan Bates in John Frankenheimer's "The Impossible Object"; as the mysterious girl who helps Paul Newman track down criminal James Mason in John Huston's "The Mackintosh Man"; and in a film by Fred Haines from Hermann Hesse's "Steppenwolf" with Max von Sydow.

Born in Paris, Dominique wanted to study painting, but instead became a model at 15. When she was 16 French director Robert Bresson

saw her photo in Vogue and cast her in "A Gentle Woman," his adaptation of a Dostoevsky story. Before her films with Italian directors she acted with Maximilian Schell in a romantic film, "First Love."

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STEFANIA SANDRELLI, who plays Anita Dalco

"An irresistible comedienne," wrote New Yorker critic Pauline Kael of young Italian film star Stefania Sandrelli, describing "the deliciously corrupt middle-class wife" of Jean-Louis Trintignant she portrayed in Bernardo Bertolucci's prize-winning film "The Conformist."

Bertolucci considers himself fortunate that the vivacious, slender, chestnut-haired, brown-eyed Stefania was available to join the all-star international cast of "1900." Their friendship and professional association dates back half a dozen years to his 1968 film "Partner," in which Stefania was teamed with French actors Pierre Clementi and Tina Aumont.

Her characterization in "1900" is a teacher from the Veneto district, orphaned by World War I. Homeless, she comes to Emilia to live in 1918 with the Dalco family of tenant farmers. She will become the wife and helpmeet of Olmo (Gerard Depardieu), a soldier returning to his farm family with a new awareness of injustice and oppression. "A gentle but strong person of that era," Stefania describes Anita, "a feminist who doesn't lose her femininity."

Stefania Sandrelli is the younger of two children of the late Otello Sandrelli, an agricultural expert, and his wife, Florida. A brother, Sergio, is a student of piano at the Florence Conservatory of Music. Stefania was born June 5, 1946. While attending local schools



she studied classical dancing. Her debut in films was the result of her photo appearing in a Florence newspaper, which caught the eye of the late Pietro Germi, who was searching for a new face to play the 15-year-old Sicilian girl with whom unhappily married Marcello Mastroianni falls desperately in love in "Divorce, Italian Style."

That hugely successful satirical comedy was followed by "Seduced and Abandoned," a further Germi exploration of Sicilian manners and mores. Then came Antonio Pietrangeli's "I Knew You Well," in which she was teamed with comedians Ugo Tognazzi and Nino Manfredi; Carlo Lizzani's "The Lover of Gramigna," which saw her co-starred with Gian-Maria Volonte; and Bertolucci's "Partner."

Bertolucci's "The Conformist" found Stefania in competition with Dominique Sanda, her co-star of "1900," for feminine honors. It led to "Alfredo, Alfredo," a third film for Pietro Germi, a comedy of contemporary Italian life starring Dustin Hoffman. Her newest films are Luigi Comencini's "Crime of Love," co-starred with Giuliano Gemma, a sensitive romantic tragedy which was Italy's official entry in the 1974 Cannes Film Festival; "There Were So Many Loves," newly completed for director Ettore Scola, in which she is paired with Nino Manfredi and Vittorio Gassman. Since "1900" she has starred in Tunisia with Franco Nero in a film by Claude Chabrol, and in Paris with Jean-Louis Trintignant in a film by the latter's wife Nadine.

Stefania makes her home in Rome with her physician husband Nicky Pende, nephew of endocrinologist Nicola Pende who was an Italian Senator in 1933. There are two children, Amanda, aged ten, and Vito, aged six months.

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ROMOLO VALLI, who plays Giovanni Berlinghieri

One of Italy's most active and distinguished stage stars, Romolo Valli has had time to perform in relatively few films in late years. He was the Jewish father of Lino Capolicchio in Vittorio De Sica's "Oscar"-winning "The Garden of the Finzi-Continis," the hotel director in Luchino Visconti's "Death in Venice" and the spiritual adviser to the Prince (Burt Lancaster) in Visconti's "The Leopard." Recently he acted a cameo role in the latter's "Conversation Piece."

Born in Reggio Emilia, he is a graduate in law of the University of Parma, where he came under the influence of Attilio, the poet-critic father of Bernardo Bertolucci, whose Cinema Club at the University influenced him to turn to acting. After working with Giorgio Strehler at the Piccolo Teatro di Milano, with director Giorgio De Lullo he founded the Company of the Young in 1954 with which he has performed leading roles in Moliere, Chekhov, Shakespeare and Pirandello. In the latter's "Six Characters in Search of an Author" he had a notable success two years in a row at the World Theatre season at London's Aldwych Theatre, and the company has accepted an invitation to act in the U.S. during the 1976 Bicentennial celebrations.

For the past three years Signor Valli has been artistic director of the Festival of Two Worlds in Spoleto where, this season, he had a personal triumph as Argante in Moliere's "The Imaginary Invalid" in which he will tour Italy in 1974-75 in repertory with Pirandello's "All in Order."

His film debut was in 1959, and his early films include Monicelli's "The Great War," Martin Ritt's "Jovanka and the Others,"



"1900"

Final Production Notes

- 25 -

Zurlini's "The Girl with the Suitcase," Bolognini's "La Viacchia," Nanni Loy's "Day of the Lions," the Visconti episode in "Boccaccio '70," Lattuada's "La Mandragola" and Vadim's "Barbarella." He has also had co-starring roles in Sergio Leone's "Duck You Sucker" and Polanski's "What?"

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LAURA BETTI, who plays Regina

Laura Betti's role as a nosy lodger in Marlon Brando's rundown Paris hotel had to be cut from "Last Tango in Paris" to make Bernardo Bertolucci's famous film taut, and in compensation the director has written a major role for her in "1900," as the sexually aggressive cousin of Robert De Niro.

One of Italy's best-known stage and screen personalities, Miss Betti was born not far from the Po Valley scene of the film, in Bologna. She began her career as an actress-singer, alternating recitals with stage roles like Arthur Miller's "The Crucible," Aristophanes' "Lysistrata," Goldoni's "The Fan" and Pier Paolo Pasolini's "Pride."

Her film debut, in Fellini's "La Dolce Vita," led to Roberto Rossellini's "A Night in Rome" and roles in a number of Pasolini films: "La Ricotta" -- an episode with Orson Welles in "Rogopag," and another in "Capriccio all'Italiana," "Theorem" -- her performance as the levitating maid won the Venice Film Festival's highest award, the Volpi Cup, in 1968; and in his recent "The Canterbury Tales." Her newer films are Marco Bellocchio's "In the Name of the Father" and "Put the Monster on the Front Page"; "Going, Coming," a first film



by Giuseppe, Bernardo Bertolucci's younger brother and co-author with him and Franco Arcalli of "1900"; and "The Girl in Red Boots" a film made in Spain by Juan, the son of famed director Luis Bunuel; "La Cugina" by Aldo Lada; and "Allonsanfan" by Paolo and Vittorio Taviani.

Miss Betti has also achieved celebrity in Italy and abroad as a concert performer with a one-woman show to which leading Italian writers contributed special material. She has also performed the dialogue in the Brecht-Weill ballet "The Seven Deadly Sins" with the Philharmonic Orchestra of Rome and solo-performed in Beckett's "Not I." She has also recorded Kurt Weill-Bertolt Brecht songs.

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ALIDA VALLI, who plays Signora Pioppi

In "1900" Alida Valli returns to film with Bernardo Bertolucci, who gave the distinguished Italian actress one of her most piquant roles in recent years, as the mistress of a mysteriously dead wartime Resistance leader, in his "The Spider's Stratagem."

Miss Valli became an international star in 1948 when she came to the U.S. for Alfred Hitchcock's "The Paradine Case" in which she co-starred with Gregory Peck. Then followed Carol Reed's memorable Graham Greene thriller "The Third Man" with Orson Welles, Joseph Cotten and Trevor Howard and such other Hollywood films as "The Miracle of the Bells," "Walk Softly Stranger" and Rene Clement's "The Sea Wall."

Alida Valli began her career in Italian films with Gino Cervi in "The Two Sergeants" in 1936. Among her important early films were Mario Soldati's "Little Old World" and "Eugenie Grandet"; Carmine Gallone's "Manon Lescaut" opposite Vittorio De Sica and "The Secret Lover"

and "Pagliacci" opposite tenor Beniamino Gigli.

Luchino Visconti's "Senso" with Farley Granger and Michelangelo Antonioni's "Il Grido" with Steve Cochran have been highlights amongst the films she has made in recent years in her homeland, also Franco Brusati's "Disorder," the French "Dialogue of the Carmelites," Pier Paolo Pasolini's "Oedipus Rex" and Valerio Zurlini's recent "Indian Summer" with Alain Delon.

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ANNA MARIA GHERARDI, who plays Eleonora Berlinghieri

Like director Bertolucci and fellow performers Romolo Valli and Laura Betti born in Italy's province of Emilia, the setting of "1900," Anna Maria Gherardi has become one of Italy's most important young actresses of stage, screen and television.

After study at the school of the Piccolo Teatro di Milano, during two years in Vittorio Gassman's company she acted in "Adelchi" by Alessandro Manzoni, "A Martian in Rome" by Ennio Flaiano and Aeschylus' "Orestia." In Rome and on tour she has played Solange in Jean Genet's "The Maids" and recently with the Teatro Stabile of Trieste Pirandello's "Right You Are...If You Think You Are." For RAI, Italy's national television, she has acted in Ostrovsky's "Without Dowry," a series based on Virgil's "The Aeneid," and with Giorgio Albertazzi in a series of W.S. Van Dyne's Philo Vance detective stories.

Her films include "The Invention of Dr. Morel" directed by Emilio Greco and "One Out of Three" by Gianni Serra.

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ELLEN SCHWIERS, who plays Amelia

Ellen Schwiers is one of Germany's most popular actresses, now acting for the first time in English. Her more than 40 films include "08/15," Tolstoi's "Polikuschka," international films with Jean Gabin, Lilli Palmer, Peter Von Eyck, and an Italian Western.

She began to act at the Deutsches Theatre in Goettingen in 1947. At the Salzburg Festival she has performed Buhlschaft, the wife in the perennial "Everyman." For some years she has starred at Zurich's Schauspielhaus, premiering Friedrich Duerrenmatt's "Meteor," Max Frisch's "Biography" and Rolf Hochhuth's "Lysistrata." There also she acted Lady Macbeth in Shakespeare's "Macbeth" and the title role in Jean Anouilh's "Medea" in both of which she has toured all over Germany and which she will repeat in 1975 along with Agatha Christie's "Witness for the Prosecution."

Miss Schwiers is the wife of film-stage director Peter Jacob, who is managing director of the open-air summer theatre Jagsthausen near Heidelberg, where every year "Goetz Von Berlichingen" is performed, and where recently she played Katherine in "The Taming of the Shrew" and directed "Twelfth Night."

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FRANCESCA BERTINI, who plays Sister Desolata

A notable coup for director Bernardo Bertolucci was to coax out of 50 years' retirement from the screen for a cameo role as Burt Lancaster's sister in "1900," Francesca Bertini, Italy's most celebrated pre-World War I silent film star. At the height of her popularity she starred in 100 films during 11 years, but she abruptly retired after



her marriage in 1921 to Count Paolo Cartier of the famed French jewelry family, and only occasionally during the next decade acted in French silents.

At 86, she retains the fine features, slender figure, keen intellect, wit and animation that made her one of the great beauties of Europe and later one of its most celebrated international hostesses. Now she is facing a sound camera for the first time.

A native of Florence, born in 1888, Signora Bertini began to act in the theatre when very young. Her first films, short features of the then popular costume and historical type, found her starring as Leonora in "Il Trovatore," Isolde in "Tristan and Isolde" and Juliet in "Romeo and Juliet." Then came a series of glamorous contemporary roles. She was often wooed to star in American silents, but with no regrets gave up the world of entertainment to become Countess Cartier.

Her last stage triumph was to act Marguerite Gautier in "Camille" in Spanish, during 300 performances in Madrid and Barcelona during 1946-8.

In late years she has published her autobiography, "The Rest Doesn't Matter," and done several "specials" for French and Italian TV.

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GIACOMO RIZZO, who plays the Hunchback "Rigoletto"

Although he began acting in films only two and a half years ago, "1900" is Giacomo Rizzo's 27th film, his recent roles having been in Franco Brusati's "Bread and Chocolate" with Nino Manfredi, Sergio Citti's "Bawdy Tales," Pier Paolo Pasolini's "The Decameron," Luciano Salce's "The Syndicalist" and Marco Vicario's "The Erotomaniac."

A native of Naples, he began to act with a local dialect troupe. In Rome he had a leading role in Felicien Marceau's farce "The Little Doll," and is active in Italian television.

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WERNER BRUHNS, who plays Ottavio Berlinghieri

Werner Bruhns has acted mostly in German theatre and television, in his native Hamburg, Berlin, Munich and Switzerland's Zurich, in the classics of Schiller and Shakespeare and, latterly with Zurich's Schauspielhaus, Kleist's "Amphitryon," Rolf Hochhuth's "The Guerrillas," John Osborne's "Look Back in Anger" and "Epitaph for George Dillon," Arthur Miller's "All My Sons" and "Death of a Salesman." He repeated "Look Back in Anger" on German TV and also scored in that medium in Herman Wouk's "The Caine Mutiny Court-Martial." He recently appeared in a leading role in Ronald Neame's film of Frederick Forsyth's best-selling "The Odessa File," starring Jon Voight.

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ANNA HENKEL, who plays Anita Dalco, Jr.

Anna Henkel celebrated her 22nd birthday on March 9, 1975, during the filming of "1900," in which she portrays a farm girl, the motherless daughter of Gerard Depardieu. The daughter of Hamburg engineer Hermann Henkel, petite Anna, who has gray-green eyes and curly light-brown hair, had done only a month's modeling when young German film director Peter Fleischmann ("Hunting Scenes in Bavaria") saw her photos and cast her in the title role of his film "Dorothee." This led to "Top Hat," directed by Ulli Schanonl.

Intensely ambitious, Anna learned English at school and in London, and is studying to be a sound technician, to be able to record



pop music, which she adores. She sings a bit, and her side interests are swimming, music and reading.

"1900" is her first film in English.

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STEPHANIA CASINI, who plays Neve

Attractive yellow-green-eyed, curly brown-haired 25-year-old Stephania Casini portrays in "1900" Neve, a nubile laundress who shares her favors in 1919 with Olmo (Gerard Depardieu), the film's farm protagonist, and with Alfredo, Jr. (Robert De Niro), his wealthy friend. By 1930 when Alfredo meets her again, she has become a prostitute in a poor section of an Emilia town.

Born September 4, 1949 in the Lombardy mountains near Milan, Stephania has an architect's diploma from the University of Milan. Her acting experience dates from school plays, then the Turin state theatre's production of Pirandello's "Six Characters in Search of an Author," then Shakespeare, Goldoni and other classics at Milan's Teatro di San Babila. For Italian television she has acted a varied repertory, from Moliere to Arthur Miller.

"1900" is her eleventh film. Amongst the others: "The Way to be a Woman" with Marisa Berenson; Paul Morrissey's "Dracula" with Ugo Kier and Joe Dallesandro; "The Climber" of Pasquale Squitieri, with Dallesandro and Raymond Pellegrin. Her newest project is "Big Delirium" to be made in France by Dennis Berry, director-husband of actress Jean Seberg.

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ALBERTO GRIMALDI, the Producer

At 50, Alberto Grimaldi, president of P.E.A. (Produzioni Europee Associate, S.A.S.), is one of Italy's most progressive and consistently successful producers.

He is not afraid to take risks, as demonstrated by his faith in Bernardo Bertolucci's multi-million dollar "1900," with its starry cast and huge technical crew which spent nearly 10 months filming an epic of Po Valley peasants and landowners from the beginning of the century to the present day. During its lengthy preparation he negotiated co-production deals with France and Germany and the film's distribution throughout the world.

Consistently, too, he has battled for freedom of expression on the screen, and has waged court battles in Italy over Pier Paolo Pasolini's "The Decameron" and "The Canterbury Tales," and Bertolucci's "Last Tango in Paris," which despite its huge-grossing world success and almost unanimous critical acclaim is still -- for more than a year -- banned in Italy.

Born in Naples, after graduating in law and serving as counsel for Italian film companies, Signor Grimaldi became a producer with the enormously successful Clint Eastwood-Lee Van Cleef "For A Few Dollars More" and "The Good, the Bad and the Ugly," Italian westerns which launched a thousand imitations.

In latter years Grimaldi has moved on to such quality productions as Federico Fellini's episode in the Omnibus film of Edgar Allan Poe stories, "Three Steps in Delirium" and the eminent director's "Satyricon"; Gillo Pontecorvo's "Burn!" (Queimada);



Pasolini's "Decameron," "The Canterbury Tales," "1001 Nights," and the new "Salo, or The 100 Days of Sodom"; also Sergio Citti's "Bawdy Tales."

Allied with United Artists, he has also produced the musical "Man of La Mancha" directed by Arthur Hiller, and Billy Wilder's "Avanti."

Now in release is Marco Ferreri's "The True Story of General Custer" with Marcello Mastroianni, Ugo Tognazzi, Michel Piccoli, Philippe Noiret and Catherine Deneuve.

On his crowded schedule are also new films by Francesco Rosi, Elio Petri, Gillo Pontecorvo, and Federico Fellini's big-budget "Casanova" starring "1900"'s Donald Sutherland.

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BERNARDO BERTOLUCCI, Director and Co-Author of Screenplay

The world of filmgoers is waiting with an enormously whetted appetite after the sensational worldwide critical and financial success of "Last Tango in Paris," to discover Bernardo Bertolucci's new film. Just as his last film was a breakthrough in content and cinema style -- it won both author-director Bertolucci and star Marlon Brando "Oscar" nominations -- so his "1900," an epic of the struggles of Po Valley farmers through the century against injustice, famine, wars and social changes, promises to reveal new facets of his talent.

If there were any doubt of it after he filmed Alberto Moravia's "The Conformist," which had prestigious showings at Berlin, New York and London Film Festivals and won for its 29-year-old creator the Best Director Award of the American National Society of Film Critics, "Last Tango," made two years later, cinched his reputation as the most talented of the younger generation of Italian film-makers.

Born in Parma, Italy, March 16, 1941, Bernardo Bertolucci is the son of Attilio Bertolucci, a poet and film critic. His son's own book of poetry, "In Search of Mystery," won Italy's highest honor, the Viareggio Prize: it was written while he was studying contemporary literature at Rome University.

At the age of 20 he first worked in film, as an assistant director to Pier Paolo Pasolini on the latter's first film, "Accattone!" A year later Pasolini wrote the script of "The Grim Reaper," which was to be Bertolucci's first film. Using nonprofessional actors, it took the form of a police inquiry into the murder of a prostitute. It cost \$90,000 but was not a commercial success. Bertolucci had to wait two years before obtaining financing for his second feature, "Before the Revolution," an original screenplay which the director made in and around his native Parma for \$300,000. It won first prize in the Young Critics' Section of the Cannes Film Festival in 1964 and the Max Ophuls Prize in France.

"Partner," his third film, was suggested by Dostoevsky's "The Double," and cost \$250,000. It was four years after "Before the Revolution" before the director could finance it. It premiered at the Venice Film Festival in 1968 and like his two earlier films was also screened at the New York and London Film Festivals. The same year he contributed an episode, "Agony," featuring American actors of The Living Theatre, to an omnibus feature entitled "Love and Rage."

In 1965 Bernardo Bertolucci did a three-part film for RAI, Italy's television, a documentary about petroleum, filmed in Iran, Israel's Sinai desert and along the pipeline running from Genoa to Bavaria.



His next feature, "The Spider's Stratagem" was made for RAI-TV and won wide praise at showings in the 1969 London, Venice, Edinburgh and New York film festivals.

Looking ahead to 1976, he plans to film Dashiell Hammett's thirties novel "Red Harvest" for producer Alberto Grimaldi, with a screenplay by Dalton Trumbo, in its setting in Montana.

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VITTORIO STORARO, Director of Photography

For his collaboration with director Bertolucci on "The Conformist," Rome-born Vittorio Storaro won the New York Film Critics' Circle Award for Best Photography in 1971 as well as Italy's Gianni de Venanzo Award. "1900" is his fourth film with the director: in 1970 he focused the lights on "The Spider's Stratagem," a feature made originally for Italy's RAI-TV; in 1972 on the sensationally successful "Last Tango in Paris."

After study at Rome's Scuola Centro Sperimentale, 34-year-old Storaro worked on short films which twice, in 1964 and in 1966, won him Italy's film critics' Silver Ribbon awards.

His first feature was Franco Rossi's "Giovinezza, Giovinezza" in 1967 for which he won another Silver Ribbon, followed by Dario Argento's thriller "The Bird with the Crystal Plumage." His most recent films are the seven episodes of Virgil's "The Aeneid" which Franco Rossi directed for Italian television; Giuseppe Patroni-Griffi's "Goodbye, Cruel Brother," from the Elizabethan tragedy "'Tis Pity She's a Whore" and "Identikit" (The Driver's Seat); Guillian Montaldo's "Giordano Bruno"; Salvatore Samperi's "Malizia" a film version for RAI-TV directed by Luca Ronconi of Ariosto's epic poem "Orlando Furioso"; and Luigi Bazzoni's "Footprints."

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FRANCO ARCALLI, Co-Author of Screenplay, Film Editor

Bernardo Bertolucci first collaborated with Franco Arcalli during "The Conformist," on which Arcalli served as film editor. Together they outlined the original screenplays for both "Last Tango in Paris" and "1900" (on the latter with the assistance of Giuseppe Bertolucci), and Arcalli again served the director as editor.

Franco Arcalli began making noncommercial documentaries for film theatres when he was 18. His first feature-length film was a screenplay adaptation with debuting director Tinto Brass, and he has written a number of solo scenarios.

His most recent editing work has been for Vittorio De Sica's "The Voyage," Giuseppe Patroni-Griffi's "Identikit" (The Driver's Seat) and Michelangelo Antonioni's "Passenger." He has also collated films by Valerio Zurlini, Louis Malle, Ettore Scola, Franco Brusati, Marco Bellocchio and Vittorio Gassman. At present he is preparing a new screenplay with Giuseppe Bertolucci.

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EZIO FRIGERIO, Art Director

Although he has devised the decor for some notable films, Ezio Frigerio insists his principal work is in theatre and opera, with 148 productions to his credit. A native of Italy's Como, his first career was in navigation, but after post-war study of architecture at Milan's Polytechnic he turned to theatre designing. For 10 years he worked exclusively in the famed Piccolo Teatro di Milano for director Giorgio Strehler, designing his first production, Shakespeare's "Coriolanus," when he was 24. Highlight productions were "King Lear,"



the Brecht-Weill "Three-Penny Opera" and Goldoni's "A Servant of Two Masters." Among his recent opera productions are Strehler's staging of Mozart's "The Marriage of Figaro" for the Paris Opera; Verdi's "Simon Boccanegra" last year at Milan's La Scala, which later toured the U.S.S.R.; and Donizetti's "Don Pasquale," directed by Eduardo di Filippo, this year for the Lyric Opera of Chicago.

His first film was the late Vittorio De Sica's "The Condemned of Altona" in 1961, followed by "Yesterday, Today and Tomorrow" and "Boom!" for the same director. To his credit also are Mauro Bolognini's "Mlle. de Maupin," Franco Rossi's "Don't Make War, Make Love," Renato Castellani's highly praised TV series "Leonardo da Vinci," and three films of Liliana Cavani, "The Cannibals," "Galileo" and "St Francis."

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GITT MAGRINI, Costume Designer

"Gitt" (Rosa Chiara) Magrini designed the trendy clothes for Maria Schneider in Bernardo Bertolucci's "Last Tango in Paris" and also acted the role of Maria's bourgeois mother. A year before she had created the thirties clothes for Jean-Louis Trintignant, Dominique Sanda and Stefania Sandrelli in Bertolucci's "The Conformist."

Her start in films was with three Michelangelo Antonioni films starring Monica Vitti, "The Night," "The Eclipse" and "The Red Desert." Her most recent Italian film is Emilio Greco's "The Invention of Dr. Morel."

Signora Magrini has had a long association with Jean-Luc Goddard, on "Pierrot le Fou," "Made in U.S.A.," "Two or Three Things I Know About Her," "La Chinoise" and "Weekend." For Francoise Truffaut she

"1900"  
Final Production Notes

- 38 -

designed clothes for "The Siren of the Mississippi," "The Wild Boy" and "Two English Girls Abroad"; for Jacques Demy, "The Donkey's Hide" and "The Pregnant Man." Other recent films are Michael Hodges' "Pulp" and Marco Ferreri's "La Grande Bouffe."

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