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Valli, Alida (1921-2006), Pola, Istria, Italy
Gherardi, Anna-Maria
Schwiers, Ellen (1930), Stettin, Pomerania, Germany
Rizzo, Giacomo (1939), Naples, Italy
Bruhns, Werner (1928-1977), Hamburg, Germany
Grimaldi, Alberto (1925), Naples, Campania, Italy
Arcalli, Franco (1978)
Frigerio, Ezio (1930), Erba, Italy
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ALBERTO GRIMALDI
PRESENTS

"1900"

A FILM BY
BERNARDO BERTOLUCCI

STARRING
ROBERT DE NIRO
GERARD DEPARDIEU
DOMINIQUE SANDA
DONALD SUTHERLAND
BURT LANCASTER
STERLING HAYDEN
ALIDA VALLI
STEFANIA SANDRELLI

SCREENPLAY
BY
BERNARDO BERTOLUCCI
FRANCO ARCALLI
GIUSEPPE BERTOLUCCI

PRODUCTION DIRECTOR	MARIO DI BIASE
DIRECTOR OF PHOTOGRAPHY	VITTORIO STORARO
ART DIRECTOR	EZIO FRIGERIO
COSTUME DESIGNER	GITT MAGRINI
FILM EDITOR	FRANCO ARCALLI

DIRECTED BY
BERNARDO BERTOLUCCI

TECHNICOLOR WIDESCREEN

PRODUCED BY
P.E.A. PRODUZIONI EUROPE ASSOCIATE, ROME

"1900"

ORIGINAL VERSION RESTORATION INFORMATION

The original, uncut version of the Bernardo Bertolucci film "1900" starring Robert De Niro and Gerard Depardieu has been restored and is being re-released in special engagements in 1991 by the Motion Picture Group of Paramount Pictures, a Paramount Communications company. This version, never before screened in the United States, has been MPAA-rated NC-17.

"1900" was directed by Academy Award-winner Bernardo Bertolucci and produced by Alberto Grimaldi from a screenplay by Franco Arcalli, Giuseppe Bertolucci and Bernardo Bertolucci. The Alberto Grimaldi presentation also stars Dominique Sanda, Donald Sutherland, Burt Lancaster, and Sterling Hayden. The film features a score by Ennio Morricone.

The complete five-hour, 11-minute version of "1900" has been restored from a 35mm color reversal internegative at Technicolor in Rome under the supervision of three-time Academy Award-winner Vittorio Storaro, the film's director of photography, who also collaborated with Bertolucci on such films as "The Sheltering Sky," "The Last Emperor," "Last Tango in Paris," and "The Conformist."

The film's original English language soundtrack has been completely rerecorded in Dolby Stereo at the state-of-the-art Goldwyn Sound Studios under the supervision of Cecilia Hall, M.P.S.E. ("The Hunt for Red October," Academy Award-nominee for "Top Gun").

As part of Paramount's ongoing commitment to preservation, the restoration of "1900" brought together and utilized the services of Eastman Kodak, Technicolor, Dolby Laboratories, Modern Video Film, and the Goldwyn Sound Studios.

Set in the countryside of the Province of Emilia in Italy, "1900" tells the epic story of Olmo Dalco (Depardieu), a bastard born into a family of farm workers, and Alfredo Berlinghieri, Jr. (De Niro), heir to a wealthy family of landowners. Throughout their childhood, adolescence, young manhood, and until old age, Olmo and Alfredo's loves, hates and struggles present a vivid panorama of the 20th Century.

"1900" was first released domestically in 1977 in a four-hour, MPAA-rated R version.

"1900"

PRODUCTION INFORMATION

One summer morning in the year 1900, two boy children are born in the rich agriculture 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 different worlds.

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, 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 own, pleases him immediately; the other, Attila (Donald Sutherland), a bullying foreman hired by the Berlinghieris, does not. From 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 strike-breakers 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 he would marry Regina--Alfredo announces his impending marriage to Ada. In pique, Regina turns to the overseer Attila and they begin 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 the 'contadino' and the 'padrone' each have survived the changes the 20th century has brought.

ABOUT THE PRODUCTION

From the pen and camera of Bernardo Bertolucci, Italy's cinematic genius, "1900" is one of the most ambitious and quite possibly costliest films ever to be undertaken by an Italian filmmaker. The 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."

* * *

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.

After the success of "The Conformist" (1971) and the phenomenal worldwide praise given "Last Tango in Paris" (1972), both of which were set in Paris, Bertolucci returned to his native Emilia to create, over a 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 his characters and the places their story takes them, he sent Ezio Frigerio, his art director, through Emilia scouting villas, farms, fields, and 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 the 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 plows. Farm animals--horses, cows of the right type, pigs, chickens, dogs and cats--had to be found and, just as 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 non-professionals, 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, and Sterling Hayden as the patriarch of the farmers.

From the superstar days of his Oscar-winning "Elmer Gantry" and his New York Film Critics Best Actor Award for "From Here to Eternity," Lancaster graduated into a character performer unequaled today, attested by his roles as a Sicilian prince in "The Leopard," an aging CIA agent in "Scorpio," Moses in the seven-part Italo-British television series filmed in Israel, and as an elderly man unexpectedly involved with young people in Visconti's "Conversation Piece."

Sterling Hayden's versatility has been demonstrated by his portrayal of a mad general in "Dr. Strangelove," his vicious police captain in "The Godfather," and his drunken writer in "The Long Goodbye." Donald Sutherland has played wide-ranging roles

in "M*A*S*H," "Klute," "Don't Look Now," and "The Day of the Locust."

For his young Emilians, Bertolucci chose Robert De Niro, who first scored impressively in "Bang the Drum Slowly" and "Mean Streets" and then won 1975's Oscar as Best Supporting Actor, portraying Don Vito in "The Godfather Part II"; and Gerard Depardieu, an instant sensation in the highly-praised "Les Valseuses" (released in the U.S. as "Going Places"). The principal women in their lives are two Bertolucci alumnae, Dominique Sanda and Stefania Sandrelli of "The Conformist."

Romolo Valli, Laura Betti, Alida Valli, Anna-Maria Gherardi, Stefania Cassini, and 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 director of photography, Vittorio Storaro, whose poetic lighting of "The Spider's Stratagem," "The Conformist," and "Last Tango in Paris" contributed much to the films' success.

And as all departments were organizing for a lengthy filming, producer Grimaldi was not idle. The producer of the first Clint Eastwood Italian westerns, of Fellini's "Satyricon," of Pasolini's "Decameron," "Canterbury Tales" and "1001 Nights," and of Bertolucci's "Last Tango in Paris" 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.

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 farmer's 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 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 of 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 Piacentie," 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. 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, as an adult, will be played 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 and 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. A historic villa near Moderna served for playboy Uncle Ottavio's city home. Another was in Rome, for the interior of the "Villa Pioppi," home of Alida Valli in the film.

Three weeks of filming intimate interiors was 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.

ABOUT THE CAST

ROBERT DE NIRO (Alfredo Berlinghieri, Jr.) is a two-time Academy Award-winner for his portrayals of boxing champion Jake LaMotta in "Raging Bull" and the young Vito Corleone in "The Godfather, Part II." He also received Oscar nominations for his performances in "The Deer Hunter" and "Taxi Driver." For his 1990 motion picture performances, De Niro won the National Board of Review Best Actor award with Robin Williams for "Awakenings" and the New York Film Critics Circle Best Actor award for "Awakenings" and "GoodFellas."

De Niro's other films include "Stanley and Iris," "We're No Angels," "Jacknife," "Midnight Run," "The Untouchables," "Angel Heart," "The Mission," "Falling in Love," "Once Upon a Time in America," "Brazil," "The King of Comedy," "True Confessions," "New York, New York," "The Last Tycoon," "Bang The Drum Slowly," and "Mean Streets."

Born to artist parents, De Niro grew up in New York's Greenwich Village. He left school at age 16 to begin his acting career in off-Broadway and dinner theatre productions. He studied with acting coaches Stella Adler, Luther James, and Actors Studio founder Lee Strasberg. De Niro made his motion picture debut in Brian De Palma's "The Wedding Party," and starred in two other early De Palma films, "Greetings" (1968), and "Hi, Mom!" (1970).

De Niro's other early films include "Bloody Mama" starring Shelley Winters, "Born to Win," and "The Gang That Couldn't Shoot Straight." He first achieved international recognition for his roles in "Bang The Drum Slowly" and Martin Scorsese's "Mean Streets," for which he won the New York Film Critics Award as Best Supporting Actor.

On the New York stage De Niro starred in "Cuba and His Teddy Bear."

With his new production company, Tribeca Films, and his new Tribeca Film Center, De Niro will be involved with every phase of film production.

GERARD DEPARDIEU (Olmo Dalco) earned the Best Actor award at the 1990 Cannes Film Festival for his title role in "Cyrano de Bergerac," directed by Jean Paul Rappeneau. He also starred last year in "Green Card" and in the upcoming films "Uranus" and Bertrand Blier's "Thanks, Life."

In 1984 Depardieu was named Best Actor by the American National Society of Film Critics for his performance in the title roles of "Danton" and "The Return of Martin Guerre." He received a Cesar as Best Actor in 1980 for Francois Truffaut's "The Last Metro."

Depardieu's recent films include "Drole d'Endroit pour une Rencontre," which reunited him with co-star Catherine Deneuve, "Deux," "Jean de Florette," "Camille Claudel" (winner of five Caesars, including Best Picture), and "Under the Sun of Satan," which was awarded the Golden Palm for Best Film at the 1987 Cannes Film Festival.

Depardieu has starred in five other films for director Bertrand Blier: "Too Beautiful for You," "Menage," "Buffet Froid," "Get Out Your Handkerchiefs," and "Going Places."

For director Marguerite Duras, Depardieu has appeared in four films, including "Vera Baxter" and "Nathalie Granger." He co-starred in a trio of comedies directed by Francis Veber and has also starred in three films for directors Alain Resnais and Maurice Pilat.

Depardieu was born the third of six children in the small town of Chateauroux in central France, where his father was a sheet metal worker. At age 12 Depardieu left school and four years later enrolled in acting classes at the Theatre Nationale Populaire in Paris. There he met a classmate, Elisabeth Guignot, whom he later married. The two have recorded several albums

together and also starred in a 1984 stage production of Moliere's "Tartuffe," which Depardieu directed as a film that same year.

DOMINIQUE SANDA (Ada) recently appeared on American television in "Voyage of Terror: The Achille Lauro Affair." Her films include "The Way to Bresson," "Caboblanco," "Le Voyage en Douce," "Utopia," "Damnation Alley," "Steppenwolf," "The Impossible Object," and "The Mackintosh Man." Her early films include "Without Apparent Motive," Bertolucci's "The Conformist," and De Sica's "The Garden of the Finzi-Continis," which won the Academy Award for Best Foreign Film in 1971.

Born in Paris, Dominique was planning to study painting when she became a model at age 15. A year later she was discovered by French director Robert Bresson, who saw her photo in Vogue and cast her in "A Gentle Woman," his adaptation of a Dostoevsky story.

BURT LANCASTER (Alfredo Berlinghieri) received an Academy Award for "Elmer Gantry" and was Oscar-nominated for "Atlantic City," "Birdman of Alcatraz" and "From Here to Eternity," the latter also earning him the New York Film Critics' Circle Award.

Lancaster's films include "Field of Dreams," "Rocket Gibraltar," "Tough Guys," "The Osterman Weekend," "Go Tell the Spartans," "The Cassandra Crossing," "Buffalo Bill and the Indians," "Conversation Piece," "Scorpio," "Airport," "The

Leopard," "Seven Days in May," "Run Silent, Run Deep," "Sweet Smell of Success," "Gunfight At The OK Corral," "Vera Cruz," "Apache," and "Jim Thorpe -- All American."

He also starred in film adaptations of the plays "The Devil's Disciple," "Separate Tables," "The Rainmaker," "The Rose Tatoo," and "Come Back, Little Sheba."

His television appearances include "Voyage of Terror: The Achille Lauro Affair," "Phantom of the Opera" (1990), "Sins of the Fathers," "Control," "Barnum," and "On Wings of Eagles."

Born in New York, Lancaster performed in a circus troupe and appeared briefly on Broadway in "A Sound of Hunting" before making his film debut in 1946 in "The Killers."

The films of DONALD SUTHERLAND (Attila) include "Bethune: The Making of a Hero," "Lock Up," "Lost Angels," "A Dry White Season," "The Rosary Murders," "Wolf at the Door," "Revolution," "Max Dugan Returns," "Threshold," "Eye of the Needle," "Ordinary People," "Murder By Decree," "National Lampoon's Animal House," "The Great Train Robbery," "Fellini's Casanova," "The Eagle Has Landed," "The Invasion of the Body Snatchers," "The Day of the Locust," "Klute," "M*A*S*H," "The Dirty Dozen," and "Die, Die, My Darling."

Sutherland was born in St. John, New Brunswick, Canada and graduated in English and drama from the University of Toronto. He then studied at the London Academy of Music and Art before

making his London stage debut at age 25 in "August for the People" with Rex Harrison. He also appeared in George Bernard Shaw's "The Shewing Up of Blanco Posnet" and Edgar Lee Masters' "Spoon River Anthology," which led to his screen debut in the 1964 Italian horror film "The Castle of the Living Dead."

STERLING HAYDEN (Leo Dalco) made infrequent but memorable film appearances during a career that ended with his death in 1986. Among his most noted roles were those as the mad General Jack Ripper in "Dr. Strangelove," the corrupt police officer McCluskey in "The Godfather," the ringleader in two legendary heist thrillers "The Asphalt Jungle" and "The Killing," and the title role in the classic Western "Johnny Guitar."

Hayden's other films are "Der Havarist," "Leuchtturm des Chaos," "Venom," "Nine to Five," "The Outsider," "Winter Kills," "King of the Gypsies," "The Long Goodbye," "Shotgun," "Flat Top," "Hellgate," "Bahama Passage," and "Virginia."

A native of New Jersey, Hayden studied at Brown University and served with the Marine Corps in World War II. He then sailed chartered boats before beginning his acting career. Hayden spent his later years writing in Paris and published an autobiography entitled The Wanderer.

STEFANIA SANDRELLI (Anita Dalco) starred in Bertolucci's acclaimed "The Conformist" and his 1968 film "Partner." Her

recent films include "Il Male Oscuro," "Evelina e i Suoi Figli," "L' Africana," "Lo Zio Indegno," and "Stradivari." Other film appearances include "There Were So Many Loves," "Crime of Love," "Alfredo, Alfredo," "The Lover of Gramigna," "I Knew You Well," and "Seduced and Abandoned."

Sandrelli was born in Florence, Italy, the younger of two children, and studied classical dancing in school. She made her film debut after her picture was seen in a Florence newspaper by director Pietro Germi, who cast her with Marcello Mastroianni in "Divorce, Italian Style."

ROMOLO VALLI (Giovanni Berlinghieri) appeared in Visconti's "Death in Venice" and "The Leopard," as well as De Sica's Academy Award-winning "The Garden of the Finzi-Continis," Vadim's "Barbarella," Leone's "Duck You Sucker," Polanski's "What?," and such films as "Clair de Femme," "The Chosen" and "Bobby Deerfield." His early films include "The Great War," "Jovanka and the Others," "The Girl with the Suitcase," "La Viacchia," and "Day of the Lions."

Born in Reggio Emilia, Italy, Valli graduated from the University of Parma, where he studied with Attilio Bertolucci, the father of Bernardo, at the university's Cinema Club. He subsequently performed in countless stage productions throughout Europe.

LAURA BETTI (Regina) made her film debut in Fellini's "La Dolce Vita" and later received the Volpi Cup Award at the Venice Film Festival for her role in Pasolini's "Theorem." The actress/singer's recent films include "Le Rose Blue," "Dames Galentes," "Le Champignon des Carpetes," and "Courage Mountain." Her other films include "La Nuit de Varennes," Bertolucci's "La Luna," "Allonsanfan," "La Cugina," "The Girl in the Red Boots," "Going, Coming," "In the Name of the Father," "The Canterbury Tales," and "La Ricotta." She has performed on stage in such productions as "The Crucible," "Lyistrata," "The Fan," and "Pride." Betti has recorded several albums and performed in concerts throughout the world.

Films with ALIDA VALLI (Signora Pioppi) include Bertolucci's "La Luna" and "The Spider's Stratagem," "The Cassandra Crossing," "Suspiria," Hitchcock's "The Paradine Case," Visconti's "Senso," Pasolini's "Oedipus Rex," "The Third Man" with Orson Welles, "The Miracle of the Bells," "Walk Softly Stranger," and "The Sea Wall." Recent film appearances include "A Notre Regrettable Epoux" and "Le Jupon Rouge." She began her career in the Italian films "Pagliaci," "Manon Lescaut," "Eugenie Grandlet," "Little Old World," and "The Two Sergeants."

ANNA-MARIA GHERARDI (Eleonora Berlinghieri) has appeared in such films as "Il Petrmane," "La Brace dei Biassoli," "Maternale," "One Out of Three," and "The Invention of Dr. Morel." Her theatrical performances include "Adelchi," "A Martian in Rome," "Orestia," "The Maids," "Right You Are...If You Think You Are," and "Without Dowry." Gherardi was born in Italy's province of Emilia and studied at the school of the Piccolo Teatro di Milano.

ELLEN SCHWIERS (Amelia) appeared in more than 40 German films before making her English-speaking film debut in "1900." She also appeared in "Fedora" in 1978. Schwiers began acting at the Deutsches Theatre in Goettingen in 1947. On stage she performed regularly at the Salzburg Festival and in numerous German and touring Shakespearean productions.

FRANCESCA BERTINI (Sister Desolata), Italy's most celebrated silent film star, returned to the screen for the first time in 50 years in a cameo role in "1900." In an 11-year span before World War I, Bertini starred in 100 silent films, retiring in 1921 after her marriage to Count Paolo Cartier of the famed French jewelry family. The countess thereafter acted only occasionally on stage, including a performance as Marguerite Gautier in "Camille" in Spain in 1946-48. Born in Florence, Italy in 1888,

she began acting in the theater and later in short costume and historical features. Her autobiography was entitled The Rest Doesn't Matter.

GIACOMO RIZZO (Hunchback "Rigoletto") appeared in such Italian films as Pasolini's "The Decameron," Citti's "Bawdy Tales," "Bread and Chocolate," "The Syndicalist," and "The Erotomaniac." He also appeared in "Avanti!"

A native of Naples, Rizzo began acting with a local dialect troupe before landing a leading role in Felicien Marceau's "The Little Doll."

WERNER BRUHNS (Ottavio Berlinghieri) co-starred in "The Odessa File" and on German television starred in "Look Back in Anger" and Herman Wouk's "The Caine Mutiny Court-Martial." A frequent performer on the German stage, Bruhns appeared in the classics of Schiller and Shakespeare and in such productions as "Amphitryon," "Epitaph for George Dillon," and Arthur Miller's "All My Son's" and "Death of A Salesman."

ANNA HENKEL (Anita Dalco) was 22 when she appeared in "1900," her third film and first English speaking role. Henkel was modeling in Germany when a director saw her photos and cast her in the title role of his film "Dorothee," which she followed with "Top Hat." She also appeared in "Chapeau Claque" in 1977.

The film appearances of STEFANIA CASSINI (Neve) include "Andy Warhol's Bad," "The Way to Be A Woman," "Andy Warhol's Dracula," "The Climber," and "Big Delirium."

ABOUT THE FILMMAKERS

Director and co-screenwriter BERNARDO BERTOLUCCI received a Best Director Academy Award for "The Last Emperor," a film that won eight other Oscars, including Best Picture, in 1987. He received a Best Director Golden Globe nomination for his new film, "The Sheltering Sky," starring John Malkovich and Debra Winger. Bertolucci's other films include "Tragedy of a Ridiculous Man" (1981), "La Luna" (1979), "Last Tango in Paris" (1972), "The Conformist" (1969), "The Spider's Stratagem" (1969), and "Before the Revolution" (1964). He was only 21 when he directed his first film, "The Grim Reaper," from a screenplay by Pier Paolo Pasolini.

Born in Parma, Italy in 1941, Bertolucci at age 15 began making short films on a borrowed 16mm camera. The family later moved to an apartment in Rome, where Bertolucci met another resident, Pasolini, whose first novel had been published by Bernardo's father, Attilio Bertolucci, a poet and film critic.

It was Pasolini who inspired Bernardo Bertolucci to abandon his study of modern literature at the University of Rome to serve as assistant director on Pasolini's first film, "Accattone," in 1961.

The following year Bertolucci published a collection of his poems, "In Search of Mystery," which received Italy's prestigious Viareggio Opera Prima Prize. After directing his first two feature films, he co-wrote the screenplays "Once Upon A Time in the West," with Sergio Leone and Dario Argente, and "L'inchiesta," with Amico. He then directed "The Conformist," his first commercial success, followed by the controversial "Last Tango in Paris," which generated both praise and contention, thrusting Bertolucci into international prominence as a filmmaker.

Producer ALBERTO GRIMALDI launched his producing career with the Clint Eastwood westerns "For A Few Dollars More" and "The Good, the Bad and the Ugly." He went on to produce Fellini's "Ginger and Fred," "Casanova" and "Satyricon"; Pasolini's "Salo," "Decameron," "The Canterbury Tales," and "10001 Nights"; and Citti's "Bawdy Tales."

Grimaldi has also produced the musical "Man of La Mancha," "Avanti," directed by Billy Wilder, and "The True Story of General Custer" starring Marcello Mastroianni.

Born in Naples, Grimaldi graduated with a degree in law and served as counsel for several Italian film companies before he began producing.

FRANCO ARCALLI (Co-screenwriter/Editor) edited "The Conformist" and outlined with Bertolucci the original screenplays for "Last Tango in Paris" and "1900," both of which he also edited. Arcalli also collaborated with Bertolucci on the story for "La Luna."

Arcalli's films as screenwriter include "Once Upon a Time in America." His films as editor include "Orca," "The Night Porter," and the Antonioni films "The Passenger" and "Zabriskie Point."

Arcalli was a documentary filmmaker prior to becoming a screenwriter.

VITTORIO STORARO (Director of Photography) won Academy Awards for "The Last Emperor," "Reds" and "Apocalypse Now." In 1990 he photographed "Dick Tracy" and "The Sheltering Sky," for which he received the New York Film Critics' Circle Award as Best Cinematographer.

Storaro began his collaboration with Bertolucci in 1964 as a camera assistant on "Before the Revolution." He then served as cinematographer for "The Spider's Strategem," "The Conformist," "Last Tango in Paris," and "La Luna."

Storaro has photographed four films directed by Francis Ford Coppola: the "Life Without Zoe" segment of "New York Stories," "Tucker: The Man And His Dream," "Captain EO," and "One from the Heart."

Born in Rome in 1949, Storaro studied at the Duca D' Aosta technical photographic institute before apprenticing in a photography studio. He then began working on short films, twice winning the Italian film critics' Silver Ribbon Award. His first feature was Franco Rossi's "Youthful, Youthful," which earned Storaro the 1970 Prize Gianni de Venanzo as best young director of photography and another Silver Ribbon.

Art director EZIO FRIGERIO has worked extensively both in film and the theater, designing sets for numerous major European operas and stage productions. His most recent film is "Cyrano de Bergerac." Frigerio's other films include "St. Francis," "Galileo," "The Cannibals," "Don't Make War, Make Love," "Mlle. de Maupin," the television series "Leonardo da Vinci," and three films of De Sica: "Boom," "Yesterday, Today and Tomorrow" and "The Condemned of Altona," his first film.

A native of Como, Italy, Frigerio's first career was as a navigator, but after post-war study of architecture at Milan's Polytechnic he turned to theater designing. For ten years he worked exclusively in the famed Piccolo Teatro di Milano, designing his first production, Shakespeare's "Coriolanus," when

he was 24. He also designed "King Lear," "The Threepenny Opera" and "A Servant of Two Masters." For the Paris Opera he designed "The Marriage of Figaro" and at Milan's La Scala he did Verdi's "Simon Boccanegra."

Costume designer GITT MAGRINI designed wardrobes for "Last Tango in Paris" and "The Conformist." For Francois Truffaut she designed costumes for "The Siren of the Mississippi," "The Wild Boy" and "Two English Girls Abroad." Her films with Jean-Luc Goddard include "Pierrot le Fou," "Made in U.S.A," "Two or Three Things I Know About Her," "La Chinoise," and "Weekend."

Magrini began her career with three Michelangelo Antonioni films: "The Night," "The Eclipse" and "Red Desert."

ENNIO MORRICONE (score) received a British Academy of Film and Television Arts Award and a Golden Globe for "The Mission"; and a Grammy Award for the soundtrack album of "The Untouchables." Morricone has been nominated for Best Original Score Academy Awards for "The Untouchables," "The Mission" and "Days of Heaven." His other films include "Hamlet" (1990), "State of Grace," "Tie Me Up! Tie Me Down!," "Casualties of War," "Fat Man And Little Boy," "Frantic," "Once Upon a Time in America," "The Thing," "La Cage Aux Folles," and "Investigation of a Citizen Above Suspicion."

He first received international recognition for his scores for such Sergio Leone Westerns as "A Fistful of Dollars," "The Good, The Bad, and The Ugly" and "Once Upon a Time in the West."

Born in Rome, Morricone showed an early talent for music and began composing at the age of six. When he was 12, his parents enrolled him in a music conservatory and he finished a four-year harmony course in six months. Before beginning his motion picture career, Morricone arranged and produced popular records in Italy.