

## MULTIPLE AND MULTIPLE-LANGUAGE VERSIONS

MAGIS - Gradisca Film Studies Spring School

March 21-28, 2003

This School, organized through a partnership among various European Universities, is born in close relation to the Udine International Film Studies Conference, both as an opportunity to expand on the themes explored at the Conference and as an occasion to develop a didactic activity directed to PhD candidates, advanced graduate students, and young researchers in general.

The first School program is connected to the themes of the 2002 Conference (*Film and Its Multiples*) and those of the 2003 Conference (*The Film's Thresholds*), while exploring a precise historiographical circumstance (and the related theoretical issues): multiple versions realized at the beginning of the sound era.

Usually the realisation of multiple versions of movies based on the same plot, shot in different languages, sometimes with the same director and actors, some other with different nationality personnel, is circumscribed in a precise historical phase: the shift from silent to sound era. The historical and archival research on the multiple versions productive phase has never been conducted in a truly systematic way, apart from pioneer work by Herbert Holba, the contributions by Mario Quargnolo, the researches and proposals of CineGraph (Hamburg) and the Cinema Ritrovato (Bologna). The multiple versions question demands deep investigation and realisation of a detailed catalogue, since it is a moment of generalised and international reassessment of the entire film industry. Reconstructing such a phase appears to be so necessary, because its particular nature can enlighten many features of the modes of production and representation that will be defined during the Thirties.

The main objectives of this work project are follows: first, to elaborate a "cartography" of films which have multiple versions; second, to investigate what we may call "multiple" and "variant" in relation with linguistic, stylistic, narrative frameworks and genre patterns and also in relation with the cultural identity of national cinematographies (cultural industry among national and "transnational" strategies of communications). The research will aim at recognizing the variants and the recurrence of communicative processes in the "multiple versions". The outputs of our work programme will be the experimental compared analysis of the multiple versions films and also the formulation of philologically correct methods to classify them. Particularly, studying multiple versions seems to be crucial for the below-mentioned topics:

Film restoration  
Sound technology

Productive structures and infrastructures  
International productive policies  
International distribution models  
National and international consumers' practices and experiences  
Stardom and author models  
National and international narrative styles

In its first phase, the research on multiple versions intends to link a wide number of FIAF film archives, in order to promote a catalogue of the copies of those films that have several versions in different languages. In such a way, it would be possible to identify in the film archives of different countries the various versions of a single production; thus, the whole context of a specific productive case could be traced. After this phase, the identification and cataloguing of non-film materials related to multiple versions and present in different archives should follow. Single researchers should take care of a restricted number of examples, and give account of their genealogy. In a third phase, the reconstruction of different versions, the comparison of film and non-film materials and the inclusion of the productive case in its context will be communicated during institutional meetings (FIAF conferences, Udine International Film Studies Conference, Internationaler Filmhistorischer Kongress-Hamburg, Pordenone Silent Film Festival, Il Cinema Ritrovato in Bologna, etc.). In the fourth phase, the research project results will allow a philological restoration, if needed, or a new visibility of the studied films.

The partners of the Spring School Project are:

Universiteit Amsterdam, Universität Bremen, Università della Svizzera Italiana-Lugano, Università Cattolica di Milano, Université de Paris III, Università degli Studi di Pisa, Charles University-Prague, Università di Udine, Universidad de Valencia.

The research project is promoted by:

International Film Studies Conference, Udine  
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MAGIS - Gradisca Film Studies Spring School  
CineGraph, Hamburg  
La Cineteca del Friuli, Gemona  
Cineteca del Comune di Bologna