**MULTIVERSIONS IN EARLY FILM**

Programme prepared by Camille Blot-Wellens and the Filmoteca de Catalunya archive, including 35mm copies belonging, in the main, to our collection, to other film libraries in Spain (Filmoteca Española, Filmoteca de Zaragoza, Filmoteca de València and Filmoteca Vasca), and to European film archives (Cinémathèque Française, Svensk Filminstitutet and the Cineteca di Bologna).

1 **PRODUCERS COPYING EACH OTHER**
   - *Bataille de neige* (Lumière, 1895)
   - *Bataille de neige* (Pathé, 1897)
   - *Concierge et Tourlourou* (Pathé, 1897)
   - *Sieste interrompue* (Parnaland, 1900-1901)
   - *Riña en un café* (Gelabert, 1952)
   - *Hereu de Can Pruna* (Chomón, 1904)
   - *Don Juan Tod* (Danske Film, 1913)

2 **PRODUCERS FILM THE SAME TITLE SEVERAL TIMES**
   - *Une bonne histoire* (Pathé, 1897)
   - *Une bonne histoire* (Pathé, 1903)
   - *Le coucher de la mariée* (Pirou, 1896)
   - *Le coucher de la mariée* (Pirou, 1896)
   - *Batalla de flores* (Cuesta, 1905)
   - *Batalla de flores* (Cuesta, 1905)

3 **DIFFERENT PERSPECTIVES ON RESTRUCTURED AND ‘REAL’ ACTUALITY FILMS**
   - *Éruption volcanique à la Martinique* (Star Film, 1902)
   - *La catastrophe de la Martinique* (Pathé, 1902)
   - *Bodas reales* (Warwick, 1906)

4 **CINEMA GOES TO THE THEATRE**
   - *El amigo del alma* (Madrid. Escobar, 1905)
   - *El amigo del alma* (Zaragoza)

5 **WHEN THE CLIENTS AND AUDIENCES CREATE THEIR OWN VERSIONS**
   - *Marie-Antoinette* (Pathé, 1904-FE)
   - *Marie-Antoinette* (Pathé, 1904-FE)
   - *Salida de misa de la Virgen del Pilar* (Gimeno, 1897)
   - *Saludos después de la salida de misa de la Virgen del Pilar* (Gimeno, 1897)
   - *Le chevalier mystère* (Méliès, 1899)

**FILM SCREENINGS**

Tickets for the sessions can be collected, on showing accreditation, at the Filmoteca de Catalunya reception desk from 9.00 onwards on the day of the chosen screening.

**MONDAY 22**

19.00 h  
Chomón Auditorium  
Duration  
2 hours aprox.

Presentation by  
Rosa Cardona  
Filmoteca de Catalunya  
Camille Blot-Wellens freelance restorer  
and Joxean Fernández  
Filmoteca Vasca  
Musical accompaniment by Joan Pineda  
Exclusive session for  
Congress delegates and  
Filmoteca members
**TUESDAY 23**

18.00 h  
**Laya Auditorium**

Presentation by  
Thomas Christensen

Del Danske Film Institut

Musical accompaniment by Joan Pineda

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**ATLANTIS**

AUGUST BLOM, 1913. Cast: Olaf Føns, Frederik Jacobsen, Carl Launitzen, Ida Orloff, Elly Thomsen, Charles Urhahn. Denmark. Silent, Danish and English intertitles with Catalan subtitles. 131'.

A young doctor is forced to commit his wife to a mental asylum. Then, following the advice of his mother, he decides to travel and see the world. In Berlin, he falls in love with a ballerina and, while he accompanies her on her tour of America, the ocean liner they are sailing on sinks. August Blom, one of the most prolific Danish directors of the silent era, created his best film in *Atlantis* and, in the process, put Nordisk Film on the map. It is an adaptation of the work by German Nobel Prize winner Gerhart Hauptmann, which *demonstrates that you could take the technical elements of early filmmaking and create effective cinema through restrained, naturalistic acting, a linear plot and basic film grammar.* (David Pierce). At the time of release, the effects used to show the sinking of the ship made a big impression on audiences, still reeling from the tragedy of the Titanic. Two alternative endings were shot for *Atlantis*, one for the European audience and the other, more tragic, for the Russian audience.

**TUESDAY 24**

18.00 h  
**Laya Auditorium**

Presentation by  
Eric Le Roy

CNC and President of FIAF

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**MADEMOISELLE DOCTEUR**


A slightly melodramatic espionage drama, set in the First World War and centred on the (real) story of Mademoiselle Docteur, a spy in the service of the German Kaiser and a fascinating woman akin to the mythical Mata Hari. A woman who, after being attacked, loses her memory and takes on a completely different personality. Made in France in 1936, censors banned it in 1940 and it was not released again until 1946 as a shorter version entitled *Salonique, nid d’espions*.

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**WEDNESDAY 23**

19.00 h  
**Chomón Auditorium**

Presentation by  
Anna Fiaccanini and  
Gian Luca Farnelli

Cineteca di Bologna

Exclusive session for  
Congress delegates and  
Filmoteca de Catalunya members

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**ONCE UPON A TIME IN AMERICA**


This final part of the *C’era una volta* trilogy, also comprising *Duck, You Sucker* and *Once Upon a Time in the West*, is the most ambitious and controversial of Sergio Leone’s projects. The reconstruction of the birth of modern-day America takes the form of a traditional gangster story. Due to its length and the commercial interests of the distributor, it was screened into two films. The extended version, restored by the Cineteca di Bologna, adds 25 previously unreleased minutes to the longest running version known to date (which was already 229 minutes long).

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**WEDNESDAY 24**

19.00 h  
**Chomón Auditorium**

Presentation by  
Luciano Berriatúa  
Filmoteca Española

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**CHIMES AT MIDNIGHT**


A film that mixes different Shakespearean plays to focus on the figure of Falstaff, the larger than life partner in crime of Prince Hal, the future Henry V. This final part of the *C’era una volta* trilogy, in order to recover the production costs, its exploitation stopped suddenly in 1940 due to censorship. At the same time the Gosfilmofond, the organisation responsible for preserving Russian film heritage, handed all the footage over to the Reichfilmarchiv, the film archive of the Reich, due to the film’s theme and the nationality of its director. Finally, in 1966, the French Centre National du Cinéma et de l’Image Animée, with the help of the Italian, Serbian and Czech film archives, restored the original negative which had been thought lost.

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**TUESDAY 23**

20.30 h  
**Laya Auditorium**

Presentation by  
Daniela Arónica

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**L’ASSEDIO DEL ALCAZAR**


The historical feat of defending the Alcázar of Toledo was exploited by Francoism and, naturally, with the support of the Italian fascist regime, quickly became a film that highlighted the heroism of the Nationalists. It was awarded for best film at the Venice Film Festival in 1940. Augusto Genina made two versions, one in Italian and the other in Spanish. The original negative was believed lost, and the film was known by the version re-released in the sixties with numerous cuts made to try to adapt the message of the film to modern times. We are screening the original copy of the film, recently restored by Filmoteca Española.

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**WEDNESDAY 24**

20.30 h  
**Laya Auditorium**

Presentation by  
Eric Le Roy

CNC and President of FIAF

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**SALONIQUE, NID D’ESPIONS**

Fernando Rey, José Nieto. Spain - Switzerland. Original language version with Catalan subtitles. 95'.

Having been stolen by the Nazis, the original negative of *Mademoiselle Docteur* did the rounds of Eastern Europe where it was sold. Once the war finished, its French producer Romain Pinès —sure that the Germans would have burnt the negative— released this cut version entitled *Salonique, nid d’espions*, in order to recover the production costs. Its exploitation stopped suddenly in 1940 due to censorship. At the same time the Gosfilmofond, the organisation responsible for preserving Russian film heritage, handed all the footage over to the Reichfilmarchiv, the film archive of the Reich, due to the film’s theme and the nationality of its director. Finally, in 1966, the French Centre National du Cinéma et de l’Image Animée, with the help of the Italian, Serbian and Czech film archives, restored the original negative which had been thought lost.
**MARATHON**
The challenge of a marathon serves as the major theme for a great graphic reportage about the Barcelona 1992 Olympics, from the opening to the closing ceremony, looking at the most amazing moments that occurred in the sporting competitions. Saura let the images speak, using the shouts from the athletes and the crowd, the ambient music and loud-speakers, without either narration or voice-over. The strength of the images enables the audience to relive the excitement of the games held in Barcelona. Copy restored by International Olympic Committee.

**Das Erbe der Nibelungen**
The Legacy of Die Nibelungen
Guido Altendorf, Anke Wilkening, 2011. Germany. German with Catalan subtitles. 69’ HD-Cam projection.
The Fritz Lang film Die Nibelungen has long been considered a precursory film and a model of reference for the Nazi philosophy with regard to staging. Das erbe der Nibelungen reviews this monumental work, on the subject of its restoration, carried on by german Murnau Foundation and focuses on in its immense artistic quality and on the technical innovations Die Nibelungen contributes to the history of cinema. This documentary anticipates the screening of Lang’s film at the Gran Teatre del Liceu.

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**Blackmail (Silent Version)**
This film is one of the best, if not the best, of the silent era in British cinema. Made during the transition to sound and starring the Czech actress Anny Ondra, it tells the story of an unfaithful girl whose flirtation with an artist ends in the worst way possible. The copy being screened was restored by the British Film Institute in collaboration with Studiocanal.

**The New Apartment**
The New Apartment
Hans Richter, 1930. Switzerland. Silent, German and English intertitles with Catalan subtitles. 96’
In 1930, the Swiss Werkbund association of artists and designers commissioned this work from the avant-garde filmmaker Hans Richter to promote the standardisation of interior design in modern residential homes. Richter, through manipulation of the footage (rapid movements, superimposition…) and an edit based on contrast, demonstrates the advantages of functional spaces that facilitate household tasks, such as a compact kitchen or furniture on wheels. We screen two versions, with different cuts, of this film, restored by the Cinémathèque Suisse.

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**VIDA EN SOMBRAS**

_Life in Shadows_


_Vida en sombras_ is the biography of a film-maker, born in a fairground cinema, who becomes a cameraman during the war and for whom the cinema becomes a critical factor at significant times in his life. An unusual Spanish film about cinema within cinema. Llobet Gràcia (1911-1976) was an amateur director from Sabadell in Catalonia who, with _Vida en sombras_ made the leap to 35 mm. Unfortunately, the lack of success and understanding resulting from its commercial release caused him to lose hope of becoming a professional and the film was forgotten until it was recovered in the Eighties from the only two 16 mm copies in existence. The Filmoteca de Catalunya, in collaboration with the Filmoteca Española and Deluxe Barcelona, achieved a new restoration made by Ferran Alberich’s from the existing footage because the original negatives have still not been found.

**NAPOLEÓN**

_Napoleon_


Gance’s ambitious project, which initially foresaw the making of six films about the figure of Bonaparte, was reduced to just one, composed of three separate parts. At times, the film uses images made for projection on a panoramic triple-screen system to get even closer to the sense of grandeur sought by the film-maker. ‘Each sequence in _Napoleon_ compels us to think that this is the key scene of the film; each of his shots is loaded with emotion; each of his actors gives the best of themselves.’ (François Truffaut). We screen a restored version with a score by Carmine Coppola.

**REBORN**

_BIGAS LUNA_, 1981. Cast: Dennis Hopper, Francisco Rabal, Antonella Murgia, Michael Moriarty. Spain-Italy-USA. English with Catalan subtitles. 105’

A man discovers that his girlfriend is stigmatised, a fact which also does not escape an unscrupulous television preacher. _Reborn_ is Bigas Luna’s first American venture, a film shot in the USA where the Catalan director tackles the subject of modern religious sects and their sophisticated methods of proselytism. We screen the copy restored by the Filmoteca de Catalunya from the original US version edited by Bigas Luna.