



IMAGE ET COMPAGNIE / AGAV FILMS / FRANCE 2 PRESENT

ONE DAY YOU'LL UNDERSTAND

DIRECTED BY AMOS GITAI

BASED ON JÉRÔME CLÉMENT'S BOOK "PLUS TARD TU COMPRENDRAS"

Some 20 years ago in an apartment overcrowded with antique objects, Rivka is trying to prepare dinner. But the Klaus Barbie trial on television breaks her concentration. Rivka is overcome with emotion listening to the testimony of a camp survivor.

In Rivka's son Victor's office, the sounds of the trial are also heard. Victor can't manage to fully concentrate on the piles of case documents on his desk nor his secretary's questions.

Despite the intimacy of their mother-son dinner later that evening, neither Rivka nor Victor speak of the Barbie trial. Rivka changes the subject each time her son brings up the trial in conversation.

Another day at Rivka's, Victor argues with his sister Tania about a just-discovered written Aryan declaration by their father. The document states that although Rivka is Jewish, their baby daughter Tania has been baptized Catholic like her father. Their son, Victor would also be baptized and brought up Catholic, despite his mother's background.

Victor is upset and confused by his deceased father's document. Tania defends her father, explaining that he was obligated to declare his wife Jewish and that he couldn't know at the time the consequences. Whatever his reasons, this declaration saved Tania's life. Despite her children's heated argument, Rivka stays out of the discussion by focusing on her latest trinkets acquired at an auction.



With his wife Françoise and their two children, Victor continues to try and put together the missing pieces of his family history. He thumbs through a photo album of his deported Russian-Jewish maternal grandparents. In a photo from the 30s, Victor sees his mother's father in front of a building where he knows that his paternal grandparents lived after the war. He remembers visiting them every Sunday, but his mother never told him that she had lived there too with her parents before the war. In fact, Rivka has never told him anything about the war nor the deportation of her parents.

Hoping to find answers to his past, Victor decides to travel with his wife and children to the tiny village where his mother's parents were forced to hide during the war...



JÉRÔME CLÉMENT

Jérôme Clément wrote *Plus tard, tu comprendras* (Grasset et Fasquelle, 2005) as an homage to his mother, whose parents were murdered at Auschwitz. Clément is also the author of several other books: *Un homme en quête de vertu* (Grasset, 1992), *Lettres à Pierre Bérégovoy* (Calmann Levy, 1993), *La culture expliquée à ma fille* (Seuil, 1995) and *Les femmes et l'amour* (Stock, 2002).

Clément is currently elected President of the European television station Arte France. He's also a board member of several cultural organizations (notably the Orchestre de Paris and the Théâtre du Châtelet). Clément has been decorated with the French Legion of Honor, the National Order of Merit, the Society of Arts and Letters and Germany's Grand Cross of the Order of Merit.

Born in 1945, Clément graduated in law from Paris' IEP (Institut d'études politiques) and ENA (École nationale d'administration). He began his professional career in 1974 in the French Ministry of Culture. In 1981, Clément was named to the cabinet of Prime Minister Pierre Mauroy as adviser in charge of international cultural relations and communication. From 1984-89, Clément served as general manager of the CNC (Centre national de la cinématographie). He is also a former head of French TV stations La Sept and La Cinquième.

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Comments from Jérôme Clément

By the 80s, Rivka understood that she couldn't evade the truth much longer. The Klaus Barbie trial made her understand that history was awakening and finally changing. This was no longer about a personal problem, but about the change of historical context which cannot be escaped. How could Barbie be left to live unpunished in Bolivia? This would be stopped in the 80s and new questions would arise: What were we doing during that time? What did our parents do? What really happened? Amnesia transformed into painful personal interrogation. Rivka won't be able to escape this movement. She's intelligent and she understands. She also knows that she is going to die and that she has to accomplish this last task to let the truth be known.

Victor inherits a complex situation which he has not been aware of for the first third of his life. He is French and wants to be like others, despite his mother's background. He isn't interested in Judaism. Even if he likes them, Russians seem strange to him. In fact, he is pretty much bothered by his maternal family. Even if he adores his mother, he feels somewhat uncomfortable with her family. His feelings are very ambivalent. Conforming to the wishes of his paternal grandparents as well as his mother Rivka, Victor was raised a practicing Catholic, as well as his sister Tania. Victor and Tania have a close relationship, although they don't share the same interpretation of their history. Victor was a good student and everything had been about his success. All else was secondary. Questions about identity did not interest him. He would end up marrying Françoise, a French Catholic goy.

But neither Victor nor his mother Rivka can evade history, not even their own. It catches up with them bluntly and unexpectedly. Because Rivka is going to die forces her to look truth in the face, even if she uses indirect ways. It's very difficult for her to tell him directly what she has been hiding from him for all his life. It's very difficult for him to understand what his mother wants to tell him, because it's a radical overhaul of his personality's foundation. The result is a serious crisis, a profound shake-up which he'll handle as well as he can. He'll understand little by little this new truth which is his own.

Revolution in Odessa

Pogroms in Odessa

War of 1914

Gaston Doumergue, is French president

Popular Front Government

War of 1939

Jews forced to wear yellow star

1905 1906 1913 1914 1923 1936 1937 1939 1941

The Gornick arrival in France

The Gornick marriage

Birth of Rivka

The Gornick family are naturalized French They move to Rue de Paradis They buy the store

Rivka Gornick marries Yves Bastien

Birth of Tania

AMOS GITAI

Director

Amos Gitai has produced a wide-ranging and deeply personal body of work with some 40 films – documentary and fiction. Gitai has explored the complex layers of history in the Middle East and beyond, including his own personal history, through such themes as homeland and exile, religion, social control and utopia. His trademark style includes long takes with scarce but significant camera movements and a devilish sense of humor.

Gitai was studying architecture, following in his father's footsteps, when the Yom Kippur War interrupted his studies and it was the use of his Super8 camera, whilst flying helicopter missions that led to his career as a filmmaker. In the late 70s and early 80s, Gitai directed numerous documentaries, including *HOUSE* and *FIELD DIARY*. During the same era, Gitai received his Ph.D in architecture from the University of California – Berkeley.

Following the controversial reception to *FIELD DIARY*, Gitai moved to Paris in 1983, where he was based for the next ten years and during this period continued to travel widely directing such documentaries as *PINEAPPLE* – a humorous odyssey about the growth and marketing of pineapples. He also made *BRAND NEW DAY* – a film that followed Annie Lennox and the Eurythmics as they toured Japan.

During this period he began directing fiction and historical films about the experience of exile. These films include the Venice critic's prize-winning *BERLIN JERUSALEM* and the extraordinary trilogy on the Jewish legend of Golem.

In the mid-90s Gitai moved to Haifa and began the most fertile, productive period of his career to date. Over 10 years, Gitai made some 15 films, both documentary and fiction. The 1995 feature *DEAVARIM* marked the return to his country and his reunion with the light and landscape of Tel Aviv. The first film in Gitai's trilogy of Israeli cities, *DEVARIM* was followed by *YOM YOM* (shot in Haifa) and *KADOSH* (shot in Mea Shearim, the Jerusalem district of Orthodox Jews). Other fiction features followed: 2000's *KIPPUR*, 2001's *EDEN*, 2002's *KEDMA*, 2003's *ALILA*, 2004's *PROMISED LAND*, 2005's *FREE ZONE* (Winner Best Actress for Hana Laszlo at the Cannes Film Festival), and 2007's *DISENGAGEMENT*, starring Juliette Binoche.

Gitai's work has been the subject of major retrospectives, notably at Centre Pompidou (Paris), NFT and ICA (both in London), New York's Lincoln Center and cinematheques in Berlin, Madrid, Jerusalem, Paris, Sao Paolo, Tokyo and Toronto.

Director's statement

When I was 17, I went to Paris to spend some time at a friend of my father's. I remember a dinner where a French historian was present. The historian began a defense of Marshal Pétain (chief of state of Vichy France), explaining that he acted like a real patriot because it had been impossible to directly oppose the Germans without risking the destruction of the entire country. According to him, Pétain's solution of collaboration had been the most intelligent and efficient. Of course, I was shocked by this, but his opinion was an eye-opener. The fate of the Jews had absolutely no place in his reasoning. He saw everything from the point of view of France and the French, but by completely excluding the French Jews.

Over the years, the French public and, of course, the French government, have changed attitudes regarding the past and the crimes of the Vichy regime. But the question remains problematic and people are still haunted by its ghosts. Jérôme Clément's story allows for the exploration of the relationship that the French have with their past, especially since his paternal family was French Catholic and his mother's family were immigrant Jews. A brief flashback of arrested and deported grandparents haunts the story which takes place during the Klaus Barbie trial of the 80s. It was important to me to leave open the issue of the Holocaust.

The film ends with a scene of the government's actions to financially repair the damage done to the living family members of Vichy France victims, a wound which won't heal.

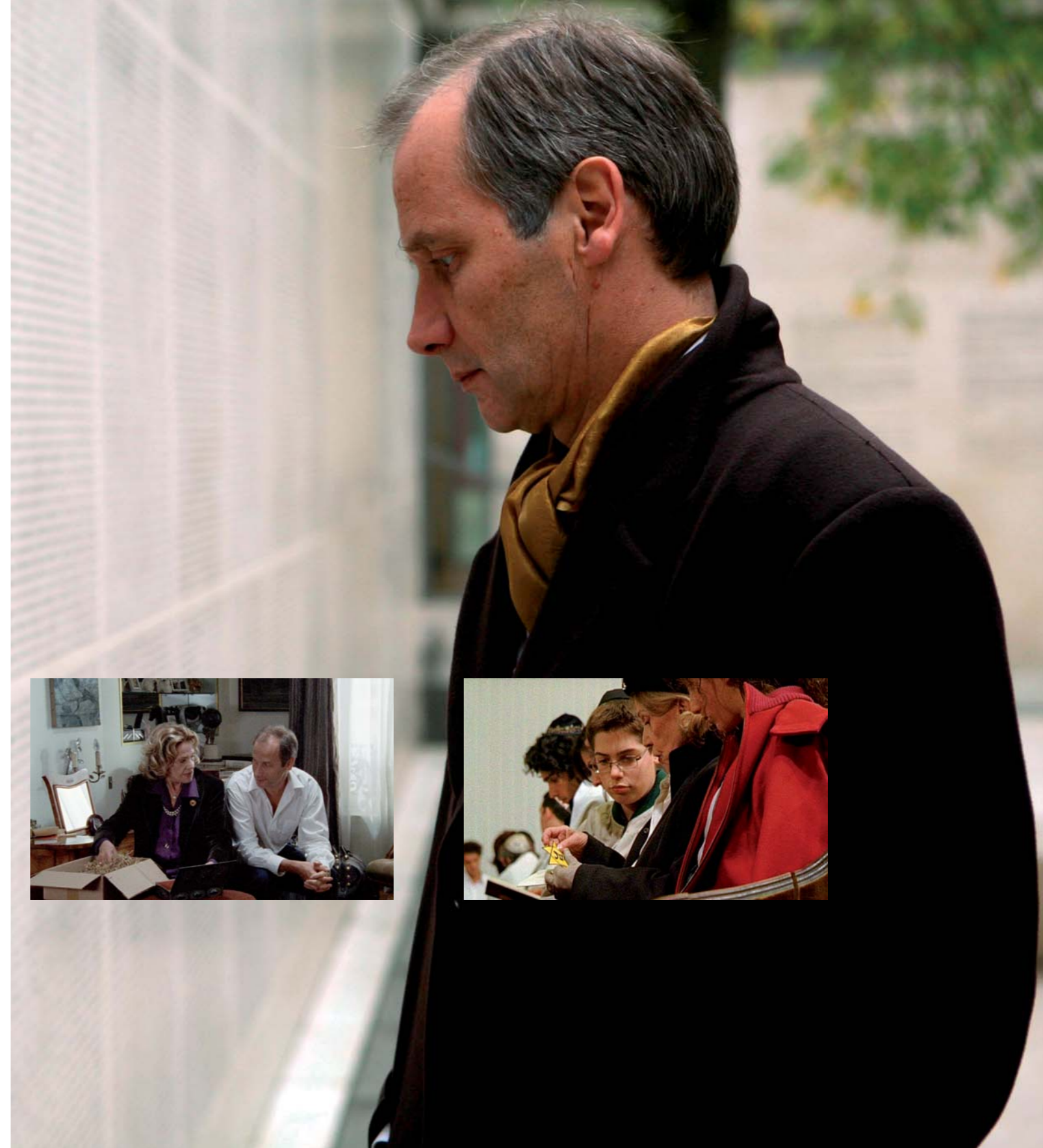


Jeanne Moreau and Amos Gitai

Amos Gitai

Filmography

- 1980 HOUSE *documentary*
- 1981 WADI *documentary*
IN SEARCH OF IDENTITY *documentary*
AMERICAN MYTHOLOGIES *documentary*
- 1982 FIELD DIARY *documentary*
- 1983 ANANAS (Pineapples) *documentary*
- 1984 BANGKOK-BAHRAIN (Labour for Sale) *documentary*
- 1985 ESTHER *feature*
- 1987 BRAND NEW DAY *musical documentary*
- 1989 BERLIN-JERUSALEM *feature*
BIRTH OF A GOLEM *docu-drama*
- 1991 GOLEM, THE SPIRIT OF EXILE *feature*
WADI, TEN YEARS LATER *documentary*
- 1992 METAMORPHOSIS OF A MELODY *documentary/theatre*
- 1993 QUEEN MARY *documentary*
THE PETRIFIED GARDEN *feature*
THE WAR OF THE SON OF LIGHT AGAINST THE SONS OF DARKNESS
documentary/theatre
IN THE VALLEY OF THE WUPPER *documentary*
KIPPUR WAR MEMORIES *documentary*
- 1994 IN THE NAME OF THE DUCE *documentary*
GIVE PEACE A CHANCE *documentary*
- 1995 DEVARIM (Things) *feature*
- 1996 THE ARENA OF MURDER *documentary*
MILIM (Words) *theatre /documentary*
- 1997 WAR AND PEACE IN VESOUL *improvised docudrama*
- 1998 A HOUSE IN JERUSALEM *documentary*
ZION, AUTO-EMANCIPATION *documentary*
YOM YOM (Day After Day) *feature*
- 1999 KADOSH *feature*
- 2000 KIPPUR *feature*
- 2001 EDEN *feature*
WADI GRAND CANYON *documentary*
- 2002 KEDMA *feature*
- 2003 ALILA *feature*
- 2004 PROMISED LAND *feature*
- 2005 FREE ZONE *feature*
- 2006 NEWS FROM HOME / NEWS FROM HOUSE *documentary*
- 2007 DISENGAGEMENT *feature*
- 2008 ONE DAY YOU'LL UNDERSTAND *feature*



August
Liberation
of Paris

Trial of
Klaus Barbie

Recognition of
responsibility by the
French government
regarding the
spoliation and
deportation of Jews

Creation of the
Commission
of Indemnification
for Victims
of Spoliations

Inauguration
of the Wall
of Names at the
Jewish Memorial
in Paris

1942

The Gornicks flee
to village
of Salviac

1944

April
Arrest and
deportation
to Drancy

May 1
Murdered
in Auschwitz

1945

Birth of Victor

1974

Marriage
of Victor
and Françoise

1987

Death of Rivka

1995

Victor's request
of indemnification
for the spoliation
of his grandparents

1999

Victor's request
of indemnification
for the spoliation
of his grandparents

2003

Victor's request
of indemnification
for the spoliation
of his grandparents

2005

Inauguration
of the Wall
of Names at the
Jewish Memorial
in Paris



ONE DAY YOU'LL UNDERSTAND

JEANNE MOREAU
HIPPOLYTE GIRARDOT
EMMANUELLE DEVOS
DOMINIQUE BLANC

With the participation of DANIEL DUVAL

Director AMOS GITAI

Based on JÉRÔME CLÉMENT's book - Editions Grasset & Fasquelle 2005



Script JÉRÔME CLÉMENT - DAN FRANCK

Adaptation AMOS GITAI - MARIE JOSÉ SANSELME

Producers SERGE MOATI & NICOLE COLLET / Image et Compagnie - LAURENT TRUCHOT / Agav Films

Coproducers : Norddeutscher Rundfunk (NDR) - Fontana - RTL-TVI

With the participation of FRANCE 2

With aid from the Region Ile de France and the CNC

Director of the photography CAROLINE CHAMPETIER - Original music LOUIS SCLAVIS

Original language : FRENCH

Budget : EUROS 2.2 MILLION

Lenght : 89' - Image, format & sound : 35mm - 1.66 - Dolby SRD

Nationality : FRENCH

French Broadcaster :

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