

KINO
INTERNATIONAL

PRESENTS



**ONE DAY YOU'LL UNDERSTAND
(PLUS TARD, TU COMPRENDRAS)**

A film by Amos Gitai

With Jeanne Moreau, Hippolyte Girardot,
Emmanuelle Devos and Dominique Blanc



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SYNOPSIS

Paris, 1987. As the trial of Lyon's Gestapo head Klaus Barbie plays out on television, French businessman Victor Bastien (Hippolyte Girardot) finds himself distracted from his work and increasingly obsessed with piecing together the truth about his family's history. As he sorts through photographs, letters and memorabilia, the documents he discovers – including an Aryan declaration written by his father – tell of the fate that befell his parents during the war, and he is quick to rush to judgment. But to his frustration, his mother Rivka (Jeanne Moreau) has shuttered away her past and refuses to share any memories with him.

With tensions growing between Victor and his sister Tania (Dominique Blanc) – who defends their father's declaration and mother's silence – his wife (Emmanuelle Devos) and children accompany him on a visit to the tiny village where Rivka's parents were forced to hide during the war. And as Victor finally begins to reconcile himself with his family's fate, Rivka makes the decision to confide her past to the members of her family who may have a chance at shaping the future.

CREDITS

Jeanne Moreau	Rivka
Hippolyte Girardot	Victor
Emmanuelle Devos	Françoise
Dominique Blanc	Tania

Directed by Amos Gitai
Based on Jérôme Clément's book

Story by Dan Franck & Jérôme Clément
Adapted by Marie José Sanselme & Amos Gitai

Produced by Serge Moati & Nicole Collet

Original Music by Louis Sclavis
Cinematography by Caroline Champetier
Film Editing by Isabelle Ingold
Casting by Denis Gerault and Nicolas Ronchi
Production Design by Manu de Chauvigny
Costume Design by Moïra Pietton-Douguet

In French with English subtitles
Running time: 89 minutes
35mm – 1.66 – Dolby SRD
Delivery: February 2008

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 for 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.





CAST AND CREW BIOS

AMOS GITAI (DIRECTOR)

Based in Israel and France, Gitai has produced over 40 documentary and fiction films, a wide-ranging and deeply personal body of work that explores the layers of history (including his own) in the Middle East and beyond.

An architecture student drawn to filmmaking during the 1973 Yom Kippur War, Gitai began his career directing documentaries that showcased his increasingly leftist politics – but following the controversial reception to *Field Diary* (1982), a critical look at the Lebanon War, he left Israel for France, where he would base his working life for the next decade. During this period, he directed both light-hearted documentaries like *Pineapple* (a humorous odyssey about the growth and marketing of pineapples) and *Brand New Day* (following Annie Lennox and the Eurythmics as they toured Japan), as well as fiction and historical films about the experience of exile – including the prize-winning *Berlin Jerusalem* (1989) and a trilogy on the Jewish legend of the Golem.

In the mid-90s, Gitai moved to Haifa and began the most fertile production period of his career to date. The first film in his trilogy of Israel cities, 1995's *Devarim* (shot in Tel Aviv), was followed by *Yom Yom* (shot in Haifa) and *Kadosh* (shot in Mea Sherim, the Jerusalem district of Orthodox Jews). Other fictional features followed, including *Kippur* (2000), *Eden* (2001), *Kedma* (2002), and *Alila* (2003). His most recent efforts include 2004's *Promised Land*, about foreign prostitutes in Israel, 2005's *Free Zone* (starring Natalie Portman, and winner of the Best Actress award at the Cannes Film Festival for Israeli actress Hanna Laslo), and 2007's *Disengagement* (starring Juliette Binoche).

Recently honored with a Leopard of Honor at the 2008 Locarno Film Festival, Gitai's work has been the subject of major retrospectives at the Centre Pompidou (Paris), Lincoln Center (New York), the National Film Theatre and Institute of Contemporary Art (London), as well as cinémathèques in Berlin, Madrid, Jerusalem, Paris, São Paulo, Tokyo and Toronto. Concurrent with the US release of *One Day You'll Understand*, the Museum of Modern Art in New York will honor Gitai with a retrospective of his non-fiction works.

JÉRÔME CLÉMENT (AUTHOR, *PLUS TARD, TU COMPRENDRAS*)

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

A board member of several cultural organizations, including the Orchestre de Paris and the Théâtre du Châtelet, Clément recently served as the elected President of the European television station Arte France. He began his professional career in 1974 in the French Ministry of Culture, and has served in the cabinet of Prime Minister Pierre Mauroy, as the general manager of the CNC (Centre national de la cinématographie), and as head of French TV stations La Sept and La Cinquième.

CAST AND CREW BIOS (CONTINUED)

JEANNE MOREAU (RIVKA)

One of the most recognizable faces of French cinema, Moreau began her career as a stage actress at the Comédie-Française and Théâtre National Populaire. Following her onscreen breakthrough in Louis Malle's 1958 *Elevator to the Gallows*, she graced some of the most celebrated films of the late 1950s and 60s, particularly those of Malle (whose 1960 *The Lovers* led certain gossip columnists to tag Moreau "the new Bardot") and François Truffaut, whose New Wave touchstone *Jules and Jim* (1961) made Moreau an international star. She distinguished herself further in the films of such directors as Michelangelo Antonioni (*La Notte* (1961)), Orson Welles (*The Trial* (1962)), Joseph Losey (*Eve* (1962)) and Luis Buñuel (*Diary of a Chambermaid* (1964)), and used her influence in the industry to foster the careers of young directors such as Bertrand Blier and André Techine.

Since the 1970s, Moreau has continued to work regularly, appearing in films as varied as Bertrand Blier's *Les Valseuses* (1974), Luc Besson's *La Femme Nikita* (1990), Wim Wenders' *Until the End of the World* (1991), and Antonioni's *Beyond the Clouds* (1995). Her credits as director include the acclaimed *Lumière* (1976) and the semi-autobiographical *L'adolescente* (1979), as well as a 1984 documentary on silence screen heroine Lillian Gish. She has served twice as the president of the Cannes Film Festival jury, and won a Golden Lion for career achievement at the 1991 Venice Film Festival and a 1997 European Film Academy Lifetime Achievement Award.

HIPPOLYTE GIRARDOT (VICTOR)

A three-time César award nominee (Most Promising Actor, *Le bon plaisir* (1985); Best Actor, *A World Without Pity* (1989); Best Actor, *Out of Life* (1991)), Girardot's most recent credits include *Kings & Queen* (2004), *Lady Chatterley* (2006), *Flight of the Red Balloon* (2007), *Quiet Chaos* (2008), and this year's *A Christmas Tale* (2008).

EMMANUELLE DEVOS (FRANÇOISE)

Winner of the 2002 César Award for her performance in Jacques Audiard's *Read My Lips*, Devos has appeared in all of Arnaud Desplechin's films, including *A Christmas Tale* (2008), *Kings & Queen* (2004), *Esther Kahn* (2000), and *My Sex Life...or How I Got Into An Argument* (1996). She recently completed work on Alain Resnais' *Wild Reeds*, currently in post-production.

DOMINIQUE BLANC (TANIA)

One of France's most acclaimed contemporary actresses, Blanc has received four César awards (Best Supporting Actress, *May Fools* (1991); Best Supporting Actress, *Indochine* (1992); Best Supporting Actress, *Those Who Love Me Can Take the Train* (1998); Best Actress, *Stand-by* (2000)) and multiple nominations; most recently, she won Best Actress at the 2008 Venice Film Festival for Patrick-Mario Bernard and Pierre Trividic's new *L'Autre*. She has also served as a member of the jury at the Cannes Film Festival in 1999 and the Berlin International Film Festival in 2001.