

**SUSANNE SCHNEIDER**

Director and writer Susanne Schneider has written numerous award-winning screenplays for feature films („Feuerreiter / Fire Rider“, „Solo für Klarinette / Solo for Clarinet“, „Fremde liebe Fremde“), for television and plays for theater (e.g. „The nights of the sisters Brontë). THE DAY WILL COME is her second work as a director of a feature film. The screenplay won the Thomas Strittmatter Award.

**IRIS BERBEN**

Iris Berben, one of Germany's most popular TV-actresses (superintendent Rosa Roth) played in Doris Dörrie's „Bin ich schön? / Am I Beautiful?“ (1998) and in „Buddenbrooks“ (2008). Besides her work as an actress she is known for her political commitment for which she was awarded the Federal Cross of Merit first category and the European Heroes Award of the Time Magazine.

**KATHARINA SCHÜTTLER**

Katharina Schüttler, a very successful drama actress - voted Best Actress by „Theater Heute“ for her part as „Hedda Gabler“ in 2006 - acted in feature films such as „Sophiiiiie!“ (2002) for which she was awarded the „Sponsorship German Movie Award“. Recently she played in „Marcel Reich-Ranicki - Mein Leben“ (TV, 2009) and finished the shooting of the feature film „Lila Lila“ (2009).

**JACQUES FRANTZ**

Jacques Frantz, the famous French actor, is working for cinema, TV and theater since 40 years. He is also famous for dubbing Robert De Niro, Mel Gibson et John Goodman. Among his brilliant filmography « I want to be a gangster » 2008, „Fanfan la tulipe“ 2003, „Don Juan“ 1998, „The crisis“ 1992, „Chicken with vinegar“ 1985.

**SYNOPSIS**

Thirty years after giving her daughter up for adoption in order to join the terrorist underground in Germany, Judith is tracked down by her now adult daughter Alice to a vineyard in the Alsace where she is now living with a new family and a new identity. Alice calls on her mother to give herself up, but Judith doesn't regret any of her past deeds.

**CAST**

**Alice** ..... Katharina Schüttler  
**Judith** ..... Iris Berben  
**Jean-Marc** ..... Jacques Frantz  
**Lucas** ..... Sebastian Urzendowsky  
**Francine** ..... Sophie-Charlotte Kaissling-Dopff  
**Robert** ..... Jean-Claude Arnaud  
**Claire** ..... Andrée Damant  
**Mo** ..... Maxim Mehmet

**CREW**

**Director** ..... Susanne Schneider  
**Producers** ..... Sabine Holtgreve, Stefan Schubert, Ralph Schwingel (Wüste Film Ost), Philippe Avril (Unlimited)  
**Line producer** ..... Yildiz Ozcan  
**Production Manager** ..... Eva-Maria Weerts  
**Screenplay** ..... Susanne Schneider  
**Director's Assistant** ..... Matthias Junge  
**Director of photography** ..... Jens Harant  
**Sound** ..... Aline Huber  
**Set Designer** ..... Olivier Meidinger  
**Costum** ..... Gabriela Grimmelmann  
**Editor** ..... Jens Klüber  
**Music** ..... Biber Gullatz, Andreas Schäfer

**Production companies** ..... Wüste Film Ost (Germany), Unlimited (France)

**Coproduction companies** ..... Wüste Film West (Germany), filmtank Stuttgart, SWR, WDR, Arte

**With the support of** ..... Medien- und Filmgesellschaft Baden-Württemberg, Filmstiftung Nordrhein-Westfalen, Deutscher Filmförderfonds, Region Elsass / Strasbourg Communauté Urbaine

2009 – Germany France – 35mm – color – 1h43 – 1:85 – Dolby SRD

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Katharina Schüttler

Iris Berben

I know who you are!

**The Day will come**

Es kommt der Tag

a film by Susanne Schneider



ZORRO FILMVERLEIH präsentiert eine Produktion der WÜSTE FILM OST in der Produktion mit UNLIMITED FILMTANK WÜSTE FILM WEST SWR WDR und ARTE  
mit IRIS BERBEN KATHARINA SCHÜTTLER JACQUES FRANTZ SEBASTIAN URZENDOWSKY SOPHIE-CHARLOTTE KAISSLING-DOPFF JEAN-CLAUDE ARNAUD ANDRÉE DAMANT Regieassistenz SUSANNE SCHNEIDER Mitgestaltung JENS HARANT Szenarist OLIVER MEIDINGER Kostüm GABRIELA GRIMMELMANN Musik CLAUDIA SCHAFF  
Co-Regie NINA HAHN Mit ALINE HUBER Musik BIBER GULLATZ und ANDREAS SCHÄFER Schnitt JENS KLÜBER Montage LOTHAR SEGLER Produktionsleitung EVA-MARIA WEERTS Produktion STEFANE GRÖB (SWR) ANDREA HANKE (WDR) und GEORG STEINERT (ARTE)  
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## INTERVIEW WITH SUSANNE SCHNEIDER

(Director and Screenwriter)



In your scripts, you often tell stories of people, who because of their predetermined ideas about chance, gamble on everything. For instance, your film „In einer Nacht wie dieser“ deals with two young girls who deliberately accuse an innocent boy of having raped them. In THE DAY WILL COME, guilt plays a big role too: It's about lies and distorted truths – what fascinates you about this subject?

In THE DAY WILL COME, I wanted to deal with the question of priorities. What comes first, one's personal happiness that is so prized today, or one's responsibility to society? The basic question for me was how far we would go for our ideals today? If the political situation in our country became destabilized, how solid would our commitment be? To express it in the simplest terms: What are we ready to do, for a better world? I find it exciting, in making judgments about previous systems, to speculate on how one would have behaved oneself.



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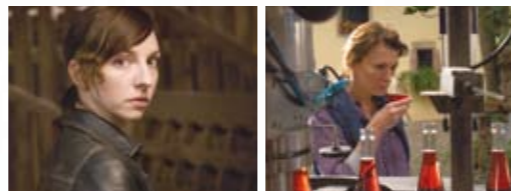
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According to your age, you're somewhere between the 1968 Generation and the present-day generation. Which of the positions of your two main characters do you favor?

From the generational and its concomitant social point of view, I of course feel closer to Judith. But one of the greatest challenges in the script and in my direction of it was: I wanted to favor both characters. It was not up to me to make a decision about right or wrong, I wanted above all to focus on the dilemma of the situation. Anyone who opts for a political ideal and becomes existentially involved with it, sooner or later pays a price for it. One's private life, one's family or one's circle of friends, suffer from this decision. The decision itself entails making victims. One of Judith's basic statements that she says to Alice is: "It's so damn simple to look at things from her point of view". This statement makes me feel very close to Judith. Far too often the origins of things are disregarded. On the other hand, Alice is also right, when she replies to her mother in the same scene that "it's grotesque to care for children in developing countries and kick your own children out the door!"

With regard to Ulrike Meinhof and Gudrun Ensslin: both were mothers and at least concerning Mrs. Meinhof we know of a remark she made in the last days of her imprisonment, in which she distanced herself from her children and said "in the end they doom you". How would you assess such a statement? Are we dealing here with an ideologically-blinded hopeless mother?

No, that would be too simple. We also know about Ulrike Meinhof that she suffered horribly from not being able to see her children. She couldn't handle that guilty feeling and felt "doomed" by its consequences. This situation was very painful for her. Especially as the others said it was just a load of "bourgeois shit". Regarding Gudrun Ensslin, there is a very interesting book, in which her siblings published letters that she wrote from prison. This book is strikingly titled: "be ready to drop everything and walk away anytime (translator's note) Gudrun Ensslin knew she had to cut herself off from everything in order to withstand this situation emotionally. For her it was a matter of "either/or". During her time in prison, she never saw her son Felix, but she always asked how he was. She was very pleased to know that he was growing up in what she considered to be a decent family. It mattered to her a great deal.



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There's been a great deal of passionate debate about the 1968 militants in Germany during the last ten years. How do you explain the current almost hostile attitude toward the 1968 militants and their values – specifically in Germany?

I can only explain it by saying that it gave rise to a cultural conflict that is still unresolved. It's the result of different dogmas and opinions on how one defines society and how it shapes us, and it's still going on today. When people go off to live in Utopias, there's always a danger that they'll make fools of themselves, or fail. But I'm always amazed at the maliciousness and meanness that such discussions bring out in people. Why can't it be viewed more calmly? Why can't one look at the good things brought by those tumultuous times? I, as a woman, believe that because of this movement many things changed for the better. The Woman's Movement would have been unthinkable without the 1968 generation! Today, many people barely relate to the Adenauer era and don't know how important that period was for present-day Germany.

How did you choose Iris Berben for the role of Judith, and how did she react when she realized she'd be playing a former terrorist, who had retired to an unglamorous life in the countryside?

She reacted wonderfully! She is a political animal who was shaped by those times. She brought a very special credibility and has unbelievable presence. Which comes to her quite naturally. Before the start of the shooting, we worked on the roles separately and she got completely involved in her character – and my way of working. Together with Katharina Schüttler, who is a very courageous and clever actress, we had a miraculous combination. They are two very powerful women, who didn't shy away from anything! Which was exactly what this film and this story needed.



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Judith at one point asks the question whether she'd be somebody else, if she'd admitted killing the policeman. In your opinion does one become somebody else if one kills someone?

That's a difficult question, which we discussed endlessly during the writing of the script. As "respectable" citizens, we always gladly entertain the notion, that these people, before they developed pangs of guilt, must have led appalling lives. But one hears, over and over again that they led very quiet lives and felt incredibly guiltless. From a moral point of view, we of course refuse to understand that, but cases like that show that it is absolutely possible. With Judith, however I see total guiltlessness. But what changes between two people if one of them has killed somebody else? What does it change between you and me, if until a minute ago you still loved me? That's a valid question.

Why did you locate the film in Alsace, on the border with France?

THE DAY WILL COME is a totally fictitious story, but it was very important to me that it could have actually happened. People went underground in France, like for instance Hans-Joachim Klein, who lived almost 25 years underground in Normandy. In addition, there were dramatic reasons, for example an area where two languages were spoken. I also wanted there to be a glaring contrast: when the rejected daughter meets her mother again, she finds her happily recycled into an exec in the winemaking business. Alice should meet up with her mother Judith again in an outstandingly beautiful place and among children.

