Guide to the collection Amos Gitai Film Archive M2266

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Green Library
557 Escondido Mall
Stanford 94305-6064
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URL: http://library.stanford.edu/spc
Language of Material: Multiple languages
Contributing Institution: Department of Special Collections and University Archives
Title: Amos Gitai film archive, circa 1980-2014
creator: Gitai, Amos, 1950-
creator: Agav Films (Firm)
creator: Sanselme, Marie-Jose
Identifier/Call Number: M2266
Physical Description: 7 Linear Feet Print material in 6 boxes, 2 half boxes, 1 flat box, 1 map folder
Physical Description: 3 optical disc(s) (cd) 2 audio CDs + 1 data CD-R re: Klaus Barbie trial
Physical Description: 9.5 gigabyte(s) 2,539 files from Marie-Jose Sanselme related to three films: House (trilogy), Plus Tard, and Tsili
Date (inclusive): 1980-2014
Language of Material: Materials in English, French, Hebrew and Yiddish.
Content Description
Conditions Governing Access
The physical portion of the collection is open for research. Note that material must be requested at least 36 hours in advance of intended use. Still images related to the films One Day You'll Understand (Plus tard, tu comprendras) and Tsili are accessible via SearchWorks at https://searchworks.stanford.edu/view/12142651. Textual documents, video files, and Final Cut Pro project files related to One Day You'll Understand (Plus tard, tu comprendras) are available in the Department of Special Collections. The remaining digital portion of the collection is CLOSED until processing is complete.
Conditions Governing Use
While Special Collections is the owner of the physical items, permission to examine collection materials is not an authorization to publish. These materials are made available for use in research, teaching, and private study. Any transmission or reproduction beyond that allowed by fair use requires permission from the owners of rights, heir(s) or assigns. See: http://library.stanford.edu/spc/using-collections/permission-publish.
Immediate Source of Acquisition
Preferred Citation
[identification of item], Amos Gitai film archive (M2266). Department of Special Collections and University Archives, Stanford University Libraries, Stanford, California.
Biographical / Historical
Amos Gitai (born 1950) is an Israeli filmmaker. His films, both documentaries as well as feature length films, are on topics on topics of the Middle East and the Jewish-Arab conflict and the Holocaust in Europe and beyond. Gitai has been invited to enter, among others, the Cannes Film Festival and the Venice Film Festival, and he has received several prestigious prizes for his work.
For more information, please see http://www.amosgitai.com/html/home.asp
Amos Gitai Fond
Processing Information
The digital portion of the Amos Gitai film archive was received on 17 external hard drives and disk images of the hard drives were created using Forensic Toolkit and were scanned for PII using Identity Finder. The hard drives were given
names by the Gitai crew and where given unique identifiers by the archivists for internal tracking.

**Subjects and Indexing Terms**

- motion pictures (visual works)
- Motion picture producers and directors
- Israel
- Documentary films
- Holocaust, Jewish (1939-1945)
- Human trafficking
- Jerusalem -- History -- 20th century
- Gitai, Amos, 1950-
- Sanselme, Marie-Jose
- Clément, Jérôme, 1945-
- Moreau, Jeanne, 1928-2017
- Arab-Israeli conflict
- Gitai, Amos, 1950-
- Agav Films (Firm)
- Sanselme, Marie-Jose

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**Series 1. Promised Land 2002-2004**

- box 1, folder 1: Synopsis of the film with original title of Fake, in English, French, and Hebrew
- box 1, folder 2: Screenplay in English, French and in Hebrew
- box 1, folder 3: Venezia 61 competition: invitation to participate and promotional catalog 2004
- box 1, folder 3: Promotional materials (poster, dvd cover)
- map-folder 10: Promotional poster Architektur museum 2009

**Series 2. Free Zone 2004-2005**

- box 1, folder 4: Screenplay in French by Amos Gitai and Marie-Jose Sanselme 2005-01-11
- box 1, folder 5: Festival de Cannes 2005, Free Zone promotional catalog
- box 1, folder 6: Press coverage and promotion, including in Cahiers du Cinema
- map-folder 10: A retrospective in Museo Nazionale del Cinema, Torino, Italy 2006-09

**Series 3. Disengagement 2005-2007**

- box 1, folder 7: Screenplay in English by Amos Gitai and Marie-Jose Sanselme 2005-11-24
- box 1, folder 8: Screenplay in English, first draft "Gaza" by Amos Gitai and Marie-Jose Sanselme 2006-08-28
- box 1, folder 9: Screenplay in French by Amos Gitai and Marie-Jose Sanselme 2006-08-01
- box 2, folder 1: Screenplay in French by Amos Gitai and Marie-Jose Sanselme 2007-02-01
- box 2, folder 2: Screenplay in Hebrew
- box 2, folder 3: Research files of filmed conversation in Hebrew
- box 2, folder 4: Screenplay in Hebrew
- box 2, folder 5: Screenplay in Hebrew and English, shooting in Israel
- box 2, folder 6: Shooting script in Hebrew
- box 2, folder 7: Toronto International Film Festival catalog 2007-09-06-2007-09-15
- half-box 3: 64. Mostra internazionale d’arte cinematografica catalog
- half-box 4: Osian’s Cine: Festival of Asian and Arab Cinema catalog 2008-07-10-2008-07-20
- half-box 4: 11th Yerevan International Film Festival catalog 2014-07-13-2014-07-20
- box 5, folder 1: Promotional materials
- box 5, folder 1: Photocopy of photograph of Amos Gitai with Juliette Binoch
- box 5, folder 2: French press coverage
- box 5, folder 2: Article in Hebrew; poster in Hebrew
- flat-box 6, folder 1: Poster in french advertising the film
Flat-box 6, folder 1  
Box 5, folder 3  
Flat-box 6, folder 2  
Box 5, folder 2

**Series 3. Disengagement 2005-2007**

**Guide to the collection Amos Gitai**

**Film Archive M2266**

**Series 4. One Day You’ll Understand (Plus Tard, Tu Comprendras)**

**Processing Information**

The digital portion of the Amos Gitai film archive was received on 17 external hard drives and disk images of the hard drives were created using Forensic Toolkit and were scanned for PII using Identity Finder. The hard drives were given names by the Gitai crew and where given unique identifiers by the archivists for internal tracking. Files related to the film *One Day You’ll Understand (Plus tard, tu comprendras)* were stored on hard drives VICTOR (Stanford identifier: CM001) and RIVKA (Stanford identifier: CM002). A separate set of files were captured by imaging selected files from Marie-José Sanselme’s computer and that images is called 20170920_MarieJos. The files related to *One Day You’ll Understand (Plus tard, tu comprendras)* represent 972.87 GB of data, of which 5.53 GB is currently available for use. These files include digital video, Final Cut Pro projects, still images, text documents, and metadata files related to the film editing process. Currently, only the still images and text documents are processed and accessible. Still images were normalized to .jpgs for access and .tiffs for preservation using Photo Mechanic. Text documents were normalized to .pdfs for access and preservation using Adobe Acrobat Pro. Video files from the filming of *One Day You’ll Understand (Plus tard, tu comprendras)* are available in the Special Collections reading room.
Series 4A. One Day You'll Understand (Plus tard, tu comprendras) born digital materials

Processing Information

Digital files related to the film One Day You'll Understand (Plus tard, tu comprendras) were stored on hard drives VICTOR (Stanford identifier: CM001) and RIVKA (Stanford identifier: CM002). A separate set of files were captured by imaging selected files from Marie-José Sanselme’s computer. That disk image is called 20170920_MarieJose. The files related to One Day You'll Understand (Plus tard, tu comprendras) represent 972.87 GB of data, of which 5.53 GB is currently available for use. These files include digital video, Final Cut Pro projects, still images, text documents, and metadata files related to the film editing process. 

Currently, still images, text documents, selected video files, and Final Cut Pro projects are processed and accessible. Still images were normalized to .jpegs for access and .tiffs for preservation using Photo Mechanic. Text documents were normalized to .pdfs for access and preservation using Adobe Acrobat Pro.

Final Cut Pro project files were created in the film editing process and represent many iterations of the film. These files do not present a cumulative or consecutive picture of the editing process, but rather certain scenes in various stages of editing. The projects were created in Final Cut Pro 7, which is no longer supported by the current Macintosh operating system. In order to run this deprecated software, the Department of Special Collections, in collaboration with staff from the Stanford Media Preservation Lab recreated the operating environment on MacPro 5,1. This workstation is accessible in the Department of Special Collections.

Conditions Governing Access

Still images are available via SearchWorks: https://searchworks.stanford.edu/view/12142651

Text and video files are available in the Department of Special Collections. Final Cut Pro project files are available in the Department of Special Collections on a dedicated workstation.

Series 5. Home (trilogy)

Subseries 1. House (first film of the documentary trilogy) 1980

- box 7, folder 8: Screenplay and post production screenplay in English
- box 8, folder 1: Press coverage in English
- box 8, folder 2: Press coverage in Hebrew and in German
- flat-box 6, folder 4: Press coverage

Subseries 2. House in Jerusalem (second film of the documentary trilogy) 1980

- box 8, folder 3: Synopsis in French
- box 8, folder 3: DVD cover in French
- box 8, folder 4: Katalog 34: Letni filmova skola

Subseries 3. News from home, News from house (third film of the documentary trilogy) 2001

- box 8, folder 5: Synopsis in French
- box 8, folder 5: Screenplay in French
- box 8, folder 6: Photocopy of booklet for exposition at Architektur museum de TU Munich 2009
- box 8, folder 6: Film program of Museu d’Art Contemporani de Barcelona
- box 8, folder 7: Press coverage in English
- box 8, folder 7: Press coverage in French

Subseries 4. Trilogy borders 2005
<table>
<thead>
<tr>
<th>Box 8, Folder 8</th>
<th>La trilogie des frontieres, Jean Michel Frodon, in French</th>
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<tbody>
<tr>
<td>Box 8, Folder 9</td>
<td>Trilogy houses, Jean Michel Frodon, in Hebrew</td>
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Series 6. Tsili 2008-2014

<table>
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<tr>
<th>Box 8, Folder 10</th>
<th>Screenplay in French 2011-11-07</th>
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<td>Box 8, Folder 11</td>
<td>Screenplay in French with revisions, no date</td>
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<td>Box 9, Folder 1</td>
<td>Screenplay in French 2012-02-05</td>
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<td>Box 9, Folder 2</td>
<td>Screenplay in French 2012-02-18</td>
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<td>Box 9, Folder 3-5</td>
<td>Screenplay in Hebrew</td>
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<td>Box 9, Folder 6</td>
<td>Shooting scene list</td>
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<td>Box 9, Folder 7</td>
<td>The book (The Story of a Life) by Aaron Appelfeld was adapted to the film Tsili</td>
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<td>Box 9, Folder 8</td>
<td>Mostra Internazionale d'Arte Cinematografica la Biennale di Venezia 2014 - promotional material of the film</td>
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<tr>
<td>Box 9, Folder 8</td>
<td>Tsili, roman, by Aharon Appelfeld, 2 copies, one with annotations</td>
</tr>
<tr>
<td>Box 9, Folder 9</td>
<td>71. Mostra Internazionale d'Arte Cinematografica la Biennale di Venezia 2014 - catalog</td>
</tr>
<tr>
<td>Box 9, Folder 10</td>
<td>Press coverage in Italian - Film critica</td>
</tr>
</tbody>
</table>

Series 6A. Tsili born digital materials

Processing Information

Files related to the film Tsili were stored on drives M2266_2017-265_CM018-2017May (Stanford identifier: CM018), MAREK (Stanford identifier: CM016), and SURIKA (Stanford identifier: CM017). These files include digital video, Final Cut Pro projects, still images, text documents, and metadata files related to the film editing process. Currently the still images are processed and accessible via SearchWorks. Still images were normalized too .jpgs for access and .tiffs for preservation using Darktable.