

# Une Famille/One Family

A FEATURE FILM BY GAIL SEGAL & ZELMIRA GAINZA



A cinematic photograph of three people, two women and one man, standing in a desert landscape at sunset. The woman on the left has long, wavy brown hair and wears a blue denim jacket over a light blue shirt; she looks off to the side with a serious expression. The woman in the middle has long dark hair and wears a white floral patterned top; she also looks off to the side. The man on the right has dark hair and a beard, wearing a light blue button-down shirt with green sunglasses hanging from the collar; he looks down. The background is a vast, flat desert under a soft, hazy sky.

# Logline

Tensions rise among three siblings after their father dies. When secrets about the father's past emerge, they're pulled back by old grievances that threaten their future happiness.



A dimly lit kitchen scene with three people in the background, serving as a backdrop for the text. The scene is viewed through a glass partition, with a woman in the foreground looking towards the kitchen. In the background, a man and another woman are near a window. The kitchen is filled with various items on shelves and a table set with dishes and glasses.

# Story

A father dies. Three siblings in their 30's struggle to navigate their new reality. Rivalries undermine their efforts, charging the present with suspicion. Each believes they were the father's favorite; each wants the last word in how he is remembered. All this collides into a deeper truth when certain facts about the father come to light. The drama simmers for half a decade as dynamics grow more complex with each added lover, or child, or sibling. Culture clashes brew, characters ricochet off one another like atoms unleashed. When they all come together, finally, in Paris, one question lingers: will they find a way to be one family?

A woman with dark hair tied back is seen from the side, looking at a wall. The wall is covered with several oval-framed portraits of children. The scene is dimly lit, with the light source coming from the right, casting a soft glow on the portraits and the woman's face.

# Directors' Statement

Family life has been the stuff of drama from the beginning. In *Une Famille/One Family* we explore what might happen to a family when the center of gravity disappears, when that force field is the father. Our absent father allows for another kind of intrigue having to do with secrets, and more pressing, the discovery of a secret after a person can no longer be confronted.

This circumstance gives us the chance to question the very idea of family life. Is it a sentimentalized and self-serving structure? Or a steadying force? How do you reconcile the family you inherit with the one you create? What is the cost of holding onto your family of origin after it has been tarnished by the present? Can family life in its widest reach, with all the complexity and challenges, be a lasting source of meaningful connection?





# Structure

The story is staged in four parts, each part set in a different place. We follow our characters for over six years from desert to countryside, to Alpine resort, and finally, to Paris.







A cinematic photograph of a woman with long brown hair, wearing a white floral blouse and a dark skirt with a red floral pattern, leaning against the front of a blue Volkswagen car. The car is parked in a desert landscape with sand dunes in the background under a warm, golden sunset sky. A falcon is perched on the hood of the car to the right. The text 'Part 1:' is overlaid in the center.

# Part 1:

Our three siblings – Lucien, Juliette, and Margot – travel to the U.A.E. after the death of the father, a geneticist who had a lab in the region. Their rivalry goes limp when they meet the beautiful Noor, the father's research assistant, who revises forever their memory of their father.









## Part 2:

Arriving in Provence, the siblings gather at the family's country house to pack up the father's effects. Complicating this task are Natalie, Lucien's American girlfriend and her brother, Leo, who flirts with both Juliette and Margot. Secrets held from one another charge their weekend together, but none can compete with what Margot discovers in her father's possessions.







A scenic view of a lake in the French Alps. In the foreground, two people are sitting on a grassy hill, looking out over the lake and the surrounding mountains. The person on the left is wearing a red jacket and a black beanie. The person on the right is wearing a dark jacket and a red hood, and has a backpack on. The lake is calm and reflects the surrounding landscape. The mountains in the background are rugged and covered in green vegetation. The sky is clear and blue.

## Part 3:

During a summer holiday in the French Alps, nuclear family takes on new meaning given dynamics set in motion by Juliette, Lucien, and Margot, each now coupled and in love. Margot persists in making family life her calling. Lucien's girlfriend, Natalie, persists in making trouble.









## Part 4:

Champagne flows in a Paris apartment at the reception of Margot and Leo's wedding. Old conflicts have new cause with the presence of Noor and her daughter. They gather in the garden for a family photograph, an image that will erase all memory of friction and arouse instead a river of longing.








*Characters are staged against a wide expanse of place...*









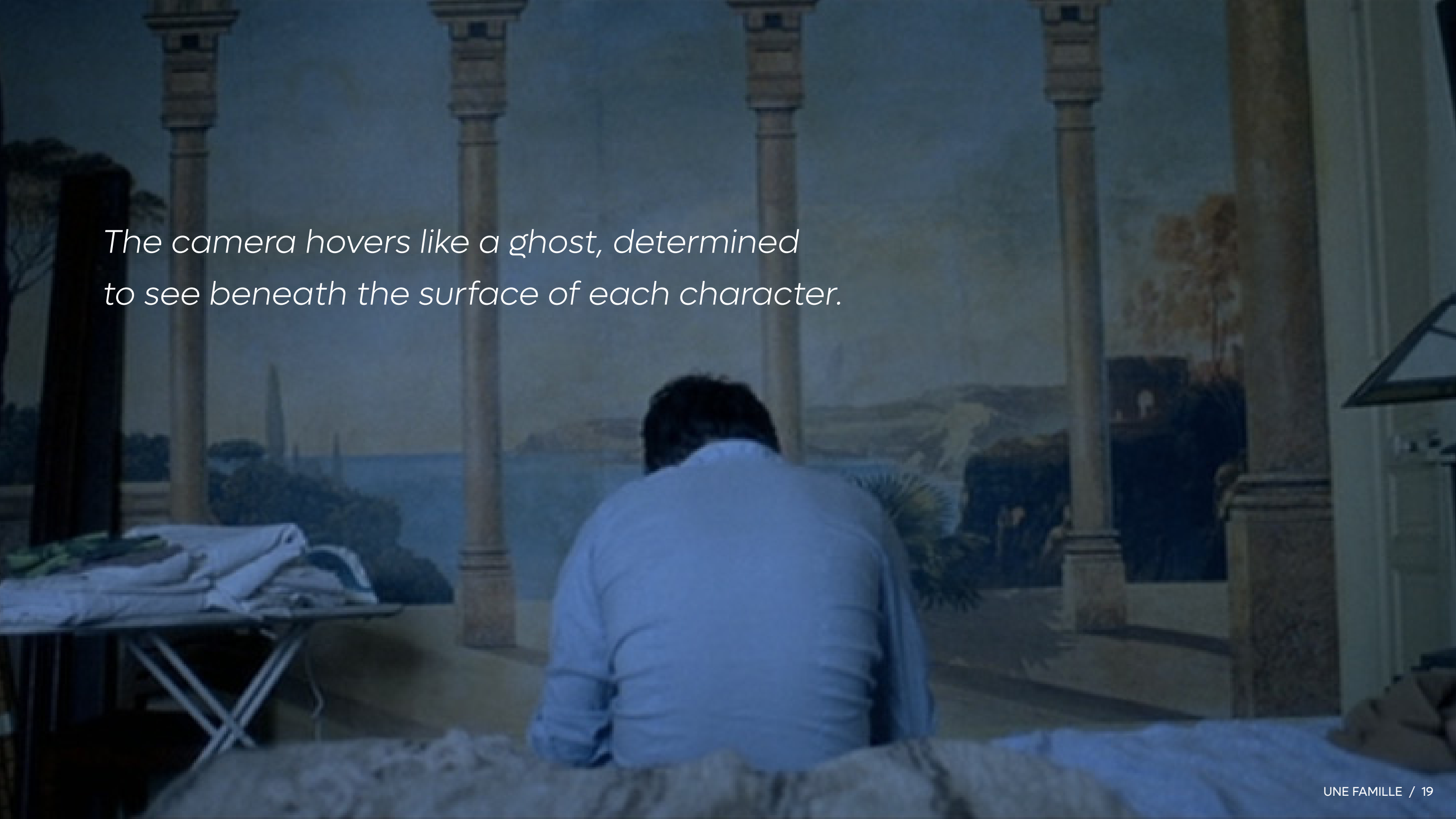


*...and trapped together in a frame,  
forced to engage or interact.*







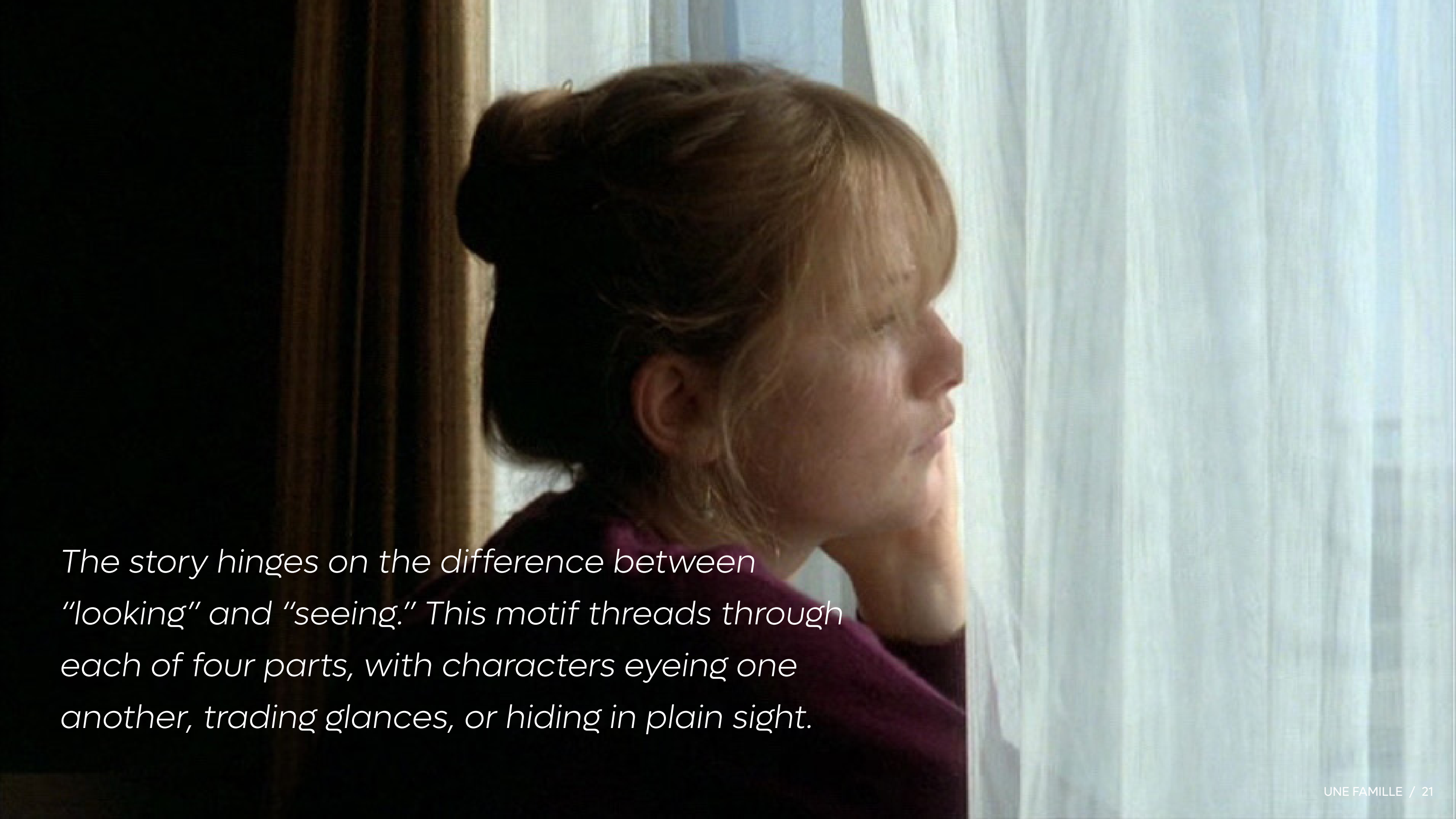
A man with dark hair, wearing a light blue long-sleeved shirt, is sitting on a bed with a white sheet. He is looking out from a balcony or terrace. The balcony has several tall, dark columns. In the background, a coastal city is visible, with a prominent white tower (the Sagrada Família) on a hill. The sky is a pale, hazy blue. The overall mood is contemplative and serene.

*The camera hovers like a ghost, determined to see beneath the surface of each character.*







A woman with blonde hair tied in a bun is shown in profile, looking out a window. She is wearing a dark purple top. The window has white curtains, and the scene is lit with soft, natural light. The background is dark, suggesting an interior space.

*The story hinges on the difference between “looking” and “seeing.” This motif threads through each of four parts, with characters eyeing one another, trading glances, or hiding in plain sight.*







# Gail Segal

WRITER/DIRECTOR/PRODUCER

Gail Segal is an American filmmaker. Her producing credits include the Peabody Award winning feature-length documentary *Arguing the World*; the 15-part PBS series, *The Shakespeare Hour*, and several documentary shorts, which she also directed. She has authored 3 dramatic feature-length screenplays: *Lila Rose*, recipient of the 2018 Meryl Street/Nicole Kidman Iris/NYWIFT Writer's lab award; *Une Famille/One Family*, in development with Jérôme Blesson of La Belle Affaire Productions, France; and *The Ferry Child*. Her most recent film as writer/director is the award-winning international short, *Filigrane*, screened at festivals worldwide. Her book-length exploration of camera techniques, *Dramatic Effects with a Movie Camera*, is forthcoming in 2021 from Bloomsbury Press. For over 20 years, Gail has trained young directors in the NYU Tisch Graduate Film program. She lives in New York City.

# Zelmira Gainza

DIRECTOR/DP

Zelmira Gainza is a British-Argentine award-winning DP and director whose work has played at festivals all over the world including Sundance, Tribeca, SXSW, Clermont-Ferrand and Karlovy Vary. As DP her film credits include Zeina Durra's feature *Luxor*, starring Andrea Riseborough, which premiered at the Sundance Film Festival 2020; Casimir Nozkowski's *The Outside Story* starring Brian Tyree Henry which premiered at the Tribeca Film Festival 2020; Marianna Palka's feature *Egg*, which premiered at the Tribeca Film Festival 2018. She also shot and produced Bent-Jorgen Perlmutt's documentary feature *Havana Motor Club*, which premiered at the Tribeca Film Festival 2016. Zelmira grew up in London and moved to New York in 2002. She is a graduate of NYU Tisch Graduate Film program. She divides her time between New York and Stockholm.



A scenic mountain landscape. In the foreground, a steep, rocky mountain slope descends from the left, covered in patches of green moss and lichen. The background features a vast mountain range with several peaks, some of which are covered in snow. A valley is visible in the distance, with a small green field and a winding road. The sky is a pale, hazy blue.

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