

"A STAGGERING WORK OF GE
TWITCH

★★★★
EMPIRE

★★★★
THE TIMES

★★★★
TIME OUT



SÉLECTION OFFICIELLE
UN CERTAIN REGARD
FESTIVAL DE CANNES

A film by Joachim





De dertiger Anders onderneemt een emotionele zoektocht naar zijn geboortestad Oslo. Hij besluit daar op zoek te gaan naar mensen en plaatsen uit zijn vroegere leven. Hij wordt geconfronteerd met de kansen die hij verknalde en de mensen die hij teleurstelde. Tegelijkertijd staat hij oog in oog met de schoonheid van de stad Oslo en misschien wel van het leven zelf. Is dit een eindpunt of is er ruimte voor een nieuwe start?

Een integer en poëtisch drama van regisseur Joachim Trier naar het boek *Le Feu Follet* van Pierre Drieu La Rochelle waar ook de gelijknamige beroemde film noir van Louis Malle (1963) op is gebaseerd.

Joachim Trier is de regisseur van de internationaal bekroonde film *Reprise*, oa winnaar van Discovery Award op het Toronto Film Festival en de MovieZone Award op het Internationaal Filmfestival Rotterdam.

OSLO AUGUST 31st / Lengte 95 min./ Noorwegen/ 2011

Oslo, August 31st wordt in Nederland gedistribueerd door ABC - Cinemien. Voor meer informatie: ABC - Cinemien, Gideon Querido van Frank, gideon@cinemien.nl

Beeldmateriaal kan gedownload worden vanaf: www.cinemien.nl/pers of vanaf www.filmdepot.nl



Cast

Anders
Malin
Thomas
Rebekka
David
Tove
Mirjam
Petter
Calle
Johanne

Anders Danielsen Lie
Malin Crépin
Hans Olav Brenner
Ingrid Olava
Øystein Røger
Tone B. Mostrum
Kjaersti Odden Skjeldal
Petter Width Kristiansen
Emil Lund
Johanne Kjellevik Ledang

Crew

Director
Screenplay by
Script
Producers
Line Producer
First Assistant Director
Director of Photography
Production Designer
Editor
Casting

Joachim Trier
Eskil Vogt & Joachim Trier
Aslaug Konradsdottir
Hans-Jorgen Osnes, Yngve Saether, Sigve Endresen
Therese Naustdal
Hans-Jorgen Osness
Jakob Ihre
Jorgen Stangebye Larsen
Olivier Bugge Coutté
Christian Rubeck & Emile Trier



Joachim Trier (regisseur)

OSLO, AUGUST 31st is de tweede speelfilm van de Noorse regisseur Joachim Trier (Kopenhagen, 1974). Voor zijn eerste lange speelfilm, REPRISÉ, ontving hij vele internationale prijzen, waaronder Best Director (Karlovy Vary en de Discovery Award in Toronto). Joachims naam werd ook genoemd in Variety's '10 Directors to Watch at Sundance.' Ook won Trier voor REPRISÉ de Amanda (de Noorse Oscar) voor beste film, beste regisseur en beste scenario.







2011 OSLO, AUGUST 31st
2006 REPRISE
2002 Procter
2001 Still
1999 Pieta





Anders Danielsen Lie (hoofdrolespeler)

Toen hij slechts 11 jaar oud was, verscheen Anders Danielsen Lie (1979) al op het witte doek, in de hoofdrol van HERMAN (1990). Joachim Trier herontdekte hem jaren later en gaf hem de hoofdrol in REPRISÉ (2006) en naar aanleiding van dit succes, kreeg Anders Danielsen Lie de hoofdrol in OSLO, AUGUST 31st. Lie is ook bekend vanwege zijn hoofdrol in de beroemde Noorse televisie-serie KOSELIG MED PEIS (2011). In datzelfde jaar maakte hij zijn musicale debuut met *This is Autism*. Naast al dit artistieke werk is Lie praktiserend arts.





Door Boyd van Hoeij

A Norsk Filmdistribusjon release of a Motlys, Don't Look Now presentation and production, in association with Storyline Studios, Norsk Filmdistribusjon, the Match Factory, NRK, SVT, DR. (International sales: The Match Factory, Cologne, Germany.) Produced by Hans-Jorgen Osnes, Yngve Saether, Sigve Endresen. Directed by Joachim Trier. Screenplay, Eskil Vogt, Trier, freely adapted from the novel "The Fire Within" by Pierre Drieu La Rochelle.

With: Anders Danielsen Lie, Malin Crepin, Aksel M. Thanke, Hans Olav Brenner, Ingrid Olava, Oystein Roger, Tone B. Mostraum, Kjaersti Odden Skjeldal.

While relative Lars tackles the end of the world in "Melancholia," distant cousin Joachim Trier -- yes, sans the von -- opts for an intimate portrait of the end of the world of just one thirtysomething in "Oslo, August 31st." Like Norwegian helmer's earlier "Reprise," this confident and beautifully crafted second film adds a contempo finish and pays homage to the French New Wave, adapting the suicide-themed novel that also inspired Louis Malle's "The Fire Within." Fest and Scandinavian auds will respond, but pic will require near-unanimous critical support for breakout play.

Anders Danielsen Lie (also from "Reprise") plays Anders, a former promising writer from a well-off family, now almost finished with his drug rehab. After an unsuccessful morning of the Virginia Woolf variety, Anders travels to Oslo for a job interview at a magazine. Arriving early, he has time to visit some acquaintances, starting with his best friend, Thomas (Hans Olav Brenner), with whom he used to attend wild parties, but who's a respected family man now.

After a lighthearted chat over breakfast that handsomely fills in their backstories, the two wander around an Oslo park in a minutes-long exchange that is the first of Trier's major sequences and is executed to perfection. Their ambling but always precise conversation gives a good sense of how much the two know each other, care about each other and have drifted apart. Anders tells Thomas he feels like "a spoiled brat who fucked up," before segueing, ever so subtly, to the true topic of the film: Anders' thoughts of suicide.

After the job interview, which the agitated Anders doesn't allow to go well, he takes a break for coffee at a bar in another virtuoso sequence: Through the use of shallow focus and an expertly constructed soundscape, Anders is seen listening in on the trivial conversations at other tables. As filtered through Anders' senses, the snippets of talk, though not particularly depressing in and of themselves, seem so banal as to justify the idea of ending it all.

Like the original 1931 Pierre Drieu La Rochelle novel and Louis Malle's 1963 adaptation, the film basically chronicles the last day or so in the life of a fatally

frustrated and failed man in his early 30s. Seen in 2011, "Oslo" also feels like a younger "A Single Man" (the film, not the novel), with the catalyst of grief replaced by a combination of withdrawal symptoms and a more serious-minded quest to understand whether life is worth living.

As in most New Wave films, there's a deceptive lightness to what happens during Anders' day and how that action is presented, shot through with moments of melancholy; result makes for absolutely compelling viewing. A blink-and-you'll-miss-it jump cut in a scene when Anders says goodbye to a wary Thomas further underlines how well the film has established itself as a 21st-century Norwegian equivalent of a New Wave feature.

Lie, in an intense yet seemingly effortless performance, essentially plays a continuation of the emotionally damaged twentysomething he essayed in "Reprise"; all others are bit roles, with Brenner the standout as Thomas. Many of the "Reprise" below-the-line team are back for seconds, including co-scripter Eskil Vogt, d.p. Jakob Ihre, editor Olivier Bugge Coutte and composer Ola Flottum; all deliver work in a similar vein as their earlier collaboration.

Though this second feature compresses rather than expands the multistrand, multiple-country universe of "Reprise," the pic doesn't feel smaller, just more intimate. The titular capital, bathed in an early-autumn light, is very much a character here.

SCREENDAILY

Joachim Trier confidently negotiates the hurdle of that "tricky" second feature with *Oslo, August 31st*, a plaintive portrait of a recovering drug addict seeking some meaning in the disappointments of his misspent life. The melancholy subject matter and emotionally restrained handling make for a sombre viewing experience and the film will require strong critical support to ensure a chance of theatrical sales.

There are traces of humour to alleviate the gloom of *Oslo, August 31st* and some beautiful incidental moments.

The combination of lyricism, soul-searching and compassion should still appeal to lovers of challenging but rewarding European arthouse cinema who were attracted to the likes of Thomas Vinterberg's *Submarino* or Trier's debut feature *Reprise*. Extensive Festival interest is guaranteed.

Trier and co-screenwriter Eskil Vogt have taken their inspiration from Pierre Drieu La Rochelle's 1931 novel *Le Feu Follet*, previously filmed in 1963 by Louis Malle. The new version retains the central character of a recovering drug addict. 34 year-old Anders (Anders Danielsen Lie) is only two weeks away from completing his drug rehabilitation programme at a facility in the Norwegian countryside.

The cold dawn of a new day has left him with a profound sense of his own worthlessness. Heading into Oslo for a job interview, he haunts the city like a ghost meeting old friends, former lovers and realising he has no sense of connection to anyone or anything. "I'm a spoilt brat who fucked up," he tells Thomas (Hans Olav Brenner).

Trier is particularly good at conveying Anders own sense of isolation from the wider world. We see him sitting alone in a cafe, tuning in to the conversations around him between groups of friends and happy couples. The possibility of a new job, the sympathy of Thomas, the kind words from old acquaintances all feel pointless. There is no comfort in the reassurance of others.

Oslo, August 31st sounds like it could be inordinately depressing but Trier achieves the difficult task of making Anders seem brutally honest rather than self-pitying. He is a man who no longer flinches from harsh self-assessment and in a way that sets him free.

Anders Danielsen Lie, who also starred in *Reprise*, is in every scene of the film and makes Anders a believable figure. There is little of the stereotypical addict about the character or the performance. There is no obvious edginess or actorly gestures but instead a sense of quiet inner anguish and growing resolution.

There are traces of humour to alleviate the gloom of *Oslo, August 31st* and some beautiful incidental moments as Anders and friends glide through the streets on their

bikes. Trier really does fulfill the old cliché of making an autumnal Oslo feel like a character within the story and a place that viewers might want to visit.

Anders' journey through the sights and sounds of the city almost feels like someone bidding farewell to a place that has meant the world to them. Cinematographer Jakob Inhre does nothing to glamourise the city but captures that end of summer feeling as light fades and a first chill is felt. It is an important visual statement that matches Anders sense of regret and uncertainty about what the future may bring.