

Ende August, Anfang September

fin

août,

début

septembre



Georges Benayoun & Philippe Carcassonne
präsentieren

Ende August, Anfang September

FIN AOUT, DÉBUT SEPTEMBRE

ein Film von
Olivier Assayas

eine Coproduktion von
Dacia & Cinéa
mit Beteiligung von
Canal+, dem Centre National de la Cinématographie,
Soficas Sofinergie und Sofigram

Frankreich 1998 35mm Farbe 1:1,66 Dolby SRD OmU



Filmverleih im **fsk-Kino** Segitzdamm 2 10969 Berlin fon ++30 6142464 fax ++30 6159185
e-mail : peripher@fsk-kino.de www.fsk-kino.de

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STAB

Regie Olivier Assayas

Buch Olivier Assayas

Produzenten Georges Benayoun - Dacia Films
Philippe Carcassonne, Cinéa

ausführende Produzentin Françoise Guglielmi - Dacia Films

Kamera Denis Lenoir

Ton François Waledisch

Regieassistenz Marie-Jeanne Pascal

Script Agnès Feuvre

Besetzung Antoinette Boulat

Produktionsdesign François Renaud Labarthe

Kostüme Françoise Clavel

Maske Thi-Thau-Tu Nguyen

Schnitt Luc Barnier

Tonmischung William Flageollet

Aufnahmeleitung Gilles Martinierie

Produktionsleitung Patrice Arrat

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BESETZUNG

Gabriel Mathieu Amalric

Anne Virginie Ledoyen

Adrien François Cluzet

Jenny Jeanne Balibar

Jérémie Alex Descas

Lucie Arsinée Khanjian

Véra Mia Hansen-Løve

Maryelle Nathalie Richard

Thomas Eric Elmosino

Axel Olivier Cruveiller

Editeur Jean-Baptiste Malartre

Hattou André Marcon

und mit

Catherine Mouchet **Elli Medeiros**

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Ende August, Anfang September erzählt von Geschichten und Ereignissen, die eine Gruppe von Freunden innerhalb dieses Zeitraumes, von einem Jahr zum nächsten, erlebt.

Adrien ist todkrank. Es ist schon so weit, daß er sein Leiden nicht mehr vor seinen Freunden verstecken kann. Der endgültige Abschied zeichnet sich bereits am Horizont ab. Besonders Gabriel fürchtet ihn, denn Adrien ist sein bester Freund. Aber Gabriel hat noch andere Probleme. Er hat sich gerade von seiner Freundin Jenny, mit der er 10 Jahre liiert war, getrennt, und die gemeinsame Wohnung verkauft. Das Leben mit seiner neuen Liebe, Anne, einer masochistisch veranlagten Frau, gestaltet sich schwierig.

Mitten in dieser Krise muß er seine eigene Existenz finden und verdingt sich erst einmal in einem Lexikonverlag, bis er es wagt, es als unabhängiger Schriftsteller zu versuchen.

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Filmographien

Mathieu Amalric (Gabriel)

1984	Les Favoris de la lune	Otar Iosseliani
1991	La sentielle	Arnaud Desplechin
	Les Truffiers (Kurzfilm)	Sylvain Monot
1993	Lettre pour L...	Romain Goupil
1994	Comment je me suis disputé... (Ma vie sexuelle)	Arnaud Desplechin
1995	Journal de Séducteur	Danièle Dubroux
1996	Genealogies d'un crime	Raoul Ruiz
1997	Alice et Martin	André Téchiné
	On a très peu d'amis	Sylvain Monod
1998	Trois Ponts sur la rivière	Jean-Claude Biette

als Regisseur

Kurzfilme : Marre de café (1985), Sans Rires (1990), Les Yeux au plafond (1992), 8 bis (1993)
Spielfilm : Manga ta soupe (1997)

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Filmographien

Virginie Ledoyen (Anne)

1990	Mima	Philomène Esposito
	Le Voleur d'enfants	Christian de Chalonge
1992	Mouche (unbeendet)	Marcel Carné
1993	L'Eau froide	Olivier Assayas
	Les Marmottes	Elie Chouraqui
1994	La Vie de Marianne	Benoit Jacquot
1995	Majong	Edward Yang
	La Fille seule	Benoit Jacquot
	La Cérémonie	Claude Chabrol
1996	Héroïnes	Gérard Krawczyk
1997	Jeanne et le garçon formidable	Olivier Ducastel / Jacques Martineau
	A Soldier's Daughter never Cries	James Ivory
1998	En Plein coeur	Pierre Jolivet
	Fin Aout, debut Septembre	Olivier Assayas
1999	The Beach	Danny Boyle

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Filmographien

Jeanne Balibar (Jenny)

1996	Comment je me suis dispute... (Ma vie sexuelle)	Arnaud Desplechin
1997	Manga ta soupe	Mathieu Amalric
	J'ai horreur de l'amour	Laurence Ferreira Barbosa
1998	Dieu seul me voit	Bruno Podalydés
	Trois Ponts sur la rivière	Jean-Claude Biette

Theater

1994-96	Don Juan, by Molière	Jacques Lassalle
1995	Le Square, by Marguerite Duras	Christian Rist
1995/96	Les Bonnes, by Jean Genet	Philippe Adrien
1996	Clitandre, by Corneille	Muriel Mayette
1997	Macbeth, by Shakespeare	Katharina Talbach
1997/98	Penthesilea, by Heinrich von Kleist	Julie Brochen

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Filmographien

Francois Cluzet (Adrien)

1978	Cocktail Molotov	Diane Kurys
1979	Le Cheval d'orgueil	Claude Chabrol
1982	Les Fantômes du chapelier	Claude Chabrol
	L'Eté meurtrier	Jean Becker
1983	Coup de foudre	Diane Kurys
1984	Elsa, Elsa	Didier Haudepin
1985	Rue du départ	Tony Gatlif
	Um Mitternacht	Bertrand Tavernier
1986	Association de malfaiteurs	Claude Zidi
1988	Eine Frauensache	Claude Chabrol
	Deux	Claude Zidi
	Zu schön für dich	Bertrand Blier
	Force majeure	Pierre Jolivet
1989	La Révolution française	R. Enrico/R. Heffron
1991	Olivier Olivier	Agnieska Holland
1992	Sexes faibles	Serge Meynard
	L'Instinct de l'ange	Richard Dembo
1993	Die Hölle	Claude Chabrol
1994	Die Anfänger	Pierre Salvadori
	Pret-a-Porter	Robert Altman
	French Kiss	Lawrence Kasdan
1995	Dialogue au sommet	Xavier Gianolli
	Der Husar auf dem Dach	Jean-Paul Rappeneau
	Enfants de Salaud	Tonie Marshall
1996	Le Silence de Rak	Christophe Loisillon
1997	Das Leben ist ein Spiel	Claude Chabrol

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Filmographien

Olivier Assayas (Regisseur)

geboren am 25. Januar 1955 in Paris

Abschluß in Literatur, Besuch der Kunsthochschule

1978 bis 1984 diverse Kurzfilme (Regie und Buch)

1980 bis 1985 Autor beim 'Les Cahiers du Cinéma'

1986	Désordre
1989	L'Enfant de l'hiver
1991	Paris s'éveille
1993	Une nouvelle vie
1994	L'Eau froide
1996	Irma Vep
1997	HHH, portrait of Hou Hsiao-hsien

Notizen zum Film (Dezember 1997)

I'd like to explain the rather unusual style that I've chosen for this film. I've tried to tackle the subject in fragments, sequences that form a series of individual angles on it. Each is clearly isolated, separated from the others by fades to black, forming a series of viewpoints opening onto different perspectives all around Adrien.

In his fragmented landscapes made up of numerous juxtaposed Polaroid shots, David Hockney recreates a world freed from the constraints of the single perspective, the classical approach at the origins of photography, and shows that there are as many focal points as photos. In this way, he allows nature to recover something that the prevailing modes of representation may have deprived it of.

In a similar manner, these fragments are designed as the Polaroid shots around Adrien.

I haven't attempted to construct a narrative sequence, a plot with its events, tensions and force-lines. I've aimed to gather together moments that, taken as a whole, complement each other, expanding and intensifying each other to give an idea of our experience of the world. A world in which levity, the derisory and the inconsequential have as much their place as the twists and turns of fate with their cruelty or as the intoxication of the senses.

In this way, if there is a story, it's that of the living, a simple and everyday story. The story of Gabriel who, wounded by the failure of his relationship with Jenny, hesitates about committing himself to a new life with the girl he loves.

The story of Jenny who, after her split with Gabriel, transforms her affection into devotion to Adrien whose death then allows her to consider making a new start with Jeremie.

The story of Vera who discovers passion with Adrien and in whom his memory will live on in everything that was best about him, his tenderness and his love.

I don't think Adrien should seem more exceptional or remarkable than he is: he should be ordinary. I don't want people to be interested in him because of his work. I think I have paid particular attention to the fact that his talent or absence of talent, the value of his writing or its absence of value, remains an open issue, even for his closest friends. Any affection that we feel for him must arise solely from what we can sense of his humanity and attention to others: as it dawns on him progressively in his relationship with Vera and also in his attitude towards Gabriel or his complicity with Jenny. But he doesn't have only qualities and, even though he is ill, displays the full range of human passion, even the most abject emotions that, like all of us, he has to come to terms with. I feel that a bigger-than-life Adrien would distort my aims: whatever he has been or done in the past, his suffering returns him to the most elementary and simple things.

He comes to terms with his illness and, in such a situation, we are all on the same level. Ellipsis is at the very heart of the subject.

Through it, time passes and inscribes itself: not so much the events themselves as the impact that they have on the characters.

I don't think that this is a particularly new or original narrative principle. But it's true that it results from an approach that, in its inspiration, is similar to that of Jacques

Chardonne whose work has always been important for me and that I was involved with even more closely last year for a screen adaptation that was subsequently cancelled.

I'm thinking of Claire or Eva, I'm thinking of his later, increasingly oblique works whose audacity and narrative intelligence have left a lasting mark on me.

This does not exactly fit in with the idea of immediate dramatic profitability that seems to be the supreme concern these days but I think that it may lead to something more subtle and insidious that can benefit from the cinema's particular talent for making notes last, for touching intimate feelings, for reaching the heart of the matter not by the most obvious and direct path but in a slightly roundabout, more delicate manner.

Olivier Assayas