CG CINÉMA PRESENTS

Félix de Givry  Pauline Etienne  Laura Smet  Vincent Lacoste  Vincent Macaigne  Golshifteh Farahani  Greta Gerwig  Brady Corbet

EDEN

A film by Mia Hansen-Løve
A film by Mia Hansen-Løve

Produced by: Charles Gillibert (CG Cinéma)
Screenplay: Mia Hansen-Løve, Sven Hansen-Løve
Cinematographer: Denis Lenoir
Editor: Marion Monnier
Production Designer: Anna Falguères
Sound: Vincent Vatoux, Damien Tronchot, Caroline Reynaud
Music: Daft Punk, Joe Smooth, Frankie Knuckles, Terry Hunter, MK...
Principal Cast: Félix De Givry, Pauline Etienne, Vincent Macaigne, Greta Gerwig, Golshifteh Farahani, Laura Smet, Vincent Lacoste

Aspect ratio: 2.39
Sound format: 5.1

WORLD PREMIERE AT TORONTO INTERNATIONAL FILM FESTIVAL - SPECIAL PRESENTATION
FRANCE, 2014
French, English
131 minutes | Colour | DCP (D-Cinema)

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Eden retraces the steps of the “French touch” generation from 1992 to today, a generation that still enjoys outstanding international success thanks to musicians like Daft Punk, Dimitri from Paris and Cassius...

What inspired you to tell the story of twenty years in the life of a DJ?
I came out of shooting Un amour de jeunesse with a sense of having taken a cohesive idea as far as I possibly could. I see my first three pictures as a sort of trial and I felt the need to move on. At the same time, my brother Sven, who was a DJ for twenty years, had come to the end of one path, one way of life. He also felt the need to start fresh and began to write something he’d always wanted to do. Seeing Olivier Assayas’ Après mai, which tells the story of his generation through his teenage years, prompted me to think, “What if I make a movie about my generation, young people in the 1990s-2000s from a broader point of view than that of Un amour de jeunesse?” What would that look like? My brother’s story, his DJing career from the birth of raves and discovery of electronic music to the worldwide success of French Touch and a certain disillusionment that led him to change his life, seemed to me to encapsulate the energy and aspirations of my generation.

We meet real-life musicians in the movie and attend parties that genuinely took place. Watching Eden, the audience soon wonders what’s true and what isn’t?
Sven and I share the capacity to veer easily between reality and fiction. We both enjoyed shifting from one to the other. Also, Sven never sought to protect his memories—he gave them to me quite freely, without any censorship. That gave us a total bond when we were writing. Now, everything is jumbled together and I have trouble working it out if part of the film is what Sven told me, from my own memories or something I made up. On the other hand, we were always very particular about the music. Michael Winterbottom’s 24 Hour Party People is definitely a distant relation to Eden, but it’s set neither in the same era nor in the same country. The virginity of our subject was very much protected. It would have been less resonant and less focused on the human angle. That’s why I decided to concentrate on the career of a DJ who is not French Touch’s leading representative, who specializes in a more underground form, playing music that is not the most popular of the sub-genres of electronic music. Also, Eden makes no claim to be the definitive film about French Touch, nor to tell the story of all the protagonists of that period; this story, my brother’s story, is most likely the one I set about making my reconstitution of these parties without any censorship. That gave us a total bond when we were writing. Now, everything is jumbled together and I have trouble working it out if part of the film is what Sven told me, from my own memories or something I made up. On the other hand, we were always very particular about the music. Michael Winterbottom’s 24 Hour Party People is definitely a distant relation to Eden, but it’s set neither in the same era nor in the same country. The virginity of our subject was very much protected. 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What do you like about garage music and its lifestyle?
Out of all the offshoots of house and techno, I prefer garage; the music Sven used to play, most likely because it’s the music I most danced to, for obvious reasons. But also because, although it’s dance music with a powerful beat that might seem distant and cold, it can also be very warm and melodic. I like the importance of the vocals and the spiritual dimension of tracks that can be direct to the point of naivety or simplicity.

What is your take on French Touch, some of whose leading figures feature in the movie?
The genuine enthusiasm and commitment of the extras during the first raves, but it obviously brings to mind the garden of Eden. Were clubs and raves the Garden of Eden of the 1990s generation? I am very comfortable with both interpretations. For my brother and I, those years were our dolce vita. After a complicated period as a teenager, he suddenly blossomed when he became a DJ. His life completely changed. He was swept up by that incredible collective energy. For ten years, the world of music was genuinely magical. Young people in those days were incredibly upbeat, luminous. I wanted to pay tribute to those times. I wanted to make a movie about a generation for whom having fun becomes a way of life, and they want people to know it. That resonates very powerfully in our current, oddly disagreeing times.

Paradoxically, music isn’t kind to Paul, the film’s main character. Through music, he has a wonderful youth and a profession, then it stops him from living off it. The second part of the movie is clearly much darker and can be seen as a spell being broken, but there’s no moral to the story. It’s not the Ant and the Grasshopper. To my mind, Paul accomplishes his destiny. Seizing it ensures that he doesn’t miss out on his life. Sure, his music obsession makes it impossible for him to commit to a stable relationship; sure, there’s a sense of failure and suffering, but what he experiences is exceptional. I see his progression through music and DJing as a vast, magnificent detour that brings him back, in the end, to literature. Paul is looking for who he is. He’s a risk-taker, who dives headlong into music, has some extraordinary experiences, loses his way and maybe winds up finding or rediscovering himself. He feeds off his experience, in their luminous aspects as much as the darker ones.

Paul’s story is also that of a generation. When you were casting, did you aim to discover a new generation of actors?
I wanted to make a movie about a bunch of friends, something I’d never attempted before. The film’s characters live as a group; Paul is alone only at the end of the movie when he takes a step back from that world. For that bunch of friends, I looked for actors who, one way or another, could connect to the movie beyond the sole needs of their character. The choice of Félix de Givry was decisive. He’s not an actor but he is an authentic talent who is very comfortable in front of the camera. His performance is very nuanced. Also, the world of nightclubs and DJs holds no secrets for him. He even has his own collective of party organizers, Pain Surprises, which also produced the photomontage track by Jabberwocky that I use at the end of the movie. Felix sees himself as the heir to the French Touch generation and has the exact same energy. He’s the driving force behind the group of friends in the movie. It grows around him with a curious equilibrium between leading roles played by newcomers and supporting roles played by established talents.

What was your approach to the soundtrack? Each track is practically a character in its own right.

Electro music and the clubbing and DJ culture often come over badly on screen. What traps did you want to avoid in order to present the world of French Touch, let’s say, as a spell being broken, but there’s no moral to the story. It’s not the Ant and the Grasshopper. To my mind, Paul accomplishes his destiny. Seizing it ensures that he doesn’t miss out on his life. Sure, his music obsession makes it impossible for him to commit to a stable relationship; sure, there’s a sense of failure and suffering, but what he experiences is exceptional. I see his progression through music and DJing as a vast, magnificent detour that brings him back, in the end, to literature. Paul is looking for who he is. He’s a risk-taker, who dives headlong into music, has some extraordinary experiences, loses his way and maybe winds up finding or rediscovering himself. He feeds off his experience, in their luminous aspects as much as the darker ones.

Paul is in a constant state of emotional instability. Is it working as a DJ that prevents him from having stable relationships?
Yes. The world Paul inhabits clearly doesn’t help him construct stable relationships. But I can’t help but see a relationship of cause-and-effect between that emotional instability and the strength of his bond to music, his devotion to garage music, whereas other DJs have no problem switching from one style to another as times and trends evolve.

Vivian is also sense a form of innocence, a very refreshing approach to life and the world. For me, the right track for each scene, as well as the overall evolution and impact of the soundtrack. It was important for us that this film also be a kind of homage to garage. At every stage, from writing to shooting, and of course mixing, we wondered how the tracks would come to life. I wanted the music to be very present and embodied, for the audience to understand and feel what the DJ is doing. Félix and Hugo met with Sven several weeks before the shoot for mixing lessons. The extras had done their homework, too. We did all we could to ensure there was a communion between actors/DJs, extras, camera and music on set.

You show less glamorous aspects of a DJ’s life. People picture them constantly running from party to party with a glass of champagne in hand. Not every DJ is David Guetta.
I wanted to honor the movie in the real world, not a fantasy world. My brother and I were deeply attached to that realism, even though it would have been easier to stick to clichés and a bubbly depiction of life as a DJ. It’s not all about the jet set and champagne. We wanted to give a fair portrayal of that world, even if it didn’t always match what people imagine or want to see. I don’t think that showing hard times or sad moments that are part of life, takes anything away from the beauty of the DJ’s job and the world of music.

The film is punctuated by the appearances of Daft Punk as they become more and more famous. At the same time, it’s one of the film’s comedic motifs, with them being refused access to clubs because nobody knows what they look like. Is that not also symbolic of a type of music that is known all over the world but still remains very mysterious?
I always thought that Daft Punk possessed a form of grace. Their music is omnipresent yet still a mystery. Thomas Bangalter and Guy-Manuel de Homem-Christo gave Eden their backing from the very start by agreeing to the use of their music at a crucial moment. If they were to lose present in the movie, however, they wanted it to be as they were in this story—as human beings and not as robots fabricated for the media. Which was a perfect fit with the way we wanted to show them. To my mind, it doesn’t make them any less enigmatic or their music any less powerful. Au contraire...
After two short movies, in 2007, Mia Hansen-Løve directed her first feature film «Les réalisateurs» at the Cannes festival and received the Louis-Delluc father’s drug addiction. The film was presented at the «Quinzaine des Réalisateurs» section. This film was inspired by the last days of Humbert Balsan, a gentleman producer who, before committing suicide in 2005, had considered producing Mia Hansen-Løve’s first movie. The movie seduced the audience, and in 2010, the leading magazine<br>

Written by Mia Hansen-Løve<br>Produced by<br>In association with<br>Director of photography<br>Production designer<br>Sound<br>Editor<br>1st AD<br>Script girl<br>Costume designer<br>Casting<br>Main-up<br>Hair<br>Line producer<br>Co-produced by Mia Hansen-Løve with the collaboration of Sven Hansen-Løve<br>Charles Gillibert (CG Cinéma)<br>François Pirault<br>Denis Lenotre (AFC)<br>Anna Fatigaku<br>Vincent Valtat – Olivier Goraud<br>Marion Monnin<br>Maria Doller<br>Clémenteine Schönfler<br>Judy Sheehan<br>Antoinette Boulat – Elsa Pharaon<br>Véronique Ochoepin-Lassalle<br>Arsané Dalsans<br>Albert Blacia<br>Patrick André

MAIN CAST
Paul<br>Louise<br>Arnaud<br>Cyril<br>Stefan<br>John<br>Thomas (Daft Punk)<br>Guy-Man (Daft Punk)<br>Guillaume<br>Quentin<br>Hervé<br>Nico<br>Anna-Claire<br>Théodora<br>Estelle<br>Bastien Radio FG<br>Midori<br>With the participation of<br>Renée<br>Mary<br>Yasmine<br>Félix de Givry<br>Pauline Etienne<br>Vincent Macaigne<br>Romain Kolinka<br>Hugo Conzelmann<br>Zita Harenet<br>Vincent Lacoste<br>Arnaud Azouley<br>Paul Spera<br>Laurent Blenu<br>Sebastien Chassagne<br>Laurent Casarave<br>Stéphane Bouzat<br>Les Rougiron<br>Olivia Ross<br>Piera François Garal<br>Clara Tran

MAIN CREW
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A FEW MUSICAL INFLUENCES TO-CO-WRITER SVEN HANSEN-LØVE

M.K. – The Mkappella
In the early 90s, another revelation—discovering M.K., aka Marc Kinchen, artist and remixer extraordinary. He had a big hit with his version of Nightcrawlers in 1994, which is a classic now; yet he doesn’t earn a cent from his remix. The story goes that he was paid a flat $100 fee for the track, which went on to sell hundreds of thousands of copies. He cranked out remix after remix, always for a modest fee and all with his signature blend of deconstructed, rastref_staff vocables, simple, efficient bass lines, punchy organ or piano riffs and a «swinging» rhythm. Then he dropped off the radar for years, fell into near-oblivion, before bouncing back around 2010 and becoming a superstar with music that rode the zeitgeist in a slightly more mainstream direction. Not an inapposite trajectory, bearing in mind the movie’s themes. We chose one of his lesser known tracks, The Mkappella, a gem hidden away on the B-side of a track that was a huge hit, Burning, released on his own and now legendary label, Area 10.

Juliet Roberts – Caught in The Middle (Gospel Re-vival Mix)
Another trip back in time, to 1992. Barely out of adolescence, Greg Gauthier and I have only one ambition, one desire—to party. Luckily, somebody (Christophe Vix most likely) invites us to the Cirque d’Hiver where a one-of-a-kind party has been planned. The music: 100% garage, the DJs are Eric Candy and David Serrano (both since taken from us by AIDS), and maybe DJ Andrà. The crowd is gay and the atmosphere joyous, playful and upbeat, reinforced by the extraordinary location. We go inside. Everybody jumps to their feet at the opening bars of Caught In The Middle, and starts singing along. The whole place is rocking. I have the chorus and the hook (My heart beats... beats like a drum) running through my brain for weeks. I want to know everything about that music. It will never leave me.
In the movie, we paid tribute to that party and those two legendary DJs, the first to play garage in Paris or in France. Unfortunately, we couldn’t shoot at the Cirque d’Hiver, so we replaced it—successfully. I think—with the Museum of Fairground Arts.

Suelo Latino – Suelo Latino (Illusion First Mix)
I discovered this track when I was twenty and, in its wake, a whole musical movement. The revolution was on the march—uncompromising, hedonistic music whose sole precept was the quest for happiness, connecting with the world and others. Unlike earlier forms of popular music, like punk or rock, it didn’t yet contain a political message. Megaloud and avant-garde—the track samples Manuel Göttsching, an artist who came out of the experimental scene—this music was like nothing anybody had ever heard before. It was obvious to both Mia and me that Eden should open with this track in Derrick May’s cosmic remix. Everything from its colorful, flowery cover art and unusual length (for the period) at its multiple contrasts—robotic, trip, psychedelic—contribute to making it the incarnation of a musical style that celebrates the song of the machines: early techno.

C. Dock presents – Happy Song (4007 Original Mix)
A track overloaded with memories and emotion. New York, 1996. Tony Humphries on Kiss FM. Shock and awe. I find the references in the maestro’s playlist and, as soon as I get back to Paris, I harass the label to score a vinyl copy. Then I play the track on my evening radio show until it is scratched and unplayable. A minimalist, ultra-simple track. Years later, on the set, Tony Humphries himself tells me that it is in fact a remake/homage to a Nathalie Cole song, This Will Be. Tony’s inimitable lead vocals, hypnotic backings, laced over raw rhythm, euphoric piano and an out-of-this-world melody. Pure garage.

Daft Punk – Verdis Quo
M.K.’s choice, of which I approve unequivocally. For this specific scene, we needed a leftover Daft Punk cut, a rare or even unknown track that pops up on an album designated by some people for its mainstream orientation. Wondrous disco melancholy that’s a perfect fit for the overall atmosphere of the movie and this scene in particular. I came across this short text that I wrote long ago and that captures exactly what I feel when I listen to this track.