

CG CINÉMA PRESENTS

Félix
de Givry

Pauline
Etienne

Laura
Smet

Vincent
Lacoste

Vincent
Maccaigne

Golshifteh
Farahani

Greta
Gerwig

Brady
Corbet

tiff. toronto
international
film festival®



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A film by Mia Hansen-Løve



CG CINÉMA PRESENTS

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A FILM BY MIA HANSEN-LØVE

WORLD PREMIERE AT TORONTO INTERNATIONAL FILM FESTIVAL - SPECIAL PRESENTATION

FRANCE, 2014

French, English

131 minutes | Colour | DCP (D-Cinema)

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: Felix De Givry, Pauline Etienne, Vin-
cent Macaigne, Greta Gerwig, Golshifteh
Farahani, Laura Smet, Vincent Lacoste

Aspect ratio: 2.39

Sound format: 5.1

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TRACKLISTING

- 1) Plastic Dreams (original version) - Jaydee
- 2) Sueno latino (illusion first mix) - Sueno Latino
- 3) Follow me (club mix) - Aly US
- 4) A Huge Evergrowing Pulsating Brain That Rules From The Centre Of The Ultraworld (Orbital Dance Mix) - The Orb
- 5) The Whistle song (original version) - Frankie Knuckles
- 6) Going Round (UBQ original mix) - Aaron Smith feat D'Bora
- 7) Caught in the middle (Gospel revival remix) - Juliet Roberts
- 8) Promised land (club mix) - Joe Smooth
- 9) Sweet Harmony - Liquid
- 10) Private Number - Catalan FC & Sveb Love feat Nicole Graham
- 11) Da Funk - Daft Punk
- 12) Solid ground (spensane vocal) - Jasper Street Company
- 13) Closer than Close (mentor original) - Rosie Gaines
- 14) The MKapella - MK
- 15) Get up everybody (parade mix) - Byron Stingily
- 16) One More Time - Daft Punk
- 17) Makin' a living - The african dream
- 18) Happy song (4007 Original mix) - Charles Dockins
- 19) Sweet Music - Terry Hunter
- 20) Unique The cricket song (club mix) - JT Vanelli
- 21) Odoru (unreleased version) - Watanabe
- 22) Cheek - Venus (Sunshine people)- Dj Gregory Full lenght Mix
- 23) Finally (original mix) - Kings of tomorrow
- 24) Blackwater (string vocal mix) - Octave one ft. Ann Saunderson
- 25) It's yours (original distant music mix) - Jonn Cutler
- 26) Little Girl (version originale) - Viola
- 27) Shout to the top - The Style Council
- 28) To be in love (12 inches) - Masters at work feat India
- 29) Brotha (DJ spen & Karizma remix) - Angie Stone
- 30) Just As Long As I got you - Love Committee
- 31) Jealousy - Lee Fields & Martin Solveig
- 32) Gypsy Woman (La Da Dee) (Basement Boy Strip to the Bone Mix) - Cristal Waters
- 33) Within - Daft Punk
- 34) Tak a lickin (and keep on ticking) - Paul Johnson
- 35) Veridis quo - Daft Punk
- 36) Energy Flash - Joey Beltram
- 37) Photomaton - Jabberwocky
- 38) Rivolta (Get A Room! Remix) - Polo&Pan
- 39) Amazing - Kenny Bobien
- 40) Lost in Love - Arnold Jarvis
- 41) We are (I'm here for you) - Kerry Chandler
- 42) Your Love - Terry Hunter

SYNOPSIS

In the 90's, French electronic music is developing at a fast pace. In the exciting Paris nightlife, Paul is taking his first steps as a DJ. With his best friend he creates a duo called "Cheers", and they rapidly find their audience. They are quickly caught up in a euphoric and short-lived rise to fame and Paul, blinded by his passion, overlooks his own life.

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...



AN INTERVIEW WITH MIA HANSEN-LØVE

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 trilogy 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 afresh and began to write—something he'd always wanted to do. Seeing Olivier Assayas' *Après Mai*, which tells the story of his generation through that of 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 lifestyles, 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 up and I have trouble working 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, not to say obsessive, about the music, parties, singers and garage producers—the documentary aspects of the movie. By sticking very close to reality, by asking the protagonists of that musical scene to play themselves, and by reconstituting atmospheres as scrupulously as possible, I was aiming not only for authenticity but also for the poetry I find in reconstitution, as long as it's impressionistic, rooted in life.

House, techno and garage, which form the backdrop of the movie, are different incarnations of the last great musical movement of our times. Is charting the life of a DJ during the twenty years

that marked the birth and boom of that musical scene a way for you to shine new light on an occasionally misunderstood cultural revolution?

The conviction that no feature film had dealt with the emergence of electronic music stimulated us. 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 exciting to us.

We could have written the movie as a success story, which would most likely have made the project easier to finance. To my mind, however, 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 an 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 too individual. But I think that, without falling into stereotype, a story like this can become representative of a movement or a period, and can reach, through emotions and sheer humanity, a form of universality.

How did you set about making your reconstitution of these parties so credible and realistic?

Thanks to Sven, I was able to go out at a very early age, starting in about 1994, to the What's Up bar in Bastille, where Sven and Greg (the other DJ in Cheers) mixed every Friday night for several years. It was an absolute must on the Parisian electro scene. At the same time, they were resident DJs on Radio FG. I tuned in every Sunday and knew all the tracks by heart, so I have my own memories of that period that sometimes overlap with my brother's. Besides that, we were helped by Sven's friends and dug up lots of documentation. Sven got back in touch with Christophe Vix, who founded the *Eden* fanzine and found lots of flyers that were a precious help, as well as back-issues of *Eden* that we didn't have. He even loaned us props, such as the hats in the opening scenes. We also had access to the work of Agnès Dahan, the photographer at the Respect parties at Queen. Manu Casana, who was one of the first to organize techno parties in France, also pitched in. When we were scouting locations for the second rave, he sugges-



ted Champigny Fort, and when we went to recce Champigny, we came across drawings that Mathias Cousin (the illustrator of *Le Chant de la Machine*, who was the inspiration for the character of Cyril) had done during raves there. They are the drawings you see Paul holding when they take the Metro back from the rave.

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?

Rightly or wrongly, I had the sense that the story of French Touch or, the world of French Touch, let's say, was a way of capturing the specificity of our generation, that of the 1990s. Something was played out there that sums up that period perhaps better than any other cultural or political event. Sven often talks about the hedonism of his youth. I also sense a form of innocence, a very refreshing approach to life and the world, that you find in Daft Punk's music. Taking your childhood dreams seriously, deciding that life is about partying and pleasure—that sums up the futile yet fundamental urge of a whole generation. Which is no barrier, eventually, to a form of melancholy. You can't party for fifteen years without some negative fallout. The seed of that melancholy is there right from the start.

Electro music and the clubbing and DJ culture often come over badly on screen. What traps did you want to avoid in order to ensure you didn't caricature that whole scene?

Clubs are often poorly portrayed in movies and reduced to a few clichés. It comes down to the extras, lighting, choice of music, blocking and breakdown of the scenes—in a word, everything! At every level, we tried to go back to square one, aiming for a new approach, an authenticity that never seemed to have been achieved in features. To

begin with, we wanted to avoid clichés, such as shots of buff extras dancing just a little bit too well. That's not dance floor reality. There are people in clubs that just happen to be there, don't look anything special, are maybe bored or just out for a drink. We tried to capture the full range of club life. We went to electro nights looking for extras and, sometimes, we asked them to brush up on the tracks for each scene, because a lot of people at the parties we were drawing on had a tight connection to the music. Other than that, we let them dance any way they wanted, as long as it wasn't too anachronistic. We also looked up the break-dancers who performed at Cheers parties at La Coupole. The genuine enthusiasm and commitment of the extras during the club scenes was a real help, not only for me but also the actors/DJs behind the decks.

Eden, the title, references a fanzine that started around the time of 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, singularly depressing 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 experiences, 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.

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 Photomaton track by Jabberwocky that I use at the end of the movie. Félix sees himself as the heir to the French Touch generation and has the exact same energy. He is the driving force behind the group of friends in the movie. It grew 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.

Sven and I could go on forever about what made us choose each track you hear in *Eden*. We wrote the screenplay keeping in mind ideas for the right track for each scene, as well as the overall evolution and im-

pact of the soundtrack. It was important for us that this film should 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 «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 anchor 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 cliché 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 be 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*.



MAIN CREW

Written by Mia Hansen-Løve
with the collaboration of Sven Hansen-Løve
Charles Gillibert (CG Cinéma)
Produced by François Pinault
In association with Denis Lenoir (AFC)
Director of photography Anna Falguères
Production designer Vincent Vatoux – Olivier Goïnard
Sound Marion Monnie
Editor Marie Doller
1st AD Clémentine Schaeffer
Script girl Judy Shrewsbury
Costume designer Antoinette Boulat – Elsa Pharaon
Casting Véronique Clochepin-Lassalle
Make-up Arnaud Dalens
Hair Albert Blasius
Line producer Patrick André
Co-produced by

MAIN CAST

Paul Félix de Givry
Louise Pauline Etienne
Arnaud Vincent Macaigne
Cyril Roman Kolinka
Stan Hugo Conzelmann
Anaïs Zita Hanrot
Thomas (Daft Punk) Vincent Lacoste
Guy-Man (Daft Punk) Arnaud Azoulay
Guillaume Paul Spera
Quentin Ugo Bienvenu
Hervé Sébastien Chassagne
Nico Laurent Cazanave
Anne-Claire Sigrid Bouaziz
Théodora Léa Rougeron
Estelle Olivia Ross
Bastien Radio FG Pierre-François Garel
Midori Claire Tran

With the participation of
Renée
Julia

Margot
Yasmin
Arsinée Khanjian
Greta Gerwig
Brady Corbet
Laura Smet
Golshifteh Farahani

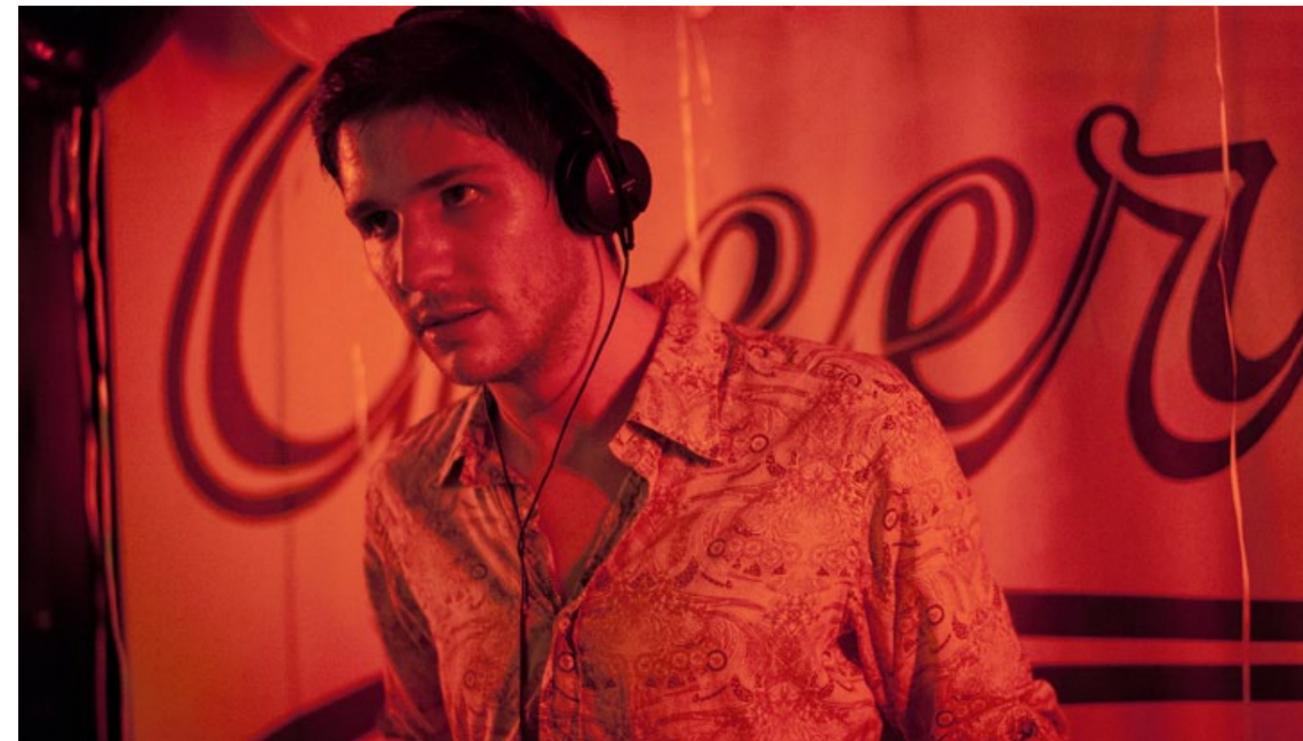
MIA HANSEN-LØVE - A SHORT BIOGRAPHY

After two short movies, in 2007, Mia Hansen-Løve directed her first feature film *All is forgiven*, which depicted a family torn apart by the father's drug addiction. The film was presented at the «Quinzaine des réalisateurs» at the Cannes festival and received the Louis-Delluc first film award. The film moved the audience for its delicacy, well-conceived construction and for its purity that stems from the beginner actors who performed in the film.

All those qualities were recognized once again in Mia Hansen-Løve's second opus, *Father of my children*, presented at the Cannes festival in 2009 in the «Un Certain Regard» 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 of the movie industry «Variety» ranked Mia Hansen-Løve in the top ten international directors to know.

One year later, and still behind the camera, Mia Hansen-Løve directed *Goodbye First Love*, a dramatic comedy dealing with a fragile young woman who stumbles upon her teenage lover years after. The feature film was praised by the press, which confirmed once more her talent as a director.



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

Sueño Latino – *Sueño 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. Melodious 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 eleven minutes to its multiple contrasts—robotic, trippy, 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. High-pitched lead vocals, hysterical backing vocals laid over raw rhythm, euphoric piano and an out-of-this-world melody. Pure garage.

Daft Punk – *Veridis Quo*

Mia's choice, of which I approve unreservedly. For this specific scene, we needed a leftfield Daft Punk cut, a rare or even unknown track that pops up on an album denigrated 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.

M.K. – *The Mkappella*

In the early 90s, another revelation—discovering M.K., aka Marc Kinchen, artist and remixer extraordinaire.

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 \$500 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, restructured vocals, simple, efficient bass lines, punchy organ or piano riffs and a «swing» 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.

Discotherapy (extract)

*Dazzled by the spotlights,
and silvery smiles,
we mourned for our youth.*

*But we also leveled our eyes,
when the lights came up
and the song was over,
at our best friends –
who were nothing less
than reflections of ourselves.*

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 Revival 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-its-kind party has been planned. The music's 100% garage, the DJs are Eric Candy and David Serrano (both since taken from us by AIDS), and maybe DJ André. 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.

