

# Only Lovers Left ALive

A FILM BY  
JIM JARMUSCH



OFFICIAL SELECTION  
COMPETITION  
FESTIVAL DE CANNES





# Synopsis

Set against the romantic desolation of Detroit and Tangier, an underground musician, deeply depressed by the direction of human activities, reunites with his resilient and enigmatic lover.

Their love story has already endured several centuries at least, but their debauched idyll is soon disrupted by her wild and uncontrollable younger sister.

Can these wise but fragile outsiders continue to survive as the modern world collapses around them?

# Director's Statement

*ONLY LOVERS LEFT ALIVE* is an unconventional love story between a man and a woman, Adam and Eve. (My script was partially inspired by the last book published by Mark Twain: *The Diaries of Adam and Eve* -- though no direct reference to the book is made other than the character's names.) These two lovers are archetypal outsiders, classic bohemians, extremely intelligent and sophisticated -- yet still in full possession of their animal instincts. They have traveled the world and experienced many remarkable things, always inhabiting the shadowed margins of society. And, like their own love story, their particular perspective on human history spans centuries -- because they happen to be vampires.

But this is not your usual vampire story. Set in the very distinct cities of Detroit and Tangier, and taking place almost entirely at night, Adam and Eve must have human

blood to survive. But they now live in the world of the 21st century where biting the neck of a stranger would be reckless and regressive -- for survival, they must be certain the blood that sustains them is pure and free of disease or contamination. And, almost like shadows, they have learned long ago to deftly avoid the attention of any authorities.

For our film, the vampire is a resonant metaphor -- a way to frame the deeper intentions of the story. This is a love story, but also the story of two exceptional outsiders who, given their unusual circumstances, have a vast overview of human and natural history, including stunning achievements and tragic and brutal failures. Adam and Eve are themselves metaphors for the present state of human life -- they are fragile and endangered, susceptible to natural forces, and to the shortsighted behavior of those in power.



# CHARACTERS



## ADAM

Adam is pale and thin and appears to be in his early or mid 30's, but with an ageless, almost preserved quality. He possesses a strong personality with tendencies towards a moody and brooding, Hamlet-like disposition.

Adam's clothes are a time-warp from the mid '60s London rock'n'roll style, with dark, messy hair (ala Sid Barrett). In contradiction, his delicate white hands may cradle a renaissance lute across his lap, or a vintage electric guitar: he surrounds himself with stringed instruments as well as a wealth of vintage electronics and recording equipment.

Though particularly highly perceptive of sound and music, Adam's interest and knowledge in the arts, science, literature, history, medicine and mathematics is expansive even for someone of his age -- at least several hundred years old. While he is a true believer in the gifts of human expression, Adam feels that the greatest tragedy is humanity's lack of a true appreciation for the imagination and its many manifestations, as well as its inability to apply and develop some of mankind's most innovative discoveries.

## EVE

Slightly older than Adam, Eve appears to be in her late 30's or early 40's but, like Adam, there is something ageless about her. They both appear as eccentric outsiders, from another place, time, or even planet. She is the irreplaceable yin to Adam's yang, bringing his mood up when he grows weary or depressed, and restoring his faith in the

human imagination when he is in doubt. She also possesses the uncanny ability to determine the age of any object with a brief touch of her delicate fingertips.

Eve is graceful, luminous and impeccably dressed. She wears western boots and hats, and vintage white denim jackets with matching slim jeans. Her hair is pale blonde, her skin nearly translucent white, and her lips often colored deep red with lipstick.

Several thousand years older than Adam, Eve possesses an exuberant appreciation for eternal consciousness. She believes their immortality is a great gift not to be squandered and that life, though precarious and fragile, is too far precious to be wasted.



## AVA

Ava is Eve's younger "sister". She is extremely pale, and appears "related" to Eve. She is at least a decade younger, with a petulant, mischievous face. She is big trouble.

She wears very trendy and somewhat revealing clothing including a very short polka-dot dress and platform shoes. She is from the UK but has been living in Los Angeles prior to appearing at Adam's house and has picked up some almost "Valley-girl" attributes, which Adam finds very annoying.

Ava acts childlike as a way to manipulate others, especially Eve. Ava did something very bad in the past (in Paris in 1926) implicating Adam and Eve, which neither have forgotten, and which Adam will never forgive.

## MARLOWE

Marlowe is an older man, but striking; his eyes assured, but cautious. He is thin and wears a trimmed beard and an odd mixture of clothing representing both the late Sixteenth and late Twentieth centuries. He is in fact the great poet and playwright, Christopher Marlowe, having evidently been turned into a vampire at his present age some three and a half centuries ago.

Marlowe is wise and extremely loyal, but also opinionated and volatile. In his surly way he clearly adores Eve and Adam. Marlowe has lived a bohemian existence in Tangiers for a very long time, where he owns a bar/café, and has a devoted and longtime Moroccan lover, a male. It is revealed that Marlowe continues to write, and is secretly the author of much of the works the world erroneously attributes to Shakespeare.





# JIM JARMUSCH



Jim Jarmusch has long been considered a seminal figure in American independent cinema. His films are often noted for their transcendent minimalism and upturning of traditional genres such as the road movie, western, crime-film, and detective story.

Born in Akron, Ohio, Jarmusch attended Columbia University where he studied literature and poetry with renowned New York School poets Kenneth Koch and David Shapiro. But it was a semester abroad in Paris frequenting the Cinémathèque Française that ignited Jarmusch's passion for filmmaking. Upon his return to the US, Jarmusch enrolled in the esteemed filmmaking program at New York University's Tisch School of the Arts. There he assisted Hollywood legend Nicholas Ray and wrote and directed his first film, *PERMANENT VACATION* (1980).

Set in downtown Manhattan, *PERMANENT VACATION* captured a moment in the cultural history of then-decaying New York, and the attention of audiences and critics alike, winning the Josef von Sternberg Prize in Manheim, Germany in 1980.

Jarmusch followed with *STRANGER THAN PARADISE* (1984), a journey through the American landscape taken by a young Hungarian woman, her American cousin and his friend. The film gained international acclaim and went on to win the Camera d'Or at the Cannes International Film Festival, solidifying Jarmusch's place in the world of

international cinema.

*DOWN BY LAW* (1986) Jarmusch's "neo-beat-noir-comedy" was a further exploration of America from the outside-in and marked the beginning of a long collaboration between Jarmusch and esteemed Dutch director of photography, Robby Müller.

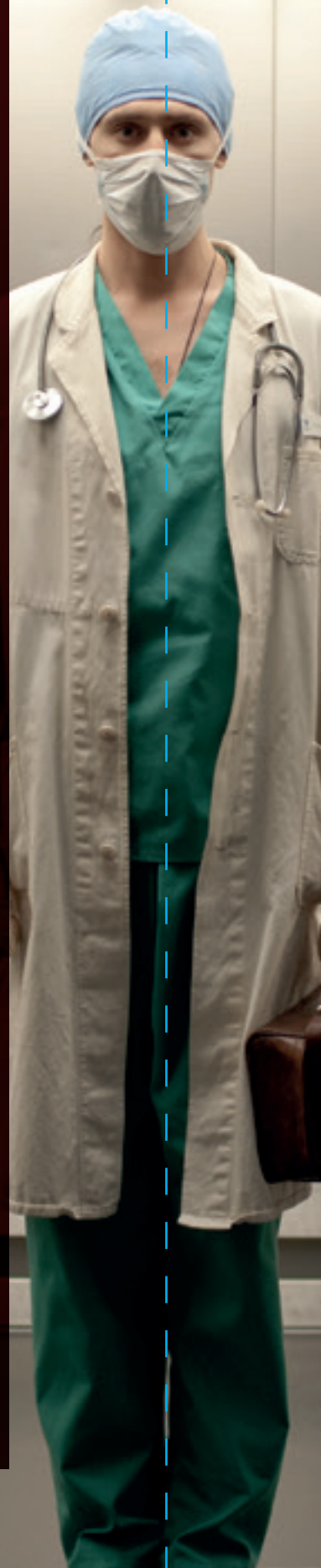
In 1987 Jarmusch was the recipient of a German DAAD fellowship and spent half a year living and writing in Berlin. There he conceived the initial idea for his next film, *MYSTERY TRAIN* (1989), a kind of "minimalist's version of the Canterbury Tales" in which an Englishman, an Italian woman and a Japanese couple each make pilgrimages to Memphis, Tennessee.

With *NIGHT ON EARTH* (1991) Jarmusch turned his attention to moments often overlooked in cinema -- the taxi journey between places -- and shot entirely on location inside moving taxicabs in New York, Los Angeles, Paris, Rome and Helsinki, with world-renowned actors from each city.

Jarmusch reinterpreted conventional genres with *DEAD MAN* (1995) and *GHOST DOG: THE WAY OF THE SAMURAI* (1999) and emerged with a "psychedelic western" and a hip-hop gangster samurai film which have since developed incredibly strong cult followings.

In 2003 Jarmusch completed and released the critically acclaimed *COFFEE AND CIGARETTES*, a series of comic vignettes shot over the course of two decades, with an extremely eclectic group of extraordinary actors and musicians portraying an equally eclectic collection of oddballs.

*BROKEN FLOWERS* (2005) and *THE LIMITS OF CONTROL* (2009) each tell the story of two very different lone men. The former an aging "Don Juan" on a search through "Generica" for the writer of an anonymous letter informing him he has a son, and the latter a hit-man making his way through Spain to meet his mark. *BROKEN FLOWERS* went on to win the Grand Prix in Cannes in 2005.



## Filmography

### FEATURE FILMS

*PERMANENT VACATION*, 1980  
80 minutes, color  
The Josef von Sternberg Prize, Mannheim, W. Germany, 1980  
International Critics Prize, Figueira da Foz, Portugal, 1982

*STRANGER THAN PARADISE*, 1984  
90 minutes, black & white  
Camera D'Or, Cannes Film Festival, 1984  
Golden Leopard, Locarno International Film Festival, 1984  
Best Picture, National Society of Film Critics Award, 1984  
Best Foreign Film, Japan, 1986

*DOWN BY LAW*, 1986  
106 minutes, black & white  
Amanda Award for Best Foreign Film, Norway, 1987  
Bodil Award for Non-European Film, Denmark, 1987  
Best Actor, Roberto Benigni, Italy, 1987  
Best Actor, Roberto Benigni, Denmark, 1987  
Best Foreign Film, Israel, 1987

*MYSTERY TRAIN*, 1989  
110 minutes, color  
Prize for Highest Artistic Achievement, Cannes Film Festival, 1989

*NIGHT ON EARTH*, 1991  
128 minutes, color  
Grand Award, Best Feature Film, Houston Intl. Film Festival, 1992  
Best Cinematography, Independent Spirit Awards, 1993

*DEAD MAN*, 1995  
121 minutes, black & white  
Best Cinematography, New York Film Critics Circle Awards, 1996  
Screen International Five Continents Award,

European Film Awards, 1996

*YEAR OF THE HORSE*, 1997  
107 minutes, color and black & white

*GHOST DOG: THE WAY OF THE SAMURAI*, 1999  
116 minutes, color  
Cesar Nomination, Best Foreign Film, 1999  
Independent Spirit Award Nomination, Best Picture, 2000

*COFFEE AND CIGARETTES*, 2003  
96 minutes, black & white  
Official Selection, Venice International Film Festival, 2003  
Official Selection, Toronto International Film Festival, 2003  
Official Selection, Tribeca Film Festival, 2003  
Official Selection, Moscow Film Festival, 2004  
Independent Spirit Award Nomination, Best Supporting Female (Cate Blanchett), 2005

*BROKEN FLOWERS*, 2005  
106 minutes, color  
Grand Prix, Cannes International Film Festival, 2005  
Audience Award, Cambridge Film Festival 2005  
Best Foreign Film Award, Cesky Lev 2006  
Czech Lion, Best Foreign Language Film, 2006  
Best Supporting Actor Award (Jeffrey Wright), San Diego Film Critics Society, 2006  
Independent Spirit Award Nomination, Best Supporting Male (Jeffrey Wright), 2006

*THE LIMITS OF CONTROL*, 2009  
116min, color  
Official Selection, Karlovy Vary Film Festival, 2009  
Official Selection, San Sebastian Film Festival, 2009  
Official Selection, London International Film Festival, 2009

### SHORT FILMS

*INT. TRAILER. NIGHT.*, 2002



# PRINCIPAL CAST

**TOM HIDDLESTON** is best-known to filmgoers as the villain Loki in Kenneth Branagh's *THOR*, a role he reprised in the Marvel blockbuster hit *THE AVENGERS*, which set numerous box office records, including the biggest opening weekend in North America, tied the record for the fastest film to gross \$1 billion worldwide, and became the third highest-grossing film of all time.

Born in London, Hiddleston trained at the Royal Academy of Dramatic Art and rose to prominence through a number of theatre, television and, more recently, major film appearances. Recent roles include playing F. Scott Fitzgerald in Woody Allen's *MIDNIGHT IN PARIS*, Freddie Page in Terence Davies' *THE DEEP BLUE SEA* and Captain Nicholls in Steven Spielberg's *WAR HORSE*. Last year Hiddleston was nominated for a BAFTA for the Orange Wednesdays Rising Star Award and the Evening Standard Film Award as Best Actor for his role in *ARCHIPELAGO*. Hiddleston won the British Rising Star Award at The Richard Attenborough Regional Film Awards, and Best Male Newcomer for his role in *THOR* at the 2012 Empire Awards. He was also named Glamour Magazine's 'Man of the Year' and 'World's Hottest Actor' by Total Film magazine.

Hiddleston was most recently seen on our screens portraying Prince Hal in *HENRY IV PARTS 1&2* and the title role in *HENRY V*, for which he won the Times Breakthrough Award at the 2013 South Bank Sky Arts Awards.

This year Hiddleston will be seen in a cameo role in the new film by Joanna Hogg, and this October he returns to his role as Loki in *THOR: THE DARK WORLD*, alongside an all-star cast including Chris Hemsworth and Natalie Portman.

Hiddleston's latest project will see him portray the notoriously dynamic war photographer Robert Capa in Paul Andrew Williams' *CLOSE ENOUGH*. The film will detail Capa's commitment to defeating the forces of fascism whilst also focusing on his intense romance with fellow photographer Gerda Taro, played by Hayley Atwell.

**TILDA SWINTON**, a native of Scotland, started making films with the English director Derek Jarman in 1985, with *CARAVAGGIO*. They made seven more films together, including *THE LAST OF ENGLAND*, *THE GARDEN*, *WAR REQUIEM*, *WITTGENSTEIN* and *EDWARD II* (for which she was named Best Actress at Venice in 1991). She gained international recognition in 1992 for her starring role in *ORLANDO*, directed by Sally Potter.

Swinton has established ongoing filmmaking relationships with Lynn Hershman-Leeson with whom she made *CONCEIVING ADA*, *TEKNOLUST* and *STRANGE CULTURE*, John Maybury (*MAN 2 MAN* and *LOVE IS THE DEVIL*), and Luca Guadagnino (*THE PROTAGONISTS*, *THE LOVE FACTORY*, and most recently the acclaimed *I AM LOVE*, which she co-produced).

Swinton has also appeared in Spike Jonze's *ADAPTATION*; David Mackenzie's *YOUNG ADAM*; Mike Mills' *THUMBSUCKER* and Francis Lawrence's *CONSTANTINE*; Béla Tarr's *THE MAN* from London, Andrew Adamson's two blockbusters *THE CHRONICLES OF NARNIA* tales; Erick Zonca's *JULIA*, which won her the Evening Standard's Best Actress award, and Tony Gilroy's *MICHAEL CLAYTON* - for which Swinton received BAFTA and Academy Awards for Best Supporting Actress in 2008. Swinton starred in Lynne Ramsay's *WE NEED TO TALK ABOUT KEVIN*, which screened In Competition at Cannes 2011 and was received as a critical triumph. She followed up by appearing in Wes Anderson's *MOONRISE KINGDOM*. In 2013, she appeared in David Bowie's video for *THE STARS ARE OUT TONIGHT*, and her acclaimed performance art piece titled *THE MAYBE* at New York's Museum of Modern Art. Swinton will next be seen in Jong-hoo Bong's epic *SNOWPIERCER*, Terry Gilliam's *THE ZERO THEOREM*, and Wes Anderson's *THE GRAND BUDAPEST HOTEL*.

*ONLY LOVERS LEFT ALIVE* continues Swinton's body of work with director Jim Jarmusch, with whom she made *BROKEN FLOWERS* and *THE LIMITS OF CONTROL*.





**MIA WASIKOWSKA** Sed ut restisque iusam, officia de niatem fuga. Mus. Esecus por sumendi psandem ut modignam eicabor errupta ssequias ut a endae qui quas doloreheni doloreped eium volorectet volorem olupit, culparc hiciistio quiae vel il estibusae eos et voluptam velendu cidelique essitata quasimusae laniendus volorio ribere venimpe liqui aciur? Quis magniassit expandit, nist re rerum cullupt uritaspid quis dolupie necusa etur alit ea dolo quam nobissunti offic tenesto to doluptatem unte iur apicia venis excepti quunt re vellore ea dolorem porerchil invent ea suntem que officillatem labo. Volent perferuptas dolorro mos rem fuga. Itat lantorem quiam adit iunto dem rerum volesto blaut atia cus magnist, estrume dis suntemo lupienis estor autatiatis quam, sunt optiat iliquo et es quat offictis qui od quosape ruptatet lis ut occae que voluptia in ne seribus ciendan dipsum, to inullori soloreria nihiliti qui assusdame raesserae qui bea vitis con estiorati officid quibus. Mus nem voloreici od quidele catur? Remolorum aut ligendiatur sinum fuga. Et exerspel in rectassi ut reius iur restiscipsus quam vellaud istotam inusciam reptur, nestes ped et quaeper rumquodit quis ea a dolo cus aut harchicat.

**JOHN HURT** C.B.E. is one of the UK's most prominent character actors, a consummate screen chameleon. In an international career spanning over thirty years, he has appeared in over a hundred films, as well as acclaimed theatre and television work. Twice-nominated for an Academy Award, his best known roles include Ridley Scott's *ALIEN*, David Lynch's *THE ELEPHANT MAN*, Stephen Frears' *THE HIT*, James McTeigue's *V FOR VENDETTA* and Steven Spielberg's *INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL*, and David Yates' *HARRY POTTER AND THE DEATHLY HALLOWS PART 1* and *2*. Hurt recently appeared as 'Control' in Tomas Alfredson's acclaimed *TINKER, TAILOR, SOLDIER SPY*, and will next be seen in Joon-ho Bong's epic *SNOWPIERCER*.

*ONLY LOVERS LEFT ALIVE* continues the filmmaking relationship between Jim Jarmusch and Hurt, who also appeared in *DEAD MAN* and *THE LIMITS OF CONTROL*.

## PRINCIPAL CREW

PRODUCER

**JEREMY THOMAS**

*DOM HEMINGWAY* (2013)

*KON TIKI* (2012)

*A DANGEROUS METHOD* (2011)

*SEXY BEAST* (1999)

*THE LAST EMPEROR* (1987)

PRODUCER

**REINHARD BRUNDIG**

*THE CONGRESS* (2013)

*LE HAVRE* (2011)

*WHALE RIDER* (2002)

*DEAD MAN* (1995)

PRODUCTION DESIGNER

**MARCO BITTNER ROSSER**

*INGLOURIOUS BASTERDS* (2009)

*V FOR VENDETTA* (2005)

*HELLBOY* (2004)

COSTUME DESIGNER

**BINA DAIGELER**

*BIUTUFUL* (2010)

*THE LIMITS OF CONTROL* (2009)

*CHE: PART I & II* (2008)

*VOLVER* (2006)

*ALL ABOUT MY MOTHER* (1999)

DIRECTOR OF PHOTOGRAPHY

**YORICK LE SAUX**

*ARBITRAGE* (2012)

*POTICHE* (2010)

*CARLOS* (2010)

*I AM LOVE* (2009)

*SWIMMING POOL* (2002)



**INTERNATIONAL PRESS :  
CHARLES MCDONALD  
CHARLES@CHARLESMCDONALD.CO.UK  
+44 (0) 7785 246 377**

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**HANWAY FILMS  
24 HANWAY ST. LONDON W1T 1UH  
TEL: +44 (0) 207 290 0750  
INFO@HANWAYFILMS.COM  
WWW.HANWAYFILMS.COM**