

Saïd Ben Saïd
presents

PASSION

A **BRIAN DE PALMA** film

Written and directed by **BRIAN DE PALMA**

with

RACHEL McADAMS
KAROLINE HERFURTH

NOOMI RAPACE
PAUL ANDERSON

1h41 – France/Germany – SR/SRD – 1.85

SYNOPSIS

An erotic thriller in the tradition of "Dressed To Kill" and "Basic Instinct", Brian de Palma's PASSION tells the story of a deadly power struggle between two women in the dog-eat-dog world of international business. Christine possesses the natural elegance and casual ease associated with one who has a healthy relationship with money and power.

Innocent, lovely and easily exploited, her admiring protégée Isabelle is full of cutting-edge ideas that Christine has no qualms about stealing. They're on the same team, after all... Christine takes pleasure in exercising control over the younger woman, leading her one step at a time ever deeper into a game of seduction and manipulation, dominance and humiliation. But when Isabelle falls into bed with one of Christine's lovers, war breaks out. On the night of the murder, Isabelle is at the ballet, while Christine receives an invitation to seduction. From whom? Christine loves surprises. Naked she goes to meet the mystery lover waiting in her bedroom...

INTERVIEW OF BRIAN DE PALMA FOR “PASSION”

How would you pitch the story?

It is a struggle for power between women and a murder mystery.

What attracted you to the story?

The fact that it is a thriller, the best genre for visual storytelling, with a certain element of fun to it. And a genre that I haven't done since “Raising Caine”, 22 years ago. I liked the characters in the Alain Corneau film but I thought of a different way to reveal the murder. I rewrote the script so that there were constant surprises, many possible suspects and you did not know for sure who was the murderer. I also worked out quite a few tricks to make the audience believe one thing when something else happens.

How did you work out the intense relationship between the very dark Noomi Rapace and the luminous blonde Rachel McAdams?

Noomi Rapace is dangerous. She can be scary as Isabelle because you don't know what goes on in that head of hers, and you believe she could kill somebody. Rachel McAdams is sexy and had great fun playing a very evil woman. Actresses don't really like to play manipulative women like Christine, but Rachel went all out for it. Also, Noomi and Rachel had already worked together on “Sherlock Holmes” (Guy Ritchie) and knew each other well enough to leave the comfort zone and venture in dangerous territory. They were unafraid to go anywhere with each other. Which makes their duo very dynamic and compelling to watch.

The duo becomes a trio with red haired Karoline Herfurth, who plays Dani, the assistant. How did you choose her?

The movie is a Franco-German co-production and Karoline is a very popular German star. I saw her on “The Perfume” directed by Tom Tykwer, and I liked the way she looked with very red hair. She is a terrific actress and in that nest of vipers, Dani is the only one who seemingly has a heart. Unfortunately for her, she is in love with Isabelle.

The 3 women work for an advertising company and come up with an original idea for a commercial. Where did you find such an idea?

I went on the internet and came across a commercial that went viral. It's about two Australian girls who stick a phone in one of the girls back pocket and walk around town photographing people looking at her bum. They put it on the internet and millions of people saw it. It looked as if two girlfriends were having some fun. But they turned out to be clever advertising executives and this was really an add for the phone! So I did exactly the same in my movie with Isabelle who is supposed to be a creative genius and her assistant Dani.

How did you approach the murder scene?

It is always very tricky when you set up someone to be killed. Normally it is very tense and quiet around the house and everybody has seen it a million times. So I approached in an entirely different way by using the split screen, which I had not done in a while, and by getting the audience engrossed in a very beautiful ballet on one side while Christine is being slashed on the other side. I have no idea how the audience will react at this juxtaposition of something so romantic and something so violent, but I like the strangeness of it. You sense you are in a danger zone, without being sure of what will happen. It is very similar to "Sisters" where you had the murder scene from two different points of view.

Why would "Afternoon of a faun" be the ideal ballet for this scene?

Because it is about the kiss of death. Isabelle kisses Christine like a mafia kingpin would kiss someone who is going to die. And in the choreography of Jerome Robbins, based on a very famous piece by Debussy, the dancer suddenly kisses the ballerina on the cheek and in a way violates her, just as Isabelle is violating Christine. The studio is a three wall set, and the dancers are facing the audience as though looking into the mirrored wall of the studio. It allowed me to have them look straight into the camera, which breaks the rule of the 4th wall and brings an odd quality to the scene. Alfred Hitchcock also used that first person camera sometimes, like in "The Paradine Case". Later on, when Isabelle is arrested by the police, I used it again to maximize the interrogation scene.

The consistency of thematic obsession never falters in your work. Your characters often wear disguises and masks. Why?

To hide the face of the murderer! Here the idea was to use the very stylized mask of Christine's face that she puts on her sexual partners... so that she is constantly making love to herself. The mask might also represent her mythical twin sister. Who may or may not exist.

Another recurrent obsession. Why so many twins, doubles and look alikes in you films?

I have no idea. But in many of my movies, I also repeat a situation that brings guilt, like when Christine says she feels responsible for her twin sister Clarissa's accident. It occurred to me that when I was very young, there was a brutality that ran rampant over the weaker ones in my family. That was true of my father, my mother and my older brother Bruce. I was 10, my other brother Bart was 12, he was very sensitive and vulnerable, and I wanted to protect him from such rage. But I was never able to do it because I was a child. Hence the guilt!

With the sexy scenes and provocative dialogue, is the film an erotic thriller?

It's hard to say. In the original movie, Alain Corneau tip toed around the sexual attraction between the characters. But Noomi Rapace and Rachel McAdams played it straight out. I did not say to them : "kiss each other and be erotic". They just did it. And it was quite effective.

Still, there is the shower scene, the black underwears, the sex toys, which are part of your film's DNA. Are you a voyeur like some of your protagonists?

As I said over and over again, I prefer photographing women than men. And here we have absolutely drop dead gorgeous women who were not afraid of nudity. However, this film is about women, but it is also for women, which is why I wanted to make it more elegant and refrained. The same goes for violence : I did not make it too explicit because women are turned off by it.

Part of the story is dreamt. Are dreams important in your creative process?

Yes. I am always dreaming solutions to the problems in my movies while I am asleep. And the film is like a constant dream where you don't know what is true or not until you wake up. Also by sticking the very boring procedural stuff in a very stylized dream world, it becomes kind of fun.

Which visual effects would indicate that we are in a dream?

In the beginning, everything that is real is shot with straight camera angles. But when we get to the dreams, everything suddenly becomes tilted and you get a very stylized noir lightning. As soon as you get the "stripes" that look like Venetian blinds across the walls, watch out you are in dreamland!

Except that sometimes... we think we are in a dream, or rather a nightmare, but it is really happening. So I am playing constantly with that all through the movie, to keep the audience off balance.

How was it working with José Luis Alcaine who is Pedro Almodovar's director of photography?

He comes from a classical background of cinematography, he gets « it » immediately and he really knows how to photograph women. Few cinematographers really know how to make them look beautiful and it was essential for me. Also, it is hard to shoot a film noir in color. But thanks to him the image looks terrific.

Pino Donaggio composed the original scores of your most famous thrillers. Is that why you called on him?

Yes. He knows how to write the kind of terror-dream music I needed for this film. He did it for “Carrie”, “Dressed to Kill”, “Blow Out”, “Body Double” and “Raising Cain”. The last sequence is essential and had to be absolutely right. Even though we had not worked together in 22 years, he knows me very well and once I gave him a temp suggestion, he came up with incredible stuff.

Although most of the movie takes place indoors, you shot it in Berlin. How did you use the decors?

The film it is an office-bedroom human drama and we really only find out where we are when somebody starts to speak German. But I am always looking for visual possibilities and locations, so we used the Bode Museum and the amazing DZ Bank, created by the architect Frank Gehry, which really adds to the ambiance.

It looks as though you were the only American on the set. Do you enjoy working in Europe?

There is enormous talent in Europe and you can make a movie within a reasonable budget. I sort pulled away from Hollywood after I made “Mission to Mars” which cost one hundred million dollars. It was the most expensive movie I ever made. It's not good for the arts to be so expensive. A 250 million dollar budget forces you to make a certain type of movie, and as an older director I am not interested anymore. Very original material can be produced inexpensively, in the way of the independent American cinema. And now that we can shoot digitally, which costs nothing, we are going to get a lot more talent making individual types of movies. I am caught up between all these tendencies because I like beauty in movies. And beauty is expensive.

**BRIAN DE PALMA
FILMOGRAPHY**

2012	PASSION	1976	OBSESSION
2007	REDACTED	1974	PHANTOM OF THE PARADISE
2006	THE BLACK DAHLIA	1973	SISTERS
2002	FEMME FATALE	1972	GET TO KNOW YOUR RABBIT
2000	MISSION TO MARS	1970	HI, MOM!
1998	SNAKE EYES	1970	DIONYSUS
1996	MISSION: IMPOSSIBLE	1969	THE WEDDING PARTY
1993	CARLITO'S WAY	1968	GREETINGS
1992	RAISING CAIN	1968	MURDER À LA MOD
1990	THE BONFIRE OF THE VANITIES		
1989	CASUALTIES OF WAR		
1987	THE UNTOUCHABLES		
1986	WISE GUYS		
1984	BODY DOUBLE		
1983	SCARFACE		
1981	BLOW OUT		
1980	DRESSED TO KILL		
1980	HOME MOVIES		
1978	THE FURY		
1976	CARRIE		

RACHEL McADAMS

FILMOGRAPHY

- 2013 **A MOST WANTED MAN** by Anton CORBIJN: *Annabel Richter*
- 2013 **ABOUT TIME** by Richard CURTIS: *Mary*
- 2012 **PASSION** by Brian DE PALMA: *Christine*
- 2012 **TO THE WONDER** by Terrence MALICK: *Jane*
- 2012 **THE VOW** by Michael SUSCY: *Paige*
- 2011 **SHERLOCK HOLMES: A GAME OF SHADOWS** by Guy RITCHIE: *Irene Adler*
- 2011 **MIDNIGHT IN PARIS** by Woody ALLEN: *Inez*
- 2010 **MORNING GLORY** by Roger MICHELL: *Becky Fuller*
- 2009 **SHERLOCK HOLMES** by Guy RITCHIE: *Irene Adler*
- 2009 **THE TIME TRAVELLER'S WIFE** by Robert SCHWENTKE: *Clare*
- 2009 **STATE OF PLAY** by Kevin MACDONALD: *Della Frye*
- 2008 **THE LUCKY ONES** by Neil BURGER: *Colee*
- 2007 **MARRIED LIFE** by Ira SACHS: *Kay Nesbitt*
- 2005 **THE FAMILY STONE** by Thomas BEZUCHA: *Amy Stone*
- 2005 **RED EYE** by Wes CRAVEN: *Lisa Reisert*
- 2005 **WEDDING CRASHERS** by David DOBKIN: *Claire Cleary*
- 2004 **THE NOTEBOOK** by Nick CASSAVETES: *Allie*
- 2004 **MEAN GIRLS** by Mark WATERS: *Regina George*
- 2002 **THE HOT CHICK** by Tom BRADY : *Jessica*
- 2002 **PERFECT PIE** by Barbara WILLIS SWEETE: *Patsy (age 15)*
- 2002 **MY NAME IS TANINO** by Paolo VIRZÌ: *Sally Garfield*

NOOMI RAPACE FILMOGRAPHY

- 2013 **DEAD MAN DOWN** by Niels ARDEN OPLEV: *Beatrice*
- 2012 **PASSION** by Brian DE PALMA: *Isabelle James*
- 2012 **PROMETHEUS** by Ridley SCOTT: *Elizabeth Shaw*
- 2011 **SHERLOCK HOLMES: A GAME OF SHADOWS** by Guy RITCHIE: *Madam Simza Heron*
- 2011 **THE MONITOR (original title : Babycall)** by Pål SLETAUNE: *Anna*
- 2010 **BEYOND (original title : Svinalängorna)** by Pernilla AUGUST: *Leena*
- 2010 **MILLENIUM (TV series)** by Niels ARDEN OPLEV & Daniel ALFREDSON: *Lisbeth Salander*
- 2009 **THE GIRL WHO KICKED THE HORNET'S NEST (original title : Luftsloppet som sprängdes)** by Daniel ALFREDSON: *Lisbeth Salander*
- 2009 **THE GIRL WHO PLAYED WITH FIRE (original title : Flickan som lekte med elden)** by Daniel ALFREDSON: *Lisbeth Salander*
- 2009 **THE GIRL WITH THE DRAGON TATTOO (original title : Män som hatar kvinnor)** by Niels ARDEN OPLEV: *Lisbeth Salander*
- 2007 **DAISY DIAMOND** by Simon STAHO: *Anna*
- 2006 **DU & JAG** by Martin JERN & Emil LARSSON: *Maja*
- 2005 **BLOOD BROTHERS (original title : Blodsbröder)** by Daniel FRIDELL: *Veronica*
- 2003 **CAPRICCIOSA** by Reza BAGHER: *Ehvira*
- 1997 **SANNING ELLER KONSEKVENNS** by Christina OLOFSON: *Nadja*
- 1988 **IN THE SHADOW OF THE RAVEN (original title : Í skugga hrafnsins)** by Hrafn GUNNLAUGSSON

SAÏD BEN SAÏD FILMOGRAPHY

- 2013 **THE KEEP** by Peter WEIR
2013 **LA JALOUSIE** by Philippe GARREL
2013 **UN CHÂTEAU EN ITALIE** by Valeria BRUNI TEDESCHI
2013 **PASSION** by Brian DE PALMA
2012 **CHERCHEZ HORTENSE** by Pascal BONITZER
2011 **CARNAGE** by Roman POLANSKI
2011 **UNFORGIVABLE (original title : Impardonnables)** by André TÉCHINÉ
2010 **LOVE CRIME (original title : Crime d'amour)** by Alain CORNEAU
2009 **LUCKY LUKE** by James HUTH
2009 **CHICAS** by Yasmina REZA
2009 **THE GIRL ON THE TRAIN (original title : La fille du RER)** by André TÉCHINÉ
2008 **THE GREAT ALIBI (original title : Le grand alibi)** by Pascal BONITZER
2007 **THE KILLER (original title : Le tueur)** by Cédric ANGER
2007 **INJU (original title : Inju, la bête dans l'ombre)** by Barbet SCHROEDER
2006 **FAMILY HERO (original title : Le héros de la famille)** by Thierry KLIFA
2006 **THE WITNESSES (original title : Les témoins)** by André TÉCHINÉ
2002 **RUBY & QUENTIN (original title : Tais-toi!)** by Francis VEBER
2000 **FAR (original title : Loin)** by André TÉCHINÉ
1999 **TOTAL WESTERN (original title : Total western)** by Eric ROCHANT

CAST LIST

CHRISTINE	Rachel McADAMS
ISABELLE	Noomi RAPACE
DANI	Karoline HERFURTH
DIRK	Paul ANDERSON
INSPECTOR BACH	Rainer BOCK
PROSECUTOR	Benjamin SADLER
ATTORNEY ISABELLE	Michael ROTSCHOPF
JACK	Max URLACHER
J.J. KOCH	Dominic RAACKE
ERIC	Trystan PÜTTER
MANAGER 1	Patrick HEYN
OFFICER 2	Ian DICKINSON
BEATE	Melissa HOLROYD
MAITRE D	Peer MARTINY
USHER THEATRE	Frank WITTER
GEORG	Jörg PINTSCH
GUARD (FEMALE)	Katrin POLLITT
LAB TECHNICIAN	Gernot KUNERT
FEMALE DANCER	Polina SEMIONOVA
MALE DANCER	Ibrahim ÖYKÜ ÖNAL

CREW LIST

Producer	Saïd BEN SAÏD
Co-Producer	Alfred HÜRMER
Director	Brian DE PALMA
Additional Dialogue	Natalie CARTER
Cinematographer	José Luis ALCÁINE
Editor	François GEDIGIER
Music	Pino DONAGGIO
Costume Designer	Karen MULLER-SERREAU
Sound Engineer	Nicolas CANTIN
Script Supervisor	Caroline VEYSSIÈRE
Production Designer	Cornelia OTT
Casting Director	Anja DIHRBERG
Production Manager	Miki EMMRICH
1st Assistant Director	Sebastian FAHR-BRIX
Post-production Supervisor	Abraham GOLDBLAT
Key Make-up	Björn REHBEIN
Key Hair	Morgane BERNHARD

Produced by SBS PRODUCTIONS

In co-production with INTEGRALFILM and FRANCE 2 CINEMA

With the participation of CANAL+, FRANCE TELEVISIONS, MEDIENBOARD BERLIN-BRANDENBURG, CINE+ and
DEUTSCHER FILMFÖRDERFONDS

Based on the movie "CRIME D'AMOUR"

Directed by Alain Corneau, based on an original script by Alain Corneau and Natalie Carter

Produced by UGC/© 2010 SBS FILMS – FRANCE 2 CINEMA – DIVALI FILMS



wild bunch