

Falling... in Love

A WANG Ming-Tai Film 王明台 作品

戀人



? ? *Falling... In Love*

? ? ? ? ? As long as we don't love each other

? ? ? ? ? ? ? ? ? The connection between people

? ? ? ? ? Can be easier

? ? ? ? ? As long as we don't love each other

Mishima Yukio "The Thirst of Love"

- ◆ **Chinese Title:**« Lianren»
- ◆ **English Title:**« Falling...In Love»
- ◆ **Genre:** Drama
- ◆ **Country:** Taiwan
- ◆ **Year:** 2005
- ◆ **Protection:** PR-18
- ◆ **Running Time:**104mins
- ◆ **Executive Producers:** Steven Chang/ CHEN Chien-Heng/ LIANG Hung-Chih/ WANG Yae-Wei/ HSU Li-Kong
- ◆ **Director:** WANG Ming-Tai
- ◆ **Starring:** LAN Cheng-Lung/ LEE Kang-Yi/ WAN Fang/ SHU Hui-Ying
- ◆ **Producer:** LIANG Hung-Chih
- ◆ **Screenplay:** WANG Ming-Tai
- ◆ **Cinematographer:** CHIN Ting-Chang
- ◆ **Recordist:** TU Duu-Chi/ KUO Li-Chi
- ◆ **Art Director:** WANG Chi-Chung
- ◆ **Film Editor:** XIAO Ru-Guan
- ◆ **Music:** CHEN Tai- Hsiang
- ◆ **Present By:** Film Mart Digital Co., Ltd./ Yu Ching Film Co.,Ltd./ Grummy International Multi-Media co.,LTD/ Public Television Service Foundation/ zoom Hunt International Productions co.,LTD
- ◆ **Production:** Yu Ching Film Co., Ltd.
- ◆ **Distribution:** Yu Ching Film Co, Ltd.

Synopsis

There's a kind of lovers: They love each other, but they don't know how to love. Therefore, with absurdity, they choose to torture each other to express their love. Alan and Angel are the ones who trapped in the deep love.

Belle, a woman who just escaped from her broken marriage, rents the room next to Angel's and she happens to be the puppy love lover of Alan that he can hardly forget.

The two women, hovering on the path of love, become intimate friends and share their secrets without knowing that the lover they're missing are the same man.

There's an old well, in the Taki An Jinja in Hokkaido Japan

Early morning on New Year's Day

The answer of their ridden love will be found, when they find the well.

The fortune-teller gives them an absurd-but-seem-real instruction that they don't dare not to believing.

Therefore,

On the New Year's Eve, they depart for Hokkaido, with hope and anxiety.

And set off for the Jinja well, which will give them the answers to their loves.

Characters

Alan-- LAN Cheng-Lung

A 27 year-old valet at a love hotel. A self-abased guy who is very cynical and can't see his future.

Angel--- LEE Kang-Yi

A 25 year-old hair designer. A strong modern woman. She's Alan's current girlfriend who gives her heart to love, but gets hurt all over.

Belle--- WAN Fang

29 years old. She's Alan's puppy love lover, who just escaped from her marriage. Hoping to go to Japan to study and learn to be on her own, although she always can't forget her marriage life.

Madame--- SHU Hui-Ying

40 years old. A woman without goals for life, and always wait for her mafia boyfriend coming back. She is so persist in love that even though the threat of death can't change her mind to prove her true love to her man.

Director

➤ WANG Ming-Tai

Drama Department, Taipei National University of the Arts (Major in Directing)

Experience in movie films:

1992 “Eighteen” (with director Ho, Ping), Associate Director

1994 “Tropical Fish” (with director Chen, Yu-Hsun), Associate Director

1995 “Accidental Legend” (with director Wang, Hsiao-Ti), Associate Director

1996 “The River” (with director Tasi, Ming-Liang), Associate Director

1996 “Your and Mine” (with director Wang, Hsiao-Ti), Producer

1997 “Love Go Go” (with director Chen, Yu-Hsun), Producer

2001 “What time is it there” (with director Tasi, Ming-Liang), Associate Director

Award:

1. 2002 “Brave 20”

I. Awarded by Government Information Office, First Prize of Excellent Screenplay in 2001, and granted by the subsidy for outstanding movie production.

II. Nominated in Festival of the 3 Continents (Nantes, France), Pusan International Film Festival, and Hawaii International Film Festival.

III. Actor Chi-Wei Fan, is awarded as the Best Leading Actor in Festival of the 3 Continents (Nantes, France).

2. 2003 Movie “Falling...In Love” is granted by the subsidy for outstanding movie production from Government Information Office.

Actor/Actress

➤ LAN Cheng-Lung as Alan

Newly-emerged actor, with his handsome look, he has played many roles in TV dramas. His potentiality drew many Taiwan directors' attention and asked him to join their works. As Alan in "Fall... In Love" is his first debut performance in film.

➤ LEE Kang-Yi as Angel

The most promising actress in the young generation. Her debut film acting "Darkness and Light" was nominated the Best Leading Actress of Taipei Golden Horse Film Festival. She has played many roles in several movies and TV dramas afterwards. Her unique temperament and natural performance have been very appreciated in Taiwan's filmdom.

1999 "Darkness and Light"

2000 "Sunny Doll"

2000 "The Human Comedy"

? Award:

I. 36th Taipei Golden Horse Film Festival: Nomination of Best Leading Actress in "Darkness and Light"

II. 2th Taipei Film Festival- Best New Performer

III. 3th Taipei Film Festival- Best Leading Actress

➤ WAN Fang as Belle

A well-known Taiwanese singer shifted to acting. She has been acted in many theatrical performances and TV dramas. She was awarded for Best Leading Actress--Drama by Golden Bell Award in 2004

2004 PTV drama "*Lengfeng Guojing*" was awarded 2004 Golden Bell Award Best Leading Actress--Drama

➤ SHU Hui-Ying as Madame

A substantial actress in Taiwan and have numerous performances in dramas.

1996 "Goodbye South, Goodbye"

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What is the main concept of *Falling...in Love*?

Director: *Falling...in Love* is a script I wrote myself. I've always loved reading and once I accidentally laid my hands upon a copy of Mishima Yukio's novel *The Thirst of Love*, I was at once touched upon a few sentences he remarked. "*The communication between human beings could have been easier if we hadn't been romantically involved.*" I find this to be intriguing. I've always been fascinated with and wanted to write something about romantic relationships. Lovers oftentimes don't know the right way to communicate with one another. They don't really know the way to express their love let alone their true feelings. Thus love becomes tangled and twisted.

In Taiwanese society, it's not entirely impossible for a thirty-something woman to achieve more than his male counterparts do. On one hand, a typical Taiwanese man may have to spend a handful of years for his military service and end up with no place nor a sense of achievement in his society. Our leading actor is the best example of this social phenomenon, who has to keep worrying about his own future and been haunted with his unsuccessful relationships. This film aims to deal with this kind of repressed, twisted and distorted state we all feel every once in a while in our lifetime.

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When did you finish filming *Falling... in Love*? How long did it take? What is the quote for the entire budget?

Director: We took nearly two months starting from last December. That includes a month and a half filming in Taipei and two weeks in Hokkaido, Japan. The entire budget is around 10 million NT dollars. But we have been luckily funded by the GIO (Government Informaiton Office) and PTS (Public Television Station). So there will also be a 60-mins alternative version aired on PTS in the near future.

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What are the image tone for *Falling...in Love*? How is it different from other films?

Director: When I was writing the script, I often think in image compositions, contemplating how these pictures will affect audience. Since the whole concept is resolving around adult's relationships issues, I wish to explore the tangled and rich emotional scenes with a more expressive way. This refers to not only the style of shooting, but also in the choice of editing, I intended to provide an ambiguous, very conflicting way of storytelling. One day the director of photography asked me by chance on how I feel about cross processing on Kodak 5258 color reversal. When I saw the strong and sharp images, I instantly knew it was what I had been searching for.

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Director of photography: In the beginning when I was looking at several crucial memory scenes on the storyboard with the director, I thought we should handle the emotions with jump cuts or express the moment in a more abstract, ambiguous way. Somehow I manage to test shot with two rolls of Kodak 5285 reversal and process positive-negative print as my rushes, and later compare the outcomes with the director. The color appears more pastel and diffusive, contrast is high and the texture feels grainier which seems to match the tone of this film. The director begins to evaluate the usage of this particular type of film. He realizes he is taking such a big risk since no one has shot the whole film with reversal and process positive-negative print before. In other words, there are almost no reference or past experiences to support our experiment.

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What are the problems and challenges when directing or in cinematography? And how did you deal with these issues?

Director: Kodak 5285 is a rare type and is not always in stock. Moreover, it only comes with 400 foot roll. Under the pressure of budget issues and final deadline, I have to be in total control of the schedule, and make sure the film roll is always available in stock when shooting. The processing of printing reversal to negative has

changed the tonal values, such as the color green, red and yellow appears more distinguishable, while the balance of the color blue becomes more unpredictable. This is a greater challenge for art director and costume design.

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Director of photography: This is my first time to use Kodak 5285. The speed is only 100 thus the exposure range and tonality has to be set very carefully. Also because of our budget I can only work with whatever lighting equipment we have. The lens is often set at $f/2.8$ and no depth of field to make the entire pictures appears sharp; consequently the focus has to be measured and set carefully. Since 5285 is reversal, the color contrast is high and the focal range is shorter than other film stocks, the zone of exposure might be limited to 5 to 6 stops. The director likes to shot with handheld cameras, and in order to keep the continuity he often shot without yelling cuts, which is nothing like how we normally shoot a film. Ordinary each scene has its own lighting adjustment, but since it is in wide shots or long shots that greater area

are covered which adds the challenge of providing good light in several different parts of the set, while the interior setup has to keep the lightening contrast in 3 stops. More than often we use Dido light as fill lighting to make the images less flat and separate subjects from the background, yet it also becomes a problem to the sync-sound recording. They often have to avoid drawing shadows of equipment or filming crew to the set. As aforementioned this particular type of film stock might process an off-balanced blue color as the temperature rises or lowers, the primary color might be missing and comes out as green-blue tone. When shooting the scene in Wanfang's room we have to deal with a lot of blue color which adds the difficulty to lightening setup. In addition, Lan Cheng Long's room is less spacious but involves a lot of crucial acting; it is even more difficult to avoid reflecting shadows or revealing cameras on the set.