

LIKE SOMEONE IN LOVE

a film by

Abbas Kiarostami



OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES

France/Japan 2012/ 109 mins / Japanese with English subtitles/ Certificate 12A

Opens June 21st 2013

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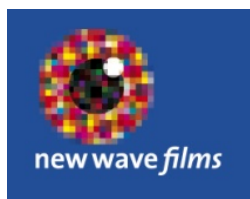
Sue Porter/Lizzie Frith – Porter Frith Ltd

Tel: 020 7833 8444/E-mail: porterfrith@hotmail.com

FOR ALL OTHER ENQUIRIES PLEASE CONTACT

Robert Beeson – New Wave Films

robert@newwavefilms.co.uk



10 Margaret Street

London W1W 8RL

Tel: 020 3178 7095

www.newwavefilms.co.uk

CREW

Director	Abbas KIAROSTAMI
Original Screenplay	Abbas KIAROSTAMI
The Grand Mother's messages	Mohammad RAHMANI
Director's Assistant and Interpreter	Shohreh GOLPARIAN
1st Assistant Director	Yuichi TAZAWA
2nd Assistant Director	Kazuki TOBITA
3rd Assistant Director	Satoru HIROHARA
Script Girl	EdiShogo YOKOYAMA
Casting Director	Tsuyoshi SUGINO
Director of Photography	Katsumi YANAGIJIMA
Camera Assistants	Shinji SUZUKI, Takayuki MATSUMOTO, Anna TANAKA
Video Engineer	Akira SEKIGUCHI
Editing	Bahman KIAROSTAMI
Editor Assistant	Edishogo YOKOYAMA
Sound Mixer	Nobuyuki KIKUCHI
Sound Editing	Reza NARIMIZADEH
Mix	Mohmmadreza DELPAK
Set Designer	Toshihiro ISOMI
Assistant Set Designers	Emiko TSUYUKI, Takeshi ANABAYASHI, Ayu HASUIKE, Masato NUNOBE, Nohara ICHIJO
Set Coordinator	Yoshihumi HIRAKO
Costumes	Masae MIYAMOTO
Make-up/Hair	Shinji HASHIMOTO
Make-up Artist/Hair Dresser	Yoshie NAGAKUBO
Production Managers	Tetsuya NAKAMURA, Ryusuke MIYAMORI, Naoko NAKAMARUO
Produced by	Marin KARMITZ - Kenzo HORIKOSHI
Associate Producers	Nathanaël KARMITZ Charles GILLIBERT

A France/Japan co-production With the participation of CNC
Centre National du Cinéma et de l'Image Animée and of the Agency
for Cultural Affairs, Japanese Government

CAST

AKIKO	Rin TAKANASHI
TAKASHI	Tadashi OKUNO
NORIAKI	Ryo KASE
HIROSHI	Denden
THE NEIGHBOUR	Mihoko SUZUKI
AKIKO'S GRAND MOTHER	Kaneko KUBOTA
OLD STUDENT	Hiroyuki KISHI
NAGISA	Reiko MORI
THE TAXI DRIVER	Kouichi OHORI
THE AUTO MECHANIC	Tomoaki TATSUMI
NAGISA'S FRIEND	Seina KASUGAI

SYNOPSIS

As is gradually revealed in the opening scene, Akiko, a pretty and slightly distant sociology student, works nights as a high-class escort. She puts off meeting her grandmother, who has come especially to Tokyo to see her, and reluctantly goes to the house of her latest client, retired sociology professor Takashi. The next morning, she allows him to give her a ride to university, and on the way they cross paths with her volatile boyfriend, Noriaki (Ryo Kase). The latter assumes that the kind old man is Akiko's grandfather, thus allowing an odd role-playing routine to begin, until, perhaps, the hoax is discovered.

More details at www.newwavefilms.co.uk

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Abbas Kiarostami

Abbas Kiarostami was born on 22 June 1940 in Tehran, Iran. He showed a keen interest in drawing early on and, at age 18, entered a graphic-art contest and won. He studied at the fine arts school in Tehran whilst making ends meet as a graphic designer, poster illustrator and commercial ad director. In 1969, he founded the cinema department of the Institute for the Intellectual Development of Children & Young Adults, which is also where he directed his first short films.

In his first film, *The Bread and the Alley* (1970), Abbas Kiarostami explores the weight of images and the relationship of realism and fiction. His preferred theme, the universe of childhood, is expressed over a long series of short, medium length and feature films, during which he has managed to establish a subtle balance between narrative and documentary style. *Homework* (1989), his last childhood film, is a good example of warm and poetic cinema that discreetly denounces the heavier aspects of Iranian society.

With *Close-Up* (1990), he turned a page. In less than one week, the director embraced a news story and, with the participation of the real life protagonists, made it a pretext to introduce reality into the realm of fiction. *Life And Nothing More* (1992) and *Through the Olive Trees* (1994) complete a trilogy that began with *Where Is My Friend's House?* (1990). In these 3 films, the devastating effects of an earthquake in northern Iran serve to also uncover the deception of cinema.

Taste of Cherry (1997) marked the director's entry into the ranks of award winners. The film, which tells the story of a 50-year-old man's obsession with suicide, is an ode to individual freedom. The film was praised by critics and denounced by religious authorities in Iran. *The Wind Will Carry Us* (1999), the story of a group of city dwellers who go to find something in a rural village, is yet another example of his unique style. The film was also his first creative collaboration with Marin Karmitz and MK2.

Since 2001, Kiarostami has been involved in a love affair with small cameras and digital film. He has gained more freedom with this "camerapen" of his and has with its help, directed several films of varying lengths, fiction and documentary: *ABC Africa* (2001), *Ten* (2002), *Five* (2003), *10 on Ten* (2004), *Roads of Kiarostami* (2005) and *Shirin* (2008).

With *Certified Copy* in 2009, Kiarostami came back through fiction to a bigger production and an international cast. Juliette Binoche received the Best Actress award during Cannes Festival where the film was presented in the Official Competition.

Like *Someone in Love*, a production similar in size to *Certified Copy*, brought Abbas Kiarostami to make a film in Japan, an idea first mooted in 2002.

Filmography

- 2012 **LIKE SOMEONE IN LOVE**
- 2010 **CERTIFIED COPY** (Copie conforme)
- 2008 **SHIRIN**
- 2007 **WHERE IS MY ROMEO?** (segment in **Chacun son Cinéma**)
4 video letters to Victor Erice
- 2005 **CORRESPONDANCES**
ROADS OF KIAROSTAMI
TICKETS (episode in the film directed by Abbas Kiarostami, Ermanno Olmi and Ken Loach)
- 2004 **10 ON TEN**
FIVE Dedicated to Ozu
- 2002 **TEN**
- 2001 **ABC AFRICA**
- 1999 **THE WIND WILL CARRY US** (Baad ma ra khahad bord)
- 1997 **TASTE OF CHERRY** (Tam'e Guilass)
BIRTH OF LIGHT
- 1995 **AN EGG (UN OEUF)** (segment from the film **LUMIERE AND COMPANY**)
REPÉRAGES (segment from the film **À PROPOS DE NICE, LA SUITE...**)
- 1994 **THROUGH THE OLIVE TREES** (Zir-e derakhtan-e zeytoun)
- 1992 **LIFE AND NOTHING MORE...** (Zendegi edamé dârad)...
- 1990 **CLOSE-UP** (Nema-ye Nazdik)
- 1989 **HOMEWORK** (Mashgh-e Shab)
- 1987 **WHERE IS MY FRIEND'S HOUSE?** (Kaneh-ye doust kojast ?)
- 1984 **FIRST GRADERS** (Avaliha)
- 1983 **FELLOW CITIZEN** (Hamshahri)
- 1982 **THE CHORUS** (Hamsarayan)
- 1981 **ORDERLY OR UNORDERLY** (Be tartib va bedoun-e tartib)
- 1980 **DENTAL HYGIENE** (Behdasht-e Dandan)
- 1979 **FIRST CASE, SECOND CASE** (Ghazieh-ye shekl-e aval, Ghazieh-e shekl-e dovom)
- 1978 **SOLUTION NO 1** (Rah-e hal-e yek)
- 1977 **TO PAINT** (episode from **HOW TO MAKE USE OF OUR LEISURE TIME?**)
THE REPORT (Gozarech)
TRIBUTE TO THE TEACHERS (Bozorgdasht-e mo'Allem)
- 1976 **THE COLOURS** (Rang ha)
A SUIT FOR WEDDING (Lebassi baraye aroussi)
- 1975/9 **JAHAN-NAMA PALACE**
- 1975 **SO I CAN** (Man ham mitounam)
TWO SOLUTIONS FOR ONE PROBLEM (Dow rahe hal baraye yek massaleh)
- 1974 **THE TRAVELLER** (Mossafer)
- 1973 **THE EXPERIENCE** (Tadjrobeh)
- 1972 **THE BREAKTIME** (Zang-e tafrih)
- 1970 **THE BREAD AND THE ALLEY** (Nan va koutcheh)

An interview with Abbas Kiarostami by Dennis Lim

From The New York Times May 23 2012

A lot of people here are talking about the ending of your film, so it's worth noting that its original title was "The End." Why did you first call it that?

When I was writing the script I wasn't thinking about a title. But then came this scene where the stone breaks the window. All of a sudden I wrote "The End," in English, and the version of "The End" that came to my mind was that of the title at the end of classic black-and-white American films, even down to the font. I'm not sure why I had this phrase and this image in mind, but I thought, O.K., this can be a temporary title and that shot would be a temporary ending. I sent the script to my translator and producer and expected them to tell me that this is not an end to the story, and if they had, I would have asked for time to find a better ending. But they didn't, and I gradually realized I was unable to add anything more. I also thought the title was close to the theme of my film, to the character of the old professor.

How did you settle on "Like Someone in Love" instead? We hear the Ella Fitzgerald song of that name at a pivotal moment.

When I started searching for music for the moment the girl enters the old man's apartment, it came naturally that as someone from my generation, he would listen to jazz. The first album I took off my shelf was Ella Fitzgerald and I just bumped into this song, "Like Someone in Love," which I thought was a nicer title. Once I shot the actual ending I thought "The End" might lead to some misunderstanding, as if I meant that the character died.

The phrase itself sounds good to me too. There is nothing determined and definitive about love. It's better to say that we are like someone in love rather than asserting that we are in love. Death or birth are definitive; love is nothing but an illusion. We have in this film four people who are like some people in love.

There's a mystery that takes hold from the very first scene, in which there's an unseen speaker and it takes awhile for us to figure out the context of the conversation.

I've said before that fortunately or unfortunately, I'm unable to be a real storyteller. I'm sure that we can never be the witness of a story from its beginning to its end. I would say that this film doesn't have an adequate opening and it doesn't have a real ending either, but it also proves my idea that all films start before we get into them and they end after we leave them.

In the beginning you're overhearing a conversation at a bar and gradually you see someone sitting at another table, overhearing the secrets between two people. If someone enters the theatre even five seconds after the film has started, they might think they've missed a quarter of

it. That's where the mystery comes from: we begin in the middle of things, and the viewer's mind must be active all the time to understand what's going on and to have the pleasure of discovery of putting together the pieces of the puzzle and participating in the building of the movie.

I don't mean to create a distance from the spectator; I want to remind them that they should have the same inquiring spirit for films as in life. If you're curious you will definitely find enough information – you don't need more, and whenever we're given more, we don't accept it. A good example is pornographic films, which give us too much. That's not the way it is in real life: it goes against emotions, feelings, sex even. Too much information is a kind of pornography.

When you made “Certified Copy” in Italy, several people likened it to Roberto Rossellini’s *Voyage to Italy* and now that you’ve made a film in Japan, some are invoking Yasujiro Ozu, to whom you dedicated your 2003 film *Five*. Are these accurate reference points, or are people being too literal-minded?

I'll make a film in the States, and if they say it's like John Ford, then I'll be able to answer. But as a matter of fact I've been influenced by both Rossellini and Ozu, and they were two of my favorite directors even before I was a filmmaker. I suppose it's quite natural when you go to Ozu's land to embrace Ozu, and the same with Rossellini too.

The Japan of “Like Someone in Love” is not the land of impenetrable foreignness that we tend to see through the eyes of non-Japanese filmmakers. It seems very immersed in the textures of everyday life there.

That was an aim from the beginning: not to make a tourist film. In Tokyo you see these crowds of people crossing that famous intersection and everybody's asking, don't you want to take a shot like this? And I resisted — I avoided anything too Japanese because I want the film to be seen as universal. I got rid of all touristic attractions and minimized cultural specifics to make it a human film, to feel close to my characters wherever they come from.

And yet you were compelled to set this particular story in Japan?

Because the kind of relationship that is seen here is more likely to happen in Japan than elsewhere. Maybe Iran would have been even better but it's difficult for me to make a film in Iran these days with the restrictions.

This was not really an intention but there was also an assumption in Iran that I was Westernized [after making “Certified Copy”] and at least now that can be denied with this Easternized film. Last night on the red carpet I was thinking to myself that I've been coming here for 20 years but this is the first time with Japanese actors and I feel more alienated than ever. People thought after coming with Juliette Binoche I would be a popular director working with bigger stars. But I'd rather go backwards and make the more Ozu-like films I was making at Kanoon [the Institute

for the Cognitive Development of Children and Young Adults, where Mr. Kiarostami ran the film department in the late '60s and early '70s] at the beginning of my career. Maybe this shows I'm not a very progressive filmmaker.

There are several scenes that take place in a car, your signature location, and you've talked about the pleasure of shooting in cars. Were there new challenges to filming driving scenes in Japan?

For one thing the driver [the 82-year-old actor Tadashi Okuno] didn't know how to drive, and the rules are also much stiffer in Japan than elsewhere. You can imagine how awful it was to make a road movie around Tokyo with an actor who doesn't know how to drive.



Notes by Kenzo Horokoshi, the co-producer

In 2010, at the press conference for Certified Copy in selection at the Pusan Film Festival Kiarostami suddenly announced, to my great surprise, that his next film would be shot in Japan. One month later, Kiarostami began casting for his film in Tokyo!

As soon as it became known that the Palme d'Or award-winning director Abbas Kiarostami was casting for a film to be shot in Tokyo, a large number of acclaimed and famous actors lined up to meet with him. Among them, some were determined to play the lead roles and subsequently the film financing went smoothly. With pre-production underway, we planned for the production to start end of March 2011.

But then disaster struck. On March 11, Japan was hit by the most powerful earthquake it had experienced since 1900 and the tsunami caused considerable damage to the country's East Coast. From then on, all films in production, including ours, were interrupted or held back until a future date. The financing partners abandoned all their film projects.

Hoping to for a fresh start in May, we realized that our lead actors were no longer available for rehearsals. Once again, we had to set up a new casting process. After a few months of casting, the ensemble was finally confirmed, and apart from the actor Ryo Kase, none of the lead actors were known to film fans. Kiarostami's remarkable intuition allowed us to lock down a cast, in line with the characteristic cast of his films.

The production finally got under way on October 30 2011 beginning with the first scene of the screenplay written by Kiarostami: FIRST SCENE - CAFÉ - NIGHT TIME. But again we suffered a setback. A couple of days later, all the extras were replaced and the scene was shot again. As expected, Kiarostami's direction was completely unique. He would not allow the actors to read the entire screenplay. Every day, the details of the scene to be shot the following day were revealed to the actors. They did not know their characters' role in the story, nor did they know how the film ends. To know the end of the story and the fate of the characters could lead to the actors counter-performing, a sort of "performance with a downgrading effect".

I don't believe that Kiarostami is limiting the actor's liberty, but that he believes that everyday life should reflect in a film and in our everyday life we have no idea of what will happen to us tomorrow or with whom we will fall in love....

As the producer, I should have understood long ago, that Kiarostami's films are not documentaries. He plants trees along streets, he expands houses, transforms the walls in another person's home in one simple turn and gives subtle attention to every aspect of the framing of the screen. He configures reality, really. Even I, as an admirer of his films, did not realize that the hidden reality behind this zig-zag path of his was in fact part of his unique work, as a result of months of work.