

Daunting brilliance builds its way up with stylish glee as Wong Kar-wai introduces his audience to the characters that litter *Fallen Angels*. Black and white, blurry moments are intercut with the Dutch angles, spiralling camera and lucid inspiration. His title depicts the bunch in bizarre, barely linked scenarios as his camera style brings an overwhelming flurry of action-packed emotions, hoping to capture even the slightest glimmer of terror that is to be found in the daunting streets of criminals looking for a way out, and oddities of life looking for a way in. Extreme close-ups, frequent cuts and a glorified soundtrack of heavy tones makes the most of this lucid, free-flowing story. Technical merits alone cannot create a masterpiece, which is why it is so incredible to see Kar-wai blend his talents with characters who engage with the soundtrack and style choices well, leading to an artistic, action-packed thrill ride that looks to disseminate and destroy the underground crime scene. Clear contrasts are drawn up, and utilising the supporting characters as brief breaks for the audience to ruminate and simmer these thematics is not just beneficial, but truly integral to the pacing of this story. There is such perseverance on display, it does put into perspective the intense ability Kar-wai has as not just a filmmaker, but an innovator also. But *Falling Angels* is far more than sweepingly grand camera angles and cool pangs of intense lighting, there are character-driven pockets that utilise the vision well. His warped camera, the space of the room and the angles he chooses are unpredictable and stylish. Who is there to compare ?him to