



FILM MOVEMENT[®]
CLASSICS

presents

BOILING POINT

(3-4 X JÛGATSU)

Written and Directed by Takeshi Kitano

“Ono's gormless protagonist and Kitano's charismatic but despicable psycho are particularly memorable comic creations. The funniest film to date from a key '90s film-maker.” – Time Out

“Takeshi Kitano's handling of tones, which range from the grimly depressive to the irreverently hilarious, is amazing.” – The Chicago Reader



Japan / 1990 / Action, Comedy, Crime / Japanese with English subtitles
96 min / 1.85 : 1 / Stereo and 5.1 Surround Sound

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SYNOPSIS

Ono Masahiko is an unlucky gas station attendant who belongs to a losing junior baseball team, The Eagles. When the local yakuza threaten and capture his coach, he and a friend Kazuo get more than they bargained for when they travel to Okinawa seeking revenge. They are joined by ex-yakuza member Takashi (Kitano) – perhaps the Eagles’ only fan - and are led straight into the den of organized crime. This is the second feature film from renowned action auteur “Beat” Takeshi Kitano, and the first made from his screenplay.

LOGLINE

A gas station attendant goes on a haphazard revenge journey after getting mixed up with yakuza mobsters, with the aid of Takashi – a former gangster and ardent fan of the local sandlot baseball team Masahiko plays for.

ASSETS

Official Trailer: <https://www.youtube.com/watch?v=F-9gnWPJLuE>

Downloadable hi-res images:

<http://www.filmmovement.com/filmcatalog/index.asp?MerchandiseID=486>



CREDITS

CAST

Takeshi Kitano	Uehara
Yûrei Yanagi	Masaki (Masahiko Ono)
Yuriko Ishida	Sayaka
Taka Guadalcanal	Takashi Iguchi (Takahito Iguchi)
Dankan	Kazuo (Minoru Iizuka)
Eri Fuse	Fumiyo
Makoto Ashikawa	Akira
Rasshâ Itamae	Takuya (Hiroshi Suzuki)
Tsumami Edamame	Saburou (Takahiko Aoki)
Bannai Matsuo	Naoya (Kenzo Matsuo)

CREW

Director	Takeshi Kitano
Screenplay	Takeshi Kitano
Producer	Toshio Nabeshima
Executive Producer	Kazuyoshi Okuyama
Cinematography	Katsumi Yanagijima
Editor	Toshio Taniuchi
Makeup	Yoshie Hamada
Assistant Director	Toshihiro Tenma
Assistant Director	Hiroyuki Tsuji
Physical Effects	Masami Kobayashi
Special Effects	Kikuo Nôtomi
Gaffer	Hitoshi Takaya
Wardrobe	Kenji Kawasaki
Researcher	Gregory Marshall Smith
Stand-in	Makoto Tsugawa

SELECT FESTIVALS AND AWARDS

Torino International Festival of Young Cinema 1991, Winner – International Feature Film Competition

Japanese Academy 1991, Nominated – Best Editing Award

Karlovy Vary International Film Festival

Mumbai International Film Festival

BIOGRAPHY

“Beat” Takeshi Kitano’s directorial debut was the crime drama *VIOLENT COP* in 1989 – but it was not until the success of *SONATINE* at Cannes in 1993 that he became known widely outside of his home of Japan. Yet, well before his film *FIREWORKS (HANA-BI)* was a sensational cult



success, and before Kitano would continue on as a legend of action, making appearances in films like *Battle Royal*, he honed his action-auteur skills, notably with his debut and with his subsequent comedic effort *BOILING POINT*. Distinguished for his use genre blend of crime, action and comedy, Kitano has carved out a brand of his own in the world of cinema. The director recently released a successful duo of his *Outrage* films, as well as continuing to make appearances in not only his own work, but other titles such as *Ghost in the Shell*, released in 2017.

FILMMOGRAPHY

1989 - VIOLENT COP

1990 - BOILING POINT

1991 - A SCENE AT THE SEA

1993 - SONATINE

1994 - GETTING ANY?

1996 - KIDS RETURN

1997 - FIREWORKS

1999 - KIKUJIRO

2000/I - BROTHER

2002 - DOLLS

2003 - THE BLIND SWORDSMAN: ZATOICHI

2005 - TAKESHIS'

2007 - GLORY TO THE FILMMAKER!

2007 - TO EACH HIS OWN CINEMA (segment "*SUBARASHIKI KYŪJITSU*")

2008 - ACHILLES AND THE TORTOISE

2010 - OUTRAGE

2012 - BEYOND OUTRAGE

2015 - *RYŪZŌ TO 7 NIN NO KOBUN TACHI*

BOILING POINT – Excerpt from Essay

By Tom Vick, Curator of Film, Freer and Sackler Galleries, Smithsonian Institution

BOILING POINT was Takeshi Kitano's second film as a director, and the first he directed from his own script. It is a film that begins and ends in a Port-A-Potty, and the whole thing may or may not be the daydream of the guy taking a shit in it. Playful and experimental in tone, it combines elements of the sports movie and yakuza genres (while subverting the conventions of both), and



incorporates a number of other elements that will populate his later, better known films, including flower and beach imagery, an interest in the particular culture of the island of Okinawa (especially its underworld), and a narrative rhythm that juxtaposes deadpan humor with sudden bursts of violence. It also further refines Kitano's onscreen Beat Takeshi persona – who first appeared in Kitano's directorial debut Violent Cop – as a sadomasochistic, possibly suicidal cipher.

The film's Japanese title translates literally to 3-4 x October, a concept that is difficult to describe but should make sense to any baseball fan. It basically means that a one-run game is particularly exciting in October, during playoff and World Series time. Film critic Casio Abe, in the chapter on BOILING POINT in his book-length study Beat Takeshi vs. Takeshi Kitano, sees baseball as the governing metaphor for the film. Unlike soccer or rugby, whose rules, Abe argues, developed organically as ways of organizing and aestheticizing the anarchic activity of players united in the common project of moving a ball towards a goal, the players in baseball "are positioned decoratively according to an arrangement made by some unknown person," in which the ball is only of concern to a few of them at a time, resulting in a game that is all about "overcoming 'boredom' and 'standing at attention.'"

A scene in which Masaki, the film's listless, daydreaming gas station attendant protagonist, playing for his terrible community amateur team, triumphantly blasts a potentially game-winning hit beyond the outfielders, then, in his enthusiasm, runs past the base runner ahead of him, thus nullifying both runs and losing the game, inspires Abe to a rant against baseball's "bureaucratic absurdity" that is so enjoyably grumpy that even an avowed baseball fan like myself can appreciate it: What other sport contains moments when the faster runner is considered less worthy of acclaim than the slower one – or in other words, that go against the glorification of the flesh? Having written this much, however, I would like to direct the reader's attention to the following matter. The words that have just been used to describe baseball – "rules," "boredom," "cynical value system," "bureaucratic absurdity," and "standing at attention" – can all be said to function as metaphors for reality. Thus, baseball expresses that very reality that is full of "boredom" and immeasurably bound by "rules."



About the Poster

Created exclusively for re-issue, the BOILING POINT poster features a colorful, stylized illustration by Benjamin Marra, the influential comic creator of the comic books NIGHT BUSINESS, GANGSTA RAP POSSE, THE INCREDIBLY FANTASTIC ADVENTURES OF MAUREEN DOWD (A WORK OF SATIRE AND FICTION) and LINCOLN WASHINGTON: FREE MAN! Marra, who is the founder and publisher of "Traditional Comics" and co-founder of the underground illustration and design journal "Mammal," has been compared to mainstream masters like Paul Gulacy and Jim Steranko, as well as underground comix legends like R. Crumb and Spain Rodriguez. His work has appeared in Playboy, Rolling Stone, The New York Times, Marvel Comics, Vice, Radar, Paper, Nylon, Widen+Kennedy, Doubleday & Cartwright, and McCann-Erickson.

Select Press for BOILING POINT:

"'BOILING POINT' mixes a bleak humor with poignant sympathy for some of the bad boys he depicts." – Peter Stack, *San Francisco Chronicle*

"Kitano's mise-en-scène is astonishingly beautiful, limpid, precise, and as sharp as a sketch." – Olivier Père, *Les Inrocks*

About Film Movement

Launched in 2002, Film Movement is a North American distributor of award-winning independent and foreign films based in New York City. Film Movement has released more than 250 feature films and shorts culled from prestigious film festivals worldwide, and this year it had its first Academy Award-nominated film, THEEB. Film Movement's theatrical distribution strategy has evolved to include promising American independent films, documentaries, and an even stronger slate of foreign art house titles. In 2015, Film Movement launched its reissue label Film Movement Classics, featuring new restorations released theatrically as well as on Blu-ray and DVD, including films by such noted directors including Eric Rohmer, Peter Greenaway, Bille August, Marleen Gorris and Takeshi Kitano. For more information, please visit www.filmmovement.com.