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Drafthouse Films acquires â??R100â?•

Description

Posted by Larry Gleeson

R100 one was a midnight favorite at the American Film Instituteâ??s AFIFEST 2013. I ventured out with a Japanese exchange student/cohort. We were in stitches and the audience was rollicking. I went on to review the film initially at the Santa Barbara City College SBCC Film and Media Studies site before posting it here earlier this year. In addition, at a recent Art Cinema Seminar/Class led by Santa Barbara International Film Festival Program Director Michael Albright, *R1oo,* received noteworthy mention. This is a film I highly recommend from a nationally renowned and esteemed Japanese director, Hitosi Matsumoto. Please enjoy the excerpt from Austin360.com!



Editorâ??s note: This article was originally published September 26, 2013.

Drafthouse Films, the film distribution arm of the Alamo Drafthouse Cinema, has acquired of North American rights to Japanese director **Hitoshi Matsumoto**â??s â??R100,â?• a lunatic tale of male self-destruction. *R100* premiered at Toronto International Film Festivalâ??s Midnight Madness section and made its US premiere at Fantastic Fest last weekend. A VOD/Digital and theatrical release is planned

for 2014.



his one up. Drafthouse and Fest founder Tim League himself, nothing that it was the last film booked but that oing to let it get away. â??If you donâ??t like this movie,

â??R100â?• (The title is itself a play on the Japanese movie ratings R-15 and R-18) is an almost early-Woody Allen-esque comedy (think â??Without Feathersâ?• era or â??Whatâ??s Up, Tigher Lilly?â?•) about Takafumi Katayama (Nao Ohmori, the star of â??Ichi The Killerâ?• fame) whose life has gone a bit pear-shaped. His department store job is mindless, his father-in-law is helping Katayama raise his young son while his wife is in a coma in the hospital and things are just looking kind of rough for the guy (the color palette for much of the film is all browns, tans and neutrals, washed out and quite 70â??s looking in spots).

No wonder the guy feels the need to contact a dominatrix service and gets more than he bargained for. To wit: he never knows exactly when the doms (called â??Queens,â?• each with a special, uh, talent) are going to show up to beat or humiliate him. At first, things seem to go fine. Then the wheels start to come off and things start to get very, very strange.

Matsumoto masterfully switches tones, almost from scene to scene. There are quiet, tender scenes that could hail from an earnest indie movie. There is old school silent movie boffo comedy. There are a couple of solid runs at the fourth wall. As League noted in his introduction, Matsumoto takes his time to

set up a joke, but the payoffs are tremendous. And it features the best use of the â??Ode to Joyâ?• since â??Raising Arizona.â?•

(Source: Excerpted from austin360.com)

Category

1. #AFI
2. #AFIFEST
3. #SBIFF
4. Santa Barbara International Film Festival
5. Toronto International Film Festival

Tags

1. Art
2. censorship
3. Cinema
4. Competition
5. Conversation
6. creativity
7. entertainment
8. Film
9. Film Festival
10. Filmmaking
11. inspiration
12. Larry Gleeson
13. marketing
14. Media
15. News
16. platform
17. Programming
18. Society
19. television
20. Women
21. writing

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