



## Eternally Younger Than Those Idiots

君は永遠にそいつらより若い

2020/118min/Colour/English Subtitles

Distributor: Hakuhodo DY music & pictures Inc

**Director: YOSHINO Ryohei**

Cast: SAKUMA Yui, Nao

### Filmhouse screening information:

<b>Fri 18 Mar</b>	The Voice of Sin	5.45 pm
<b>Sat 19 Mar</b>	Kiba: The Fangs of Fiction	5.45 pm
<b>Sun 20 Mar</b>	The Lone Ume Tree The Hunter's Diary	3.20 pm 5.35 pm
<b>Mon 21 Mar</b>	Life: Untitled	6.00 pm
<b>Tue 22 Mar</b>	Eternally Younger Than Those Idiots	5.45 pm
<b>Wed 23 Mar</b>	Aristocrats	5.45 pm
<b>Thu 24 Mar</b>	Will I Be Single Forever?	6.00 pm

この映画の原作となった小説を書いたのは、二〇〇四年の四月から六月にかけてだったと思います。わたしは会社員で、帰宅してから夜中の二時間を使って小説を書いていた。日本で小説家の肩書きを得るためには、出版社が主催するコンテストに入賞することが今も大きな道筋の一つで、そのためにこの小説を書きました。つまりわたしは、この映画の原作の小説を「もしかしたら、コンテストの下読みをしてくれる人以外には読まれないかもしれない小説」として書いたわけで、その後小説が出版され、十七年後に映画になるなどということは一切考えたことがありませんでした。

吉野竜平監督は、十七年前に素人が書いた「とっちらかった」（主人公であるホリガイが映画の中で何度も使う表現です）小説の要素を整理し、二〇二〇年代の今に通用する映画に再編成しました。原作にはたくさんの無駄があり、わたしが「どいつもこいつも自分のことしか考えてなくて嫌いだ」とすさんだ気持ちを反映させた過剰な部分もあります。それに対して吉野監督は、たえず揺れ動く主題をコントロールしながら、監督が補足したシーンや設定、登場人物の描写を挿入して、映画を独自のすばらしい作品として成立させています。

わたしがもっとも好きな最後のシーンもまた、吉野監督が追加したものです。物語が終わった後、ホリガイという、子供たちの苦難に寄り添うことを決めた人間がどのように生きていくかについてが示唆される、とても重要な場面です。十七年前の自分がたどり着くことのできなかつた場所に、映画は届いています。

ホリガイとイノギさん、ホリガイと吉崎君、ホリガイとヤスダ、ホリガイと穂峰君といった登場人物が同じ絵図の中にいる時の、性別で隔てられない、誰が女で誰が男かわからない、もうそんなことはどうでもいい、という様子もまた印象に残ります。女性や男性であるということではなく、まず自分であること、そして自分を他人に押しつけないこと、何より自分自身が誠実であることを優先させ、そのことに苦しみながらも時折笑顔を見せる彼らがおおらかに行き交う姿は、わたしがずっと自分以外の誰かの作品の中に望んでやまなかつたものでした。

この映画が、一人でも多くの、自分には味方がいないと諦めそうな誰かに届くことを祈ります。どうかこの映画を友人だと思ってください。

津村記久子（作家）

## Dates & Venues:

4 – 13 February  
**ICA, London**

5 – 22 February  
**Phoenix, Leicester**

5 February – 26 March  
**Firstsite, Colchester**

6 – 27 February  
**Eden Court, Inverness**

6 – 27 February  
**Watershed, Bristol**

8 – 23 February  
**Depot, Lewes**

9 – 27 February  
**Storyhouse, Chester**

12 February – 1 March  
**Cambridge Film Trust, Cambridge**

13 February – 2 March  
**Aberystwyth Arts Centre**

13 February – 27 March  
**Hyde Park Picture House, Leeds**

13 February – 27 March  
**Chapter Arts Centre, Cardiff**

15 February – 3 March  
**HOME, Manchester**

16 February – 16 March  
**Brewery Arts Cinema, Kendal**

21 February – 31 March  
**Tyneside Cinema, Newcastle**

26 February – 20 March  
**Queen's Film Theatre, Belfast**

28 February – 28 March

**Macrobert Arts Centre, Stirling**

1 – 30 March  
**Warwick Arts Centre, Coventry**

2 – 15 March  
**Dundee Contemporary Arts, Dundee**

2 – 30 March  
**Exeter Phoenix, Exeter**

4 – 6 March  
**QUAD, Derby**

7 – 28 March  
**Cinema City, Norwich**

7 – 28 March  
**City Screen Picturehouse, York**

8 – 31 March  
**Showroom Cinema, Sheffield**

12 – 20 March  
**Belmont Filmhouse, Aberdeen**

15 – 29 March  
**Plymouth Arts Cinema, Plymouth**

18 – 24 March  
**Broadway, Nottingham**

18 – 24 March  
**Filmhouse, Edinburgh**

## <Translation>

If memory serves me right, I wrote the novel on which this film was based from around April to June of 2004. I had an office job at the time, and would write for two hours every night after I got home. In Japan, the most common way to go about becoming an established writer is to win one of the various competitions that are put on by the publishing companies, and it was to enter one such competition that I wrote this novel. Which is to say, I wrote the story that formed the basis for the film thinking of it as something that may well not be read by anybody other than those people whose job it is to read through all the competition entries and compile a shortlist. I certainly never thought that it would be published and, 17 years afterwards, made into a film.

The film's director, YOSHINO Ryohei, took the elements of that book written seventeen years ago by an amateur—which was, to use a phrase that the protagonist, Horigai, uses repeatedly in the film, a “total mess”—tidied them up, and put them back together to create a film that works for audiences in the 2020s. The original book contains lots of unnecessary parts, as well excessive bits that reflect my feeling of frustration at the time with everyone only ever thinking of themselves. While maintaining control over the perpetually flitting theme, YOSHINO inserts scenes, plot points, and character descriptions, thus creating a brilliant work that's uniquely his own.

My favourite scene in the film, the very last scene in the film, is one that YOSHINO added himself. Hinting at what the life of Horigai, who has decided to work with children with difficult lives, will look like after the story has ended; the addition is a very important one. The film arrives at a final scene which wasn't within my reach seventeen years ago.

Another notable feature of the film is the way that when Horigai is with another character—Inogi, Yoshi, Yasuda, or Homine—the viewer finds that the two characters are not divided by gender—that you don't know who is female and who is male, and that fact stops mattering. What matters is not being male or female, but rather being oneself; not pushing your stuff on other people, but rather prioritizing having integrity. The depiction of the characters suffering with that task as they come and go, sometimes smiling and laughing regardless, is something that I'm always wanted to find in other people's work.

My hope is that this film will find its way to someone out there who feeling like nobody out there is on their side, and is ready to give up. I hope you can think of this film as your friend.

Translated by Polly Barton

If you like this film, you may like to read the book by the same author:  
*There's No Such Thing as an Easy Job*

By TSUMURA Kikuko, translated by Polly Barton is available in the UK.

<https://www.bloomsbury.com/us/theres-no-such-thing-as-an-easy-job-9781635576917/>

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