

LONG GOODBYE

A film by Yuuji Nomura

JAPAN / 2021 / 101 MIN / COLOR / STEREO / JAPANESE

English & Korean subtitles available / DCP available

Crime Drama / Independent Film

Produced by U.M.I Film makers

Co-produced by Opanpon Souzousya

Film still © U.M.I Film makers / Opanpon Souzousya



Long Goodbye

LOGLINE
At a small factory on Awaji Island, Shibata is drawn into a plan with three coworkers to steal a large sum of hidden cash from their employer. What appears to be a chance to escape their stagnant lives soon exposes what each of them truly wants - and what it may cost to cross the line.

INTRODUCTION

Set on Awaji Island in western Japan, **Long Goodbye** is a crime drama about ordinary people caught between resignation and the desire for change.

Shibata, Sueda, Miyazaki, and Chen work at a small factory where every day seems much like the last. When Sueda discovers that their employer has secretly accumulated a large amount of cash through tax evasion, an impulsive plan to steal it gradually exposes the frustrations, ambitions, and unspoken tensions that have been building between them.

The film combines melancholy, dark humor, and suspense, moving from the repetitive rhythms of working-class life into an increasingly unpredictable crime story.

The film is adapted from one of the signature stage works of **Opanpon Souzousya**. Its original writer and director, **Yuuji Nomura**, adapted the work for the screen, serving as screenwriter, director, and actor.

SYNOPSIS

Shibata, Sueda, Miyazaki, and Chen work at a small factory on Awaji Island, living through days marked by repetition and a persistent sense of stagnation.

Sueda dreams of changing her life and leaving the island. One day, she learns that the factory owner has hidden away a large amount of cash accumulated through tax evasion.

Knowing the factory owner cannot report the theft without exposing his own tax evasion, Sueda sees an opportunity. She recruits Chen and begins planning to steal the money.

Chen's impulsive actions nearly derail the plan, forcing Sueda to involve Shibata and Miyazaki.

The agreement is simple: if the robbery succeeds, the money will be divided equally among the four.

But once they cross the line, each begins to move according to a different desire.

What awaits them is not simply escape or ruin, but another everyday life on the other side.

Escape, stagnation, and the texture of everyday life

ABOUT THE FILM

At the center of **Long Goodbye** is a simple question:

Can people truly change their lives, or do they simply carry the same frustrations with them wherever they go?

The stolen money appears to offer an immediate answer - a chance to leave, to begin again, or to become someone else.

Yet the film is less interested in the mechanics of the crime than in what the possibility of escape reveals about each of them.

Some desperately want to change. Some insist that nothing needs to change. Others are forced to confront what they actually want from their lives.

VISUAL APPROACH

The visual language of **Long Goodbye** draws on the rough, unpolished textures of 1970s Japanese crime cinema and the independent spirit associated with Japan's **Art Theatre Guild (ATG)** era.

Among its reference points is the raw visual language of the **Battles Without Honor and Humanity** series - cinema in which work, interiors, streets, and everyday human ugliness are allowed to retain their physical roughness rather than being overly beautified.

The film also draws inspiration from the raw, immediate visual energy found in the work of filmmakers such as **Sam Peckinpah** and **Don Siegel**.

Rather than presenting Awaji Island as a conventionally picturesque location, the cinematography emphasizes fluorescent interiors, worn industrial spaces, subdued colors, and the physical weight of everyday life.

The intention was not simply to reproduce a retro look. Instead, the visual memory of an earlier era of crime cinema is used to reinforce the characters' sense of stagnation - as though they are living inside a world that has already begun to fade.







Crime, rain and worn spaces: the film keeps its physical roughness visible.

DIRECTOR'S STATEMENT / YUUJI NOMURA

"First of all, I would like to thank you for your interest in this work. I am confident that anyone can enjoy this work, but at the same time, I believe that it is a work for those who can relate to the characters as themselves someday. I hope you will enjoy it as much as I do."



Selected international recognition

A selective list emphasizing the film's most useful festival and award signals.

YUBARI INTERNATIONAL FANTASTIC FILM FESTIVAL / JAPAN - 2022

Filmination Award

DAEJEON GEUMSI INTERNATIONAL FILM FESTIVAL / SOUTH KOREA - 2026

New International Director Award - Yuuji Nomura

KOOKAI INTERNATIONAL FILM FESTIVAL / INDIA - 2023

Best Crime Film
Best Female Actor - Naoyo Ichinose
Best Male Actor - Yuuji Nomura

SWITZERLAND INTERNATIONAL FILM FESTIVAL / SWITZERLAND - 2022

Official Selection - Foreign Film Competition

WALLACHIA INTERNATIONAL FILM FESTIVAL / ROMANIA - 2023

Best Supporting Actor - Kouji Kawazoe

ADDITIONAL EXHIBITION / DISTRIBUTION

EMIRATES AIRLINES - 2023

Selected for In-flight Entertainment

A full festival and award history is available on the official Long Goodbye website.

www.umifilm.com/sayounaramovie



How the film has been read abroad

WINDOWS ON WORLDS / UK

Film writer **Hayley Scanlon** reviewed **Long Goodbye** after its screening at the

The review focuses on the tension between stagnation and change. It reads the characters' desire to escape the island alongside the fear that changing one's surroundings may not necessarily change one's life.

Scanlon also observes that money represents the possibility of changing their lives, while ultimately creating a new set of problems rather than solving the ones they already have.

"change might be possible no matter where they are if only they had the will to pursue it."

Hayley Scanlon, Windows on Worlds - March 5, 2023

LETTERBOXD / AUDIENCE RESPONSE

A viewer responded to the same ambiguity from a slightly different direction, describing the film as initially seeming deeply nihilistic about the possibility of change, before wondering whether its perspective might simply be more realistic than they wanted to admit.

The two responses arrive at different conclusions, but both identify the same central tension in the film: whether people are capable of changing their lives, and what change actually requires.

windowsonworlds.com / Long Goodbye review

People behind Long Goodbye

CAST

Yuuji Nomura
Shibata

Naoyo Ichinose
Sueda

Kyou Mikamoto
Mama

Kouji Kawazoe
Miyazaki

Syunkurou Itoh
Chen

Yutaka Tonomura
Factory Owner

Matsunosuke Iijima
Special Appearance

MAIN STAFF

Director / Screenplay
Yuuji Nomura

Director of Photography / Editor / Production Manager
Takayuki Takenobu

Cinematography
Tomoki Ota
Kazuaki Takeda
Hiroki Tanigawa

Music
Kuudou Hamama

Sound
Osamu Asaha
Yuuka Uehara

Hair & Makeup
KOMAKI

Production Design
Kyutaro

Advertising Art
Shuhei Katsuyama

Production
U.M.I Film makers

Co-production
Opanpon Souzousya

TECHNICAL INFORMATION

Original Title
さようなら

International Title
Long Goodbye

Country / Year
Japan / 2021

Running Time
101 minutes

Language
Japanese

Aspect Ratio
16:9

Sound / Color
Stereo / Color

Eirin Classification
No. 122953 / G

Subtitles
English / Korean available

DCP
Available

CONTACT

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U.M.I FILM MAKERS

Independent film production based in Kansai, Japan.

Official Website
www.umifilm.com

Long Goodbye - Official Film Page
www.umifilm.com/sayounaramovie

Film stills © 2021 U.M.I Film makers / Opanpon Souzousya