

WIP F - Omotenashi



COUNTRY OF ORIGIN : Japan, Taiwan

GENRE | FORMAT | LANGUAGE | RUNNING TIME : Comedy, Drama, Romance | HD | English, Japanese, Mandarin | 100 mins

DIRECTOR :
Jay CHERN

PRODUCER :
Jay CHERN
KITAGAWA Junichi

WIP GOALS :
Funds, Sales agents, Pre-sales, Festival Screening

PRODUCTION COST :
US\$1,500,000

DIRECTOR'S FILMOGRAPHY

2016 *Warmth*
2014 *Dawn / Spring*

ONE-SENTENCE SYNOPSIS

The heir to a Taipei construction company takes on the renovation of an old Japanese hotel to win back his soon-to-be-married ex-girlfriend while clashing with the previous owner's daughter.

SYNOPSIS

The term "omotenashi" in Japanese describes the virtue of traditional Japanese hospitality. The story in *Omotensahi* began in Mingyueguan (The Bright Moon Hotel) was a Japanese-style hotel in the suburbs of Kyoto. It had a beautiful lake view and traditional Japanese feel to it. But because it was old and located in a remote area, there were hardly any guests. At this particular moment, however, the Mingyueguan, which was having a hard time even surviving, was bought up by a construction company owner in Taipei, Charles. Charles, an old friend of the previous owner of Mingyueguan, sends his son Jacky to Kyoto to supervise the renovation project for the hotel. Jacky, though, just wants to take the opportunity to get back together with his ex-girlfriend Naoko and to find a way to secretly sell the money-losing hotel.

When Jacky arrives at the hotel, he finds out that besides the innkeeper Mitsuko and her only daughter Rika, an otaku boy Bohao from Taiwan also works here in exchange for accommodation. Keeping it secret from others, Jacky meets Naoko, only to find out the ex-girlfriend he can't get over is going to get married. To let Naoko see his growth, Jacky whimsically proposes to change Mingyueguan into a wedding venue to hold Naoko's dream wedding. At that moment, Charles and Baihao's mother Tiffany also come to Japan separately. Upon hearing about Jacky's renovation proposal, they all become excited and support the idea. Only Rika, who didn't get along well with Jacky from the beginning, thinks there is something fishy and suspects that he has other purposes. The innkeeper Mitsuko suggests that the three of them go learn the traditional Japanese "omotenashi" from the learned Kimura sensei. Since they can only provide service that make the guests feel at home, they should learn about the Japanese culture from the foundations.

DIRECTOR'S STATEMENT

I wanted to make a film that reflects the conflict between my generation and my parents' generation. As a child from an immigrant family, the American culture I grew up in was vastly different than my parents. Adding to the generation gap between us, there was a culture gap. Communication between us became increasingly difficult as time passed. It wasn't until I moved back to Taipei for my film studies that I became reacquainted with the culture that I had come from, but had long forgotten. But I quickly realized that just becoming reacquainted wasn't enough, embedded in me were biases and habits that I had grown up with and were accustomed to. This difference in cultural thinking and experiences created conflicts everywhere I went, in my work life and personal life.

As our world gets smaller and globalization is inevitable, we all are forced to face the problem my parents and I are still facing. Different cultures, different perspectives and different generations of experiences are forced to work together because the world is becoming borderless whether we like it or not. No matter the conflicts, we all are searching for the same thing, a better, happier and more hopeful life with the people we love. However, the only way we can succeed is if we learn from each other, listen to each other, are patient with each other, and think of what others needs first, before our own. The dangers of not doing so, might be a life filled with regret, which I am sure, no matter what age we are at, we would like to avoid.

DIRECTOR

Jay CHERN

In 2006, Jay Chern graduated summa cum laude from the film program at the University of Texas at Arlington with his thesis short winning Best Film at the University's annual film festival. In 2007, he returned to Taipei to become reacquainted with a culture he had long forgotten and improve his Chinese. He was accepted to the directing program at Taipei National University of the Arts, Graduate School of Filmmaking. In Taiwan, he has crewed on many award-winning films and is proficient not only as a director, but also as a cinematographer, lighting director,

editor and assistant director. In 2011-2012 he directed and shot his thesis short *Thief*, which won Best Short Film at the Taipei Golden Horse Awards, Best Director at the Golden Bell Awards, Best Asian Short at Tokyo's Short Shorts Film Festival and was invited to many international film festivals. In 2013 he shot for director Mami Sunada on the defining documentary of master animator Miyazaki *The Kingdom Of Dreams And Madness*. In 2014 he wrote, directed and shot his first 90 min feature *Dawn/Spring*, which was nominated for Six Golden Bell Awards including Best Picture, Best Director, Best Script, Best Cinematography, Best Actress and Best Supporting Actress.

PRODUCERS

Jay CHERN (also director)

Junichi KITAGAWA

Junichi Kitagawa is a president of Shochiku Film Studio Co., Ltd. (Kyoto, Japan) and a Chairman of Shochiku MediaWorX Inc. (Tokyo, Japan). Kitagawa's lifelong career with Shochiku Co., Ltd. includes distributing Academy Award-nominated (Best Foreign Language Film) Yoji Yamada's *The Twilight Samurai* (2002) and Academy Award-winning (Best Foreign Language Film) Yojiro Takita's *Departures* (2008) and also participated in the production of Katsuhide Motoki's *10 Promises to My Dog* (2008) among others and is an executive producer known for *Happily Ever After* (2007), *Walking My Life* (2007), and the series *A Sower of Seeds* (2012-).

PRODUCTION COMPANY

Epic Entertainment Co., Ltd.

Epic Entertainment Co., Ltd. was founded in 2014 by filmmaker Jay Chern. The studio's approach to its portfolio is to produce Asian films that will be sought by local and international audiences due to their character driven stories that are universal in their human conflicts but stay truthful to local culture by mixing up genre conventions and selecting exotic locations without falling victim to over stylizing from an outsider point of view. A great story is key and understanding genre is a tool to surprise and excite the audience. But budgeting, production, marketing and distribution are equally important and are streamlined and managed from day one of each project's conception within this studio to lower risk, maximize exposure and profit potential and achieve the best Hollywood production quality on an indie-budget with the end goal of producing multiple films annually across an array of different genres.

Shochiku Studio Co., Ltd.

Shochiku Studio traces its history to two film studios in Kyoto, Shochiku Shimokamo Studio (opened 1923) and Makino Talkie Production (opened in 1935). Shochiku Kyoto Eiga Co., Ltd. (established 2008) became Shochiku Studio Co., Ltd. in 2011 while establishing Tokyo Studio (branch). The former is a wholly-owned subsidiary of Shochiku Co., Ltd. which traces its origins to 1895, when Takejirō Ōtani presented his first stage play. The Company has since expanded into kabuki, motion pictures, and theater operations.