

# Mama Eva

## Kit HUNG



Genre: Drama, Musical  
Format: HD  
Estimated Running Time: 90 min.

Budget:  
US\$ 1,000,000 (HK\$ 7,800,000)  
Funds Secured:  
US\$ 100,000 (HK\$ 780,000)

Producers:  
Chet LAM  
Kit HUNG

Writing Credit:  
Kit HUNG

Production Company:  
Keep In Touch Company

HAF Goals:  
Funds, Co-producers,  
Sales agents, Pre-sales

Contact:  
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## INTRODUCTION

*Mama Eva* is a light-hearted musical about a 50-year-old Chinese mother. It is the story of how a woman changes when she encounters the generation gap, of the conflict between traditional and modern values and of the realization of the massive gulf between East and West. It's a film that examines the meaning of "family values" in the 21st century and in Chinese society, and it also shows how difficult it is for a 50-year-old woman to change when her values, her ideals and all her notions of normalcy are challenged.

## SYNOPSIS

This is a character-driven story, and the character in question is Eva WONG, a middle-aged mother of two, who is right in the middle of going through menopause. Her son, Ricky, is 30 and has just come out as gay to his family. Her daughter Jessy is much younger than Ricky but she's managed to trump him by announcing that she's marrying a black man in Switzerland.

Preparing to attend her daughter's wedding, feeling like her happy, traditional family is collapsing around her, Eva's memories open up and she is suddenly surrounded by a fantasy of her other daughter: Jessy's twin sister who died before she was born. Eva envisions the entire life of this daughter who never was, imagining her growing up and becoming the perfect, filial child. Haunted by her dead daughter's soul, Eva starts seeing and hearing things that aren't there, all of it offering her access to an imaginary but near-perfect reality whose lure is so strong and so intoxicating that it puts her 32-year marriage in jeopardy.

After overcoming the obstacles, Eva and her family finally arrive Switzerland, and apart from Jessy's fiancé who is waiting in the airport, there's another person: Jessy's daughter, who looks identical to Jessy when she was small.

Eva finally realizes that the daughter she has seen in her imagination is her own granddaughter.

This is a story about how parents project what they want onto their children, a humorous, gentle take on the generation gaps and cultural conflicts that arise when people with different values and background all come together in the same family. It is a musical, but Eva will not participate in the musical numbers. Instead, the film's eight to ten songs represent the modern world and all its new values that repulse Eva and that don't fit in with the perfect family life she once envisioned for herself. The musical numbers are where the film plays out the idea that Eva is a woman at war with herself.

## DIRECTOR'S STATEMENT

*Mama Eva* is partly autobiographical. I grew up in a family dominated by women. My father was quiet while my mother and grandma made all the

noise. I came out to them when I was 19 and was kicked out of the house and didn't speak to my mother for six years. Then, one day, she called me in Chicago. She had found a DVD of my short film about growing up gay in a Chinese family, *I Am Not What You Want*, in a store and watched it. We talked for hours and I realized how much she had changed.

She is retired now and, after spending years as a white-collar worker paying off our apartment, she suddenly has free time and spends a lot of it just hanging out. When I talk to her I feel like she knows more about pop culture and politics than I do. She has accepted my foreign-born boyfriend, and become my friend. None of these changes happened due to any outside influence or some sudden dramatic event. They didn't happen because of anything I said. They came about because she decided that she wanted our family to be closer and so she had to come to terms with who we all were and not who she wanted us to be.

*Mama Eva* is about this transition in my mother's life, and I hope to paint a portrait of a typical Chinese woman in her 50's confronting a changing world, but instead of showing how hard life is with all its problems and heartbreak, I want to present the story in a light-hearted way. I want to push the possibilities of mixing theatrical and cinematic experiences and create something located somewhere between the stage and the screen. And so this will be a musical featuring eight to ten songs that will be composed in collaboration between myself and the songwriter, ranging from pop songs to big band tunes to electronic music.

## DIRECTOR

Born in 1977, Kit HUNG's short films have won numerous awards and played at over 60 international film festivals, from the Berlin International Film Festival to the San Francisco International Gay and Lesbian Film Festival. His first feature film, *Soundless Wind Chime* (2009), was a Swiss-Chinese co-production that was nominated for the Teddy Award at the Berlin International Film Festival. HUNG also won Best Director at the 13<sup>th</sup> LesGaiCineMad – Madrid International Gay & Lesbian Film Festival, as well as Best New Director at the Turin LGBT International Film Festival. *Soundless Wind Chime* has been sold for worldwide theatrical and DVD release and was selected for

## Hong Kong / China / Switzerland

the co-production market at the Berlin International Film Festival. *Mama Eva* is his second feature film project.

## PRODUCERS

Kit HUNG (See above).

Chet LAM is one the most versatile performers in Chinese pop music and one of the most successful independent artists in the Chinese music industry both in terms of album sales and popularity. Identifying himself as more of a cultural worker than an entertainer, LAM has started many new trends in Hong Kong, as well as in Mainland China. He started his own label, LYFE Music, in 2003 and its albums were distributed by Warner Music and East Asia Records. In 2005, he began presenting shows for up-and-coming artists such as FAMA, Wildchild and My Little Airport. He has also participated in film and theater productions, including W Theater, launching the trend of theatrical performers crossing over to pop music, a wave that includes musical artists like Denise HO, Fiona SIT and Eason CHAN.

## PRODUCTION COMPANY

Keep In Touch Company is a young production company based in Hong Kong focused on international film and video production. They work with overseas partners from Germany, Switzerland and China. Their last production, *Soundless Wind Chime*, was represented by the French sales agent WIDE Management. *Soundless Wind Chime* is currently under the umbrella of MEDIA Program and SWISS FILM's Foreign distribution fund in Europe, and has been sold to more than 10 countries worldwide.