

## I13

**PROJECT TITLE:** Mama Mia Let Me Go!

**COUNTRY/REGION | GENRE | LANGUAGE | RUNNING TIME:**

Hong Kong, South Korea, Taiwan | Comedy, Drama | Cantonese, English, Korean, Mandarin | 120min

**DIRECTOR:**

Cheung Wai-yu

**PRODUCER:**

Peter Yam

**IDP GOALS:**

Funds, Co-producers, Sales agents, Pre-sales

**FINANCING (USD)**

Above-the-Line Production: US\$149,000

Below-the-Line Production: US\$613,000

Post Production: US\$123,000

Other: US\$114,000

**TOTAL BUDGET:** US\$999,000

**SECURED BUDGET:** US\$0

**DIRECTOR'S FILMOGRAPHY**

First Feature Director

**ONE-SENTENCE SYNOPSIS**

Chris, an only daughter in her thirties, is tired of living with her parents. In a bid to escape, she sets up her manipulative mother with a boyfriend.

**SYNOPSIS**

Chris, a rebellious only daughter in her thirties, can no longer stand living with her parents in a public housing flat. She yearns for independence, but faces strong opposition and condemnation from her authoritarian mother Mia, who firmly believes that marriage is the only way out for women leaving their families of origin. Determined to retaliate against her mother's dictatorship, Chris secretly sets Mia up with a young Korean boyfriend as a sweet revenge. In the meantime, she must outmanoeuvre her idle father Richard, nicknamed "The Swing State," in order to break up the dysfunctional family and liberate them all.

## **DIRECTOR'S STATEMENT**

I grew up as an only child with a controlling mother akin to the relentless instructor Fletcher in *Whiplash*. Facing high property prices in Hong Kong, I have no choice but to continue living with my parents, leading to tensions. Many of my friends share similar experiences. I imagined the moment of breaking free and, surprisingly, a wave of relief washed over me as I pictured my parents embracing a fresh start. This is the saga of a family destroyed from within, yet liberated from the confines of their minds, mended by a force of cohesion.

## **DIRECTOR**

### **Cheung Wai-yu**

Music graduate from the Chinese University of Hong Kong and an alumna of Busan Asian Film School, Cheung has rich experience in scriptwriting, distribution, promotion, and cinema operations. She previously worked at TVB, UA Films, and MCL Cinemas. She has written over ten series, including *Bounty Lady* (2013) and *Golden Oldies* (2025). Her feature writer debut *When C Goes With G7* (2013) was selected for the Hong Kong Asian Film Festival. She currently works towards developing international co-productions.

## **PRODUCER**

### **Peter Yam**

A Hong Kong film producer and Academy of Motion Picture Arts and Sciences Documentary Branch member. Producer of *The Sunny Side of the Street* (2022; HAF2020), winner of Taipei Golden Horse Awards and Hong Kong Film Awards.

## **PRODUCTION COMPANY**

### **70 Plus Production Company Limited**

70 Plus Production Company Limited is dedicated to producing multicultural projects, collaborating with international partners to provide high-quality films. Works include *Sunny Side of the Street* (2022; winner of Best Actor, Best Original Screenplay, and Best New Director at the 59th Golden Horse Awards; Best New Actor at the 41st Hong Kong Film Awards; HAF 2022 Goes to Cannes Program) and *Room 404* (2024; featured at the 74th Berlin International Film Festival Forum Expanded). Recent projects include *The Vampire of Sheung Shui* (in development; won the NAFF Award in HAF 2024).

## I13

**電影計劃：玩救我老母**

**地區 | 類型 | 語言 | 片長：**

香港、南韓、台灣 | 喜劇、劇情 | 粵語、英語、韓語、國語 | 120 分鐘

**導演：**

張慧瑜

**監製／製片：**

任硯聰

**參與 IDP 目標：**

籌集資金、聯合監製、銷售代理、片花買家

**預算分佈（美元）**

線上製作：US\$149,000

線下製作：US\$613,000

後期製作：US\$123,000

其他：US\$114,000

**製作總預算：US\$999,000**

**已籌集的資金：US\$0**

**導演電影作品**

首齣長片作品

**故事梗概**

叛逆獨生女欲脫離同住三十年的控制狂阿媽，安排第二春以報復養育之恩，為自由，搞散頭家！

**故事大綱**

反叛獨生女一心已過而立之年，受不了與父母窩居在公屋單位內，表白獨立自住的訴求，遭獨裁母親杏梅堅決反對，予以強烈譴責，重申女性以婚姻離開原生家庭才是唯一出路。為了對抗極權，一心暗中安排年輕韓籍男友給杏梅，以報復養育之恩，還要除掉「搖擺賓州」廢老父親文理這個阻礙，搞散頭家，解救全家！

**導演闡述**

作為家中獨女，我的母親控制欲強如《鼓動真我》中的魔鬼教官。香港樓價高企，迫使我仍與父母同住，每日衝突不斷，只好向朋友吐苦水，發現天下孽子不獨我一人。渴望自由的我，幻想父母分離各有新生活，竟為他們得到解脫而感欣慰，念頭漸發展成這個故事——家庭從內打破卻獲得向心力，眾人放下執念方心安自得。

## 導演

### 張慧瑜

畢業於香港中文大學音樂系，釜山亞洲電影學院校友。曾任職無線電視、娛藝電影發行及洲立影藝有限公司，經驗涵蓋編劇、發行宣傳及院線營運；至今編寫超過十部劇集作品，包括《My 盛 Lady》（2013）、《老是常出現》（2025）。其首部編劇長片《當 C 遇上 G7》（2013）入選香港亞洲電影節，目前正致力開發國際合拍項目。

## 監製／製片

### 任硯聰

香港電影監製、美國電影藝術與科學學院成員。監製作品《白日青春》（2022；HAF2020）獲台北金馬獎及香港電影金像獎多個獎項。

## 製作公司

### 七十志映像有限公司

七十志映像有限公司致力於製作多元文化電影，集合國際合作夥伴提供高品質影像，過去作品包括《白日青春》（2022，獲第 59 屆金馬獎最佳男主角、原著劇本及新導演；第 41 屆香港電影金像獎最佳新演員；HAF 2022 邁進康城計劃）、《Room 404》（2024，入圍第 74 屆柏林影展論壇延展單元）；近期企劃有《上水吸血鬼》（發展中，HAF 2024 獲 NAFF 大獎）。